Action Research Project
Presentation

Steve Johnson

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I am an AL at
London College of Fashion

I teach Drawing and Digital Communication across 7 courses and all years, BA and MA

I have a Fine Art background, and my skillset includes both analogue and digital techniques

SOCIAL JUSTICE AIMS

My **Action Research Project** focuses on addressing the **Social Justice** issues of

- **Student Inclusion,**
- **Digital Equity and the broader access to technology,**
- **Digital Literacy,**
- **Sustainability**

I want to do this by increasing student engagement in sessions in which they learn **Digital Skills** such as working with Adobe Illustrator, and **creating and preparing Digital submissions** of Portfolios, Sketchbooks etc.

ARP FOCUS

I want to emphasise and show objectively that **Digital Skills alone are not enough** to produce a good standard of work for Submission, and by extension for students' career in industry.

I intend to do this by **contextualising Digital Skills** within students' overall creative practice, modelling a creative workflow from Inspiration to Development and finally Realisation using a circular **Analogue > Digital > Analogue process**, more specifically using the approach of **'Thinking through Drawing'**

SOCIAL JUSTICE AIMS

Inclusivity:

- Analogue drawing fosters inclusivity, offering a **low-barrier entry point** for students of all backgrounds.

- Emphasises **'process over perfection'**, promoting confidence and participation in creative and digital activities.

- Encourages equitable **access** to technology and confidence-building, irrespective of financial constraints.

- Open discussions address students' concerns about **owning computers**, promoting peer discussions to explore practical computer use and support informed decision-making, while resources like the Student Hardship Fund are highlighted discreetly.

Digital Equity:

- Combines **economic** justice (affordable tech access) and **cultural justice** (recognition of diverse identities).

- Bridges **digital skill gaps** by starting with analogue techniques to build confidence before digital work.

SOCIAL JUSTICE AIMS

Digital Literacy:

- Uses Vygotsky's **scaffolding** approach, transitioning from analogue drawing to digital tools like Adobe Illustrator.

- Structured support allows gradual skill development, fostering **independence** in digital environments.

- Encourages transitioning **from analogue** sketchbooks **to digital** PDF submissions to build foundational skills.

Sustainability:

- **Repurposes** discarded paper rolls from other departments for drawing activities, promoting environmental sustainability.

- Reinforces **creative and resourceful** approaches in design education, emphasising sustainable practices.

CONTEXT AND RELEVANCE

Context and Relevance are also key approaches for me.

Brian O'Doherty's critique in Inside the White Cube influences my approach to context.

Teaching spaces, like digital rooms 1011 and 1012, can shape student mindsets; current settings are uninspiring and need redesign to foster creativity.

I promote Digital Equity by instigating classroom conversations about laptops with year 1 in their first session with me to show how relevant they are to their learning.

Even though there are computers at LCF, most students finish their courses with laptops so I have very careful and peer led conversations around this subject.

THINKING THROUGH DRAWING

Experiential Learning Approach, referring to Carl Rogers' principles:

• Self-Directed Learning: Empower students to set goals and engage autonomously.

• Experiential Learning: Connect intellectual and emotional aspects through hands-on projects.

Methodology:

• Integrate Analogue Drawing in Digital Technical Skill sessions.

• Teach enquiry through media, not just techniques or effects.

• Explore mediation as a creative process, drawing on Marner, Örtegren, and Wertsch's theories on tools and language shaping action.

SESSION ACTIVITIES

Methodology:

· 10 minute Analogue Drawing exercise at the beginning of Adobe Illustrator sessions focussed on making Technical Drawings of garments for Bespoke Tailoring students.

· A series of 6 quick drawings, ranging from 10 seconds to 2 minutes.

· I provide all equipment, including pencils and paper.

· I provide objects to draw, such as pine cones and shells.

· I emphasise Drawing as a Process, not a Result to encourage students to focus on being creative
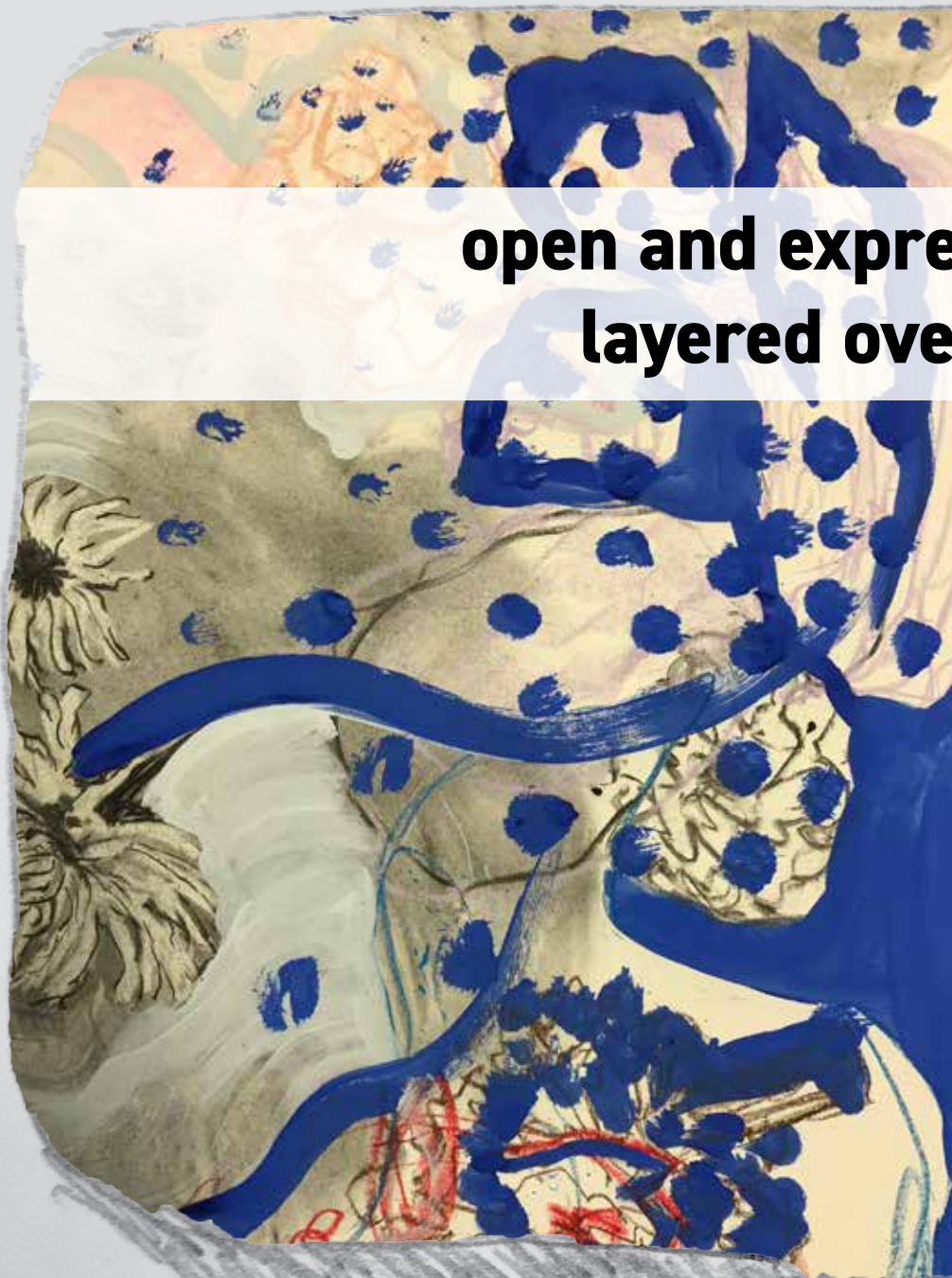
analogue

Digital

equally good ways of creative working

Thinking through Drawing

open and expressive drawings,
layered over each other

Warm-up Drawing exercises

You will need 6 pieces of A3 paper and a Graphite Stick.

