

Pro forma information sheet and consent form



Information sheet

Research study [Aural character of places]: information for participants

We would like to invite you to be part of this research project, if you would like to. You should only agree to take part if you want to, it is entirely up to you. If you choose not to take part there won't be any disadvantages for you and you will hear no more about it.

Please read the following information carefully before you decide to take part; this will tell you why the research is being done and what you will be asked to do if you take part. Please ask if there is anything that is not clear or if you would like more information.

If you decide to take part you will be asked to sign the attached form to say that you agree. By taking part you also declare that you are not under 16, you cannot be classified as vulnerable adult, you don't have learning difficulty, you will not be paid to participate to the research.

You are still free to withdraw at any time and without giving a reason.

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form.

Details of study "Aural character of places"

This study is researching on how a sonic environment can be described with the aim of improving the understanding of the impact of design choices on the sonic environment which we inhabit.

The researcher will ask you to answer some questions on a written form or audio-recorded interview, at your preference.

In case you opt for the written form the researcher will record some excerpts of the surrounding sound while you are answering the questions. If you don't want to, you can tell the researcher and no sound will be recorded.

If you have any questions or concerns about the manner in which the study was conducted please, in the first instance, contact the researcher responsible for the study.

If this is unsuccessful, or not appropriate, please contact the Secretary at the Queen Mary Ethics of Research Committee, Room W117, Queen's Building, Mile End Campus, Mile End Road, London or research-ethics@qmul.ac.uk.

Consent form

Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research.

Title of Study: "Aural character of places"
Queen Mary Ethics of Research Committee Ref: QMREC1591a

- %L. • Thank you for considering taking part in this research. The person organizing the research must explain the project to you before you agree to take part.
- %L. • If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.
- %L. • *I understand that if I decide at any other time during the research that I no longer wish to participate in this project, I can notify the researchers involved and be withdrawn from it immediately.*
- %L. • *I consent to the processing of my personal information for the purposes of this research study. I understand that such information will be treated as strictly confidential and handled in accordance with the provisions of the Data Protection Act 1998.*

Participant's Statement:

I _____ agree that the research project named above has been explained to me to my satisfaction and I agree to take part in the study. I have read both the notes written above and the Information Sheet about the project, and understand what the research study involves.

Signed:

Date:

Investigator's Statement:

I _____ confirm that I have carefully explained the nature, demands and any foreseeable risks (where applicable) of the proposed research to the volunteer

List of Questions and method for collecting the materials of the research.

To sound in space practitioners, scholars, designers, etc. (spatial audio designers, composers, diffusers, scientists, engineers, sound designers, inventors), acousticians, film directors (location choice and scene - aesthetic meaning), architects, interior designers, conductors, musicians, actors, performers, artists, dancers, teachers, speakers or other people involved with the use of sound in a space.

With the word 'the researcher' I am addressing my person, Alessia Milo, conducting research on the 'aural character of places' for my PhD in Media and Arts Technology. In the future other people may be involved in the collection of the audio recordings or handling the forms, but not in this case.

The researcher will recruit the participants asking them to choose a space and location where they would like the interview to take place. This space should present an interesting sound which will become part of the research. It will be possible for them to fill a questionnaire or answer by voice and for the researcher to collect some excerpts of soundscape. The researcher will annotate her observations on separate sheets while the participant will listen to the surrounding sound answering the questions.

1)The researcher, while asking questions, will annotate description of the location, day, time, observations of environmental conditions (possibly temperature measures).

2)The researcher will handle information and consent sheets to the participant, explain the research and ask them to sign the forms.

3)The researcher will ask the participants if they prefer to answer the questionnaire in a written form or as an audio interview. In case they choose the written form the researcher will ask them if they agree for the researcher to record some excerpts of the present soundscape (sonic environment) while they answer the written questionnaire.

4)The participant will answer the questionnaire. The researcher will ask if they'd like to provide further comments on the description of the sonic environment or other topics brought to attention by the questionnaire.

These comments will be audio recorded, otherwise reported in written form.

Questions A

A.1_How would you describe the sonic environment in which we are now?

(free verbalisation)

A.2_How would you describe the atmosphere surrounding us?

(not necessarily sound)

A_3_How does it make you feel?

(more focused on the subjective feeling)

Questions B

B_1_Which architectural features of this space do you believe contribute more to the creation and influence of its sonic environment?

(please specify separately for creation and influence)

B_2_Which kind of activities involving listening do you believe would work well in this space?

