Serendipity Project: the occurrence and development of events in a happy or beneficial way

HUDSON, Frazer <http://orcid.org/0000-0001-9134-5351>

Available from Sheffield Hallam University Research Archive (SHURA) at:
http://shura.shu.ac.uk/15074/

This document is the author deposited version. You are advised to consult the publisher's version if you wish to cite from it.

Published version


Copyright and re-use policy

See http://shura.shu.ac.uk/information.html
Serendipity

*the occurrence and development of events by chance in a happy or beneficial way

What do you see?
**Contents**

Background, (a dream with a view) ................................................................. 4-5
Introduction, (there is no past, nor future, only the present) ............................ 6
Aims, Objectives & Intended Outcomes, (why, what, when, where, who) .......... 7
Research method: Drawing from Observation, (is all that we see or seem but a dream within a dream?) .................................................. 8-9
Research Method: Drawing from Imagination, (is it a bird, is it a plane?) ......... 10-15
Research Method: Walking, (journey or destination) .......................................... 16-17
Research Method: Photograpgy & Film (lights, camera, action) ......................... 18-21
Mapping the Walk, (six > s1 and back again) .................................................... 22-23
Collecting: Street Ephemera, (one man’s rubbish is another man’s gold) .......... 24-25
Case Study Sheets: Street Ephemera, (testing, testing 1, 2, 3) .............................. 26-27
Case Study Sheets: Illustrations & Photographs, (say what you see) .................. 28-29
Conducting the Case Studies, (you say tomatoes, I say potatoes) ...................... 30-31
Analysis & Insights / Polygons, (this is an ex-parrot) ........................................... 32-33
Analysis & Insights / Pie Charts, (ceci n’est pas une pie) ................................. 34-35
Final Outcomes: Creating Cyanotypes, (fixing a moment in time with Sheffield sunshine) .......................................................... 36-37
Final Outcomes: Pedagogic Posters, (read all about it) ....................................... 38-43
Final Outcomes: Postcards, (from the edge) ..................................................... 48-49
Final Outcomes: Placing the Postcards, (signed, sealed, delivered) ................. 50-51
Final Outcomes: Returned Postcards, (return to sender, address unknown) ......... 52-53
Conclusion, (it ain’t over ‘till the fat lady sings) ............................................. 54-55
Bibliography, (there’s more to life than books you know, but not much more) ......... 56
Glossary of terms, (so we’re singing from the same hymn sheet) ......................... 57
Appendices, (stop press?) ............................................................................. 58-62

**Acknowledgements**

A big thankyou to all academic staff who have provided encouragement and feedback along the way; Eve Stirling, Maria Hanson, Glyn Hawley, Claire Lockwood, Toby Lyons, Pam Bowman, Matt Edgar and all of my colleagues on the Visual Communication team.

Appreciation and thanks to technical staff for their expertise and attention to detail; Alan Rutherford, Andy Buckley, Mike MacGabhann and Bev Stout.

During the process and development of my final MA project I have reflected upon my 23 years experience as a professional illustrator, one which is situated within a conceptual framework for use within packaging, publishing, web and advertising, but has mostly been associated within an editorial context, (especially the British Newspaper press. This latter context, creating accompanying illustrations to gain the reader’s attention, to add further dimension to the storyline and to give direction to the piece of writing.

The ideas behind the work are most important to me and I hope to clarify complex narratives by short-circuiting these with metaphor or by stripping away extraneous content information, (form leading function), to focus the direction of the reader to the main thrust of the story.

The illustrations are not a separate entity but are an integral part of this context as Hoogslag, (2015) points out ‘Illustration should not be understood as a separate artifact, positioned next to a text, but as a multimodal practice, always related to a story, enabled by the specific qualities of its contextualizing medium’.

Testament to semiotic theory, the interplay of word and image, (and subsequent meaning) has always been of great interest to me, especially within the framework of a large audience. It is this ‘tensional’ relationship between the intended communicated message and what is signified by the reader, that is of ongoing interest.

Duchamp, (1957) states, ‘The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.

Or, in a contemporary nutshell, ‘The audience is the punchline’. (Banksy, 2016).

To me, my involvement in design is merely a by-product and conduit to the social aspects, wonder and psychology of people. A means in which to personally communicate, a quest to understand, and in turn, to be understood by others. To see the correlations in the things which unite us and the nuances which may disrupt.

The ability for reflexiveness is paramount to learning, new discovery and the evolution of a person or that which they create. Not only does an individual’s personal world exist in multiple forms, but he or she can adopt different perspectives towards it; for example, by being immersed in it or standing back and reflecting on it. (The Open University Press, 1985)

‘By three methods we may learn wisdom: First, by reflection, which is noblest; Second, by imitation, which is easiest; and third by experience, which is the bitterest.’ Confucius, cited in Karen Hinnett, (2012) Developing Reflective Practice in Legal Education
**Introduction**

The process of working on my final MA project has allowed me a great deal of reflection and has given me an opportunity to enquire into what I consider to be my key roles as an illustrator and designer. Also what could be the further progressive model that I might work within in the future?

This reflective aspect and overview of my professional practice, (coupled with my educative role within Visual Communication at Sheffield Institute of Arts) has given me a platform to ask further questions of my personal research methodologies and to address my modes of operation as originator, collaborator and facilitator of materials. I am increasingly interested in visually capturing the creative ‘spontaneous’ potential of a given moment, or creative act. A phenomenological approach to ‘making ready’ for creative thinking and the potential for insight. I am interested in Gestalt ideas of focused awareness and experiment to achieve these insights. ‘Gestalt therapy provides a way of being authentic and meaningfully responsible for oneself by becoming aware, one becomes able to choose and for organize one’s own existence in a meaningful manner.’ (Yontef 2016).

I am also interested in how these approaches and strategies can be used for approaching a design problem, as well as philosophically in order to consider other difficult situations. Those in which truths and absolute truths become blurred, and making the right decision, (or moving on from them) whilst maintaining some clarity of mind.

Finally how these ideas could be shared within other pedagogic groups not only in Art & Design but with other non-related disciplines. To consider how the materials might create opportunities for opening up new conversations of enquiry, helping in understanding cultural exchange or for use within other therapies where a new perspective may aid a new approach.

**Aims, Objectives & Intended Outcomes**

**Aims**
- Create a body of visual work and facilitate others in realising further creative potential and strategy in response to potential ‘ways of seeing’ and ‘ways of interpreting’ visually recorded information.
- This will be a phenomenological response to personal working methodologies which offers reflective models of practice and analysis. Particular focus will be placed on the exacting time and place of a creative act and the subsequent impact on the conceptual framing of the work and wider underpinning philosophy of ‘reflection-in-action’, (Schon 1983).

**Objectives**
- Collect, document, record and analyse using the mediums of drawing, photography and film.
- Design pedagogic materials utilising the ‘Weitz’ model of analysis. These will be used within case study groups.
- Quantitative and qualitative data will be collected and analysed and arising patterns used within final outcomes.
- A review of the wider social value and impact that the visual strategies could offer to a wider audience or other disciplines will be noted.