Please stand up if possible to make it an active exercise.

Use your whole arm as well as your elbow and wrist.

Remember, each mark is like a question, not an answer!

- 2 x 10 seconds, looking at the object not the paper.

- 1 x 30 seconds, looking at the object not the paper.

- 1 x 30 seconds, looking at the object not the paper, continuous line.

- 1 x 2 min, looking at the object not the paper, continuous line.

- 1 x 2 min, eyes closed, feeling the object.
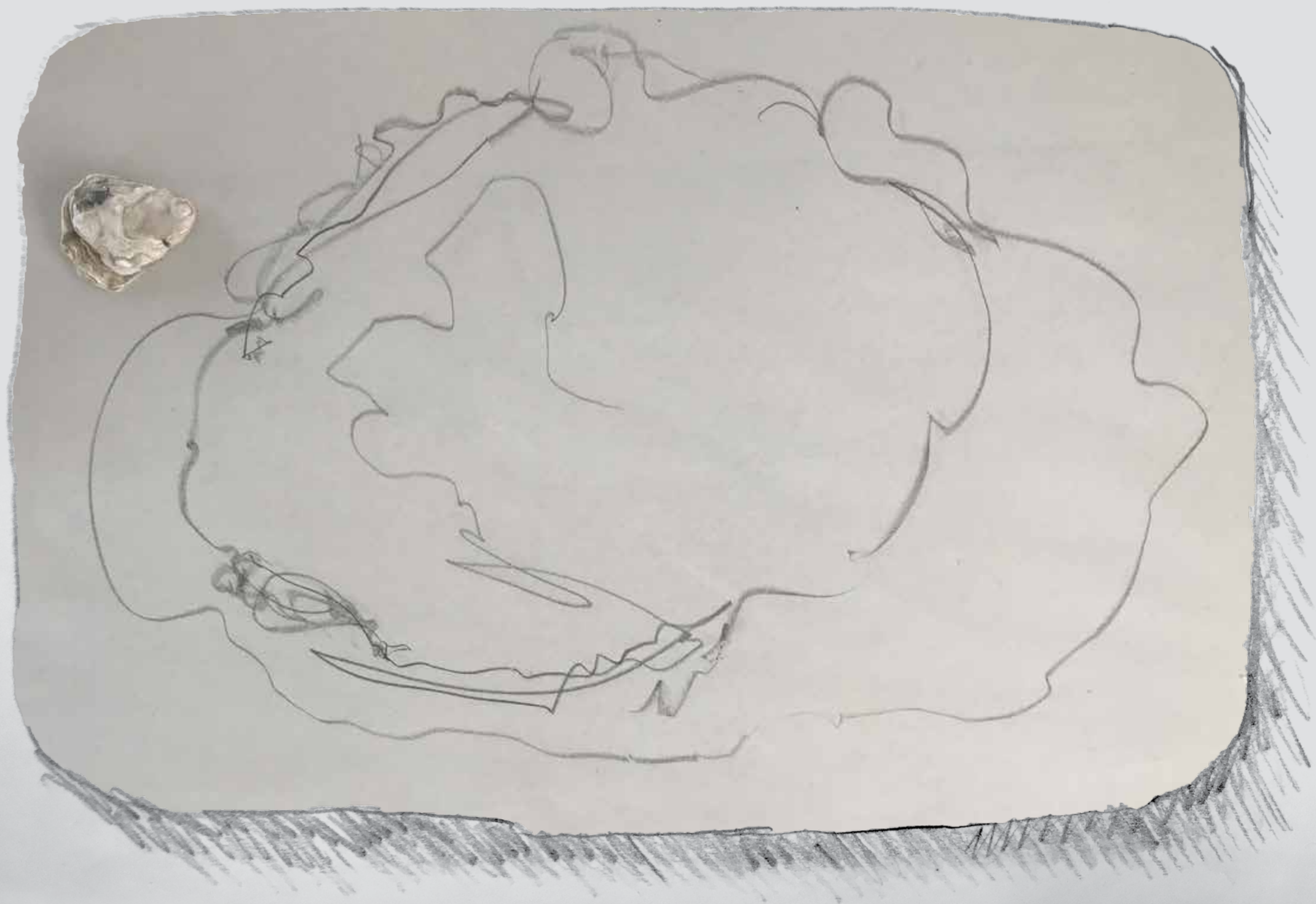
example of portfolio page using analogue and digital methods
after 'Intro To' sessions
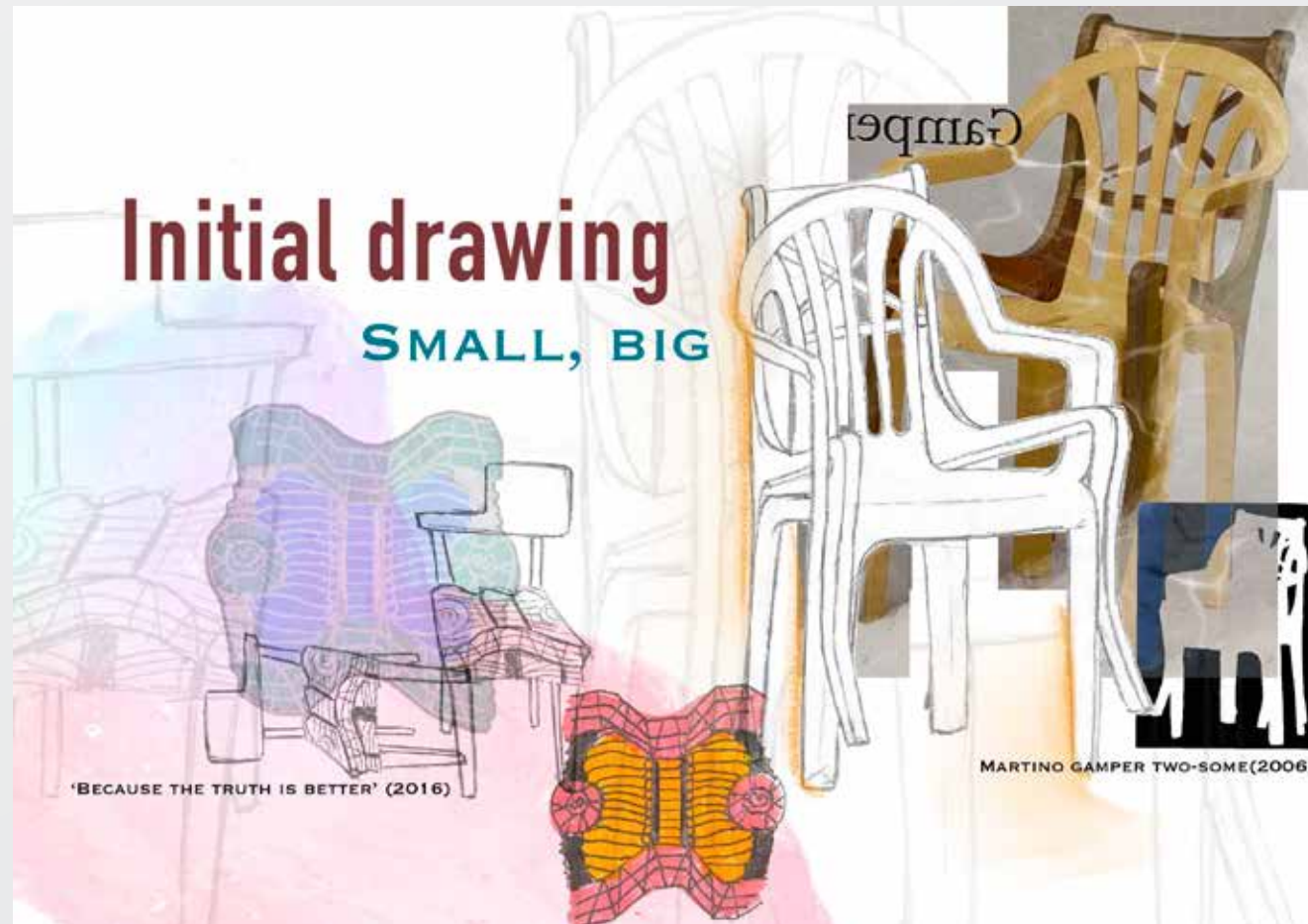
Yinka Ilori

