

PhD design practice

A PhD *visual practice* process book

With the Participatory Consumer Audience in mind:
exploring and developing professional brand identity
designers reflexive practice

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Initial researcher practice reflections and scoping visualisations

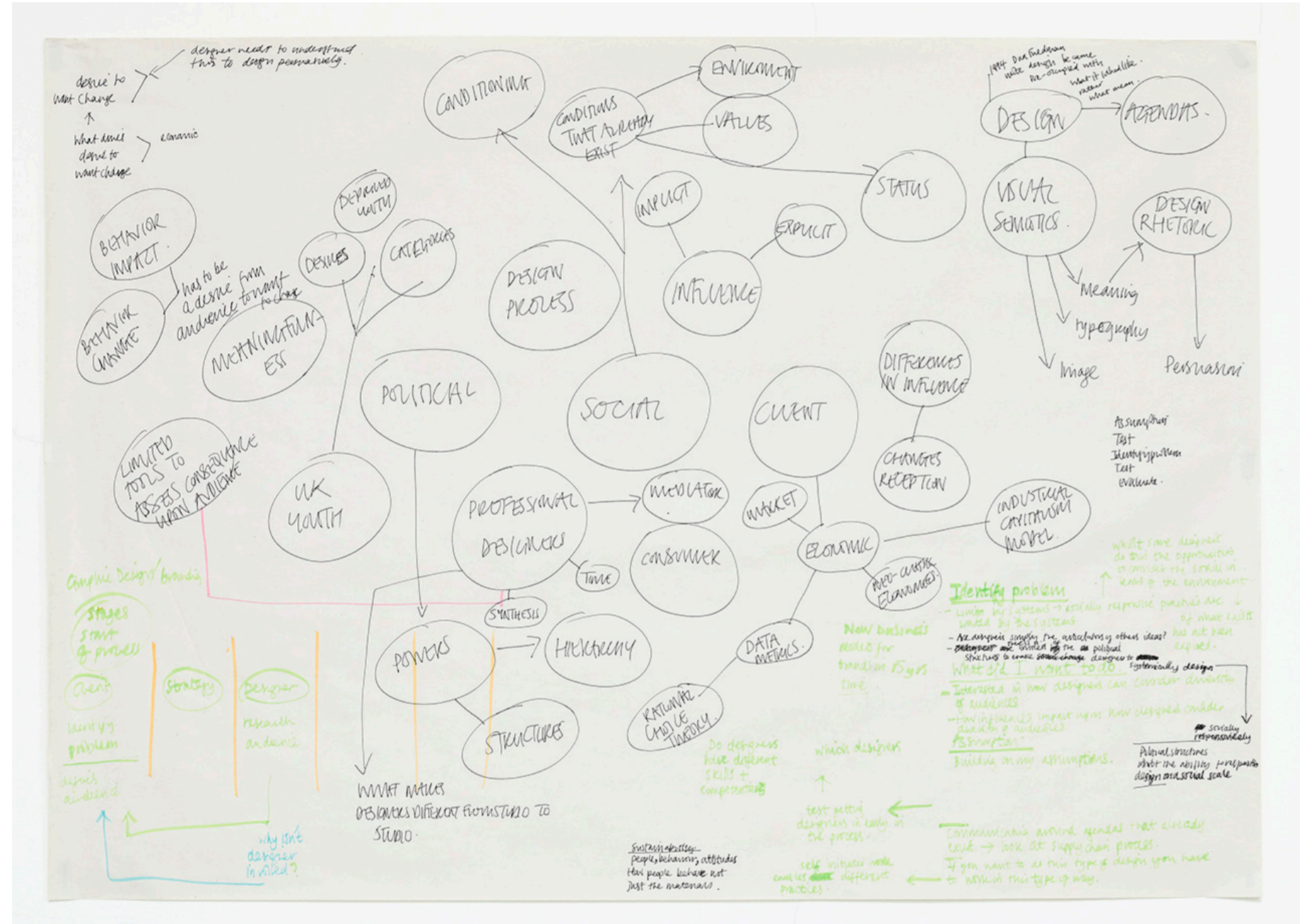
A PhD visual practice process book
Design visualisation practice used to do inquiry
and as a method of inquiry

Researcher
initial scoping
and reflective
visualisations

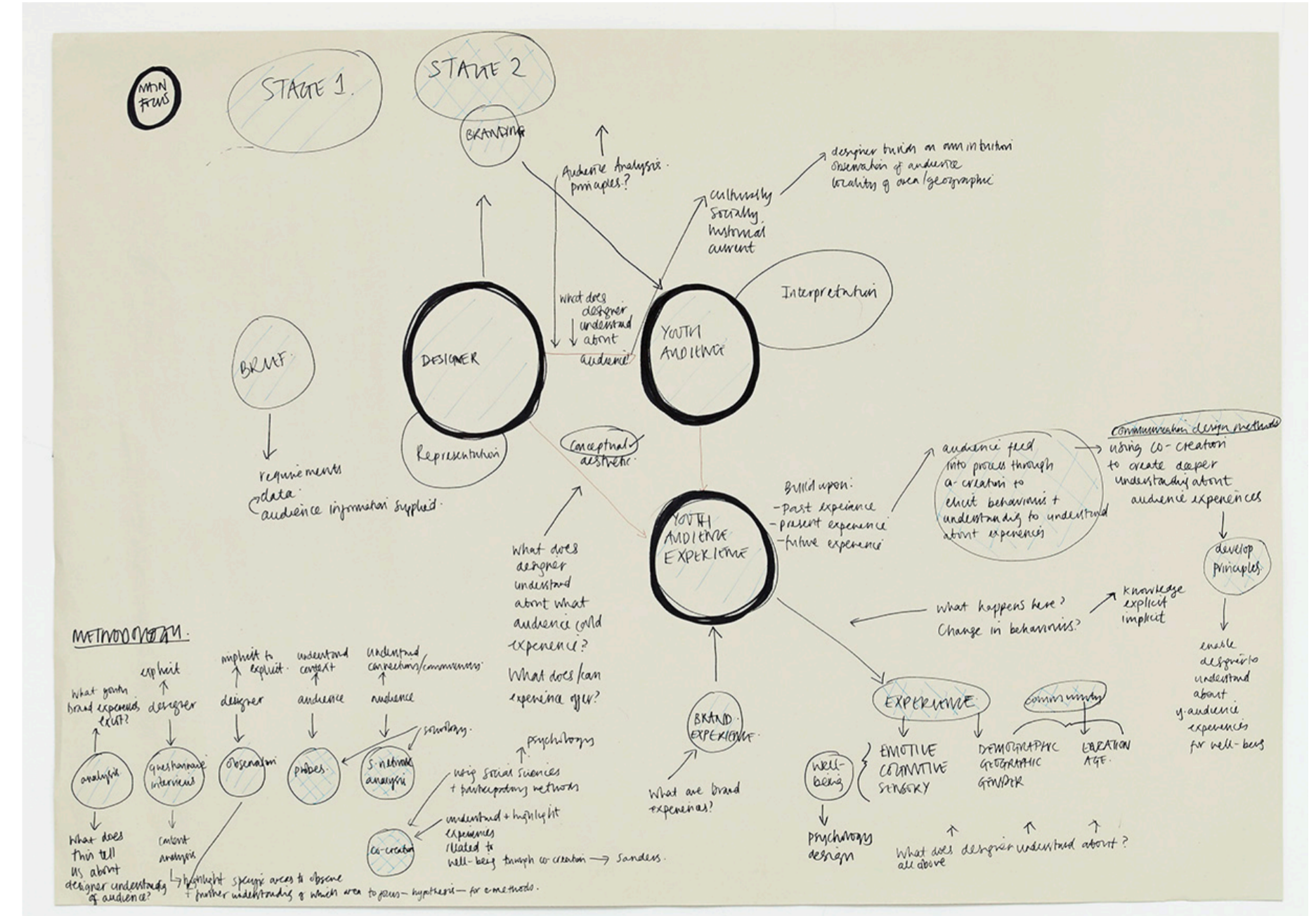
Charting, mapping and reflecting on areas of interest connected
to a professional brand identity design process



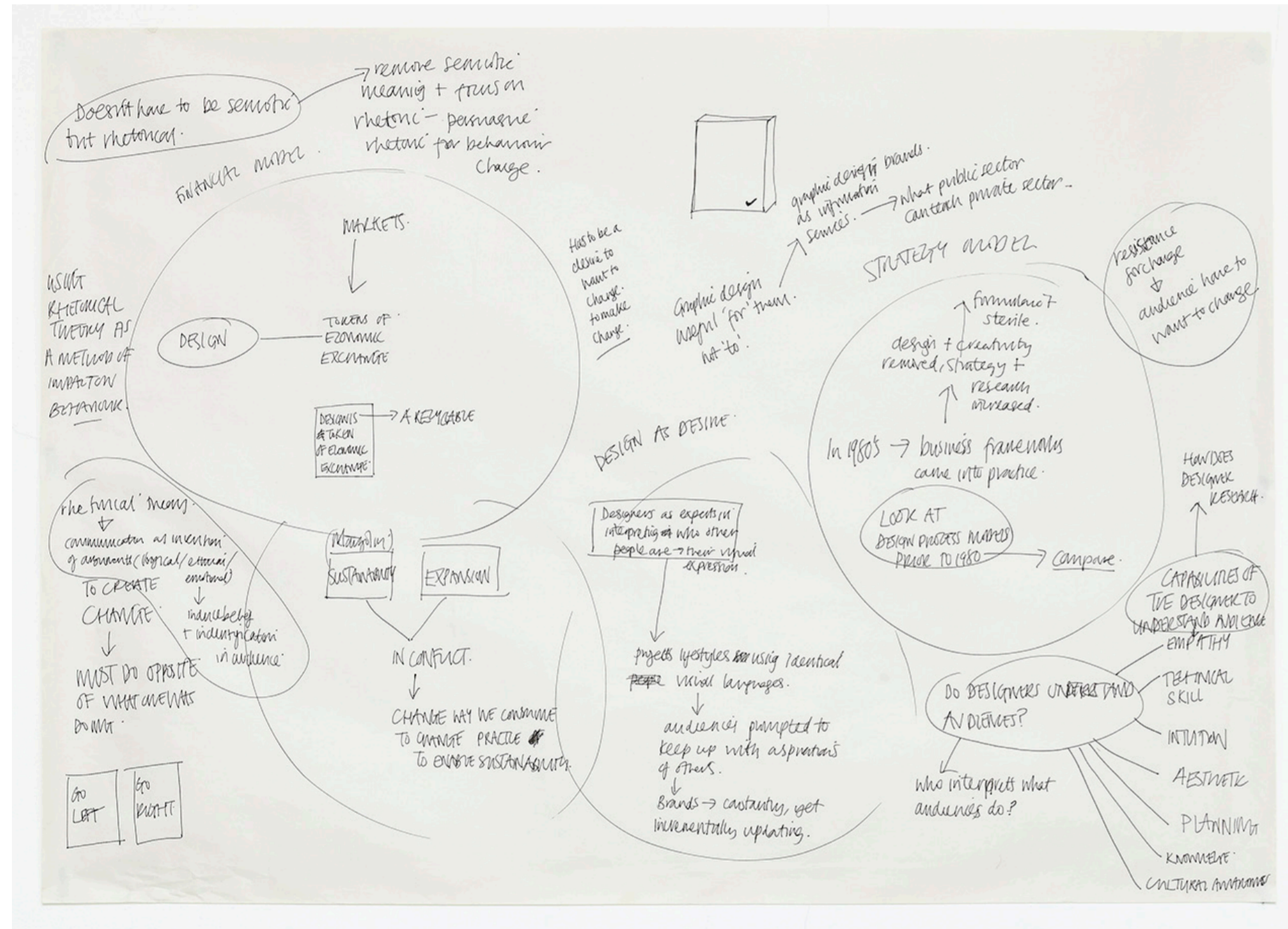
Researcher initial scoping and reflective visualisations



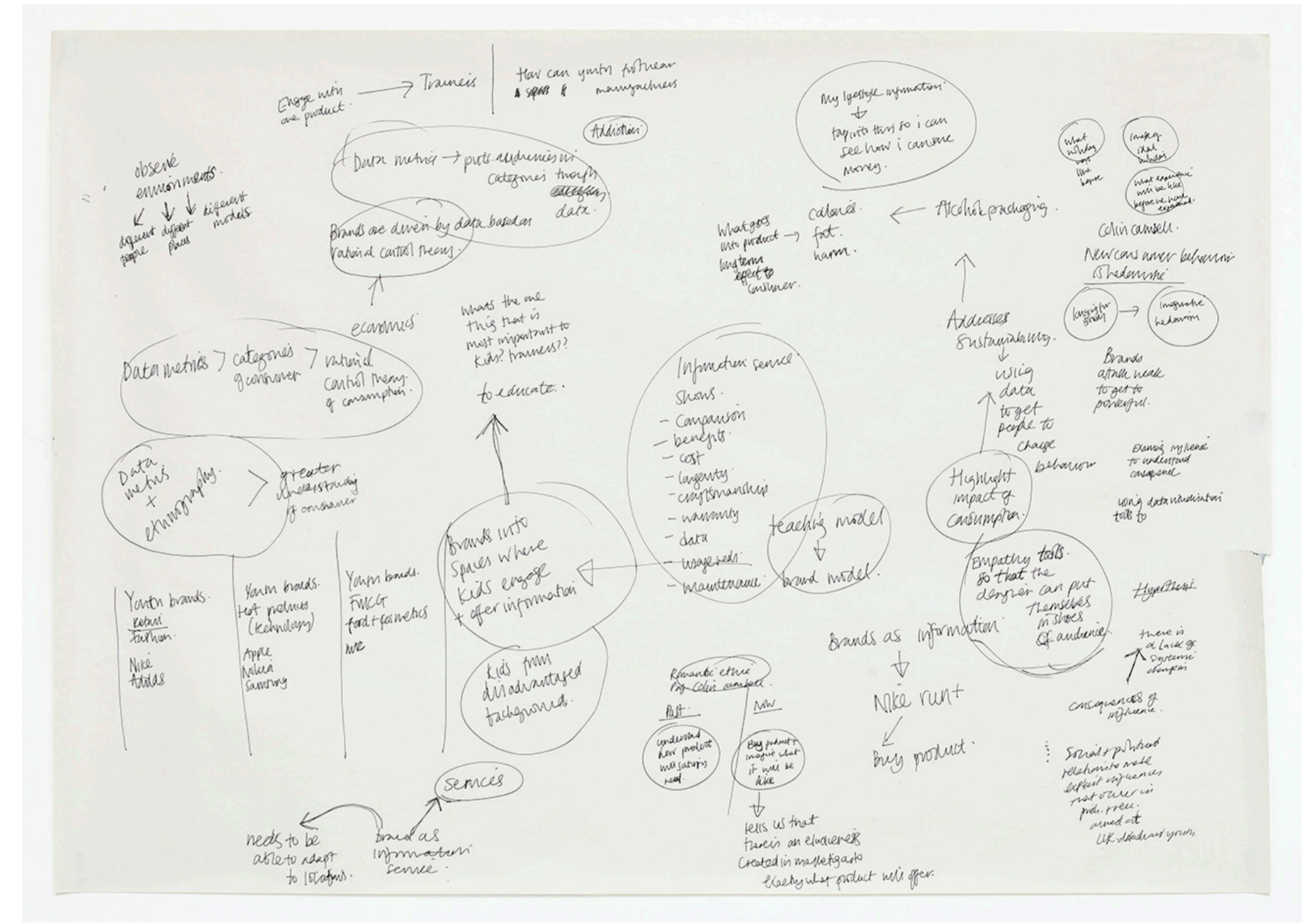
Researcher initial scoping and reflective visualisations



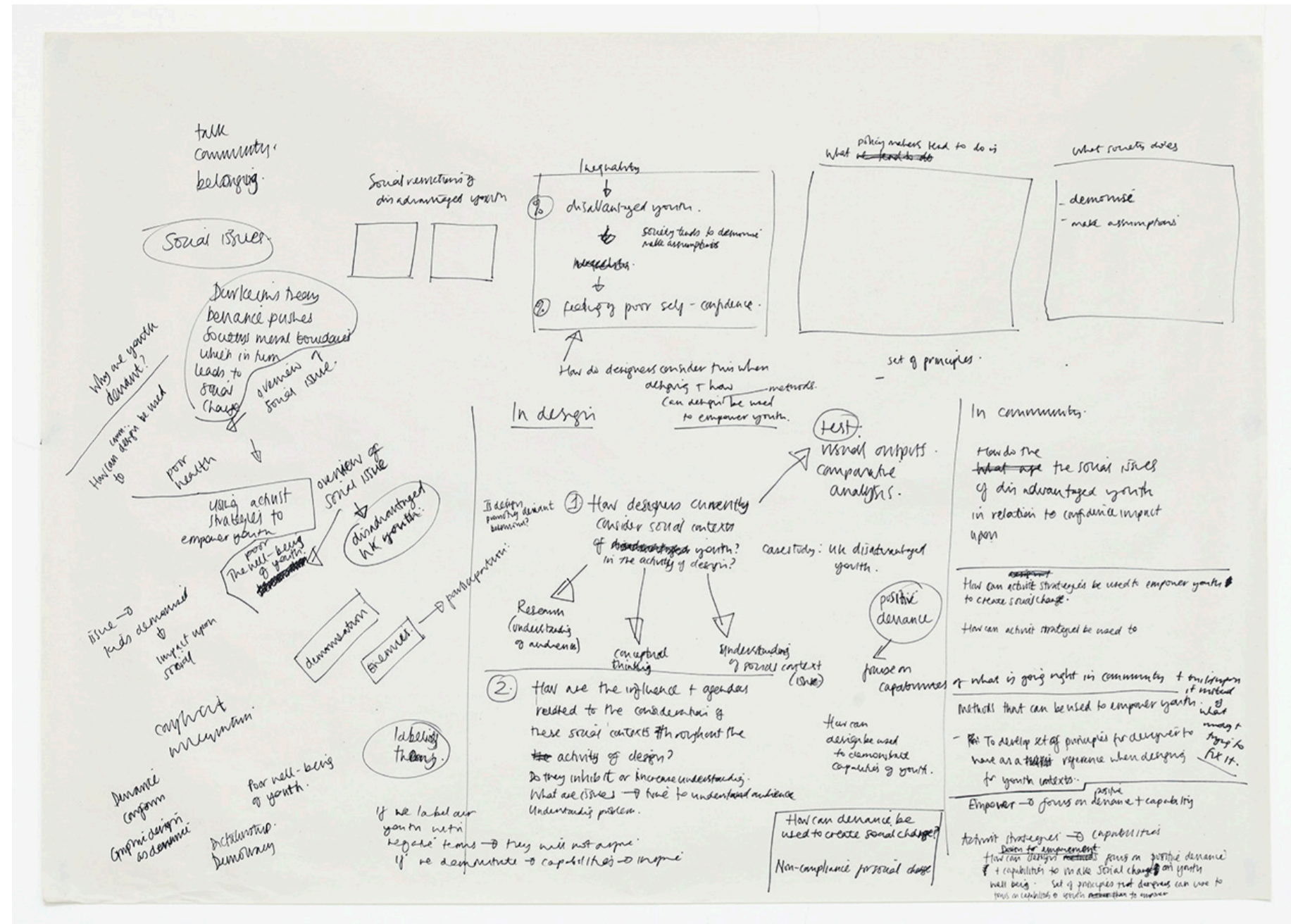
Researcher initial scoping and reflective visualisations



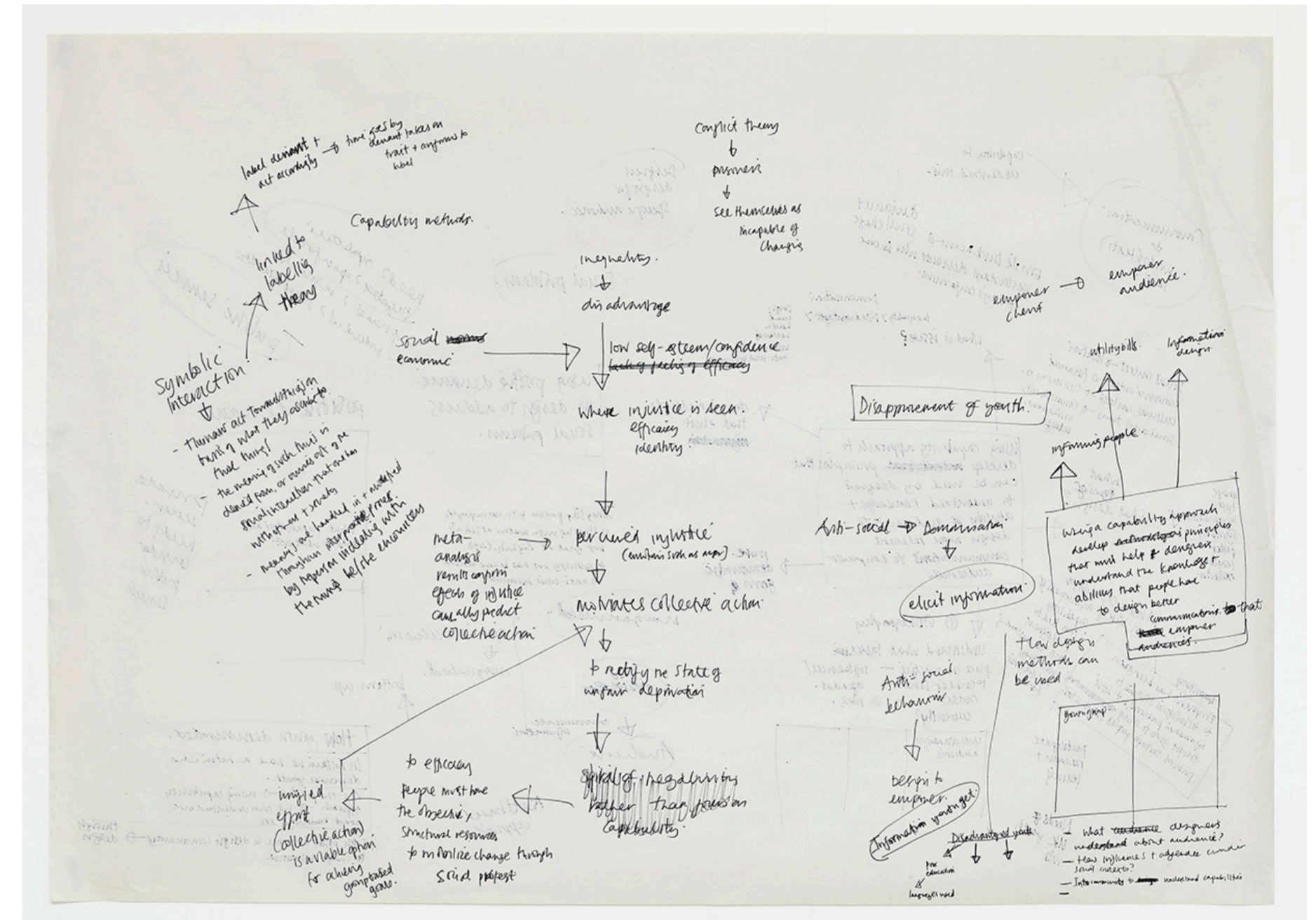
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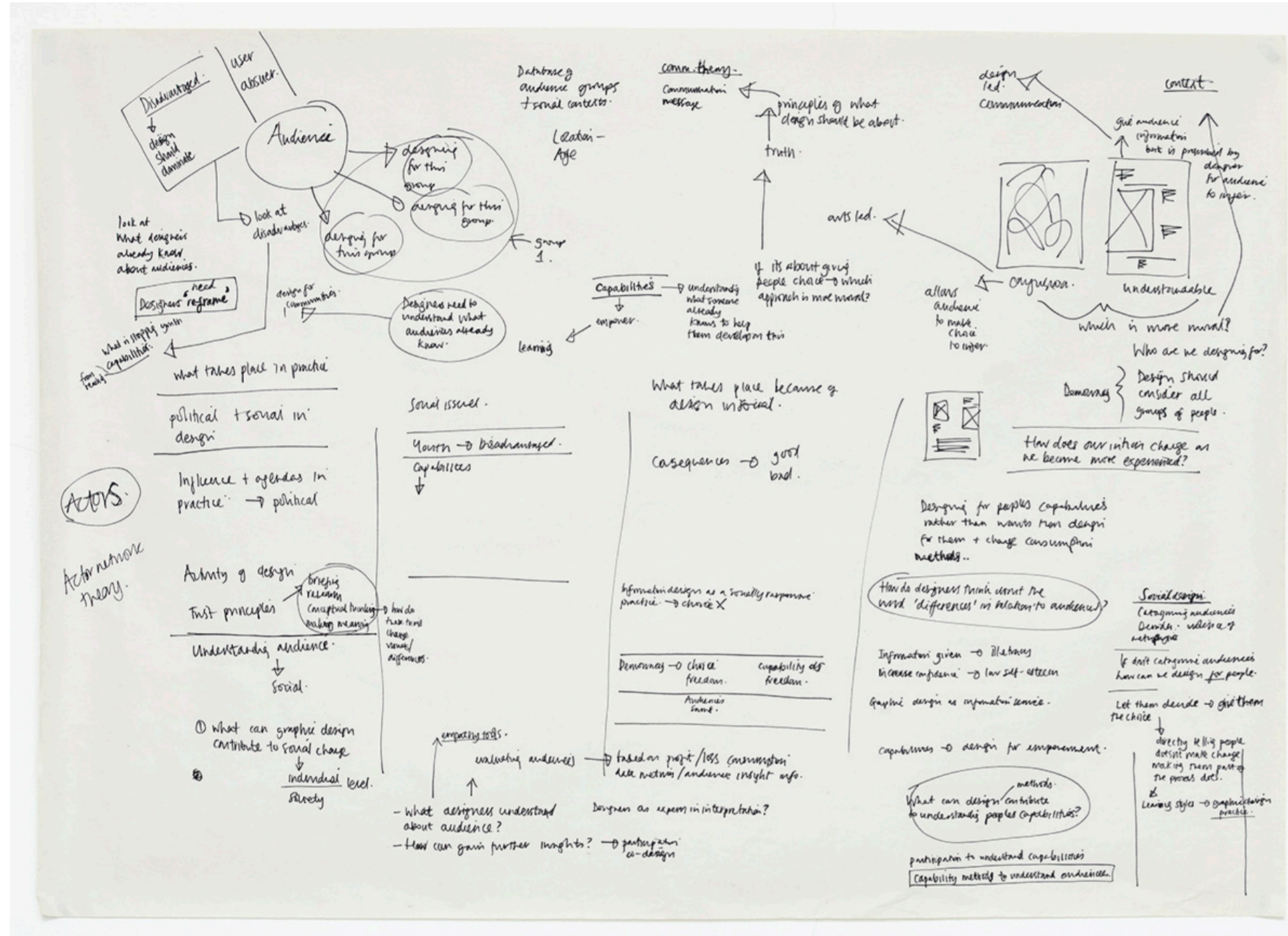
Researcher initial scoping and reflective visualisations



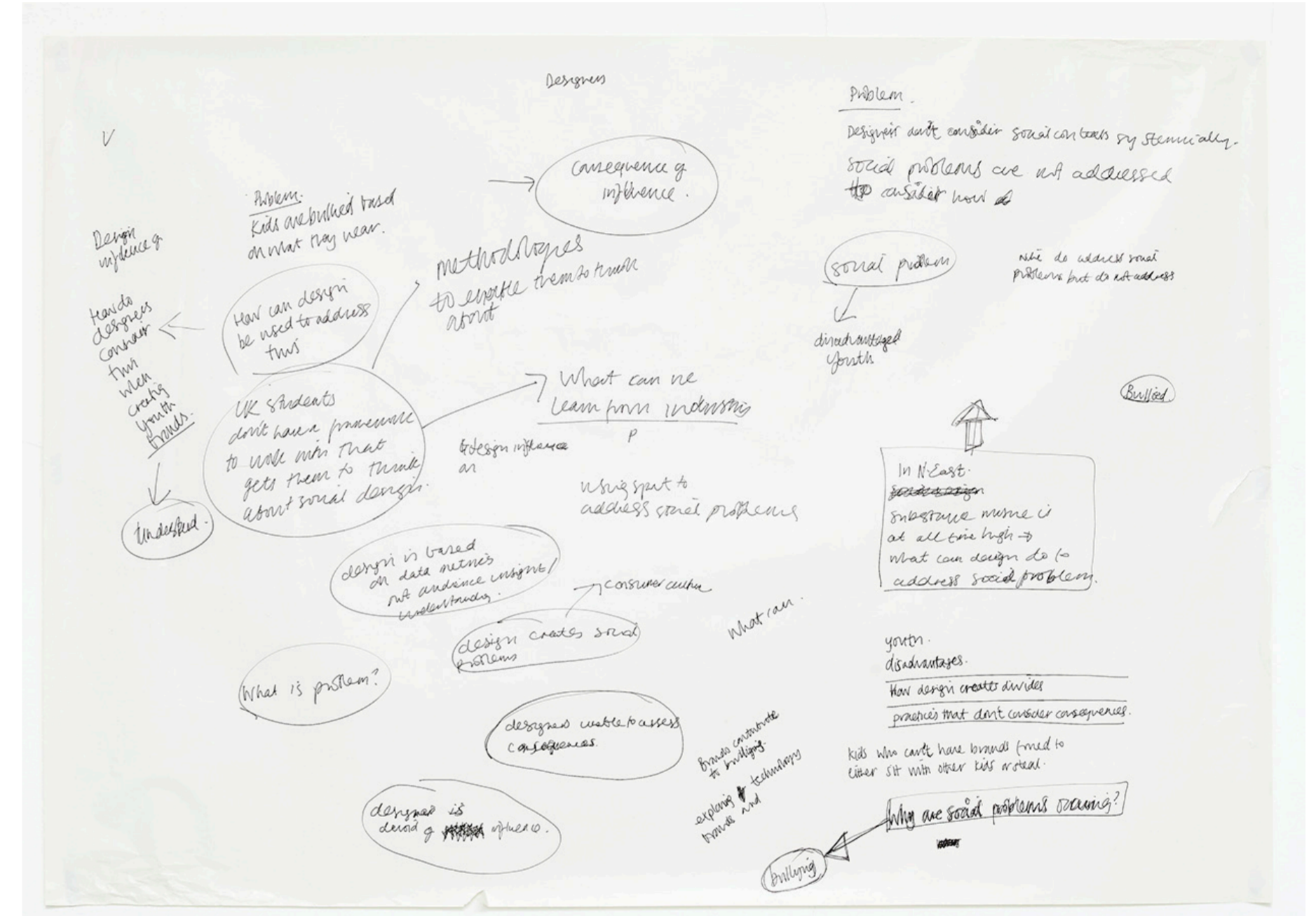
Researcher initial scoping and reflective visualisations

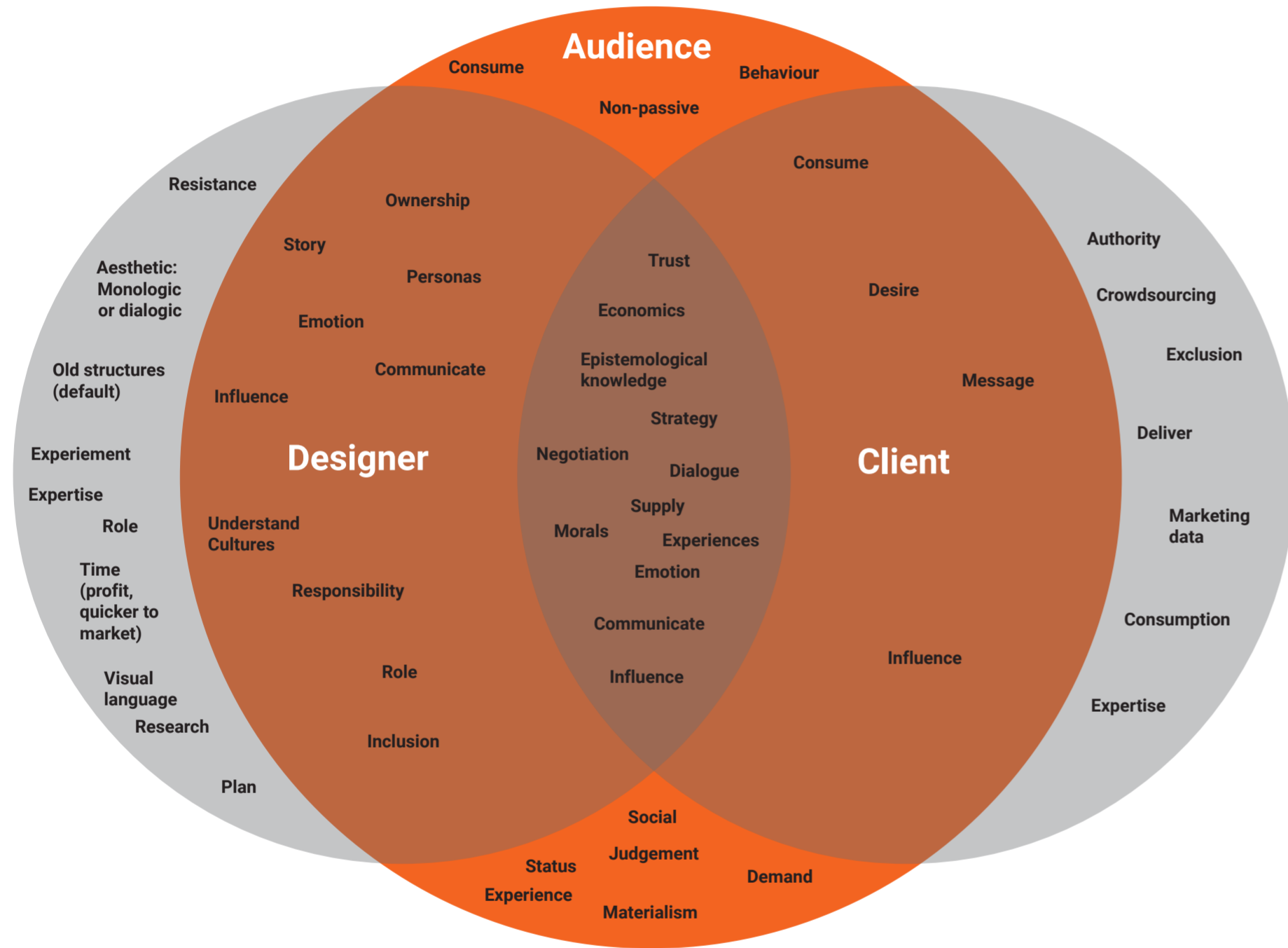


Researcher initial scoping and reflective visualisations

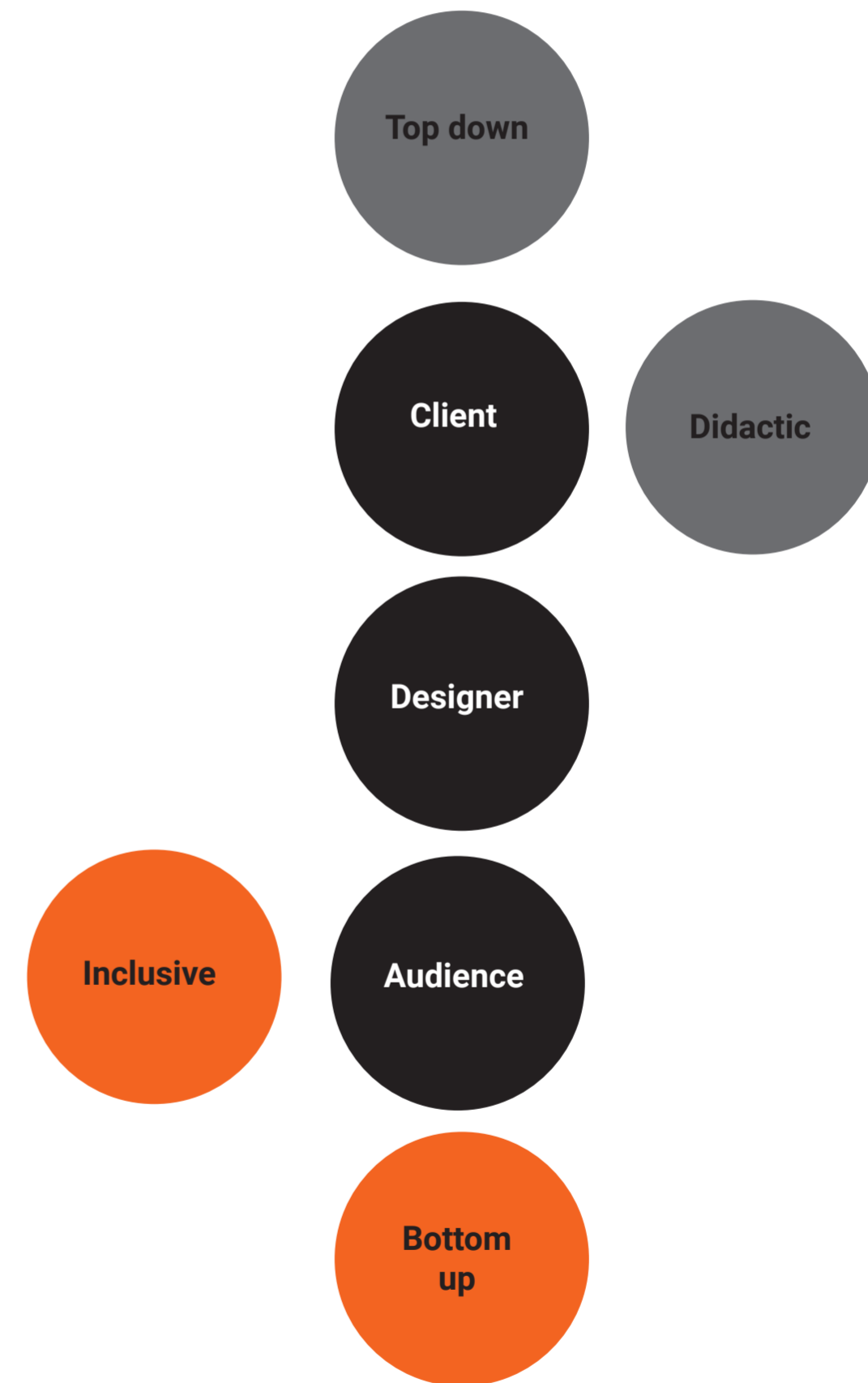


Researcher initial scoping and reflective visualisations

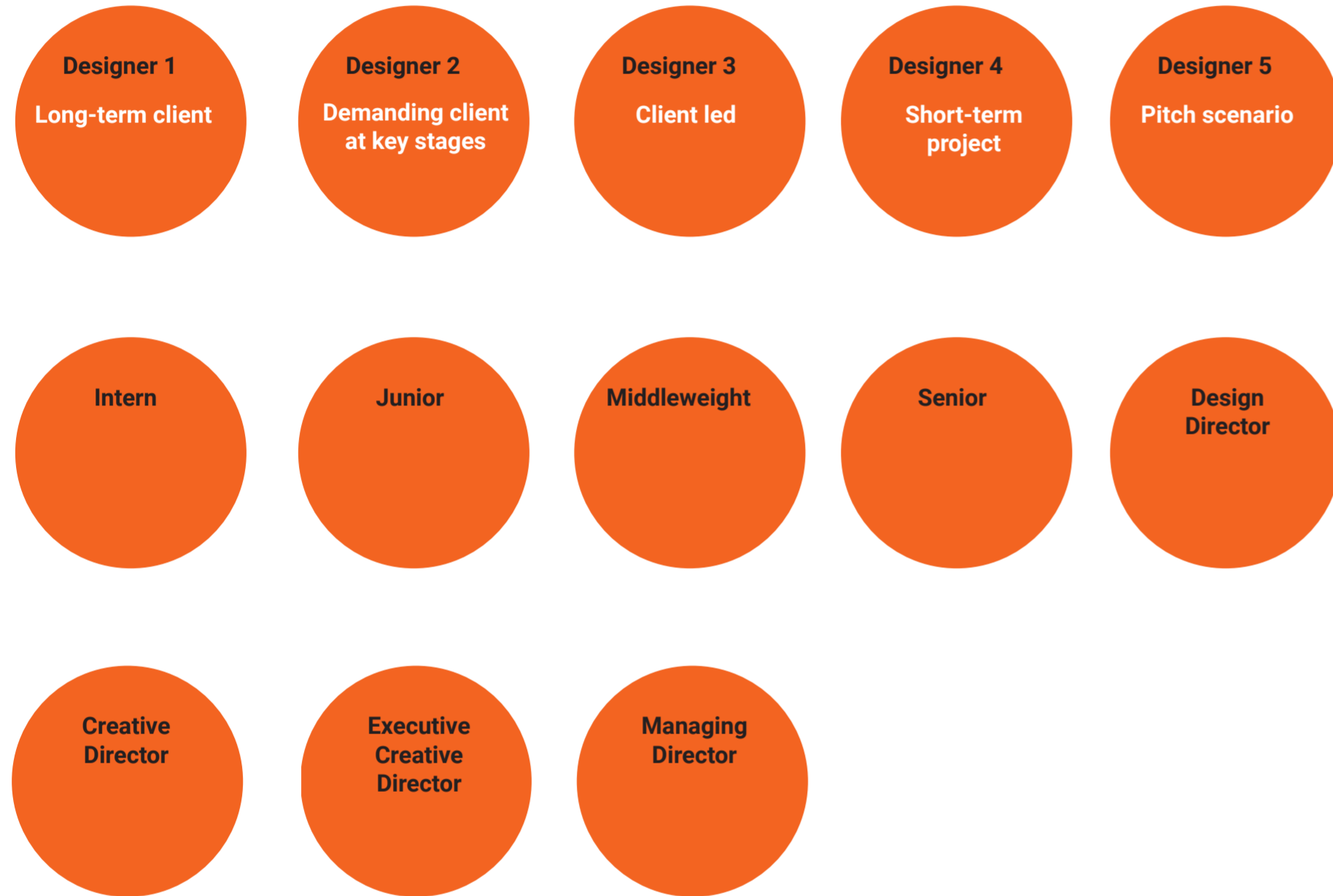




Influence



Influence



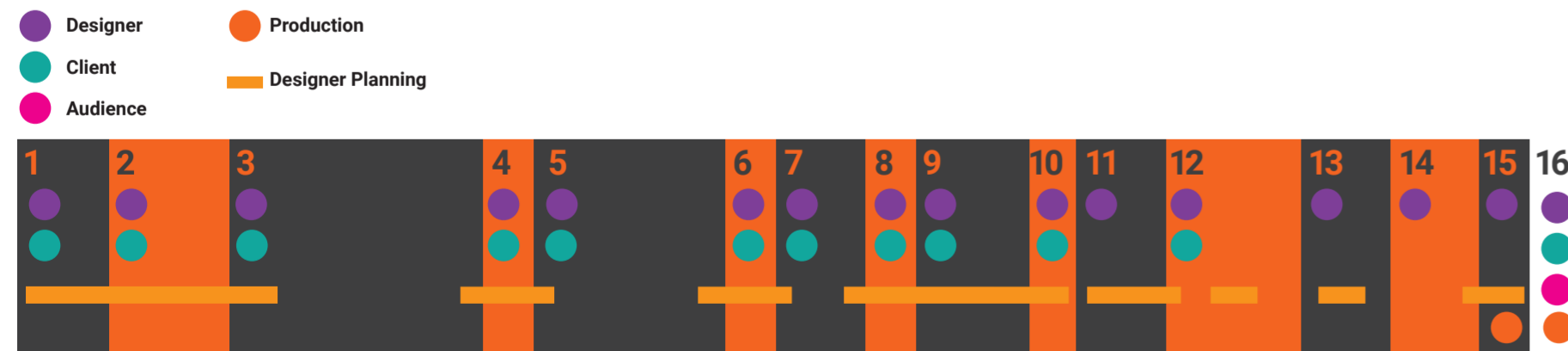
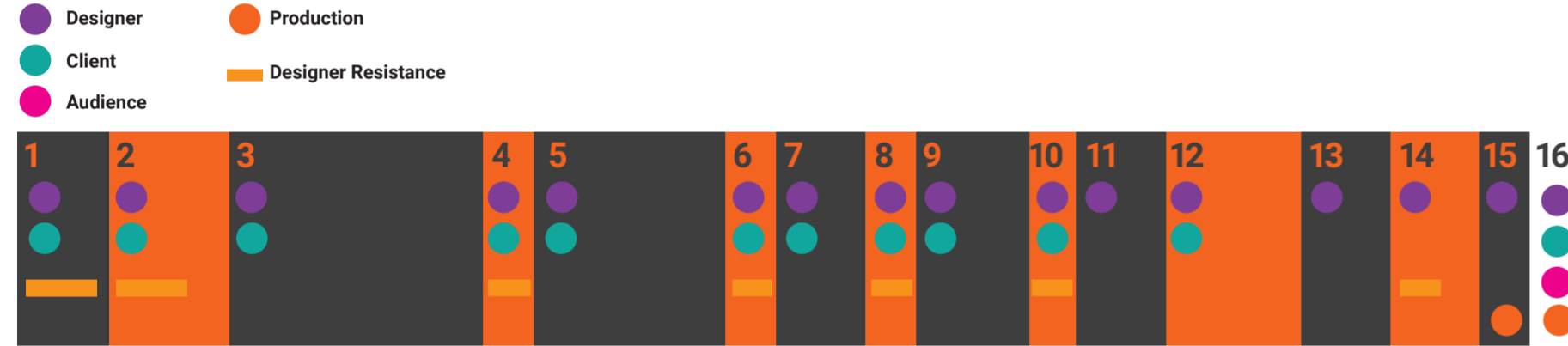
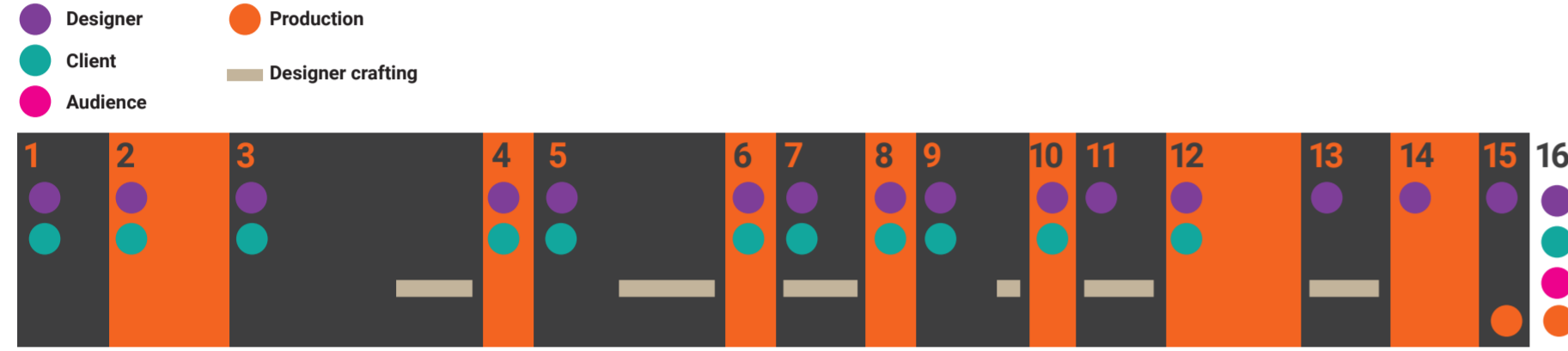
Researcher initial scoping and reflective visualisations

Brand Identity Design – design process

Top visual
Design stages (visualising/crafting)

Middle visual
Design stages (resistance)

Bottom visual
Design stages (planning)



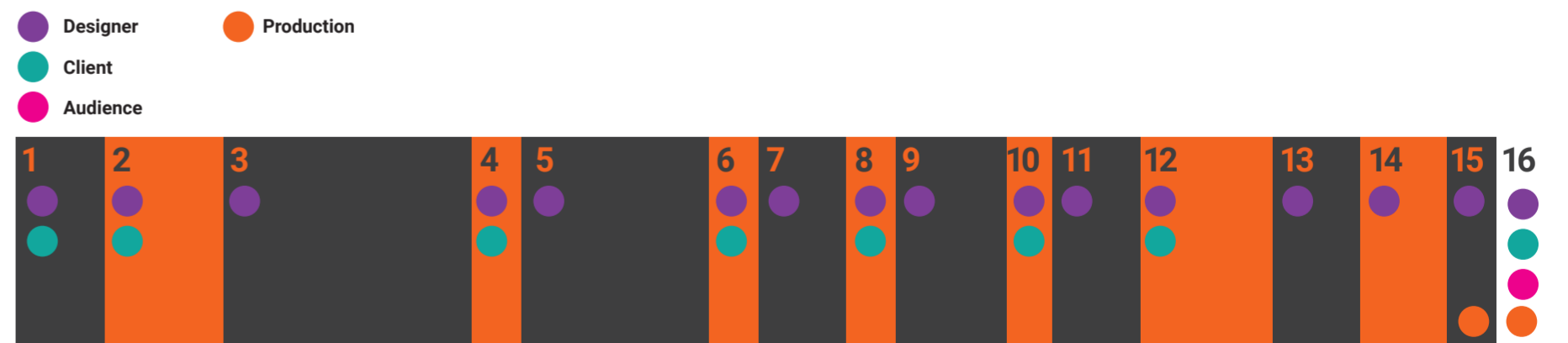
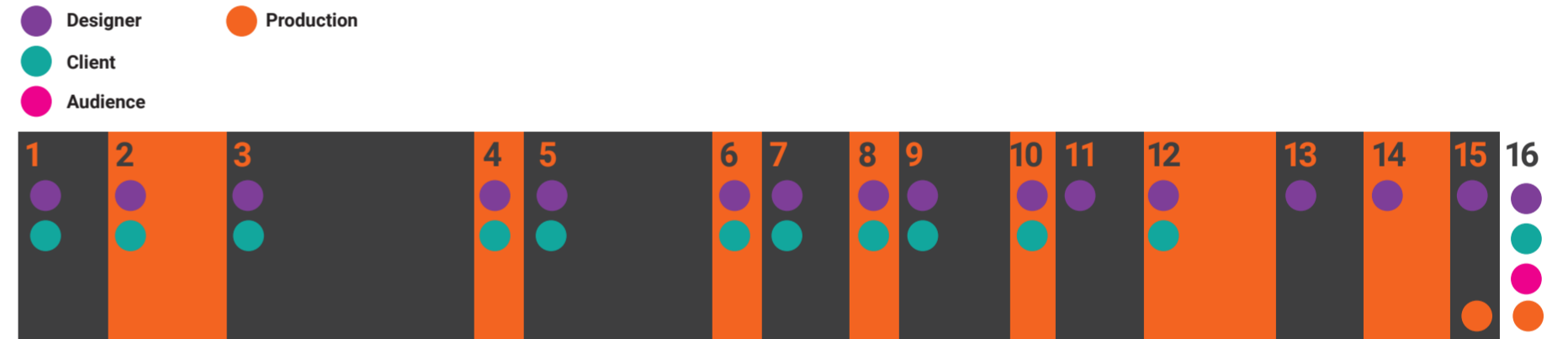
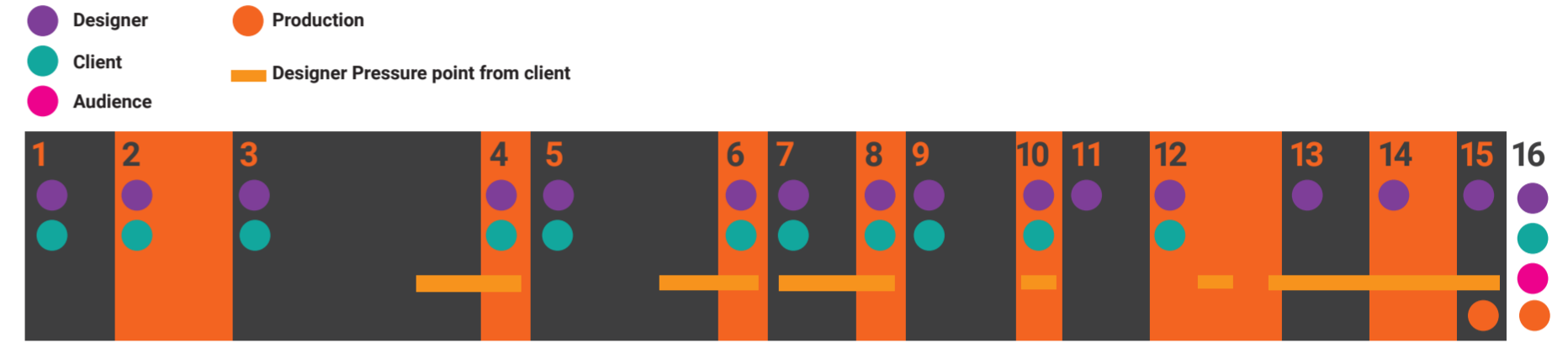
Researcher initial scoping and reflective visualisations