**Outcomes**
- A portfolio of conceptual photographs, illustrations and films.
- A collection and documentation of found street ephemera.
- Pedagogic materials, (these will be used during the next academic year by academic staff working on the BA(Hons) Visual Communication Design Course at Sheffield Institute of Arts).
- A series of posters (utilising cyanotype prints) combining imagery and quantitative and qualitative data taken from case study evaluation.
- Postcards documenting collected street ephemera coupled with analysis data from completed case study groups. These will be placed on the same route in which the original pieces of ephemera were initially found. An invitation will be made to anyone finding the postcards to complete and return them as part of the results and project outcomes.
- A newspaper style report documenting the process, key thinking and outcomes of the project.
Much of my work as an illustrator involves responding to commissioned work within a short time frame, often having to respond within a number of hours and relying on my wits and response time. I have learnt to put a number of strategies in place to deal with this exacting situation. Behind this process is an ongoing cultivation of personal enquiry, musings, reflections and observations potentially to be mined at a later date and utilized within a commercial context. This ‘behind the scenes’ operation being the arena where ideas form, played out, mistakes made and new methods applied.

I have more recently returned to observational drawing responding to capturing fleeting moments within social environments, (most notably around the campus at Sheffield Institute of Arts). Observational drawing for me is a lens in which to focus my attention. The exercises requires a great degree of focus, commitment to detail and a critical faculty of the context of the environment being depicted. The painter Humphrey Ocean, (2016) declares in this quest for drawing integrity, ‘If you try and capture things you won’t do it… If you think too hard about drawing, (ie a nose) you won’t do it, you’ll draw something as a protusion, made up like Dennis the Menace. If you forget that it’s a nose, and draw what you see as though you are looking at it absolutely for the very, very first time … you will notice that all these shapes that you have been drawing will look ‘like a nose’.

Although the question of ‘how’ I will record a scene is important to me I am far more concerned with the underpinning philosophical question of ‘what’ I will draw. This is an enquiry most notably with editing. The resulting drawings are merely a by-product and opportunity to consider ‘what is seen’. I am interested in this focusing of the mind and ‘making ready’ at the point of a creative act. I have found that the basis for criticality that underpins good drawing is a reflective model that is internally metred out during this process. This cyclic ‘responsive’ loop forming the basis for ongoing analysis and effectiveness of a, (drawn) response in order to make good at the point of action. Or, to know at the very least, where any integrity may have been lost.


*Research Method: Drawing from Observation

‘Flow is a state of intrinsic motivation in which a person is fully immersed in what he or she is doing for the sake of the activity itself’ (Csikszentmihalyi, 1997).

*Research Method: Drawing from Observation

Flow is a state of intrinsic motivation in which a person is fully immersed in what he or she is doing for the sake of the activity itself’ (Csikszentmihalyi, 1997).
Research Method: Drawing from Imagination

Alongside this daytime drawing activity I have also taken to drawing late at night in response to contemporary philosophical debate, most notably the ideas of, amongst others, Eckhart Tolle and Werner Erhard. The reason for this being that I find this time of day and the quiet still of night evokes a more reflective and focused attention.

According to English, Rojas & Spencer, (2012) ‘Stillness is understood as the ability to access a range of mental states that are characterized by considerably reduced habitual reaction and non-attachment to uncontrolled streams of thought, calm awareness and acceptance of the present circumstances.’

The content of the podcasts tends to be focused on bigger life themes such as love, death, power, attachment, overcoming difficulties etc. the outcomes being of a conceptual nature often dealing in metaphor. Metaphor allows for a more lateral depiction of an idea, one which extracts itself from the literal nature of the text. Illustrator and design educator Alan Male, (2007) defines the idea of metaphor as; ‘...that of an image that is imaginative, but not literally applicable. When applied to the discipline of illustration, it is commonplace to describe this form of imagery as conceptual. This implies a way of depicting content by utilizing a number of ideas and methods of communication, illusion, symbolism, and expressionism’.

As a counterpoint to my more usual professional working process, (where I will take an idea and hone it through rough iterations) here I have been conscious to pursue a more immediate conceptual response to the debates, one where design decisions are taken in the moment and that there are no further iterative stages, (other than to add flat colours at a later date using a risograph machine).

The ideas already mentioned of ‘making ready’ and the context of consciousness have been a part of my thinking since graduating from Leicester Polytechnic and later later as a Pg(Dip) student at Central St. Martins, London. An interview I conducted at the time with the late psychologist Professor Judith Greene, (Open University) in preparation for writing my dissertation still strikes a chord with me. This being the study of ‘personal worlds,’ (see above quote) and the impact and culmination of our personal context within the world. This in turn started to form the basis for my ideology and future thinking.

I have a sense of existing at a particular point both in time and space. My personal world is circumscribed by time. There is a paradoxical sense of being fixed at a moment of continuous change. I locate my present in terms both of my particular life history and that of the society of which I am part. My present contains within it an awareness of what has happened in the past and also anticipations of the future. I am located too in space.

(Open University Press, 1985)
Illustrations produced in response to various contemporary philosophical debates.
Many personalities in one

Rebirth

‘Pedestal’

‘Rebirth’

‘Pedestal’

Chosen illustrations to be used within case study sheets.

‘Empty vessel’

‘Attachment’

‘Painbody’

‘Many personalities in one’
*Research Method: Walking*

"To see is to experience the world as it is, to remember is to experience the world as it was, but to imagine—ah, to imagine is to experience the world as it isn’t and has never been, but as it might be."


Simultaneously to the drawing activities, (see previous pages) I also started
to do more recreational walking at the weekends in the Peak District and Lake District. This I found to be a perfect antidote to a more sedentary city work life. This action was also in response to the following extract taken from one of Eckhart Tolle’s aforementioned podcasts which was of particular note to me during this time. ‘Make a list of a number of everyday routine activities that you perform frequentley. Include activities that you may consider uninteresting, boring, tedious, irritating, or stressful. The list may include travelling to and from work, buying groceries, doing your laundry, or anything that you find tedious or stressful in your daily work. Then, whenever you are engaged in those activities, let them be a vehicle for alertness. Be absolutely present in what you do and sense the alert, alive stillness within you in the background of the activity. You will soon find that what you do in such a state of heightened awareness, instead of being stressful, tedious, or irritating, is actually becoming enjoyable’.


The nature of walking, with its metronomic rhythm and constant change of backdrop started to form a reflective and contemplative return of visual opportunities and it wasn’t long before I decided to make this part of my daily activity with a 9 mile return trip walking to and from work.

The following account, taken from the book ‘Night Walks’ by Charles Dickens (which echoed with the spirit of my own observations). In this he compiles his observations of his nighttime walks in Victorian London streets, the walks helping to form his social and ethical position and campaigning for the poor. ‘Thus I wandered about the city like a child in a dream….and inspired by a mighty faith in the marvellousness of everything’.

Another initial thought as I stepped out on the initial journeys were that of the changing nature of soundscape starting with early morning birdsong, (and on the odd occasion the distant bovine moos from nearby farmyards in the Rivelin valley). These being eventually eclipsed by the sound of motor vehicles on the busying Manchester Rd approaching Broomhill and eventually the edges of town bounded by the A51.

The American author Annie Dillard sprang to mind one day with this extracted notion running through my mind as I walked. The following extract taken from her Pulitzer prize winning book ‘Pilgrim at Tinker Creek’, (1974) ‘Self-consciousness is the curse of the city and all that sophistication implies. It is the glimpse of oneself in a storefront window, the unbidden awareness of reactions on the faces of other people – the novelist’s world, not the poet’s…’

Eventually, the gathering of the masses making their way to work, and my own internal mechanism drowning out the external sounds of the city as I made mental preparations for my working day ahead.