THINKING THROUGH DRAWING

Theoretical Foundations of Learning and Ambiguity

- Kolb's Experiential Learning Cycle, Four stages: Concrete Experience, Reflective Observation, Abstract Conceptualisation, Active Experimentation.

- Emphasises learning as a dynamic, iterative process that connects theory to practice.

- Kolb's Learning Styles (Diverging, Assimilating, Converging, Accommodating) highlight individual preferences but lack robust empirical support (Pashler et al., 2008).

Ambiguity in Learning:

- David Horton (2017): Ambiguity in drawing fosters active meaning-making and deeper engagement and encourages personal interpretations and discovery by challenging cognitive expectations.

- Rohlfs (2023): Ambiguity promotes iterative learning and creative risk-taking, essential for fostering originality.

THINKING THROUGH DRAWING

Integration of Analogue Drawing:

· Serves as a bridge between intuition and computation in Adobe sessions.

· Encourages an open-ended, imperfect approach, emphasising process over result.

· Helps contextualise technical tasks within a creative workflow

Teaching Strategies:

· Use ambiguity to foster exploration, interpretation, and reflective practice.

· Encourage students to view mistakes as opportunities, promoting a Growth Mindset.

· Shift focus from rigid technical proficiency to iterative, discovery-driven design processes.

Resonance with Action Research:

· Prioritises process over results, embracing unexpected outcomes to drive improvement.

· Aligns with reflective teaching practices, encouraging dialogue and adaptability in learning.

TTD REFERENCES

Thinking Through Drawing (www.thinkingthroughdrawing.org)

is an interdisciplinary education and research network, hosting drawing symposia, fostering collaboration, publishing on drawing and cognition and running educational courses and workshops.

MARKING TIME, TtD 2024 Symposium

Ownership in Collaborative Drawing: artists Jenny Purrett and Laura Fox

· Before Creation: Purrett and Fox discussed how initial ownership perceptions influence the collaborative process.

· During Creation: They noted that shared authorship can lead to unexpected artistic directions.

· After Creation: The artists reflected on how post-creation ownership affects the interpretation and value of the artwork.

Collaborative drawing introduces diverse perspectives:

· Skill Development: Engaging with others allows students to learn new techniques and approaches.

· Shared Experience: The process fosters a sense of community and shared creative journey.

TTD REFERENCES

'Drawing Futures' Symposium (2016)

• At Bartlett School of Architecture.

• Explored drawing as a speculative, generative and experimental tool.

• Book: 'Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture'.

Explores:

• Transition from a communication tool to a medium for exploration.

• Defined as 'thinking in movement,' integrating kinetic, analogue and digital methods.

TTD REFERENCES

'Drawing Futures' Symposium (2016)

• **Analogue:** Spontaneity, immediacy and intuition.

• **Digital:** Scalability, precision and interactivity.

• **Hybrid Creativity:** Fosters interdisciplinary innovation.

Example Projects

• Intermediary Role: Layered analogue-digital drawings reinterpret meaning (Shotton).

• Kinetic Thinking: Combines tactile and digital techniques (p. 218).

• Generative Techniques: Explores computational glitches (Austin & Perin).

ARP SPIRAL

Ideas from Jean McNiff's Action Research Project paper:

- **Self-evaluation** as a foundation: The goal is to 'enhance personal practice for collective benefit'.

- Recognised the **iterative** nature of ARP, aligning it with the process of drawing – both evolve through repetition, reflection, and refinement.

- Focused on 'Thinking Through Drawing' as a method to **bridge analogue and digital skills** in student learning.

- Prompted me to shift focus **from a broad analysis to specific responses** by investigating **Analogue Drawing exercises in Adobe sessions**.

- Beckett's Philosophy: **'Fail again. Fail better.'** – a perspective that underscores growth through ongoing experimentation and iteration.

ARP SPIRAL

Action Research Cycle
(based on McNiff and Whitehead 2009)

Step 1: Identify
How to increase student engagement for sessions learning a Digital Programme such as Adobe Illustrator

What social justice issue(s) is/are at stake?
Inclusivity, for students who can't afford computers. Student Experience

What are your responsibilities here, and who to?
Informing students and staff about the concludions

Step 5: Reflect
Review the data with students and lecturers and amend my sessions accordingly

Step 2: Plan
Analogue Drawing at the beginning of a Digital Programme session helps contextualise Digital learning in the Creative workflow

What are your responsibilities here, and who to?
providing information, consent/right to withdraw, data management, balancing teacher/student dynamic

Step 4: Observe
Make notes, ask students to discuss and critique the theory and method and suggest changes, ask the students to do a survey / collect data / make a page for a zine

What are your responsibilities here, and who to?
privacy

Step 3: Act
Run timetabled sessions with and without Analogue Drawing at the beginning, involving students in structure, timing etc

What are your responsibilities here, and who to?
asking students to be objective, not trying to say yes, privacy, anonymity

(central diagram: The action research cycle — Step 1 Define the problem and frame research questions; Step 2 Collect data and decide how teaching could be changed; Step 3 Implement the selected changes to teaching; Step 4 Monitor and evaluate the changes made; Step 5 Review and reflect upon the changes. Repeat cycle if necessary)

Refinement Process:

Developed ARP and Ethical Action Plan through iterative drafts, guided by peer and tutor feedback I kept Social Justice and student Engagement in mind, adding:

Key Peer Feedback and Ideas for Expansion

· Social Justice: Recognised the broader socio-economic context and its role in student engagement.

