



## Sustainability in the Making: Craft Programs for Socio-Ecological Change

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Participant Information Sheet | Observation and Interviews with facilitators

A web version of this document can be found at the link:

<https://sustainabilityinthemaking.com/sketching-participant-information-sheet-facilitators>

Hello, you are being invited to participate in this ethnography study, part of the PhD *Sustainability in the Making: Craft Programmes for Socio-Ecological Change*. In this document you will find information about this study and what participating in it involves.

**Please read it carefully.**

At the end, you will be required to sign an informed consent to participate in the study.

### Brief summary

This study is a visual and graphic ethnography, "EthnoGRAPHICS", that uses a combination of observational sketching and oral history approaches to investigate how maker initiatives in Devon and the Southwest are promoting and building sustainability behaviours and ecological cultures. It is part of the PhD project *Sustainability in the Making: Craft Programmes for Socio-Ecological Change*, a doctoral research that explores how craft and making contribute to generate and promote *culture(s) of sustainability*. This study is conducted by me, Alessandra (Alex) Fasoli, author of this document and PhD candidate in charge of the project.

This PhD is a doctoral training partnership by [Kingston University - Kingston School of Art](#) and the [Crafts Council UK](#), and it is sponsored by [Techne](#).

## About the PhD

The PhD **Sustainability in the Making: Craft Programmes for Socio-Ecological Change** explores how **cultures of sustainability** are generated and promoted through **craft** and **making** by exploring how existing craft programmes in Devon and the Southwest are helping people to engage in more environmental, ecological, and sustainable behaviours.

## About this study

This study is an ethnographic work that uses a combination of observational sketching and oral history to understand which cultural dynamics are generated during craft-led events and to observe how engaging with sustainable making allows people to reflect and learn about the environment, the climate crisis, consumerism, and production.

**Observational sketching** is a participant observation activity where drawing and sketches are the researcher's primary method of note-taking and data gathering. The **oral history approach** comprises **semi-structured interviews** with organisers and facilitators of craft initiatives and **spontaneous conversations** with participants in the programmes' events.

More information about this project, its evolution, the methodology, and the philosophy of the research are available online at: <https://sustainabilityinthemaking.com>

## Why have I been chosen to participate?

As a person facilitating and/or conducting a sustainable craft workshop in Devon, you are invited to take part in this study. You need to be above 18 and being and:

- part of the organisation committee of a craft event (like organising a workshop, a craft fair, a craft festival, or a showcase)
- you are a maker delivering a workshop as part of a craft programme,
- you are a founder/CEO/employee of a craft organisation or business that organises, promotes, and deliver craft events and craft-related activity,
- you are facilitating a craft-related activity.

## What's involved in taking part in the study?

You will be interviewed about your experience in organising and facilitating craft workshops for sustainability before or after the event. Answers are open and you will be given space and time to talk about your own perspectives, motivations and challenges in your work. This conversation will not be longer than 30 minutes and will be recorded as audio file for archival purposes and further analysis. During your workshop, the researcher will make a series of field drawings of you and the participants in your workshop. You and the participants in your workshop should carry on their activities as normal while the researcher is there. The researcher might engage in spontaneous conversations with the participants in your event at the end of the workshop, which might be recorded.

## Are there any risks in participating in this study?

There are no particular risks associated to this study.

## What if I want to opt out?

Participation is voluntary. You can opt out from the study without explanation at any moment before, during, and within 20 days since the interview has been recorded. Recordings and data about you will be

destroyed. Drawings and sketches are done on a hardbound sketchbook, therefore **no drawing or sketch can be destroyed**. Moreover, a page might contain sketches of multiple participants, like in figure 1. However, the drawing of you **will not be used in the research; it will be digitally removed** from the permanent collection and from the digital scans of the final datasets of the project.



Figure 1. Alessandra Fasoli, 2023. Sketching at Heathrow Airport: waiting between connections.

## What drawings will you make?

Pencil drawings and sketches on an 14x14 cm notebook. Watercolour might be added during fieldwork or later in the studio. Here some examples:



Figure 2. Alessandra Fasoli, 2023. Sketching at Craft Festival Bovey Tracey 2023.