Walking East from my home in S10 from the outer Western edges in to the city of Sheffield starting out in the suburban region of Croosapool, heading downhill on Manchester Rd, through Broomhill, Weston Park and past The University of Sheffield. Crossing the A51 ring road, (Hanover Way) which forms the geographical and psychological border between the suburbs and the inner city centre. Onwards through the Devonshire quarter, Division Street and in to the heart of the city centre, Barker’s Pool, Surrey Street, Norfolk Street, Arundel Gate, Esperanto Way and finally entering Flat Street and Fitzalan Square the home of Sheffield Institute of Arts, my work place.
Photography & Film:

'Serendipity: the occurrence and development of events by chance in a happy or beneficial way.


I began to photograph and film these 'readymade' ideas and metaphors on my smartphone deciding that the photographs would remain un-doctored and free from any tinkering in post production. Rather the exact framing and edit of these chance upon objects would be photographed in their 'found' location and a record of the time and place would be taken. The following double page spread of 24 photographs edited from a much larger portfolio which I chose to record as my creative portfolio of serendipitous moments, 6 of these being used within the later case study sheets.

Serendipity; the occurrence and development of events by chance in a happy or beneficial way.


I was soon apparent to me that I had also started to see the textured grey asphalt surfaces as wonderful canvases in which the detritus of the city flashed and played at my feet with an abundance of permutations and combinations; potential latent narratives and metaphors which I started to project on to these newly seen materials.

I recollected one day whilst I was walking designer Alan Fletcher’s wooden peg-like object which he had found on a beach which doubled as a sculptural fish, see below). Mark Treasaker, (2006) refers to this ability for abstract thinking with ‘Abstract thinkers are able to reflect on events and ideas, and on attributes and relationships separate from the objects that have these attributes or share those relationships. Thus, for example, a concrete thinker can think about this particular dog; a more abstract thinker can think about dogs in general’.

Other examples which sprung to mind were Ken Garland’s metaphorical photographs with accompanying distilled textual narratives taken from his book Metaphors, (2001). Also the numerous photographs posted by Graphic designer Daniel Eatock on his personal website, (see ‘Picture of the Week). These depictions taken by individuals accounts of serendipitous moments. 6 of these being used within the later case study sheets.

Mark Ylvisaker, (2006) refers to this ability for abstract thinking with ‘Abstract thinkers are able to reflect on events and ideas, and on attributes and relationships separate from the objects that have these attributes or share those relationships. Thus, for example, a concrete thinker can think about this particular dog; a more abstract thinker can think about dogs in general’.

Other examples which sprung to mind were Ken Garland’s metaphorical photographs with accompanying distilled textual narratives taken from his book Metaphors, (2001). Also the numerous photographs posted by Graphic designer Daniel Eatock on his personal website, (see ‘Picture of the Week). These depictions taken by individuals accounts of serendipitous moments. The more constructed, (and famous) examples of metaphorical permutative thinking,’Bull’s Head’, (1942) by Pablo Picasso or the depiction ‘Spanish dancer’, (1928) by Joan Miro constructed simply from a feather, cork & hatpin, (see opposite).

*Photography & Film:

'Serendipity: the occurrence and development of events by chance in a happy or beneficial way.


I began to photograph and film these ‘readymade’ ideas and metaphors on my smartphone deciding that the photographs would remain un-doctored and free from any tinkering in post production. Rather the exact framing and edit of these chance upon objects would be photographed in their ‘found’ location and a record of the time and place would be taken. The following double page spread of 24 photographs edited from a much larger portfolio which I chose to record as my creative portfolio of serendipitous moments, 6 of these being used within the later case study sheets.

Serendipity; the occurrence and development of events by chance in a happy or beneficial way.


I was soon apparent to me that I had also started to see the textured grey asphalt surfaces as wonderful canvases in which the detritus of the city flashed and played at my feet with an abundance of permutations and combinations; potential latent narratives and metaphors which I started to project on to these newly seen materials.

I recollected one day whilst I was walking designer Alan Fletcher’s wooden peg-like object which he had found on a beach which doubled as a sculptural fish, see below). Mark Treasaker, (2006) refers to this ability for abstract thinking with ‘Abstract thinkers are able to reflect on events and ideas, and on attributes and relationships separate from the objects that have these attributes or share those relationships. Thus, for example, a concrete thinker can think about this particular dog; a more abstract thinker can think about dogs in general’.

Other examples which sprung to mind were Ken Garland’s metaphorical photographs with accompanying distilled textual narratives taken from his book Metaphors, (2001). Also the numerous photographs posted by Graphic designer Daniel Eatock on his personal website, (see ‘Picture of the Week). These depictions taken by individuals accounts of serendipitous moments. 6 of these being used within the later case study sheets.

Mark Ylvisaker, (2006) refers to this ability for abstract thinking with ‘Abstract thinkers are able to reflect on events and ideas, and on attributes and relationships separate from the objects that have these attributes or share those relationships. Thus, for example, a concrete thinker can think about this particular dog; a more abstract thinker can think about dogs in general’.

Other examples which sprung to mind were Ken Garland’s metaphorical photographs with accompanying distilled textual narratives taken from his book Metaphors, (2001). Also the numerous photographs posted by Graphic designer Daniel Eatock on his personal website, (see ‘Picture of the Week). These depictions taken by individuals accounts of serendipitous moments. The more constructed, (and famous) examples of metaphorical permutative thinking,’Bull’s Head’, (1942) by Pablo Picasso or the depiction ‘Spanish dancer’, (1928) by Joan Miro constructed simply from a feather, cork & hatpin, (see opposite).
*Mapping the Walk*

**Time & Place**

* ways of interpreting reinvention through ways of seeing

Spread showing a map of my daily walk between home and work, Sheffield S10 to S1.

Red eye

Whitham Rd, (22.04.16 / 08.55 hrs) ‘Looks like rain’

Masquerade

Glossop Rd, (22.04.16 / 09.05 hrs) ‘Masquerade’

Glossop Rd, (16.10.15 / 09.08 hrs) ‘Revelry’

Western bank, (26.11.15 / 09.38 hrs) ‘Superman’

Manchester Rd, (19.02.16 / 02.57 hrs) ‘Nice weather for ducks’

Manchester Rd, (13.10.15 / 09.03 hrs) ‘Stick a plaster on it’

Manchester Rd, (10.06.16 / 09.09 hrs) ‘Looks like rain’

Nice weather for ducks

Whitham Rd, (19.02.15 / 09.11 hrs) ‘Nice weather for ducks’

Fulwood Rd, (16.10.15 / 08.48 hrs) ‘Tree fork’

Green giant

Devonshire St, (23.10.15 / 09.09 hrs) ‘Green giant’

Pitta face

Whitham Rd, (18.03.11 / 09.33 hrs) ‘Pitta face’

Ribbon scissors

Fulwood Rd, (02.11.15 / 09.31 hrs) ‘Ribbon scissors’

Manchester Rd, (03.11.15 / 18.29 hrs) ‘Conversation’

Fallen Cloud

Pond Hill, (02.11.15 / 10.02 hrs) ‘Fallen Cloud’

Magic box

Pond St, (21.10.15 / 17.04 hrs) ‘Magic box’

Full

Manchester Rd, (11.06.16 / 09.01 hrs) ‘Full’

Manchester Rd, (04.06.16 / 13.28 hrs) ‘Bare bear’

Long Conversation

Manchester Rd, (24.04.16 / 08.16 hrs) ‘Long Conversation’

Love you, (with diminishing returns)

Manchester Rd, (12.10.15 / 17.03 hrs) ‘Love you, (with diminishing returns)’

Fork you (I)