· Kayal: Toolkit Development: Potential to make ARP outcomes accessible to other educators through workshops.

· Sabrina: Modes of Making: Explored how analogue practices inform access to diverse modes of learning, linking creative exploration with technical proficiency.

ARP RESEARCH QUESTION

My Action Research Project focusses on addressing the Social Justice issues of Student Inclusion, Digital Equity, Digital Literacy and the equitable broader access to technology and Sustainability, by increasing student engagement in sessions in which they learn Digital Skills such as working with Adobe Illustrator, and preparing Digital submissions of Portfolios, Sketchbooks etc.

I want to emphasise and show objectively that Digital Skills alone are not enough to produce a good standard of work for Submission, and by extension for students' career in industry.

I intend to do this by contextualising Digital Skills within students' overall creative practice, modelling a creative workflow from Inspiration to Development and finally Realisation using a circular Analogue > Digital > Analogue process, more specifically using the approach of 'Thinking through Drawing'.

ETHICAL ACTION PLAN

Revised Research Question

'Addressing the Social Justice issue of Student Inclusion, Digital Equity, Digital Literacy, and equitable access to technology by increasing engagement in sessions teaching Digital Skills and preparing Digital submissions.'

Research Planning

• Defined action dates: Year 1 Sequential sessions on 18th & 25th Nov.

Activities:

• Session 1: Individual drawing activity before Adobe teaching.

• Session 2: Collaborative drawing activity before Adobe teaching.

• Comparative feedback to assess impact.

Room 1012 named 'Digital Lab'

**Room 1303
named
'Studio'**

BERA STATEMENT

Ethical Framework, adhering to BERA Ethical Guidelines (2024) for research:

1. **Informed Consent**: Clear explanation of purpose and voluntary participation.

2. **Transparency:** Communicate study aims, data use, and access rights.

3. **Confidentiality:** Anonymise all data to protect participants' identity.

4. **Respect for Autonomy:** Allow opt-out from activities without penalties.

5. **Minimising Workload:** Ensure tasks are not overly demanding or stressful.

6. **Ethical Data Collection:** Use non-intrusive methods, safeguarding academic progress.

7. **Debriefing & Feedback:** Share results, invite further input, and foster reflection.

8. **Non-Curricular Project:** Ensure participants understand it's not part of curriculum and unrelated to grading.

DATA FORMAT

Why a Questionnaire?

- Reviewed potential methods: Interviews, Semi-Structured Interviews, Questionnaires, Field Notes, and Observation.

- Preferred focus groups for their social, interactive nature but lacked time to arrange due to teaching commitments and students' workload.

Decision to Use Questionnaires:

- Practical for time constraints and student schedules.

- Online format accommodated student availability and submission deadlines.

- Concerned about response bias (e.g., only keen students participating).

DATA FORMAT

Strategies for Effective Questionnaire Design (Converse & Presser, 2011):

1. **Precise Question Wording:** Avoid ambiguity and leading questions.

2. **Pretesting:** Identify issues through pilot studies and interviews.

3. **Avoiding Double-Barrelled Questions:** Focus on one issue per question.

4. **Balanced Response Options:** Ensure unbiased and comprehensive answers.

5. **Order of Questions:** Minimise tone/context influence by randomising or carefully sequencing.

6. **Simplifying Questions:** Use clear, accessible language.

7. **Consistent Scales:** Standardise response formats for reliability.

Future Plans:

- Incorporate focus groups in future projects for richer data.

- Experiment with visual feedback approaches inspired by Francis's techniques.

- Aim for iterative improvement of methodologies to balance efficiency and depth.

DATA DESIGN

I chose **Bespoke Tailoring** students as I have already been working with them to combine Analogue and Digital processes.

Year 2 was my Focal Group:

· Comprehensive exposure to the Analogue-to-Digital workflow.

· Year-long participation in analogue drawing and Adobe Illustrator sessions previously.

· Feedback expected to provide the most detailed insights.

Year 1:

· Limited to a term of experience.

· Feedback offers initial impressions and early indicators of the workflow's effectiveness.

Year 3:

· Participated in Analogue drawing, AI-based image generation, and graphic layout sessions.

· Broader insights into the role of analogue practices in digital skills, though less directly tied to the research question.

DATA DESIGN REFINEMENT

- Developed tailored questionnaires for each year group to accommodate their varying levels of experience.

- Ensured questions addressed both core research objectives and broader themes in digital skill development.

- Designed with a clear rationale to align with the research focus.

- Shared the questionnaire draft in a group tutorial.

- Received input on both the rationale and proposed questions.

- There were still amendments to be made when I did the online questionnaire, such as adding Likert scales rather than simple Yes / No multiple choice questions.

ONLINE QUESTIONNAIRE

Mark Robinson from Learning Technology Support:

· **Moodle Forms** are not easy to 'nest' questions within questions

· **Microsoft Forms** has better analytical tools

· They are both secure and comply with GDPR.

Link to the **Year 1** online questionnaire:

www.forms.office.com/Pages/ResponsePage.aspx?id=xClkjH8We0e4y3fugnWNESqVNd4Wti9EkNSk_g4UuoRUMVNKOESaNTRBWDBSSsBYNE9RRDIxSVBCOC4u

Link to the **Year 2** online questionnaire:

www.forms.office.com/Pages/ResponsePage.aspx?id=xClkjH8We0e4y3fugnWNESqVNd4Wti9EkNSk_g4UuoRUNsNV0UE4OUhWTDk2RVBEMEdKU0o0VVSQSS4u

Link to the **Year 3** online questionnaire:

www.forms.office.com/Pages/ResponsePage.aspx?id=xClkjH8We0e4y3fugnWNESqVNd4Wti9EkNSk_g4UuoRURjAxQVVXNsRFRE00SVJYSlhUWU9NVDNYMS4u

ONLINE QUESTIONNAIRE

The Questionnaires are also available as PDFs on my Blog

Year 1 Drawing Questionnaire,

for Steve Johnson, Associate Lecturer, LCF

19 Dec 2024

You are invited!

1. Did you find the Drawing exercise at the start of our Adobe sessions helped you engage more easily with the software?

Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
○	○	○	○	○

2. Comments

[   ]

3. Did the collaborative drawing help to bond as a group?

Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
○	○	○	○	○

4. Comments

[   ]

5. Did the drawing exercise make you feel more relaxed and able to learn Adobe onscreen more easily?

EMAILS TO STUDENTS

Drawing and Digital Learning Questionnaire (3 questions)

Back to course

Status
Sent

Sender email address
██████████

Status
██████████

Date
7 December 2024, 2:13 PM

Email Content
Hi everyone!

I hope you are having a great weekend, and staying warm!