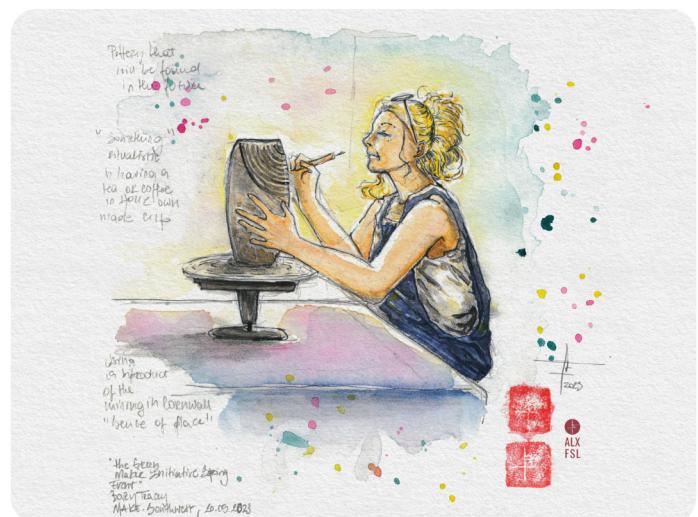


Figure 3. Alessandra Fasoli, 2023. 'Pottery Rituals: Sarah Sullivan performing at the Green Maker Initiative Event, Spring 2023'. Watercolours on paper. Drawing was made during her performance at the GMI event in Spring 2023 at MAKE Southwest gallery in Bovey Tracey. While I was drawing her, we engaged in a conversation and Sarah told me about her philosophy on pottery and why she chose to become a pottery maker, he handwritten notes are quotes from our conversation.



Figure 4. Alessandra Fasoli, 2023. Heritage Crafts Pavilion at Craft Festival Bovey Tracey 2023.



Figure 5. Alessandra Fasoli, 2023. A stall at Native Makers by Real Ideas, September 2023. Original pencil sketch on site (left) and its digitally coloured version (right)

## What personal data will be collected?

- your full name
- profession
- background/education
- ethnicity
- age

## About confidentiality and anonymity

**You can participate anonymously:** the recording will be anonymised and all identifiable data removed from the dataset. However, names, dates, and descriptions about public events are public information: **if promotional material on the event has your name on it, anonymity cannot be granted.** If you decide to participate anonymously, your drawing will be done in a way not to include identifiable traits, like in figure 6.

**Confidentiality is granted at all stages of the research**, meaning any information deemed as confidential that does not have your explicit permission for disclosure will not be divulged. Confidential data will be removed in the final datasets.



Figure 6. Alessandra Fasoli, 2023. Woman at Heathrow Airport, looking at her phone. Side-back view, her face is covered by her hair.

## How are my data processed?

All data are processed according to the UK GDPR and the Data Protection Act 2018. At the end of the research, all data collected will be appropriately archived and retained for minimum 10 years, at the end of which continued retention will be reviewed.

## What will happen to the drawings, notes, recordings, and the data generated by this study?

Drawings, notes, and recordings are part of the final dataset of the PhD and will be shown, analysed, and discussed in the final dissertation. They are also part of a permanent online showcase that aims to illustrate the journey and findings of the PhD and its latest release can be found at <https://sustainabilityinthemaking.com>. All initiatives will be featured in a 'resources' section of the website with descriptions and links. The knowledge generated through this research will constitute a valuable resource for future craft -based sustainability initiatives in the UK and abroad, and the results will be finalised in an accessible format to be used by makers and facilitators in their own programmes. Data can be presented in conferences and talks, in the form of digital presentations, installations, or videos; they can be shown in exhibitions and can be published in academic and non-academic manuscripts, in the form of scientific articles, essays, blogs, or books.

## Will I have the recording and the drawings of my interview?

You will be sent a safe download link via email to access a copy of the recording, together with a high resolution scan of the drawings made during your event. The digital scans of the drawings are licensed through the Creative Commons license Attribution-NonCommercial-NoDerivatives 4.0 International (<https://creativecommons.org/licenses/by-nc-nd/4.0/?ref=chooser-v1>)

## What if I want to complain about the way data is handled?

If you wish to raise a complaint on how we have handled your personal data, you can contact our Data Protection Officer who will investigate the matter. If you are not satisfied with our response or believe we are processing your personal data in a way that is not lawful you can complain to the Information Commissioner's Office (ICO) (<https://ico.org.uk/>).

## Data Protection Privacy Notice

Kingston University conducts research to the highest standards of research integrity. As a publicly funded organisation, the University has to ensure that it is in the public interest when we use personally-identifiable information about people who have agreed to take part in research. The University's data protection policy governing the use of personal data by the University can be found on its website: <https://www.kingston.ac.uk/aboutkingstonuniversity/howtheuniversityworks/policiesandregulations/#information>

## Contacts

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### Supervisory Team

First supervisor: Dr Christoph Lueder, Kingston University London  
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### University contact for clarification or complaints about this research

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### Informed Consent

Thank you very much for taking part in my research. Please, sign the informed consent: <https://forms.office.com/e/djJ4qLzra>

### Version control

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