Manchester Rd, (12.10.15 / 09.03 hrs) ‘Fork you (I)’

Fork you (II)

Barker’s Pool, (12.10.14 / 13.51 hrs) ‘Fork you (II)’

Dirty fish

Manchester Rd, (01.03.15 / 09.44 hrs) ‘Dirty fish’

Stick a plaster on it

Manchester Rd, (19.02.15 / 09.03 hrs) ‘Stick a plaster on it’

Love you

Manchester Rd, (12.10.15 / 09.03 hrs) ‘Love you’

Nice weather for ducks

Whitham Rd, (19.02.15 / 09.11 hrs) ‘Nice weather for ducks’

Field Gate

Fulwood Rd, (23.10.15 / 09.44 hrs) ‘Field Gate’

Dirty fish

Manchester Rd, (01.03.15 / 09.44 hrs) ‘Dirty fish’

Silent night

Manchester Rd, (01.03.15 / 18.29 hrs) ‘Silent night’

Manchester Rd, (04.06.16 / 13.28 hrs) ‘Manchester Rd, (03.11.15 / 18.29 hrs)’

Conversation

Manchester Rd, (24.04.16 / 08.16 hrs) ‘Conversation’

Love you, (with diminishing returns)

Manchester Rd, (12.10.15 / 17.03 hrs) ‘Love you, (with diminishing returns)’

Fork you (I)

Manchester Rd, (12.10.15 / 09.03 hrs) ‘Fork you (I)’

Fork you (II)

Barker’s Pool, (12.10.14 / 13.51 hrs) ‘Fork you (II)’

Dirty fish

Manchester Rd, (01.03.15 / 09.44 hrs) ‘Dirty fish’

Stick a plaster on it

Manchester Rd, (19.02.15 / 09.03 hrs) ‘Stick a plaster on it’

Love you

Manchester Rd, (12.10.15 / 09.03 hrs) ‘Love you’

Nice weather for ducks

Whitham Rd, (19.02.15 / 09.11 hrs) ‘Nice weather for ducks’

Field Gate

Fulwood Rd, (23.10.15 / 09.44 hrs) ‘Field Gate’

Dirty fish

Manchester Rd, (01.03.15 / 09.44 hrs) ‘Dirty fish’

Silent night

Manchester Rd, (01.03.15 / 18.29 hrs) ‘Silent night’

Manchester Rd, (04.06.16 / 13.28 hrs) ‘Manchester Rd, (03.11.15 / 18.29 hrs)’

Conversation

Manchester Rd, (24.04.16 / 08.16 hrs) ‘Conversation’

Love you, (with diminishing returns)

Manchester Rd, (12.10.15 / 17.03 hrs) ‘Love you, (with diminishing returns)’

Fork you (I)

Manchester Rd, (12.10.15 / 09.03 hrs) ‘Fork you (I)’

Fork you (II)

Barker’s Pool, (12.10.14 / 13.51 hrs) ‘Fork you (II)’

Dirty fish

Manchester Rd, (01.03.15 / 09.44 hrs) ‘Dirty fish’

Stick a plaster on it

Manchester Rd, (19.02.15 / 09.03 hrs) ‘Stick a plaster on it’

Love you

Manchester Rd, (12.10.15 / 09.03 hrs) ‘Love you’

Nice weather for ducks

Whitham Rd, (19.02.15 / 09.11 hrs) ‘Nice weather for ducks’

Field Gate

Fulwood Rd, (23.10.15 / 09.44 hrs) ‘Field Gate’

Dirty fish

Manchester Rd, (01.03.15 / 09.44 hrs) ‘Dirty fish’

Silent night

Manchester Rd, (01.03.15 / 18.29 hrs) ‘Silent night’

Manchester Rd, (04.06.16 / 13.28 hrs) ‘Manchester Rd, (03.11.15 / 18.29 hrs)’

Conversation

Manchester Rd, (24.04.16 / 08.16 hrs) ‘Conversation’

Love you, (with diminishing returns)

Manchester Rd, (12.10.15 / 17.03 hrs) ‘Love you, (with diminishing returns)’

Fork you (I)

Manchester Rd, (12.10.15 / 09.03 hrs) ‘Fork you (I)’

Fork you (II)
*Collecting: Street Ephemera*

*By autotelic practices, I understand activities that we repeatedly engage with for no external reward or motivation such as money or outside recognition. Autotelic practices are internally motivating in that the activity is the goal and the reward in itself.*

Children who carry stones in their pockets: on autotelic material practices in everyday life, (2013) Pauliina Rautio

It wasn’t at first apparent to me to start collecting the pieces of street ephemera that I had been photographing now for a number of months, considering it enough that I had consigned a photograph of them placed in their original street context. However after a number of days, (weeks in some cases) of walking past some of the same objects, (or seeing multiples of the same object) I decided that they too should be gathered to form a collection. And soon a curious set of artifacts started to gather within the plastic container placed on my desk and questions started to stir within me.

This contextual extraction from their original setting would prove fruitful in terms of further changing the original meaning of the materials and allowing for greater personal, play and investigation. This would later become one of the more important project decisions leading to a breakthrough in how the case study exercise sheets should be designed. Now instead of offering only one image of the artifact to be integrated into a drawing, multiple iterations of the artifact, (taken through varying rotated degrees) would now be given, (see commissioned newspaper images on pages 4-5) but the design of the exercise sheets now formalized these more personal insights into a working theory.

I had played with this rotational idea many times before within my commissioned work, taking a design element and rotating it to find a new meaning, (see commissioned newspaper images on pages 4-5) but the design of the exercise sheets now formalized these more personal insights into a working theory.

‘An image is a sight which has been recreated or reproduced . . . which has been detached from the place and time in which it first made its appearance . . . ’ Berger (1972).
Case Study Sheets: Street Ephemera

Give me a broken rock, a little moss... for I would dream of greater things associated with these. I would see a mighty river in my stream, and in my rock, a mountain clothed in trees.


U p until this point the project had been about creating a sizeable body of Illustrations, photographs and films, (see previous pages). All of these were ‘my’ personal interpretations in relation to an observed serendipitous moment, (photographs & films) or response to philosophical podcasts, (illustrations).

The next stage of the project would be to test my interpretations to see if others would understand my depictions and also to gather other people’s interpretations of the materials. Therefore I choose some of the illustrations, photographs and collected street ephemera and designed a set of exercise sheets to be used within the intended case study groups, (6 different depictions for each of the sets). On each of the exercise sheets a series of questions were posed underpinned by Weitz critically model. Ie Describe, Interpret, Evaluate, Theorise, (acronym D.I.E.T).

Each of the themed sheets designed in order to find out how the participants interpretation of the imagery and the idea that they could be later used in other teaching related workshops within the Visual Communication course at SIA.

Early ideas about this arose in me when I initially tested out this working platform on my own children and a number of colleagues. I was startled to observe the similarity in themes of depiction from some of these early test sheets.

The themed sheets were as follows;
- 6 x photography, (textual interpretations)
- 6 x illustrations, (textual interpretations)
- 6 x street ephemera, (drawn interpretations)

On the reverse side of each of the sheets a set of data polygon questions, (see below) were printed to be completed by the participants as part of the exercise. These completed polygons of data would be later digitized and mapped over each other to show any emerging correlations.

Reverse side of all case study sheets showing data polygons relating to set questions to be completed as part of the exercise.

The chosen piece of street ephemera to be used within individual case study sheets, (see above).
**Case Study Sheets: Illustrations**

*Serendipity Project*

*reinterpretation through 'ways of seeing' & 'ways of interpreting'*

**Describe**

What image appears and does it interpret?