Drawing and Digital Learning Questionnaire (3 questions) link

https://forms.office.com/Pages/ResponsePage.aspx?
id=xClkjH8We0e4y3fugnWNEZqVNd4Wti9EkNZk_g4UuoRUMVNKOEZaNTRBWDBSSzBYNE9RRDlxSVBCOC4u

As you know, I am studying for a postgraduate teaching certificate, and for my final project, I am investigating the value (or otherwise) of the analogue drawing activities we have done at the beginning of our Adobe / Layout sessions.

As part of the research, I have made an online questionnaire. I would be extremely grateful if you could take 2 minutes to share your opinions by completing it!

This very short questionnaire is totally anonymous, not part of your coursework and will not be marked in any way.

There are 3 multiple choice questions, with comment sections.

It would be fantastically useful if you could complete it by the end of term as I need to assess the data by 31st December.

Please note:

• This is an extracurricular activity and is not part of your coursework.

• It is entirely voluntary and will not be marked.

• You do not have to provide your name or year group, but if you do, your responses will remain anonymous, and only I will have access to your information.

• The findings will be presented by me to PgCert tutors as anonymised data.

Consent

Please read the following information carefully before proceeding. Your participation indicates that you have understood and agreed to these terms:

1. Purpose of the Research

This investigation aims to assess the role of analogue drawing in enhancing creative and technical outcomes, and increasing student access and engagement, during Adobe / Layout sessions.

2. Voluntary Participation

Participation in this questionnaire is entirely voluntary. You may choose not to participate or to withdraw at any time without providing a reason, and this will not affect your academic standing or relationship with the institution.

No personally identifiable

To inform the students about the online questionnaires, as well as speaking to them in person, I sent a total of 3 emails to each year, spread over the course of a few weeks. The first one is here as a sample, refer to blog to see them all at a larger size.

The BERA statement appears at the top, I included it in all communications.

They are available as redacted PDFs on my Blog.

REFLECTIONS ON COLLECTING

· Prompted students in person (e.g., canteen, group meetings).

· Sent planned reminders via email, emphasising voluntariness.

· Ensured a relaxed, approachable demeanor to avoid pressure.

Challenges Faced:

· Submission deadlines distracted students, but I hoped for holiday participation.

· Potential skew towards positive feedback from engaged, friendly students.

· Concern over students feeling obligated to please the tutor despite anonymity assurances.
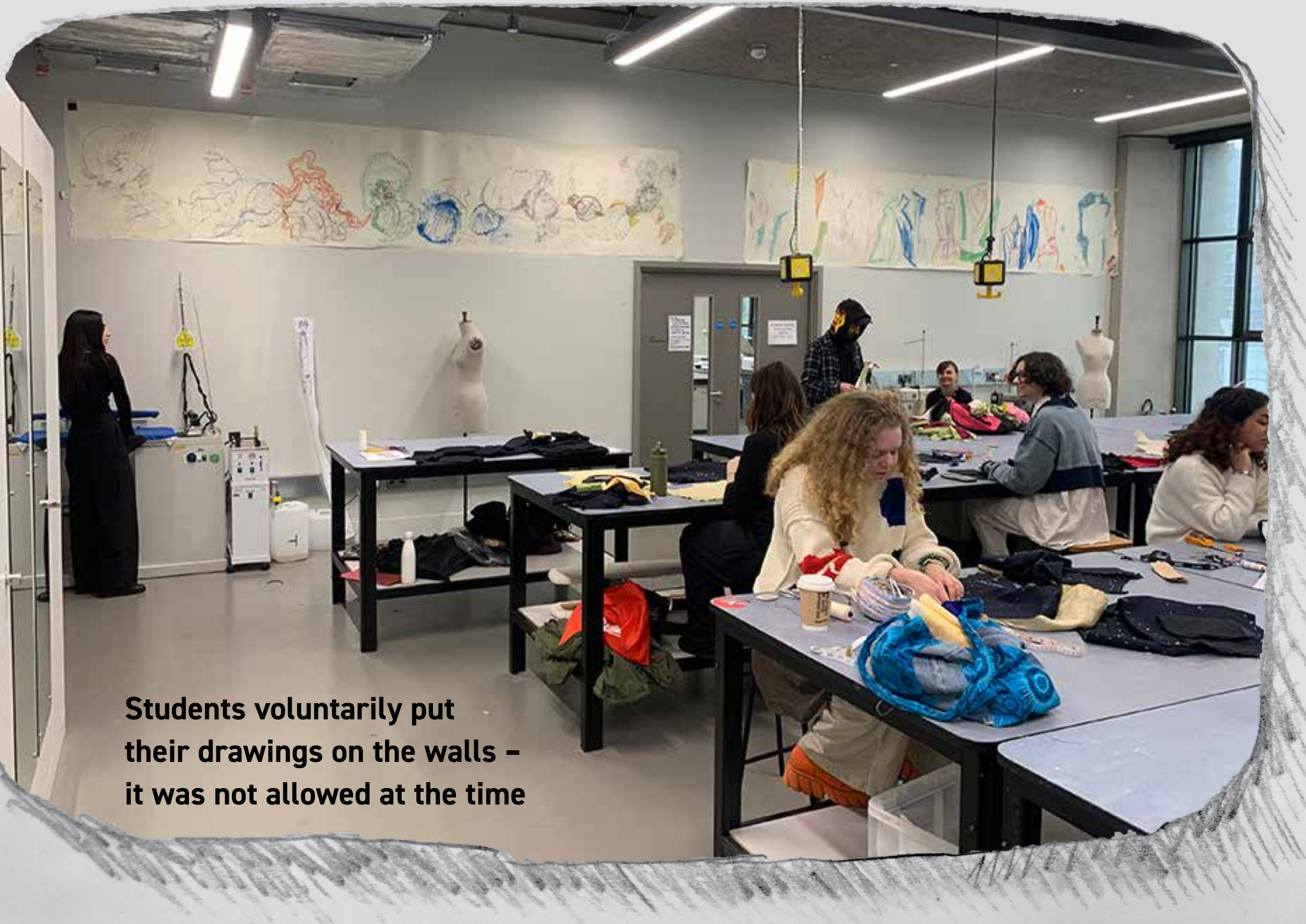
Key Observations:

· Some students were comfortable being non-anonymous, which was unexpected.

· I strived for balanced feedback to identify areas for improvement, by trying to encourage all students to respond, especially if they have any constructive criticism.

· Emphasised anonymity to encourage honest feedback.

REFLECTIONS ON COLLECTING

· Emailed each year group 3 times, avoiding contact during holidays.

· Focused on Year 2, as they had more drawing sessions with me.

Gratitude and Follow-Up:

· I plan to email students a thank-you at the start of Spring term.

· Bringing biscuits (students seem to like Bahlsen chocolate biscuits the best)
  to show appreciation.

· I regularly use such gestures in sessions anyway to build rapport and goodwill.

Students voluntarily put
their drawings on the walls –
it was not allowed at the time

REFLECTION ON DATA

Response Rates:

· Year 1: 7 out of 34, **21%**.