Brand Identity Design – design process

Top visual
Design stages (pressure points)

Middle visual
Design stages (involvement)

Bottom visual
Design stages (producing)



Key

- 1. Briefing
- 2. Research
- 3. Initial ideas
- 4. Feedback

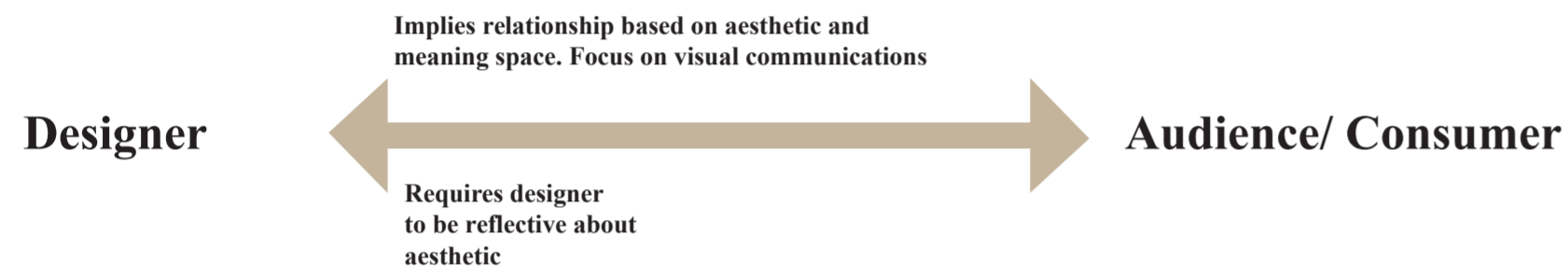
- 5. Development of ideas
- 6. Feedback
- 7. Refinement of idea
- 8. Feedback

- 9. Application
- 10. Feedback
- 11. Refine
- 12. Proof

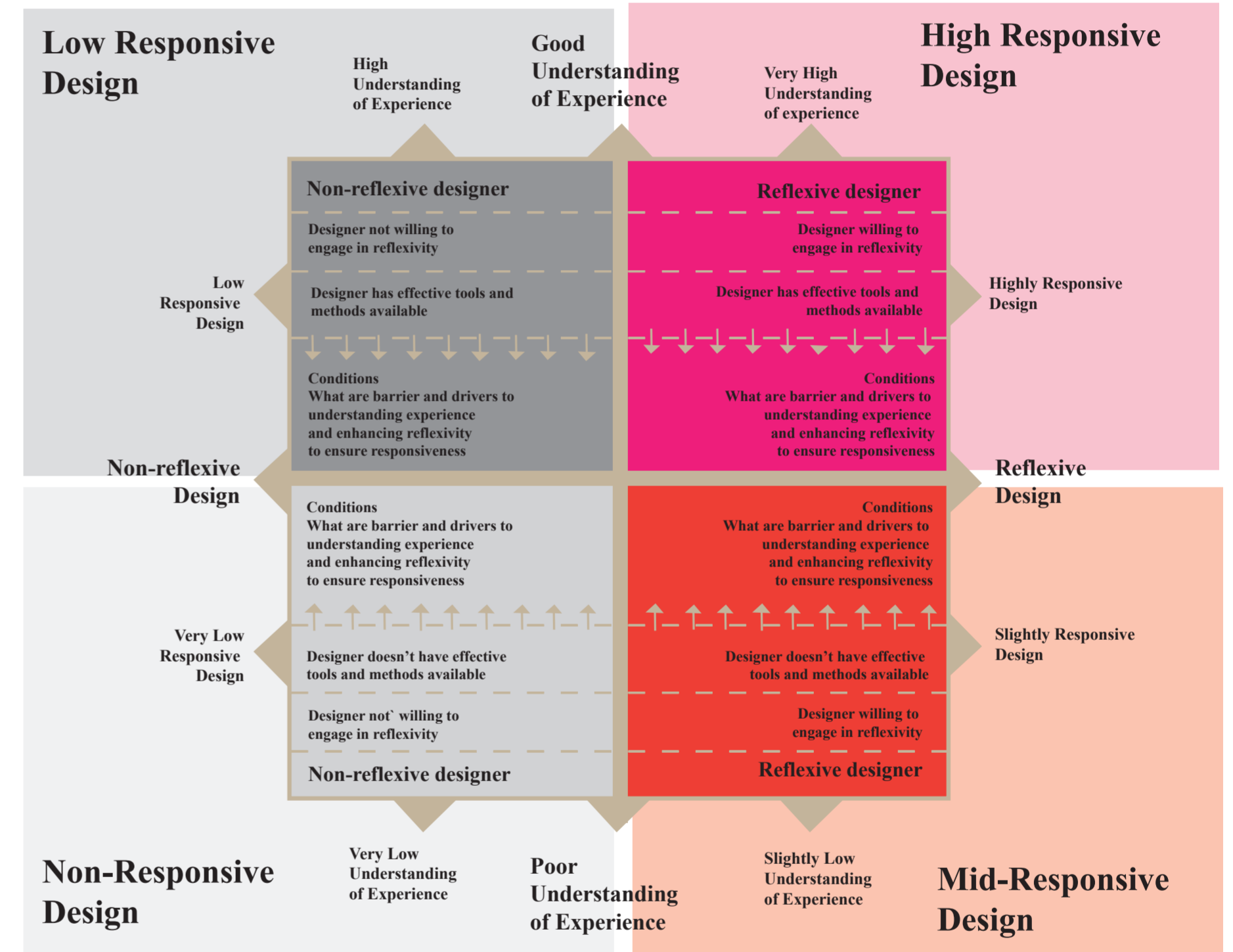
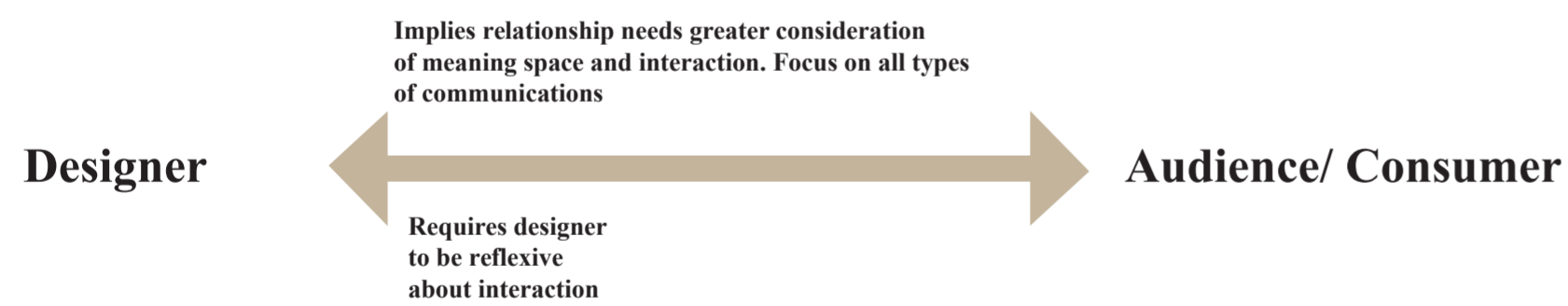
- 13. Refine
- 14. Production
- 15. Delivery
- 16. Reception



Old mindset
Designing artefacts



New mindset
Designing for experiences



Key

Designer has tools / methods available but doesn't want to engage with reflexivity and responsive practice
 Designer doesn't have tools / methods available nor wants to engage with reflexivity and responsive practice

Designer engages with reflexivity and responsive practice
 Designer doesn't have tools / methods available, but wants to engage with reflexivity and responsive practice

— To enhance responsiveness, have to enhance reflexivity
 — To enhance responsiveness, have to tools/ methods/ approaches that support reflexivity in designing
 — To enhance responsiveness, have to have correct conditions for high reflexivity, which for example includes designers willingness to engage in reflexivity

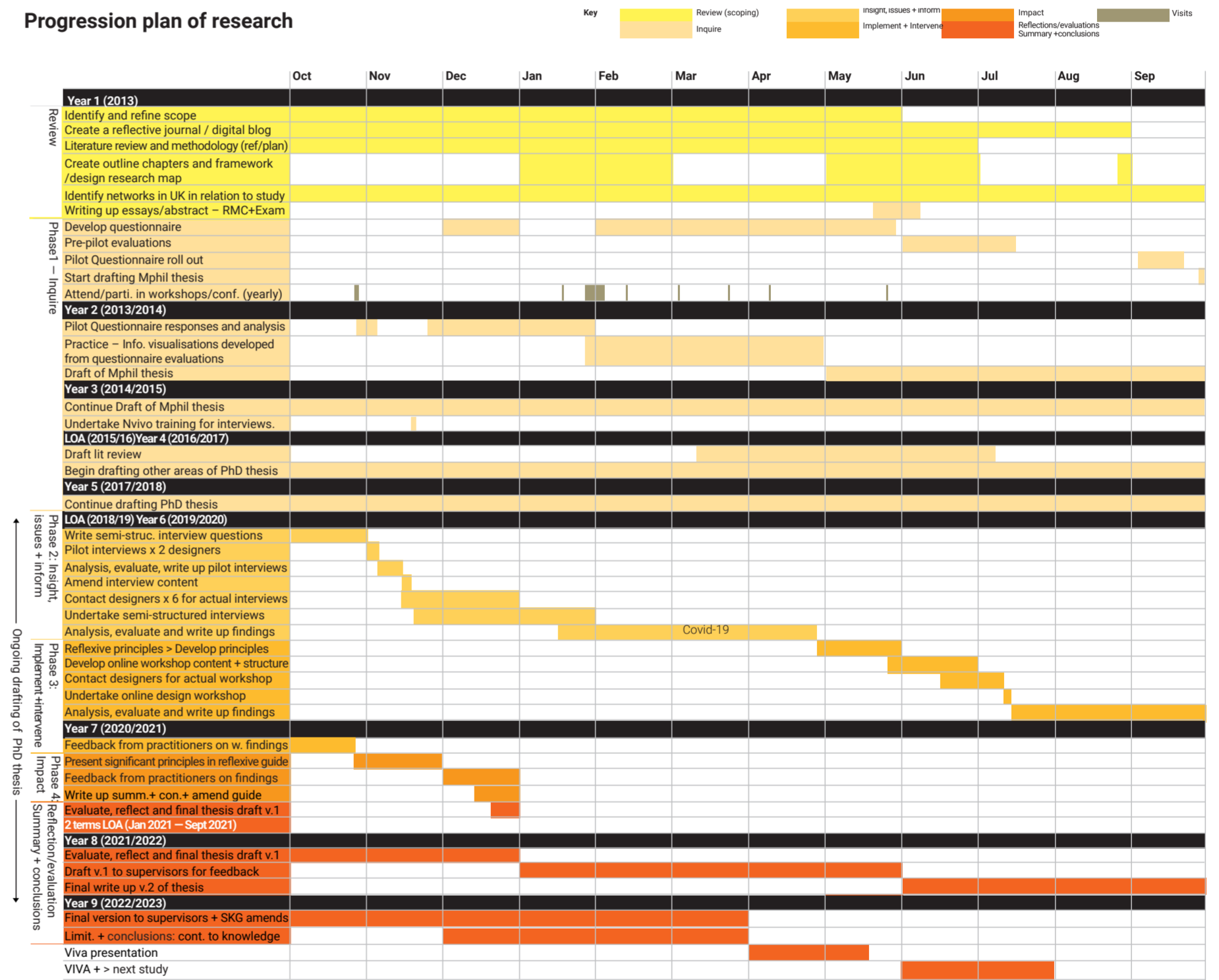
Research planning visualisation

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Research planning visualisation

PhD progression plan / timeline of research project

Progression plan of research

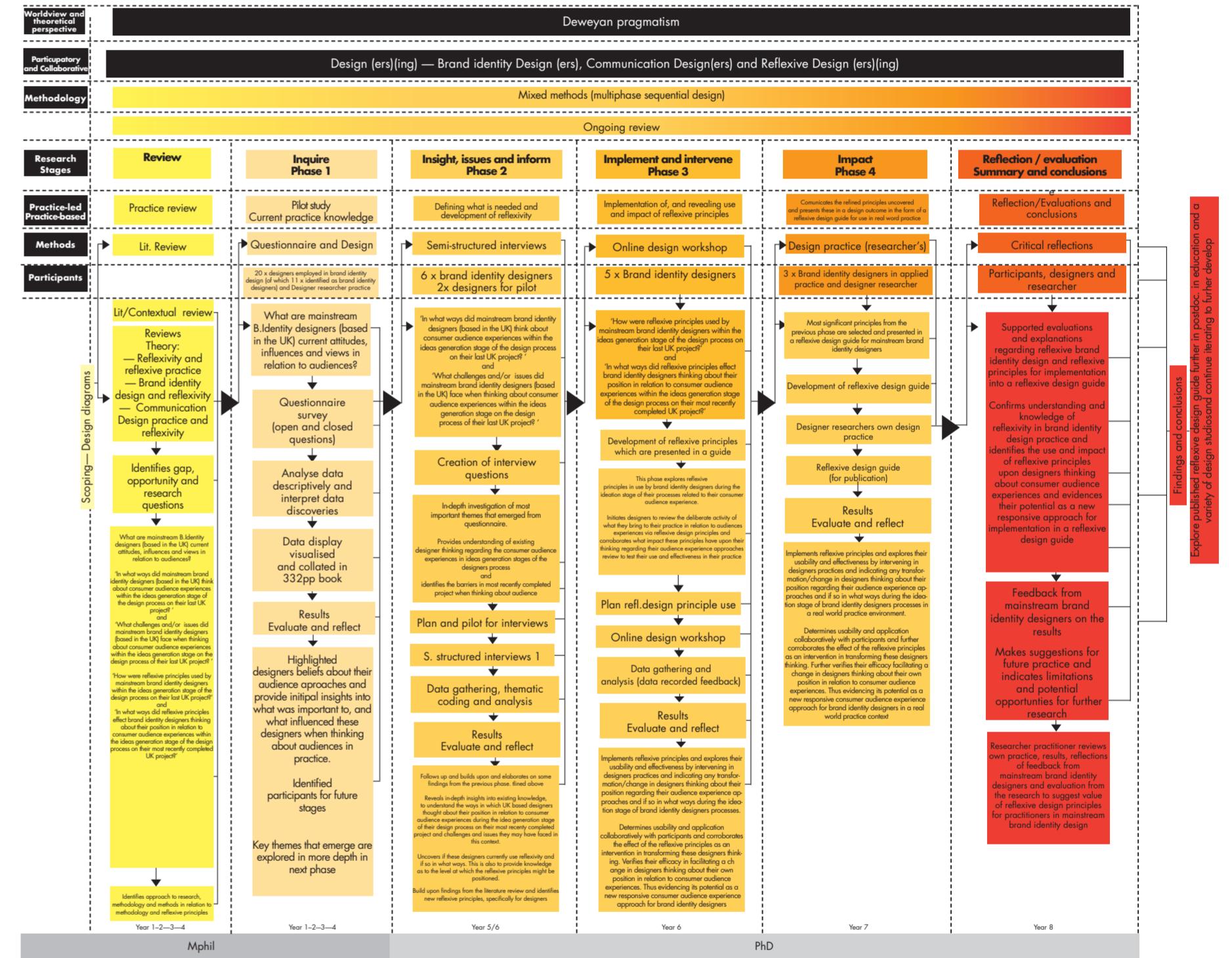


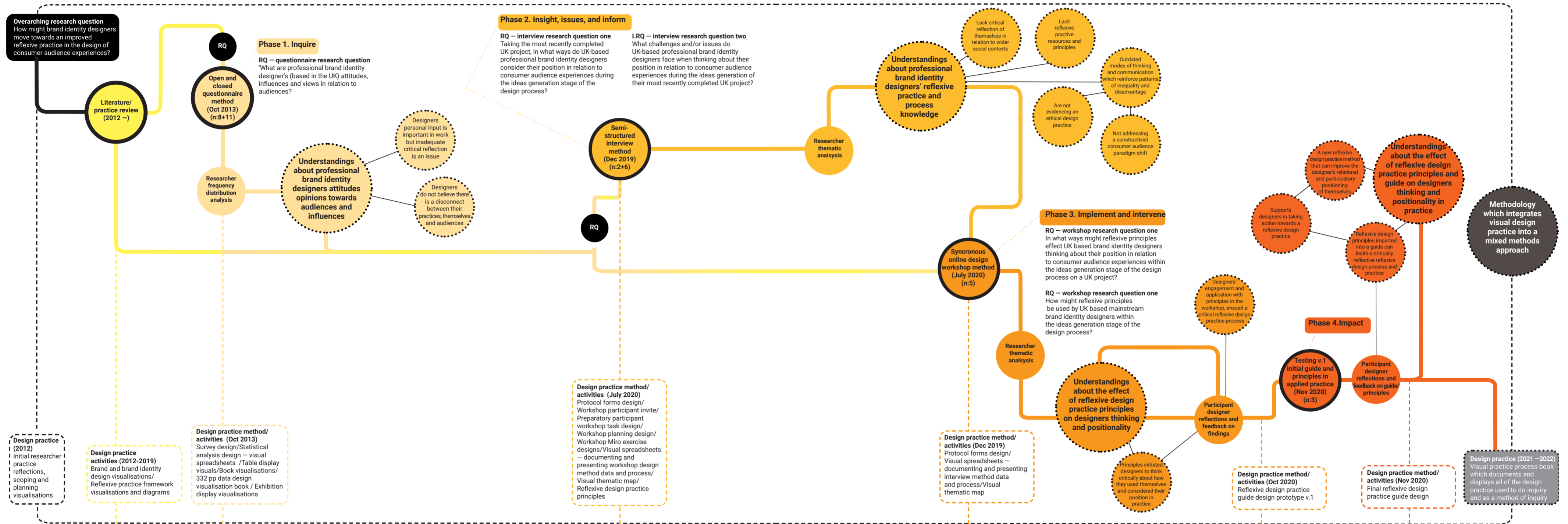
PhD map, methodology, methods and contributions visualisations

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PhD map,
methodology,
methods and
contributions
visualisations

Methodology and methods visualisation showing
research design



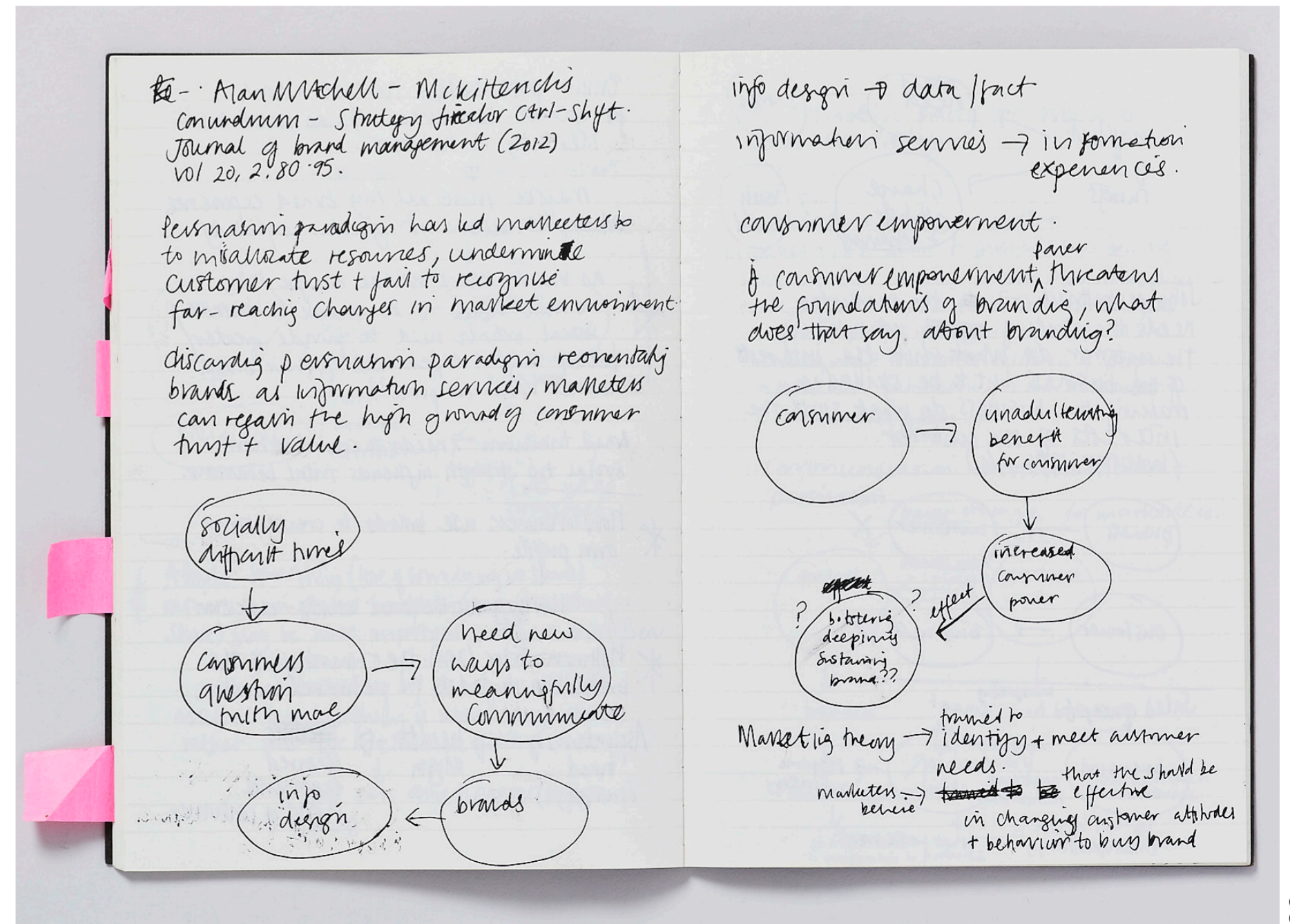
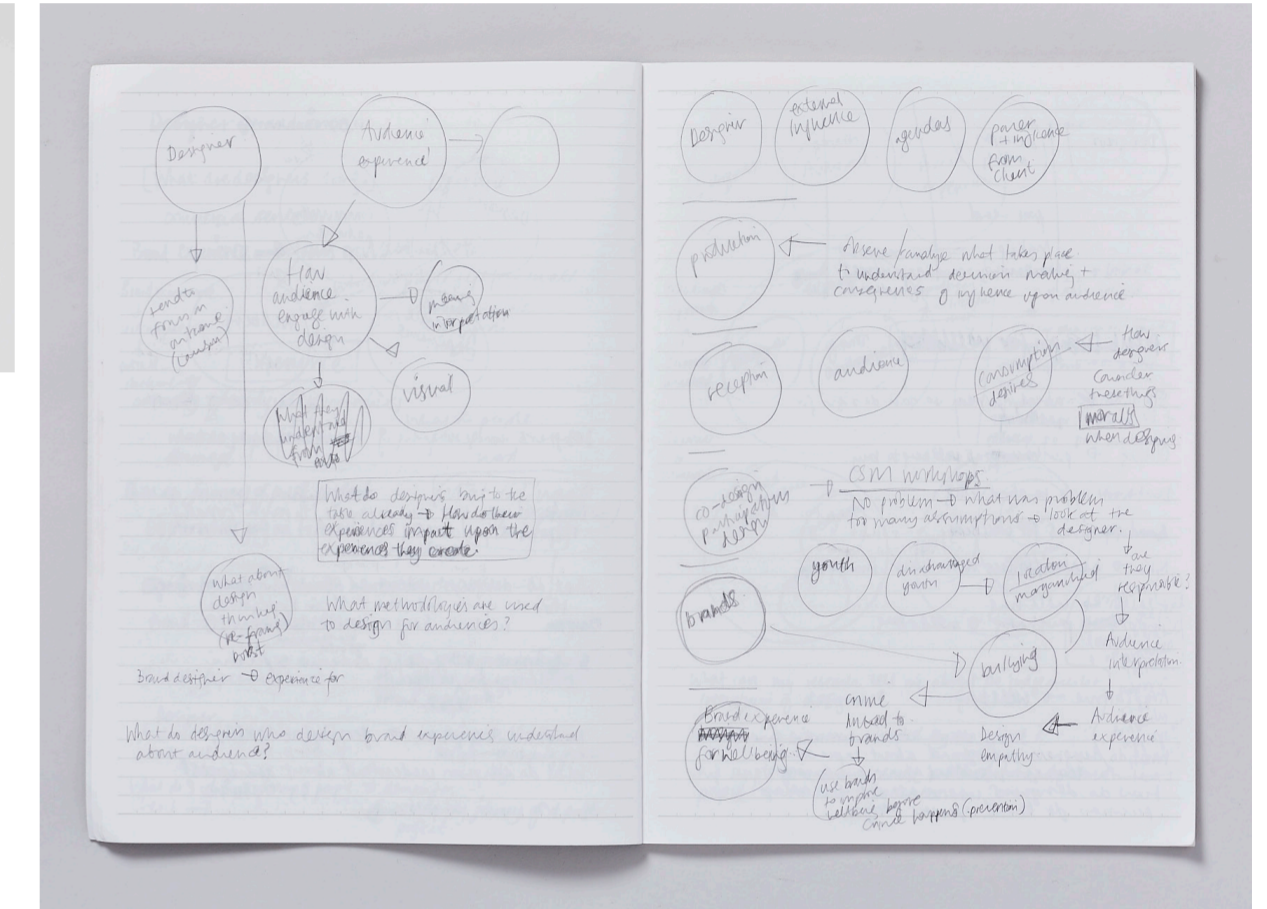
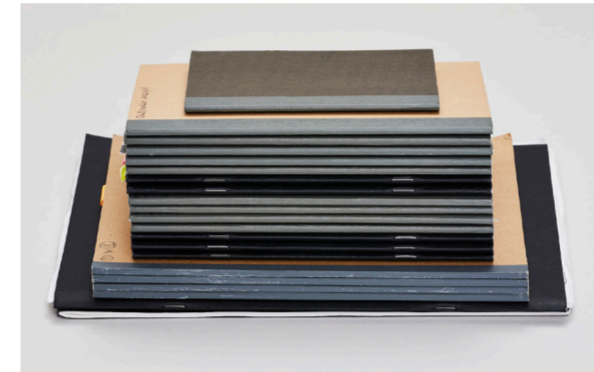


Reflexive journals

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Reflexive journals

Reflexive journals (and some pages shown below) were used to document my thinking, critical reflections and my positionality as my research developed supporting reflexive practice knowledge and understandings



Measurement
relevant to
social sciences: nominal, ordinal + interval.

Statistical techniques
descriptive + inferential statistics

What is not known.
Am I interested in identifying differences
Am I interested in identifying associations/correlations

Do I want to compare groups via their attitudes
or find associations via attitudes. Association via attitudes

i.e. all designers do care] compare groups
all brand designers don't

i.e. all designers do care because] assumptions
all brand designers don't care because

Designer 1 Designer 2 Designer 3 Designer 4

compare same association

This tells us that all people who are designers ~~do not~~ ^{may not} eat

or if they simply don't do it because they don't think it's relevant

Association via attitudes to identify if designers aren't considering behaviour because they don't know how to properly

Descriptive - methods for presenting + summarising data.
unsuitable to make predictions
usually table graphs, averaging scores into groups or classes.
frequency distribution analysis
enables researcher to identify significant patterns in distribution of cases early on.

* Inferential Statistics - allow conclusions beyond immediate data to be deduced.
non-parametric test useful for identifying differences in opinions.

write questions → decide how many questions to be analysed.

coding process (pg 274)
After the coding frames design a second small sample of completed questionnaires and input the codes. After any amendments the coding frames can be typed into the code book.

Statistical analysis Chapter 15 pg (279)
this needs to be based on

emotions → false → DREAM + EMOTION → false → mirroring → behaviours → cognitive

Brand Design Social Design

empathy

traditional capitalist world in short term perspective → desires (from materialism)

Empathy → focus is on understanding people relationships in time + space.

to move beyond → address gaps requires new models.

capitalist models cannot address issue of trust + short term as experiences exist in space + time over period of

to provide transformation requires deeper understanding of peoples habits, behaviours, patterns

empathy → understand situation of others requires consideration of space + time focused on

empathy is fundamental to experiences → why?

capitalist models cannot provide empathy as driven solely by financial gains which in design is driven by desire → to move beyond market driven + wants requires understanding of people + their motivations + internal space

Experiences are social → require understanding of the social space in time → and to understand needs requires a consideration/reflection of space.

Brand and brand identity design process visualisations



Brand and brand identity design process visualisations

A four-stage brand programme process (adapted from Olins 2008)

Stage 1	Investigation, analysis + strategic recommendations	Briefing and project planning in detail. Audits and research. Core idea defined.
Stage 2	Developing the identity or brand idea(look + feel)	Look and feel. Can include action to undertake behavioural change, brand architecture, name and visual style
Stage 3	Launch and introduction	Communicating the vision. Articulates where brand has come from, where it is going and how the visual identity will get it there. Internal and external launch
Stage 4	Implementation	Making it happen. Guidelines created regarding brand

Brand and brand identity design process visualisations

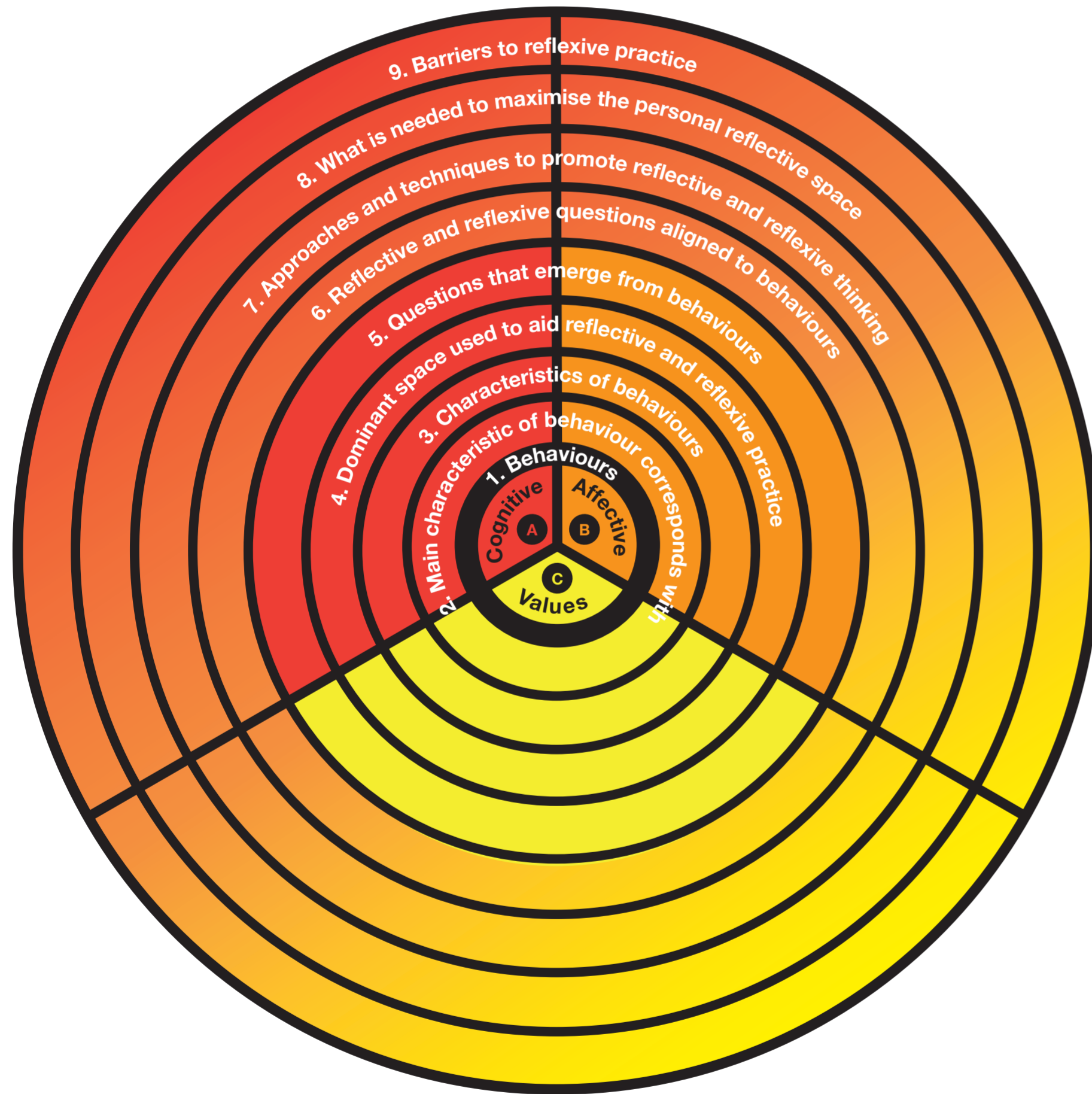
Branding in five and a half steps, including 2 design stages / steps indicated in dark grey (adapted from Johnson, 2016)

Step 1	Investigate	Defining the brand Research of market
Step 2	Strategy and narrative	Defining the brand
Step 2.5	Bridging the gap	Translation of brand into creative design stage
Step 3	Design (and approaches)	Design work starts here
Step 4	Implement (design)	Putting design into context across applications or environments
Step 5	Embed	Embedding the brand within an organisation, company or culture

Stage 1	Analysis	Detailed examination and evaluation. Prior to this stage extensive consumer research will have been carried out (Prior) audience and consumer research carried out
Stage 2	Discussion	Explores findings of the analysis and the clients needs. Determines drive and direction of the new design
Stage 3	Design platform	Senior creative produce a summary of the analysis and the direction requested by the client. Links findings of analysis to design strategy
Stage 4	Briefing the designers	Senior creatives brief creative team
Stage 5	Brainstorming	Ideas are brainstormed or discussed collectively so that designers can fine tune perception of brands identity
Stage 6	Independent research	Research undertaken independently by designers/design team to inform and inspire initial ideas
Stage 7	Concept development	Creation of different ideas, and brand elements demanded by the client. Can be undertaken individually or by design team. No. of ideas depend on time available. Ideas at this stage are still based on initial thoughts. Exploration of ideas is key. Ideas are reviewed against brief /design platform.
Stage 8	Analysis of design development	Ideas from stage 7 are now reviewed and analysis in light of all research and analysis undertaken and referencing the original brief. Concepts are reduced to a few key options and then offered to a client.
Stage 9	Refining the final concepts	Ensures concepts selected by the team communicate the desired message and meets the brief. Ideas are developed further to show a range of creative approaches.
Stage 10	Client presentation	Presenting the final concepts to the client
Stage 11	Finishing/ prototyping the designs	The choosen client concept now undergoes final development and any changes that have been discussed are made. All supporting elements of the brand identity are created to artwork stage.
Stage 12	Testing/market research / consu.reactions	This stage achieves its most important aim, that it speaks effectively to the desired audience. Small tweaks are made if necessary. Various methods are used to test the success of a final brand idntity. These might include for example focus groups. Audience and consumer research carried out
Stage 13	Delivery of final artwork	All creative outcomes are now developed and work is signed off by designers and delivered to client.

Reflexive / reflective practice mapping visualisations

My reflexive practice framework visualisation as an overview diagram, synthesised from Thompson and Thompson, 2008; Cunliffe, 2004, 2009; and Bolton's 2014 reflexive practice arguments conveyed in their literature



My reflexive practice framework visualisation as a detailed table, synthesised from Thompson and Thompson, 2008; Cunliffe, 2004, 2009; Bolton's 2014 reflexive practice arguments conveyed in their literature

A1.Behaviour Cognitive	B1.Behaviour Affective	C1.Behaviour Values	A1/B1/C1 (all behaviours)
A2. Main characteristic of cognitive behaviour corresponds with Thought/thinking	B2. Main characteristic of affective behaviour corresponds with Feelings/emotions	C2. Main characteristic of values behaviour corresponds with Awareness of actions	A7/B7/C7. Approaches and techniques to promote reflective and reflexive thinking question based techniques / approaches; risk assessment model; the 3 Hs: head-heart-habit; think-feel-do / emancipatory techniques/approaches; reframing; noticing; avoiding, or breaking out of the drama triangle / problem solving techniques; using dissonance; elegant challenging; force-field analysis / writing techniques/ approaches; serious playfulness by penning 100 words to describe something; the writing of anything to do with names, (i.e. memories, impressions, like, hates); documenting milestones achieved composing words or phrases that give insights about work significant descriptions / visual techniques/approaches; filming; reflexive recording
A3. Characteristics of cognitive behaviour might include mindfulness / analytical thinking / creative thinking / critical thinking / making the implicit explicit / examining and analysing a situation to make sense of it, via questions to identify themes, patterns and issues / looking at things in a new way to move beyond routine practices	B3. Characteristics of affective behaviour might include understanding the significance of taking and not taking them into account / being empathic in which we recognise the feelings of another but do not necessarily share them directly (not i.e. sympathy) / emotional intelligence sensitivity to, and understanding others emotional states (as well as self-care of oneself) / work in uncertain situations, recognising what we are afraid of and identifying relevant mechanisms to cope with this / understanding that emotion is not necessarily biological and thus can be connected to social contexts – it can include factors such as gender and culture so it is essential to take into account differences in cultural expression and interpretation of emotions and different gender experiences of emotion	C3. Characteristics of values behaviour might include recognising moral-political factors – the values that inform thoughts, feelings and actions and asking questions of these / understanding the significance of the inclusion and participation of other people / empowering others, via identifying the barriers related to others that exist at personal (self-esteem and confidence), cultural (stereotyping that stigmatises) and socially structural (i.e. which exclude opportunities and disadvantages certain groups based on race, class and gender) levels / understanding the wider social and political aspects of situations and professional roles / a well-informed approach to issues of discrimination, which is often institutionalised via our working and personal lives at both structural and cultural levels (as described above) and emerges via the use of discriminatory forms of language	A8/B8/C8. What is needed to maximise the personal reflexive space management of work pressures, which can support in creating free time and space for personal reflection / self-awareness and questioning the impact that one is personally, having upon the situation, and vice versa, both via themselves and through feedback from others / avoiding routine and formulaic solutions and doing solely what one is expected to do, all of which can negate practitioners own free thinking / having an overview of the situation from a wide and broad perspective, to 'form a view of the overall picture so that we can reflect on what our role needs to be in general and what specific steps we need to take / maintaining clear aims and goals, and having sound focus and engaging in problem setting and not just problem solving
A4. Dominant space used to aid reflective and reflexive practice mostly own personal space but also includes social space	B4. Dominant space used to aid reflective and reflexive practice equally own personal space and social space	C4. Dominant space used to aid reflective and reflexive practice mostly social space but also inherently requires personal space	
A5. Questions that emerge from cognitive behaviour what do I think?	B5. Questions that emerge from affective behaviour what is the significance of taking and not taking my feelings and emotions into account? / asking questions and embracing uncertainty, to uncover assumptions and do something about them / challenging imbalances of power / talking about experiences – to gain insights	C5. Questions that emerge from values behaviour am I aware of my values, and the moral-political factors which shape my thoughts, feelings but most importantly my actions / awareness for our own personal and professional actions, identity, values and feelings and having empathy for others / actions are based on implicit knowledge and values	
A6. Some reflective and reflexive questions aligned to cognitive behaviour what type of situation am I dealing with here? / what are the key issues I need to be aware of? / what is happening? What processes are shaping what is happening? / what do other people expect of me here? Is this consistent with my professional role and the specific duties of my job? If not, what negotiations need to take place to remedy the situation? / do I have the information I need to act? If not, what do I need to do to find out and how? / who else needs to be involved? Who do I need to communicate with? / what options are available in terms of dealing with this situation? How do I evaluate those options? / are there any values issues here I need to consider (for example, showing respect, maintaining confidentiality valuing diversity?)	B6. Some reflective and reflexive questions aligned to affective behaviour None	C6. Some reflective and reflexive questions aligned to values behaviour what are the values associated with my profession, i.e. codes of practice? / what do these mean to me in practice? / what are my personal values? What do these mean to me in practice? / are there conflicts between these two sets of values and how I practise? / how can I safeguard my personal and professional values if they are under threat in any way?	A9/B9/C9. Barriers to reflexive practice time constraints: incorporates reflection as part of the workload rather than separate from it / waning commitment: not seeing reflective practice as fundamental, document learning, reflective log or diary, lead by example, address accountability / organizational culture: cultures (i.e. managerialism) that sees reflective practice as a threat or nuisance, have a mistrust about change, and anti-intellectualism in the wider discourse of the field of the profession itself, all of which can be a barrier to progress / a lack of skills: i.e. analytical, self-awareness, critical thinking and communication. It requires taking the initiative / anxiety, fear or low confidence: concerns regarding inadequate or out of date knowledge, a fear of taking risks to discover new things, exposure to criticism and role anxiety in which some people may not be comfortable using particular reflective tools/techniques / misunderstandings about the nature of reflective practice

Questionnaire survey design visualisations

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Questionnaire survey design visualisations

Interactive digital pdf questionnaire survey design that was emailed to designers engaged in Brand Identity Design practice

This survey used data coding frames (denoted via the 'key' in the survey below) to help quantify and analyse data (Robson, 2011)

Sarah Kirby-Ginns, Research Project, Royal College of Art. 1



Questionnaire Survey Graphic / Brand Design Audiences

Hello

I am currently a research student in the Visual Communication Department at the Royal College of Art. I am also a practising Graphic Designer and Senior Lecturer. I am conducting a research study at the Royal College of Art entitled 'Design as a Socially Responsive Practice for Change', and I'd be extremely grateful if you would be willing to contribute approximately 20 minutes of your time to my questionnaire as your feedback is potentially very valuable to my research.

Overview of this research study
The objective of the questionnaire is to explore current understanding, attitudes, influences and issues in relation to Graphic / Brand Designers and Audiences. The aim is to make explicit the Designer's intentions and what influences them in their practice towards affecting the people they aim to engage.

Completing this questionnaire will involve:
— Viewing the document in Adobe Acrobat 9 or above
— Inputting and completing your answers directly into this pdf document
— Answering **all** questions or this may invalidate your contribution
— Submitting the questionnaire directly to myself via email — sarah.kirbyginns@network.rca.ac.uk

— I would be really grateful if you could return your completed questionnaire to me before Wednesday 27th November 2013.

Confidentiality and Research Ethics
Your answers will be treated in the strictest of confidence and used solely for this research study and will not be shared with any 3rd party. At no time will your name be identified in any research / reports resulting from this study, unless you explicitly request to be identified.

By returning the completed survey form you agree to voluntarily participate in this research and give your consent freely, i.e. if you complete and return the survey it will be understood that you are agreeing to your consent to contribute.

Thank you in advance for your time and contribution.

Sarah Kirby-Ginns
sarah.kirbyginns@network.rca.ac.uk

Further information
If you would like to know more about the survey or need further information please email me (above) or contact my supervisor Professor Teal Triggs, as below.
Email: teal.triggs@rca.ac.uk. Telephone: +44 (0)20 7590 4306.

This project follows the guidelines laid out by the Research Ethics Code of the Royal College of Art. If you should have any concerns about your rights as a participant in this research, or you have a complaint about the manner in which this research is conducted, it may be given to the researcher or, if an independent person is preferred, addressed to the Research Ethics Committee of the Royal College of Art, Kensington Gore, London SW7 2EJ. Telephone: +44 (0)20 7590 4214. Email: research@rca.ac.uk

Sarah Kirby-Ginns, Research Project, Royal College of Art. 2



Questionnaire Survey

Definitions/Key terms
Below are some key terms which will provide help in defining particular meanings and also potentially help reduce ambiguity in relation to the questions asked. Please read these carefully before you begin the questionnaire.

Branding
A process through which decisions are made about brand elements that are then developed. This is most often using meaning, creative thinking and communication design, to link the personality of an organisation, product or service via an experience or message in an audience's mind.

Graphic Design
The generation of meaning into a message using creative thinking, words and / or images to communicate with an audience.

Target Audience
Individuals in society who are targeted to engage with a service and /or information.

Meaning
The idea that is represented by a word, phrase, etc or the idea that a person wants to express by using words, signs, etc. The thing one intends to convey especially by language. [Meaning: Merriam-Webster.com. 2013. http://www.merriam-webster.com (23 September 2013).]

Influence
The power to change or affect someone or something; the power to cause changes without directly forcing them to happen. [Influence: Merriam-Webster.com. 2013. http://www.merriam-webster.com (23 September 2013).]

Meaningful influence
The capacity to have a serious, important, or useful quality or purpose and a positive effect on the character, development or behaviour of someone or something. In the context of human beings, the focus is on seeing individuals' firstly as a people, and secondly as consumers, to contribute to improving their life, the lives of those around them and their community (i.e. positive social impact).

Design with intent
Designing with the intention or purpose of attempting to have a future effect / elicit a particular response or action from someone or something.

Human-centred Design
Using design to investigate social problems, analyse knowledge, engage people, and prototype or iterate solutions, with the focus on the person or people involved.

Strategy
A plan of action designed in order to achieve a goal or result.

Sarah Kirby-Ginns, Research Project, Royal College of Art. 3

Questionnaire Survey

Key	SA	A	U	D	SD
SA Strongly Agree					
A Agree					
U Uncertain					
D Disagree					
SD Strongly Disagree					

Section 1A
Please read the statements below. There are 5 possible options to choose from and the key explains the rating scales. Select the answer that most closely reflects your opinion by clicking on the appropriate circle. You are able to select only one answer to each question.

	SA	A	U	D	SD
Q0.1 Branding is a distinct discipline from Graphic Design					
Q0.2 The process of the intent to influence audiences' in Branding is the same as the process of intent to influence audiences in Graphic Design					
Q0.3 Information about an audience group is fundamental at the start of my design process					
Q0.4 Information about the audience group that I intend to influence is not the most essential part of my design process					
Q0.5 It is fundamental to the success of a project that those who will be potentially influenced via the final output are considered throughout my complete design process					
Q0.6 Audiences not only interpret meaning but also construct their own meaning from my design outputs					
Q0.7 Research to identify what may influence an audience group is the most fundamental aspect that contributes to my design projects'					
Q0.8 When generating meaning for a design project with the intent of changing audience behaviour, I need sufficient knowledge of the behaviour the audience wants to change					
Q0.9 There is a growing disconnect between commercial brand design practices and audiences'					

Sarah Kirby-Ginns, Research Project, Royal College of Art. 4

Questionnaire Survey

Key	SA	A	U	D	SD
SA Strongly Agree					
A Agree					
U Uncertain					
D Disagree					
SD Strongly Disagree					

Section 1B
Please read the statements below. There are 5 possible options to choose from and the key explains the rating scales. Select the answer that most closely reflects your opinion by clicking on the appropriate circle. You are able to select only one answer to each question.

	SA	A	U	D	SD
Q10 I draw upon specific frameworks or methods when designing with the intent to influence audiences'					
Q11 Audiences' care if design communications' fail to engage them to do something that will meaningfully improve their lives					
Q12 Participation with audiences' throughout the design process opens up possibilities for greater insights into the ways that design can meaningfully influence an audience group					
Q13 The emergence of human-centred design has not made any difference to the ways in which target audiences' are considered in commercial Branding / Graphic Design					
Q14 It was a primary objective on my last project to influence audiences' to adopt better lifestyles and habits					
Q15 I have sufficient knowledge and experience of how to generate meaning in my design projects with the intent of meaningfully influence an audience group					
Q16 I am able to formulate a compelling argument of why I would generate the particular meaning in each of my design projects with the intent of meaningfully influence an audience group					
Q17 On my last design project meaning was generated with the intent of meaningfully influencing the audience group					
Q18 Current knowledge of how meaning is used in design with the intent to influence an audience group will become obsolete and irrelevant with the increase in insights about people and their behaviour					
Q19 Current commercial graphic / brand design practice places limited emphasis on understanding why meaning is relevant in design with the intent to meaningfully influence audiences' to positively affect behaviours					

Sarah Kirby-Ginns, Research Project, Royal College of Art. 5

Questionnaire Survey

Section 2A
Please read the questions and statements below and give an answer in all boxes. On Q24 there are 5 possible options to choose from and the key explains the rating scales. Select the answer that most closely reflects your opinion by typing the relevant number in the box. Use the same rating number twice if needed.

Key
1 Not important at all
2 Slightly important
3 Quite important
4 Important
5 Very important

Q20 What was your most recently completed design project and the concept (please be as specific as possible)?

Q21 Who were the target audience group in your most recently completed design project? If possible, please also specify age.

Q22 In which sector was your most recently completed design project?

Q23 What was the period of time spent from start to finish on design stages (incl. your input) on your most recently completed project?

