# Academic Year 2023 - 2024

# Exploring Illustration Pedagogy Through Illustration Practice

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# Contents

## Statement of Originality

I declare that no portion of material in this dissertation has previously been submitted for a degree or other academic qualification of this or any other educational institution, and that to the best of my knowledge contains no material previously published or written by another person except where due acknowledgement is made.
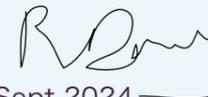
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# Abstract

This study explores illustration pedagogy through illustration practice, providing the unique opportunity to consider the entanglement of three academic identities: teacher, illustrator and researcher. The aims of this research were to surface findings that can begin to restructure a sense of self within Higher Education, to better understand student experience of illustration pedagogy and to uncover a more nuanced focus for future research.

Between September 2023 and June 2024, a body of practice-based research was generated, documenting moments of teaching from BA Illustration and Visual Media at London College of Communication. The slow visual documentation of an academic year allowed the abstract nature of this study to become more tangible and within this essay, practice acts as the foundation for further research and analysis. Informed by the methodologies of practice-based research, visual ethnography and arts-based research, methods include field notes, illustrative ethnographic fictions, focus groups and visualising illustrative ethnographic fictions. Research findings are explored through the analysis of three salient strands of interest: 'Scenes of Affect', 'Question of Value' and 'Embodied Self'.

Upon conclusion, this study explores ways in which the research findings can actively enter the landscape of which they were initially inspired and argues that the project itself both defines and acts as an example of academic research that uses sensory affect to explore encounters within learning spaces, questioning the impact this has on learning experiences.

# Introduction

I knew from my first taste of teaching that it was something to follow. As someone who always seeks out collaboration, people and activity; teaching felt natural, difficult, rewarding and the right kind of scary. Since 2012, I have organised countless workshops, exhibitions, lectures, tutorials and currently work as a Senior Lecturer and Year 3 Leader on BA Illustration and Visual Media at London College of Communication, UAL.

During my time at UAL I have enjoyed furthering my teaching practice, studying both the PG Cert (2020-2021) and MA in Academic Practice in Art, Design and Communication (2022 - 2025), as well as becoming a Fellow of the Higher Education Academy (2023). I wholly agree with Les Back, Professor at the University of Glasgow's, statement, "we need to see that what we do is not just a job but an intellectual vocation or craft."[1] (p.11 2021)

Having spent 10 years gaining experience in freelance illustration, graphic design and risograph printing with clients including the BBC, Channel 4 and Tate; I found that my teaching practice was slowly taking over what I perceived to be my illustration practice. I was honing my craft in one area and ignoring it in the other, consequently throwing into question my identity as a creative practitioner.

Alison Shreeve, Emeritus Professor at Buckinghamshire New University, explores the concept of identity within teaching in Higher Education, explaining that many feel a "strong sense of alienation and being pulled in two directions by the two cultures of (creative) practice and teaching."[2] (p.153, 2009) Shreeve states that:

> "Identity is a complex issue of structuring and restructuring a sense of self in response to the world around us. It requires ongoing work: Self-identity ... is not something that is just given, as a result of continuities of the individual's action-system, but something that has to be routinely created and sustained in the reflexive activities of the individual."[3] (p.152, 2009)

After years of feeling an unease with my practice, this study explores illustration pedagogy through illustration practice, providing the unique opportunity to focus on my craft and explore the entanglement of my academic identities of teacher, illustrator and researcher. Between September 2023 and June 2024, I generated a body of practice-based research that documents moments of teaching from BA Illustration and Visual Media at London College of Communication. The slow visual documentation of an academic year allowed the abstract nature of this study to become more tangible and within this essay, practice acts as the foundation for analysis. Within this study I aim to surface findings that can begin to restructure a sense of self within Higher Education. This undertaking is more than a single project and aligned with thoughtfully and thoroughly defining future research focus that will inspire and sustain me for years to come.

## Aims

The initial aim of this study is to use illustration practice to explore illustration pedagogy, to uncover findings for future research that encompass the academic identities of teacher, illustrator and researcher. I aim to allow my readings into methodology and method inform the foundations of my research practice and use these teachings to begin to build my own researcher toolkit.

Although this project stems from an individual's perspective, I recognise that the moments documented are inherently social, therefore I wish to use this study to begin to experiment with qualitative research methods that actively include voices of my students. In doing so, I hope to better understand their experiences of illustration pedagogy.

My aim for this study is that the research findings can actively enter the landscape of which they were initially inspired, and I hope that this body of work facilitates conversations with my colleagues, peers and students surrounding the topic of illustration pedagogy.

1. Back, L. (2016) *Academic Diary: Or Why Higher Education Still Matters*. London: Goldsmiths Press.
2. Shreeve, A. (2009) 'I'd rather be seen as a practitioner, come in to teach my subject': Identity Work in Part-Time Art and Design Tutors', *International Journal of Art & Design Education,* Volume 28, Issue 2, page 153 Available at: https://onlinelibrary.wiley.com/doi/epd-f/10.1111/j.1476-8070.2009.01602.x?saml_referrer (Accessed: March 2024).
3. Shreeve, A. (2009)

# Contextual Review

Within this contextual review I document the significant developments in contemporary illustration research, explore key studies in the emergent subfield of illustration pedagogy research and frame my study within the landscape of Higher Education in 2024. In exploring the parameters of my specialist subject interest, I aim to gain a deeper understanding as I begin to use practice-based research to carve out a unique space for myself within this field.

## Significant Developments in Contemporary Illustration Research

Established in 2010, 'Illustration Research' is a network of international academics and practitioners from the partner institutions of Camberwell, Kingston University, Rhode Island School of Design, University of Worcester, Falmouth University, Anglia Ruskin University, The University of Plymouth, The University of Edinburgh and Cardiff Metropolitan University. These institutions have the joint purpose of "promoting the cultural significance of illustration, and to create opportunities to share research into and through illustration."[4] (Illustration Research, 2024). The Illustration Research network collaborates yearly with international institutions and practitioners to host symposiums, exhibitions and publish the 'Journal of Illustration'.

The Journal of Illustration "provides an international forum for scholarly research and investigation of a range of cultural, political, philosophical, historical, and contemporary issues, in relation to illustration."[5] (Illustration Research, 2024). Historically, books on the discipline of illustration were more concerned with the 'how to' of professional practice with titles including 'How to be an Illustrator'[6] (Darrel Rees, 2008) and 'Becoming a Successful Illustrator'[7] (Derek Brazell and Jo Davis Rees, 2013). Although useful tools, one could argue that the journal helped instigate and nourish discourse surrounding the academic development of illustration pedagogy research.

In 2018, the paper 'An introduction to the manifesto for illustration pedagogy: A lexicon for contemporary illustration practice' written by Rachel Gannon, Acting Head of School of Design at Kingston University and Mireille Fauchon, Senior Lecturer in Illustration and Visual Media at LCC, was published in the journal. As illustration educators, they argued:

"Questioning of the potentials of illustration has never been more urgent as we work to prepare students to enter into a rapidly expanding field. Changes in industry, the vast expansion of potential platforms and the shifting of hierarchy as illustrators become more autonomous has prompted professionals to interrogate new ways to apply their diverse skill sets."[8] (p.207, 2018)

Illustration is a field of study that is often found 'in-between'; art and design, text and image, craft and commercialism. Due to this, students, graduates and practitioners alike have to work hard to find their unique way through the ever-changing landscape. Gannon and Fauchon describe the effort of illustration educators to "establish new benchmarks for the study of our subject, to provoke aspirational thinking amongst our student cohorts and to facilitate pioneering practice."[9] (p.207, 2018)

Gannon and Fauchon's collaborative paper formed the bedrock of the seminal book 'Illustration Research Methods' published in 2020. In 2021 they organised and hosted the 11th Illustration Research Symposium, titled 'Education and Illustration: Models, Methods and Paradigms'. This symposium hosted a plethora of panel discussions as well as an online exhibition and poster presentations. This was the first time sharing my own PG Cert research in the form of a poster presentation and the act of doing so was arguably the instigation of this very project, as I was beginning to seriously consider my own identity as an teacher, illustrator and researcher.

The symposium also hosted the launch of 'Illustration Educators'; an online resource directed by Gannon and Illustration Programme Director at Camberwell, Darryl Clifton. The organisation aims to advance education in the subject, discipline and practice of illustration, "providing forums for the communal development of illustration practices and education"[10] (Illustration Educators, 2024). Since its conception, there have been multiple reading groups and discussion events taking place, with the first submission to this platform being a conversational piece titled 'Who Educates?' by illustrator and educator, Jhinuk Sarkar and Senior Lecturer at Camberwell, Hayfaa Al-Chalabi. Within this text they explore themes of authority, labour, hierarchy and empathy:

4. *About: Illustration Research* (2024) Available at: https://www.illustrationresearch.org/about (Accessed: March 2024).
5. *Publish with us: Illustration Research* (2024) Available at: https://www.illustrationresearch.org/about (Accessed: March 2024) https://www.illustrationresearch.org/publish-with-us
6. Rees, B. (2008) *How to be an Illustrator*. London: Lawrence King.
7. Brazell, D and Davis, J. (2013) *Becoming a Successful Illustrator*. London: Bloomsbury.

8. Gannon, R and Fauchon, M. (2018) 'An introduction to the manifesto for contemporary illustration pedagogy: A lexicon for contemporary illustration practice', *Journal of Illustration, Volume 5, Issue 2*, page 207 Available at: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://intellectdiscover.com/docserver/fulltext/jill/5/2/jill.5.2.207_1.pdf?expires=1718284690&id=id&accname=guest&checksum=8E2709A336E-60CAE9582B1065259AA43 (Accessed: March 2024).
9. Gannon, R and Fauchon, M. (2018)
10. Illustration Educators (2024) *About: Illustration Educators*. Available at: https://www.illustrationeducators.org/about (Accessed: March 2024)

"How I educate is to think through my own experiences of learning, whether informal or formal, paying attention to instinct and kindness."[11] (Illustration Educators, 2024).