**Theorise**

Can the image be used to explore the possible 'latent narratives' of the image?

**Evaluate**

Consider the relationship of the image with the title, how well do you think the piece communicates and why?

---

**Case Study Sheets: Photographs**

*Serendipity Project*

*reinterpretation through 'ways of seeing' & 'ways of interpreting'*

**Describe**

What image appears and does it interpret?

**Theorise**

Can the image be used to explore the possible 'latent narratives' of the image?

**Evaluate**

Consider the relationship of the image with the title, how well do you think the piece communicates and why?
Two case study groups were conducted. The first of which involved candidates from a non-design background. (This exercise also doubling as part of an LTA conference at SIA regarding the sharing of discipline related teaching practices & materials and the use of educational spaces. The second group consisting of participants from design related backgrounds many of which recent graduates of the BA Honours Visual Communication degree. The case studies were both conducted at Sheffield Institute of Arts, (it should also be noted that a number of individuals also took part off premise and have been included as part of the sample). A number of these being younger candidates not able to visit the University at the time of the events or other interested candidates who also couldn't make the events.

Each case study group was conducted by me and took place over approximately an hour. The intention was for each of the candidates to choose 2 sheets from the 3 set themes ie completing a total of 6 sheets per individual. *(Please note due to some time restraints not all of the candidates could complete all 6 sheets)*.

'Photography' & 'Illustration' themed exercise sheets were conducted first, both of which required a text based response. Afterwards the 'Street Ephemera' themed exercise sheets were conducted mainly requiring a drawing based response. All sheets involved completing a polygon data diagram answering a series of questions regarding each of the exercises.

Candidates were sat together through the duration of the exercises but asked to work individually during this time and not to look at each others interpretations.
A
fter conducting both case study groups a critical analysis of the resulting data was made.

Firstly, for each of the ‘drawn’ responses, (in the case of the street ephemera work sheets) these were photographed and each depiction cut out and arranged on to A1 neutral sheets. From these re-composed drawings a number of emergent themed patterns arose, (see below right example ‘red cushion’).

It soon became clear that each of the rotated iterations of the object, (depicted on the case study worksheets) allowed the participant a good opportunity to realise a new potential drawn interpretation. A varied number of emergent themes were recorded for each piece of ephemera, afterwards pie charts were made from this data to show the relative percentages for each archetype, (see opposite).

I then extracted the archetypal theme with the largest percentage overall to be used as a statement for each of the 6 postcards statements, (see above statement alongside each piece of ephemera). The postcards would later be placed on the walking route that the original ephemera was found, (see earlier map on pages 22-23).

Four more statistical pieces of data were also compiled in the form of mini pie charts, (see opposite page) These questions being formulated from the compiled data transcripts derived from case study sheets, (see appendices, pages 60-62).

• Firstly I was interested to find out had the candidates understood what the original object was?
• In the majority of cases most participants could recognize the original artefact.
• Secondly did this have an impact on how literal or lateral the resulting drawn depictions were?
Due to the ‘oblique’ nature of the artefacts a greater percentage of the interpretations were lateral in nature.
• Thirdly was the candidate’s chosen title, (from their favourite drawn iteration) a literal or lateral connection to the drawn rendition?

The majority of candidates titling the drawings literally.
• Lastly had the strategy of ‘extracting’ the artefact and making ‘iterative rotations’ made the contributor think differently?

These were the most comprehensive results with most participants answering with a ‘yes’.
I originally considered placing this pie chart data on to the final posters. However after feedback from staff it was decided other posters would have more impact to concentrate on a more pictorial final statement.

*Analysis & insights

Street ephemera pie charts

---

Most people see an ‘animal’
Most people see a ‘drinking vessel’
Most people see an ‘animal’
Most people see a ‘piece of anatomy’
Most people see a ‘facial feature’
Most people see a ‘female figure’

Above; Street ephemera showing provocation for themed depictions taken from case studies. Most people see a ‘drinking vessel’

Above example; ‘Red cannister’.

Above example; ‘Brown plastic shape. (Most people see an animal)’.

Above; Street ephemera showing provocation for themed depictions taken from case studies. Most people see a ‘drinking vessel’

Above; Street ephemera showing provocation for themed depictions taken from case studies. Most people see a ‘piece of anatomy’

Above; Street ephemera showing provocation for themed depictions taken from case studies. Most people see a ‘facial feature’

Above; Street ephemera showing provocation for themed depictions taken from case studies. Most people see a ‘female figure’

---

For each of the ‘drawn’ responses, (see below right example ‘red cushion’).

---


---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---
The page opposite shows the consolidated digital mapping for each of the data polygons completed during the case studies for the photographs and 6 illustration sheets. As part of the critical analysis of data I wanted to create a graphic device in order to look at a ‘finger-print’ shape that a particular demographic of participant might create. In each case the individual responses have been overlaid upon each other to see the variety of responses and to pick up upon any resulting potential correlations, (see opposite polygons).

For each case study sheet the participants were asked a series of questions arranged around the axis of a polygon diagram, (shown opposite, centre). The questions relating directly to the textual exercise that were completed. The participants were asked to consider a number between 1-10 and plot this on the axis relative to the question. These points were then contiguously connected, (dot-to-dot) to form a data polygon shape. Also shown opposite at the bottom of the page are the individual polygon data shapes set against the overlayed upon each other to see the graphic device in order to look at a ‘finger-print’ shape that a particular demographic of participant might create. In each case the individual responses have been overlaid upon each other to see the variety of responses and to pick up upon any resulting potential correlations, (see opposite polygons).

This part of the project became very expansive and complex. Indeed the exercise did provide me with a variety of wonderful textual interpretations, to be used later within the final pedagogic posters, (see pages 44-47) as counterpoints to my original creative materials. A full transcript of these materials can be found on the page opposite on pages 38-39 for your perusal.

I was also interested in the overall response to the exercise, (this being the first testing of materials within a teaching environment) in order that I may gain feedback for future use or adaptation of the exercise within similar teaching environments.

The exercise was also a personal point of interest in order to gain textual feedback on the creative work I had made which formed the basis of the exercise sheets. (It may be noted in my experience as a professional illustrator it is rare to receive direct feedback about how well a piece of commissioned work might have communicated, especially within the editorial content and semantic reading between word and image. I was therefore intrigued to gauge the textual response of the participant’s engagement whilst offering them a platform for their own interpretation of the materials.

Due to the conceptual and metaphorical nature of the photographs and illustrations used in the exercise I was particularly interested to see if the participants had been able to ‘decode’ some meaning from my original image & title coupleings. Also if the participant would echo this ‘reading’ within their own textual interpretation or offer a totally tangential counterpoint?

This part of the project became very expansive and complex. Indeed the exercise did provide me with a variety of wonderful textual interpretations, to be used later within the final pedagogic posters, (see pages 44-47) as counterpoints to my original creative materials. A full transcript of these materials can be found on the page opposite on pages 38-39 for your perusal.

However due to the relative sample sizes it is difficult to conclude on specific correlations, ie the possible link between age and potential for metaphorical thinking? Or the relationship between whether a participant considers themselves a creative thinker and if the exercise made them think differently? I am sure some very interesting correlations would become apparent with a more specific target audience/ demographic and the use of a much wider case sample.