Q24 Please rate how important the following were in terms of influencing the meaning generation stages of your design process in your most recently completed project.

Client
Colleagues at the same level as yourself
Audience
Colleagues who were at a higher position than yourself
Colleagues who were at a lower position than yourself
Mass media
Strategist
Other design projects that I have undertaken

Sarah Kirby-Ginns, Research Project, Royal College of Art. 6

Questionnaire Survey

Section 2A
Please read the statements below and give an answer in all boxes. There are 5 possible options to choose from and the key explains the rating scales. Select the answer that most closely reflects your opinion by typing the relevant number in the box. Use the same rating number twice if needed.

Key
1 Not important at all
2 Slightly important
3 Quite important
4 Important
5 Very important

Q25 Below is a list of key audience information that may be supplied by someone else to a designer. Rate each of them based on the emphasis of importance you were advised to give to each throughout the process of your recently completed project.

Audience age
Meaning that would be considered relevant to audience
Audience gender
Audience economic status
Audience past purchasing decisions
Audience location
Other (please rate and specify)

Q26 Listed below are some resources used when researching audiences. Rate each of them based on the importance they brought to you in developing your understanding of the audience to enable you to generate the meaning for your most recently completed project.

Internet
Discussion with friends and / or family about audience group
Client provided information
Personal Observation
Engaged personally with individuals in target audience group
Film / TV
Project Brief
Books / printed magazines
Discussion with colleagues (not only designers) about audience group
Exhibitions
Other designers work (internal or external to the agency in which you currently work)
Other (please rate and specify)

Sarah Kirby-Ginns, Research Project, Royal College of Art. 7

Questionnaire Survey

Section 2B
Please read the statements below and give an answer in all boxes. There are 5 possible options to choose from and the key explains the rating scales. Select the answer that most closely reflects your opinion by typing the relevant number in the box. Use the same rating number twice if needed.

Key
1 Not important at all
2 Slightly important
3 Quite important
4 Important
5 Very important

Q27 Below is a list of references often used to discover more about an audience group to influence them. Please rate their importance regarding how they helped you on your most recently completed project.

Geographic location
Gender
Age
Income
Capabilities of the individuals in audience group
Audience prior understanding of the brand
Audience prior understanding of the design concept or information
Other (please rate and specify)

Q28 Below are statements about how design can potentially be used to influence audiences. Please rate them in relation to how they contributed to your most recently completed project.

Design aesthetic (i.e. image / text / colour)
Facts (incl. data/ information design / data visualisation)
Experiences (sound / smell / taste / touch / visual)
Endorsement
Highlighting the future benefits of the brand
Meaning
Other (please rate and specify)

Sarah Kirby-Ginns, Research Project, Royal College of Art. 8

Questionnaire Survey

Section 2B
Please read the statements below and give an answer in all boxes. There are 5 possible options to choose from and the key explains the rating scales. Select the answer that most closely reflects your opinion by typing the relevant number in the box. Use the same rating number twice if needed.

Key
1 Not important at all
2 Slightly important
3 Quite important
4 Important
5 Very important

Q29 During your most recently completed project, how much importance was given to the meaning in the work at each stage with the intent to influence the audience?

Visual development stage
Briefing stage
Design development stage
Naming stage
Research stage
Positioning stage
Idea generation stage
Defining values stage
Other (please rate and specify)

Q30 How important were the following during your most recently completed project in relation to demonstrating to the client how the meaning in your design could be relevant to the target audience?

Past internal projects as case study recommendations or evidence
Past projects of other design projects from external agencies as evidence
The formulation of a compelling argument
Providing the commitment that someone else has used a particular idea / approach successfully
Drawing upon a current theory (please specify which)
Drawing upon a past theory (please specify which)
Show evidence of past results and evaluation of project (please rate and specify how you did this)

Sarah Kirby-Ginns, Research Project, Royal College of Art. 9

Questionnaire Survey

Section 2B
Please read the statements below and give an answer in all boxes. There are 5 possible options to choose from and the key explains the rating scales. Select the answer that most closely reflects your opinion by typing the relevant number in the box. Use the same rating number twice if needed.

Key
1 Not important at all
2 Slightly important
3 Quite important
4 Important
5 Very important

Q31 Listed below are some issues that could be attributed to affecting the ways in which the meaning in design is generated with the intent to meaningfully influence an audience. How significant do you consider each of these issues? Rate each of them based on their importance.

Lack of knowledge gained in a design education
The incompatibility of design frameworks or principles in relation to understanding an audience groups' needs
Limited knowledge of the methods that can be used to identify what may be relevant to audiences
The level of continuity of those involved from the start of the process throughout the duration of design project
A lack of control the designer has when generating meaning
Lack of training or investment in professional development in design practice
A lack of involvement of the designer at the start of the process
A lack of critical reflection in commercial Graphic / Brand Design practice
Limited knowledge of rational and irrational human behaviour
Limited time available to understand audience groups
The delivery of a project upon which its success is judged by the client by following only their direction towards decisions
The incompatibility of economic models that are used to inform decisions
The use of default approaches when generating meaning to ensure delivery of a project to a deadline
Other (please rate and specify)

Q32 Listed below are some statements that could be related to the potential benefits of designers' having knowledge of how and why the generation of meaning in design could be used with the intent to meaningfully influence an audience and positively change their behaviour's. Rate each of them based on how important they would be to you as a designer.

It would afford the client more trust in me and my decision making rationale
It would enable me to bridge the gap between market research insights that are provided
It would enable me to generate meaning that would have greater relevance in the longer term to the audience
It would enable me to work at a more strategic level
It would give me more responsibility from an employer
It would enable me to formulate stronger theoretical arguments

Sarah Kirby-Ginns, Research Project, Royal College of Art. 10

Questionnaire Survey

Section 2B
Please read the questions below and give an answer in all boxes.

Key
Left blank for your answer

Q33 What methods / processes did you use on your most recently completed project when generating meaning with the intent to influence the audience? How did you evaluate these methods / processes to identify if the meaning was relevant to the audience group?

Q34 In your opinion do you think that commercial Graphic / Brand Design would benefit from having a framework, (which focuses on the lens of the Designer rather than the marketer) to potentially provide the Designer with a deeper understanding of the relationship between people and their behaviours, (in particular audience social contexts) to enable meaning to be generated with the intent of positively changing behaviour? If so, please feel free to comment and suggest an audience group you believe the framework should focus upon?

Sarah Kirby-Ginns, Research Project, Royal College of Art. 11

Questionnaire Survey

Section 3
Please read the information below and tick the yellow boxes (Q36 only) or select the answer that most closely reflects your opinion by clicking on the appropriate circle. Where applicable on Q36, also include a percentage in the muted orange area. Please also complete the relevant areas which are left blank for your answers.

Q35 Name

Q35A Gender

<input type="checkbox"/>	Male	<input type="checkbox"/>	Female
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Q36 Which of the following most closely describes your occupation? Please also give a percentage in the box for each role you undertake

<input type="checkbox"/>	%	Graphic or Brand Design Intern	<input type="checkbox"/>	%	Senior Brand Designer
<input type="checkbox"/>	%	Junior Graphic Designer	<input type="checkbox"/>	%	Design Director (Branding)
<input type="checkbox"/>	%	Middleweight Graphic Designer	<input type="checkbox"/>	%	Creative Director (Branding)
<input type="checkbox"/>	%	Senior Graphic Designer	<input type="checkbox"/>	%	Managing Director of a Design agency
<input type="checkbox"/>	%	Design Director (Graphic Design)	<input type="checkbox"/>	%	Lecturer or Associate Lecturer (all levels)
<input type="checkbox"/>	%	Creative Director (Graphic Design)	<input type="checkbox"/>	%	Visiting Lecturer or Sessional Lecturer
<input type="checkbox"/>	%	Junior Brand Designer	<input type="checkbox"/>	%	Other (please specify)
<input type="checkbox"/>	%	Middleweight Brand Designer	<input type="checkbox"/>	%	

Q37 Are you based in the UK?

<input type="checkbox"/>	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>	Other (please specify)
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Q38 If you are based in the UK in which town or city do you undertake your primary occupation?

Q39 How many years have you been working in your primary occupation?

<input type="checkbox"/>	5 years or less	<input type="checkbox"/>	6-10 years	<input type="checkbox"/>	11-14 years	<input type="checkbox"/>	15 years or more
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Q40 Do you agree to being contacted via email in the near future for further information and discussion as part of this research project?

<input type="checkbox"/>	Yes, please type your email address here	<input type="checkbox"/>	No
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Thank you for your participation. Please send the completed questionnaire via email to sarah.kirby-ginns@network.rca.ac.uk

Questionnaire statistical analysis visualisations

A PhD visual practice process book
Design visualisation practice used to do inquiry
and as a method of inquiry

Questionnaire statistical analysis visualisations

Excel files were produced in this study prior to the return of responses (see image below for an example of the completed coded excel data set: 'all designers responses including designers who identified themselves as graphic designers and brand identity designers'). These excel files aided my data analysis

The excel files were stored in digital folders and carefully labelled to ensure that no files were removed, duplicated or overwritten. A master template was copied which contained the data cell, total item pool and total calculations to enable for example the different classifications to be analysed. Each row related to an individual score or case and each column was relevant to a particular variable. In both columns and rows there were mathematical calculation totals, although the main point of focus was on the variables or columns in each cell and the item pool totals. A variety of mathematical formulas were located in column variables to cover the calculation of a cross section of the frequency distributions, actual frequencies and item pool scores. This was to enable rigorous analysis and evaluation of findings.

Participant no	Type of designer	Years experience	Gender	Location	Sector	Target audience	SECTION 1A Purpose Identify the relevance designers place upon understanding audiences in relation to the communication of information and meaning with the intent to engage and influence	Q0.1	Q0.2	Q0.3	Q0.4	Q0.5	Q0.6	Q0.7	Q0.8	Q0.9	SECTION 1B Purpose Identify if Graphic / Brand Designers believe that current audience knowledge and the principles to understand audiences are still relevant in the practices of Graphic Design / Branding.	
								Q0.1	Q0.2	Q0.3	Q0.4	Q0.5	Q0.6	Q0.7	Q0.8	Q0.9		
Participant 1	Brand Designer (Design D)	11-14 years	Male	Bath	Telecoms	IS28 target audience - aged 30 - 4		4	4	4	4	4	4	4	4	4		
Participant 2	Brand Designer (Creative)	15 years or more	Male	Leicestershire	Fashion	25-30		4	4	4	4	4	4	4	4	4		
Participant 3	Graphic Designer and Acad	15 years or more	Male	London	Private	General buying public - the prod		4	4	4	4	4	4	4	4	4		
Participant 4	Graphic Designer (Senior)	15 years or more	Female	London	Retail	Investors and Shareholders		4	4	4	4	4	4	4	4	4		
Participant 5	Brand Designer (Middle)	5 years or less	Female	London	Corporate com	25-45 years, possibly with no su		4	4	4	4	4	4	4	4	4		
Participant 6	Graphic Designer (Design)	11-14 yrs	Male	Edinburgh	Fashion and Hi/Mo	Female (H&M) age 15-5		4	4	4	4	4	4	4	4	4		
Participant 7	Brand Designer (Design D)	15 years or more	Male	London	Place Manager	Private and Public sector business		4	4	4	4	4	4	4	4	4		
Participant 8	Graphic Designer (20%)	11-14 years	Male	Newcastle-upon	Architecture	Commissioners of architecture - a1		4	4	4	4	4	4	4	4	4		
Participant 10	Brand Designer (Creative)	11-14 years	Male	Macclesfield	Pharma / chem	Worldwide audience, mainly trade		4	4	4	4	4	4	4	4	4		
Participant 11	Graphic Designer (Creative)	15 years or more	Female	London	Website devel	40-50, independent, eager to earn		4	4	4	4	4	4	4	4	4		
Participant 12	Branding (retired charma)	15 years or more	Male	Not applicable	Tourism	mainly kids to gran		4	4	4	4	4	4	4	4	4		
Participant 13	Branding Designer (99% V)	15 years or more	Male	London	Healthcare cha	25-50 male and female from pool		4	4	4	4	4	4	4	4	4		
Participant 14	Graphic Designer (Junior)	8 years or less	Male	London	Concert goers	Music culture		4	4	4	4	4	4	4	4	4		
Participant 16	Brand Designer (Junior)	0-5 years or less	Male	London	restaurant	high street diners - interest in it		4	4	4	4	4	4	4	4	4		
Participant 17	Graphic Designer (Senior)	11-14 years	Male	Lincoln	Public sector	politicians, project stakeholders		4	4	4	4	4	4	4	4	4		
Participant 18	Brand Designer (Creative)	11-14 years	Male	London	scientific and	healthcare		4	4	4	4	4	4	4	4	4		
Participant 19	Brand Designer (Design D)	10 yrs	Male	London	Retail	Defined through customer segm		4	4	4	4	4	4	4	4	4		
Participant 20	Graphic Designer (Creative)	11-14 years	Female	London	IT	Rwandan teenage Girls 12-20		4	4	4	4	4	4	4	4	4		
TOTALS								550	64	56	87	38	82	84	61	78	54	537
MEAN								3.53216374	3.368421053	2.947368421	4.578947368	2	4.31578947	4.421052632	3.21052632	2.842105263	3.38596491	
PERCENTAGE OF MEAN								% 100 of mean	71%	67%	59%	92%	40%	80%	80%	64%	82%	69%
MODE									4	4	2	5	2	5	4	4	3	4
MEDIAN									4	4	2	5	2	4	4	4	3	3
STANDARD DEVIATION									1.422459775	1.129094239	0.507257274	0.81649658	0.9459053	0.60697698	1.08417646	0.80930264	0.89834155	
PERCENTAGE OF SD									0.284491955	0.225818846	0.101451455	0.16329932	0.18918106	0.1213954	0.21683529	0.1680553	0.17566631	
FREQUENCY									1	2	0	1	1	0	1	0	1	
ACTUAL FREQUENCY									1	2	0	1	1	0	1	0	1	
PERCENTAGE									11%	0%	0%	26%	0%	0%	26%	0%	5%	
TOTALS OF ITEM POOLS %									0.1	0.2	0.3-4	0.5-8	0.9	0.9	0.9	0.9	0.84%	

Questionnaire statistical analysis visualisations

Questionnaire statistical analysis visualisations

Coded excel data print out, using colour as a mechanism to organise categories for visual display and analysis

Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	SECTION 2A	Q20	Q21	Q22	Q23	SECTION 2A	Q24	Q24A	Q24B	Q24C	Q24D
0	61	80	39	62	78	38	76	50	54		0	0	0	0		85	62	84	64	
3.52631579	3.21052632	4.21052632	2.02263158	3.21052632	4.10526316	4.21052632	4	2.63157895	2.84210526		3.03750756	4.47368421	3.26315789	4.42105263	3.36842105					
71%	64%	94%	61%	64%	82%	84%	80%	53%	57%		61%	89%	65%	89%	67%					
4	3	4	2	3	4	4	3	3	3			3	5	4	5					
1.07333442	1.13426175	0.7132825	0.91126799	1.31567251	0.65783625	0.53530338	0.66666667	0.89508077	1.06787213		1.07333442	1.52177182	0.83770782	1.60591014						
0.21466688	0.22882235	0.1428565	0.1822536	0.2631345	0.13156725	0.10798068	0.13333333	0.17901615	0.21357443		0.21466688	0.30455436	0.16754156	0.32118203						
1	1	0	1	1	0	0	1	1	1											
6	10	11	13	8	11	10	11	8	8											
17	17	13	19	15	15	14	16	19	17											
19	19	19	19	19	19	19	19	19	19											
19	19	19	19	19	19	19	19	19	19											
5%	5%	0%	32%	0%	0%	0%	0%	11%	0%											
16%	26%	5%	37%	37%	5%	0%	5%	32%	37%											
13%	21%	0%	26%	13%	5%	0%	5%	42%	37%											
58%	37%	63%	5%	26%	74%	68%	74%	11%	26%											
11%	11%	32%	0%	21%	25%	16%	0%	11%												
100%	100%	100%	100%	100%	100%	100%	100%	100%	100%											
4	2	4	3	3	4	4	5	2	3											
Q: 10	Q: 11-13		Q: 14	Q: 15-17			Q: 18-19													
70.53%	79.81%		64.21%	68.77%			65.00%													



Questionnaire table display visualisations

A PhD visual practice process book
Design visualisation practice used to do inquiry
and as a method of inquiry

Questionnaire table display visualisations

After all excel data was visualised, it was transferred and designed into table display matrices. The tables were visualised so that information, including mode and mean scores, frequency distributions and standard deviations could be easily referenced and aid descriptive statistics reflections and evaluations. This was also to inform my design and content of the questionnaire findings book visualisations

Findings
Section 1 – 1A (Questions 01 – 09), Likert scale, closed questions
Key: 1: Strongly Disagree, 2: Disagree, 3: Uncertain, 4: Agree, 5: Strongly Agree
SD: Strongly Disagree, D: Disagree, U: Uncertain, A: Agree, SA: Strongly Agree

All Brand Identity Designer responses n=11

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
Branding is a distinct discipline from Graphic Design	4	9.09 SD	3.73	1.27
		9.09 D		
		9.09 U		
		45.45 A		
		27.27 SA		

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
The process of the intent to influence audiences' in Branding is the same as the process of intent to influence audiences in Graphic Design	2	0 SD	2.64	1.03
		63.64 D		
		18.18 U		
		9.09 A		
		9.09 SA		

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
Information about an audience group is fundamental at the start of my design process	4	0 SD	4.36	0.50
		0 D		
		0 U		
		63.64 A		
		36.36 SA		

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
Information about the audience group that I intend to influence is not the most essential part of my design process	2	27.27 SD	2.00	0.89
		54.55 D		
		9.09 U		
		9.09 A		
		0 SA		

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Mode scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
It is fundamental to the success of a project that those who will be potentially influenced via the final output are considered throughout my complete design process	5	0 SD	4.55	0.52
		0 D		
		0 U		
		45.45 A		
		54.55 SA		

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode Scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
Audiences not only interpret meaning but also construct their own meaning from my design outputs	4	0 SD	4.18	0.60
		0 D		
		9.09 U		
		63.64 A		
		27.27 SA		

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode Scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
Research to identify what may influence an audience group is the most fundamental aspect that contributes to my design projects'	4	0 SD	3.27	0.90
		27.27 D		
		18.18 U		
		54.55 A		
		0 SA		

Section 1
1A – The attitudes of the designer towards audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode Scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
When generating the meaning for a design project with the intent of changing audience behaviour, I need sufficient knowledge of the behaviour the audience wants to change	4	0 SD	4.09	0.94
		9.09 D		
		9.09 U		
		45.45 A		
		36.36 SA		

Findings
Section 1 – 1B (Questions 10 – 19)
Likert scale, closed questions
Key: SD: Strongly Disagree, D: Disagree, U: Uncertain, A: Agree, SA: Strongly Agree

All Brand Identity Designer responses n=11

Section 1
1B – Relevance of current knowledge and skills in engaging audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode Scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
There is a growing disconnect between commercial brand design practices and audiences'	2	9.09 SD	2.45	0.82
		45.4 D		
		36.36 U		
		9.09 A		
		0 SA		

Section 1
1B – Relevance of current knowledge and skills in engaging audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode Scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
I draw upon specific frameworks or methods when designing with the intent to influence audiences	4	0 SD	3.64	0.92
		18.18 D		
		9.09 U		
		63.64 A		
		9.09 SA		

Section 1
1B – Relevance of current knowledge and skills in engaging audiences

Attitude rating (Likert scale) Range: 5 Strongly agree to 1 Strongly disagree	Mode Scores	Frequency Distribution % and scale	Mean scores	Standard Deviation
Audiences' care if design communications' fail to engage them to do something that will meaningfully improve their lives	4	0 SD	3.27	1.01
		27.27 D		
		27.27 U		
		36.36 A		
		9.09 SA		

Section 2
2A— Current roles and practices of engaging audiences

Rating scale. Range: 5 Very Important to 1 Not important at all	Mode scores for all respondents	Frequency Distribution % and scale					Mean Scores	Standard Deviation
		NI	SI	QI	I	VI		
Below is a list of key audience information that may be supplied by someone else to a designer. Rate each of them based on the emphasis of importance you were advised to give to each throughout the process of your recently completed project.								
Audience age	2	9.09	27.27	9.09	27.27	27.27	3.36	1.43
Meaning that would be relevant to audience	5	0	0	0	36.36	63.64	4.64	0.50
Audience gender	1	36.36	9.09	18.18	9.09	27.27	2.82	1.72
Audience economic status	1	36.36	9.09	18.18	18.18	18.18	2.73	1.62
Audience past purchasing decisions	1	36.36	9.09	18.18	18.18	18.18	2.73	1.62
Audience location	1	36.36	0	9.09	27.27	27.27	3.09	1.76
Other*	5	0	0	0	0	100	-	-

* Other
Very Important:
— client was also the audience

Section 2
2A— Current roles and practices of engaging audiences

Rating scale. Range: 5 Very Important to 1 Not important at all	Mode scores for all respondents	Frequency Distribution % and scale					Mean Scores	Standard Deviation
		NI	SI	QI	I	VI		
Listed below are some resources used when researching audiences. Rate each of them based on the importance they brought to you in developing your understanding of the audience to enable you to generate meaning in your most recently completed project.								
Internet	4	0	9.09	18.18	54.55	18.18	3.82	0.87
Discussion with friends and/or family about audience group	1	36.36	27.27	27.27	9.09	0	2.09	1.04
Client provided information	5	9.09	0	0	18.18	72.73	4.45	1.21
Personal Observation	5	9.09	18.18	9.09	0	54.55	3.36	1.36
Engaged personally with individuals in target audience group	5	18.18	18.18	9.09	0	54.55	3.55	1.75
Film / TV	2	36.36	45.45	18.18	0	0	1.82	0.75
Project Brief	5	0	0	27.27	27.27	45.45	4.18	0.87
Books / printed magazines	2	0	45.45	45.45	9.09	0	2.64	0.67
Discussion with colleagues (not only designers) about audience group	4	0	0	18.18	45.45	36.36	4.18	0.75
Exhibitions	1	45.45	27.27	27.27	0	0	1.82	0.87
Other designers work (internal or external to the agency in which you currently work)	1	45.45	27.27	27.27	0	0	1.82	0.87
Other*	1 and 5	50	0	0	0	50	-	-

* Other
Not important at all:
— no answer given from participant

Very Important:
— use of personas and scenarios
— own life long experiences
— qualitative research reports

Findings
Section 2 — 2B (Questions 27 — 32)
Rating scale, closed questions
Key: NI: Not important at all, SI: Slightly important, QI: Quite important, I: Important, VI: Very important

All Brand Identity Designer responses n=11

Section 2
2B — Future Directions and focus

Rating scale. Range: 5 Very Important to 1 Not important at all	Mode scores for all respondents	Frequency Distribution % and scale					Mean Scores	Standard Deviation
		NI	SI	QI	I	VI		
Below is a list of references often used to discover more about an audiences group to influence them. Please rate their importance regarding how they helped you on your most recently completed project.								
Geographic location	4	27.27	18.18	9.09	36.36	9.09	2.82	1.47
Gender	1	54.44	9.09	27.27	9.09	0	2.36	1.63
Age	1	36.36	18.18	0	27.27	18.18	2.73	1.68
Income	1	36.36	18.18	9.09	27.27	36.36	2.55	1.51
Capabilities of the individuals in audience group	5	18.18	9.09	9.09	27.27	36.36	3.55	1.57
Audience prior understanding of the brand	5	18.18	0	27.27	18.18	36.36	3.55	1.51
Audience prior understanding of the design concept or information	5	27.27	18.18	9.09	9.09	36.36	3.09	1.76
Other*	1 and 3	50	0	50	0	0	-	-

* Other
Not important at all:
— no answer given from participant

Quite important:
— sustainability
— understanding different cultures

Section 2
2B — Future Directions and focus

Rating scale. Range: 5 Very Important to 1 Not important at all	Mode scores for all respondents	Frequency Distribution % and scale					Mean Scores	Standard Deviation
		NI	SI	QI	I	VI		
Below are statements about how design can potentially be used to influence audiences. Please rate them in relation to what they contributed to your most recently completed project.								
Design aesthetic (i.e. image / text / colour)	5	0	0	9.09	45.45	45.45	4.36	0.67
Facts (information data)	5	18.18	0	18.18	27.27	36.36	3.64	1.50
Experiences (sound / smell / taste / touch / visual)	3	0	9.09	36.36	36.36	18.18	3.64	0.92
Endorsement	1	45.45	9.09	27.27	9.09	9.09	2.27	1.38
Highlighting the future benefit of the brand	5	9.09	9.09	9.09	27.27	45.45	3.91	1.38
Meaning	5	0	0	0	27.27	72.73	4.73	0.47
Other*	1, 3 and 4	33.33	0	33.33	33.33	0	-	-

* Other
Not important at all:
— no answer given from participant

Quite important:
— sustainability

Findings — Item Pool data (taken from collation of mean data of individual questions).
Section 1 — 1A (Questions 01)
Likert scale, closed questions

Section 1 — 1A — Designers attitudes to discipline specialisation

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Designer Discipline)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	All designers	67.37
	Brand Designers	74.55
	Graphic Designers	57.50

Section 1 — 1A — Designers attitudes to discipline specialisation

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Gender)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	Male Designers	69.33
	Female Designers	60

Section 1 — 1A — Designers attitudes to discipline specialisation

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Designer Position)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	Junior Graphic Designer	40
	Mid. Graphic Designer	-
	Senior Graphic Designer	90
	Design Director Graphic Design	100
	Creative Director Graphic Design	35
	Junior Brand Designer	100
	Mid. Brand Designer	80
	Senior Brand Designer	-
Design Director Brand Design	75	
	Creative Director Brand Design	68

Section 1 — 1A — Identify designers attitudes to discipline specialisation

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Designer experience yrs)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	0 — 5 yrs	73.33
	6 — 10 yrs	80
	11 — 14 yrs	74.29

Section 1 — 1A — Designers attitudes to discipline specialisation

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Designer location)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	London	68.33
	Midlands	60
	North East	20
	North West	100
	Scotland	100
	South East	—
	South West	80
	—	—

Section 1 — 1A — Designers attitudes to discipline specialisation

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Audience sector)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	Food/Beverage/ Hospitality	100
	Telecoms	80
	Retail	64
	Cultural	33.33
	Corporate Comms/ Prof. Services	86.67
	Place/Tourism/ Travel	50
	Pharmaceutical/ Healthcare	93.33
	—	—

Section 1 — 1A — Designers attitudes to discipline specialisation

Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Audience age group)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	0 — 10	—
	11 — 20	57.14
	21 — 30	69.23
	31 — 55	68.89
	55+	64.62
	—	—

Section 1 — 1A — Designers attitudes to discipline specialisation

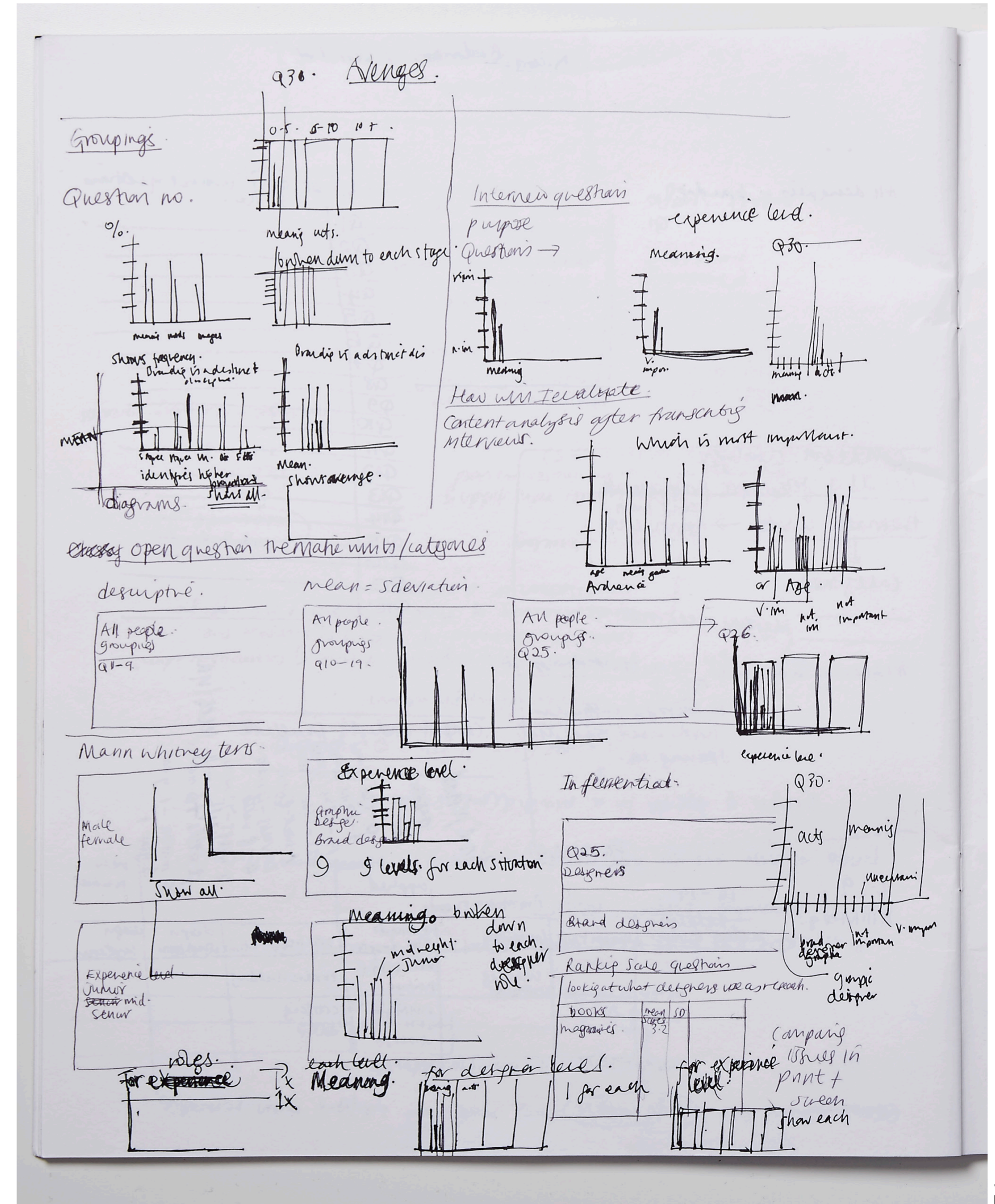
Attitude rating (Likert scale) Range: 5 Strongly agree (100%) to 1 Strongly disagree (0%)	Sample Group (Project time)	Total item pool %
There is a distinction between practices of Graphic Design and Brand Design	1 day	-
	2 — 4 days	46.67
	5 — 7 days	100
	8 — 14 days	80
	15 days — 1 month	60
	1 — 2 months	70
	3 — 6 months	80
7+ months	60	

Questionnaire findings book visualisations

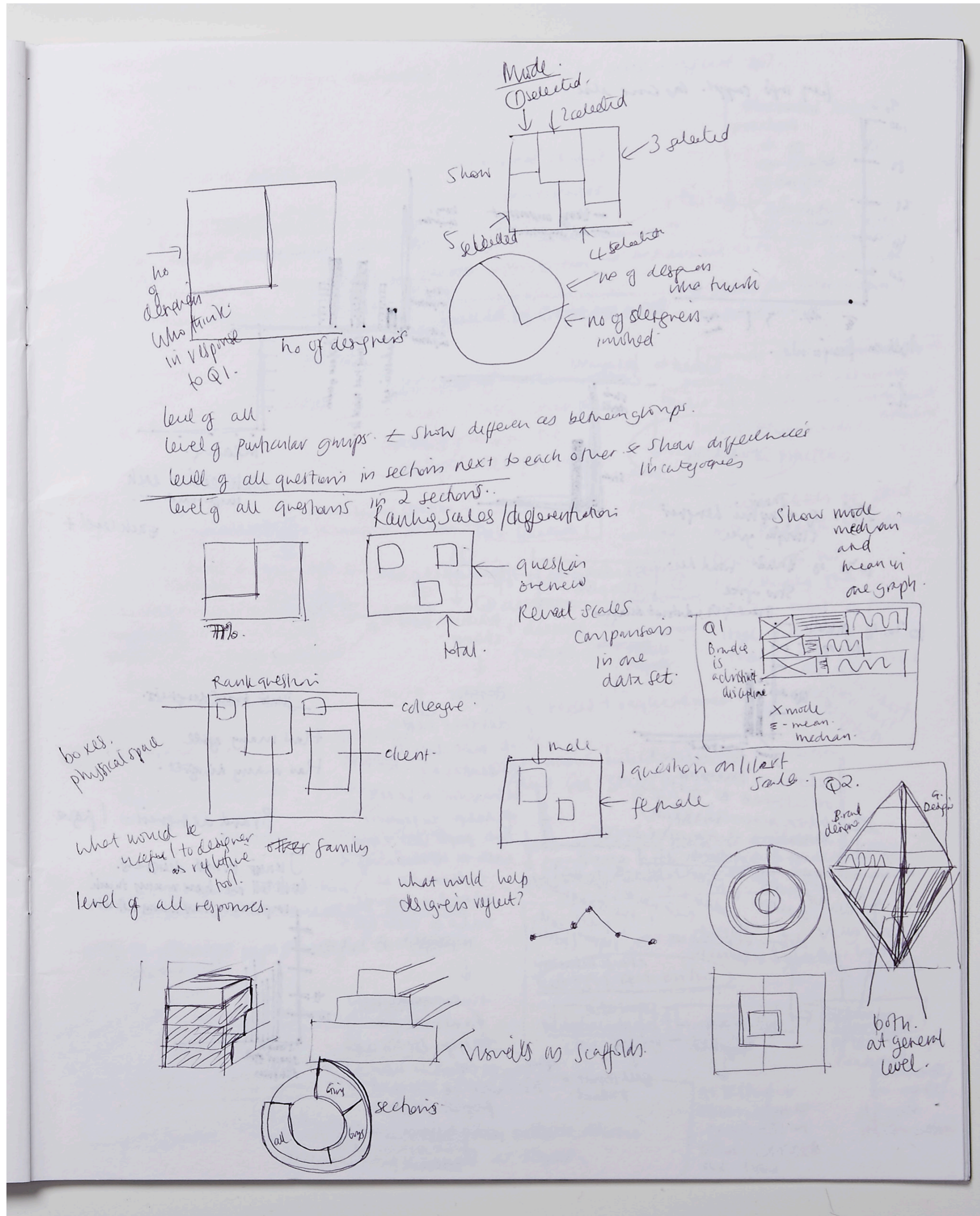
A PhD visual practice process book
 Design visualisation practice used to do inquiry
 and as a method of inquiry

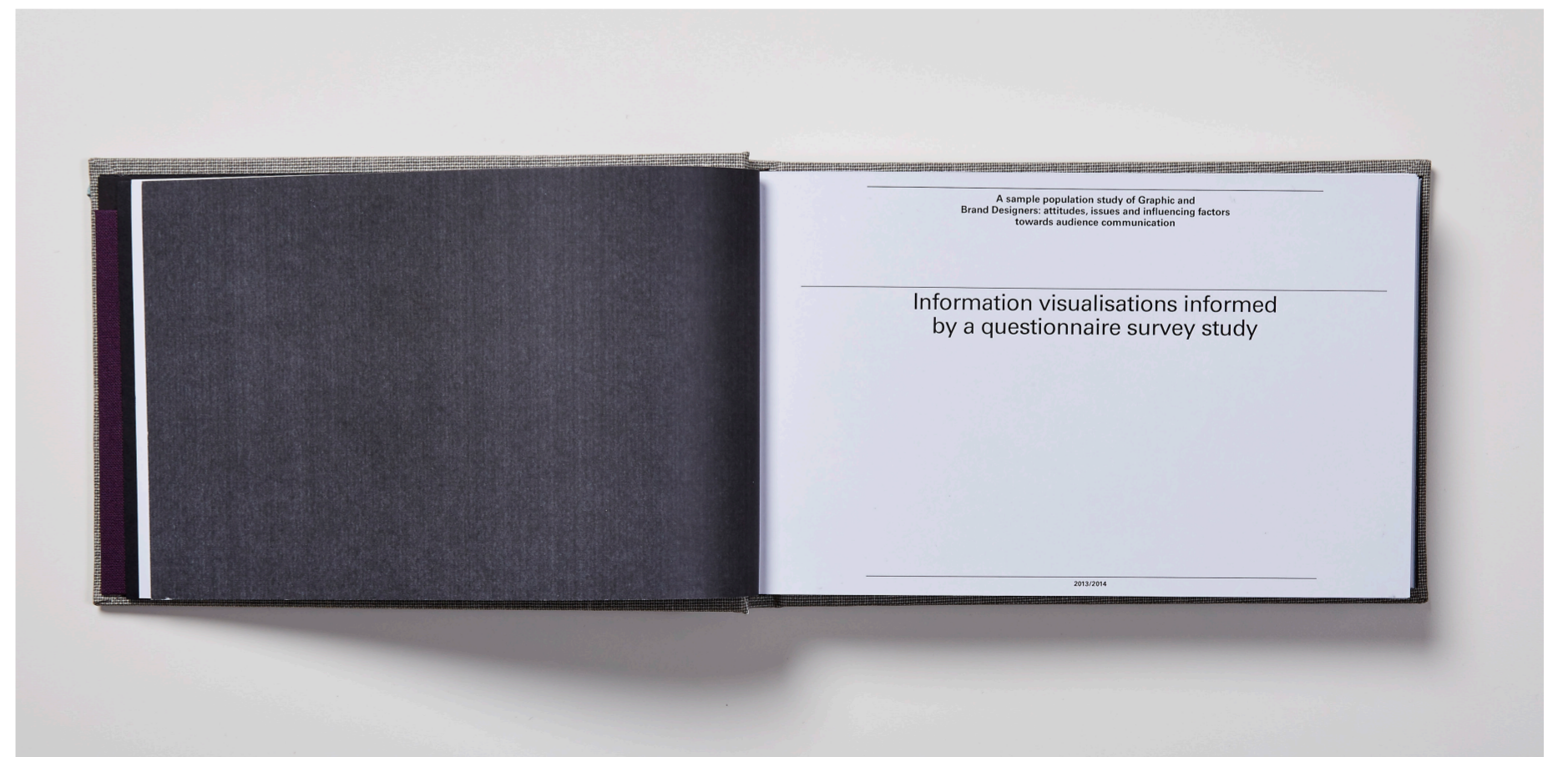
Questionnaire
 findings book
 visualisations

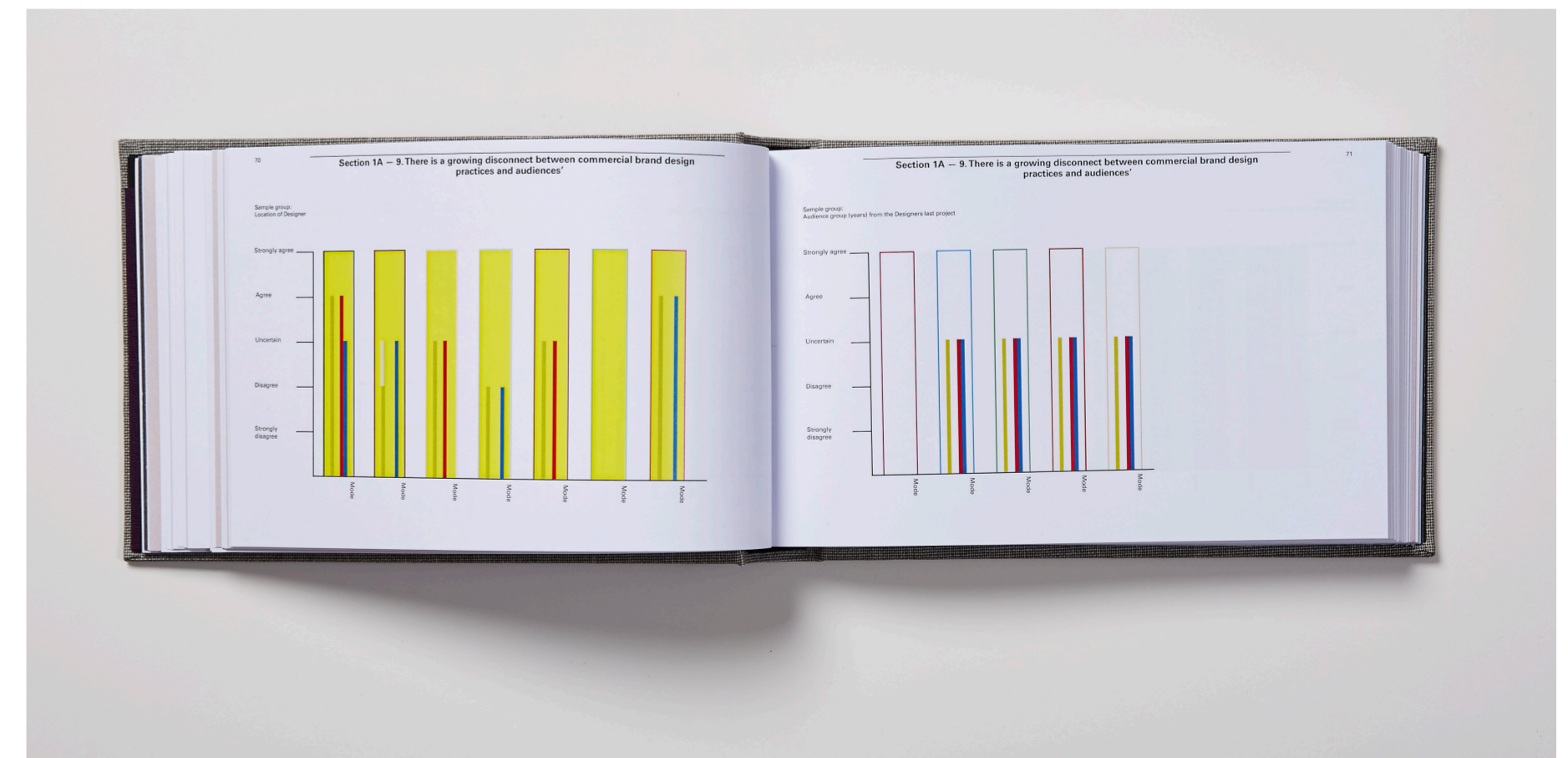
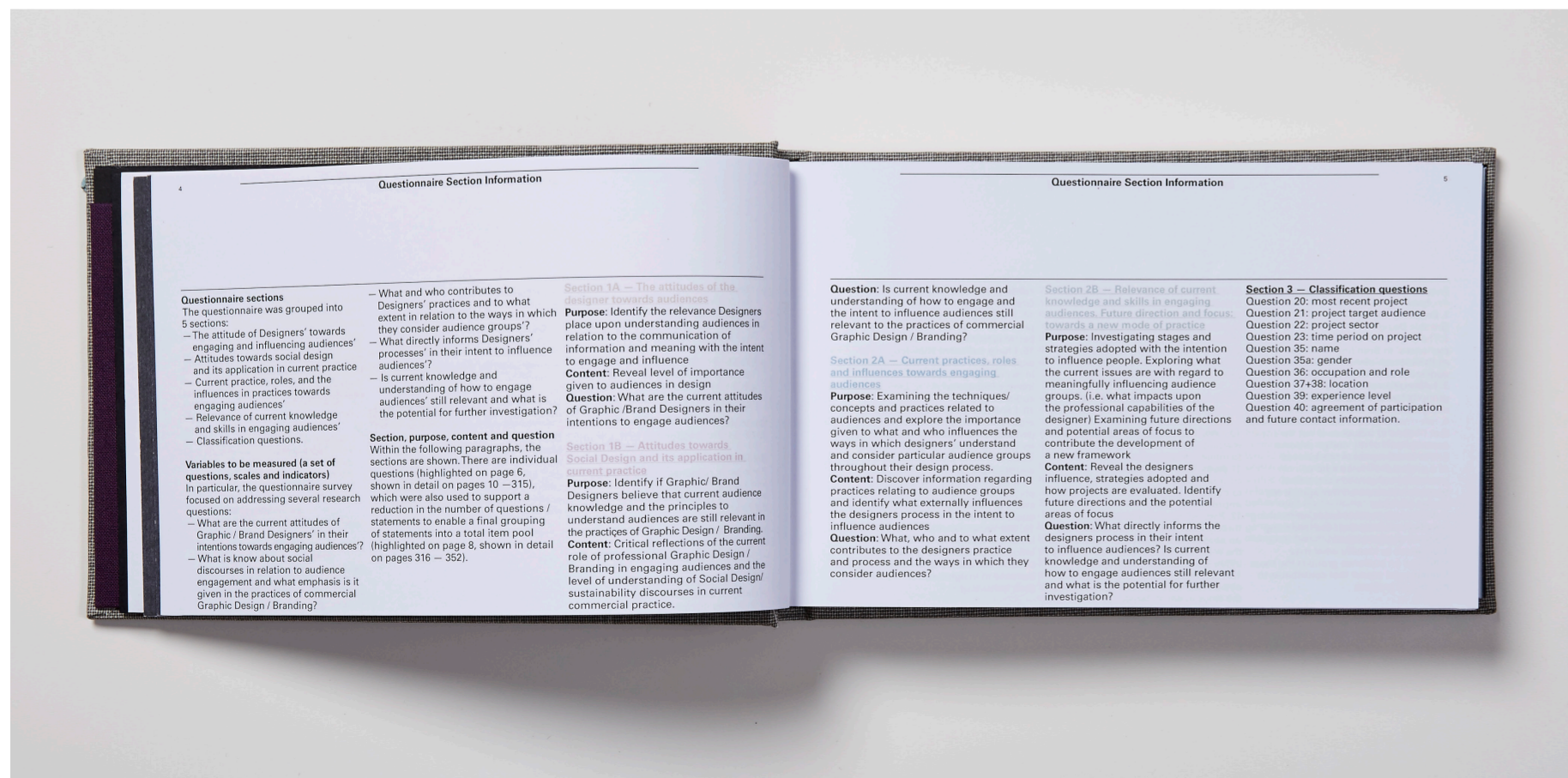
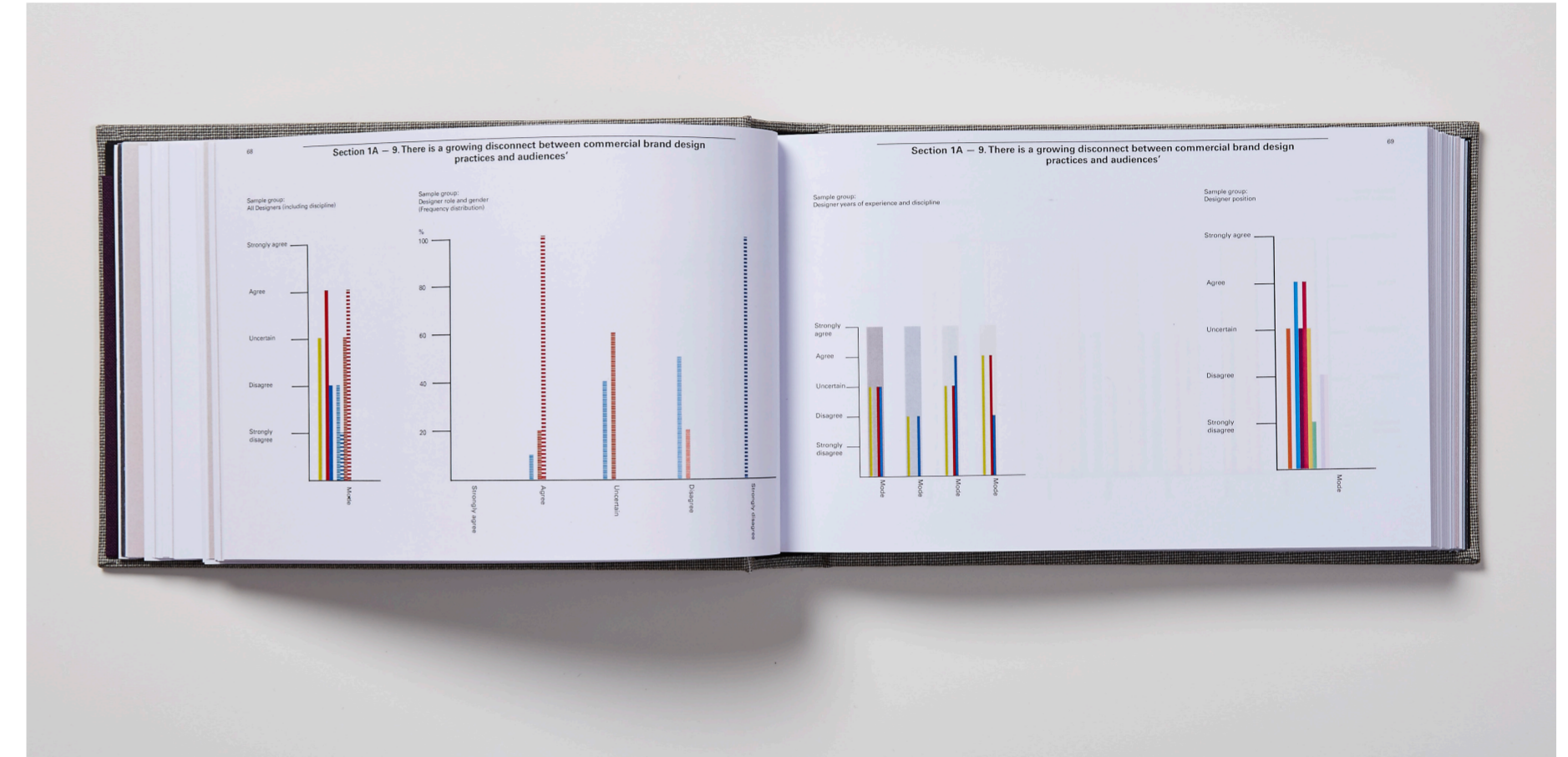
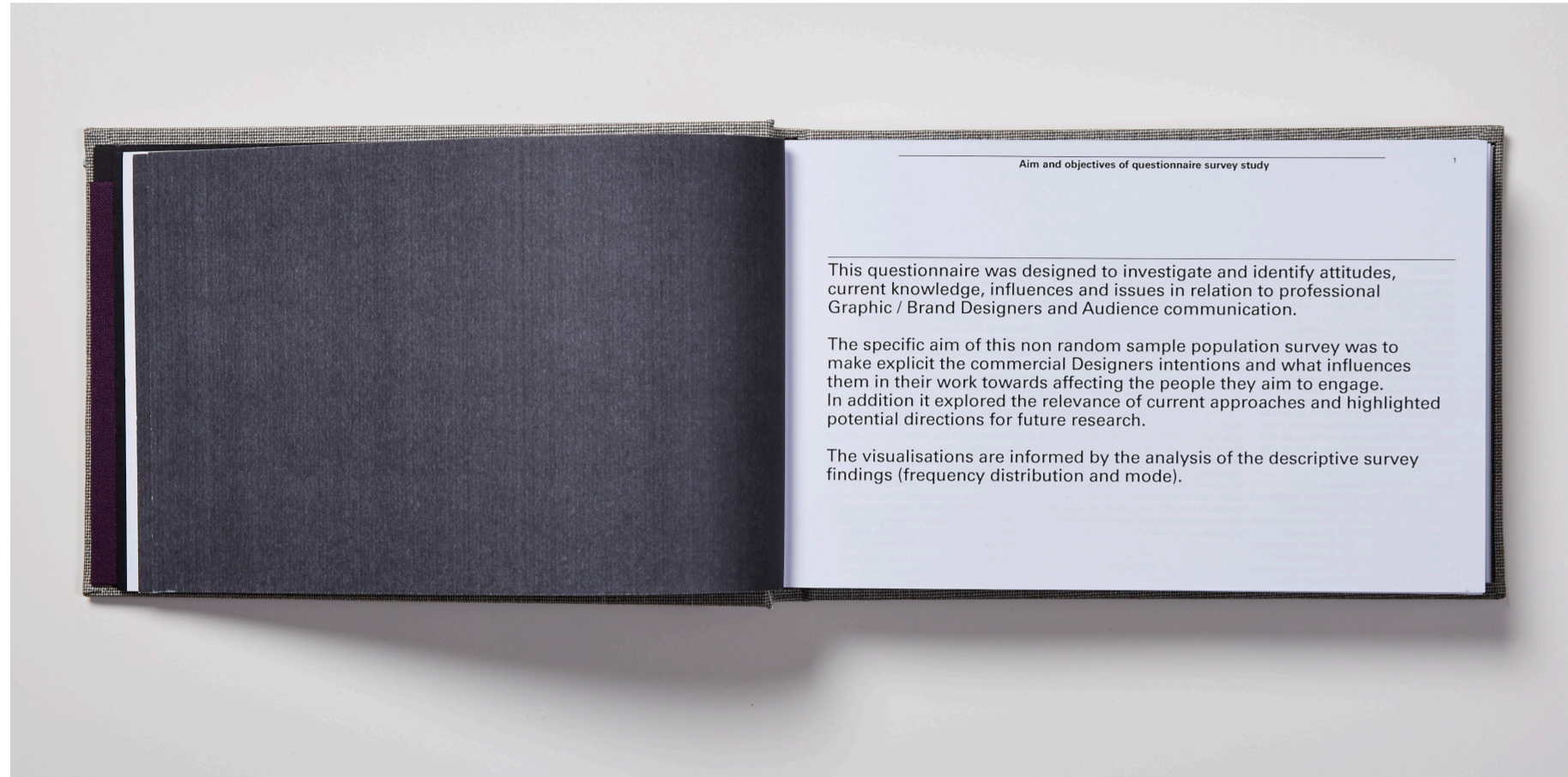
Sketches of how the table display data could be presented to communicate the questionnaire results in visual form. These sketches were to assist in enhancing my reflections and to support in articulating the findings effectively to a range of audiences, including brand identity designers