In weaving together significant developments in contemporary illustration research it makes me wonder, as illustration becomes an object of institutional knowledge production, is it allowing for a more complex and diverse understanding of the discipline? It could be argued that the pedagogical discussions surrounding illustration have emerged as it shifts from a professional practice to a heavily subscribed and supplied university discipline; with the number of students on the course I teach on doubling from 63 enrolled Year 3 students in 2015/16 to 135 Year 3 students in 2023/24[12] (UAL Active Dashboards, 2024). Has the growth in student numbers instigated a growth in illustration pedagogy research? Within the next section I look to key studies within this emergent subfield, to gain a deeper understanding of this area of research.

**The Emergent Subfield of Illustration Pedagogy Research**

Catrin Morgan, Assistant Professor of Illustration at Parsons School of Design, explores the concept of "illustration as it is bounded by and created for higher education"[13] (p.15, 2023) arguing, "in being a discipline and maintaining its need for space within the university, illustration must show its seriousness."[14] (p.22, 2023). Written in 2021, one could argue that since then the discipline of illustration has begun to showcase its academic seriousness, with Morgan's research being at the forefront of the emergent subfield of illustration pedagogy research. Morgan suggests:

> "Illustration as a mechanism for communication is a parasite on all of the other spaces in the university. Not just transdisciplinary but trans spatial. Present and equally valuable in thesis papers as in corridors, cleaner's cupboards and on toilet walls."[15] (p.27, 2023)

In 2024, I argue that the concept that illustration practice can (and does) transcend beyond communication is something well established. Research into the methods of teaching this concept can be found in the work of Jen Franklin, Senior Lecturer in Illustration at Camberwell and Rachel Emily Taylor, Course Leader of Illustration at Camberwell. Titled 'method illustration' this emerging research method "alludes to an embodiment of experience and understanding before or during the production of illustration in relation to a topic or theme"[16] (p.115, 2023).

In doing so, this challenges the expectation of "illustration always ending on an image."[17] (p.115, 2023)

Further illustration research methods are explored by Gannon and Fauchon, who cite 'dialogue', 'making-based research' and 'inspirational display mapping' as elements of "learning through illustration"[18] (p.176, 2018). Reflecting on the work of Emily Jost, Head of Education at the House of Illustration, they state that learning through illustration "uses illustration strategies and behaviours as tools to facilitate teaching and learning"[19] (p.176, 2018).

In considering emerging methods of illustration pedagogy, it also makes me contemplate the space in which illustration is taught. Darryl Clifton, of Camberwell, and Cathy Gale, Senior Lecturer in Graphic Design at Kingston University explore a "radical reconfiguration of art school and design education"[20] (p.8, 2017) in a concept they call 'convivial café'. A hybrid learning space equipped with all the tools students require (pens, paper, scissors, glue, light boxes, cameras etc.), elevated by "the humanity of exchange and co-operation facilitated through shared food and drink"[21] (p.9, 2017). This alternate thinking showcases a disruption of hierarchy and formality within contemporary learning spaces which Clifton and Gale argue "helps to break down barriers and opens discourse."[22] (p.9, 2017)

Lorraine Marshalsey, Senior Lecturer at The University of South Australia also questions the structures of contemporary learning spaces. Referring to the demands placed upon educators within higher education, she asks:

> "How do design educators encourage students to be present in teacher-centred, student-centred, informal, and social online and offline learning spaces, while still receiving the specialist conceptual and practice-based training, they need?"[23] ([no pagination], 2023)

In reflecting upon this question, I look to my practice-based research and am confronted with the realisation that I am repeatedly creating scenes of learning spaces (Image 1&2). Subconsciously grappling with the complexities of this subject by creating assemblages of real pedagogical moments both in-person and online. I believe that exploring educational spaces could be at the centre of the Venn diagram of illustrator, teacher and researcher; and in continuing to explore the illustration pedagogy through illustration practice I hope to gain further clarity on the nuances of this interest.

11. Illustration Educators (2024) *Who Educates?* Available at: https://www.illustrationeducators.org/resources/theme-who-educates (Accessed: March 2024)
12. UAL (2024) *Active Dashboards*. Available at: https://dashboards.arts.ac.uk/dashboard/ActiveDashboards/DashboardPage.aspx?dashboardid=e35adae7-534e-48cf-b835-fdda6a295ef0&dashcontextid=637996965241685664 (Accessed: May 2024).
13. Morgan, C. (2023) 'Bodies in spaces: Illustration at the university', *Journal of Illustration, Volume 9, Issue 1*, Available at: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://intellectdiscover-com.arts.idm.oclc.org/docserver/fulltext/jill/9/1-2/jill.9.12.15_Morgan.pdf?expires=1721819044&id=id&accname=id22589229&checksum=068A5AB32090B8A0149AAE0D8AD4B616 (Accessed: June 2024).
14. Morgan, C. (2023)
15. Morgan, C. (2023)
16. Franklin, J and Taylor, R. (2023) 'Method Illustration, *Journal of Illustration, Volume 9, Issue 1*, Available at: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://intellectdiscover-com.arts.idm.oclc.org/docserver/fulltext/9/1-2/jill.9.1-2.115_Franklin.pdf?expires=1721820252&id=id&accname=id22589229&checksum=D3FEB44ADE4CFBFDC6BEFC2BAB4C9C14 (Accessed: June 2024).