(please say one to three)

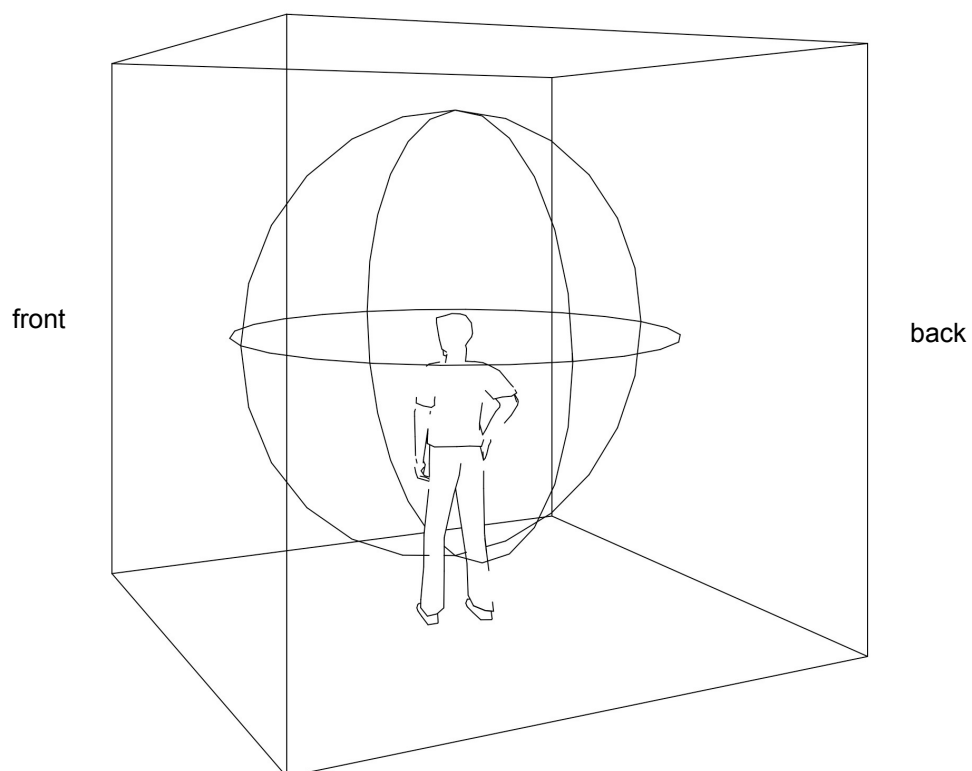
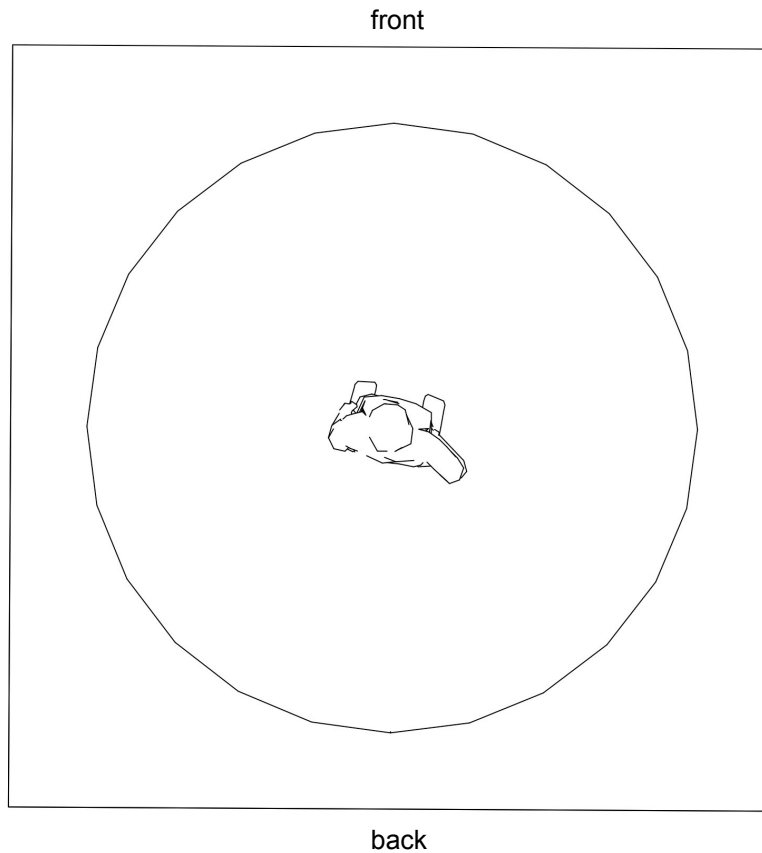
B_3_If needed, would you suggest any improvements in the design of this space from an aural perspective?

(how would you make it sound better?)

B_4_What do you think architects should keep in mind when designing spaces sonically?

(as before, but general advice for all sorts of spaces)

C_1_Would you like to sketch a spatial soundmap of the sonic environment surrounding you?
(if you'd like to, please draw any way you like)



Questions D

D_1_Are you familiar with the term ‘soundwalk’?