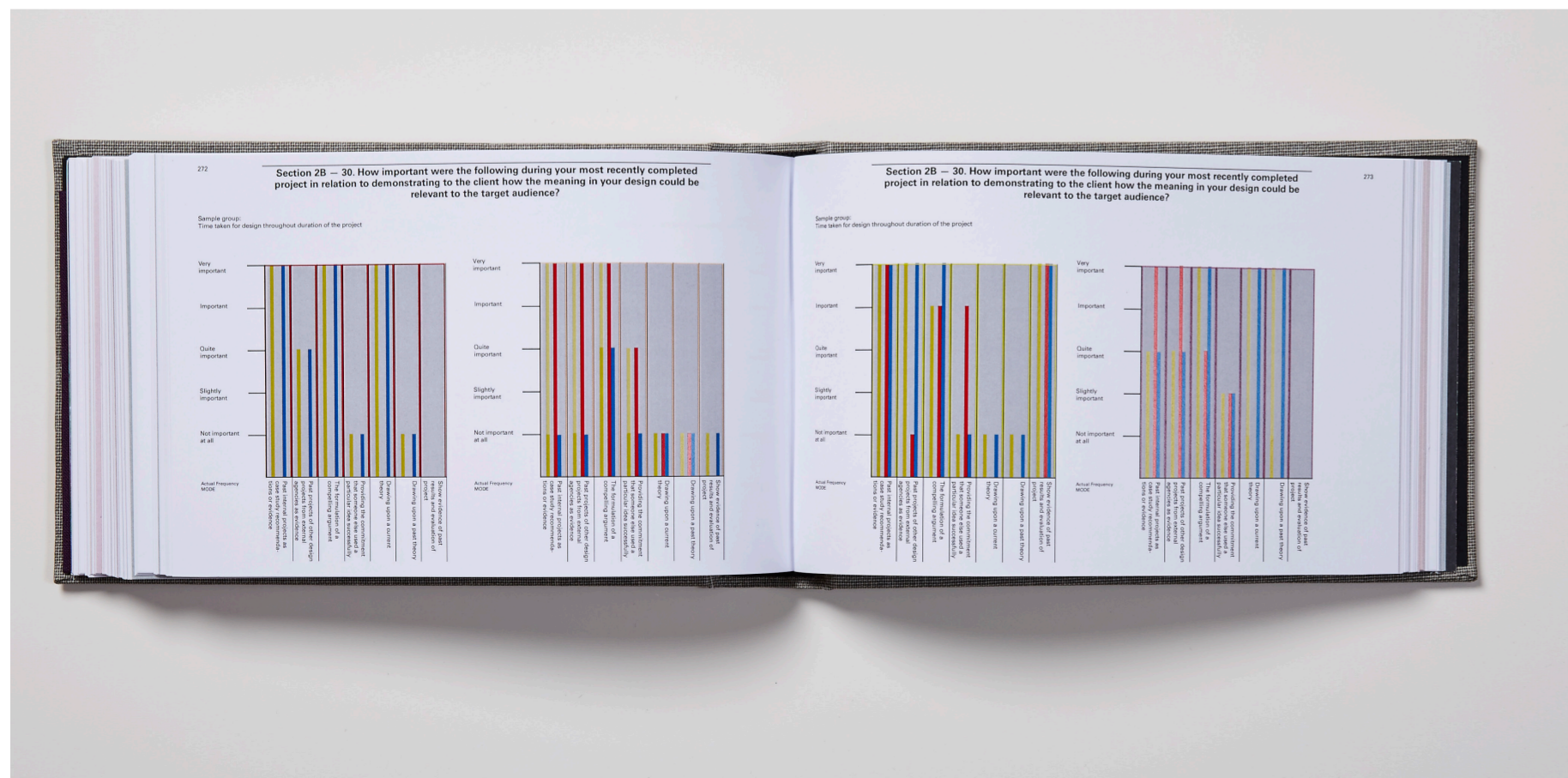
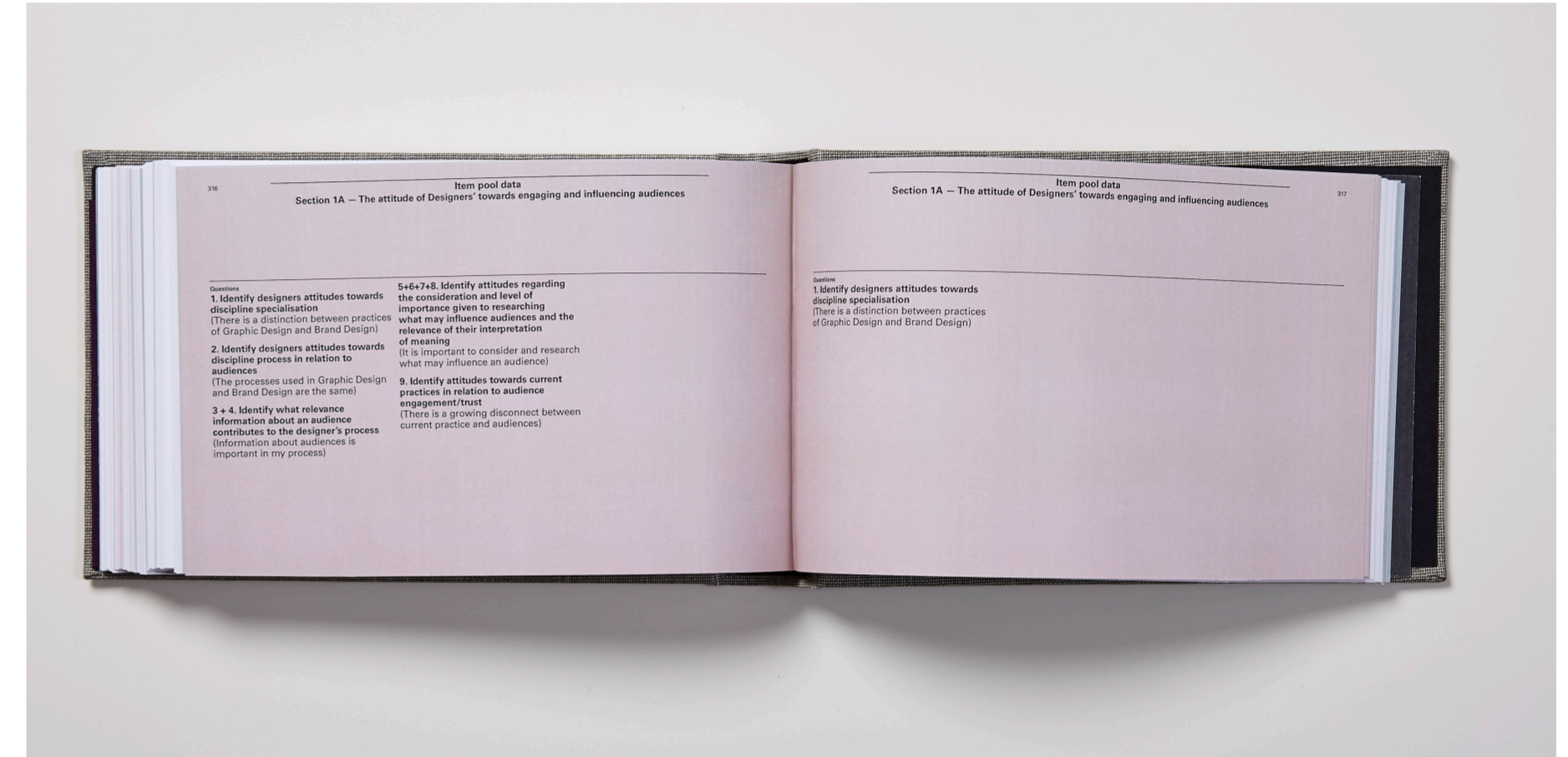
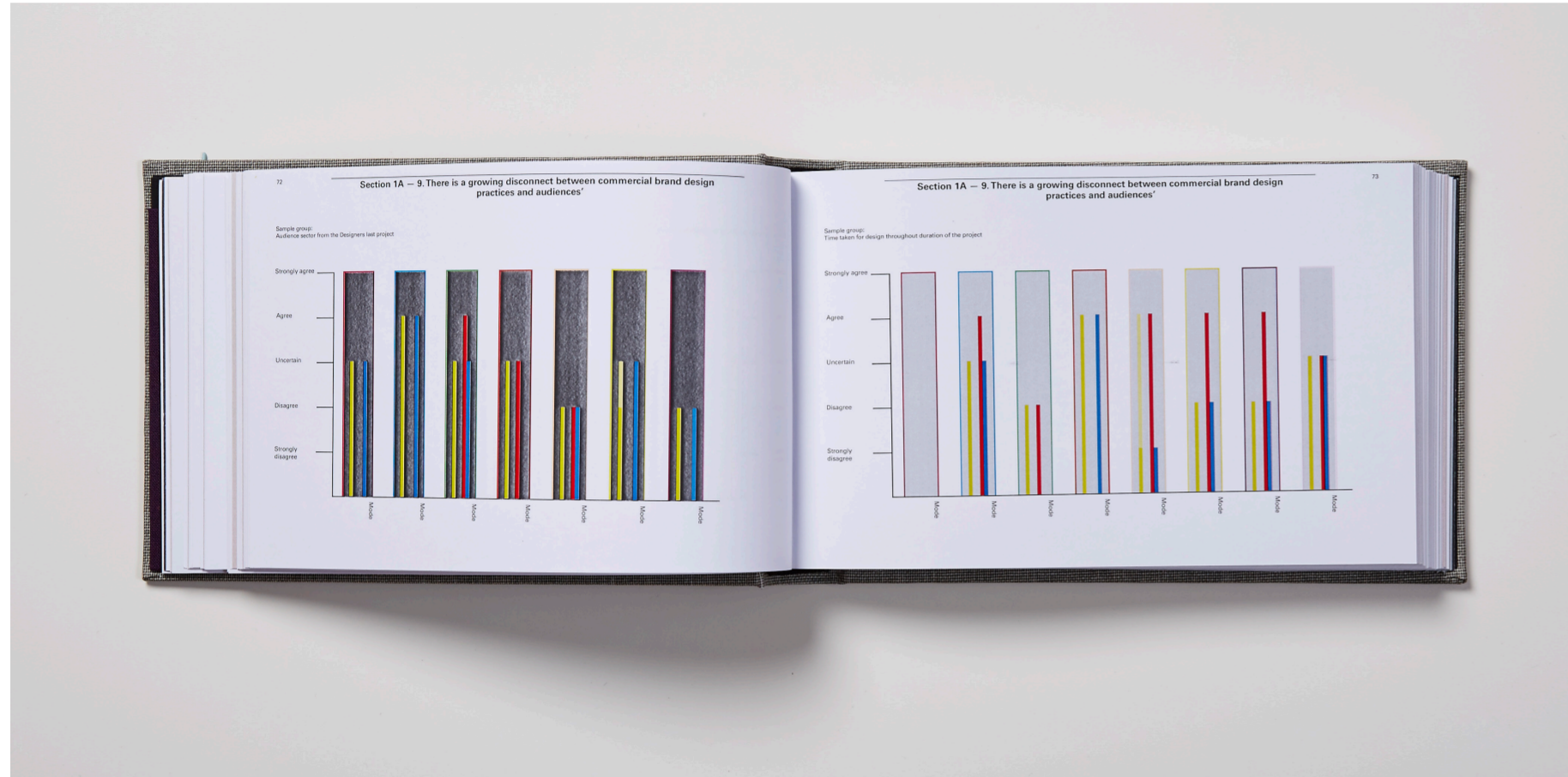


A 332pp perfect bound hardback book which included all of the questionnaire data findings presented as visualisations in a number of sections. The book included a removable legend for ease of usability and data information referencing









Work in progress exhibition visualisations

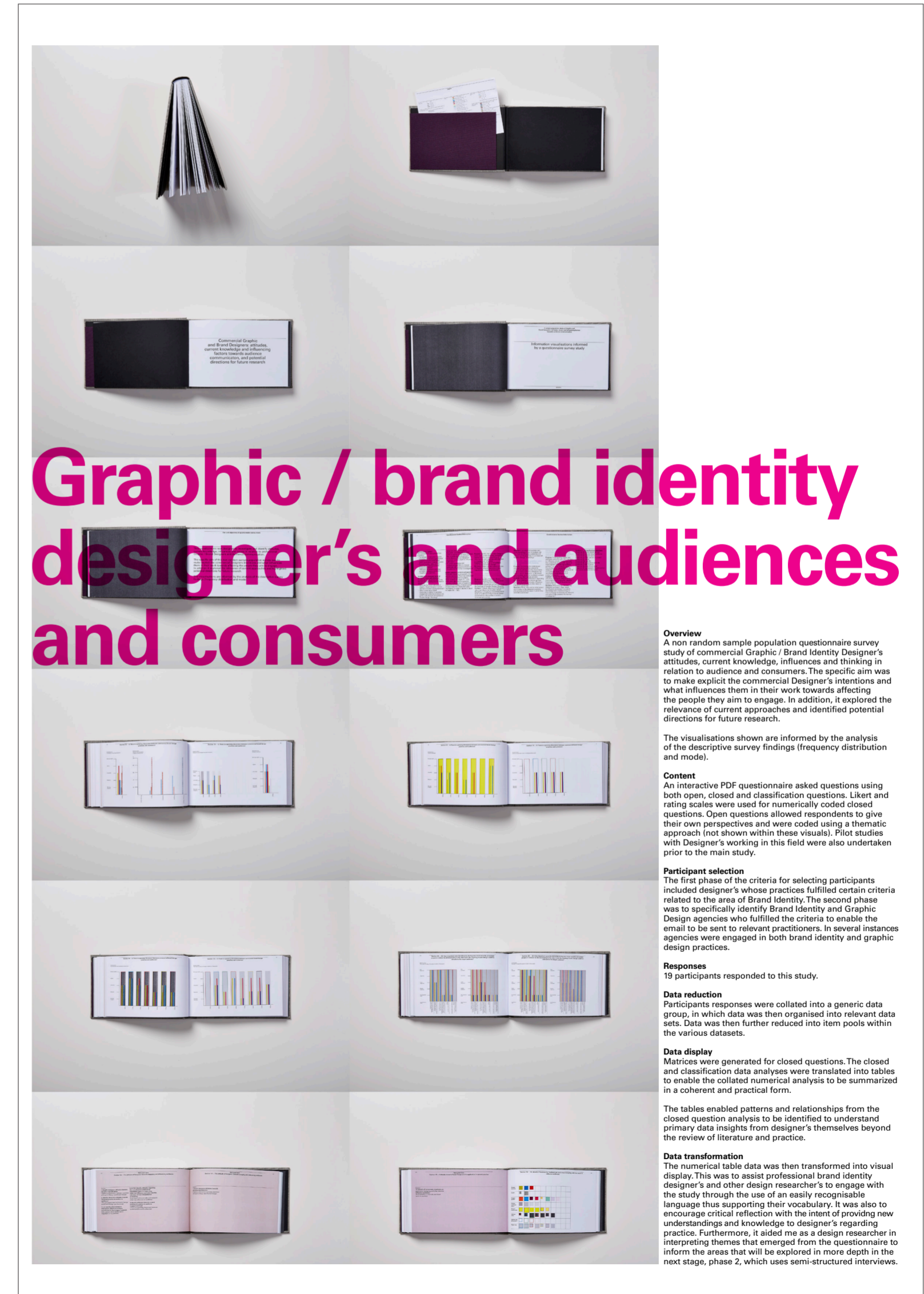
A PhD visual practice process book

Design visualisation practice used to do inquiry and as a method of inquiry

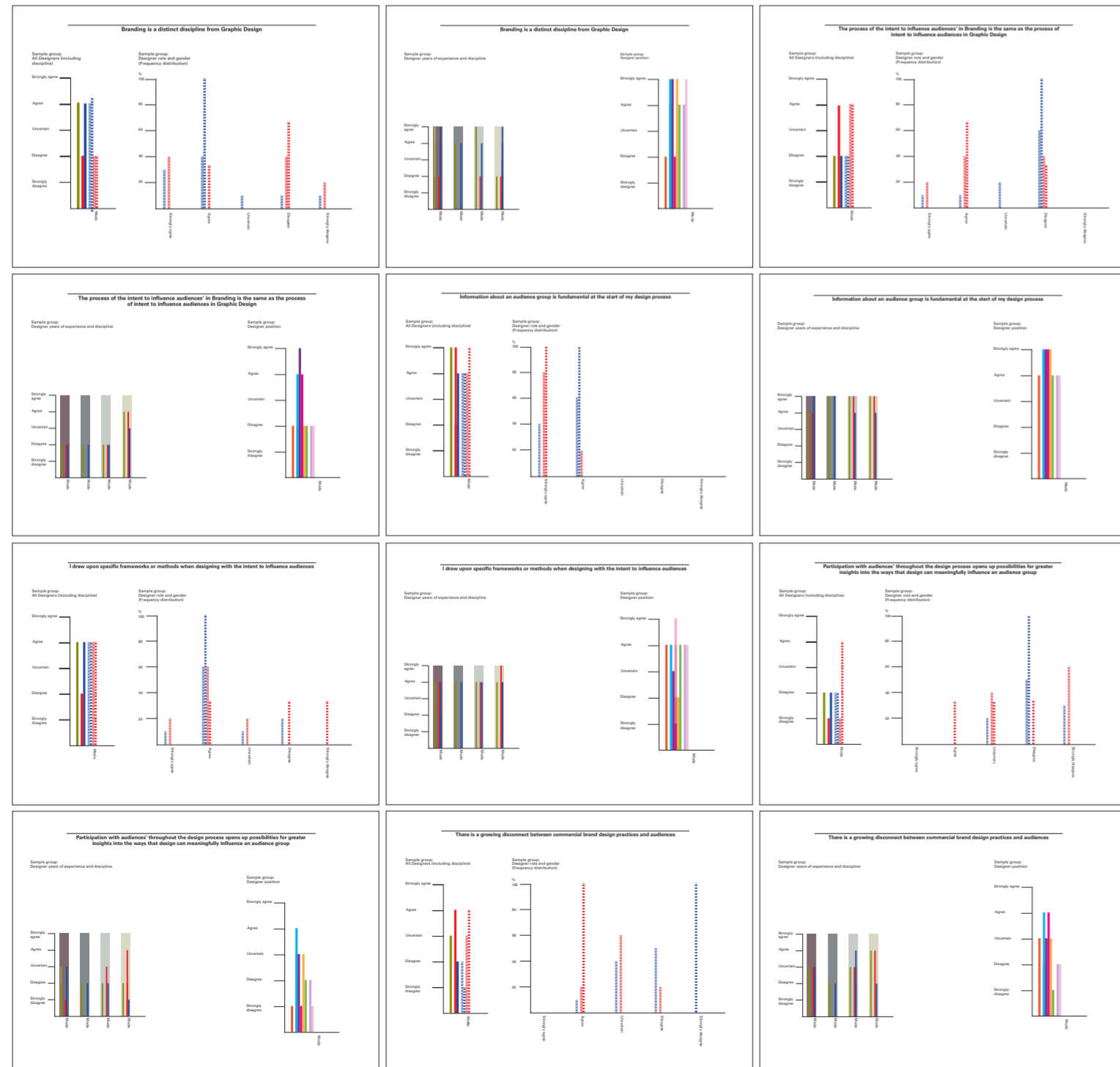
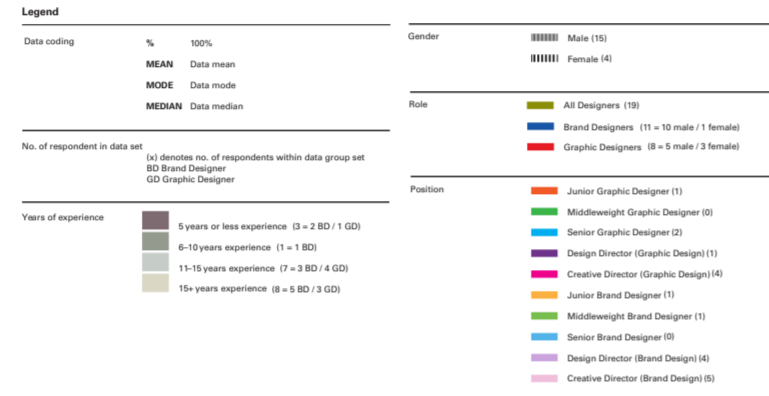
Work in progress exhibition visualisations

Findings related to my questionnaire and the 332pp book were exhibited in a public exhibition, 'Intentions – Work in Progress' along with other Royal College of Art researchers at Westworks, White City, London, from 5th – 12 December 2017. The exhibition was an experimental platform; a space in which exhibitors were encouraged to explore, but in doing so elicit responses to questions such as: what does the researcher seek to discover? In what ways might this be achieved? And, ultimately, who is the research for?

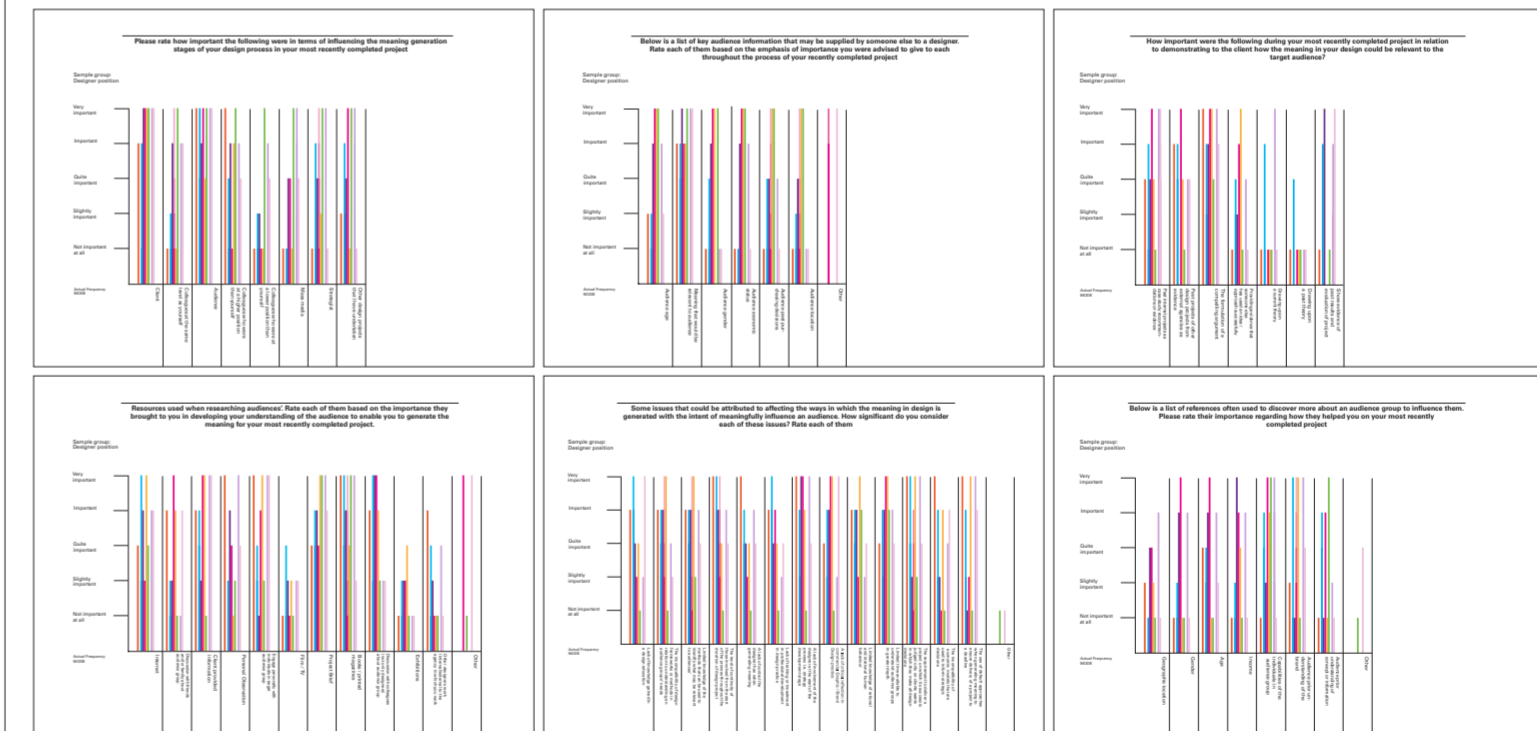
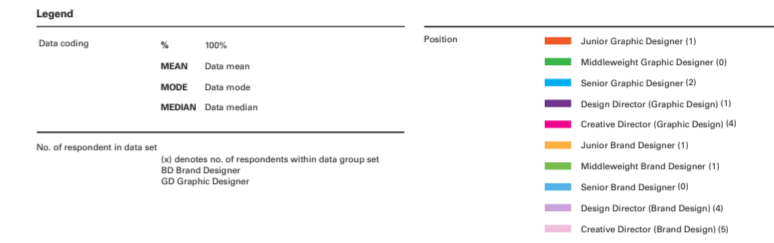
My exhibition works were designed and presented using large scale poster formats and exhibited to gain feedback and reflections on my findings and design visualisation practice from the public, designers' and design researchers'



Designer role, gender, experience and position

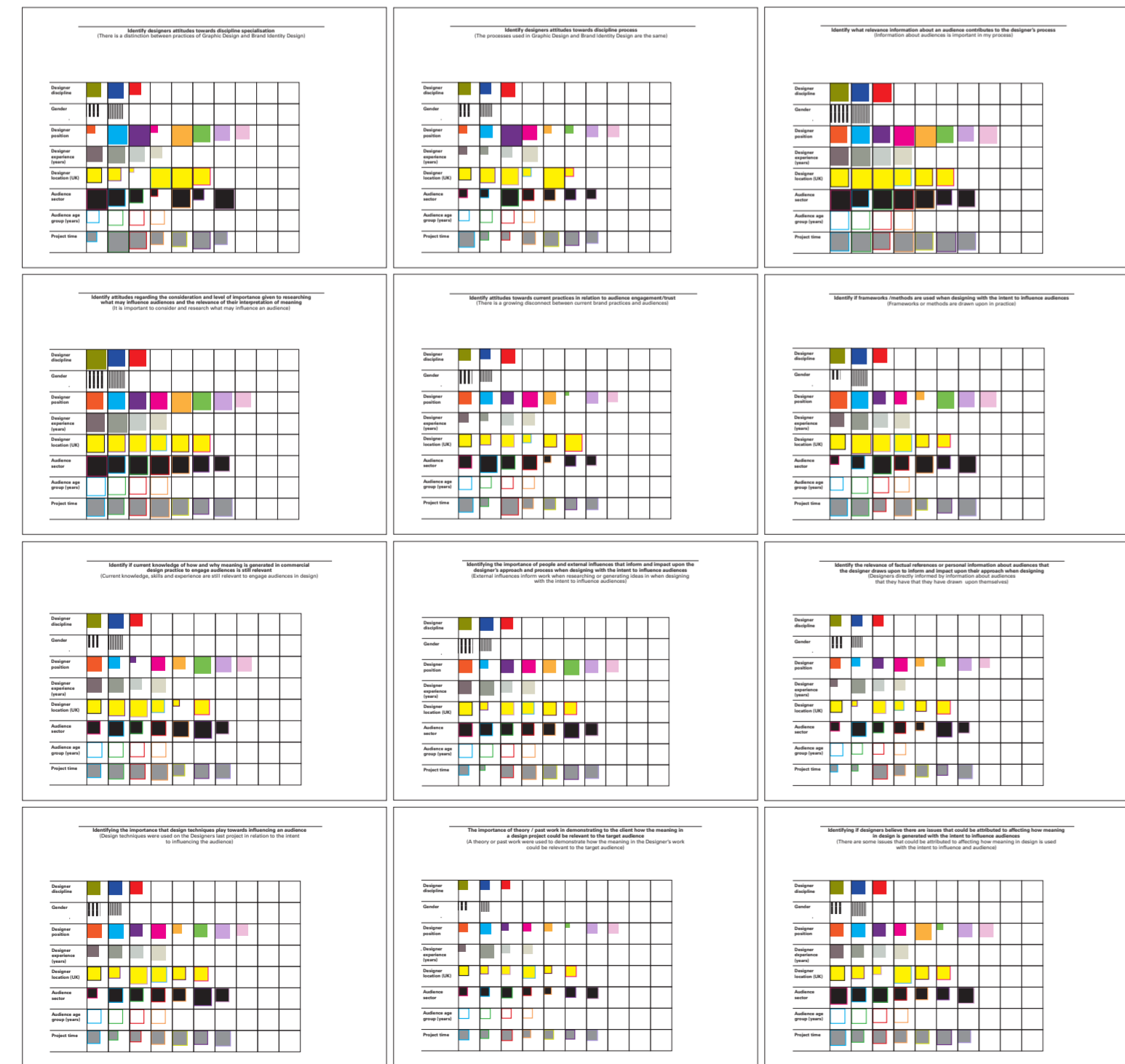
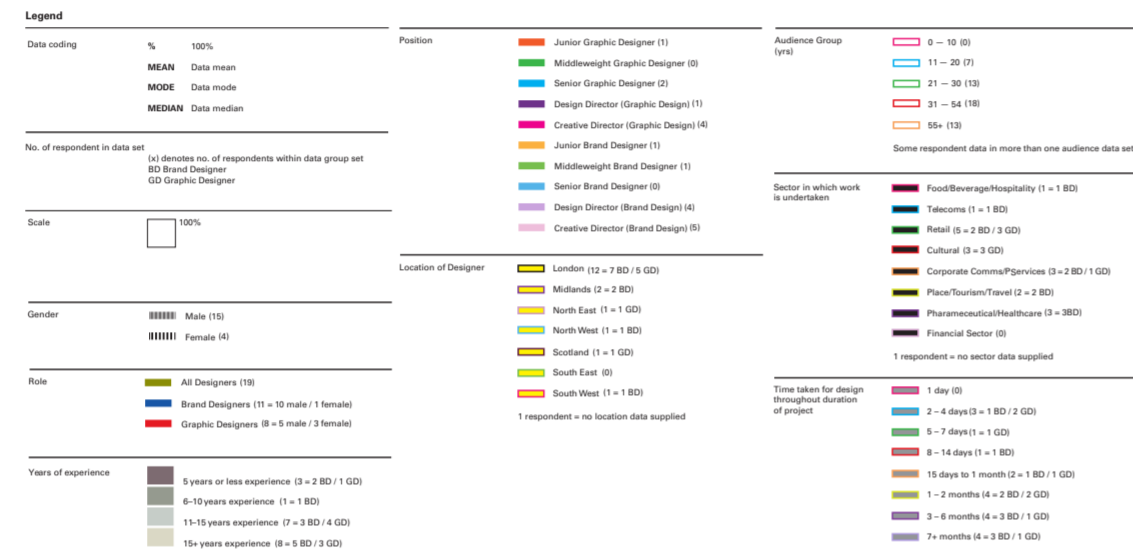


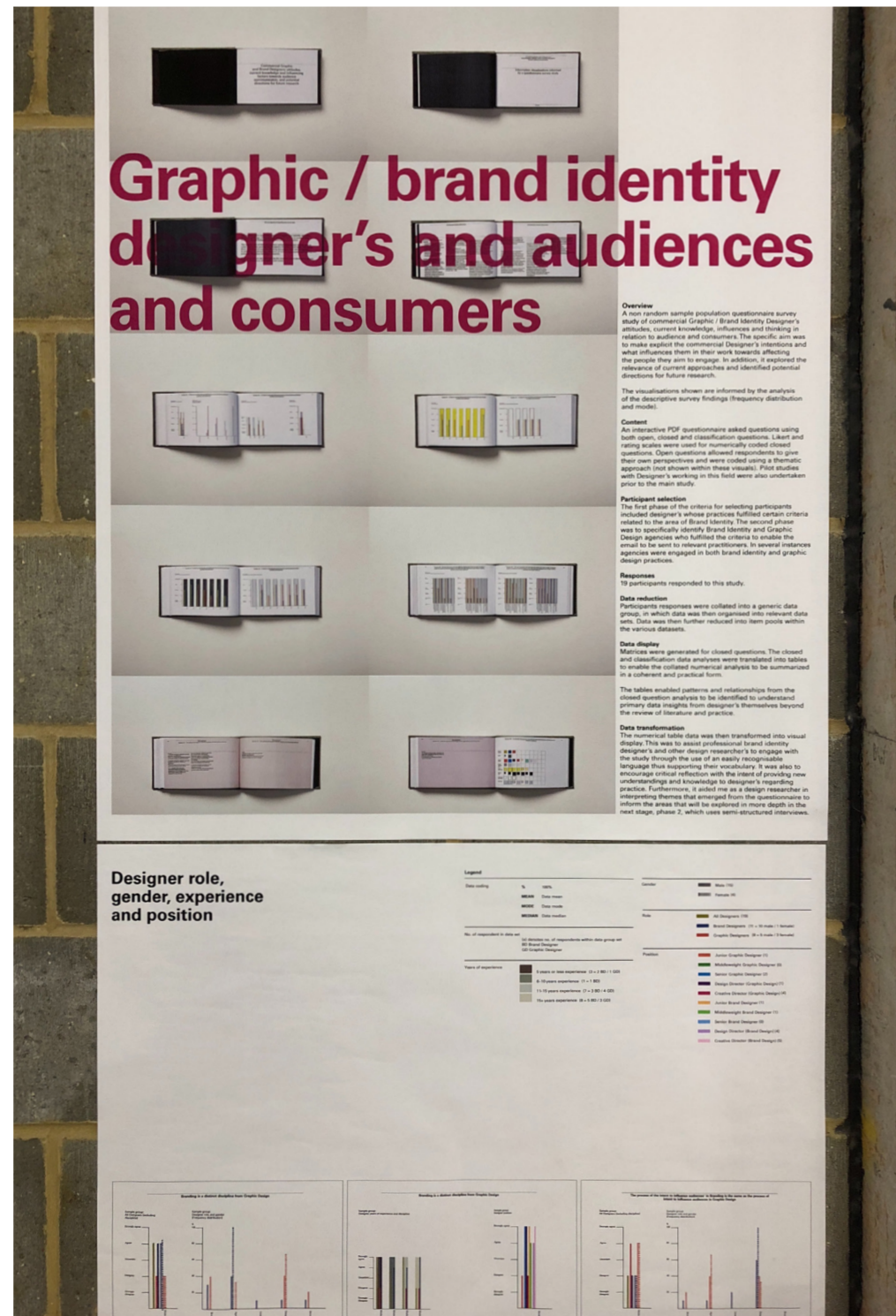
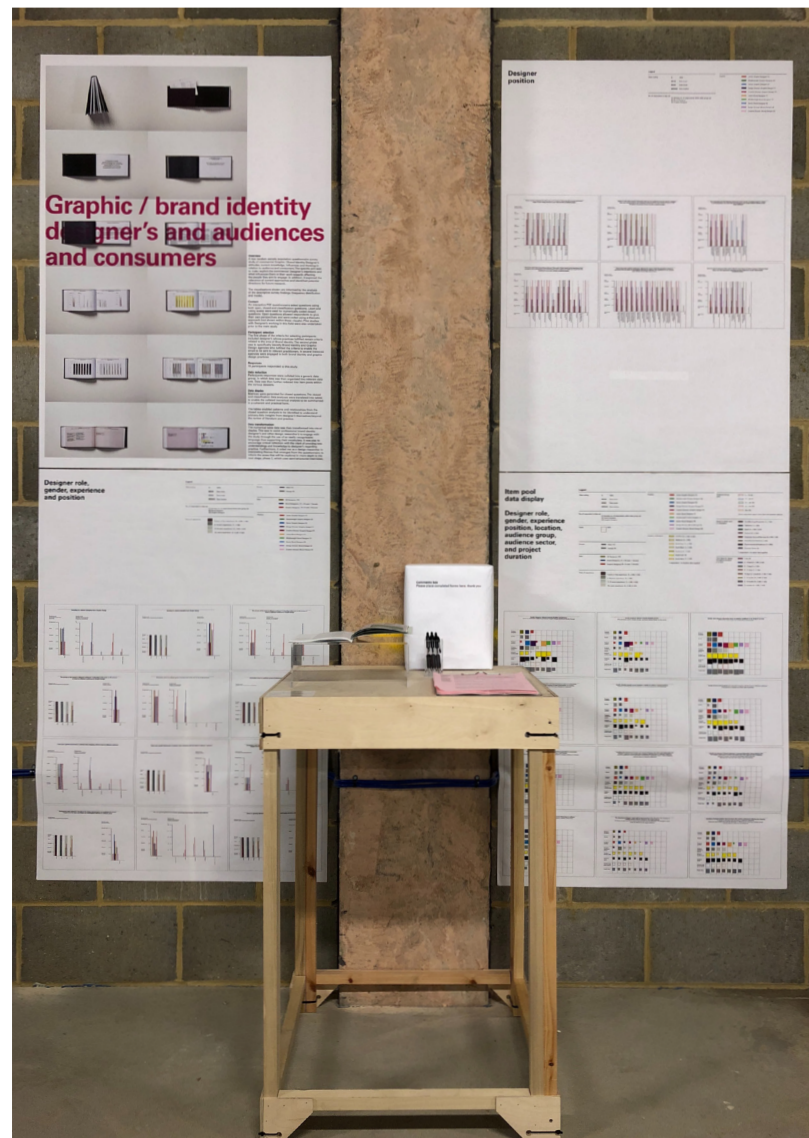
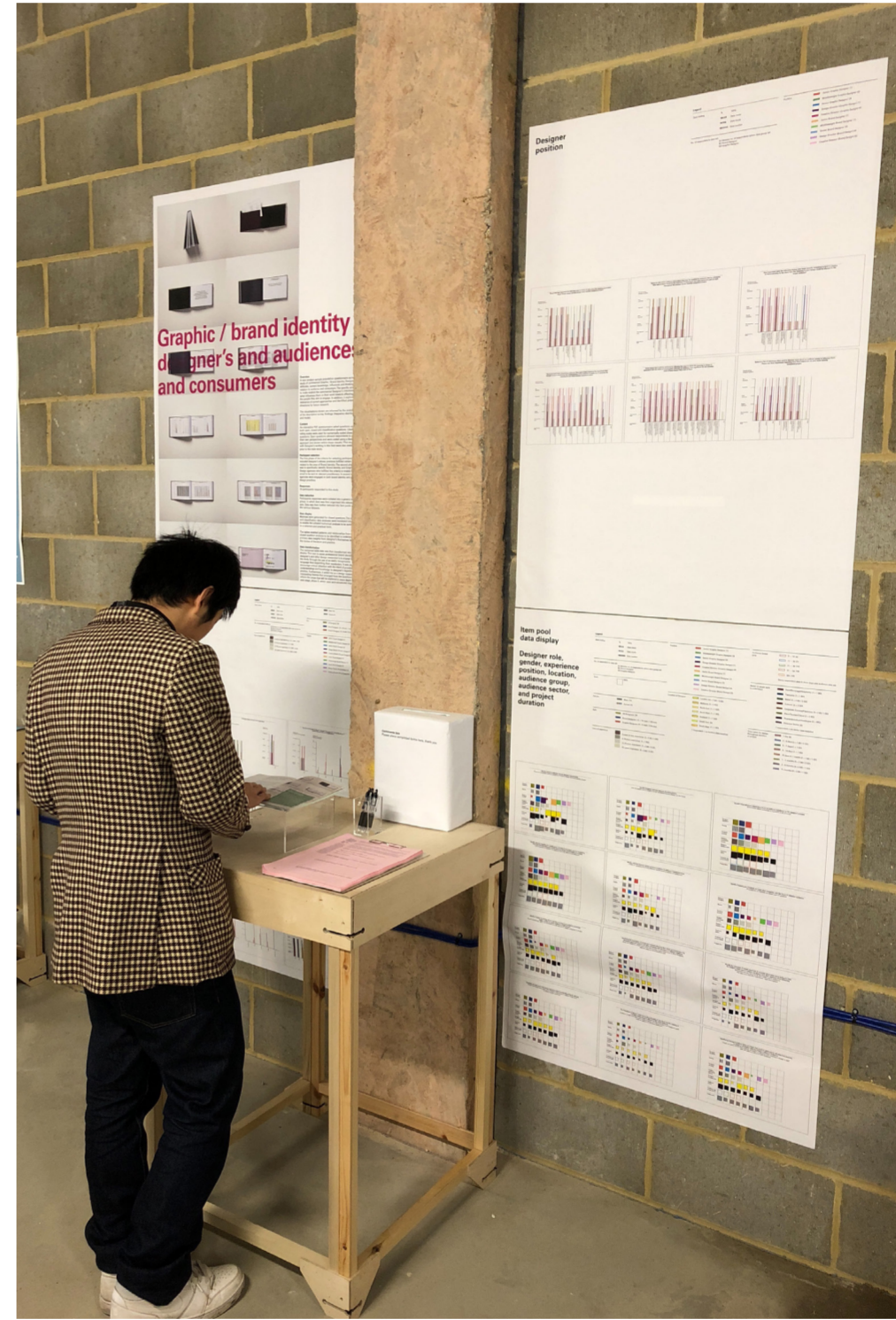
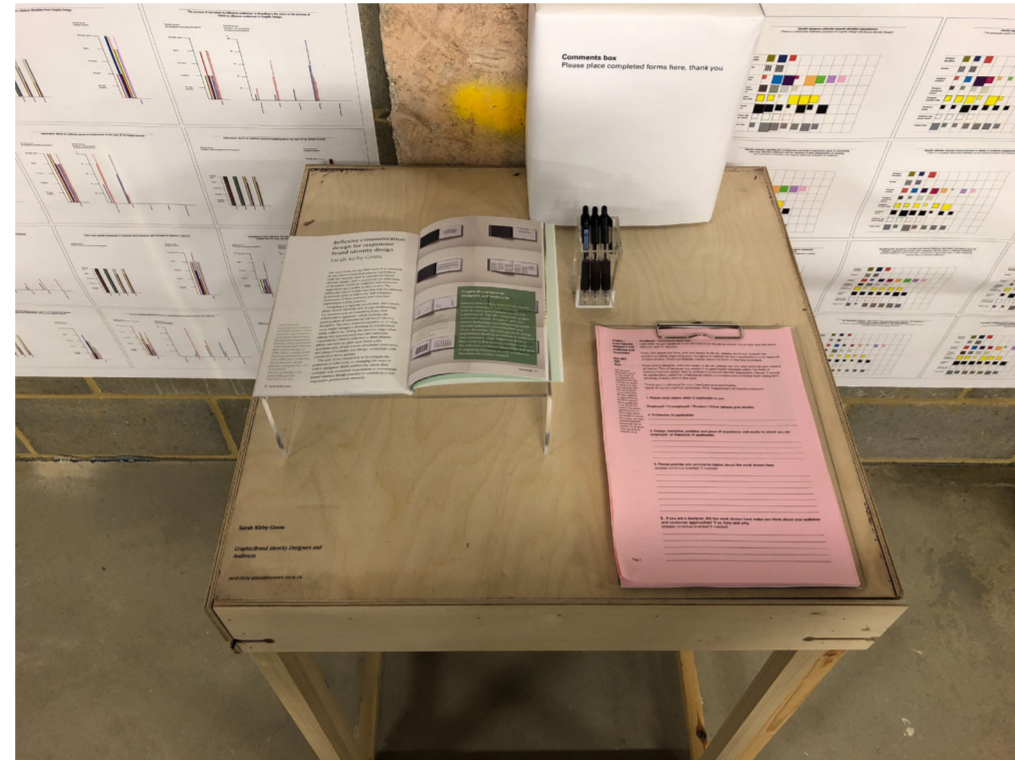
Designer position



Item pool data display

Designer role, gender, experience position, location, audience group, and project duration





Semi-structured interviews thematic analysis visualisations

A PhD visual practice process book
Design visualisation practice used to do inquiry
and as a method of inquiry

Semi-structured interviews thematic analysis visualisations

Designed protocol forms

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 1 – Becoming familiar with the data

– Reviewing designed interview observational protocols (Creswell, 2011). The recording of data followed Robson's (2011) and Creswell's (2011) approaches in that I had pre-prepared designed interview guide protocols. These served as a checklist of topics to be covered, default wording and order for the questions and as a means to gather interview information. My research included analytical decisions prior to data analysis of the findings including my organisation of my choices regarding what to select and summarize before the interviews were undertaken

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Phase 2: Semi-structured interviews – Insight, issues and inform

Overview

The main semi-structured interview questions are:

'Taking the most recently completed UK project, in what ways do UK-based mainstream brand identity designers consider their position in relation to consumer audience experiences during the ideas generation stage of the design process?' (Identifies designers existing thinking and whether they used reflexivity in most recently completed project and if so how)

and

'What challenges and/or issues do UK-based mainstream brand identity designers face when thinking about their position in relation to consumer audience experiences during the ideas generation of the most recent UK project?' (Identifies any barriers in most recently completed project when thinking about own position in relation to audience)

The specific aims are:

1. To understand the ways in which UK based designers consider their position in relation to consumer audience experiences
2. To reveal what the areas of focus are when UK based designers consider their position in relation to consumer audience experiences specifically during the idea generation stage of the design process.
3. To establish to what extent UK based designers consider their position in relation to consumer audience experiences during the idea generation stage of the design process.
4. Identify any challenges and issues designers may have faced when considering their position in relation to consumer audience experiences
5. To recognise what is needed to develop new reflexive principles for brand identity designers
6. To establish the level at which new reflexive principles might be most suitably positioned within the next stage

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Phase 2: Semi-structured interview protocol/ Data accounting sheets

Research explanation

Hello, thanks for agreeing to participate in my research. I just wanted to go over a couple of things before we get started. I am a PhD candidate in the School of Communication at the Royal College of Art, I'm also a communication designer, Senior Lecturer in Graphic Design and I've worked in the design industry since 1993.

This interview will take around 45 minutes and there are 9 questions. Does this sound ok to you?

The nature of my research

This research is motivated by my reflections of professional brand identity design practice. Led by these insights, and a review of literature, this research identified gaps regarding mainstream brand identity designers reflexivity in relation to consumer audiences experiences in the ideas generation stage of the design process. Thus this provided a research opportunity to investigate this area, specifically affiliated to UK based designers, who are working on UK projects.

The purpose of the interview

One intention of this interview is to explore, build upon and elaborate on some meanings from a previous pilot survey questionnaire that I undertook. The main purpose is to gain greater knowledge and an in-depth understanding of the ways in which UK based designers consider their position in relation to consumer audience experiences. This is specifically during the idea generation stage of their design process and on their most recently completed project. It also seeks to understand the challenges and issues they may have faced in this context.

How the participant was selected

Your name was identified via a search of brand identity designers on LinkedIn. This took into consideration the need for participant diversity.

Ethics and signing of participant ethics forms

I would just like to clarify that you have read and agree with the Participant Project Information & Consent Form?

If you have not previously done so by email, can you sign this consent form.

There are also no right or wrong answers, — what I am interested in is your opinion and personal experiences. Please feel free to interrupt, challenge a question, or ask for clarification, at any stage during the interview. Are you happy and agree to the use of the audio recording equipment and note taking throughout the duration of the interview? Are you happy to continue and do you have any questions?

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Defining terms

Before we begin, I just wanted to explain what certain terms mean within this research and some of the questions I will ask.

Brand Identity Design
'How an organization looks, how it feels and how it wants others to feel about it' (Johnson, 2016:14). It is both verbal and visual (Johnson, 2014) and is a sub-field within the central field of communication design.

Mainstream brand identity designers
Practitioners who are employed to, or work on projects situated within the dominant direction of activity in brand identity design.