· Year 2: 7 out of 34, **21%**.

· Year 3: 5 out of 34, **15%**

Key Concerns:

· Low rates may reflect bias, skewing towards engaged or confident students.

· Less engaged students, who may face challenges in inclusion, digital equity, and literacy, may be underrepresented.

· Understanding non-participation reasons is essential for improvement.

· Length and complexity discouraged detailed responses, especially for Year 2 where there was only one comment.

· Year 1 and Year 3 provided more comments despite lower/comparable response rates.

· Practical barriers: limited time, unclear instructions, survey fatigue?

REFLECTION ON DATA

Improvement Strategies:

· Streamline the Questionnaire: reduce question length to enhance engagement.

· Diversify Delivery Methods: Combine printed and digital surveys; use in-session opportunities.

· Address Biases: Engage less responsive students through incentives.

· Timing: Administer surveys during less pressurised periods.

· Personalised communication boosts relevance and response likelihood.

· Regular reminders at strategic intervals enhance participation.

· Pilot surveys with students to resolve issues before wider distribution.

'Solutions to address low response rates in online surveys'
(European Journal of Cardiovascular Nursing, 2023) highlights evidence-based strategies: personalised invites, reminders, and multi-strategy recruitment.

READING INTO DATA

Semiotic Analysis:

· Examines signs and symbols in cultural contexts.

· Focuses on the relationship between signifiers (forms) and signifieds (concepts).

· Valuable for interpreting visual media, advertisements, and cultural artifacts.

· Relevant to teaching Visual Communication (my online UAL Short Courses).

· Quote: 'Study of signs and their meaning relating to the social world and social processes' (Curtis & Curtis, 2021).

Thematic Analysis:

· Identifies and reports patterns (themes) in qualitative data.

· Involves coding, searching for themes, and producing a report.

· Flexible and structured approach suitable for textual data.

· Facilitates systematic interpretation of complex datasets (e.g., survey responses).

· Reference: Thematic Analysis: A Practical Guide (Braun & Clarke, 2021).

READING INTO DATA

Thematic Analysis:

· Best suited for identifying common themes and patterns in students' feedback.

· Provides insights into learning experiences, challenges, and areas for improvement.

· Identifying recurring issues, e.g., difficulties mastering Illustrator tools.

· Highlighting positive experiences, e.g., analogue drawing exercises.

· Informing targeted instructional support.

Key Reflections:

· Importance of researcher involvement: I am part of the process, not standing objectively outside of it. (Braun & Clarke, 2021).

· Semiotic analysis remains useful for understanding cultural meanings but less applicable for textual survey responses in this context.

· Social Research: A Practical Introduction (Curtis & Curtis, 2021).
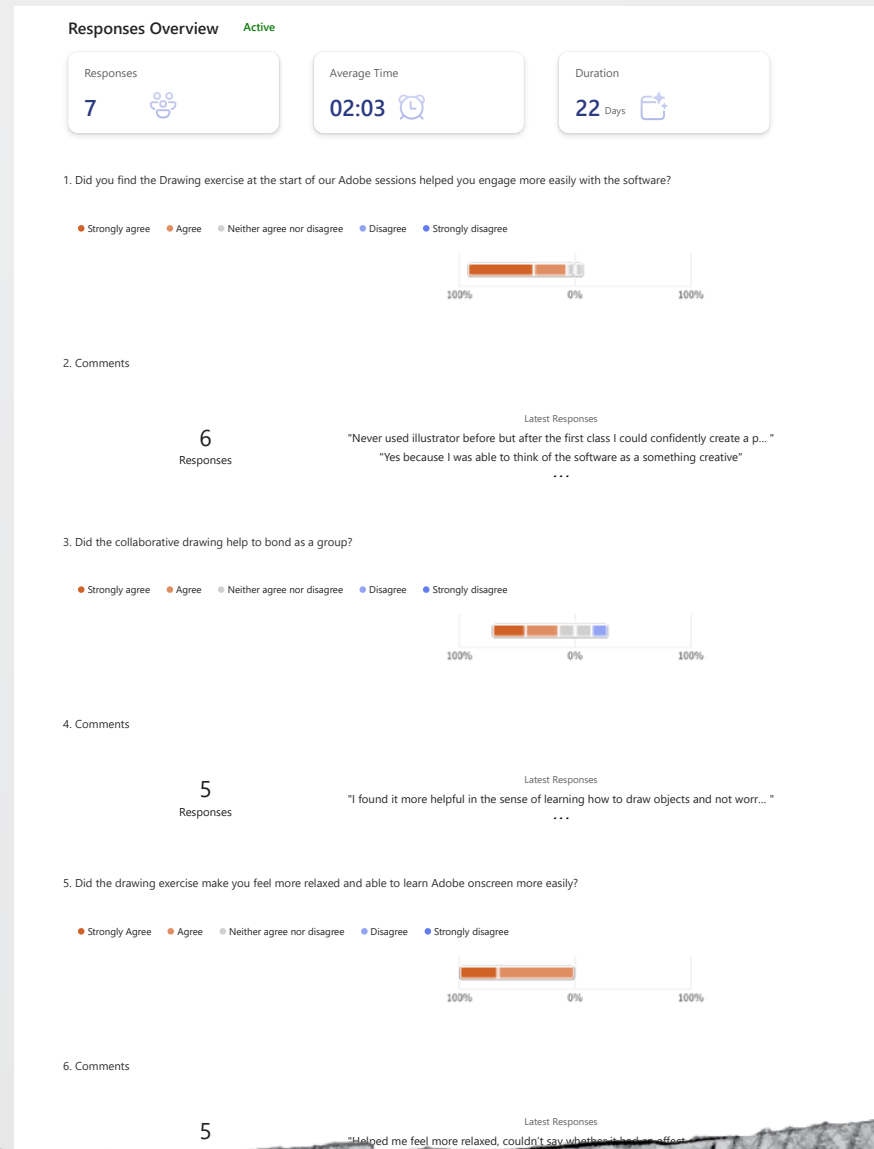
FORMATTING AND ANALYSING

Each Year group:

1. Raw data downloaded from Microsoft Forms

2. Responses visualised

3. Analysed question by question

4. Analysed by Year

5. Analysed overall

FORMATTING AND ANALYSING

Each Year group:

1. Raw data from Microsoft Forms

Responses Overview **Active**

Responses	Average Time	Duration
7	02:03	22 Days

1. Did you find the Drawing exercise at the start of our Adobe sessions helped you engage more easily with the software?

● Strongly agree　● Agree　● Neither agree nor disagree　● Disagree　● Strongly disagree

100%　　0%　　100%

2. Comments

6
Responses

Latest Responses

"Never used illustrator before but after the first class I could confidently create a p... "

"Yes because I was able to think of the software as a something creative"
· · ·

3. Did the collaborative drawing help to bond as a group?

● Strongly agree　● Agree　● Neither agree nor disagree　● Disagree　● Strongly disagree

100%　　0%　　100%

4. Comments

5
Responses

Latest Responses

"I found it more helpful in the sense of learning how to draw objects and not worr... "
· · ·