(please circle)

yes

no

D_2_ A soundwalk is any excursion whose main purpose is listening to the environment (Westerkamp, 1974). Where would you bring spatial designers to make them more aware of the impact of design choices?

D_3_What do you think could emerge, from listening to the environment while walking, which might be helpful for people involved in the design of spaces?

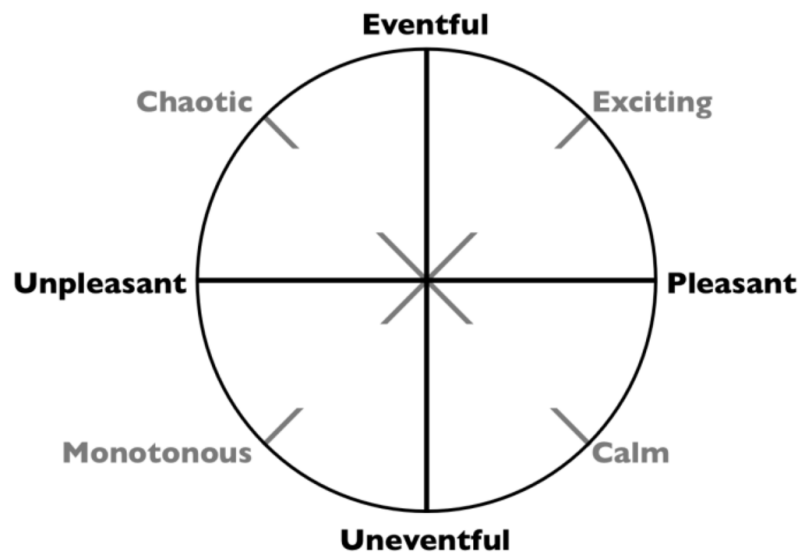
Questions E

E_1_ Could you tell us a place you know, presenting a distinct aural character, which means you can remember its sonic personality?

E_2_ How would you describe the aural character of this place you remember in three words?

E_3_ How would you describe the aural character of this place you remember with more detail (if you'd like to)?

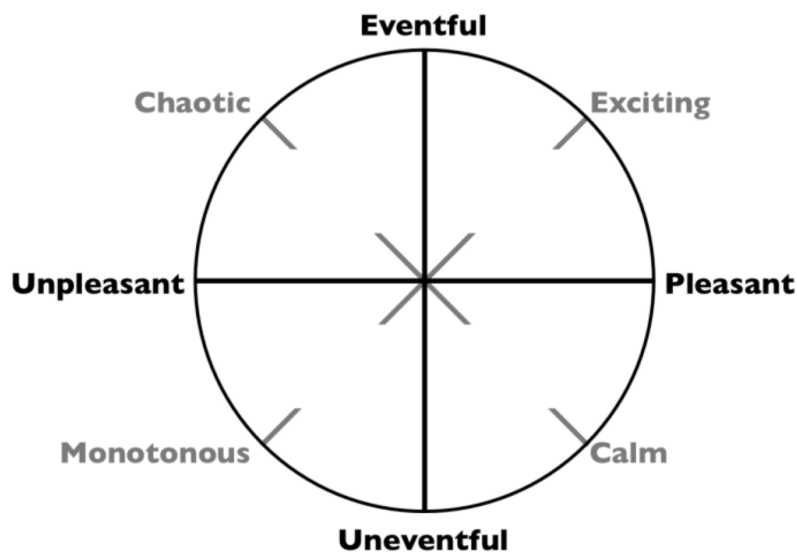
E_4_ Where would you position the sonic environment of this place you remember on this diagram?



E_5_How would you describe the aural character of the place in which we are now in three words?

E_6_How would you describe the aural character of the place in which we are now with more detail (if you'd like to)?

E_7_Where would you position the sonic environment of the place in which we are now on this diagram?



E_8_Do you have any comments on these questions?

Questions F

F_1_A_What is your background on sound?

F_1_B_How experienced are you in sonic studies / practice?

1 2 3 4 5 6 7 8 9 10
(no experience) (expert)

F_2_A_What is your background on space?

F_2_B_How experienced are you in spatial studies / practice?

1 2 3 4 5 6 7 8 9 10
(no experience) (expert)

F_3_A_What is your background in sound and space / spatial sound?

F_3_B_How experienced are you in spatial sound studies / practice?

1 2 3 4 5 6 7 8 9 10
(no experience) (expert)

F_4_A_What is your background in music?

F_4_B_How experienced are you in music studies / practice?

1 2 3 4 5 6 7 8 9 10
(no experience) (expert)

Questions G

G_1_Age

G_2_Gender
(please circle)

M

F

G_3_First language

G_4_Occupation

G_5_Familiarity with this space in which you are answering the questionnaire.

1

2

3

4

5

6

7

8

9

10

(very new)

(very familiar)

to be cut and stored separately

G_5_Please write your email in case you'd like to stay in touch about this research.