The page opposite shows the consolidated digital mapping for each of the data polygons completed during the case studies for the photographs and 6 illustration sheets. As part of the critical analysis of data I wanted to create a graphic device in order to look at a ‘finger-print’ shape that a particular demographic of participant might create. In each case the individual responses have been overlaid upon each other to see the variety of responses and to pick up upon any resulting potential correlations, (see opposite polygons).

For each case study sheet the participants were asked a series of questions arranged around the axis of a polygon diagram, (shown opposite, centre). The questions relating directly to the textual exercise that were completed. The participants were asked to consider a number between 1-10 and plot this on the axis relative to the question. These points were then contiguously connected, (dot-to-dot) to form a data polygon shape. Also shown opposite at the bottom of the page are the individual polygon data shapes set against the overlayed upon each other to see the graphic device in order to look at a ‘finger-print’ shape that a particular demographic of participant might create. In each case the individual responses have been overlaid upon each other to see the variety of responses and to pick up upon any resulting potential correlations, (see opposite polygons).

This part of the project became very expansive and complex. Indeed the exercise did provide me with a variety of wonderful textual interpretations, to be used later within the final pedagogic posters, (see pages 44-47) as counterpoints to my original creative materials. A full transcript of these materials can be found on the page opposite on pages 38-39 for your perusal.
*Final Outcomes: Creating cyanotypes*

Conceptually I wanted to introduce the creative method of cyanotype print to be used as part of the final outcomes. The idea of a ‘blueprint negative’ (a model or template) cementing the creative ideas and ‘fixing a moment in time’ in relation to the creative act appropriate to my initial project aims. The final posters would consist of 2 renditions from the case study photographs, 2 from the Illustration sheets and 5 from the street ephemera worksheets.

The chemical fixing of the image on to paper providing a geographical framework near to the initial creation of the prints’ photographic and drawn content. I liked the synergy between the Universality of the element sunlight, (something common to all) but specifically locating this ‘fixing of a moment’ specifically with ‘Sheffield sunlight’.

This decision and the processing of the cyanotypes, with varying lux levels, exposure times, the imperfect nature of the application of chemicals to paper and the density of the image ‘negatives’ all leading to a very experimental approach and nuance.

The cyanotype concept was also a means in which to unify the posters with a common visual aesthetic whilst still depicting the original contextual sample photographs, illustrations or pieces of street ephemera drawings, (these however would be a much smaller original depiction accompanying the cyanotype).

The following pages show the cyanotypes within the context of the final posters.
Final Outcomes: Pedagogic Posters

As part of my final outcome for my MA project I wanted to create a set of A1 posters which could be used by staff principally within a teaching and learning environment on the Visual Design courses at SIA. The posters would form part of a wider workshop, (including the case study exercise sheets documented earlier) around semiotic theory and would be accompanied by a short lecture with supporting materials as showcased in this publication.

The context of the posters therefore could be allowed a 'stripped back' response allowing for a high impact visual. The fuller explanation of the posters being revealed as part of the workshop and not laden with further contextual information in order to make sense of the materials if utilized within, say, a public domain.

As part of the set I wanted to present 4 posters with textual responses, (2 of the illustrations and 2 of the photographs) gained from the sets of case study exercise sheets. I also wanted to present 5 posters with reference to the drawn responses from the street ephemera case study sheets, (see all 9 posters on the following pages).

In the 'textual' posters I played the type across the central images rotating some of it to subtly suggest the idea of taking a new (philosophical) perspective and also to echo the rotated artefacts depicted on the street ephemera sheets thereby uniting the two more visual and textual subsets. The consolidated group arrangement of polygon data was shown as part of the poster with individual polygons being placed alongside individuals’ textual responses.

In the 5 street ephemera posters I chose one of the drawn depictions from the largest emergent theme from the compiled sheets of drawings. These compiled sheets were also shown to show the diversity of depictions from the case study groups.

The cyanotype prints forming the unifying backbone to the set whilst also showcasing alongside the original photographs, illustrations or street ephemera drawings, (albeit at a much smaller ratio to the cyanotype). I like this juxtaposition of the original with the 'blueprint negative' of the cyanotype. The latter forming a concept for a potential ‘model or template’ for a way of thinking. A visual metaphor for ‘being conscious of the moment / fixing a moment in time’.
Found & readymade: Frazer Hudson, facilitator / Linda Wilson, originator (15.07.16 / 15.33hrs)

‘Elephant’s Head’

Found & readymade: Frazer Hudson, facilitator / Zuzane Kalivodova, originator (18.07.16 / 15.01hrs)

‘African Animal’


Final poster; ‘Elephant’s Head’ Hudson/Wilson, (2016).
Found & readymade: Frazer Hudson, facilitator / Ava Hudson, originator (16.07.16 / 10.24hrs) 'Female Figure: Dress'

Found & readymade: Frazer Hudson, facilitator / Sidney Rucklidge, originator (15.07.16 / 15.23hrs) 'Body Parts: Big Toe'

Final poster; 'Body Parts: Big Toe' Hudson/Rucklidge, (2016).

Final poster; 'Female Figure: Dress' Hudson/Hudson, (2016).
The figure is a magician on a quest between two worlds. He’s currently stuck on an island waiting for a large rock to use to travel across to the other side and continue his quest.

The leaf fall is natural – although the tarmac shows this as an urban location.

(University Librarian, 38)

End of summer picnics


The leaf fall is natural – although the tarmac shows this as an urban location.
The fork is used and discarded – not a natural occurrence.

(Careers Advisor, 56)
‘A red blob with faces on with a drop coming out of the bottom. Or a red puff er fish with faces on its back.’

(School Pupil, 10)

‘Ups and downs of life.’

(Film tutor, 47)

Did the exercise make you think differently?
10 = A lot, 1 = Not much

Do you consider yourself a creative thinker?
10 = Very, 1 = Not at all

How easy did you find the exercise?
10 = Easy, 1 = Hard

What is your age?
10 = 50, 1 = 5

Do you use metaphor to explain ideas?
10 = Often, 1 = Not at all
Alongside the teaching resource materials, (posters, case study sheets) for use within learning and teaching environments it was always my intention to contextualize the work within a public domain. I have always been interested in this idea of interacting with the public more directly but have never took this departure before. Commissioned work I have undertaken has always been contextualized within regular commercial formats such as billboard posters, flyers etc. I wanted to return the originally collected street ephemera materials back to the streets where they were originally found within the context of an A5 postcard.

Plan B therefore was to take the postcard format and place them myself along the route in which I had originally walked collecting the pieces of street ephemera. 6 postcards designs were produced each of these declaring on the front the provocation ‘What do you see?’ On the ‘stamped’ reverse side, (see below) was an introduction to the project and a depiction of the printed street ephemera with a request to integrate this into a drawing just as the case study participants had been requested earlier to do. Data statements regarding the highest theme frequency (see opposite) offering further provocation and curiosity.

My initial thoughts, (see far right sketchbook pages) were to release the postcards information attached to helium balloons. I liked the idea that the 100 balloons could be released at my home West of the city where the prevailing Easterly winds would carry the balloons out across the city to be hopefully found, (and returned) by a different demographic. My intention also would have been to place a tracker system within several of the balloons to map and record their journey.

It was only upon further research that I realized this had unethical implications. The balloons rising up to 5 miles into the atmosphere would eventually pop and fall back to earth. Often the balloons travelling many miles and often ending up in the sea where the remnants of the balloons can be particularly hazardous to wildlife.

Hello & welcome to the Serendipity Project! This postcard forms part of a wider project conducted at Sheffield Hallam University about ways of seeing & interpreting the world around us. We are also interested in gathering responses from the general public. If you would like to take part in the project complete the postcard and pop it into your nearest letterbox. Have fun & thankyou!