5. Did the drawing exercise make you feel more relaxed and able to learn Adobe onscreen more easily?

● Strongly Agree　● Agree　● Neither agree nor disagree　● Disagree　● Strongly disagree

100%　　0%　　100%

6. Comments

5
Responses

Latest Responses

"Helped me feel more relaxed, couldn't say whether it had an effect

FORMATTING AND ANALYSING

Each Year group:

2. Responses formalised and visualised

Questionnaire Year 1 responses

Question 1

1. Did you find the Drawing exercise at the start of our Adobe sessions helped you engage more easily with the software?

7 Responses

ID ↑	Name	Responses
1	anonymous	Strongly agree
2	anonymous	Strongly agree
3	anonymous	Strongly agree
4	anonymous	Neither agree nor disagree
5	anonymous	Agree
6	anonymous	Strongly agree
7	anonymous	Agree
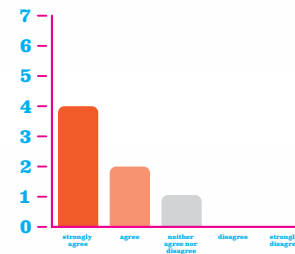
2. Comments

6 Responses

ID ↑	Name	Responses
1	anonymous	Lovely
2	anonymous	it helps me shift gently into the session ready to learn.
3	anonymous	Helped set my mind for the creative thinking aspects of illutrator
4	anonymous	I wouldn't say that it directly helped me engage more with the specific software, however I think it helped me engaged more with the class as a whole
5	anonymous	Yes because I was able to think of the software as a something creative

FORMATTING AND ANALYSING

Each Year group:

3. Analysed Question by Question

Questionnaire Analysis – Year 1

Question 1

Did you find the Drawing exercise at the start of our Adobe sessions helped you engage more easily with the software?

From data:

86% of respondents agreed or strongly agreed, which strongly suggests the drawing directly helped Acobe learning in the sessions.

Only 1 respondent was neutral, so no respondents found it was detrimental to the Adobe learning.

This reinforced my epistemological findings, nothing unexpected in the data or comments.

From comments:

Divided 3:2 between comments that found the Drawing exercise created a calm atmosphere, and those that found it directly made a positive connection with the Adobe software.

This could be investigated further – why for each.

calm = 3

· *'it helps me shift gently into the session ready to learn.'*

· *'Helped set my mind for the creative thinking aspects of illutrator'*

· *'I wouldn't say that it directly helped me engage more with the specific software, however I think it helped me engaged more with the class as a whole'*

help with Adobe = 2

· *'Yes because I was able to think of the software as a something creative'*

· *'Never used illustrator before but after the first class I could confidently create a pattern on a model of a body.'*

FORMATTING AND ANALYSING

Each Year group:

4. Analysed by Year

Questionnaire Analysis – Year 1

Overall Analysis

The response rate was 7 out of 34, 21%.

This suggests the keen and friendly ones filled in the form, and may not be a representative sample.

Generally the Drawing exercise at the beginning of the session was a positve experience for the respondents, apart from the one who stated that they didn't like their fellow students, so that is a personal issue and anomoly.

I am glad that I included a comments box, and that the student used it to detail why they gave a negative comment so I could see it was an anomoly, and not related to my Drawing exercise, so I could discount it. In future I will always include a comments box for this reason.
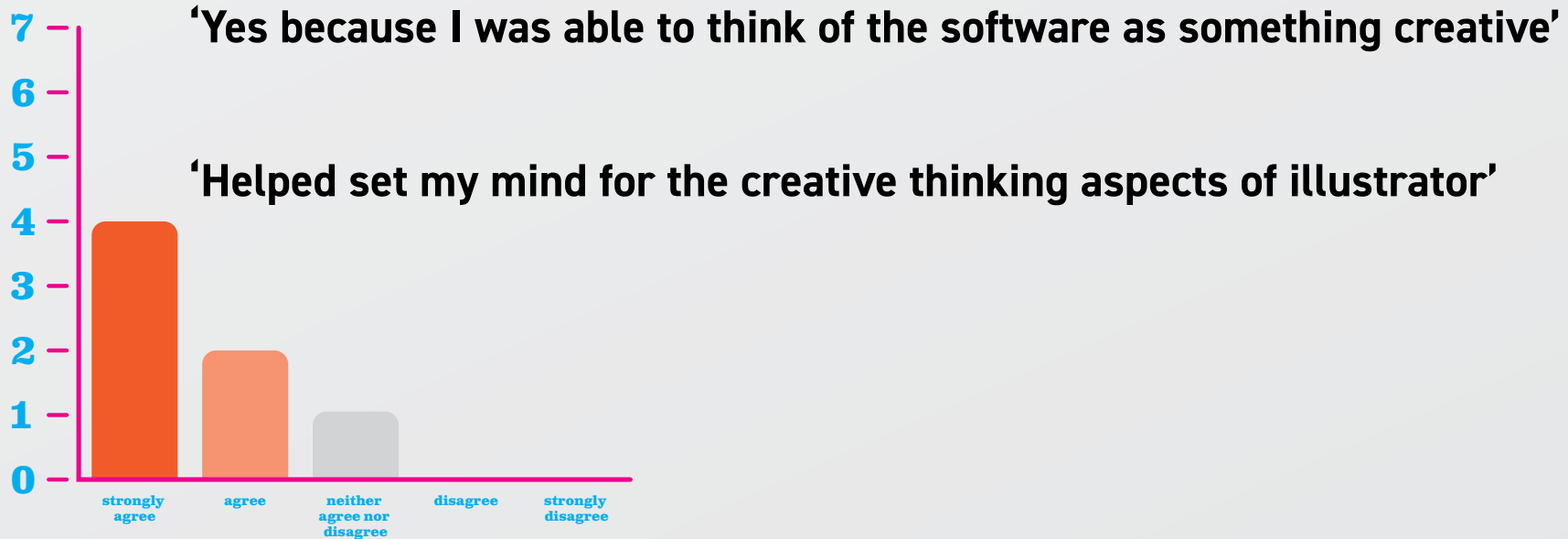
I could investigate further whether it relaxed the students generally for the session and so promoted engagement, or whether it helped them directly engage with the Adobe software, or if it is a mix of the two.

OVERALL ANALYSIS

- **Analogue Drawing fosters deeper engagement and creative exploration**

Example: Year 1, Question 1:

Did you find the Drawing exercise at the start of our Adobe sessions helped you engage more easily with the software?