17. Franklin, J and Taylor, R. (2023)
18. Gannon, R and Fauchon, M. (2021) *Illustration Research Methods*, Bloomsbury, London
19. Gannon, R and Fauchon, M. (2021)
20. Clifton, D and Gale, C. (2017) 'Convivial Café and the Design Process: Redoing Design Discourse on the Edges of the Academy, *Culminus Conference REDO, Design School Kolding, Denmark 2017*, Available at: https://www.researchgate.net/publication/330219890_Convivial_Cafe_and_the_Design_Process_Redoing_Design_Discourse_on_the_Edges_of_the_Academy (Accessed: July 2024).
21. Clifton, D and Gale, c. (2017)
22. Clifton, D and Gale, c. (2017)
23. Marshalsey, L (2023) *Sensory Affect, Learning Spaces, and Design Education*. UK: Routledge
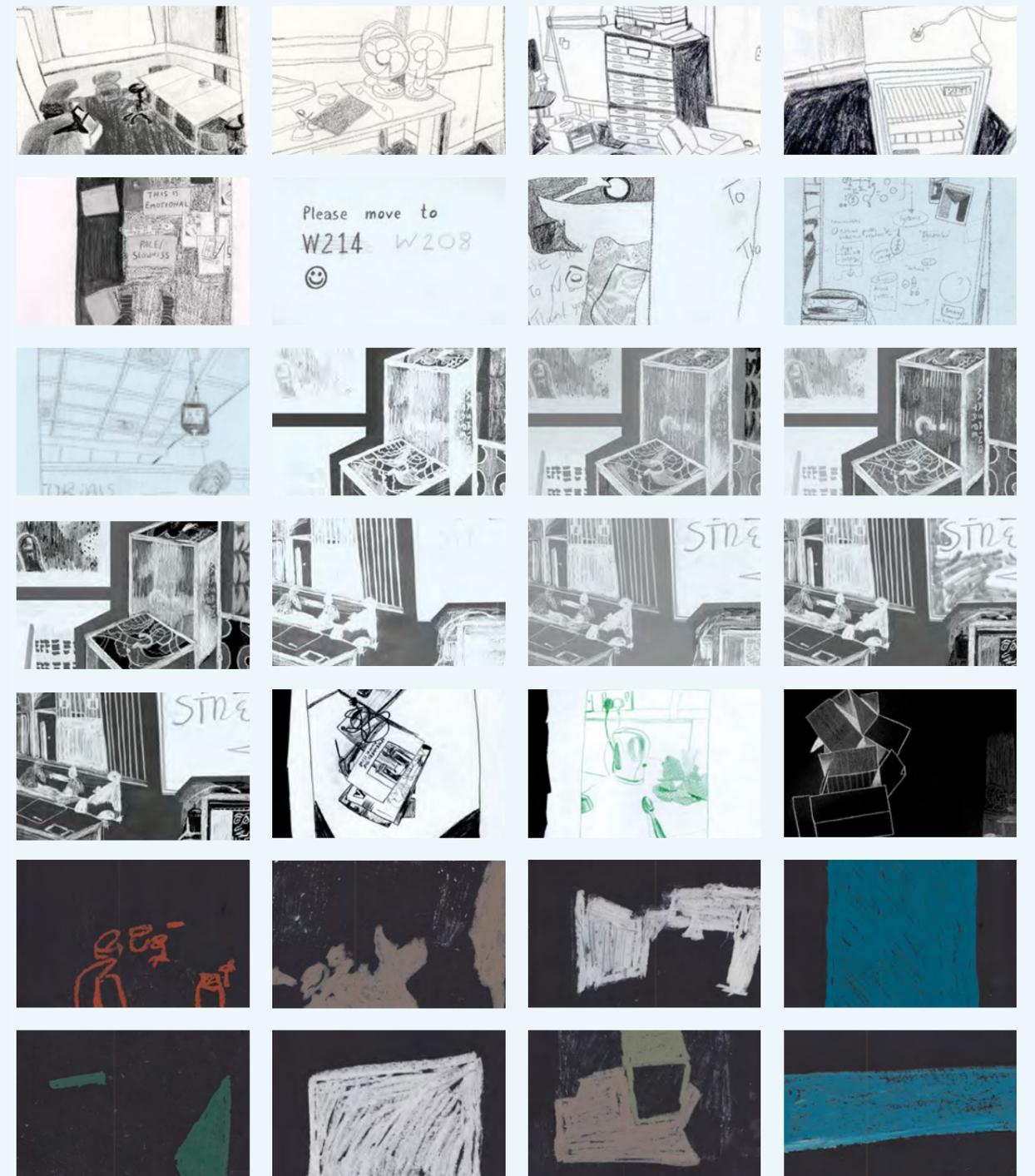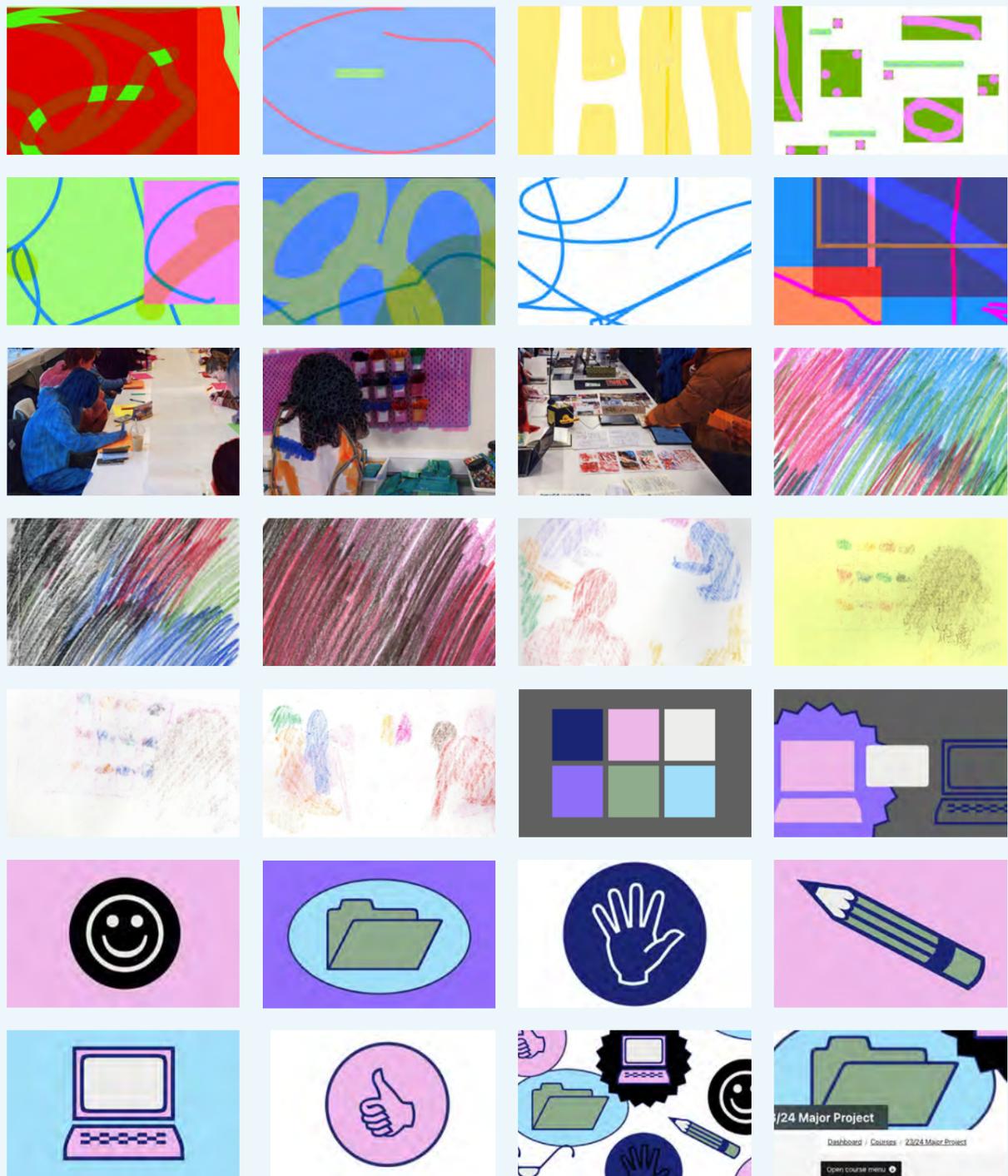
1. 'Bright', Snapshot of Practice
2. 'Muted', Snapshot of Practice

## Slow Scholarship

Contextualising my project within the discourse of contemporary illustration pedagogy research also highlights the need for me to frame it within the neoliberal landscape of Higher Education in 2024. Cecilia Rodehn, Associate Professor at Uppsala University, describes the neoliberal university as "an institution that puts emphasis on cost minimisation, quality control and customer satisfaction. It is also argued that a neoliberal university places demands on teaching efficiency and productivity at the expense of the worker."[24] (p.3, 2020) Rodehn continues to explain that in an attempt to counteract and disrupt the negative effects of this discourse there have been calls to "slow things down"[25] (p.3, 2020):

> "Scholars have recognised that it is not just about time, but about structures of power and inequality. This means that to slow things down cannot be about making individual lives better but must also be about re-making the university."[26] (p.3, 2020):

I felt an emotional connection when reading this text as it felt to be articulating some of my own worries surrounding Higher Education. I was particularly drawn to the concept of 'slowing things down'. In 2018 I co-curated and showed work in an exhibition called 'Radical Slowdown' in the Hockey Gallery at the Royal College of Art. Below is a piece of text I collaboratively wrote with Rachel Sale, current Illustrator in Residence at the V&A and Director of F.A.T Studio, for the show publication:

> "Radical Slow Down is a show which presents a suggestion about how drawing can be used to view, understand and respond to the world around us. We wonder whether, in an age of social, political and visual chaos, slowing down our interaction with the world, through drawing, can act as a radical move?"[27]
> (Davey & Sale, 2018)

This thinking led me to the work of Alison Mountz, Professor at Balsillie School of International Affairs, who collaboratively explored the concept of 'slow scholarship' arguing that "good scholarship requires time: time to think, write, read, research, analyse, edit, and collaborate. High quality instruction and service also require time: time to engage, innovate, experiment, organize, evaluate, and inspire."[28] (p.1237, 2015)

This project almost feels like a preliminary study; by using practice-based research as an act of slow scholarship I am allowing myself the time to set the groundwork for a more informed and engaged future research practice. Personally, I needed to take this moment to restructure a sense of self to build self-confidence. In doing so, I have drawn links to the feminist care ethics that - in the tradition of Audre Lorde and the words of Sara Ahmed – "self-care as warfare."[29] (p.1239, 2015)

Writing this review has been imperative in better understanding both the history and context of illustration research practice and gives me the confidence to continue my journey of exploring illustration pedagogy through illustration practice. It has been enlightening to engage in discourse that resonates on both an intellectual and emotional level. In exploring illustration pedagogy research, I feel engaged and passionate in beginning to carve out my own space within this subfield, with a particular focus on learning spaces. In defining this research as an act of slow scholarship, I understand this study's importance as an act of self-care.

29. Mountz, A. (2015)

24. Rodehn, C. (2020) 'The Happy Teacher: A critical examination of the joys of object based learning and teaching in higher education', in Kador, T and Chatterjee (ed.) *Object-Based Learning and Well-Being.* Exploring Material Connections. United Kingdom: Routledge,
25. Rodehn, C. (2020)
26. Rodehn, C. (2020)
27. Davey, R. (2018) *Radical Slow Down* [Publication]. Exhibited at Royal College of Art, 2018.
28. Mountz, A. (2015) 'For Slow Scholarship: A Feminist Politics of Resistance through Collective Action in the Neoliberal University, *ACME: An International Journal for Critical Geographies, Volume 14, Issue 4,* page 207 Available at: https://acme-journal.org/index.php/acme/article/view/1058/1141 (Accessed: April 2024).

# Looking to Practice

Between September 2023 and June 2024, I generated a body of practice-based research that documents moments of teaching from BA Illustration and Visual Media at London College of Communication. Visually documenting an academic year in a slow and considered manner allowed the abstract nature of this study to become more tangible, to literally be able to 'see' illustration pedagogy through a long period of observation work. The full body of this process has been evidenced within the supporting practice-based research PDF.

Within this study I select 5 images from the larger body of work and research them through an ethnographic lens. These images were selected due to the difference in how they were created: digital illustration, pencil drawing, collage, printmaking and a screenshot. This decision was made due to the interest in exploring how different image-making methods elicit different information regarding illustration pedagogy. These images are then used as prompts for discussion regarding learning experiences within a student focus group.

Through the process of analysis I hope to uncover key topics of interest to explore in my future practice as well as better understanding my students experiences of illustration pedagogy.