Reflexivity
'The regular exercise of the mental ability, shared by all normal people, to consider themselves in relation to their (social) contexts' (Archer, 2010) It is self-referential and therefore involves the act or an instance of referring or alluding to oneself or itself. (Merriam-Webster, 2019)

Consumer audience
A distinct audience group in branding (Olins, 2008) This group purchases a commodity or service and make use of economic goods

Consumer audience experience
Something that the group who purchases a commodity or service and make use of economic goods have personally observed, encountered, undergone or lived through.

Ice Breaker Question

It would be interesting to know why you became a designer?

Semi-structured interviews thematic analysis visualisations

Protocol forms list different research questions and shows for each participant whether adequate data was collected

This included:

1. A set of items, i.e. my questions, which included a list of my topic headings, with key questions under each heading
2. A plan for probes and prompts – which initiated me to have the option if appropriate to expand on a response
3. My proposed question sequencing (although this was open to being changed during the interview)

Semi-structured interviews thematic analysis visualisations

Protocol sheets enabled me to plan:

- a. My introduction – the point at which I introduced myself and explained who I was, my background, the nature of my research and the purpose of the interview, how the participant was selected, and ethics, i.e. I gave reassurances regarding confidentiality and asked permission to audio record and make notes, advising that there were no right or wrong answers to the questions – that I was interested in participants opinions and personal experiences, and that they could interrupt, challenge a question, or ask for clarification, at any stage
- b. The main body of the interview – the central purpose of the interview, in which I left more contentious questions until the end of the interview in the event that the participant refused to continue and thus less information was lost

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Sub questions below to be asked to participants linked to main questions within this phase

Section 1 – Existing thinking about audience experiences

Aim 1 – To understand the ways in which UK based designers consider their position (are reflexive) in relation to consumer audience experiences

Question 1.
On your most recently completed UK project, please can you describe how you considered your own position (i.e. background, values and experiences) in relation to consumer audience experiences within the ideas generation stage of your design process? The Consumer audience experience is something that the group who purchases a commodity or service and make use of economic goods have personally observed, encountered, undergone or lived through.
(Identifies if designers are reflexive and how)

If an answer is not described at Question 1 Go to Question 2a.
If an answer is described at Question 1 Go to Question 2b.

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Question 2a.
Please can you tell me about why you didn't consider your own position in relation to consumer audience experiences on this project?

Go to Q8

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Aim 3 – To establish to what extent UK based designers consider their position (are reflexive) in relation to consumer audience experiences during the idea generation stage of the design process.

Question 4
Please can you tell me about any specific techniques, approaches, people, or places that helped you to consider your own position in relation to consumer audience experiences within the ideas generation stage of your design process on your most recently completed project.
(Identifies existing approaches used and people /places involved – reflective space and how it helped)

Probe: If yes, can you tell me more about how this helped?
(Identifies existing approaches used and people /places involved – reflective space and how it helped)

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Question 5.
Please can you tell me the duration of your most recently completed project and how much time you feel you spent in considering your own position in relation to consumer audience experiences in the ideas generation stage?
Probe: How much of a factor do you feel time is when considering your own position in relation to consumer audience experiences in the ideas generation stage?
(Identifies if project duration has any correlation with the use of designers reflexivity)

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Aim 2 – To reveal what the areas of focus are and why when UK based designers consider their position (are being reflexive) in relation to consumer audience experiences specifically during the idea generation stage of the design process

Question 2b.
In the last question you said that you did/used XX when you considered your own position in relation to consumer audience experiences. Can you please tell me why you did/used XX?
(Identifies why designers use/do what they do to be reflexive - why these areas of focus and significance of reflexivity)

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Question 3
Are there any key audience criteria that you use to aid you when designing and if so, what are these criteria?
Probe: Can you tell me more about why you use these criteria to help you?
(Identifies what criteria designers use when focusing upon audiences and why these are/is area/s of focus)

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Question 6.
On your most recently completed project and when you were generating initial ideas do you feel that there were any differences between your own position and consumer audience experiences?
Probe: Can you please tell me more about what they were and how you dealt with this situation?
Probe: Can you explain how you considered these differences with reference to the subject area/s of the brief?
(Identifies how aware designers are about their own reflexivity and stereotyping)

PHD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Cool down – simple questions to diffuse any tension that may have built up

Section 2 – Challenges or issues faced when thinking about audience experiences

Aim 4
Identify any challenges and issues designers may have faced when considering their position (being reflexive) in relation to consumer audience experiences and
Aim 5
Recognise what is needed to develop new reflexive principles for brand identity designers and the level at which these might be most suitably positioned within the next stage

Question 7
When thinking about your own position in relation to consumer audience experience can you describe any challenges or issues you faced in your most recently completed project?
Probe: If so what were these?
Probe: What do you feel might help you in the future to overcome these challenges/ issues and how?

Semi-structured interviews thematic analysis visualisations

Protocol sheets enabled me to plan:
 c. Cool down – several simple questions to diffuse any tension that may have built up
 d. Closure – saying thanks and goodbye and ensuring that the interviewee is finished before switching off my audio recording device to ensure I do not miss anything significant which is often disclosed when an interviewee believes the interview has finished

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Section 3 – Background – About the interviewee

Question 8.
Job title

Years experience

Gender identity

Last project

Duration of last project

Consumer audience group

Ideas on this project during the ideas generation stage on most recently completed project

Question 9.
Category of branding (i.e. corporate branding, social design branding, retail branding, education branding, city/place branding)

Closure – Thanks for participating. Do you have any questions you'd like to ask?
Goodbye.

I ensured that the interviewee is finished before I switched off my audio recording device to ensure I did not miss anything significant which is often disclosed when an interviewee believes the interview has finished.

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Phase 2: Semi-structured interview – Plan for probes and prompts

The option if appropriate to expand on a response. This can include: periods of silence; enquiring glances; repeating back part of what the participant has just said, and; asking 'anything more', could you go over that again, 'what is your personal view on this?'

Semi-structured interviews thematic analysis visualisations

Data accounting and document sheets shown below:
 – Session summary sheets used to summarize what was obtained in the interview, including who was involved, what issues were covered, what is the relevance to my research questions and what was the purpose of the session
 – Memo sheets captured anything that occurred during this phase - ideas, intuitions and all stages of the data analysis process
 – Interim summary sheets to summarise what had been uncovered so far and highlighted what still needed to be found out. Used half way through the time available for data collection
 – Document summary sheets which clarifies context and significance as well as summarising lengthy documents, assist in data reduction

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Phase 2: Semi-structured interview – Session summary sheet

What was obtained in the interview

Who was involved

What issues were covered

What is the relevance to my research questions

What was the purpose of the session (and any new questions that were raised from it for next stages)

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Phase 2: Semi-structured interview – Memo Sheet

Anything that occurred during the phase, captures ideas, intuitions and all stages of the data analysis process

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Phase 2: Semi-structured interview – Interim Summary Sheet

Summarise what has been uncovered so far and highlight what still needs to be found out. Do this before half way through the time available for data collection. Capitalise on the fact that you can do this in flexible study.

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Phase 2: Semi-structured interview – Document Summary Sheet

Document sheets prepared for each document collected. Clarifies context and significance as well as summarising lengthy documents, assist in data reduction.

Semi-structured interviews thematic analysis visualisations

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 2 – Generate initial codes

– Coding the transcribed recorded interview data

Participant_2_15_01_20_actual_interview_no.2

I'd like to be spoken and know that the job we were doing had to have certain elements and basic communication built into that would allow flexibility for all the different types of audiences.

SKG: So, how would you deal with, like you said about different cultural nuances and a different opinion from other people from your organisation- so you talked to them but you maybe got their insights, how do you respond or think about those different people's experiences?

P2: Yeah, well, I guess ultimately, we- I guess a side note to this is that we obviously work at a very fast pace like everyone else does these days and we're under a lot of time and budget, sometimes, pressures to get things done. And as the leader of my team and ultimately, the person who's responsible for delivering the work, it has to be some executive decisions made along the way quite quickly.

So, I'll have a very clear view about what I think is right and the direction the work should go. And I guess when people come with opinions and ideas and, you know, challenge what I think, we'll always debate it and talk about it. And if we agree that what has been proposed is-

SKG: How do you debate it? Can you explain?

P2: How do we debate it?

SKG: Yeah.

P2: Well, we'll probably just sit and talk about it and we'll say, okay, let's it talk it through then. Why do you think this? And let's talk about why that might be right or why it might be wrong. I put my opinion across. They can put their opinion across. And if their opinion makes more sense and they can prove that it works then we'll go with it.

103 DESIGNER WANTS TO COMMUNICATE WITH AUDIENCE
THE JOB HAD TO HAVE CERTAIN ELEMENTS AND BASIC COMMUNICATION THAT WOULD ALLOW FLEXIBILITY TO FACE THE VARIOUS DIFFERENT TYPES OF AUDIENCE (GENERAL)

104 SPEED UP PROJECT
we work at a fast pace environment where everyone does their days.

105 TIME + BUDGET LIMITATIONS
we're under a lot of time + budget pressures to get things done

106 DESIGNER EMERGES AS RESPONSIBLE
I'm responsible for delivering the work so I have to make executive decisions quickly

107 DESIGNER LEADERSHIP WORKS AS AUTHORITY VIEW
As a leader I'll have a very clear view about what I think is the right direction the work should go.

108 DESIGNER LEADERSHIP WORKS AS AUTHORITY VIEW
we put across opinions and we debate it with my team. If there's more sense than mine + they can prove that the right direction might be and why it might be right or wrong it works then we'll go with it.

109 DESIGNER LEADERSHIP WORKS AS AUTHORITY VIEW
I discuss it with my team.

Semi-structured interviews thematic analysis visualisations

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 2 – Generate initial codes

– Starting to visually organize the interview data

– Transferring codes from each data item to assemble the main initial codes into a coherent body of data

– Documenting data extracts

– Reflecting upon codes after each interview (data item) was transcribed before transcribing subsequent interviews



Primary post it notes with main initial codes



Secondary post it notes with data item extracts (with one of the primary post it notes with main initial codes)

Semi-structured interviews thematic analysis visualisations

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 2 – Generate initial codes

– All of the final main initial codes along with which participant no. corresponded with the code were transferred to Microsoft Excel and a digital design context so that codes could be collated in one place

Semi-structured interviews thematic analysis visualisations

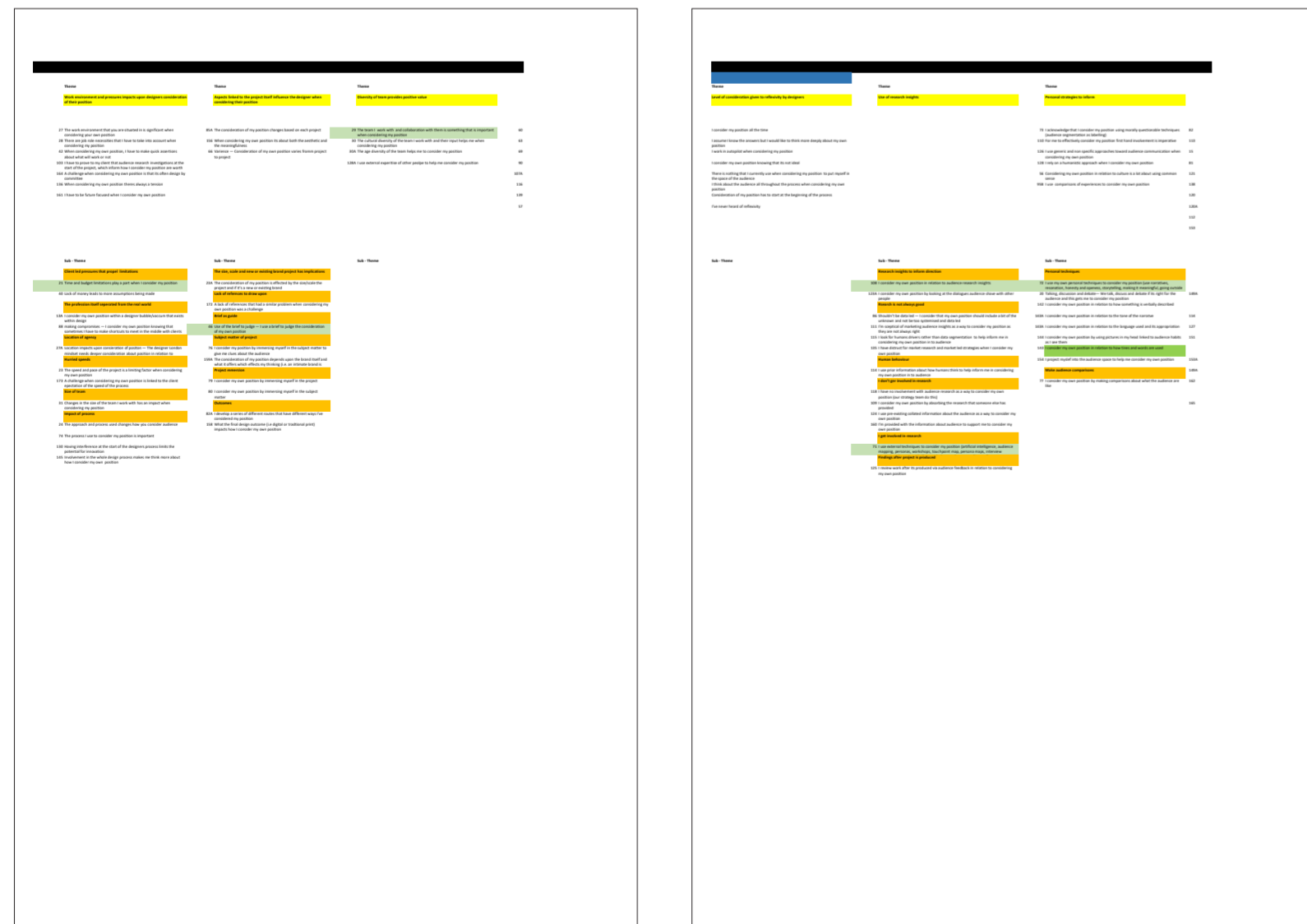
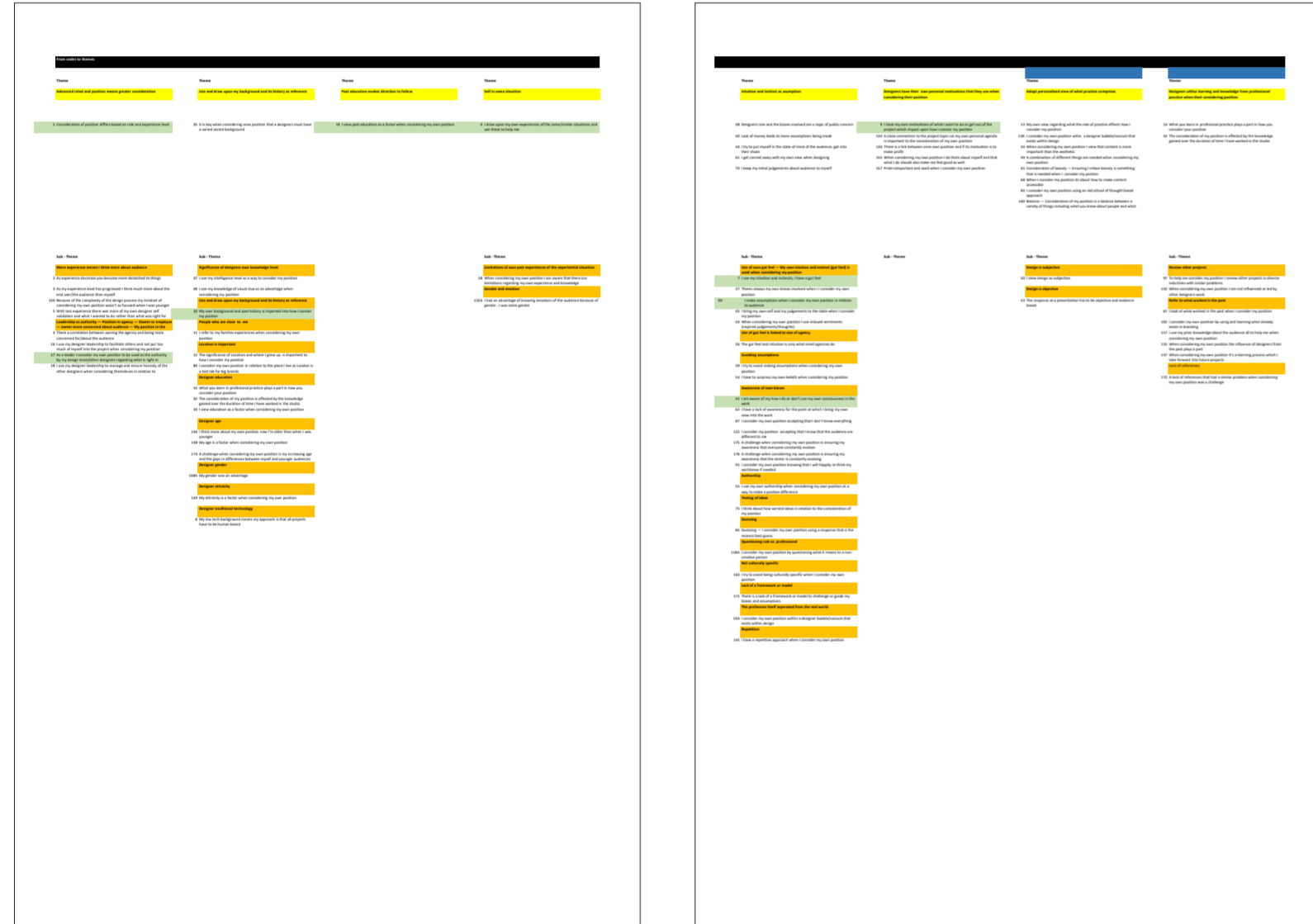
Six step thematic analysis framework (Braun and Clarke, 2006)
Step 3– Search for themes

– All codes into first themes
– Analysing themes to reveal preliminary themes

Semi-structured interviews thematic analysis visualisations

Six step thematic analysis framework (Braun and Clarke, 2006) Step 3 – Search for themes

- Analysing themes to reveal preliminary themes
- Codes into preliminary refined themes



Semi-structured interviews thematic analysis visualisations

Six step thematic analysis framework (Braun and Clarke, 2006) Step 4 – Review themes

- Reflecting, modifying, merging and developing themes using manually coded data and the themes in Microsoft Excel



All of the collated data extracts from each participant were placed in envelopes which were labelled according to their original initial codes (discussed in step 2). These were then sorted into preliminary theme (established in step 3) piles

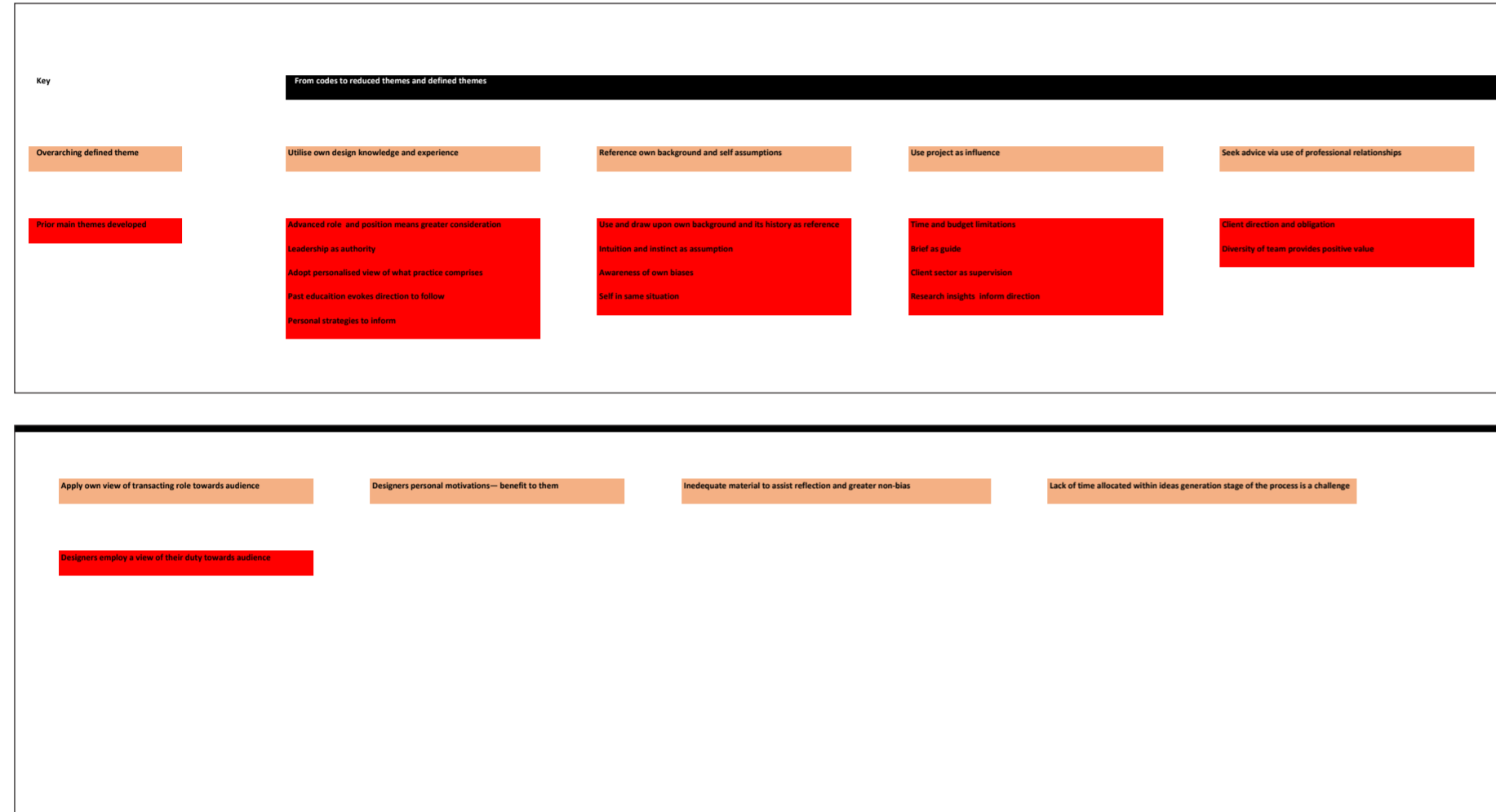
Key

- Participant defined themes**
- Overarching reviewed theme**
- New sub-theme**
- Final Main theme**
- Theme evident across entire data set**
- Sub-Theme**

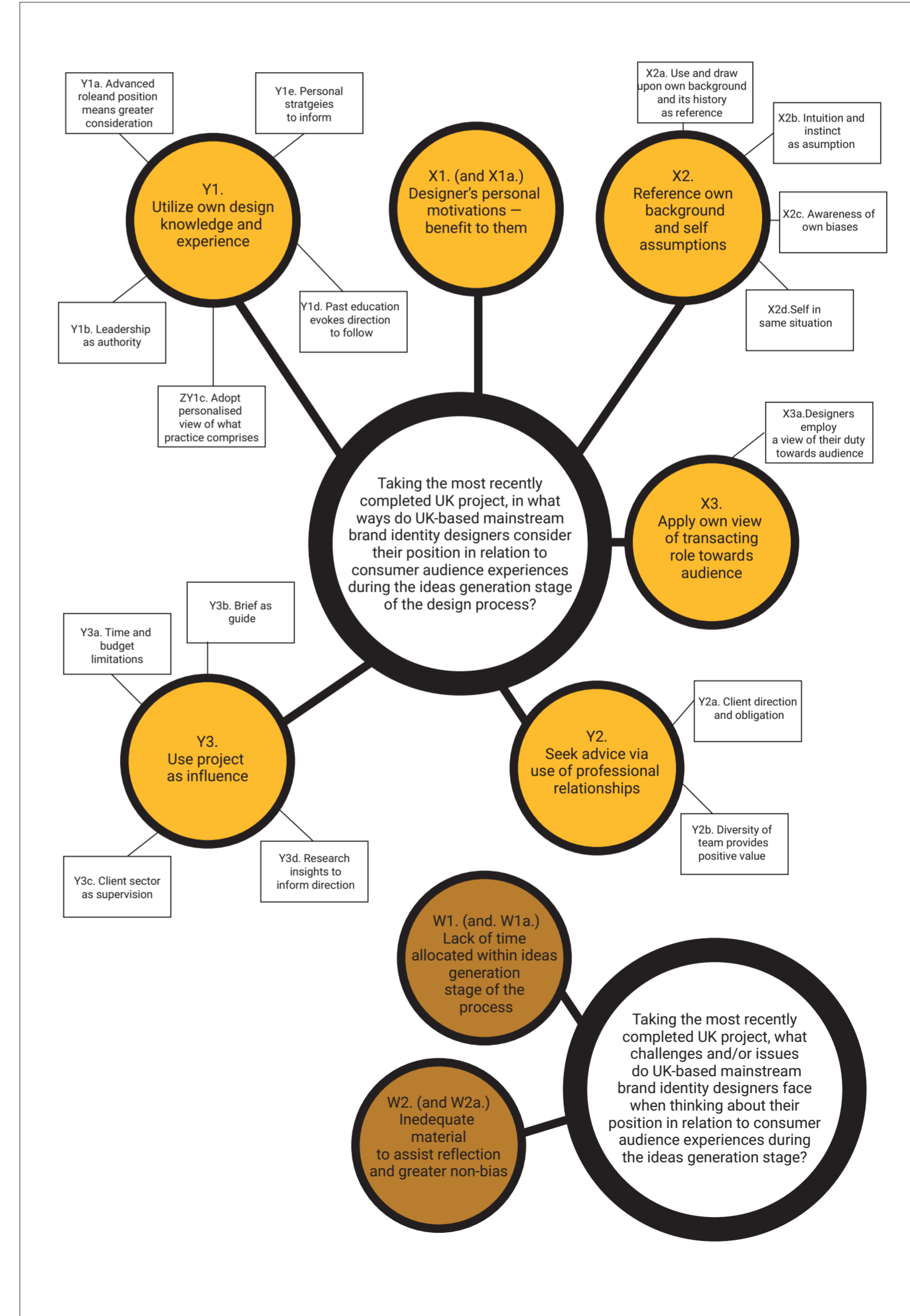
From codes to reduced themes	Use existing knowledge and experience
1. Consideration of position differs based on role and experience level	1. Consideration of position differs based on role and experience level
2. An experience decrease you become more detached to things	2. An experience decrease you become more detached to things
3. As my experience level has progressed I think much more about the end user (the audience than myself)	3. As my experience level has progressed I think much more about the end user (the audience than myself)
150. Because of the complexity of the design process my mindset wasn't focused on as much as the audience as it is when I met younger ones	150. Because of the complexity of the design process my mindset wasn't focused on as much as the audience as it is when I met younger ones
1. With less experience there was more of my own designer self validation and what wanted to do rather than what was right for Position in agency - Owner or employer - owner more concerned about audience - My position in the agency changes how I	1. With less experience there was more of my own designer self validation and what wanted to do rather than what was right for Position in agency - Owner or employer - owner more concerned about audience - My position in the agency changes how I
12. As a student I consider my own position to be used in the activity by my design team/other designers regarding what is right in	12. As a student I consider my own position to be used in the activity by my design team/other designers regarding what is right in
13. My own view regarding what the role of practice is effects the consideration of my position	13. My own view regarding what the role of practice is effects the consideration of my position
13A. I consider my own position when a designer bubble/accum that exists within design	13A. I consider my own position when a designer bubble/accum that exists within design
34. When considering my own position I view that content is more important than the aesthetic	34. When considering my own position I view that content is more important than the aesthetic
49. A consideration of different things are needed when considering my own position	49. A consideration of different things are needed when considering my own position
65. Consideration of beauty - Ensuring inbuilt beauty is something that is needed when I consider my position	65. Consideration of beauty - Ensuring inbuilt beauty is something that is needed when I consider my position
When I consider my position is about how to make content accessible	When I consider my position is about how to make content accessible
84. I consider my own position using an old school of thought based approach	84. I consider my own position using an old school of thought based approach
140. Balance - Consideration of my position is a balance between a variety of things including what you know about people and what	140. Balance - Consideration of my position is a balance between a variety of things including what you know about people and what
6. Design is subjective	6. Design is subjective

50. I view design as subjective	7. Design is subjective
53. The response at a presentation has to be objective and evidence based	38. The response at a presentation has to be objective and evidence based
7. Designers past education is significant when considering position	19. Past education as a factor when considering my own position
13. Past education as a factor when considering my own position	41. Past education as a factor when considering my own position
40. Designers use their own personal strategies to help them when considering their position	41. Designers use their own personal strategies to help them when considering their position
41. Designers use their own personal strategies to help them when considering their position	61. Personal techniques
72. I use my own personal techniques to consider my position (use narration, repetition, formality and openness, storytelling, making	70. Personal techniques
71. I acknowledge that consider my position using mostly quantifiable techniques (audience segmentation as labelling) for me to effectively consider my position first hand involvement is imperative	70. Personal techniques
130. I use general and non specific approaches toward audience communication when considering my own position	128. Personal techniques
128. I only use a humanistic approach when considering my own position	37. Personal techniques
56. Considering my own position in relation to culture is a lot about using common sense	45. Personal techniques
95B. I use comparisons of experience to consider my own position	43. Personal techniques
26. Sub-Theme	26. Sub-Theme
39. Sub-Theme	39. Sub-Theme
39. Personal techniques	39. Personal techniques
20. Talking, discussion and debate - We talk, discuss and debate if it's right for the audience and they get me to consider my position	54. Personal techniques
142. I consider my own position in relation to how something is verbally described	142. Personal techniques
143A. I consider my own position in relation to the tone of the narrative	62. Personal techniques
143A. I consider my own position in relation to the language used and its appropriateness	87. Personal techniques
144. I consider my own position by using pictures in my head linked to audience habits as I see them	122. Personal techniques
143. I consider my own position in relation to how lines and words are used	175. Personal techniques
154. I project myself into the audience space to help me consider my own position	176. Personal techniques
91. Make audience comparisons	91. Make audience comparisons
77. I consider my own position by making comparisons about what the audience are like	55. Make audience comparisons
57. Make audience comparisons	57. Make audience comparisons
75. Make audience comparisons	75. Make audience comparisons
85. Make audience comparisons	85. Make audience comparisons
158A. Make audience comparisons	158A. Make audience comparisons

– The final themes



– The thematic map



Reflexive practice mapping visualisations

A PhD visual practice process book
Design visualisation practice used to do inquiry
and as a method of inquiry

Reflexive practice theory visualisations

A reflexive design practice framework which includes findings from Phase Two were mapped onto the existing detailed reflexive practice framework visualisation (page 37). This phase andmapping led to the to development of the first iteration of reflexive brand identity design practice principles, their headings and content for exploration in an online design workshop

Detailed reflexive practice framework – with new brand identity research findings to support development of reflexive design practice
X. Ways that designers use themselves, their own background and own self assumptions to consider their position.
* This design research finding extends upon existing findings ** New finding uncovered by this research that contributes to existing findings

A1.Behaviour Cognitive	B1.Behaviour Affective	C1.Behaviour Values	A1/B1/C1 (all behaviours)
A2. Main characteristic of cognitive behaviour corresponds with Thought/thinking	B2. Main characteristic of affective behaviour corresponds with Feelings/emotions	C2. Main characteristic of values behaviour corresponds with Awareness of actions	A7/B7/C7. Approaches and techniques to promote reflective and reflexive thinking as existing in Fig 14
A3. Characteristics of cognitive behaviour might include as existing in Fig 14	B3. Characteristics of affective behaviour might include as existing in Fig 14 plus ** X2. Referenced their own background and self assumptions. – X2a. Use and draw upon own background and its history as reference Understanding what the implications of own behavioural characteristics may evoke. For example, that feelings and emotions linked to age and gender may be different to others. ** X2. Referenced their own background and self assumptions. – X2b. Intuition and instinct as assumption Requires awareness that intuition and instinct may promote prejudices. ** X2. Referenced their own background and self assumptions. – X2c. Awareness of own biases Recognising that biases and associated beliefs need to be examined *Understanding that emotion is not necessarily biological and thus can be connected to social contexts – it can include factors such as gender and culture so it is essential to take into account differences in cultural expression and interpretation of emotions and different gender experiences of emotion. ** X2. Referenced their own background and self assumptions. – X2d. Self in same situation Understanding the advantages or non-advantages of being the same gender identity as others. Awareness that (designer) practitioners of a different gender identity to that of others might greater self-awareness in this context.	C3. Characteristics of values behaviour might include as existing in Fig 14 plus ** X2. Referenced their own background and self assumptions. – X2a. Use and draw upon own background and its history as reference Recognising the advantages or disadvantages of taking into account ones own background and history as a reference, to ensure awareness of ones actions. ** X2. Referenced their own background and self assumptions. – X2b. Intuition and instinct as assumption Requires awareness that intuition and instinct may promote prejudices. ** X2. Referenced their own background and self assumptions. – X2c. Awareness of own biases Awareness that neglecting awareness of own biases can promote non-equitability. *A well-informed approach to issues of discrimination, which is often institutionalised via our working and personal lives at both structural and cultural levels (as described above) and emerges via the use of discriminatory forms of language. ** X2. Referenced their own background and self assumptions. – X2d. Self in same situation (Designer) practitioners recognising that not being the same gender identity as others/audiences needs to be taken into account to negate discrimination which emerges via use of languages * Understanding the significance of the inclusion and participation of other people ** X3. Applied their own view of the transacting role towards audience: – X3a. Designers employ a view of their duty towards audience – Recognising the significance, inclusion and participation of other people/audience when (designer) practitioners employ their own view of what their duty towards audience should involve/include.	A8/B8/C8. What is needed to maximise the personal reflexive space as existing in Fig 14 plus * Self-awareness and questioning the impact that one is personally, having upon the situation, and vice versa, both via themselves and through feedback from others – X1. (and X1a) Used their own personal motivations i.e. thought about what the benefit to themselves were Designer practitioners need to recognise the significance of their own motivations and have awareness of what this does their reflexive space in relation to their audience experiences and ensure that their personal motivations do not dominate over a focus on giving equitable consideration to their audiences experiences. ** X2. Referenced their own background and self assumptions. – X2d. Self in same situation (Design practitioners) need to be self-aware of their reflexivity within time parameters, i.e. not be reflexive about themselves in similar situations based on events/experiences that are not time specific to when an actual project/event/experience is currently undertaken. Reflexivity is needed within the parameters of the time that occurrences takes place, unless otherwise advised. ** X3. Applied their own view of the transacting role towards audience: – X3a. Designers employ a view of their duty towards audience Identification that the maturity of the agency that the (designer) practitioner works within or is employed at may impact upon practitioners perception regarding their duty to others/audience.
A4. Dominant space used to aid reflective and reflexive practice as existing in Fig 14	B4. Dominant space used to aid reflective and reflexive practice as existing in Fig 14e	C4. Dominant space used to aid reflective and reflexive practice as existing in Fig 14	A9/B9/C9. Barriers to reflexive practice as existing in Fig 14
A5. Questions that emerge from cognitive behaviour as existing in Fig 14	B5. Questions that emerge from affective behaviour values as existing in Fig 14	C5. Questions that emerge from behaviour as existing in Fig 14	
A6. Some reflective and reflexive questions aligned to cognitive behaviour as existing in Fig 14	B6. Some reflective and reflexive questions aligned to affective behaviour as existing in Fig 14	B6. Some reflective and reflexive questions aligned to values behaviour as existing in Fig 14 plus * What are the values associated with my profession, i.e. codes of practice? / what do these mean to me in practice? / what are my personal values? What do these mean to me in practice? / are there conflicts between these two sets of values and how I practise? / X3. Applied their own view of the transacting role towards audience: – X3a. Designers employ a view of their duty towards audience What is the relationship between values associated with my profession and my personal values regarding my view of duty towards audience how do these impact upon my actions on others/ audience.	

Detailed reflexive practice framework – with new brand identity research findings to support development of reflexive design practice
Y. Ways that designers use the professional context of their practice and W. Main areas concerned with issues and challenges that designers faced
** This design research finding extends upon existing findings ** New finding uncovered by this research that contributes to existing findings*

A1. Behaviour Cognitive	B1. Behaviour Affective	C1. Behaviour Values	A1/B1/C1 (all behaviours)
A2. Main characteristic of cognitive behaviour corresponds with Thought/thinking	B2. Main characteristic of affective behaviour corresponds with Feelings/emotions	C2. Main characteristic of values behaviour corresponds with Awareness of actions	A7/B7/C7. Approaches and techniques to promote reflective and reflexive thinking as existing in Fig 14 plus
A3. Characteristics of cognitive behaviour might include as existing Fig 14 plus * Looking at things in a new way to move beyond routine practices Y1. Utilized their own design knowledge and experience: – Y1e. Personal strategies to inform (Designer) Practitioner avoiding the use of generic communication when talking to diverse audiences and ensuring that they look at things in a new and non-generic way to move beyond formulaic solutions * Looking at things in a new way to move beyond routine practices Y3. Use project as influence: – Y3c. Client sector as Supervision (Designer) Practitioner understanding that having worked or currently working in the same arena/area/sector still requires re-evaluation and the need to look at things in new ways to move beyond routine practice	B3. Characteristics of affective behaviour might include as existing in Fig 14	C3. Characteristics of values behaviour might include as existing in Fig 14 plus * Understanding the significance and inclusion and participation of other people Y2. Seek advice via use of professional relationships – Y2b. Diversity of team provides positive value – Recognising the significance of collaborating with people from a diverse range of backgrounds and asking what it might offer to ones own reflexivity in relation to audience/others * A well-informed approach to issues of discrimination, which is often institutionalised via our working and personal lives at both structural and cultural levels (as described above) and emerges via the use of discriminatory forms of language Y2. Seek advice via use of professional relationships – Y2b. Diversity of team provides positive value – Understanding that diversity of people can offer insights into a plethora of different forms of language	** Y1. Utilized their own design knowledge and experience: – Y1e. Personal strategies to inform Techniques that are unique to design practitioners which promote reflexive thinking include: – Narrative and storytelling of content – Resonation – Going outside of the studio environment to try to see things from others perspectives and meet people – Talking to and listening to different voice to find out diverse views – Visual pdf tool to prompt conversations – Travelling – Reading books and newspapers – Talking to people in the sector that they the practitioner is working within to inform discussions and subject understanding – Gaining insights via personal project work that uses interviews to gain knowledge about sector trends and activities – Discussions and debates to question if work is right for the audience – Projection of themselves into the audience space – Making comparisons about what the audience are like – First hand involvement with the audience themselves ** Y3. Use project as influence: – Y3b. Brief as Guide A Brief as a guide (for designer practitioners) ** Y3. Use project as influence: – Y3d. Research insights to inform direction Research insights to inform direction. Include: – External techniques via client provided audience research and data – Personal techniques to gather audience research and data – Traditional research traditional – New research techniques – Research testing that incites conversations – Artificial intelligence research – Audience mapping – Empathy maps – Personas – Workshops – Touchpoints – Case studies – Surveys including interviews and interview transcripts
A4. Dominant space used to aid reflective and reflexive practice as existing in Fig 14	B4. Dominant space used to aid reflective and reflexive practice as existing in Fig 14	C4. Dominant space used to aid reflective and reflexive practice as existing in Fig 14	
A5. Questions that emerge from cognitive behaviour as existing Figure 14	B5. Questions that emerge from affective behaviour values as existing in Fig 14	C5. Questions that emerge from behaviour as existing in Fig 14 plus * Awareness for our own personal and professional actions, identity, values and feelings and having empathy for others Y1. Utilized their own design knowledge and experience – Y1c. Adopt personalised view of what practice comprises What impact are you (designer practitioner) having by bringing your own personal view/s of what you believe your practice encompasses when you are considering your position in relation to audience experiences. Are you recognising the part that your own ideology may play within their role as industry practitioners when they are considering their position.	
A6. Some reflective and reflexive questions aligned to cognitive behaviour as existing in Figure 14 plus * What do other people expect of me here? Is this consistent with my professional role and the specific duties of my job? and who else needs to be involved? Who do I need to communicate with? Y2. Seek advice via use of professional relationships: – Y2a. Client direction and obligation What effect is the direction of, and obligation to the client/s having upon my (designer practitioner) reflexivity in relation to audience ** Y2. Seek advice via use of professional relationships: Y2b. Diversity of team provides positive value – In what ways are/have you collaborated with other people from diverse backgrounds? * As in do I have the information I need to act? If not, what do I need to do to find out and how? Y3. Use project as influence: – Y3b. Brief as Guide (Designer practitioners) Do I have a brief as a guide for the project? If not, how can I get one and who is involved in producing it?	B6. Some reflective and reflexive questions aligned to affective behaviour as existing in Fig 14		

Detailed reflexive practice framework – with new brand identity research findings to support development of reflexive design practice
Y. Ways that designers use the professional context of their practice and W. Main areas concerned with issues and challenges that designers faced
** This design research finding extends upon existing findings ** New finding uncovered by this research that contributes to existing findings*

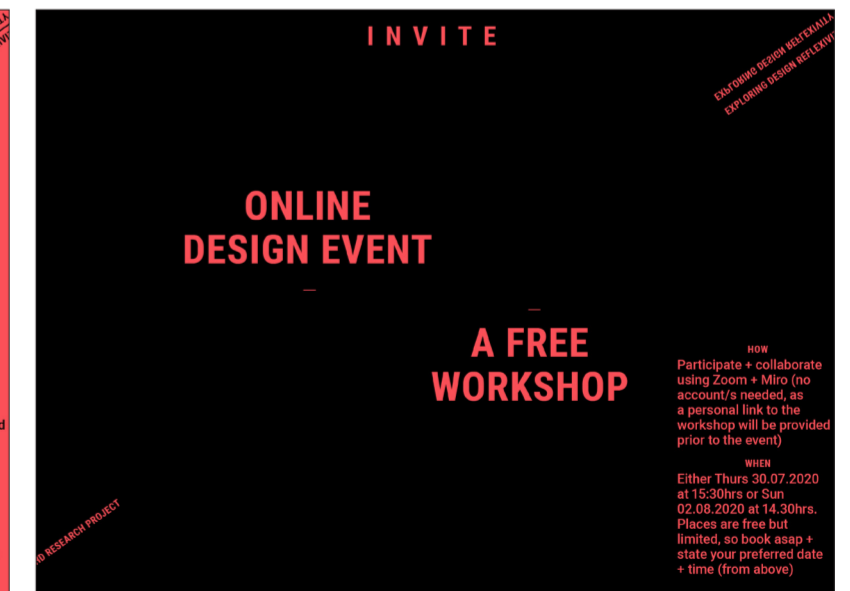
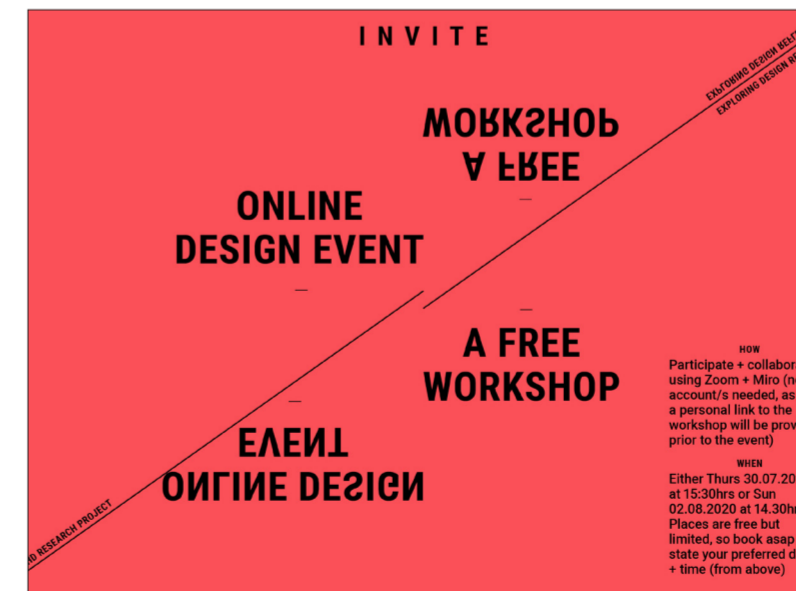
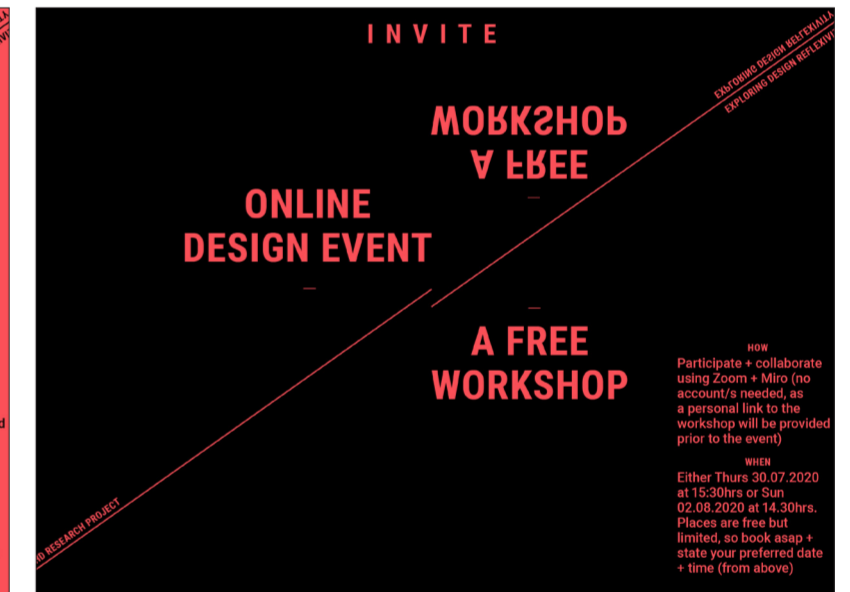
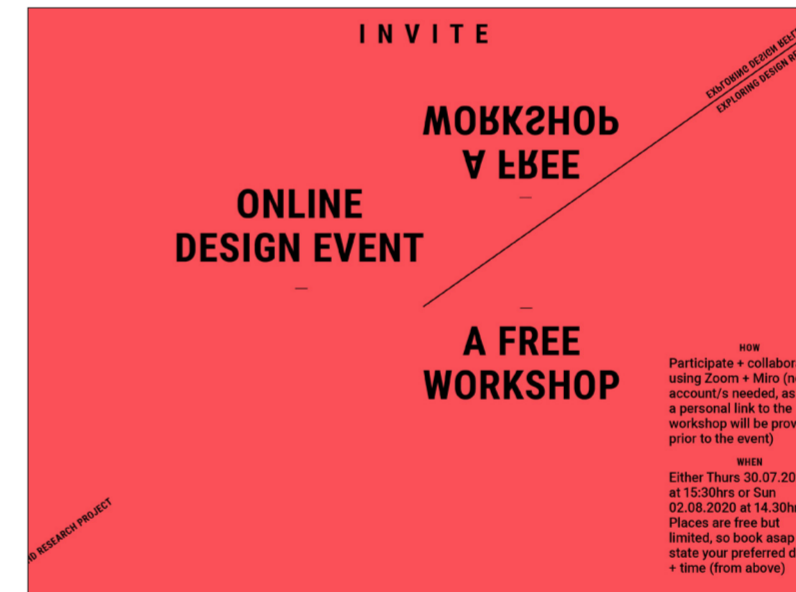
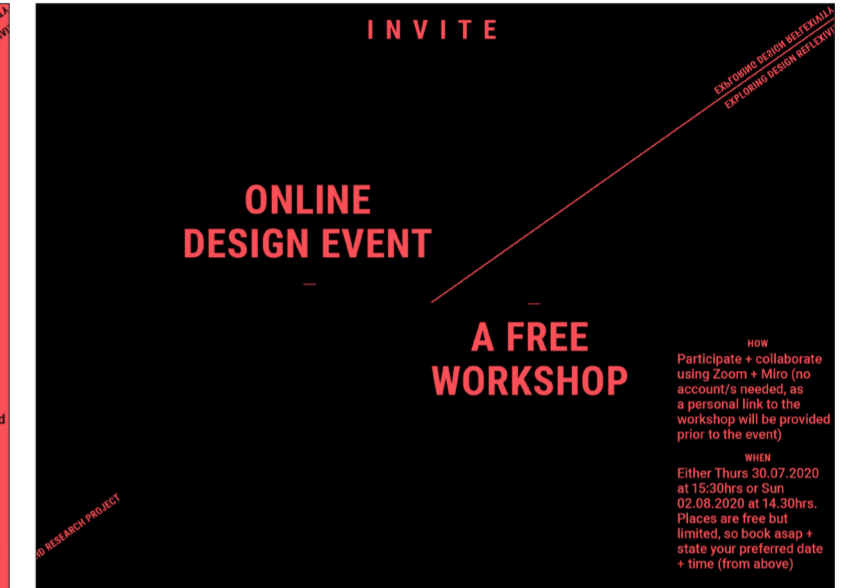
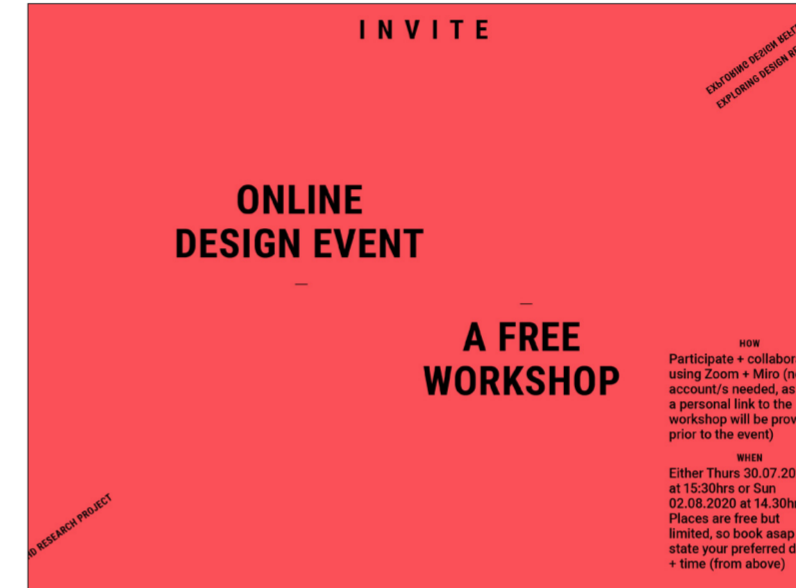
A1/B1/C1 (all behaviours)	A1/B1/C1 (all behaviours)
A8/B8/C8. What is needed to maximise the personal reflexive space as existing in Fig 14 plus * As in management of work pressures, which can support in creating free time and space for personal reflection Y1. Utilized their own design knowledge and experience: – Y1b. Leadership as authority (Designer) Practitioners who are leaders need to recognise that designers (who are of an inferior level to them) can be focused on their reflexivity aligned to the leaders experiences rather than on considering their reflexivity in relation to audiences experiences. Leaders need to reflect upon to what extent this may effect the designers (who are of an inferior level to them) reflexivity towards their audiences. * As in management of work pressures, which can support in creating free time and space for personal reflection Y1. Utilized their own design knowledge and experience: – Y1b. Leadership as authority (Designer) Practitioners who are accountable to leaders (who are of an superior level to them) need to recognise how much they might be considering their own position in relation to their leaders experiences, rather than focusing on considering their own position in relation to their audience experiences. ** Y1. Utilized their own design knowledge and experience: – Y1d. Past education evokes direction to follow Consider education. Education that promotes designer reflexivity when considering their position in relation to their audience experiences. In addition early career development of designer practitioners reflexivity in relation to their audience experiences and how they might do this ** Y1. Utilized their own design knowledge and experience: – Y1a. Advanced role and position Consider role and position. Greater reflexivity required by less experienced practitioners (design graduates and junior designers) ** Y1. Utilized their own design knowledge and experience: – Y1a. Advanced role and position Consider role and position. Recognising that the degree of reflexivity may change with experience and knowledge level. Thus, what is and what is not needed to maximise your (design practitioners) personal reflective space at a particular point/time in your career aligned to your experience and knowledge level	A/B9/C9. Barriers to reflexive practice as existing in Fig 14 plus * Y3. Use project as influence: – Y3a. Time and budget limitations Time is one of the most important commodities required by (designer) practitioners to ensure effective reflexivity yet it is limited ** Y3. Use project as influence: – Y3a. Time and budget limitations – Budget limitations often lead to a lack of resources to assist (designer) practitioners in being able to engage effectively with reflexivity. ** Y3. Use project as influence: – Y3a. Time and budget limitations – A fixed workforce type environment more so than a flexible workforce has a more detrimental impact upon (designer) practitioners reflexivity ** Y1. Utilized their own design knowledge and experience: – Y1d. Past education evokes direction to follow – Excluded from education. Education that omits to engage in learning and teaching that promotes designer reflexivity in relation to audience experiences and demonstrates how design students might do this. * Time constraints: incorporates reflection as part of the workload rather than separate from it – W1 (and W1a.) A lack of time allocated within ideas generation stage of the process was an issue Time give to reflexivity in the ideas generation stage of the design process is limited and this need to be explicitly taken into account to ensure reflexivity does not become latent. ** W1 (and W1a.) A lack of time allocated within ideas generation stage of the process was an issue Designer as employee rather than designer as own employer effects time given to reflexivity. Time given to reflexivity in the ideas generation stage of the design process by a designer who is an employee working for someone else needs to be valued. A designer working for themselves allocates more time to the consideration of their position within this stage. ** W2 (and W2a.) There was inadequate material to assist reflection and greater non-bias. Inadequate reflexive material. A lack of adequate material to assist reflection and greater non-bias. A conscious reflection point and a tool to prompt (designer) practitioners

Online design workshop content visualisations and thematic analysis visualisations

A PhD visual practice process book
Design visualisation practice used to do inquiry
and as a method of inquiry

Online design
workshop content
visualisations
and thematic
analysis
visualisations

Online Design Workshop invite (animated gif) placed on
LinkedIn to attempt to involve more diverse participation in the
Workshop. This invite was also emailed to prior participants



Online design workshop content visualisations and thematic analysis visualisations

Designed protocol forms

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 1 – Becoming familiar with the data
– Workshop observational protocols

Online design workshop content visualisations and thematic analysis visualisations

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Phase 3: Online Design Workshop – Implement, intervene and indicate: Exploring the reflexive design guide in use in a design workshop. (workshop 1)

This phase explores reflexive principles in use (as an intervention in the online design workshop). Collective feedback and a discussion then provides and indication of its effectiveness (and what was not effective) upon brand identity designers thinking about their own position in relation to consumer audience experiences in the ideation stage of their design process and within the context of a pre-supplied project brief, as well as revealing future and thus further opportunities for development

Main research questions in this phase

How might reflexive principles be used by mainstream brand identity designers within the ideas generation stage of the design process?