'Yes because I was able to think of the software as something creative'

'Helped set my mind for the creative thinking aspects of illustrator'

OVERALL ANALYSIS

- **Helps students view Digital tools as integral, not intimidating, parts of the creative process.**

Example: Year 2, Question 18:

What impact, if any, did the analogue drawing activity have on your overall confidence when engaging with digital tools?
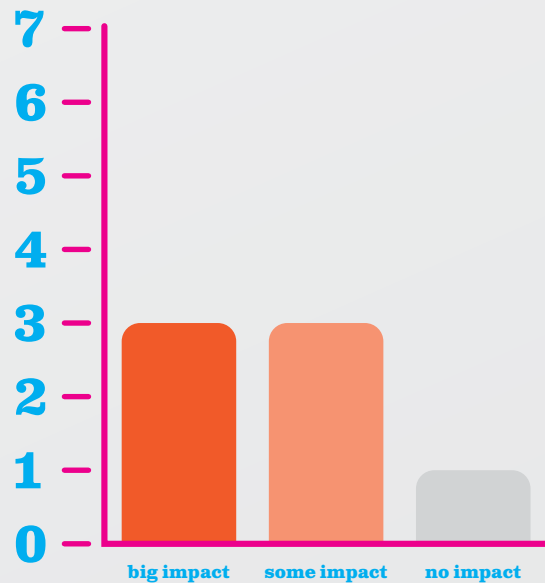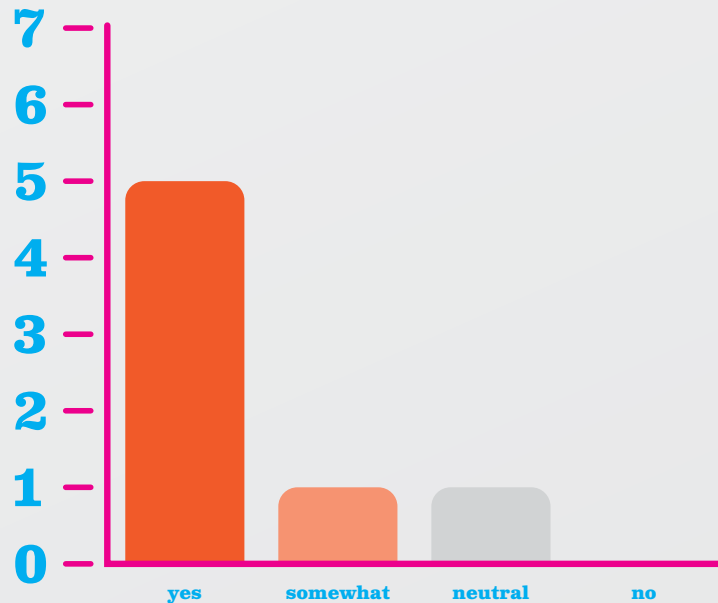
OVERALL ANALYSIS

• **Promoted confidence, inclusion, and community across student cohorts, especially Yr 2.**

Example: Year 2, Question 14:

Did the collaborative drawing activities (using one large piece of paper) increase the sense of community and group bonding compared to the individual drawing activities?

OVERALL ANALYSIS

• **Year 3 enthusiasm for integrating drawing into the design process, especially in 'Concept Development'.**

Example: Year 3, Question 1:

Did you find the Drawing session helped to increase creative ideas for your presentation?

'After giving feedback, Steve gave a drawing class where we used our own 3d work to draw from. More of this would be helpful at the beginning of the design process as it sparks new ideas.'

Bar chart x-axis labels: strongly agree, agree, neither agree nor disagree, disagree, strongly disagree

OVERALL ANALYSIS

• **Barriers to technology and drawing accessibility requires further investigation**

Example: Year 2, Question 3:

Did you experience any challenges or barriers during the drawing or digital activities (e.g., physical, technical, or learning-related challenges)?

no 3 | **yes 4**
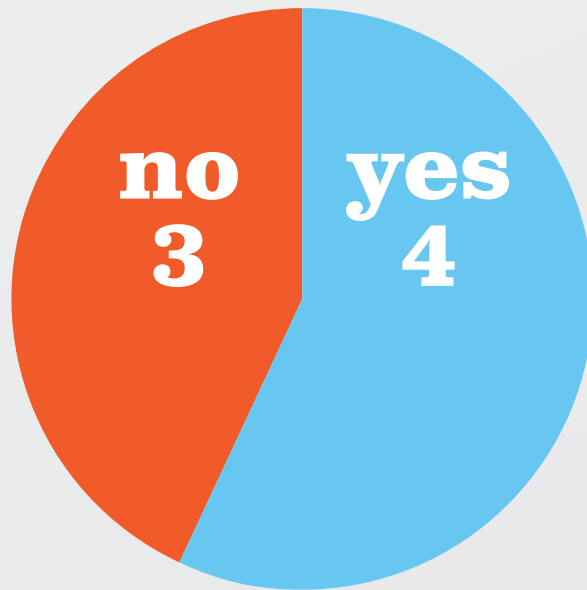
Even though here was a space for comments, none were given so I am not sure if this relates to Analogue or Digital barriers – this is an area which requires more investigation.

OVERALL ANALYSIS

Brief overview, the detail is on the blog.

All Years

• Analogue Drawing fosters deeper engagement and creative exploration.

• Helps students view Digital tools as integral, not intimidating, parts of the creative process.

• Promoted confidence, inclusion, and community across student cohorts, especially Year 2.

• Year 3 enthusiasm for integrating drawing into the design process.

• Barriers to technology and drawing accessibility requires further investigation.

SHORT CONCLUSION

- **A process-oriented, Analogue-to-Digital approach can create inclusive, engaging, and effective learning environments.**

- **It can prepare students with technical and creative competencies for academic and professional success.**

- **It addressed Social Justice issues of Student Inclusion, Digital Equity, Digital Literacy, and Sustainability.**

- **Integrated an Analogue-to-Digital workflow to enhance engagement in Digital skill sessions.**

FUTURE

Exploration of Social Justice Goals:

• Track and assess Digital Literacy development across Year 1 to Year 3.

• Adapt methods for courses with lower satisfaction/engagement.

• Investigate how tailored approaches could enhance equity and inclusion for all learners.

• Investigate how collaborative drawing compares with individual drawing with regard to learning Digital Skills, and group bonding

• Displaying Analogue work alongside Digital and physical outputs enhances creative workflows.

• Display students' Analogue work during Digital sessions to maintain creative connections and give students confidence in creative work.

FUTURE

Also:

- Encourage collaboration and inclusion by fostering active listening among students, together with Insights from Tuckman's Group Dynamics model.

- Expanding ARP to include diverse making modes and media.

- Testing and scaling the toolkit for broader educational application.

- Deepening the connection between iterative drawing practices and professional skill development.

- Situate Digital Equity and Literacy within holistic creative practices to align with students' workflows.

FUTURE

Challenges:

• Low questionnaire response rates

• Uninspiring computer labs may hinder engagement.

• Balancing technical mastery with broader creative contexts.

• Discussion-led, inclusive sessions foster peer-to-peer learning and creativity but also I need to recognise diverse learning preferences to foster confidence: structured objectives and open learning.

REFLECTIONS ON ARP

- Topic was larger than manageable within the timeframe.

- Investigated only one element: the effect of Analogue Drawing in Technical Sessions.

- Positioned as part of an ongoing ARP spiral for larger investigations.

- Surveys should be concise, targeted, and administered earlier in the term.

- Online surveys support anonymity but could be complemented with in-session time for completion.

- Need to engage a broader range of students, not just the engaged ones.

- Writing blog posts helped formalise and organise thoughts effectively.

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THANKS

Students' creativity and openness

Tutors

Peers