# Methodolody

Since the beginning of this study the focus of my research has changed multiple times, but the process of image-making always held strong. Slowly and methodically, I generated a body of work that visually reflected, recorded, and documented illustration pedagogy as it happened around me and as I participated in it. Because of this, I define my research project as practice-based research. This methodology has four principles:

"1. Practice and research are complementary but distinctive.
2. The research is based within a world-of-concern defined by practice.
3. The practitioner researcher is at the centre of the research.
4. The research aim is to generate new knowledge."[30] (p.28, 2021)

The importance of practice-based research within this study cannot be overlooked; image-making instigates thought, elicits information and provides springboards for further thinking. As visuals become fundamental to this study, I look to the writing of philosopher and writer, Gillian Rose to help further my academic understanding:

"Visual research methods can use already existing images, or images can be made by the researcher, or they can be made by the people being researched. Sometimes the images are treated as research data that does not, or should not, be reproduced when research results are written up; sometimes in contrast, it is argued that images are the only way the results should be conveyed."[31] (p.15, 2011)

What is interesting to me is that visual research methodologies seem to have a fluidity to them and that the researcher themselves has the autonomy to define their role and use. Visual research methodologies are embedded into every aspect of this study, and through the process of interrogating the intersection of three pedagogic identities by exploring illustration pedagogy through illustration practice, I have come to understand the upmost importance of the visual:

"Images carry different kinds of information from the written word. The hoary cliché that 'a picture is worth a thousand words' is often used in support of this claim. More rigorously, researchers like Sarah Pink argue that still and moving images are particularly good at conveying aspects of the social world that may elude written description: colour, movement, arrangement, gesture, texture, sound."[32] (p.330, 2011)

### Visual Ethnography

The last sentence of this quote feels especially poignant and helps me to begin to define my own research practice; I wish to solidify the fact that my research interests do have their roots in the social world, specifically within the educational setting I am in. However, I am instinctively interested in exploring and evoking things that cannot be spoken, 'colour, movement, arrangement, gesture, texture and sound'. If this is the case, I further define my methodology as visual ethnography. Ethnographer and Social Scientist Sarah Pink offer's further thoughts upon the definition of ethnography:

"I shall define ethnography as a methodology: Rather than a method for the collection of data, ethnography is a process of creating and representing knowledge (about society, culture and individuals) that is based on ethnographers' own experiences. It does not claim to produce an objective or truthful account of reality, but should aim to offer versions of ethnographers' experiences of reality that are as loyal as possible to the context, negotiations and inter-subjectivities through which the knowledge was produced."[33] (p.21, 2021)

Pink argues that visual ethnography has the potential to utilise reflexive, collaborative and participatory methods. Interestingly, she states that this methodology should not only account for observable realities but also for "objects, visual images, the immaterial and the sensory nature of human experience and knowledge."[34] (p.23, 2021) Pink continues:

30. Vear C. (2021) *The Routledge International Handbook of Practice-Based Research.* United Kingdom: Routledge
31. Rose, G. (2011) *Visual Methodologies: An Introduction to Researching with Visual Materials.* Fifth Edition. United Kingdom: Sage Publications.

32. Rose, G. (2011)
33. Pink, S. (2021) *Doing Visual Ethnography.* Fourth Edition. United Kingdom: Sage Publications.
34. Pink, S. (2021)

"It should engage with issues of representation that question the right of the researcher to represent other people, recognise the impossibility of 'knowing other minds' and acknowledge that the sense we make of informants' words and actions is 'an expression of our own consciousness'."[35] (p.23, 2021)

## Arts-Based Research

The impossibility of 'knowing other minds' is a concept that Melisa Cahnmann-Taylor, Professor at The University of Georgia, and Richard Siegesmund, Professor of Northern Illinois University, explore, arguing that conventional qualitative methodologies should be "deconstructed and discarded' as we cannot claim to 'know' anything with certainty anymore."[36] (p.21, 2021) Cahnmann-Taylor and Siegesmund advocate for a methodology called Arts Based Research (ABR), a "form of inquiry that explores alternative forms of data representation, including poetry, story, theatre and visual image"[37] (p.1, 2018). They express the license taken to "invent, compress and use our imaginations in social scientific study to document multiple truths and perspectives"[38] (p.1, 2018), arguing:

> "At a time when education obsesses with neoliberal goals of efficiency and cost-effectiveness in reaching preordained educational objectives, scholartists remind us that the thoughtful engagement with our world is a messy, unpredictable affair…being constructively lost is a powerful situation for finding ones way"[39] (p.8, 2018)

I embrace the concept of 'scholartistry' as I believe this whole research project documents me being 'constructively lost'. By adopting this methodology I feel as if I can begin to accept this as a valid and productive process. Siegesmund defines scholartistry as "the liminal point between social science and fine art research practice"[40] (p.241, 2018), explaining:

> "Scholartistry asks us to rethink our comfortable accepted binary definitions of research and aesthetics that keep these concepts bounded in their own separate categorical systems… just like social and physical sciences, the arts make cuts that reveal our entanglement with the world - they do no create isolated disinterested aesthetic refuges"[41] (p.241, 2018)

As I look to imagery to elicit information about illustration pedagogy and illustration practice, I feel grounded in methodologies that feel integral to my study. Practice-based research, visual ethnography and arts-based research champion creativity, as well as leaving space for questioning and not-knowing.

35. Pink, S. (2021)
36. Cahnmann-Taylor, M and Siegesmund, R. (2018) *Arts-Based Research in Education*. Second Edition. United States, Routledge.
37. Cahnmann-Taylor, M and Siegesmund, R. (2018)
38. Cahnmann-Taylor, M and Siegesmund, R. (2018)
39. Cahnmann-Taylor, M and Siegesmund, R. (2018)
40. Cahnmann-Taylor, M and Siegesmund, R. (2018)
41. Cahnmann-Taylor, M and Siegesmund, R. (2018)

## Methods

### Image-making

Within this study I have referred to the process of creating visuals as 'image-making', understanding this as an expansion of traditional illustration practice. I have always understood image-making to be an engaged process of observing and sense-making, therefore acting as a key method of elicitation within my research. Ben Gaydos, Professor at The University of Michigan-Flint and Julia Yezbick, Lecturer at Wayne State University, state:

> "Whether we draw "by hand" with a pencil or with cameras, digital or analogue, or computers, these processes of inscription and description carry distinct traces of their maker's hand. It is at once a documentation and a depiction of a mediated experience of time and place…as an unfolding of action within the world."[42] (Drawing with Tim Ingold, 2014)

Art historian, critic and educator Andrew Causey expands on this notion and argues that image-making is a valuable process of "balanced interaction between eye and hand, as well as the complex interplay of mind and body: cerebral and muscular, questioning and documenting."[43] (p.13, 2016) I concur and argue that image-making is a complex method that allows researchers to see more deeply. Accepting this encourages us to further contemplate the power that image-making has within the process of reflexive analysis. Whilst image-making, I was simultaneously reflecting on the pedagogical moments I was documenting. Philosopher Donald Schön describes this concept as 'reflection-in-action'[44] (p.280, 2016):

> "Doing and thinking are complementary. Doing extends thinking in the tests, moves, and probes of experimental action, and reflection feeds on doing and its results. Each feeds the other, and each sets boundaries for the other"[45] (p.280, 2016)

### Field Notes

I argue that within the context of my initial image-making, reflection was used as a method and that practice-based research enabled me to "become aware of the learning and construction of knowledge, which flourishes from lived experience."[46] (p.265, 2016) What is interesting to note, is how this reflection evolved into a reflexive method through the process of building narratives by creating ethnographic field notes, which can be found in the appendix. Defined as "observations of participants, locations or events"[47] (The Association of Qualitative Research, 2024) these larger bodies of text communicated the story behind the image, surfacing reflexive thoughts on illustration pedagogy concerning affect and value (topics I shall return to within my analysis section).

### Illustrative Ethnographic Fictions

One of the most important moments within this study was the creation of a hybrid method of reflexive analysis I titled 'illustrative ethnographic fictions'. Informed by Pink's notion of "textual constructions of interpretive representations of reality"[48] (p.23, 2021) and Gannon and Fauchon's statement that "illustrators write from the vantage point of being able to inform a visual imagining in the reader's mind"[49] (p.58, 2021), I created a collection of short texts. This method was a tool to textually explore and evoke findings inspired by visual ethnography: colour, movement, arrangement, gesture, texture and sound. It has been interesting to note how the process of distilling field notes into illustrative ethnographic fictions mirrors the process of creating teaching resources for students, taking complex information and trying to succinctly simplify it so that it still communicates the message.

### Focus Group

In exploring illustration pedagogy through illustration practice I wanted to engage the voice of my students, especially regarding their learning experience. Due to this, I deployed the method of a focus group, a "research technique used to collect data through group interaction."[50] (B2B International, 2024). The sample was a voluntary response sample as an invite was sent to all BA Illustration and Visual Media students and

42. *Drawing with Tim Ingold* (2014) Available at: https://sensatejournal.com/tim-ingold-drawing-with-tim-ingold/ (Accessed: March 2024)
43. Causey, A. (2016) *Drawn to See: Drawing as an Ethnographic Method.* Canada: University of Toronto Press.
44. Schön, D. (1984) *The Reflective Practitioner, How Professionals Think in Action.* United States: Basic Books
45. Schön, D. (1984)

46. Calvo, M. (2016) *'Reflective Drawing as a Tool for Reflection in Design Research.'* Available at: chrome-extension://efaidnbmnnnibpca-jpcglclefindmkaj/https://core.ac.uk/download/pdf/323893316.pdf (Accessed March 2024)
47. *Field Notes* (2004) Available at: https://www.aqr.org.uk/glossary/field-notes (Accessed: March 2024)
48. Pink, S. (2021)
49. Gannon, R and Fauchon, M. (2018)
50. . What is a focus group? (2024) Available at: https://www.b2binternational.com/research/methods/faq/what-is-a-focus-group/#:~:text=A%20focus%20group%20is%20a,why%2C%20what%20and%20how%20questions. (Accessed: April 2024).

on the day 15 chose to attend. It is worth noting that this sample only represents around 10% of the larger population, therefore may not reflect the full qualitative insights of the year group. Each were given printed copies of the visual data and asked to use these as prompts to elicit discussion and reflection. This method of image-elicitation derives from the more commonly known 'photo-elicitation' and can be defined as "a model of collaboration in research."[51] (p.109, 2021) Focusing on both the images themselves and the students' learning experiences, the attendees were generous and honest in their feedback. This focus group was my first experiment with a qualitative research method and an extremely enlightening moment, of which I return to within the analysis.