And

In what ways might reflexive principles affect brand identity designers thinking about their position in relation to consumer audience experiences within the ideas generation stage of the design process on a UK project? (indicates any transformation/ change in designers thinking about their position regarding their audience experience approaches and confirms impact on designers thinking about their position in relation to audience experiences)

The specific aims are:

- To collaboratively and interactively explore the use and usability of a eighteen reflexive principles
- To collaboratively test the potential of these reflexive principles as an intervention
- To provide an indication as to whether these reflexive principles initiate a re-evaluation of designers existing thinking or not, thus if any transforms prior thinking
- To provide an indication as to in what ways the principles might initiate a re-evaluation of designers existing thinking
- To establish the scope they might offer as a reflexive design approach and identify which principles and to what extent might be used as a new responsive consumer audience experience approach for brand identity designers

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Phase 3: Online Design Workshop – Observational Protocol

Descriptive Notes	Reflexive Notes
(portraits of the participants, a reconstruction of dialogue, a description of the physical setting, accounts of particular events, or activities)	(the researchers personal thoughts such as speculators, feelings, problems, ideas, hunches, impressions and produces)

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Phase 3: Design Workshop 1 – Observational Protocol/ Dimensions for collecting descriptive observational data – Responses

Describes the setting, the people and the events that took place and used to: 'identify and follow processes in witnessed events'; 'understand how members themselves characterise and describe particular activities, events and groups'; 'convey members' explanations for when, why or how particular things happen and, thereby, to elicit members' theories of the causes of particular happenings'; 'identify the practical concerns, conditions and constraints that people confront and deal with in their everyday lives and action.' (Silverman, 2013:243)

Participant no.

Usability of the principles

-
-

Impact/Effect – Indicating and understanding its effect and transformation

-
-
-
-
-
-
-

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Background and Overview – About the participant

8. Job title

9. Years experience

10. Audience

11. Gender identity

12. Location of studio

13. Nationality

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Phase 3: Online Design Workshop 1 – Observational Protocol/ Dimensions for collecting descriptive observational data

Describes the setting, the people and the events that took place

Research explanation

Hello, thanks for agreeing to participate in my research. I just wanted to go over a couple of things before we get started. I am a PhD candidate in the School of Communication at the Royal College of Art. I'm also a communication designer, Senior Lecturer in Graphic Design and I've worked in the design industry since 1992. This workshop will take around 2hrs 30 minutes and there are two stages. Does this sound ok to you?

The nature of my research

This research is motivated by my reflections of professional brand identity design practice. Led by these insights, and a review of literature, this research identified gaps regarding mainstream brand identity designers reflexivity in relation to consumer audiences experiences in the ideas generation stage of the design process. Thus this provided a research opportunity to investigate this area, specifically affiliated to UK based designers, who are working on UK projects.

The purpose of the Online Design Workshop

To explore the use of the reflexive principles via exercises that are connected to the context of the pre-supplied project brief, the participant designers chosen audience and within the ideas generation stage of the design process. These principles will be used as an intervention to prompt a diverse range of designer participants to consider how they think about their own position in relation to the consumer audience in this a specific stage of the design process. It proposes to instigate designers to critically and explicitly consider the consequences of their actions aligned to their thinking about consumer experiences and to glean collaborative feedback and insights on the usability, scope and impact of eighteen design principles which were the results of participant designer responses from the previous phase of this research. Its intent is to assist in promoting an equitable engagement approach in the ideas generation stage of the design process in practice.

How the participants were selected

From the prior phase 1 – questionnaire and phase 2 – semi-structured interviews

Ethics and signing of participant ethics forms

I would just like to clarify that you have read and agree with the Participant Project Information & Consent Form and that you have returned the consent form?

There are no right or wrong answers, — what I am interested in is your opinion and personal experiences. Please feel free to ask for clarification or to challenge any question, or at any stage during the workshop. Are you happy and agree to the use of the audio recording equipment and note taking throughout the duration of the workshop? Are you happy to continue and do you have any questions?

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Design Workshop 1 will specifically investigate

Stage 2. Discussing the principles

Distilling the data uncovered from stage 1 (1A Brief + ideas generation — Exploring principles and 1B Documenting feedback on the principles) by asking design participants to discuss, present back and share their responses (both visually and verbally) from the questions asked in stage 1B that had been documented on their whiteboard page in Miro.

Usability

- How did you use the reflexive principles?
- Were they easy or not to use/apply? Or did any issues arise when using /applying them?
- How would/might you use these principles as an addition to your existing design process during the ideas generation stages?
- Can you provide some potential recommendations for revision of use of the reflexive principles?

Impact/Effect

- Can you describe in what ways you thought about your own position regarding consumer audience experiences when using the reflexive principles?
- Did any of the principles affect how you thought about your own position in relation to the consumer audience experiences? If so which which were these and to in what ways did these have an effect upon your thinking and in what way?
- Were there any reflexive principles that were more significant or not than others? If so which ones and why?
- Did the reflexive principles assist you to think critically about your position in relation to consumer audience experiences?
- Would you be confident using the reflexive principles in your design process in practice to aid your thinking about your own position in relation to consumer audience experiences?
- I could easily introduce and apply the reflexive principles that I have learned from this workshop to the ideas generation stage of my design process in practice
- Considering two of the reflexive principles two can you suggest one opportunity that you believe that each of these might have for future practice?
- Considering two of the reflexive principles two can you suggest one concern that you believe that each of these might have for future practice?

Background and Overview – About the participant

- Job title, years experience, studio location, gender identity and nationality

Closure – Thanks for participating and goodbye. I assured that the workshop is finished before I switched off my audio recording device.

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

Phase 3: Online Design Workshop – Observational Protocol/ Dimensions of descriptive observation (Spradley, 1980, cited in Robson, 2011:25)

1. Space: Layout of the online setting: participant space, timezones, intrusion/distractions, equipment etc.

2. Actors: The names and relevant details of the people involved.

Participant no. 1

Participant no. 2

Participant no. 3

Participant no. 4

Participant no. 5

Participant no. 6

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

3. Activities: The various activities of the actors

Participant no. 1

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

4. Objects: Online elements, equipment, software etc.

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

6. Time: The sequence of events

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

7. Goals: What actors are trying to accomplish

Participant no. 1

Participant no. 2

Participant no. 3

Participant no. 4

Participant no. 5

Participant no. 6

PhD – With the Participatory Consumer Audience in mind: Reflexive Communication Design for mainstream Brand Identity Designers

8. Feelings: Emotions in particular contexts

Participant no. 1

Participant no. 2

Participant no. 3

Participant no. 4

Participant no. 5

Participant no. 6

Workshop date and time
Thurs. 30.07.2020 at 15.30

Participant 1

Where
Online via Zoom
Online via Miro
All links to the workshop will be provided via email one day before the workshop

Researchers email
sarah.kirby-ginns@network.rca.ac.uk

On the day of the workshop if you have any problems with joining us initially on Zoom, please email me (as above) and I'll reply immediately

Online Design Workshop — Links

Zoom meeting link (please click on the link below to join the opening/start of the workshop on 30.07.2020 at 03:30 PM London)
<https://us02web.zoom.us/j/86177327984?pwd=MEwQO9GdC8yqZ2bmlRlFSNGFndz09>

Meeting ID — 861 7732 7984
Passcode — 928413

Miro links as below (which will be explained in more detail in the Zoom chat above and will be available after the opening/start of the workshop):

Brief — https://miro.com/app/board/o9J_kpDaiWg=/

Stage 1A — https://miro.com/app/board/o9J_krdq9Ue=/

Stage 1B — https://miro.com/app/board/o9J_kd88Hk=/

Stage 2 — https://miro.com/app/board/o9J_krCagw=/

(Please note: none of the Miro links above will be available or live until the date of the workshop and the specific time of the opening of the workshop. If you dont have an account with Miro (you can set up a free account) you may be asked to sign in/create an account. You do not have to do this if you do not wish to, as once I make the Miro links above accessible to you after the opening of the workshop (on Zoom as above) you should not have to sign in or create an account but instead just click on the links)

Miro test link as below (if you want to see what Miro is and explore the tools etc before the workshop if you haven't used it before):

Test/Learn the tools link — https://miro.com/app/board/o9J_ko5SHw=/

(If you click on the test link above, Miro is accessible and you can access now, before the workshop. You do not need to sign in/have an account)

Workshop date and time
Thurs. 30.07.2020 at 15.30

Online Design Workshop Project B — Pre-Brief

Audience group research
As a preparatory workshop task, please could you bring research (this could be for example primary or secondary audience data) related to the audience group — males over 55 years of age who are in full time employment and live in the UK.

Where
Online via Zoom
Online via Miro
All links to the workshop will be provided via email one day before the workshop

Researchers email
sarah.kirby-ginns@network.rca.ac.uk

Subject area/topic research
Please could you also bring to the workshop some research related to gut health with a focus on empowering the gut health of the audience (as above)

'Gut health' refers to the overall health of your digestive tract. It is a term that's come to prominence over the last couple of decades as more research has been done into what constitutes a healthy gut. In general parlance, gut health is used to refer to the balance of microorganisms that live in your digestive tract. This is also known as your gut microbiome.

Why is this preparatory task required?
To note is that the workshop itself is not specifically concerned with investigating the audience group or subject area/topic of gut health itself, but instead this is used to provide a framework for exploring and giving feedback back on reflexivity.

This research will support you in being able to undertake the main exercise in the workshop.

It will provide some subject knowledge of the topic and audience research information in advance to be able to refer it in the workshop session.

The amount of time you give to this research is entirely your choice, (you may choose not to do this at all) but it would be helpful if it was comparable to/approx the same amount of time you give or are would be able to give yourself (not what you are potentially pre-provided with) to undertake this process at the start of a project in industry practice.

Consent form
Prior to attending the workshop, please can you also read and if you agree sign and return via email (to: sarah.kirby-ginns@network.rca.ac.uk) the enclosed consent form. If you do not wish to be involved in the research please can you also email me in advance of the workshop to let me know that you wont be attending

Info regarding workshop links
One day prior to the workshop all the links for the event will be emailed to you (please note none of the links will be available or live until the date of the workshop and the specific time of the opening of the workshop)

These links will include one Zoom link (which is for the opening/start of the workshop) and several Miro links (one for each of the iterative stages of the workshop)

I asked all participants to spend 30-60 mins attempting to collect some research (primary or secondary data) related to a provided audience group for reference and use in the online workshop. Previous findings in this research uncovered that designers in applied practice often have limited time and budgets for research and this phase in the study intended to be akin to an applied practice scenario to be able to glean useful and reliable data. Any designers who spent more than the suggested time undertaking research were asked to make this explicit at the start of the online design workshop so that this could be explicitly documented in the findings

This prior preparation and task saved time initiating and collating this information during the workshop. It supported participants in them having initial ideas to bring to the session for development and an audience group to refer too with regards to the ways that they could use and apply the initial reflexive principles within the context of a project brief. This task supported participant contributions, negated hierarchies as everyone had been asked to arrive with content that was situated at the same level and was used in discussion as a way to introduce people and in breaking the ice between participants

Workshop date and time
Thurs. 30.07.2020 at 15.30

Online Design Workshop Project A — Pre-Brief

Audience group research
As a preparatory workshop task, please could you bring research (this could be for example primary or secondary audience data) related to the audience group — women who live in the UK and are lone parents under 35 years of age.

Where
Online via Zoom
Online via Miro
All links to the workshop will be provided via email one day before the workshop

Researchers email
sarah.kirby-ginns@network.rca.ac.uk

Subject area/topic research
Please could you also bring to the workshop some research related to gut health with a focus on empowering the gut health of the audience (as above)

'Gut health' refers to the overall health of your digestive tract. It is a term that's come to prominence over the last couple of decades as more research has been done into what constitutes a healthy gut. In general parlance, gut health is used to refer to the balance of microorganisms that live in your digestive tract. This is also known as your gut microbiome.

Why is this preparatory task required?
To note is that the workshop itself is not specifically concerned with investigating the audience group or subject area/topic of gut health itself, but instead this is used to provide a framework for exploring and giving feedback back on reflexivity.

However, this research will support you in being able to undertake the main exercise in the workshop.

It will provide some subject knowledge of the topic and audience research information in advance to be able to refer it in the workshop session.

The amount of time you give to this research is entirely your choice, (you may choose not to do this at all) but it would be helpful if it was comparable to/approx the same amount of time you give or are would be able to give yourself (not what you are potentially pre-provided with) to undertake this process at the start of a project in industry practice.

Consent form
Prior to attending the workshop, please can you also read and if you agree sign and return via email (to: sarah.kirby-ginns@network.rca.ac.uk) the enclosed consent form. If you do not wish to be involved in the research please can you also email me in advance of the workshop to let me know that you wont be attending

Info regarding workshop links
One day prior to the workshop all the links for the event will be emailed to you (please note none of the links will be available or live until the date of the workshop and the specific time of the opening of the workshop)

These links will include one Zoom link (which is for the opening/start of the workshop) and several Miro links (one for each of the iterative stages of the workshop)

Online Design Workshop — Information and brief guide to Miro


<https://help.miro.com/hc/en-us/articles/260017730533-What-is-Miro>

What is Miro?
Miro is the online collaborative whiteboarding platform that enables distributed teams to work effectively together, from brainstorming with digital sticky notes to planning and managing agile workflows.

Getting access to Miro
You wont need to register a Miro profile as the link as I will provide all links (a day before the workshop) that will give you access to participate in the Online Design Workshop in Miro.

The board interface

In the centre of the board window, there is the working space - the board itself. Here you add and organize content, insert templates or links to other sites, platforms and services.



The working space is surrounded by a few sets of tools and settings:

1. The main board menu:

- miro: Miro button to go back to the dashboard
- Board information card
- Export options
- Buttons undo and redo

2. The settings toolbar:

- Sharing settings
- Board settings
- Learn & Inspire center (tutorials, use cases, FAQs, form to contact support, etc)
- Search

What are goals? **MIKO**

- ways in which principles are used (usability)
- ways in which they might effect designers thinking about their position (effect in thinking) → indicate effect of transformation → effect principles may have → did they initiate a re-evaluation of thinking → to most significant principles.

→ last project → **Brief** → pre-supplied

→ principles → test these → Ideas generation

Audience:

→ did more → principles help → how did they help? → practice + experiment with principles

practical exercises → reflect on past experiences → conceptualise new information → practice + experiment with principles

brainstorming → ideas generation + ideation → post-it notes

participants generate thoughts about principles → what is frame of reference

generate concepts about principles

CONTEXT Designers last project

take time in conversations

need question/ prompts

last project Brief → define → ideas → think about gender → map this visually

1) What are goals?

- to understand + report
- ways in which principles are used
- to understand + report
- ways in which they might (principles) effect designers thinking about their reflexivity (+ position) in relation to audience experiences.
- to uncover six most significant principles + why.

MIKO

0: workshop introduction: 20 mins → welcome, objective + outline of workshop behaviours. Participants introduce themselves with preparatory task.

1: Stage 1: 40 mins + 40 mins + 90 mins discussion to use principles

- 30 mins to explore / document ideas.
- 40 mins discussion to use principles
- 40 mins discussion to use principles
- 40 mins discussion to use principles
- 40 mins discussion to use principles
- 40 mins discussion to use principles
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- 40 mins discussion to use principles
- 40 mins discussion to use principles

ⓐ Prior brief → Audience + Client → Sector → Project outline

- Document ideas → designers document their ideas on last project - can be visual or written → Is this more than 1 idea/all ideas/ final idea?

ⓑ Give designer brief → Provide brief

Ⓒ Give mapping sheet for B

Ⓓ Give mapping sheet for A

Ⓔ Give mapping sheet for C

Ⓕ Give mapping sheet for D

Ⓖ Give mapping sheet for E

Ⓗ Give mapping sheet for F

Ⓘ Give mapping sheet for G

Ⓢ Give mapping sheet for H

Ⓣ Give mapping sheet for I

Ⓤ Give mapping sheet for J

Ⓥ Give mapping sheet for K

Ⓦ Give mapping sheet for L

Ⓧ Give mapping sheet for M

Ⓨ Give mapping sheet for N

Ⓩ Give mapping sheet for O

Ⓩ Total workshop time 71 hrs = 20 mins

Stage 1 = 40 + 60 + 90 = 190 mins = 3:10 hrs

Stage 2 = 90 = 1 hr 30'

ending = 10 mins

3: workshop ending 10 mins

thank everyone + order to find results

Did principles effect designers thinking about their position in ideas generation process?

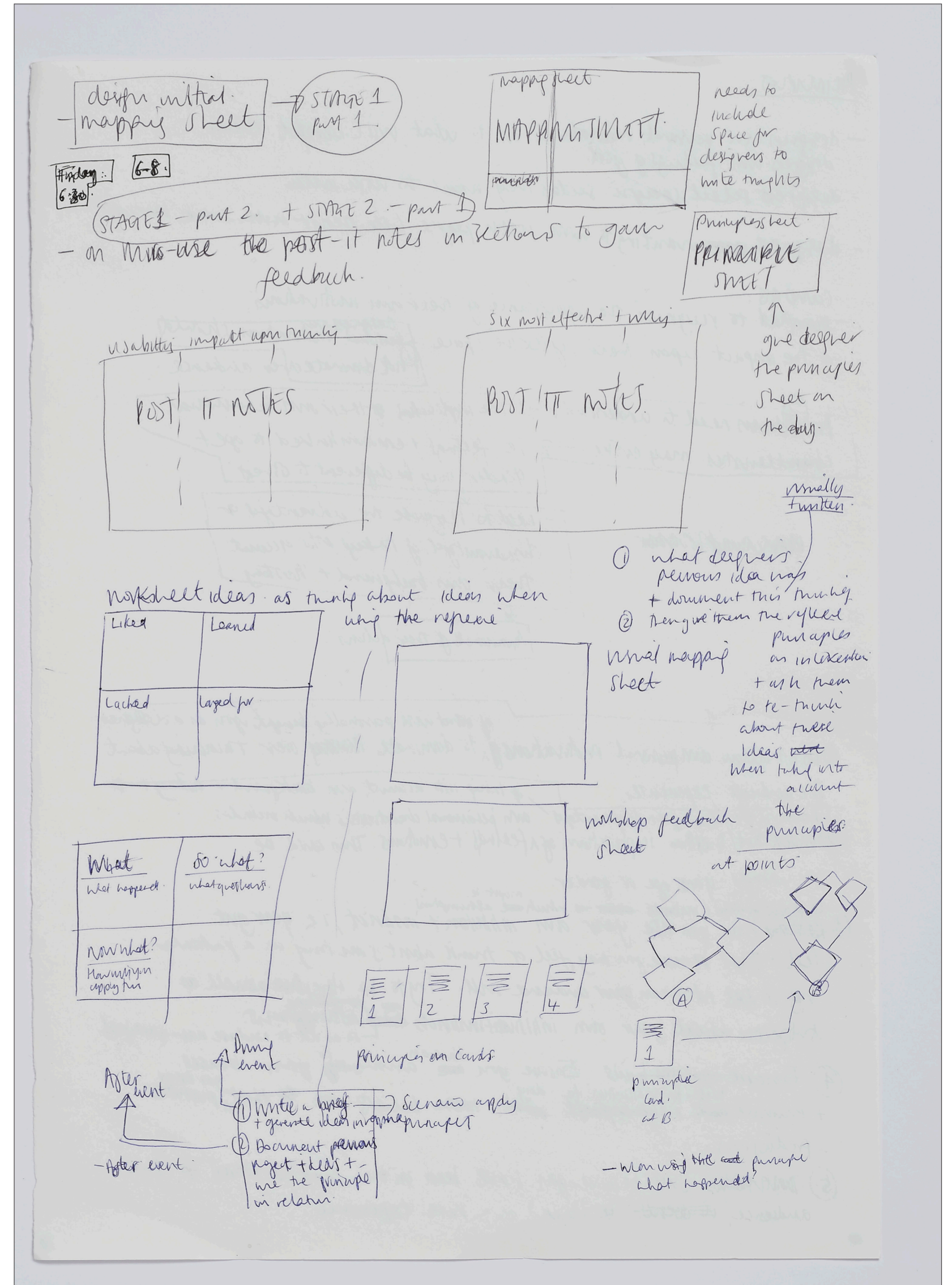
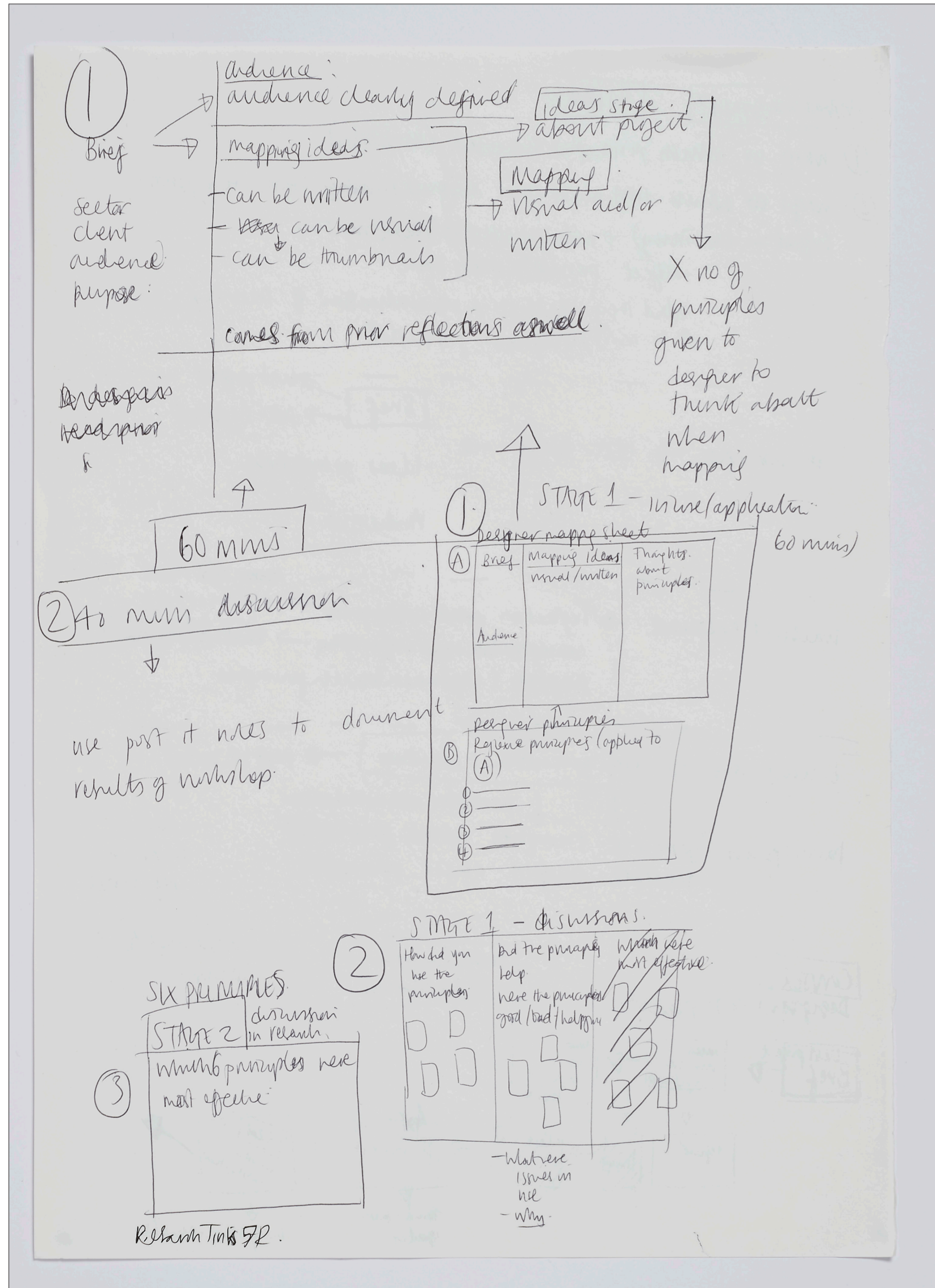
pair brief interested 8 x designers

new brief 6 x designers

MIKO + ZAM

Brief: audience hope info, older people, Audience 50-60 males, girl health

What my position → how i see how i think about the importance

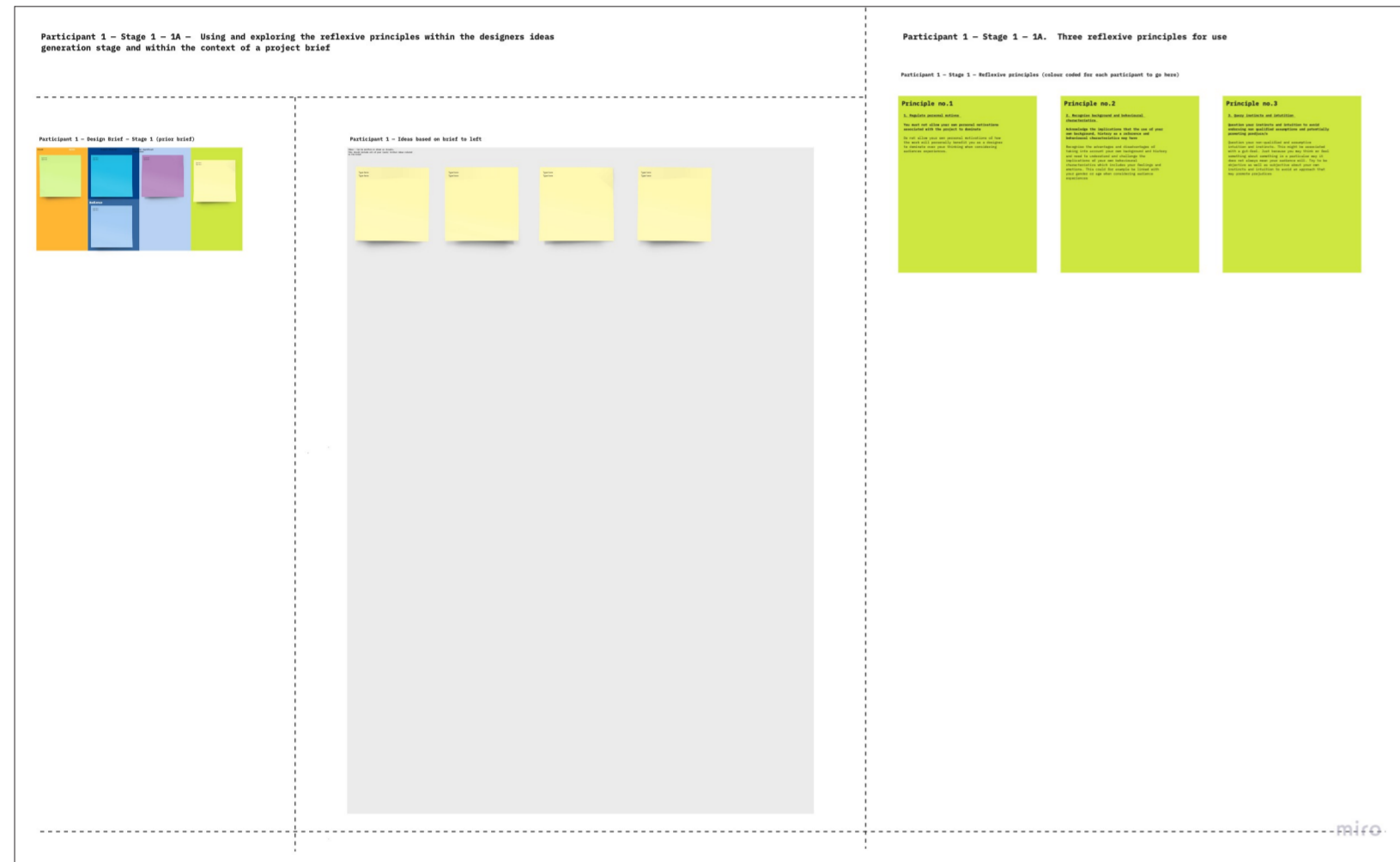


Online design workshop content visualisations and thematic analysis visualisations

Pre-prepared visual workshop boards and exercise sheets were generated for each participant prior to them entering Miro and the workshop. Individual boards were then populated and completed by each design participant during stage 1A. of the session

Each participant's board included the first iteration of v.1 reflexive brand identity design practice principles, their headings and content. Each participant was given either 3 or 4 different principles

Stage 1A – Using and exploring the reflexive principles within the designers ideas generation stage and within the context of the a project brief

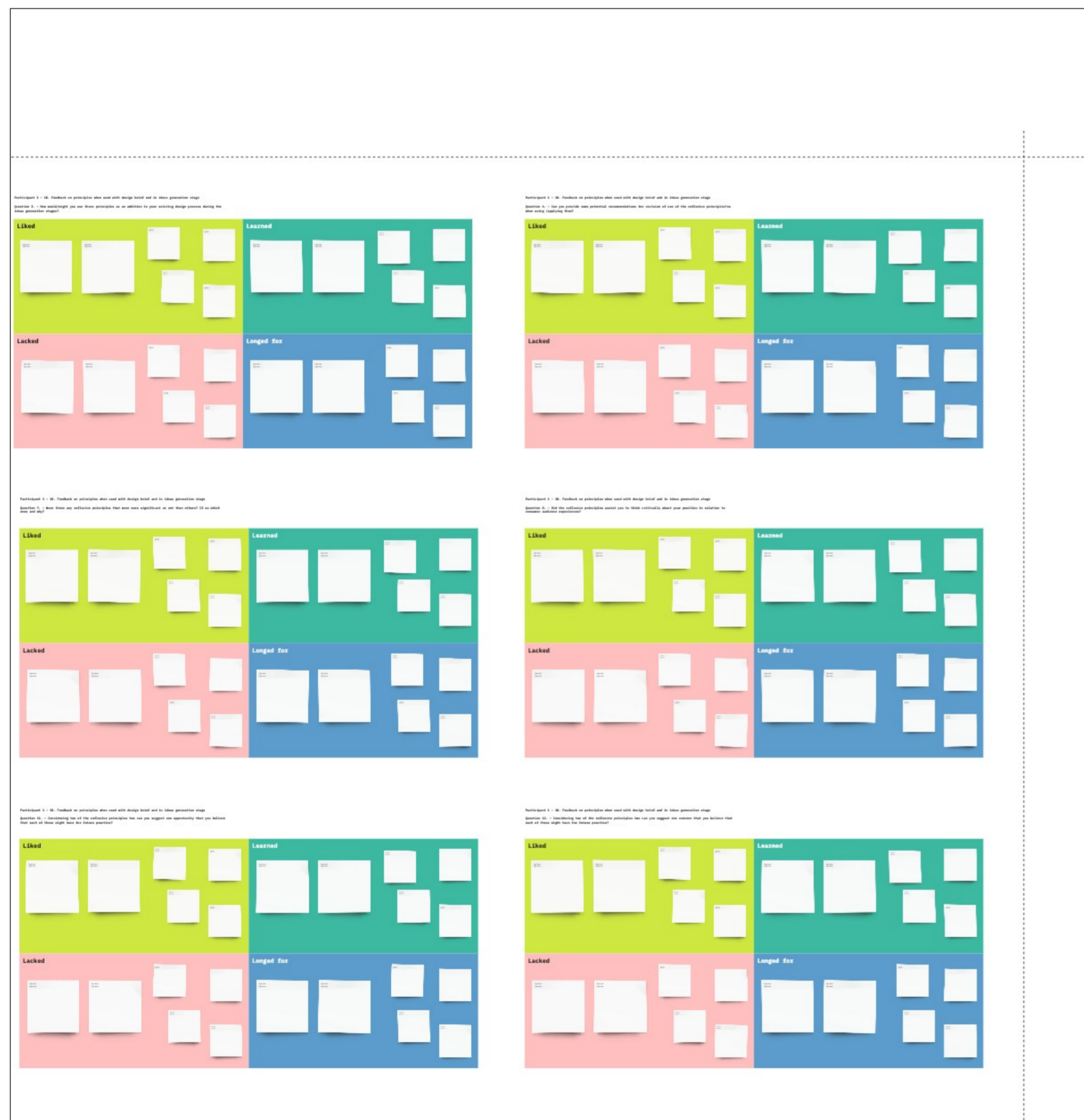


Online design workshop content visualisations and thematic analysis visualisations

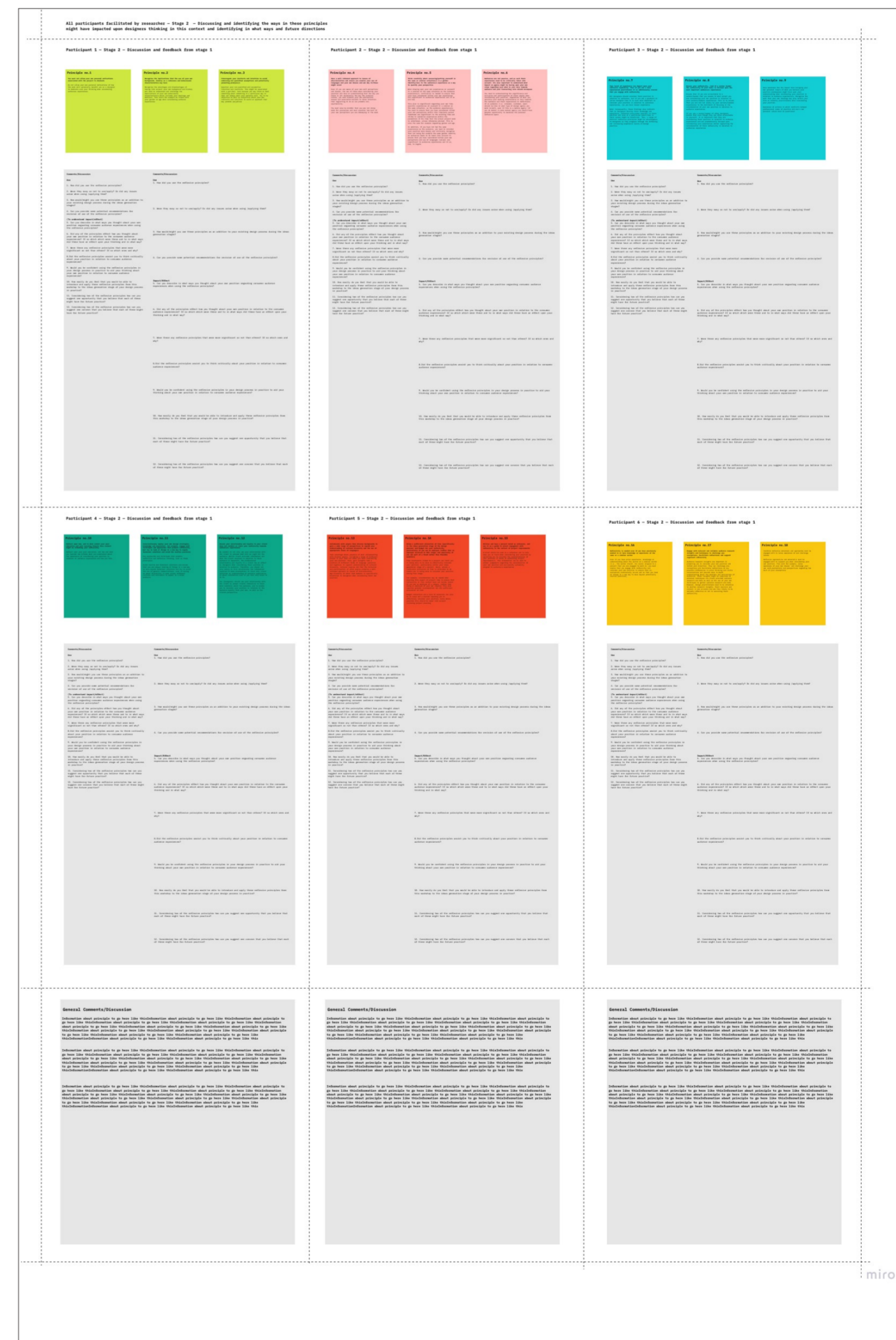
Miro pre-prepared visual workshop boards and exercise sheets for stage 1B. of the session

Stage 1B – (Identifying the ways in these principles might have impacted upon designers thinking in this context and future directions)





Stage 2 – Each participants feedback to sub questions in this phase were entered into the boxes above and completed by the each individual participant and then later with the participants as a collective group, all of which was facilitated by me as researcher



Online design workshop content visualisations and thematic analysis visualisations

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 1 – Becoming familiar with the data

– Design participants responses to Miro exercise in stage 1A

– All completed visual whiteboards from each participant were saved as pdf files and downloaded by the researcher for analysis

Online design workshop content visualisations and thematic analysis visualisations

Stage 1 – 1A Brief + Ideas generation – Exploring principles

Participant 1 – Stage 1 – 1A – Using and exploring the reflective principles within the designers ideas generation stage and within the context of a project brief

Participant 1 - Stage Brief - Stage 1

Approach

- Enable Empower EDUCATE**
- Role: 'safe area'**

What it may look like:

Question the answer.

Space is a dangerous place. Especially if it's between your ears.

the goop lab

A kick right in the stereotypes.

Principle no.1

Principle no.4

Principle no.5

Principle no.6

Knowledge

Empower

Change behaviour

Inclusive

Bring clarity

Dispell myths

Communicate

Create ambassadors

Subject

Adapt

Modify

Put to other use

Substitute

Reverse

Eliminate

Combine

Stage 1 – 1A Brief + Ideas generation – Exploring principles

Participant 2 – Stage 1 – 1A – Using and exploring the reflective principles within the designers ideas generation stage and within the context of a project brief

Participant 2 - Stage Brief - Stage 1

Principle no.3

Principle no.10

Principle no.16

Idea

Combine

Adapt

Modify

Put to other use

Substitute

Reverse

Eliminate

Subject

My idea thought on changing something related to the cycle between the people who create the cycle each other

Name ideas: Cycle Loop, Rhythm

Stage 1 - 1A Brief - Idea generation - Exploring principles

Participant 1 - Stage 1 - 1A - Using and exploring the reflective principles within the designers' ideas generation stage and within the context of a project brief

Participant 1 - Idea based on brief

Participant 1 - Stage 1 - 1A - These reflective principles for use

Principle no. 2

Principle no. 12

Principle no. 15

Principle no. 18

Participant 1 - Stage 1 - 1A - These reflective principles for use

Principle no. 7

Principle no. 13

Principle no. 14

Participant 1 - Stage 1 - 1A - These reflective principles for use

Principle no. 10

Principle no. 11

Principle no. 16

Principle no. 17

Principle no. 19

Principle no. 20

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Principle no. 99

Principle no. 100

Stage 1 - 1A Brief - Idea generation - Exploring principles

Participant 5 - Stage 1 - 1A - Using and exploring the reflective principles within the designers' ideas generation stage and within the context of a project brief

Participant 5 - Idea based on brief

Participant 5 - Stage 1 - 1A - These reflective principles for use

Principle no. 7

Principle no. 13

Principle no. 14

Participant 5 - Stage 1 - 1A - These reflective principles for use

Principle no. 10

Principle no. 11

Principle no. 16

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Principle no. 97

Principle no. 98

Principle no. 99

Principle no. 100

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 1 – Becoming familiar with the data

– Design participants responses to Miro exercise in stage 1B

– All completed visual whiteboards from each participant were saved as pdf files and downloaded by the researcher for analysis

Participant 1 – Stage 1 – 1B – Reflective principles used with brief and idea generation in stage 1A.

Participant 1 – Stage 1 – 1B – Background information (please complete)

What duration of time did you spend on audience group research prior to this workshop? – 1 hour
Job title – Creative Lead
Years experience – 20+
Gender identity – Male
Nationality – UK
Ethnic group – White
Location of studio in which you are employed/work – Copenhagen / London

Participant 1 – Stage 1B – Documenting the use and impact of the reflective principles within the designers' idea generation stage and within the context of a project brief. Participant feedback

Question 1 – How did you use the reflective principles?

Question 2 – How meaningful you use these principles as an addition to your existing design process during the idea generation stage?

Question 3 – Can you describe in what way you thought about your own position regarding gender/sexism experiences when using the reflective principles?

Question 4 – How do you feel that any of the principles affected how you thought about your own position in relation to the current gender/sexism experience? If so, which ones were those and to what extent did those have an effect upon your thinking?

Question 5 – Were there any reflective principles that were more significant to you than others?

Question 6 – Would you suggest any recommendations or revisions regarding the reflective principles?

Comments/Feedback

Brilliant work Sarah, this is really important stuff and hopefully principles like this are going to be a staple in design in future.

I think also of studios would be really interested in the results of this, and in having a similar workshop as part of professional practice.

Participant 2 – Stage 1 – 1B – Reflective principles used with brief and idea generation in stage 1A.

Participant 2 – Stage 1 – 1B – Background information (please complete)

What duration of time did you spend on audience group research prior to this workshop? – 40 mins
Job title – self-employed graphic designer & branding consultant
Years experience – 5 and half years
Gender identity – Female
Nationality – Czech
Ethnic group – white
Location of studio in which you are employed/work – home-based, Bratislava, Czech Republic

Participant 2 – Stage 1B – Documenting the use and impact of the reflective principles within the designers' idea generation stage and within the context of a project brief. Participant feedback

Question 1 – How did you use the reflective principles?

Question 2 – How meaningful you use these principles as an addition to your existing design process during the idea generation stage?

Question 3 – Can you describe in what way you thought about your own position regarding gender/sexism experiences when using the reflective principles?

Question 4 – How do you feel that any of the principles affected how you thought about your own position in relation to the current gender/sexism experience? If so, which ones were those and to what extent did those have an effect upon your thinking?

Question 5 – Were there any reflective principles that were more significant to you than others?

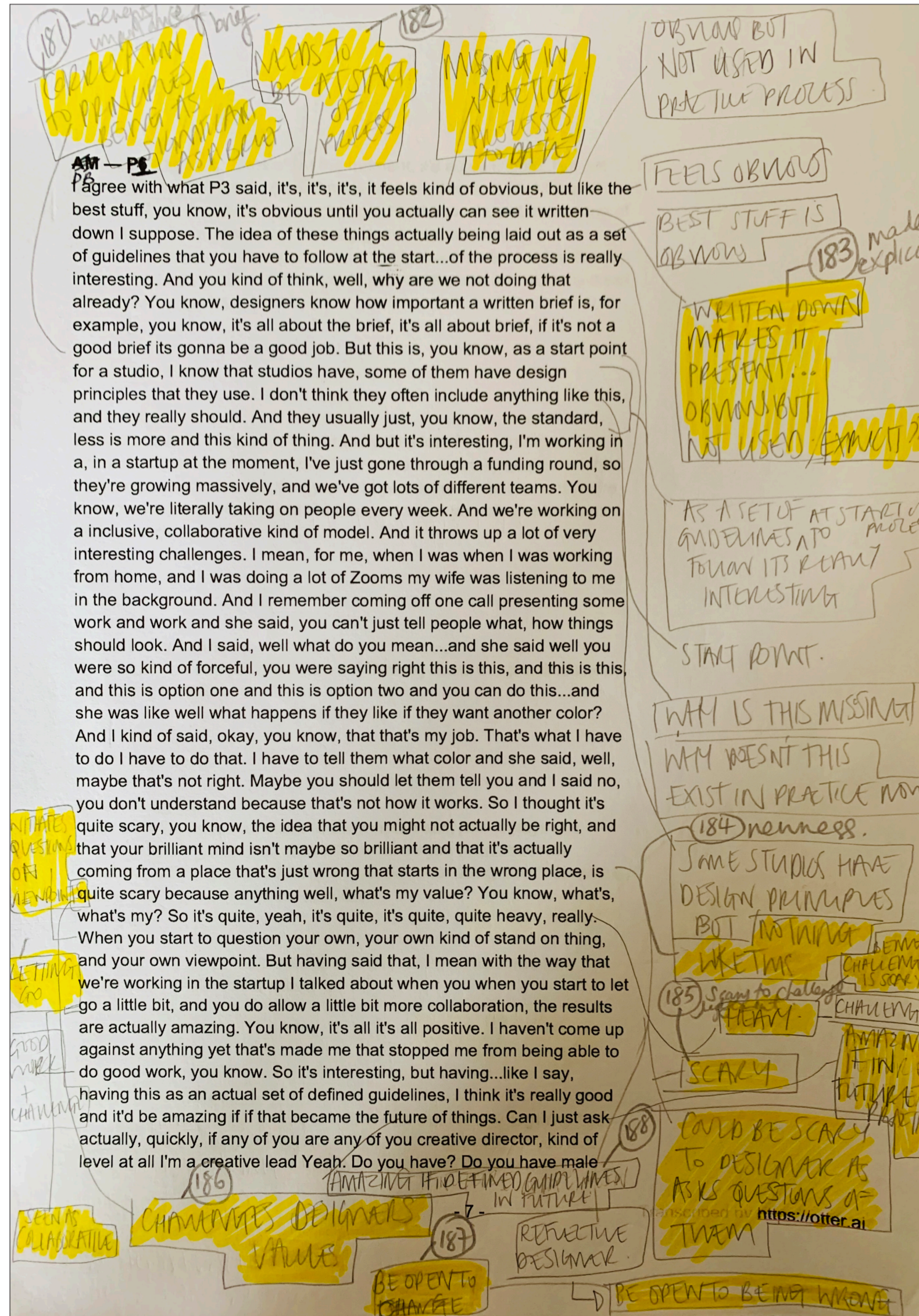
Question 6 – Would you suggest any recommendations or revisions regarding the reflective principles?