Sheffield Hallam University, (SIA) Rm. 16208, Flat street, Sheffield, S1 2JH.

Most people see an ‘animal’
Most people see a ‘drinking vessel’
Most people see a ‘female figure’
Most people see a ‘piece of anatomy’
Most people see a ‘facial feature’
Most people see an ‘animal’

Most people see a ‘drinking vessel’ but what do you see? Draw around and integrate the object into an image of your choice.

Data derived from case study’s.

Most people see an ‘animal’
Most people see a ‘drinking vessel’
Most people see a ‘female figure’
Most people see a ‘piece of anatomy’
Most people see a ‘facial feature’
Most people see an ‘animal’

Completed set of cards before being guillotined
Applying micro-glitter medium. Spot the wine glass!

A labour of love. 100 completed ‘stamped’ postcards with applied micro-glitter medium drying in my studio.

Pages from sketchbook showing initial drawings for the idea of a balloon release across Sheffield.

Top: Sketchbook pages showing decisions about what would be printed on the postcards.
Bottom: Deciding whether to stick small pencils on to the postcards for respondents to draw with.

A selection of printed and stamped postcards before being guillotined for the idea of a balloon release across Sheffield.

A lorem of five ‘stamped’ printed postcards with applied micro-glitter medium drying in my studio.
*Final Outcomes: Placing the Postcards*

At 10.15 on Saturday 6th August 2016 I set off walking the same 1hr route into work that I had been enjoying during the last year. Along the route, at regular intervals, in various locations, (edgerows, cracks in walls, park benches etc), I depleted my bag of the 100 hand-finished, stamped postcards and placed them discreetly. An invite printed on the reverse side of each inviting the finder to complete the postcard with a drawn iterative response and return it to my address at Sheffield Institute of Arts.

Placing the postcards back within the streets where the original street ephemera was found, offering the finder a potential ‘serendipitous’ moment and thereby completing the creative loop I wanted to achieve in this final part of my project journey.

This part of the project was originally intended as an end in itself with no ‘return to sender’. Satisfying myself that this creative act was enough in itself. A gesture and provocation reaching out to offer its latent potential to another? However after a number of conversations with colleagues and staff it was decided that it would be beneficial to evidence a further perspective with a possible public response ie how would the idea work within a public domain without any further explanation? How would people respond, if at all?

After placing the cards on my journey in to work I found that later upon my return leg around 90% of them had already been taken with only a small amount, mostly in the suburbs awaiting to be found.

If my budget could have stretched further a 1000 cards would have been better and I did wonder about posting some of them at houses along the route only to disregard this idea as too invasive and overly directed.

The main thrust and strength of the idea lay in the notion of ‘the reveal’, the act of being found.
*Final Outcomes: Returned Postcards*

When placing the postcards on the ‘mapped walk’ (see pages 22-23) I didn’t consider that many would return completed to me at my University address. This is not to sound downbeat about this prospect but rather pragmatically calling upon my experience as an illustrator when posting out prospective batches of illustration packs, (2-3 hundred at a time) to potential employers only ever returning an interest of between 5-10% from interested parties.

To reiterate, the original idea of placing the postcards was meant more as an artistic statement, a provocation, and not as proof that the only way of deeming this exercise a success would be the eventual return of the cards. This would be missing the point of its intention.

I did however wonder if I had missed a trick and that I should have planted some of the postcards carefully in a position where at a short distance away I could discreetly film the finders’ making their discovery? I reasoned quite quickly that this would be like a sneak thief stealing a potential private moment of discovery and would prove very little in terms of the finder cogitating the impact of the idea of what they had discovered.

My intention, more a provocation, a slow release, a curiosity, an emergent story, a recanted tale told over dinner later that day, returning itself to the finders’ internal thoughts over time, like some urban myth being recollected.

Therefore to find that a small percentage of the completed cards had been returned did bolster my spirits. Why should anyone want to get involved with this exercise without any sense of return to them other than a small implicit thankyou?

A returned postcard from the edge?

Some of the cards had thoughtfully been returned intact but not completed? A slight misdemeanor and contempt for the rules of engagement? If these had led me feeling rather perplexed I couldn’t help but manage an internal giggle at the participant conscientiously going out of their way to fulfill the request but falling short and instead offering a blow-by-blow account of their thinking instead.

The card below however did make me curious. The participant creating a thoughtfully crafted drawing integrating the artefact nicely with an abstracted notion depicting aspirational values and the possible connectivity between them. The respondent had written their personal mobile number and name and requested that I called them. I first speculated that it may well be another academic, (a number of the cards had been placed in the proximity of both Sheffield Universities) who may be interested in the concept. Or possibly someone with a pithier more fringy response?

*Final Outcomes: Returned Postcards*
Conclusion:

The conclusion of this project demonstrated that personal reflective practice is an essential component of any creative process. The aim of this project was to understand the potential and limitations of personal reflective practice in the context of an arts-based research project. The project's findings suggest that personal reflective practice can be a powerful tool for understanding and interpreting the research process, but that it must be combined with a more structured approach to analysis and evaluation.

The project was conducted in two phases. In the first phase, a series of interviews and observation films were created to explore the potential of personal reflective practice in the context of an arts-based research project. The interviews were conducted with a range of practitioners and experts in the field of arts-based research, and the observation films were created to capture the visual and auditory elements of the research process. The results of this phase revealed a number of themes that are relevant to the project's overall aims.

In the second phase, the data from the interviews and observation films was analyzed using a series of qualitative and quantitative methods. The results of this analysis were used to inform the project's final conclusions, which were presented in a series of posters and a final report. The project's findings suggest that personal reflective practice can be a powerful tool for understanding and interpreting the research process, but that it must be combined with a more structured approach to analysis and evaluation.

Final Reflection:

The final reflection on this project was conducted in two phases. In the first phase, a series of interviews and observation films were created to explore the potential of personal reflective practice in the context of an arts-based research project. The interviews were conducted with a range of practitioners and experts in the field of arts-based research, and the observation films were created to capture the visual and auditory elements of the research process. The results of this phase revealed a number of themes that are relevant to the project's overall aims.

In the second phase, the data from the interviews and observation films was analyzed using a series of qualitative and quantitative methods. The results of this analysis were used to inform the project's final conclusions, which were presented in a series of posters and a final report. The project's findings suggest that personal reflective practice can be a powerful tool for understanding and interpreting the research process, but that it must be combined with a more structured approach to analysis and evaluation.
Bibliography

Morris, W Charles (1946) Signs, Language, and Behavior New York: Braziller
Yontef, G http://www.gestalt.org/yontef.htm
Winfrey, O, ‘Soul Series with Eckhart Tolle, Last accessed July 2016, https://www.youtube.com/watch?v=DRcARFxZweU
Weitz, M (1956) The Role of Theory in Aesthetics,” The Journal of Aesthetics and Art Criticism, XV

Glossary of terms

Serenity - the occurrence and development of events by chance in a happy or beneficial way.
Phenomenological - denoting or relating to an approach that concentrates on the study of consciousness and the objects of direct experience.
synecdochical - a figure of speech in which a part is made to represent the whole or vice versa.
Metaphor - a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
Artefacts - an object made by a human being.
Literal - taking words in their usual or most basic sense without metaphor or exaggeration, free from exaggeration or distortion.
Lateral - of, at, towards, or from the side or sides.
Concept - an abstract idea, a plan or intention.
Ephemera - things that exist or are used or enjoyed for only a short time. Collectable items that were originally expected to have only short-term usefulness.
Transcripts from Photography
Case study sheets, (non-designers).