**Visualising Illustrative Ethnographic Fictions**

This method returns to image-making in a more informed manner, experimentally combining the instigating image and illustrative ethnographic fiction across a double page spread. In an attempted moment of synthesis, visual prompts continue to explore the intersection between illustrator, teacher and researcher more knowingly. Returning to scholartistry, Nick Sousains, Assistant Professor at San Francisco State University argues that the "visual form is never a secondary pursuit"[52] (p.193, 2021). The process of returning to image-making embeds the notion that within my research, "form and meaning are united and equally inform one another."[53] (p.23, 2021)

**Ethics**

At the beginning of my study, I completed a Research Ethics form (Appendix 4) in which I highlighted the need to protect students' identity through the removal of any names, and faces to be covered in any visuals. All students were made aware of my visual documentation at multiple points throughout the academic year, within large communications to the whole year group, one to one conversation and emails (Appendix 2). This allowed for open discussion around my study to be had and any questions to be answered.

Students who took place in the focus group were asked to read and sign the participant consent form (Appendix 3) and reminded that they were welcome to stop their engagement at any point. They were informed that their input would be stored digitally, with an example of data used within the appendix (Appendix 6).

The combination of these methods has allowed for a thorough exploration of illustration pedagogy through illustration practice, with the outcomes forming the focus of analysis. I feel satisfied that the iterative process I applied allowed time for reflective and reflexive considerations. The creation of a unique method that is embedded in both illustration and ethnography feels especially exciting, as I continue to explore the fundamental groundings of my practice.

51. Pink, S. (2021)
52. Sousains, N (2018) 'Thinking in Comics: An Emerging Process' Cahnmann-Taylor, M and Siegesmund, R. (2018) *Arts-Based Research in Education*. Second Edition. United States, Routledge.
53. Sousains, N (2018)

# Visualising Illustrative Ethnographic Fictions

The following pages are balanced, unbalanced, quiet, loud, knowing and questioning; documentation of attempted synthesis sensed and felt between illustrator, teacher and researcher. This is a process of play that observes the constraints placed upon myself within the design of this PDF; colour, typeface, page layout, etc. These pages act as the instigators for further discussion and analysis.

Silly simple shapes full of intention, corporate stickers mocking me.

Open yourself up and feel the sting, theorise a way to make it okay.

Submission
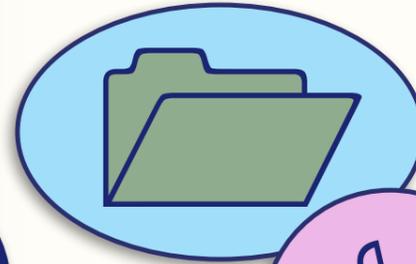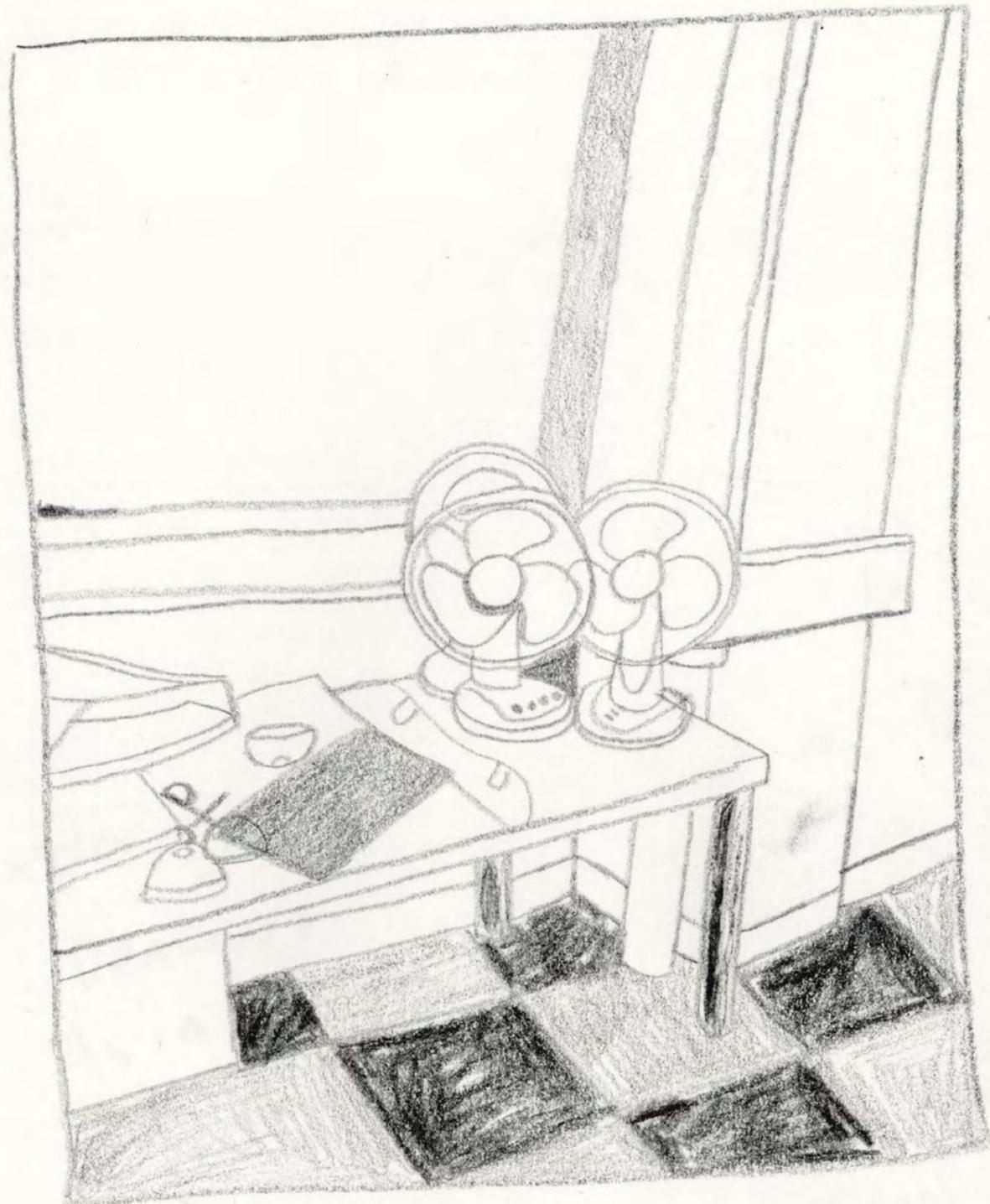
i like this slowness

I STARTED
DRAWING
& EVERYTHING
CALMED DOWN

Beautifully
awkward
boring drawing.

Undulating
unsteady
empty room.

Deep texture
voicing atmosphere.

it cracked
over

acc
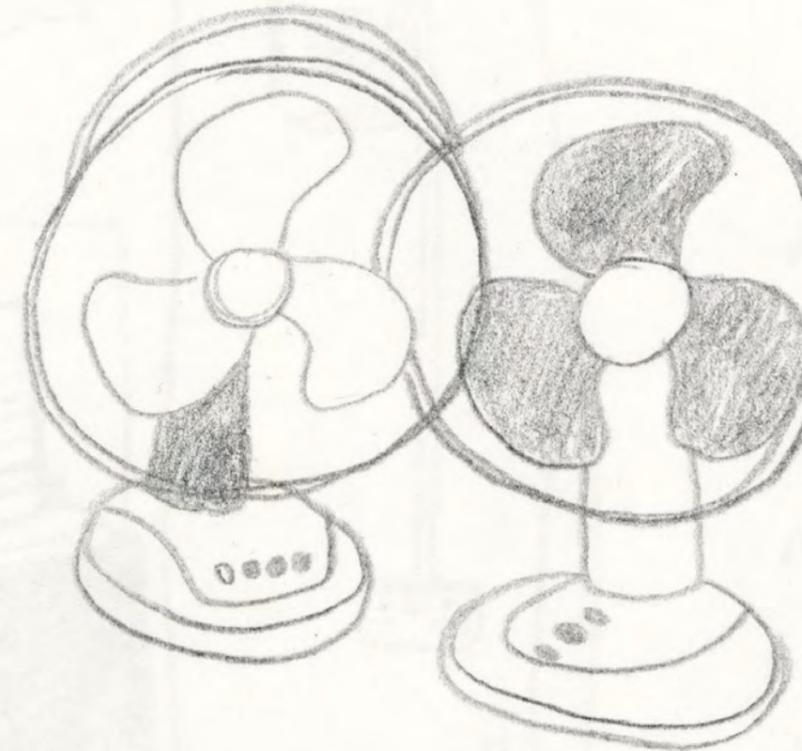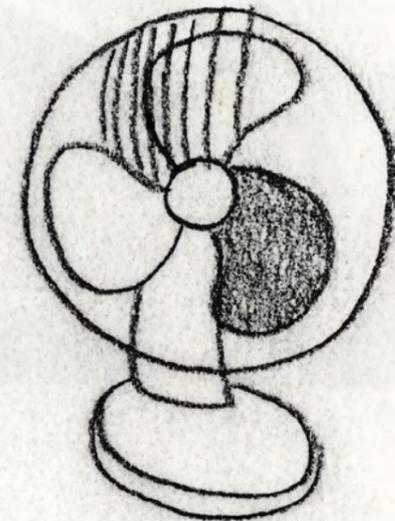
Open the scanned image in photoshop,
Copy, paste, trace and invert.
Play with the assemblage, until you can sense a balance