Comments/Feedback

Online design workshop content visualisations and thematic analysis visualisations

Six step thematic analysis framework (Braun and Clarke, 2006)
Step 2. Generate initial codes

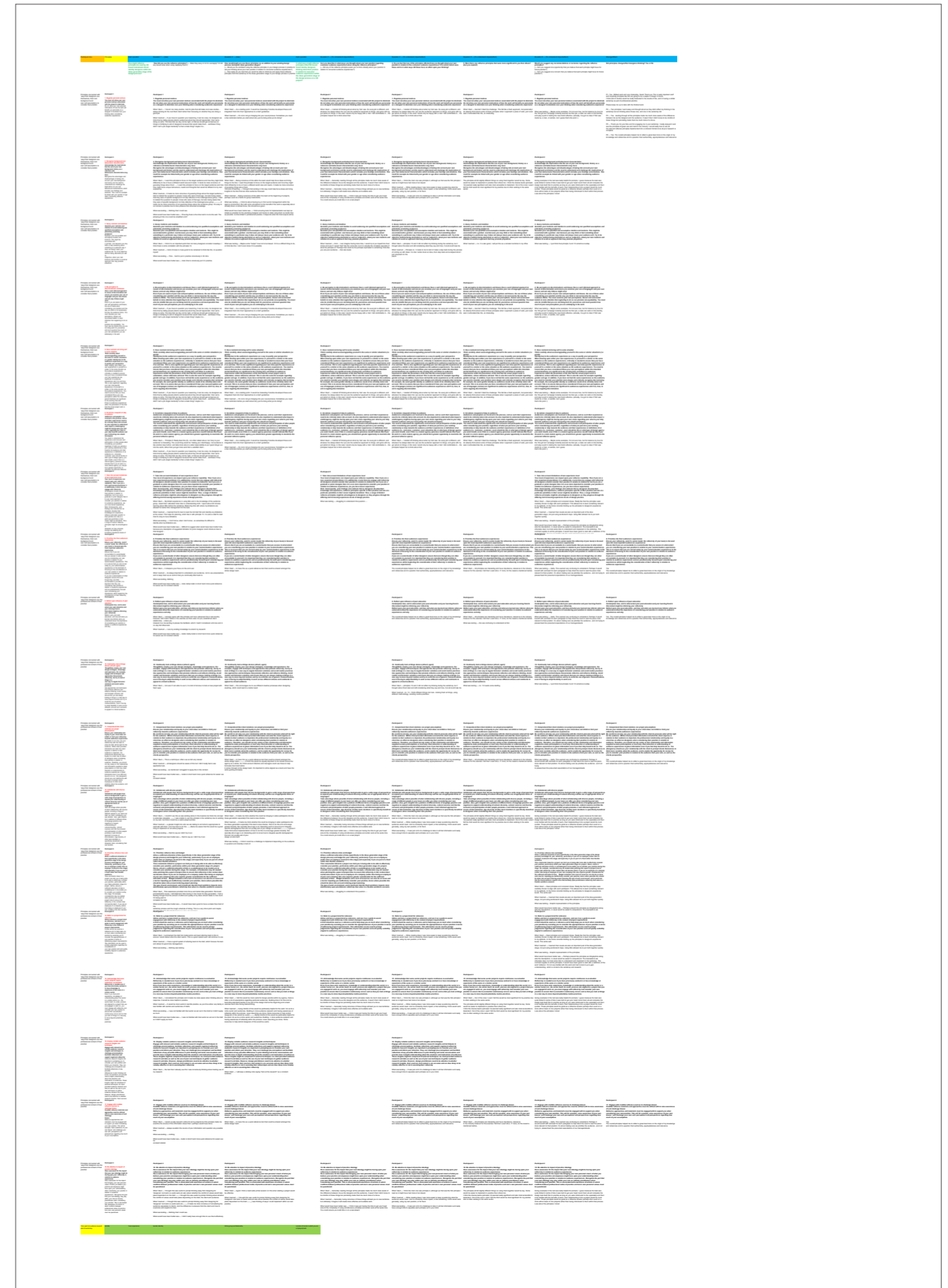
- Design participants transcribed Zoom discussion initial codes corresponding to each participant
- Starting to organize the online workshop data

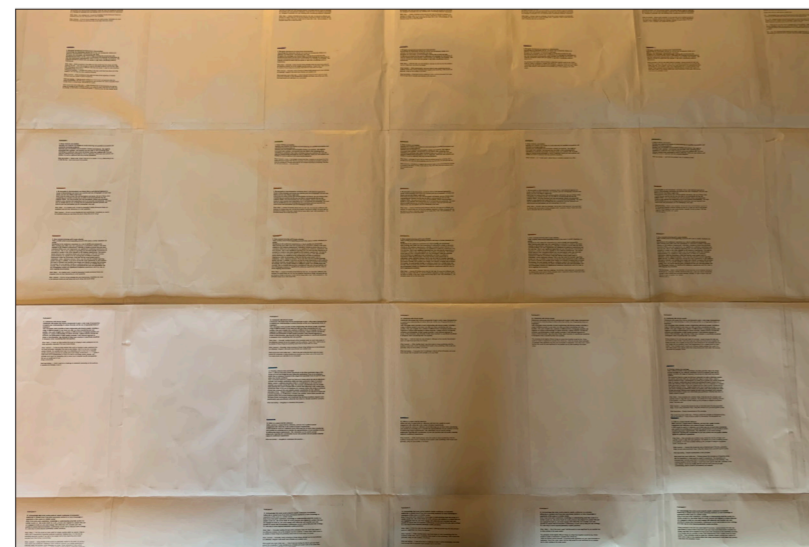
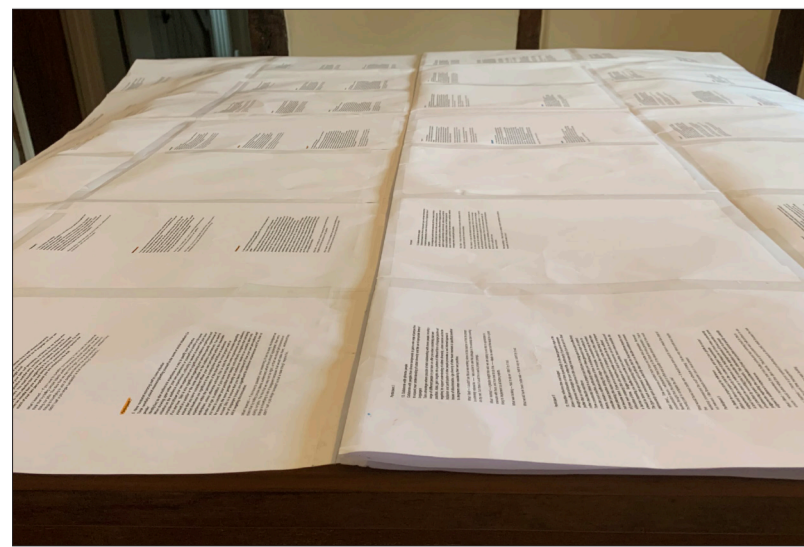
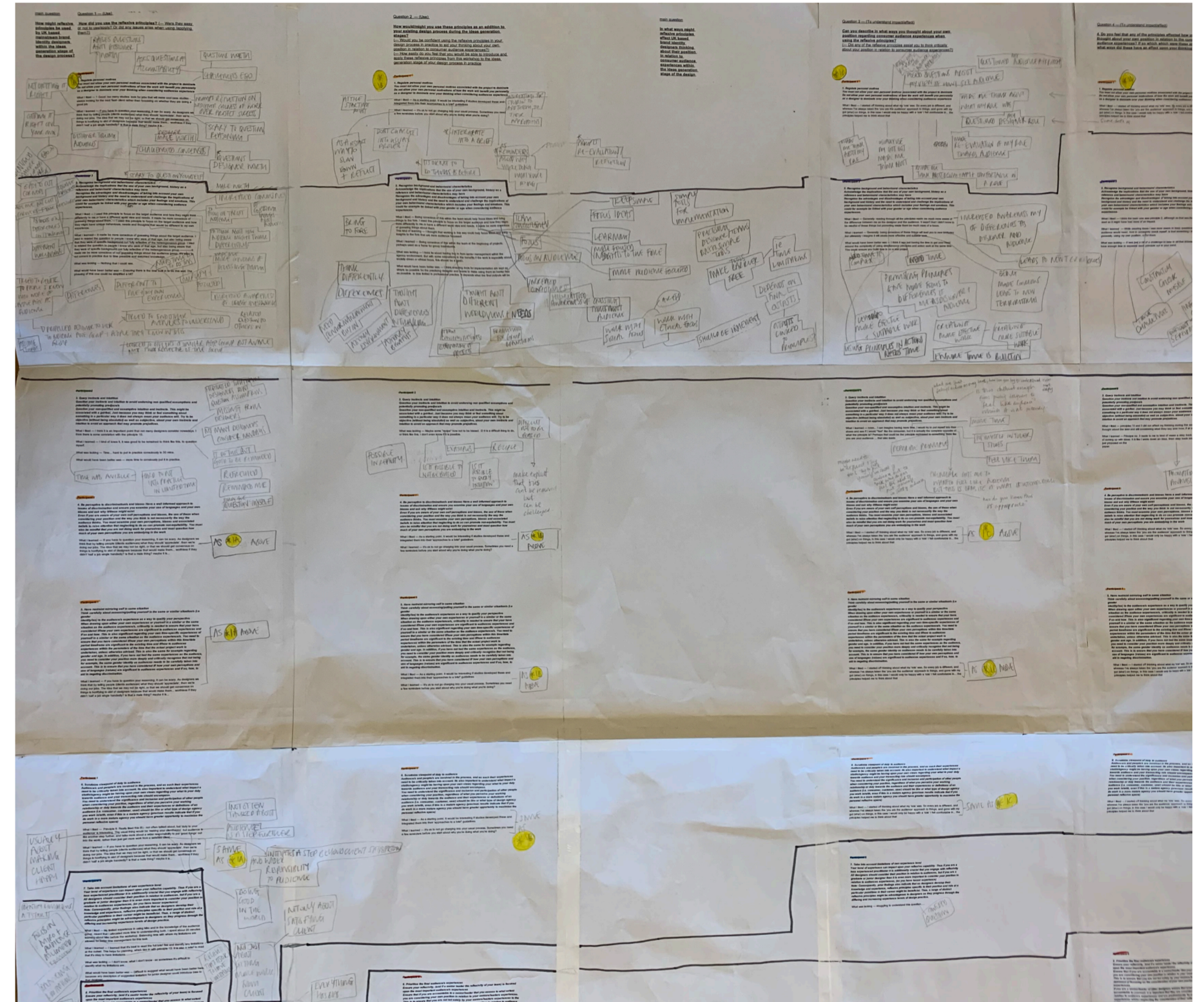


Online design workshop content visualisations and thematic analysis visualisations

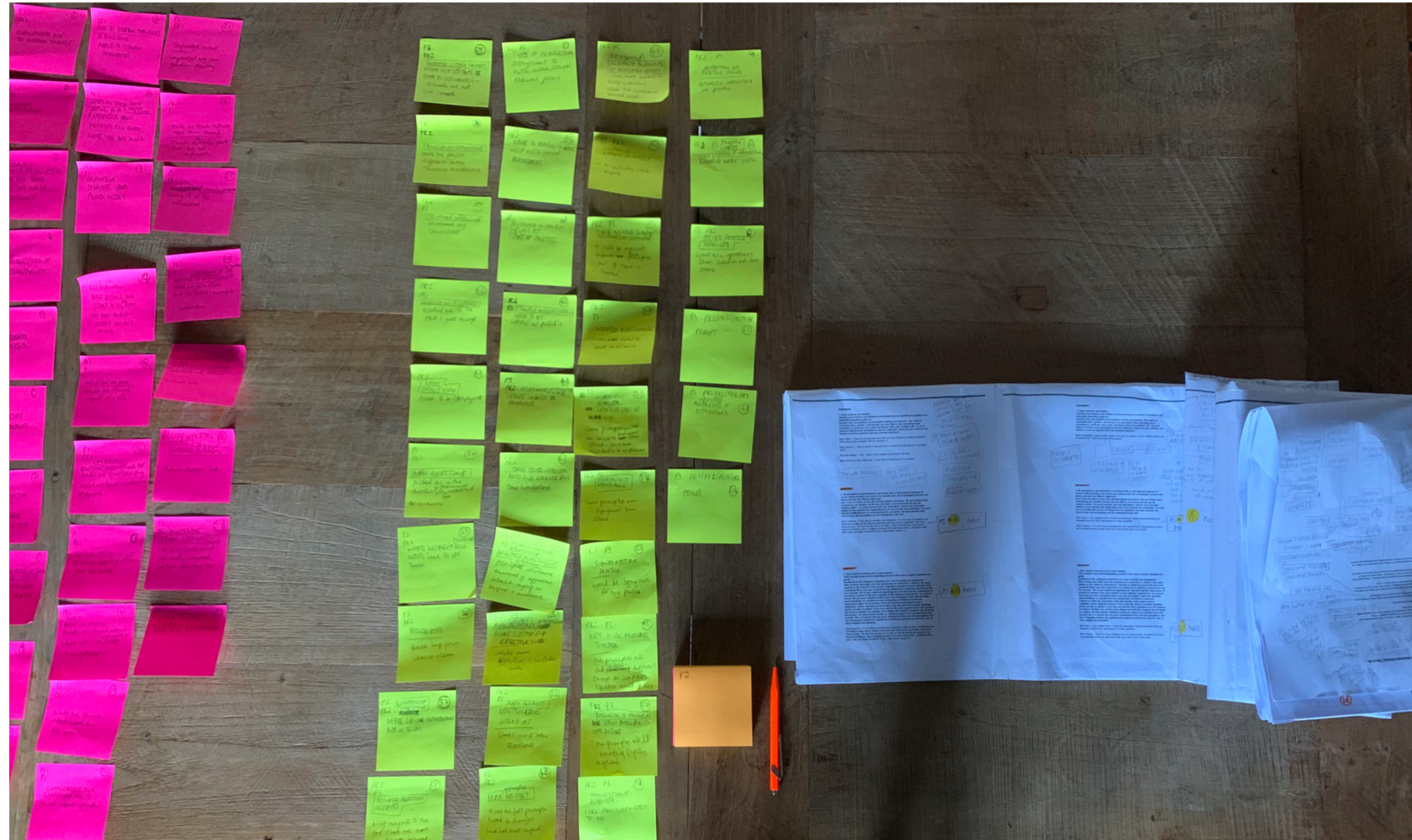
Six step thematic analysis framework (Braun and Clarke, 2006)
Step 2. Generate initial codes

- Transferring codes from each data item to assemble the main initial codes into a coherent body of data
- All design participants Zoom discussion transcriptions initial codes and Miro board responses transferred into a digital context and collated in one place





– Initial visual coding of all data



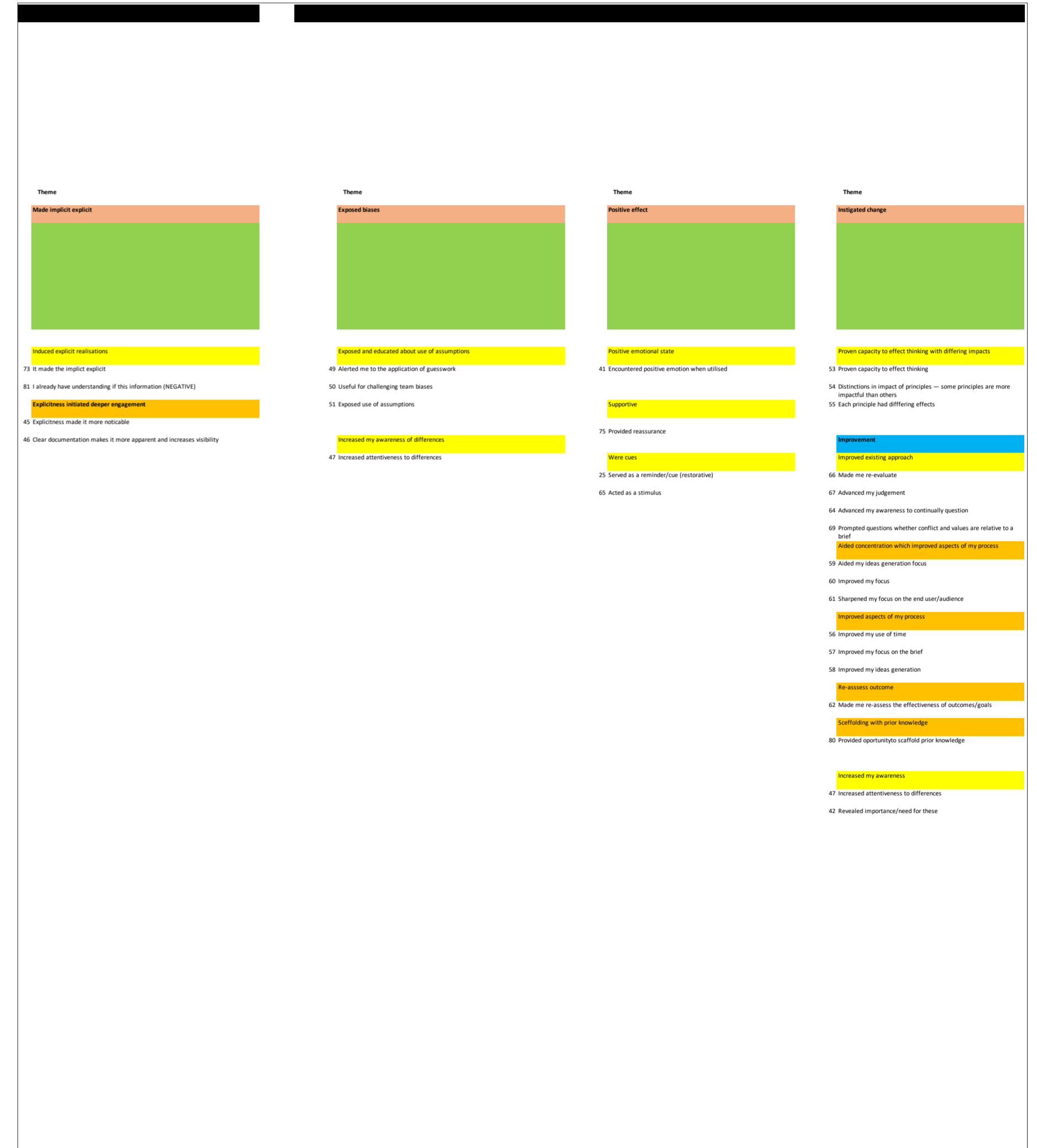
– Final main initial codes transferred into a digital context and collated in one place

Initial Codes		
Code no.	First stage codes	main theme?
1	Raised issues of professional value and worth	
2	Questioned accountability	
3	Challenged me	Challenged my perspectives
4	Challenged values	Challenged my perspectives
5	Challenged assumptions	Challenged my perspectives
6	Prompted thought about unidirectional approaches	Question existing communication models/approaches
7	Posed questions of who my obligations are to	Question existing communication models/approaches
8	Incited greater focus upon audience	Question existing communication models/approaches
9	Increased awareness of the audience	
10	Initiated reflection of my duty to audience	Initiated reflection of myself
11	Initiated reflection of my own personal characteristics	Initiated reflection of myself
12	Made me reflect on the origin of my knowledge	Initiated reflection of myself
13	Incited reflection on design aesthetics v's project relevance	Initiated reflection of my work
14	Prompted reflection on reliability of practice sources	Initiated reflection of my work
15	Diagnosed that I need this in my process	Initiated reflection of my work
16	Implied a slowdown n my process	Initiated reflection of my work
17	Provoked reflection	Initiated reflection of my work
18	Suggested a connection between use of my time v's quality of work	Initiated reflection of my work
19	Useful in future practice	Has positive potential for future practice
20	Beneficial to start of existing process Beneficial to existing process (sub theme)	Has positive potential for future practice
21	Useful itegrated into brief. Beneficial to existing process (sub theme)	Has positive potential for future practice
22	Has wide applicability and scope for projects	Has positive potential for future practice
23	Demonstrated an opportunity as collaborative approach (has value for other individuals in design team)	Has positive potential for future practice
24	Initiated reflection on action	Has positive potential for future practice
25	Served as a reminder/cue (restorative)	
26	Made me avoid my normal routine	Disrupted my existing routine/habits
27	Raised issues not often discussed	Disrupted my existing routine/habits
28	Incited me to look again	Disrupted my existing routine/habits
29	Motivated me to try new things in my process	Disrupted my existing routine/habits
30	Challenged old ways of working	Disrupted my existing routine/habits
31	Made me consider my role and career and my own personal happiness	
32	Identified the need to move away from designers designing for other designers	Raised questions of who design serves and is for
33	Raised issues of designers intentions	Raised questions of who design serves and is for
34	Raised concern as to whether designers focus is on pleasing clients or on true solutions	Raised questions of who design serves and is for
35	Interrogated designers own personal indulgences	Raised questions of who design serves and is for
36	Need confirmation it works in practice	Raised questions of who design serves and is for
37	Incited doing social good	
38	Advocated a social and ethical practice focus	
39	Nothing currently exists like this in my practice	Novel approach
40	Initiated a new methodology	Novel approach
41	Encountered positive emotion when utilised	
42	Revealed importance/need for these	

– Sorting and identifying themes

From codes to themes				
Theme	Theme	Theme	Theme	Theme
Challenging (challenged perspectives) Challenged my perspectives	Poses questioning of existing communication models/approaches	Initiated reflection of myself	Initiated reflection of my work	Has positive potential for future practice
3 Challenged me	6 Prompted thought about unidirectional approaches	10 Initiated reflection of my duty to audience	13 Incited reflection on design aesthetics v's project relevance	19 Useful in future practice
4 Challenged values	7 Posed questions of who my obligations are to	11 Initiated reflection of my own personal characteristics	14 Prompted reflection on reliability of practice sources	22 Has wide applicability and scope for projects
4 Challenged assumptions	8 Incited greater focus upon audience	12 Made me reflect on the origin of my knowledge	15 Diagnosed that I need this in my process	23 Demonstrated an opportunity as collaborative approach for other individuals in design team)
	9 Increased awareness of the audience	31 Made me consider my role and career and my own personal happiness	16 Implied a slowdown n my process	24 Initiated reflection on action
	68 Made me query diversity and the inclusion/involvement of others	48 Increased my awareness of self	17 Provoked reflection	
	72 Initiates greater communication in process	76 Demonstrated the difficulty in knowing my own limitations	18 Suggested a connection between use of my time v's quality of work	
			43 Emphasised missing elements process and practice	
Sub-Theme	Sub-Theme	Sub-Theme	Sub-Theme	Sub-Theme
				Beneficial to existing process
				20 Beneficial to start of existing process
				21 Useful itegrated into brief.

– Reflecting, modifying, merging and developing themes using manually coded data and the themes in Microsoft Excel

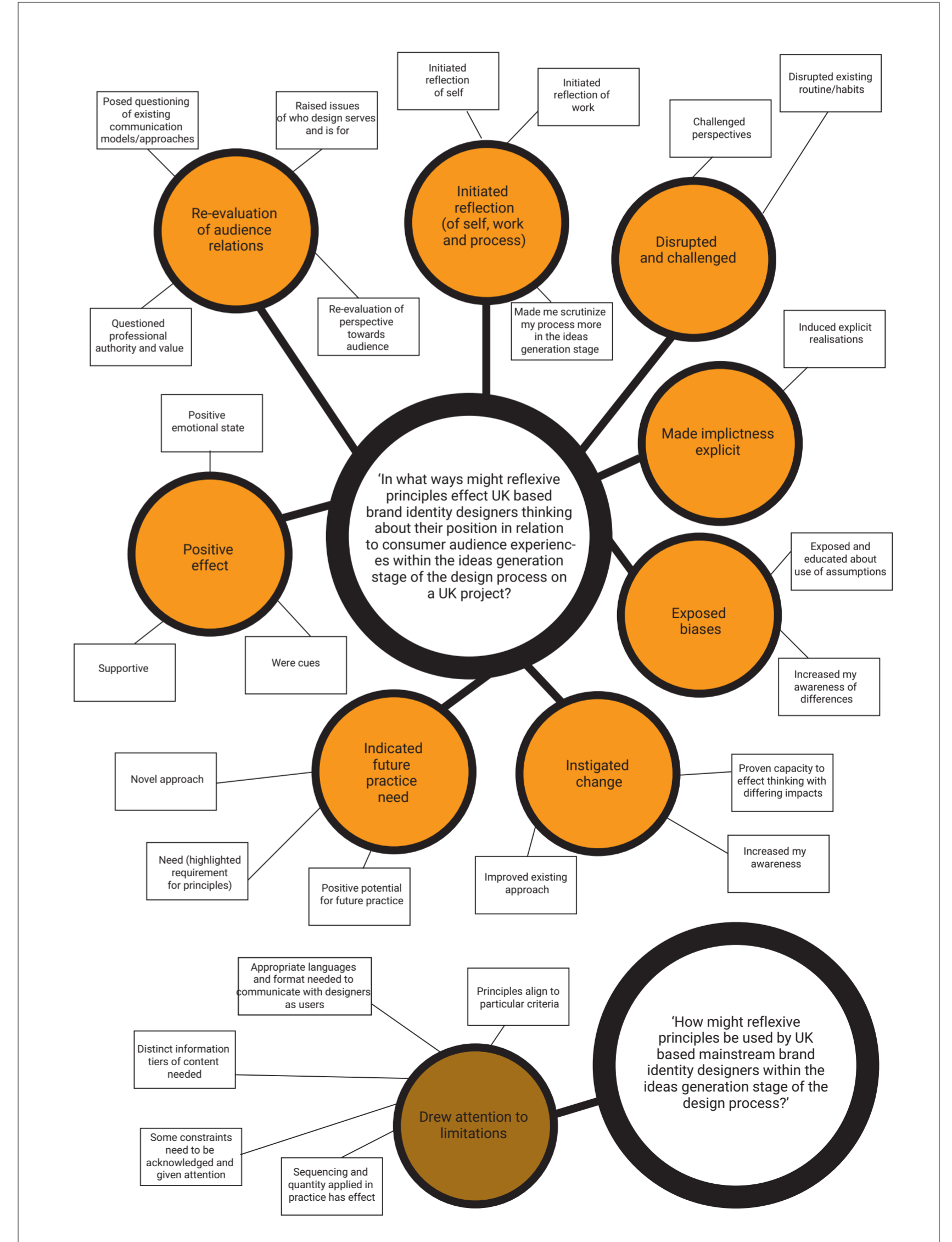


– The final themes

Key	Theme	Theme	Theme	Theme
Developing further issues	Re-evaluation of audience relations	Re-evaluation of self	Re-evaluation and challenge	Re-evaluation of process
Prior work themes developed	Posed questioning of existing communication models/approaches Raised issues of who design serves and is for Questioned professional authority and value Re-evaluated my perspective towards audience (NEW)	Initiated reflection of myself Initiated reflection of my work Made my practice more in the ideas generation stage	Disrupted my existing routine/habits Challenged my perspectives	Induced explicit realisations

Theme	Theme	Theme	Theme	Theme
Re-evaluation of audience relations	Positive effect	Re-evaluation of self	Re-evaluation and challenge	Re-evaluation of process
Questioned professional authority and value Increased my awareness of differences	Supportive Were cues	Posed questioning of existing communication models/approaches Raised issues of who design serves and is for Questioned professional authority and value Re-evaluated my perspective towards audience (NEW)	Disrupted my existing routine/habits Challenged my perspectives	Induced explicit realisations

– The thematic map

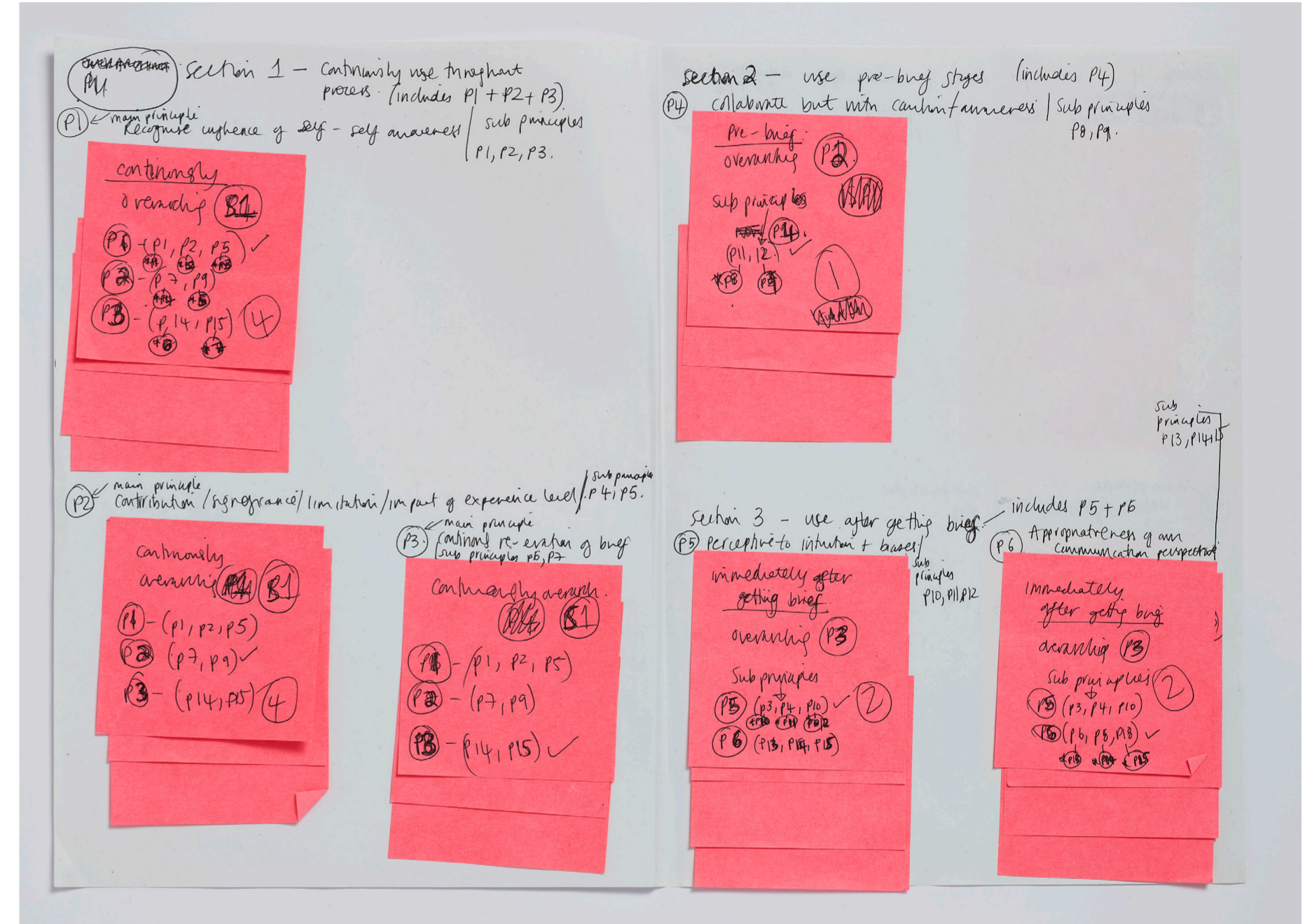


Reflexive design practice guide visualisations, prototype version 1 and final design guide visualisations

A PhD visual practice process book
Design visualisation practice used to do inquiry
and as a method of inquiry

Reflexive design
practice guide
visualisations,
prototype
version 1

Planning design content and the design of the reflexive design
practice guide v.1 prototype informed by workshop results



8 principles - 16 pp.

Principles that help teams move inclusive

consider:

- sequencing
- significance of audience themselves

Levels of principle information:

- Level 1: Level 2.
- Styles of when principles are most effective
- Thinking beyond experience level. when principle most effective.
- time needed
- Needs/ Not needs inherent of others

Key information:

- Blank
- Reflexive design guide
- How to use this guide
- pre-brief: P1, P2
- immediately after getting brief: P3, P4
- pre-ideas: P5, P6
- continuously important process ideas generation: P7, P8
- More information context: P9, P10

Black + white neutrality:

- early printable as digital file.
- can be reproduced effectively

website:

copyright etc. create comments.

W

Re-work Media week 1, week 2, week 3.

12.30

explanation of why decisions are made

R-D guide

Bring the time into the session

Hot

- time tables:

- pre-Learn's package
- week 1 on BB.

Media Blackboard portfolio training

Re-assess judges what criteria is given to them.

Blank

Reflexive design guide for Blackboard

About this guide overview content

How to use this guide

Grade Age

sect 1. Introduction use curriculum throughout process.	P1 Recognise influence of self - self-analysis.	P1.
	P2 Contribution/significance/impact of experience level.	P2
		P3

← throw out - sub principles

← segmented

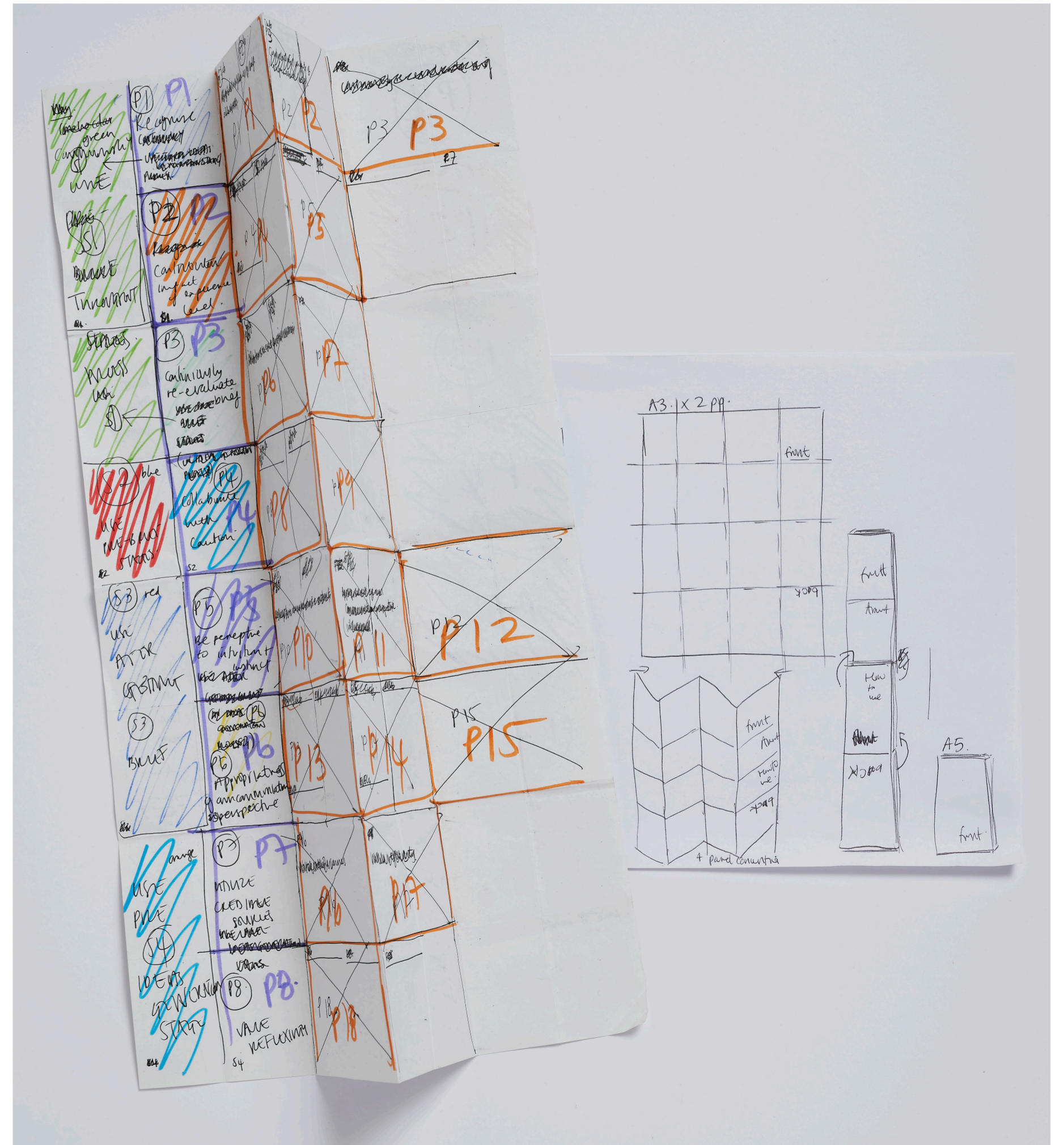
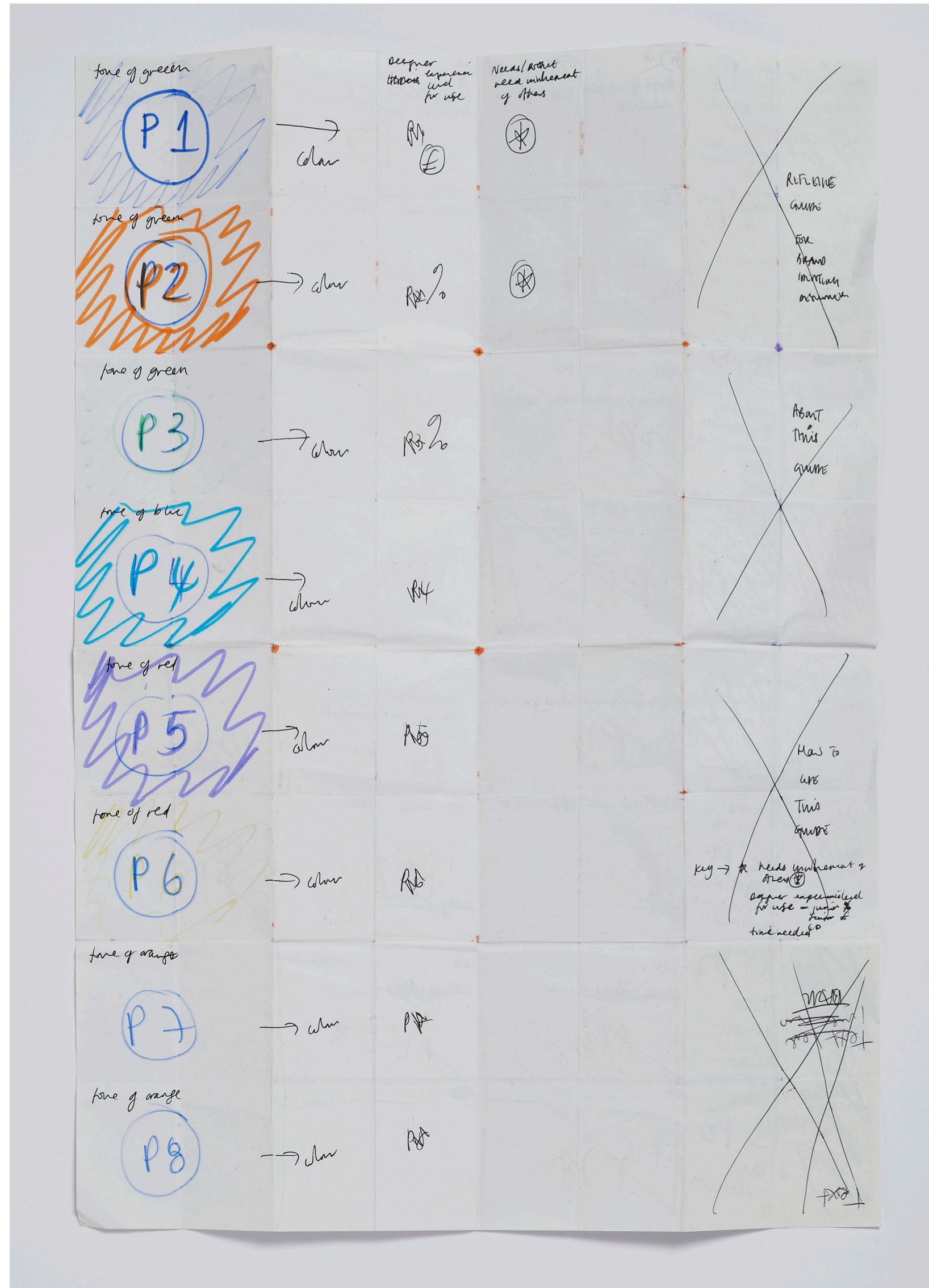
Learning support package.

pre-session ideas

- read an article.
- self-reflection on work.
- set up a Wiki.

pre-session activities - practice

- do the work based on feedback on previous session.



This v.1 prototype guide was a 2pp A3 format, black and white visualisation. The guide's intended format was an A3 to A5 map folded artefact. It could also be emailed as an A3 pdf file as shown below and also used in this format

The guide included an overview, how to use information, a key with criteria information (these criteria were informed by finding and feedback from participants in the prior workshop phase), contact information and intellectual property information

Principle 1				<p>Reflexive Design Guide 8 overarching main reflexive principles with 18 linked sub principles for Brand Identity Designers</p> <p>About this reflexive design guide</p> <p>The principles in this guide have been developed in conjunction with UK based mainstream brand identity designers via a PhD inquiry. They offer a method for use in the ideas generation stage of the design process in practice. They can assist designers' reflexivity* specifically towards audiences experiences, facilitate an improved equitable approach to aid a responsive practice on UK based projects and transform praxis.</p> <p>This guide, and the principles contained within it are intended as guidebook only. They are presented with the disclosure that there can always be biases, and the view that individuals can only be equitable and democratic by basing judgements on critical reflection and its application.</p> <p>They are therefore not suggested for use to determine a conclusive absolutism of truth, and as such do not claim to undeniably negate all inequity or resolve all equity issues. Instead, through an engagement with them in action, they offer an opportunity for designers to critically reflect and re-evaluate their reflexivity in practice in relation to differing contexts. Consequently, providing an approach that can extend and improve equitable awareness, judgments and decision making towards audience experiences, and thus a method that can assist in mitigating inequity.</p> <p>How to use this guide</p> <p>The 8 overarching main reflexive principles (P1-P8) are aligned to 18 sub reflexive principles (P1a-P8b). Designers can either refer to main overarching principles, main overarching principles and sub principles together, or individual sub principles, depending on time available, contexts, the project brief and individual requirements.</p> <p>The key below provides information of suggested ways to employ the principles specifically within the ideas generation stage of the design process.</p> <p>Key</p> <ul style="list-style-type: none"> Denotes at which stage in the ideas generation stage it is most practical to employ the principles Requires involvement of others for effective use Requires substantial time allocation for effective use Most effective when employed at 'X' designer role (X = A/AA/J/Junior/M/Middleweight/S/Senior/D/Director) Reflexivity is when an individual has the mental ability to consider their position in relation to other individuals The principles in this guide were defined through a Deweyan intelligent inquiry <p><small>© 2020 The Reflexive Design Guide is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage or retrieval system, without the prior written permission of the publisher. Reflexive Design Guide is ©2020. All included information is the property of Reflexive Design.</small></p>
Principle 2				
Principle 3				
Principle 4				
Principle 5				
Principle 6				
Principle 7				
Principle 8				

The guide included two tiers of reflexive principles (8 overarching first-tier and 18 second-tier linked sub principles) and criteria information (these criteria were informed by findings and feedback from participants in the workshop phase

<p>Is most practical when employed at the pre-brief stage in the ideas generation stage of the design process</p> <p>P1</p> <p>Collaborate Diligently seek to involve and gain understanding from, and with relevant people</p>	<p>P1a Comprehend that client relations can propel presumptions Ensure your relationship and loyalty to your client does not inhibit or limit your reflexivity towards audience's experiences.</p> <p>What the client requires and client provided information regarding audience is important, but be careful not to solely use your relationship with the client to presume what will be right for the audience. The professional relationship/loyalty to a client can have an effect on designers when considering their position in relation to audience. Therefore, you should not trust or rely only upon client direction/information to glean knowledge about audience experiences, even if you feel duty bound to do so. You can prompt clients themselves to think more carefully about the audience which concurrently affords everyone involved an opportunity to review the consideration of their position in relation to audience experiences.</p>	<p>P1b Collaborate with diverse people Collaborate with people from diverse backgrounds to gain a wide range of perspectives and as a way to expand your understanding of cultural diversity and the use of appropriate forms of language's.</p> <p>Where possible, take advantage of what collaborating with diverse people, including a range of different people in your team can offer you when considering your own position in relation to audience experiences. Also, gain insights into a plethora of different forms of language (positive and negative) to support understanding of cultural diversity, cultural nuances and that the inclusion and participation of other people promotes a well informed approach to issues of discrimination. Age diversity of other team members can also be beneficial to designers when considering their own position in relation to audiences.</p>	
<p>Is most practical when employed after receiving the brief in the ideas generation stage of the design process</p> <p>P2</p> <p>Be wary of own intuitions and inclinations and interrogate them Confront your own intuition and biases</p>	<p>P2a Query instincts and intuition Question your instincts and intuition to avoid endorsing non qualified assumptions and potentially promoting prejudices.</p> <p>Question your non-qualified and assumptive intuition and instincts. This might be associated with a gut-feeling, just because you may think or feel something about something in a particular way it does not always mean your audience will be reflective about your own instincts and intuition to avoid an approach that may promote prejudices.</p>	<p>P2b Be perceptive to discrimination's and biases Have a well informed approach to issues of discrimination and ensure you examine your use of languages and your own biases and ask why it/these might exist.</p> <p>Even if you are aware of your own self perceptions and biases, the use of these when considering your position and the way you think is not necessarily the way the audience thinks. You must examine your own perceptions, biases and associated beliefs to raise attention that neglecting to do so can promote non-equitability. You must also be mindful that you are not doing work for yourselves and must question how much of your own perceptions you are embodying in the work.</p>	
	<p>P3</p> <p>Question applicability of communication perspectives Select appropriate communication models</p>	<p>P3a Scrutinize viewpoint of duty to audience Audience's are involved in communication processes, and as such their experiences need to be critically taken into account. Its also important to understand what impact your studio/agency might be having upon your own views regarding your what to your duty towards audience and your transacting role should encompass.</p> <p>You need to understand the significance, inclusion and participation of audiences when considering your position. This is regardless of what you perceive your working relationship or duty towards the audience and their experiences should be, or your definitions of an audience (i.e. consumer, customer, user) should include, or what type of design agency you work in/with, even if this is an established mature agency. (Prior research indicates that if you do work in a more mature agency you should have greater opportunity to consider the personal reflexive space.)</p>	<p>P3b Prioritise the final audience's experiences Ensure that your reflexivity, (and if a senior leader the reflexivity of your team) is focused upon the most important audience's experiences.</p> <p>Ensure that if you are accountable to a senior/leader that you assess to what extent you are considering the influence of your seniors/leaders experiences in relation to audiences experiences alongside your own. This is to ensure that you are not led solely by a seniors/leaders experiences to the detriment of focusing upon the consideration of your own position in relation to audience experiences. If you are a senior/leader of other designers, it is important to ensure that even though they are often accountable to yourself, they are considering their position in relation to audience experiences. This is to ensure that they are not predominantly focused upon considering your experiences whilst neglecting the consideration of their reflexivity in relation to audiences experiences.</p>
<p>Is most practical when employed prior to starting, and continuously throughout the ideas generation stage of the design process</p> <p>P4</p> <p>Utilize credible sources Ask questions of origin and relevance of sources that are implemented</p>	<p>P4a Employ reliable audience research insights and techniques Engage with relevant and reliable audience research insights and techniques to challenge pre-conceptions, facilitate reflections and support cognizant reflexivity.</p> <p>Audience research insights are important in prompting you to consider your own position and inform your direction. Effective insights can provide more in-depth understanding about audiences experiences, challenge pre-conceptions, facilitate reflections and incite conversations about audiences. Such research insights might be comprised of external techniques via client provided audience research and data, as well as via the use of your own techniques to gather audience research and data. However, you need to be attentive as to whether all research insights, their sources and content is accurate, and thus whether they are likely to be reliably effective or not in assisting your reflexivity.</p>	<p>P4b Engage with credible reflexive sources to challenge biases Credible reflexive materials and approaches should be utilized to raise awareness of, and challenge biases.</p> <p>Reflexive approaches/es and materials/s should be engaged with to support you when considering your own position in relation to audience experiences. These will for example, raise awareness of your own biases and challenge your own self-perceptions and perspectives regarding assumptions.</p>	
	<p>P5</p> <p>Value reflexivity Ensure precedence for ones own reflexivity</p>	<p>P5a Prioritise reflexive time and budget Allow a sufficient allocation of time and budget for your reflexivity particularly if you are an employee of a company and part of a fixed rather than flexible workforce.</p> <p>Time and budget constraints linked to a project can limit you in being able to effectively consider your position, particularly within your ideas generation stage of a project. Hence, when costing/planning a project, ensure a sufficient allocation of time, budget and resources are available/provided for reflexivity during the ideas generation stage to ensure that it does not become latent. If you are an employee of a company (rather than being an employee of your own company) this also requires greater consideration to ensure sufficient allocation of time. The type of work environment, and in particular that the fixed workforce impacts more detrimentally upon practitioners reflexivity than when in a flexible workforce scenario.</p>	
<p>Is most practical when employed continuously throughout ideas generation stage of the design process</p> <p>P6</p> <p>Govern self-awareness Recognise influence of ones own self</p>	<p>P6a Regulate personal motives Acknowledge the implications of the use of your own personal motives associated with the project to dominate.</p> <p>Do not allow your own personal motivations of how the work will benefit you personally as a designer to dominate over your thinking when considering audiences experiences.</p>	<p>P6b Recognise background and behavioural characteristics Acknowledge the implications of the use of your own background, history as a reference, and behavioural characteristics may have.</p> <p>Recognise the advantages and disadvantages of taking into account your own background and history, and acknowledge the need to understand and challenge the implications of your own behavioural characteristics. This includes your feelings and emotions, and could for example, be linked with your gender or age when considering audience experiences.</p>	
	<p>P7</p> <p>Review experience and knowledge Acknowledge the capability of ones experience and knowledge</p>	<p>P7a Take into account limitations of own experience level Your level of experience can impact upon your reflexive capability. Thus if you are a less experienced practitioner it is additionally crucial that you engage with reflexivity.</p> <p>All designers should consider their position in relation to audiences, but if you are in a junior role (i.e. an intern, graduate or junior designer) then it is even more important that you consider your position in relation to audiences experiences, due to having lesser design experience.</p>	<p>P7b Deliberate the influence of past education Contemplate how, and to what extent your past education and your learning from/in this context might be informing your reflexivity.</p> <p>Reflect upon your past education and review how and what you learned might now inform what you understand about how you consider (and the importance of) your position in relation to audience experiences and why.</p>
	<p>P8</p> <p>Re-evaluate the brief Continuously scrutinize the brief</p>	<p>P8a Refer to a project brief for reference Utilise and have a project brief as reference, and use it as a guide to assist engagement with reflexivity in the context of project requirements.</p> <p>A brief should be used as a reference and to help keep you on track when considering your position by assisting you to consider the appropriateness of your position in terms of addressing project requirements. This information can be used to prompt judgments regarding the consideration of your own position and qualify suitability aligned to audience's experiences.</p>	<p>P8b Acknowledge that same sector projects require continuous re-evaluation Reflexivity is needed even if you have previously worked in or have knowledge or experience of the same or a similar sector.</p> <p>Even if you have prior experience, knowledge or understanding about the sector or a similar sector (i.e. the sector itself, its scale, processes, etc.) aligned to a project that you are engaged to work on, you should engage with reflexivity and consider your own position in relation to audiences experiences aligned to the project you are engaged within. This is to ensure that re-evaluation continuously occurs, so that you look at things in a new way to move beyond potentially routine practices.</p>