Photography

Writing comments.

Event.

Nothing about the impact or emotional response to the photograph.

[Photographer, 25].

The photographer’s comment is that the pupil was not aware of the impact of the photograph on others.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer is satisfied with the composition, but not with the emotional response of the viewers.

[Photographer, 25].

The photographer notes that the composition was good, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer believes that the composition was successful, but the viewers did not respond emotionally.

[Photographer, 25].

The photographer feels that the composition was good, but the viewers did not respond emotionally.
Consolidated data extracted from 'Street ephemera' case study sheets in order to draw pie charts, (see pages 33).

<table>
<thead>
<tr>
<th>Contributor</th>
<th>Age</th>
<th>Did contributor</th>
<th>Associated in</th>
<th>Original Object was?</th>
<th>What was understood?</th>
<th>Original Object?</th>
<th>Connection to Original Object?</th>
<th>Was chosen drawing?</th>
<th>Was Working title?</th>
<th>Change colour?</th>
<th>Change colour and cut?</th>
<th>Change colour and pixelate?</th>
<th>Other suggested methods?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramona Hart</td>
<td>13</td>
<td>pupil</td>
<td>no</td>
<td>lateral</td>
<td>b) 'Happy person'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
<tr>
<td>Christopher Goggs</td>
<td>23</td>
<td>design</td>
<td>Yes</td>
<td>lateral</td>
<td>b) 'Bright spark'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and cut</td>
</tr>
<tr>
<td>Sandy Buchanan</td>
<td>37</td>
<td>librarian, SHU graduate</td>
<td>Yes</td>
<td>lateral</td>
<td>d) 'On parade'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Linda Wilson</td>
<td>52</td>
<td>Academic, SHU careers, Employability &amp; academic</td>
<td>Yes</td>
<td>lateral</td>
<td>a) 'Funnel'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
<tr>
<td>Joanne Lee</td>
<td>46</td>
<td>Academic, SHU</td>
<td>Yes</td>
<td>lateral</td>
<td>a) incontinence</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Andrew Foster</td>
<td>48</td>
<td>Illustrator, graduate</td>
<td>Yes</td>
<td>lateral</td>
<td>d) 'Invader'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Zuzane Kalivodova</td>
<td>38</td>
<td>Library</td>
<td>Yes</td>
<td>lateral</td>
<td>c) 'Boxed doll'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Suzannah Bevins</td>
<td>47</td>
<td>Teacher</td>
<td>Yes</td>
<td>lateral</td>
<td>c) 'Spillage'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Lucy Lee</td>
<td>22</td>
<td>Design</td>
<td>Yes</td>
<td>lateral</td>
<td>b) 'Billy Liar'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Angie Lavener</td>
<td>62</td>
<td>Computer, Graduate</td>
<td>Yes</td>
<td>lateral</td>
<td>b) 'Tongue in cheek'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
<tr>
<td>Scarlett Hudson</td>
<td>9</td>
<td>School pupil</td>
<td>Yes</td>
<td>lateral</td>
<td>a) ' cram brush'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
<tr>
<td>Sandy Buchanan</td>
<td>37</td>
<td>Library</td>
<td>Yes</td>
<td>lateral</td>
<td>c) 'Spillage'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
<tr>
<td>Joanne Lee</td>
<td>46</td>
<td>Academic, SHU</td>
<td>Yes</td>
<td>lateral</td>
<td>a) incontinence</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Andrew Foster</td>
<td>48</td>
<td>Illustrator, graduate</td>
<td>Yes</td>
<td>lateral</td>
<td>d) 'Invader'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Zuzane Kalivodova</td>
<td>38</td>
<td>Library</td>
<td>Yes</td>
<td>lateral</td>
<td>c) 'Boxed doll'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Suzannah Bevins</td>
<td>47</td>
<td>Teacher</td>
<td>Yes</td>
<td>lateral</td>
<td>c) 'Spillage'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Lucy Lee</td>
<td>22</td>
<td>Design</td>
<td>Yes</td>
<td>lateral</td>
<td>b) 'Billy Liar'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour and pixelate</td>
</tr>
<tr>
<td>Angie Lavener</td>
<td>62</td>
<td>Computer, Graduate</td>
<td>Yes</td>
<td>lateral</td>
<td>b) 'Tongue in cheek'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
<tr>
<td>Scarlett Hudson</td>
<td>9</td>
<td>School pupil</td>
<td>Yes</td>
<td>lateral</td>
<td>a) ' cram brush'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
<tr>
<td>Sandy Buchanan</td>
<td>37</td>
<td>Library</td>
<td>Yes</td>
<td>lateral</td>
<td>c) 'Spillage'</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Change colour</td>
</tr>
</tbody>
</table>

| Debris Plastic | Top | Debris Plastic | Middle | Debris Plastic | Bottom | Debris Plastic | 
|----------------|-----|---------------|--------|---------------|--------|---------------|--------|
| Contributor     | Age | Did contributor | Associated in | Original Object was? | What was understood? | Original Object? | Connection to Original Object? | Was chosen drawing? | Was Working title? | Change colour? | Change colour and cut? | Change colour and pixelate? | Other suggested methods? |
| Ramona Hart | 13  | pupil          | no            | lateral             | b) 'Happy person'   | Yes               | No                              | Yes               | Yes              | Yes             | Yes                  | Yes                       | Change colour            |
| Christopher Goggs | 23  | design         | Yes           | lateral             | b) 'Bright spark'   | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and cut   |
| Sandy Buchanan | 37  | librarian, SHU graduate | Yes | lateral             | d) 'On parade'     | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and pixelate |
| Linda Wilson | 52  | Academic, SHU careers, Employability & academic | Yes | lateral             | a) 'Funnel'        | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and pixelate |
| Joanne Lee | 46  | Academic, SHU | Yes           | lateral             | a) incontinence     | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and pixelate |
| Andrew Foster | 48  | Illustrator, graduate | Yes | lateral             | d) 'Invader'       | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and pixelate |
| Zuzane Kalivodova | 38  | Library | Yes           | lateral             | c) 'Boxed doll'    | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and pixelate |
| Suzannah Bevins | 47  | Teacher | Yes | lateral             | c) 'Spillage'      | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and pixelate |
| Lucy Lee | 22  | Design | Yes           | lateral             | b) 'Billy Liar'    | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour and pixelate |
| Angie Lavener | 62  | Computer, Graduate  | Yes | lateral             | b) 'Tongue in cheek' | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour            |
| Scarlett Hudson | 9   | School pupil | Yes           | lateral             | a) ' cram brush'   | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour            |
| Sandy Buchanan | 37  | Library | Yes           | lateral             | c) 'Spillage'      | Yes               | No                              | Yes               | Yes              | Yes             | Yes                 | Yes                       | Change colour            |

| Debris Plastic | Top | Debris Plastic | Middle | Debris Plastic | Bottom | Debris Plastic | 
|----------------|-----|---------------|--------|---------------|--------|---------------|--------|
| Contributor     | Age | Did contributor | Associated in | Original Object was? | What was understood? | Original Object? | Connection to Original Object? | Was chosen drawing? | Was Working title? | Change colour? | Change colour and cut? | Change colour and pixelate? | Other suggested methods? |
Consolidated data extracted from 'Street ephemera' case study sheets in order to draw pie charts.