Deconstruct the colours, layers, time and space.
Unreal landscapes of in-between, teaching and learning,
thinking and feeling, reality and fiction.
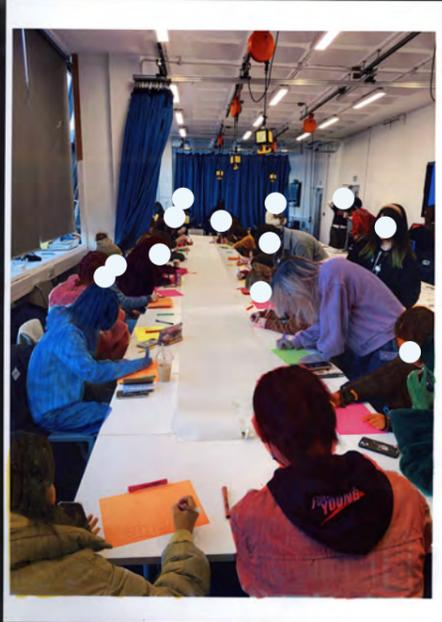
Real, full, empty. Documenting a scene of learning, or so I hope.
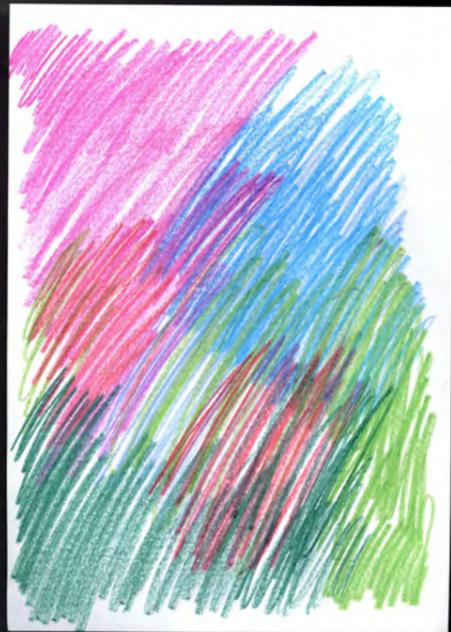
eu.bbcollab.com
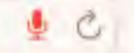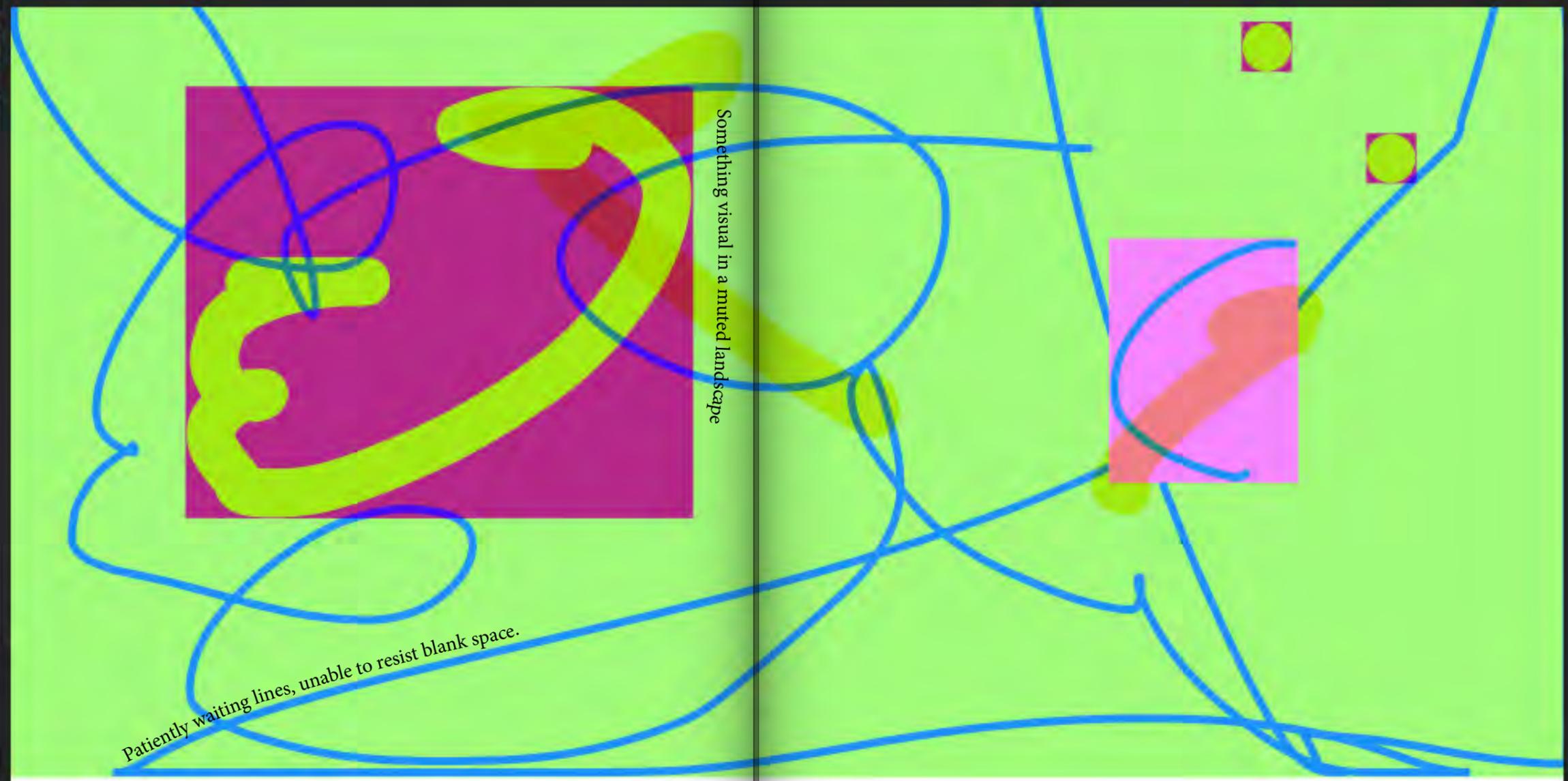


Something visual in a muted landscape

Patiently waiting lines, unable to resist blank space.

Hi Year 3, Please wait here for your tutorial - Thanks!

7. 'Blackboard Collaborate', Screenshot

# Analysis

The iterative process of exploring illustration pedagogy through illustration practice has elicited salient strands of interest; 'Scenes of Affect', 'Question of Value' and 'Embodied Self'. Within this section I shall unpick these research findings further, as I continue to attempt to uncover key topics of interest to explore in my future practice as well as better understanding my students experiences of illustration pedagogy.

## Scenes of Affect

Repeatedly I have created scenes of educational spaces; I am fascinated by them. Assemblages of real pedagogical moments both online and in-person, visually deconstructed through colour, movement, arrangement, gesture, texture and sound. Sensory vignettes undulating with emotional undercurrent, trying to capture happenings that were felt and sensed rather than clearly stated. Embedded in the sensory and emotional, Melissa Gregg, ethnographer and Fellow at RMIT University defines affect as "arising in the midst of in-betweenness."[54] (p.1, 2010) This description engages my interest, and Gregg continues:

> "Affect is found in those intensities that pass body to body (human, non-human, part-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, and in the very passages or variations between these intensities and resonances themselves."[55] (p.1, 2010)

Affect is almost impossible to communicate in language, "synonymous with force or forces of encounter"[56] (p.1, 2010). I believe that in documenting an academic year I was attempting to visualise moments of emotional and visceral encounter within educational spaces. Teacher, student, pen, paper, wall, table; each element has a sensed presence and therefore an impact on the learning environment. I look back to the larger body of practice and see that especially within the pencil drawings I am experimenting with scale, depth, hierarchy, tone and opacity. In these examples I believe there is an attempt to playfully deconstruct the reality of a captured moment and translate it into becoming an affective image. Lorraine Marshalsey, of The University of South Australia, explores the concept of sensory affect in learning spaces within the context of design education, stating "as educators we design learning experiences that deliberately engage students with the material, affective, and existential worlds around them."[57] ([no pagination], 2023) In exploring illustration pedagogy through illustration practice, I believe I can better define my research interest as using sensory affect to explore encounters within learning spaces, questioning the impact this has on learning experiences.

During the focus group, students were asked to consider (Image 4. 'w208') an atmospheric depiction of the dedicated Year 3 studio, W208. Located in the workshop block across the way from print finishing and the kit room; down the corridor from letter press and digital printing; and downstairs from print-making and book-making. The perfect spot for our Year 3 students who utilise these facilities every day. When asked how their encounter with W208 made them feel, the resounding feedback was that this space had been one of comfort, knowledge, exchange and community, with one student adding "these factors have made my learning experience much more enjoyable and enriching"[58] (Appendix 6). These reflections highlight the importance of dedicated learning space to foster a sense of belonging for students, and as their teacher, I commit to protecting and nurturing this space for them.

Regarding my facets as an illustrator and researcher, I find myself interested in further exploring the nuances of this learning space. What are the architectural, material and optical encounters students have within this space across the academic year? How can I delve even further into the sensory? It is exciting to think how I can jump back into practice, with a clearer focus on affect, and begin to explore this.

58. See 'Appendix 5'

54. Gregg, M and Seigworth, G. (2010) The Affect Theory Reader. United States: Duke University Press.
55. Gregg, M and Seigworth, G. (2010)
56. Gregg, M and Seigworth, G. (2010)
57. Marshalsey, L (2023)

# Question of Value

The question of value came up multiple times within this study, finding myself reflecting upon the value of student feedback, self-reflection, aesthetics and communication. This was most evident when discussing (Image 3, 'Moodle'). I argue that image itself is not the strongest example of a sensory vignette as it lacks the undercurrent of emotion that (Image 4) and its counterparts communicate. However, findings regarding impact on learning experiences and deployment of qualitative methods are extremely enlightening.