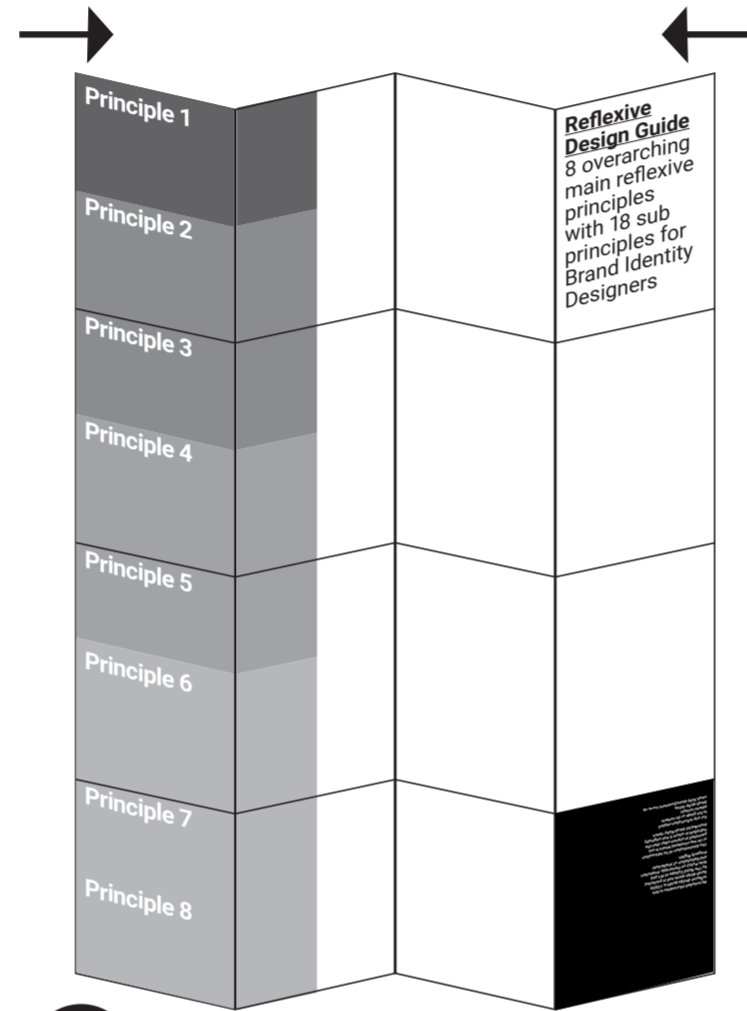
Reflexive design practice guide visualisations, prototype version 1

Reflexive design practice guide v.1 prototype format and folding instructions. This was provided to design participants when the guide was emailed to them

Principle 1			Reflexive Design Guide 8 overarching main reflexive principles with 18 sub principles for Brand Identity Designers
Principle 2			
Principle 3			
Principle 4			
Principle 5			
Principle 6			
Principle 7			
Principle 8			

A3 x 2pp

STEP 1



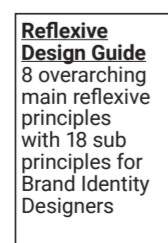
A3 fold to A5

STEP 2



A5 fold

STEP 3

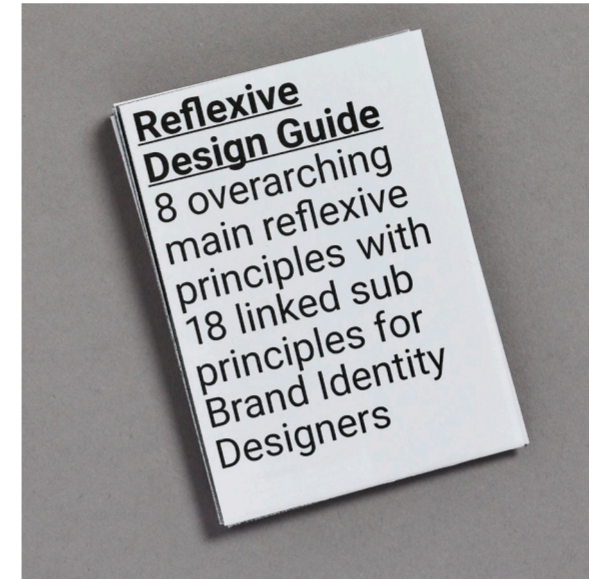


A5

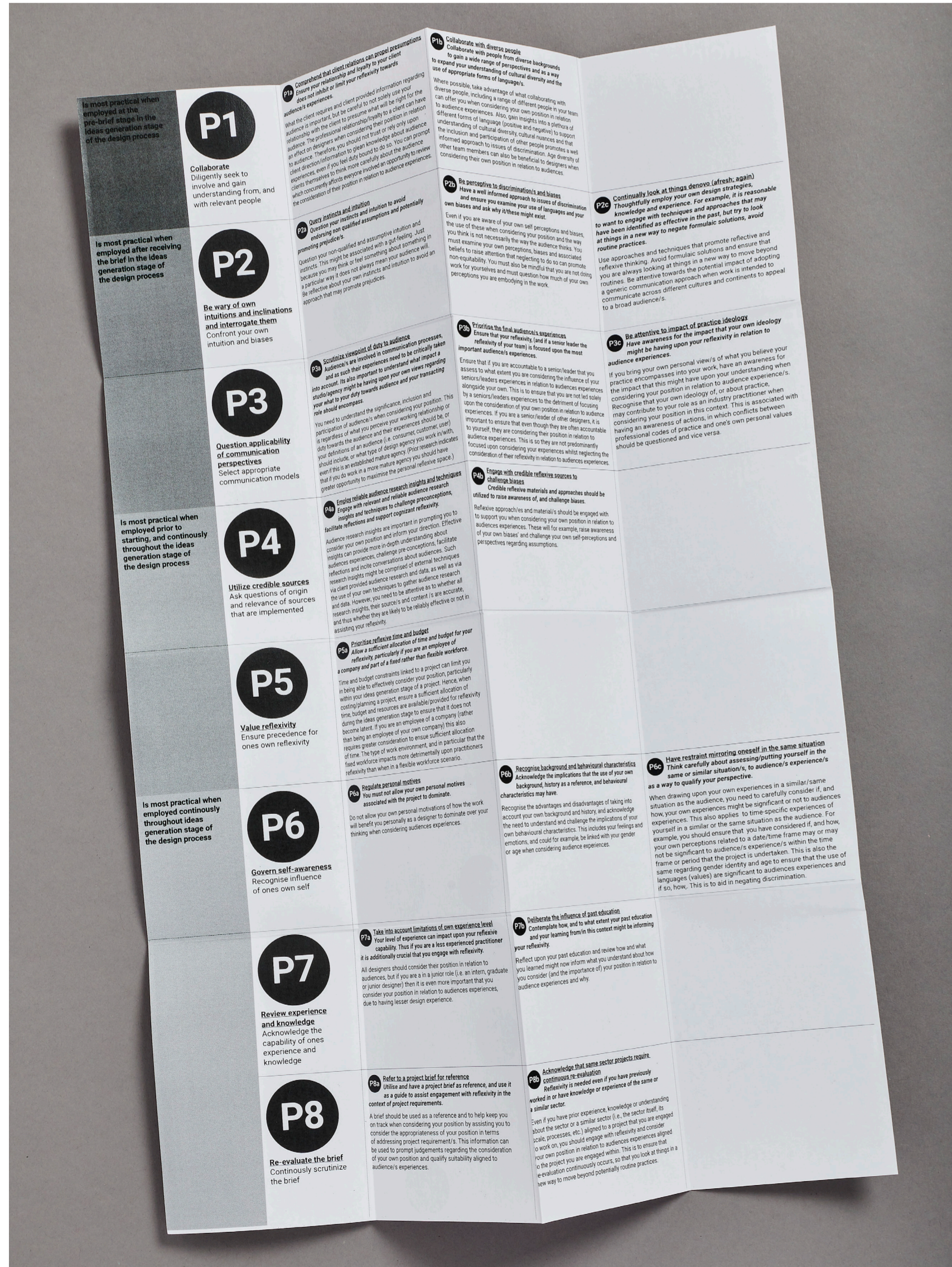
STEP 4

Reflexive design practice guide visualisations, prototype version 1

Printed reflexive design practice guide v.1 prototype



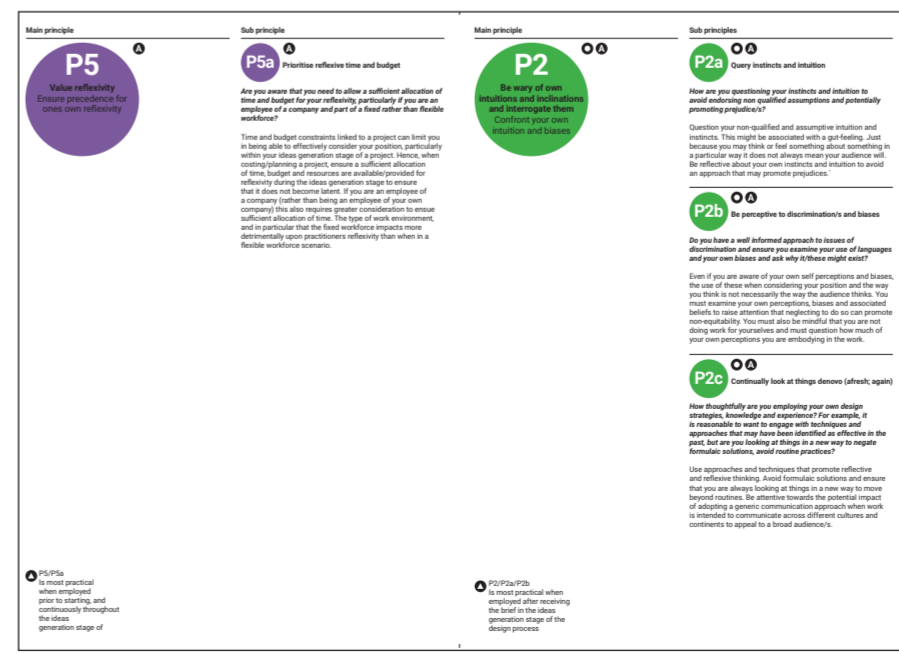
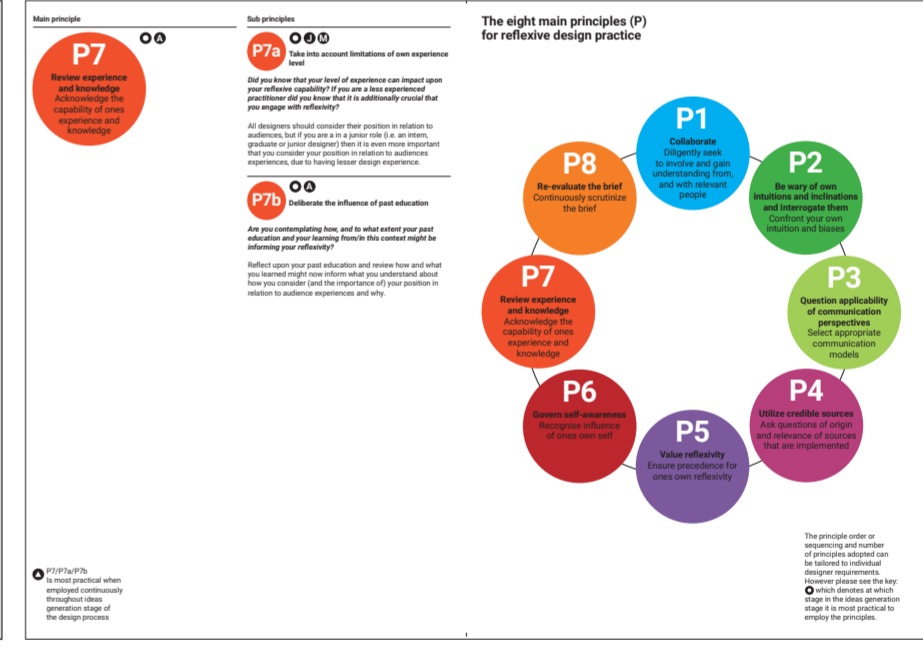
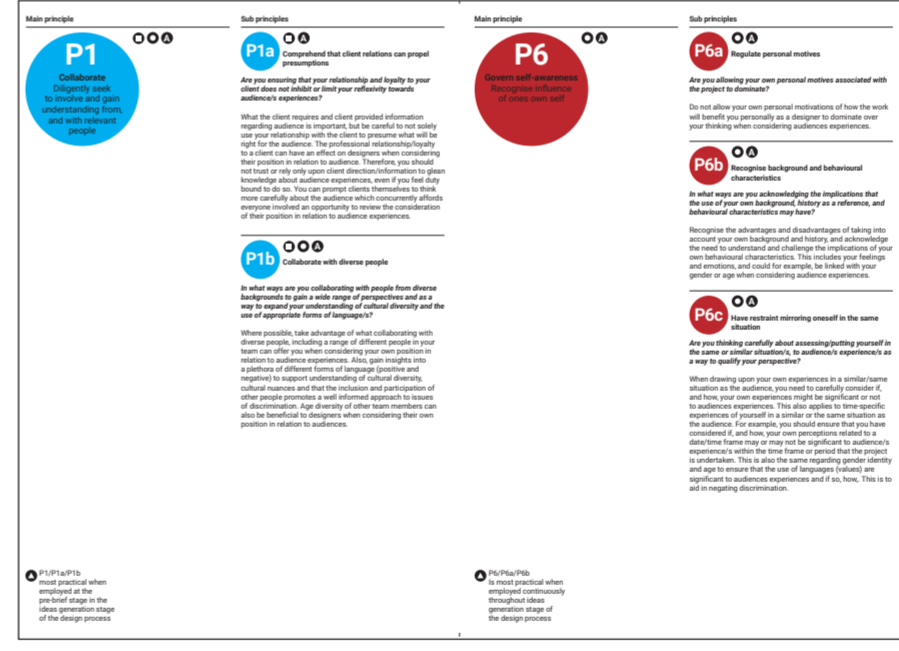
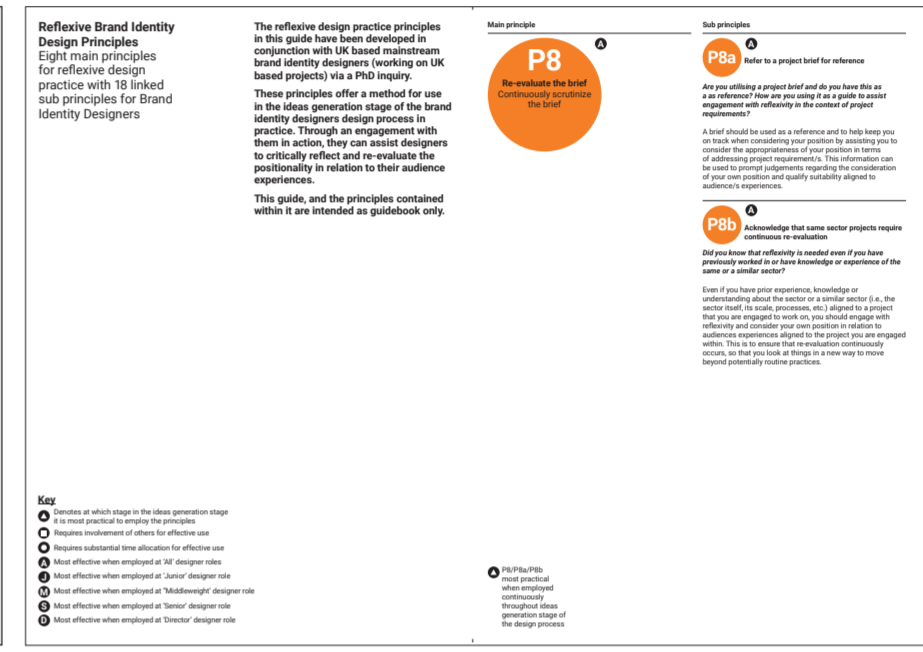
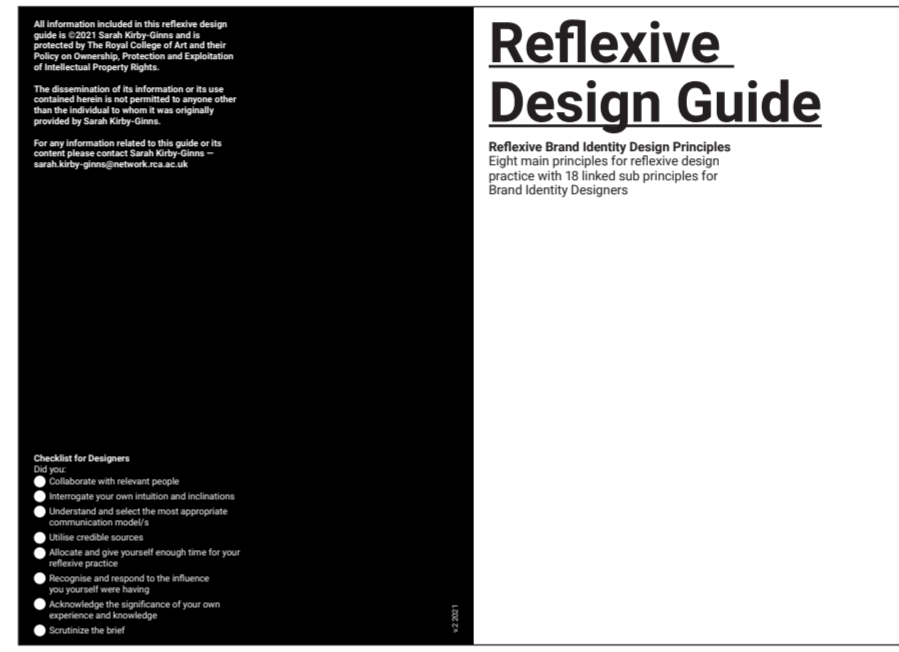
Reflexive design practice guide visualisations, prototype version 1



Reflexive design practice guide visualisations, final version

Phase Three findings included participants feedback regarding further content and visual recommendations of the reflexive design practice guide v.1 prototype. This led to a final reflexive design practice guide. This guide is a 12pp, self cover A5 format, full colour visualisation. The physical guide's intended opened format is an A4 folded to A5

The final version is supplied with artwork paginated in the page sequence as shown below so that designers can easily print double sided (to avoid wastage of paper) and fold the reflexive design guide themselves



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For any information related to this guide or its content please contact Sarah Kirby-Ginns – sarah.kirby-ginns@network.rca.ac.uk

Checklist for Designers

- Did you:
- Collaborate with relevant people
 - Interrogate your own intuition and inclinations
 - Understand and select the most appropriate communication model/s
 - Utilise credible sources
 - Allocate and give yourself enough time for your reflexive practice
 - Recognise and respond to the influence you yourself were having
 - Acknowledge the significance of your own experience and knowledge
 - Scrutinize the brief

v.2 2021

Reflexive Design Guide

Reflexive Brand Identity Design Principles
Eight main principles for reflexive design practice with 18 linked sub principles for Brand Identity Designers

Reflexive Brand Identity Design Principles
Eight main principles for reflexive design practice with 18 linked sub principles for Brand Identity Designers

The reflexive design practice principles in this guide have been developed in conjunction with UK based mainstream brand identity designers (working on UK based projects) via a PhD inquiry.

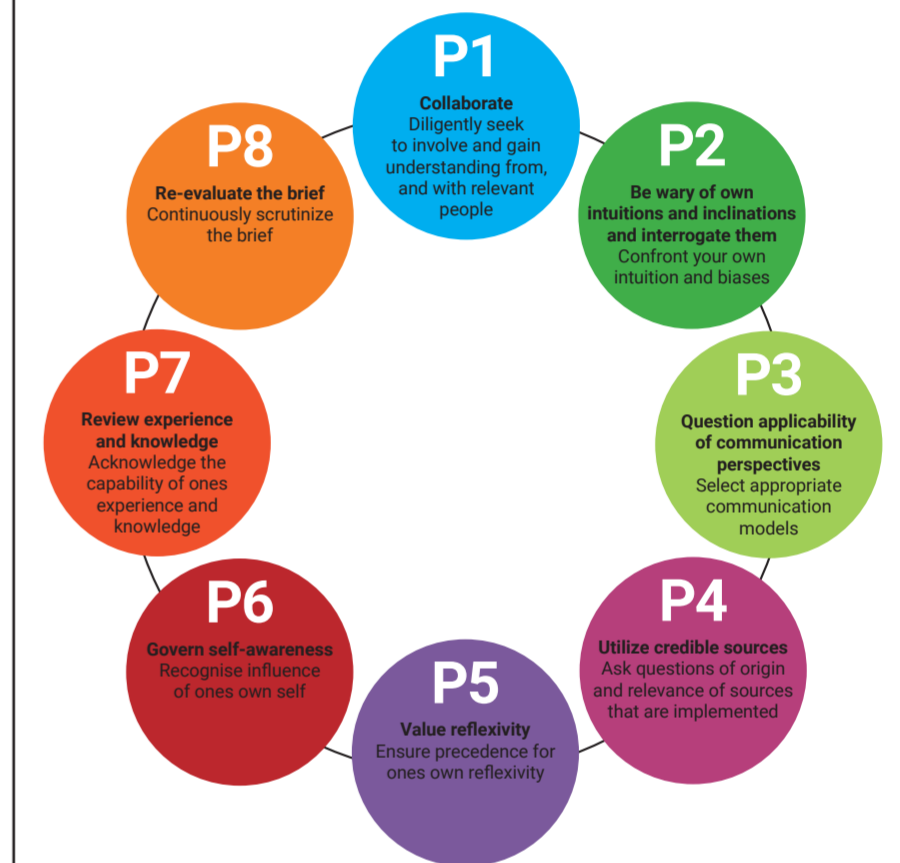
These principles offer a method for use in the ideas generation stage of the brand identity designers design process in practice. Through an engagement with them in action, they can assist designers to critically reflect and re-evaluate their positionality in relation to their audience experiences.

This guide, and the principles contained within it are intended as guidebook only.

Key

- A** Denotes at which stage in the ideas generation stage it is most practical to employ the principles
- D** Requires involvement of others for effective use
- R** Requires substantial time allocation for effective use
- J** Most effective when employed at 'Junior' designer roles
- M** Most effective when employed at 'Middleweight' designer role
- S** Most effective when employed at 'Senior' designer role
- D** Most effective when employed at 'Director' designer role

The eight main principles (P) for reflexive design practice



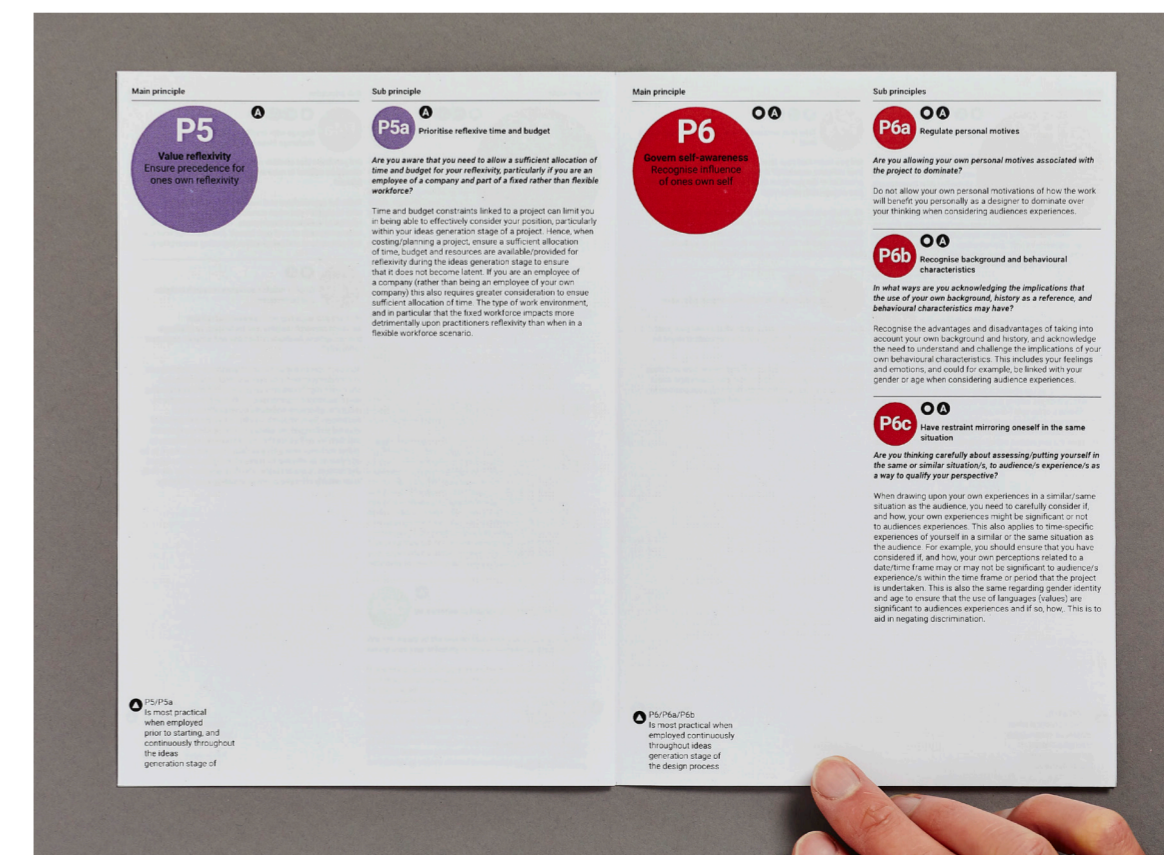
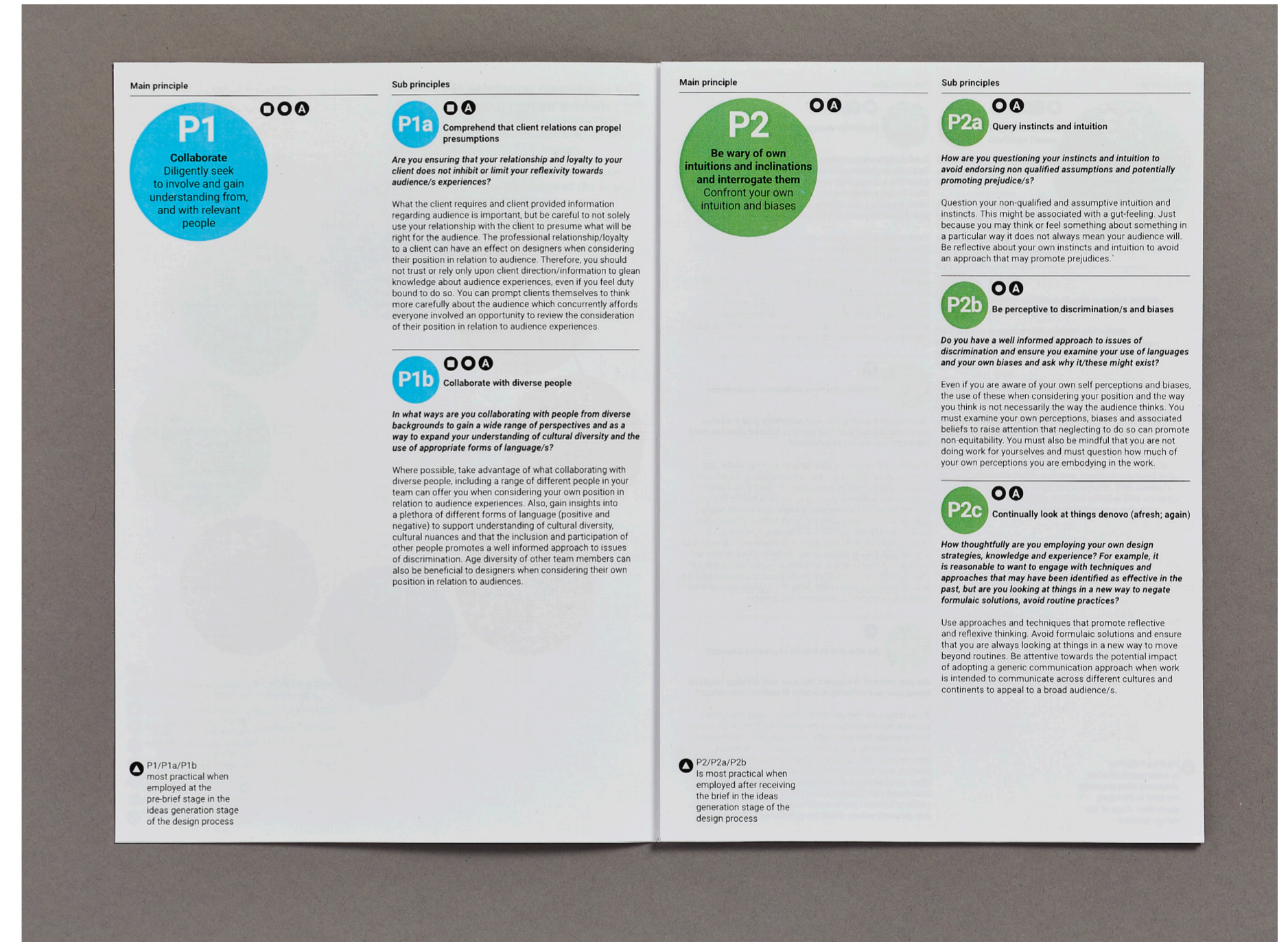
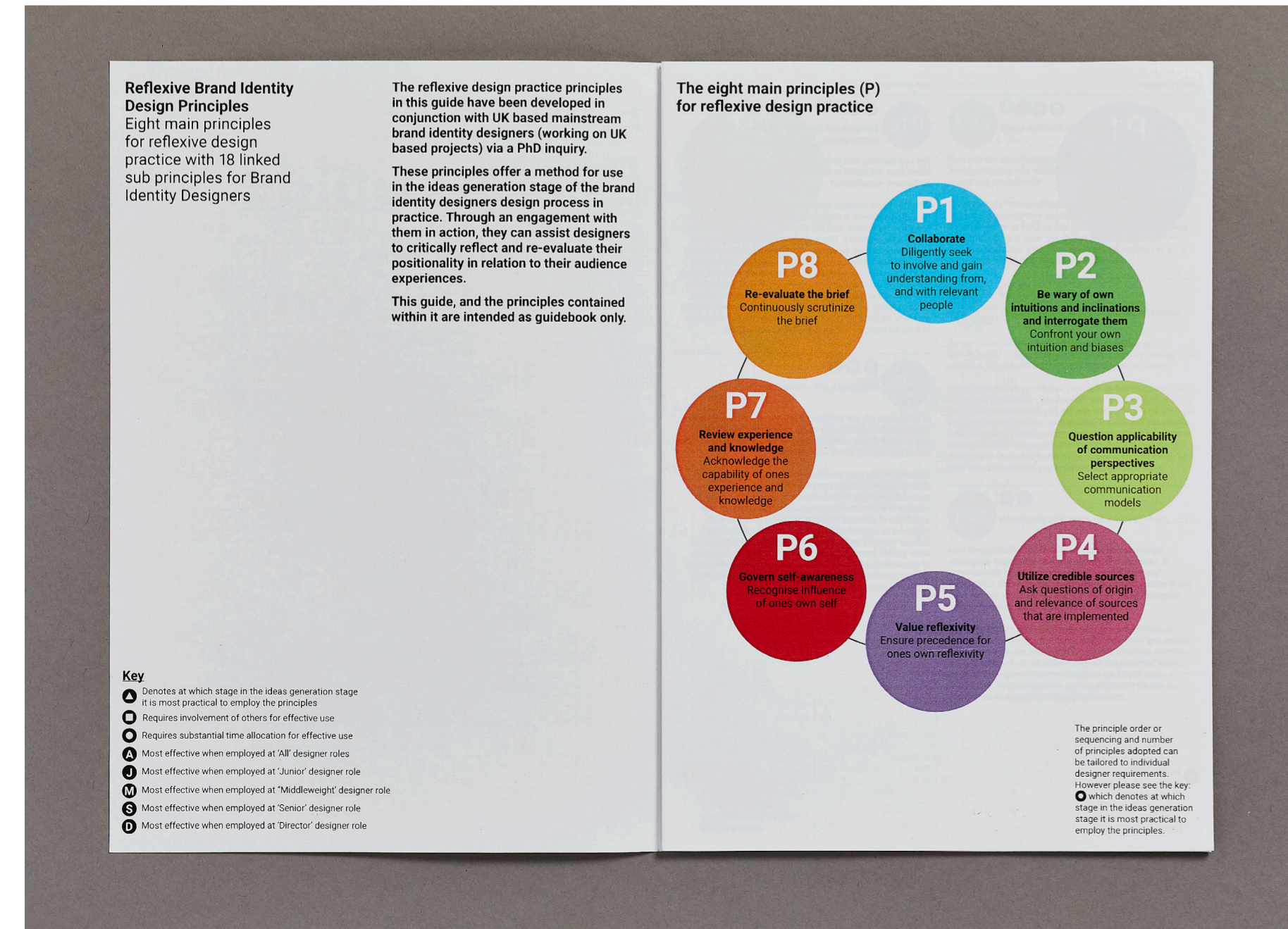
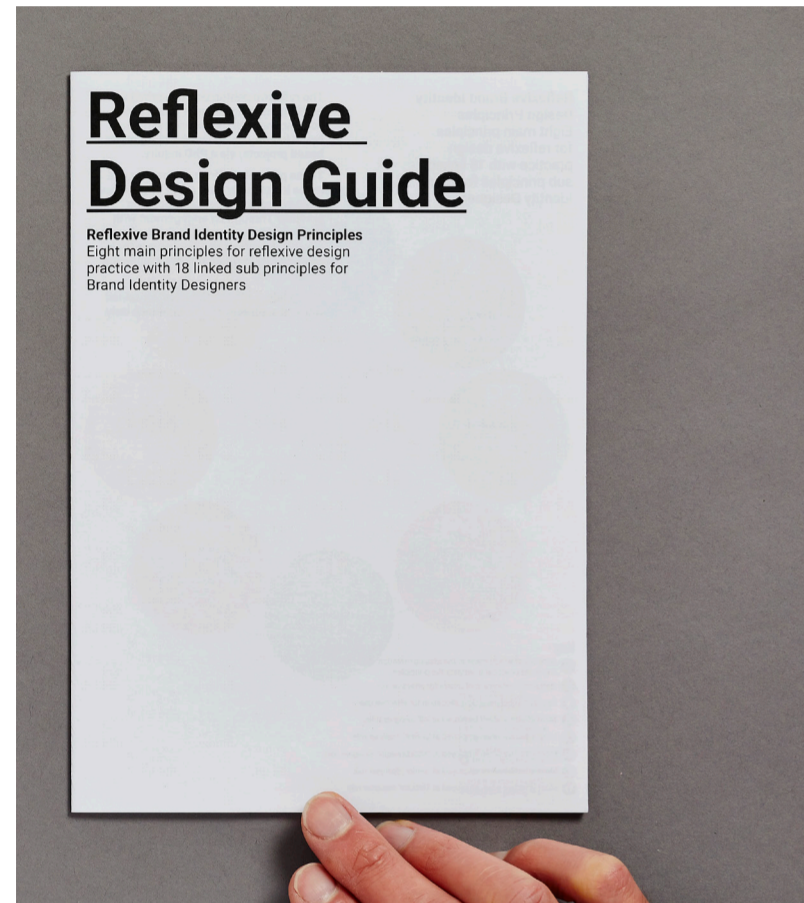
The principle order or sequencing and number of principles adopted can be tailored to individual designer requirements. However please see the key: **A** which denotes at which stage in the ideas generation stage it is most practical to employ the principles.

<p>Main principle</p> <p>P1 Collaborate Diligently seek to involve and gain understanding from, and with relevant people</p> <p>Sub principles</p> <p>P1a Comprehend that client relations can propel presumptions <i>Are you ensuring that your relationship and loyalty to your client does not inhibit or limit your reflexivity towards audience's experiences?</i> What the client requires and client provided information regarding audience is important, but be careful to not solely use your relationship with the client to presume what will be right for the audience. The professional relationship/loyalty to a client can have an effect on designers when considering their position in relation to audience. Therefore, you should not trust or rely only upon client direction/information to glean knowledge about audience experiences, even if you feel duty bound to do so. You can prompt clients themselves to think more carefully about the audience which concurrently affords everyone involved an opportunity to review the consideration of their position in relation to audience experiences.</p> <p>P1b Collaborate with diverse people <i>In what ways are you collaborating with people from diverse backgrounds to gain a wide range of perspectives and as a way to expand your understanding of cultural diversity and the use of appropriate forms of language/s?</i> Where possible, take advantage of what collaborating with diverse people, including a range of different people in your team can offer you when considering your own position in relation to audience experiences. Also, gain insights into a plethora of different forms of language (positive and negative) to support understanding of cultural diversity, cultural nuances and that the inclusion and participation of other people promotes a well informed approach to issues of discrimination. Age diversity of other team members can also be beneficial to designers when considering their own position in relation to audiences.</p> <p>A P1/P1a/P1b is most practical when employed at the pre-brief stage in the ideas generation stage of the design process</p>	<p>Main principle</p> <p>P2 Be wary of own intuitions and inclinations and interrogate them Confront your own intuition and biases</p> <p>Sub principles</p> <p>P2a Query instincts and intuition <i>How are you questioning your instincts and intuition to avoid endorsing non qualified assumptions and potentially promoting prejudice/s?</i> Question your non-qualified and assumptive intuition and instincts. This might be associated with a gut-feeling. Just because you may think or feel something about something in a particular way it does not always mean your audience will. Be reflective about your own instincts and intuition to avoid an approach that may promote prejudices.</p> <p>P2b Be perceptive to discrimination/s and biases <i>Do you have a well informed approach to issues of discrimination and ensure you examine your use of languages and your own biases and ask why it/these might exist?</i> Even if you are aware of your own self perceptions and biases, the use of these when considering your position and the way you think is not necessarily the way the audience thinks. You must examine your own perceptions, biases and associated beliefs to raise attention that neglecting to do so can promote non-equitability. You must also be mindful that you are not doing work for yourselves and must question how much of your own perceptions you are embodying in the work.</p> <p>P2c Continually look at things denovo (afresh; again) <i>How thoughtfully are you employing your own design strategies, knowledge and experience? For example, it is reasonable to want to engage with techniques and approaches that may have been identified as effective in the past, but are you looking at things in a new way to negate formulaic solutions, avoid routine practices?</i> Use approaches and techniques that promote reflective and reflexive thinking. Avoid formulaic solutions and ensure that you are always looking at things in a new way to move beyond routines. Be attentive towards the potential impact of adopting a generic communication approach when work is intended to communicate across different cultures and continents to appeal to a broad audience/s.</p> <p>A P2/P2a/P2b is most practical when employed after receiving the brief in the ideas generation stage of the design process</p>
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<p>Main principle</p> <p>P3 Question applicability of communication perspectives Select appropriate communication models</p> <p>Sub principles</p> <p>P3a Scrutinize viewpoint of duty to audience <i>In what ways are you taking into account audience/s involvement in communication processes? Are you critically taken into account their experiences? Are you thinking about what impact a studio/agency might be having upon your own views regarding your what to your duty towards audience and your transacting role should encompass?</i> You need to understand the significance, inclusion and participation of audience/s when considering your position. This is regardless of what you perceive your working relationship or duty towards the audience and their experiences should be, or your definitions of an audience (i.e. consumer, customer, user) should include, or what type of design agency you work in/with, even if this is an established mature agency. (Prior research indicates that if you do work in a more mature agency you should have greater opportunity to maximise the personal reflexive space.)</p> <p>P3b Prioritise the final audience/s experiences <i>How are you ensuring that your reflexivity (and if a senior leader the reflexivity of your team) is focused upon the most important audience/s experiences?</i> Ensure that if you are accountable to a senior/leader that you assess to what extent you are considering the influence of your seniors/leaders experiences in relation to audiences experiences alongside your own. This is to ensure that you are not led solely by a seniors/leaders experiences to the detriment of focusing upon the consideration of your own position in relation to audience experiences. If you are a senior/leader of other designers, it is important to ensure that even though they are often accountable to yourself, they are considering their position in relation to audience experiences. This is so they are not predominantly focused upon considering your experiences whilst neglecting the consideration of their reflexivity in relation to audiences experiences.</p> <p>P3c Be attentive to impact of practice ideology <i>Are you aware of the impact that your own ideology might be having upon your reflexivity in relation to audience experiences?</i> If you bring your own personal view/s of what you believe your practice encompasses into your work, have an awareness for the impact that this might have upon your understanding when considering your position in relation to audience experience/s. Recognise that your own ideology of, or about practice, may contribute to your role as an industry practitioner when considering your position in this context. This is associated with having an awareness of actions, in which conflicts between professional codes of practice and one's own personal values should be questioned and vice versa.</p> <p>A P3/P3a/P3b/P3c is most practical when employed after receiving the brief in the ideas generation stage of the design process</p>	<p>Main principle</p> <p>P4 Utilize credible sources Ask questions of origin and relevance of sources that are implemented</p> <p>Sub principles</p> <p>P4a Engage with credible reflexive sources to challenge biases <i>Did you know that credible reflexive materials and approaches should be utilized to raise awareness of, and challenge biases?</i> Reflexive approach/es and material/s should be engaged with to support you when considering your own position in relation to audiences experiences. These will for example, raise awareness of your own biases' and challenge your own self-perceptions and perspectives regarding assumptions.</p> <p>P4b Employ reliable audience research insights and techniques <i>How are you engaging with relevant and reliable audience research insights and techniques to challenge preconceptions, facilitate reflections and support cognizant reflexivity?</i> Audience research insights are important in prompting you to consider your own position and inform your direction. Effective insights can provide more in-depth understanding about audiences experiences, challenge pre-conceptions, facilitate reflections and incite conversations about audiences. Such research insights might be comprised of external techniques via client provided audience research and data, as well as via the use of your own techniques to gather audience research and data. However, you need to be attentive as to whether all research insights, their source/s and content /s are accurate, and thus whether they are likely to be reliably effective or not in assisting your reflexivity.</p> <p>A P4/P4a/P4b is most practical when employed prior to starting, and continuously throughout the ideas generation stage of</p>
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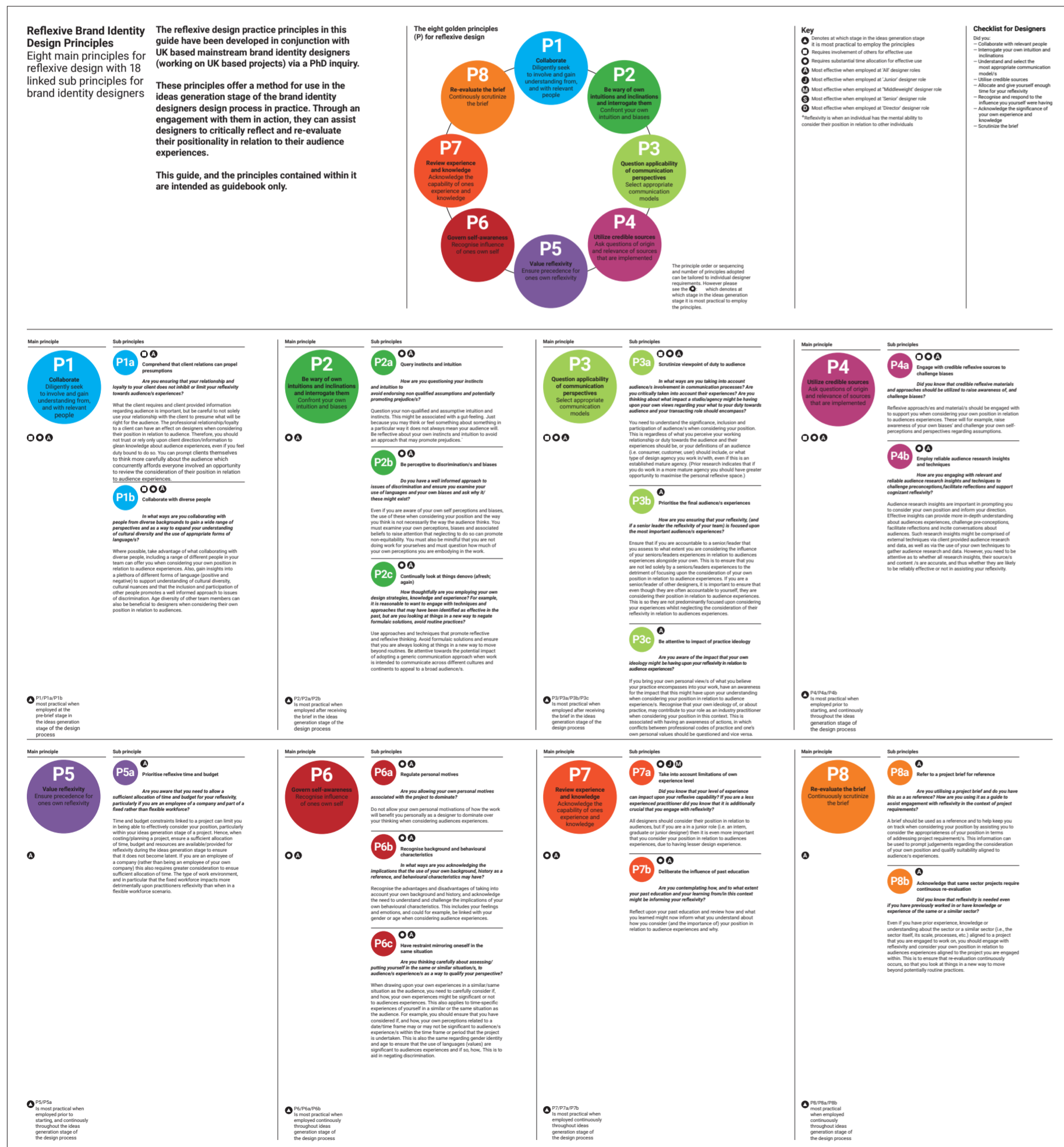
<p>Main principle</p> <p>P5 Value reflexivity Ensure precedence for ones own reflexivity</p> <p>Sub principle</p> <p>P5a Prioritise reflexive time and budget</p> <p><i>Are you aware that you need to allow a sufficient allocation of time and budget for your reflexivity, particularly if you are an employee of a company and part of a fixed rather than flexible workforce?</i></p> <p>Time and budget constraints linked to a project can limit you in being able to effectively consider your position, particularly within your ideas generation stage of a project. Hence, when costing/planning a project, ensure a sufficient allocation of time, budget and resources are available/provided for reflexivity during the ideas generation stage to ensure that it does not become latent. If you are an employee of a company (rather than being an employee of your own company) this also requires greater consideration to ensure sufficient allocation of time. The type of work environment, and in particular that the fixed workforce impacts more detrimentally upon practitioners reflexivity than when in a flexible workforce scenario.</p> <p>Annotations: A P5/P5a is most practical when employed prior to starting, and continuously throughout the ideas generation stage of</p>	<p>Main principle</p> <p>P6 Govern self-awareness Recognise influence of ones own self</p> <p>Sub principles</p> <p>P6a Regulate personal motives</p> <p><i>Are you allowing your own personal motives associated with the project to dominate?</i></p> <p>Do not allow your own personal motivations of how the work will benefit you personally as a designer to dominate over your thinking when considering audiences experiences.</p> <p>P6b Recognise background and behavioural characteristics</p> <p><i>In what ways are you acknowledging the implications that the use of your own background, history as a reference, and behavioural characteristics may have?</i></p> <p>Recognise the advantages and disadvantages of taking into account your own background and history, and acknowledge the need to understand and challenge the implications of your own behavioural characteristics. This includes your feelings and emotions, and could for example, be linked with your gender or age when considering audience experiences.</p> <p>P6c Have restraint mirroring oneself in the same situation</p> <p><i>Are you thinking carefully about assessing/putting yourself in the same or similar situation/s, to audience/s experience/s as a way to qualify your perspective?</i></p> <p>When drawing upon your own experiences in a similar/same situation as the audience, you need to carefully consider if, and how, your own experiences might be significant or not to audiences experiences. This also applies to time-specific experiences of yourself in a similar or the same situation as the audience. For example, you should ensure that you have considered if, and how, your own perceptions related to a date/time frame may or may not be significant to audience/s experience/s within the time frame or period that the project is undertaken. This is also the same regarding gender identity and age to ensure that the use of languages (values) are significant to audiences experiences and if so, how. This is to aid in negating discrimination.</p> <p>Annotations: A P6/P6a/P6b is most practical when employed continuously throughout ideas generation stage of the design process</p>
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<p>Main principle</p> <p>P7 Review experience and knowledge Acknowledge the capability of ones experience and knowledge</p> <p>Sub principles</p> <p>P7a Take into account limitations of own experience level</p> <p><i>Did you know that your level of experience can impact upon your reflexive capability? If you are a less experienced practitioner did you know that it is additionally crucial that you engage with reflexivity?</i></p> <p>All designers should consider their position in relation to audiences, but if you are in a junior role (i.e. an intern, graduate or junior designer) then it is even more important that you consider your position in relation to audiences experiences, due to having lesser design experience.</p> <p>P7b Deliberate the influence of past education</p> <p><i>Are you contemplating how, and to what extent your past education and your learning from/in this context might be informing your reflexivity?</i></p> <p>Reflect upon your past education and review how and what you learned might now inform what you understand about how you consider (and the importance of) your position in relation to audience experiences and why.</p> <p>Annotations: A P7/P7a/P7b is most practical when employed continuously throughout ideas generation stage of the design process</p>	<p>Main principle</p> <p>P8 Re-evaluate the brief Continuously scrutinize the brief</p> <p>Sub principles</p> <p>P8a Refer to a project brief for reference</p> <p><i>Are you utilising a project brief and do you have this as a as reference? How are you using it as a guide to assist engagement with reflexivity in the context of project requirements?</i></p> <p>A brief should be used as a reference and to help keep you on track when considering your position by assisting you to consider the appropriateness of your position in terms of addressing project requirement/s. This information can be used to prompt judgements regarding the consideration of your own position and qualify suitability aligned to audience/s experiences.</p> <p>P8b Acknowledge that same sector projects require continuous re-evaluation</p> <p><i>Did you know that reflexivity is needed even if you have previously worked in or have knowledge or experience of the same or a similar sector?</i></p> <p>Even if you have prior experience, knowledge or understanding about the sector or a similar sector (i.e. the sector itself, its scale, processes, etc.) aligned to a project that you are engaged to work on, you should engage with reflexivity and consider your own position in relation to audiences experiences aligned to the project you are engaged within. This is to ensure that re-evaluation continuously occurs, so that you look at things in a new way to move beyond potentially routine practices.</p> <p>Annotations: A P8/P8a/P8b most practical when employed continuously throughout ideas generation stage of the design process</p>
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Emerging from Phase Three in this research was that there was a need for a digital format/s of the reflexive design practice guide. This was not part of the original intention of my study and due to this and the time limitations available as part of this PhD, a digital version and app prototype was designed but requires further testing in an applied practice context

The final reflexive guide as a high resolution single pdf file prototype is shown below. This could be emailed and utilised in this format for brand identity designers to easily access via digital on-screen devices



The final reflexive guide, as a digital app prototype