Regarding (Image 3, 'Moodle'), in the focus group the word 'corporate' came up multiple times when describing the stickers I had created. Moodle is a learning platform used at UAL; a dry, boring yet incredibly useful tool and as a teaching team we are always asking how we can help students to better engage with it. During my first year as Year 3 Leader, I wanted to give some time towards this conundrum; I wanted it to feel cared for through an application of 'visual branding'.

Having never considered my illustration practice to be 'corporate', I instinctively felt slightly wounded. It took a moment to confront these feelings and analyse them within the context of illustration pedagogy. If corporate is defined as "relating to a large company or group"[59] (Collins, 2024), then these images are inherently corporate, with 140 students enrolled in year 3 alone. By questioning the stylistic value of the stickers (Is it 'right' that this image communicates as corporate? Is there safety in this for the students? Or is it just boring?) I was left questioning my own personal value as both an illustrator and a teacher. This exposing moment highlights the importance of the invitation of different voices within my research practice. Uncomfortable as it may sometimes feel, I must continue to experiment with the integration of multiple qualitative research methods; adding further layers of depth and understanding to the diverse and multifaceted student experience of illustration pedagogy.

Analysis of (Image 3. 'Moodle') also highlights the notion that my research interests are embedded in the messiness of relationships; internal and external. Associate Professor at the Surrey Institute of Education, Karen Gravett suggests that:

> "Understanding relationships. connections, mattering, and relationality as fundamental to learning and teaching can offer potential to change the way we experience our work as educators."[60] (p.10, 2023)

Gravett's thinking gives me the confidence that there is value in my work and returning to my initial aims, I believe I am beginning to restructure a sense of self within Higher Education, whilst also better understanding student experiences of illustration pedagogy. I argue that educational spaces are both social and psychological and exploring the relationship between the two is a valid and valuable pursuit.

60. Garett, K. (2023) Relational Pedagogies, Connections and Mattering in Higher Education. London: Bloomsbury.

59. Corporate Definition. (2024) Available at: https://www.collinsdictionary.com/dictionary/english/corporate#:~:text=Corporate%20means%20relating%20to%20large,to%20a%20particular%20large%20company. (Accessed: May 2024).

# Embodied Self

Within this study I aimed to surface findings that could help to restructure a sense of self within Higher Education. In doing so time has not been linear. I have jumped back and forth re-inhabiting the past by exploring sensory vignettes. Allowing myself to explore illustration pedagogy through illustration practice with different intensities and persona's; the research has changed over time, and so have I. This brings me back to the concept of slow scholarship, which I initially understood to be an act of self-care, though upon reflection I see an alignment with the thinking of Riyad Shahjahana, Professor at Michigan State University, who argues that "slowing down is about embodying alternative person-hoods in the learning environment"[61] (p.499, 2015), continuing:

> "In a culture of performativity, rapid communication, and mobility, slowing down seems to be the antithesis of what needs to happen in the academy. Slowing down, or decolonizing time, is about reconnecting to our embodied selves and nurturing 'depth' in our work for equity and social justice in the academy, and about improving our quality of life and work"[62] (p.499, 2015)

The 'embodied self' is one in which the "spirit–mind–body are interconnected"[63] (p.489, 2015). Higher Education Professionals David Nguyen and Jay Bradley Larsen argue that "reconnecting to our bodies provides us a different locus of articulation for our theories and experiences"[64] (p.489, 2015). I argue that process of slowly building a body of practice-based research and uncovering methodology and methods that underpin my practice has helped me reconnect to the embodied self. Using this study to explore the entanglement of my academic identities has allowed me to develop a researcher toolkit, a supportive framework that empowers my multifaceted identity. (Image 8. 'Embodied Self Framework) Now I wonder, can this framework become supportive to other people?

Could this framework instigate partnerships with different institutions and educators? Could this collaboration instigate new insights into the future of illustration pedagogy? Could this

framework exist outside the constraints of Higer Education? How would any institution view an approach so embedded in slowness? My hope is that value would be seen in this endeavour, as Shahjahana argues:

> "Slowing down disrupts a subjectivity that ties time with rationality or productivity, or, more importantly, with being civilized or modern. It is about inviting abundance thinking in the present."[65] (p.499, 2015)

These questions pose interesting prospects, which in keeping with this research, need a bit more time to percolate. However, it is exciting to begin to consider how my research findings can actively enter the landscape of which they were initially inspired, and I hope that this body of work facilitates conversations with my colleagues, peers and students surrounding the topic of illustration pedagogy.

65. Shahjahan, R (2015)

61. Shahjahan, R (2015) 'Being 'Lazy' and Slowing Down: Toward decolonizing time, our body, and pedagogy.' Educational Philosophy and Theory: Incorporating ACCESS. Available at: https://www.researchgate.net/publication/271819341_Being_'Lazy'_and_Slowing_Down_Toward_Decolonizing_Time_our_Body_and_Pedagogy#fullTextFileContent (Accessed: April 2024)
62. Shahjahan, R (2015)
63. Shahjahan, R (2015)
64. Shahjahan, R (2015)

# 1. Make lots but do not analyse.

## Give it time.

# 2. Return and re-engage: Sensory Vingettes

## Give it time.

# 3. Return and re-engage: Field Notes

## Give it time.

# 4. Return and re-engage: Illustrative Ethnographic Fictions

## Give it time.

# 5. Return and re-engage: Visualisng Illustrative Ethnographic Fictions

## Give it time.

# 6. Sense-make, however you can.

## Give it time.

Image 8: Embodied Self Framework

# Conclusion

After years of feeling an unease with my practice, this study explores illustration pedagogy through illustration practice, providing the unique opportunity to focus on my craft and explore the entanglement of my academic identities of teacher, illustrator and researcher. Between September 2023 and June 2024, I generated a body of practice-based research that documented moments of teaching from BA Illustration and Visual Media at London College of Communication. The slow visual documentation of an academic year allowed the abstract nature of this study to become more tangible and within this essay, practice acted as the foundation for further research and analysis.

Informed by the methodologies of practice-based research, visual ethnography and arts-based research, methods included field notes, illustrative ethnographic fictions, a focus group and visualising illustrative ethnographic fictions. Findings were explored within the analysis of three salient strands of interest; 'Scenes of Affect', 'Question of Value' and 'Embodied Self'.

Analysis within 'Scenes of Affect' helped to articulate my research focus, and I argue that this study both defines and acts as academic research that uses sensory affect to explore encounters within learning spaces, questioning the impact this has on learning experiences. It feels like a weight off my shoulders to be able to communicate this succinctly, but getting to this point was no mean feat. The documentation of an academic year was something that couldn't be rushed and at points I felt completely lost; I had to be patient. Once the documentation was complete I was able to unpack the concept of sensory affect, with the visuals helping me to understand it on conceptual level. The closing prompts within 'Scenes of Affect' act as instigation of future research and I am excited to return to image-making more knowingly to visually explore architectural, material and optical encounters within learning spaces; continuing to create sensory vignettes that provide foundations for further study.

With an interest in better understanding student experience of illustration pedagogy, 'Question of Value' explored the messiness of relationships within Higher Education. Through this, I gained many insights into the general student experience. Going forward, I wish to consider how I can be more focused within this pursuit. In analysing the research method of a focus group, I wonder if this study has the potential to be developed into an alternate, more human and subject

relevant version of gathering student feedback? The findings within the focus group provided multiple points of discussion and I commit to acting upon students' generous feedback to better the experiences of illustration pedagogy on BA Illustration and Visual Media at LCC. My next steps will be sharing this research with my colleagues, as I aim to seek their advice upon how we could potentially embed the yearlong task of documenting illustration pedagogy through illustration practice to elicit student feedback, into our course.

Within this research I aimed to surface findings that could begin to restructure a sense of self within Higher Education and I argue that as I grasped a deeper understanding of my methodology and methods, I slowly uncovered an embodied pedagogic self. Analysis within 'Embodied Self' instigated ideas surrounding a researcher toolkit, a supportive framework that empowered my multifaceted identity and I find myself considering how I can create something tangible from these ideas. Inspired by my background in risograph printing, I aim to collaborate on an artwork and create something useful for those who also often find themselves lost.

These conclusions are the initial instigations of future research projects. I feel enthused that in exploring illustration pedagogy through illustration practice I have elicited strong foundations for further study, confident that my practice has the capacity to extend beyond myself and actively enter the landscape in which it was initially inspired. As a wise student within the focus group reflected, "we become again and again and again, part of something bigger" (Image 9, 'Wisdom'). I sense that, with time, many beginnings will come from this ending.
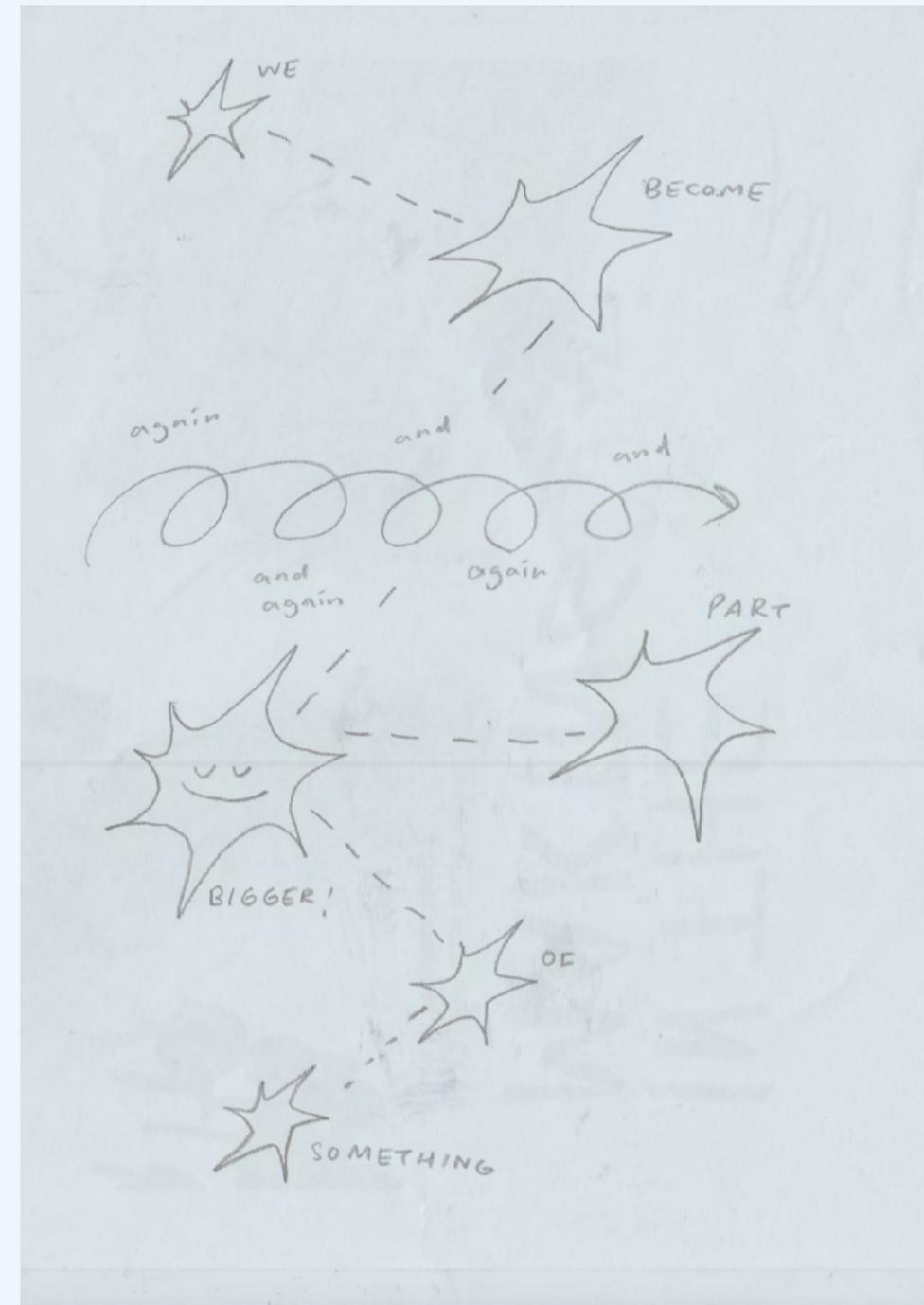


Image 9: Wisdom

# Appendices

## Appendix 1:
## Sample of Field Notes:
## 'W208'

**No colour – just thought. Using photography as my reference, I start to draw the space. Empty yet full, discarded memorabilia from the course who previously housed this room.**

**Boring drawings. Nothing had been considered, not space, not material, not use. There's something so satisfying in the awkwardness of it all.**

Out of all the images I have made within this project these are the ones I connect to the most. That feels important. If I am looking to establish an illustration practice that is inspired by and embedded within illustration pedagogy, I must take this time for deeper reflection and analysis. Firstly, the process of making them was immensely satisfying, These drawings were made in response to the frustration I felt about not knowing. Not knowing what my research question was, not knowing what I was doing and not knowing why I was doing it. Whilst making these images, I decided to voice record myself. I wanted to externalise the internal monologue, with the hope that something profound would be revealed. Academically, I was able to both visualise and verbalise how important drawing was to my cognitive function, which consequently acted as the foundation of this research project.

In voice recording these images, it gave each one a timestamp. The amount of time that passed whilst I thought in line, texture, colour, depth and space.

In regard to practice and pedagogy it highlights the importance of claiming this thinking time within my role as an educator, aligning myself with the concept of slow scholarship. But how well does UAL take this? Each term staff members are asked to fill in a 'Time Allocation Survey':

> "In order to be financially sustainable, all universities must understand the full costs of their activities. This includes the costs of delivering teaching and research, as well as costs such staff time, library services and use of estates and infrastructure."[1] (UAL Canvas, 2024)

This survey covers teaching, support to teaching, research, support to research, other activities and support to other activities. Where does the need for a dyslexic member of staff to think in a visual way in order to be a better teacher, researcher (and practitioner) sit within this? And is it considered a cost worth spending? Again, I find myself back to the question of value.

In analysing the visual aspect of these images, there's something beautifully awkward about them. The texture and deepness of the black marks feels undulating and un-steady. Objects are recognisable but slightly off in regard to their measurement and structure. In depicting scenes

that are both empty and full, the atmosphere feels equally relaxing and disturbing. Upon reflection, I believe that I am drawn to these spaces as they highlight a reality that the institution may not wish to share.

Would UAL see value in these images? Would they value the cost of this activity? I argue that they would not. In that sense then, I must ask, do I belong here? Perhaps these drawings visualise my own awkwardness of being within the institution? In making them, are they acting as a micro act of defiance? Or am I just feeling my way through pedagogy with practice?

1. Time Allocation Survey Questions. (2024) Available at: https://canvas.arts.ac.uk/documents/sppreview/8ac9ec3a-6798-4760-89ab-d89f7cde28dc. (Accessed: May 2024).

## Appendix 2:
## Invitation to Participate Email, May 2024

Call Out! Help Rachel with her MA Research.
Thursday 16th May. 3.30-4.30pm, sign up here.

I am currently studying MA Academic Practice in Art, Design and Communication with a research focus of 'Exploring Illustration Pedagogy through Illustration Practice'. I will be running a short workshop in which I hope to gain feedback from Year 3 students, using a collection of drawings as prompts. I would be really grateful if you are willing to provide an hour of your time.

Please sign-up here, thank you!

## Appendix 3:
## Participant Consent Form
## May 2024

ual: university
of the arts
london

### Participant Consent Form

**Project Title:**
**Exploring Illustration Pedagogy through Illustration Practice**

You are being invited to take part in a research project. Before you decide to take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

- I understand that I have given my consent to be interviewed about my thoughts on exploring Illustration practice through illustration pedagogy.

- I fully give my consent to take part.

- I understand that I have given approval for my opinions to be included in the research outputs. Anything I say may be used in academic papers relating to the project, although these quotations will be anonymous.

- I have read the information sheet about the research project, which I have been asked to take part in and have been given a copy of this information to keep.

- What is going to happen and why it is being done has been explained to me, and I have had the opportunity to discuss the details and ask questions.

- Having given this consent I understand that I have the right to withdraw from the research programme at any time without disadvantage to myself and without having to give any reason.

- I hereby fully and freely consent to participation in the study, which has been fully explained to me.

*Participant's name*
(BLOCK CAPITALS): _____

*Participant's signature:* _____ *Date:* _____

*Investigator's name*
(BLOCK CAPITALS): _____

*Investigator's signature:* _____ *Date:* _____

**Contact**
**Investigator:** Rachel Davey, UAL
r.davey@lcc.arts.ac.uk

# Appendix 4:
# Research Ethics Form
# May 2024



# Appendix 5:
# Focus Group Slides
# May 2024

# Appendix 6:
# Sample of Focus Group Data
# May 2024

**Panel 1 (top left):**

1. Moodle and the projects
2. It feels less blocky than how it was when I was in college/school
3. The hand at the bottom with the pen. You see the tips of his fingers at the bottom but not in the middle. Where did they go?
4.

> MOODLE PLEASE, I NEED YOU TO LOAD!!!

**Panel 2 (top right):**

W208:

- The image made me think about W208. → Act show meetings?

- W208 has made a moderate impact on my learning
  ↳ The room is nicer than the library.
  ↳ There is a big TV so I brought my switch to play smash bros once.
  ↳ Generally a nice place to hang out

→ HOWEVER
- Since I live further away from school it's more difficult to utilise the room vs when I was only living in student accom.
- I have a friend in GMD and their room is much nicer so I find I spend most of my time there.
- The room itself only started looking up the second half of the year. But it does look really good now

This is my favourite part about the new room.

**Panel 3 (bottom left):**

1. Clutter, the stuff we do in the common room. People's in-progress work & remnants, a wealth of knowledge/content in community

2. Yes, W208 has been a place of content, knowledge exchange, and community. These factors have made my learning experience much more enjoyable and enriching.

3. The quality & text of the image really embodies the duality of the common room for me. It can be chaotic at times but the chaos is calming.

**Panel 4 (bottom right):**

1. At first I thought it was an arts kids workshops, then I realised it was us :) Reminds me of the workshops throughout the year.

2. I enjoyed having classes, it was a breath of fresh hair specially in 1st and 2nd year. I would say some of the Thursday session could've had more content. 9 out of 10 times, it was studio space and you could speak to adults instead of having something planned for the first 2 hours and then break down for 1 to 1's.

3. Will miss this in a few months :c

4.

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## Image List

1. Davey, R. (2024) 'Bright', Snapshot of Practice [Poster]
2. Davey, R. (2024) 'Muted', Snapshot of Practice [Poster]
3. Davey, R. (2024) 'Moodle' [Digital Illustration]
4. Davey, R. (2024) 'W208' [Pencil Drawing]
5. Davey, R. (2024) 'Moments' [Risograph Print Collage]
6. Davey, R. (2024) 'D305' [Mono Prints]
7. Davey, R. (2024) 'Blackboard Collaborate' [Screenshot]
8. Davey, R. (2024) 'Embodied Self Framework' [Digital Illustration]
9. Focus Group Participant. (2024) 'Wisdom' [Pencil Drawing]