**Ethical Approval for Non-Clinical Research Involving Human Participants**

**FORM A: Application for ethical approval for low risk projects**

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| Name of Applicant | Fruzsina Pittner |
| Module/Group application | No |
| *Module Code(s) (where applicable)* | N/A |
| School | School of Humanities, Social Science and Law  Division of Humanities |
| University e-mail Address | fpittner@dundee.ac.uk |
| Title of Project | STORYMAKER WORLD—African Narratives, Otherness and Empathy in Transmedia Creative Practice |
| Co-Investigators (with internal School or external organisational affiliation) | N/A |
| Projected Start Date | PhD start date – 01/10/17  Current Survey end date - 29/08/2022 |
| Estimated End Date | PhD end date – 30/11/22  Current Survey end date - 31/12/2022 |
| Funder (if applicable) | AHRC/SGSAH |
| Version of Application (1, 2, 3…)\* | 1 |

\* After revision, please update the version number before re-submission.

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| **Students Only** | |
| Level of Study (Undergraduate (UG); Taught Postgraduate (TPG); Research Postgraduate (RPG) | RPG |
| Name of University of Dundee Supervisor | Professor Christopher Murray |

**Note: Students must copy in their supervisor when submitting the application for review.**

**1. Project Overview**

Please provide, with reference to the relevant literature, an overview of the research project providing a short explanation (maximum 400 words) of the research questions the project will address and why the study is justified.

Please write this section in a way that is accessible to a person who is not an expert in your field.

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| This research project is a scholarly and practice-based examination of the depictions of Africa and othernesses, with an emphasis on literature, film, comics and interactive media. Parallel to a scholarship-based analysis of colonial and postcolonial approaches to Africa in various media, this project investigates the role of creative practice and the creative industries in combating entrenched beliefs and fostering understanding and empathy, particularly through a consideration of interactivity. The thesis is accompanied and informed by a multifaceted creative project, produced through an iterative design process, the outcomes of which are presented in the form of an **online exhibition** that foregrounds creative practice as a tool that enables nuanced understanding through the act of making and interactive play. These creative works are multimedia and create an overarching narrative that encompasses a changing, speculative image of Africa. The exhibition itself will be **tested** for functionality, narrative cohesion, clarity of themes and appropriate sensitivity towards the topic. The survey which this ethics application seeks permission to conduct is a vital part of this testing. Participants range from **industry partners** to select **members of the public.**  Together, the critical, creative and practical research encompasses the representation of the changing image of Africa in multimedia narratives and addresses the constructors, makers and consumers of these narratives. It extends to individual and communal practice in which the audience becomes player, maker and actor in stories designed to make a difference. |

**2. Aims and Objectives**

What are the aims and objectives of the project?

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| The aims and objectives of this project focus on how to proactively combat and counteract the effects of imperial thinking that permeates everyday life to this day. Through understanding theory, the research has shifted focus towards practice as a solution. The research question and, through it, the final aims and objectives of the project, have formed and reformed accordingly:   |  |  | | --- | --- | | **AIM** | **OBJECTIVE** | | **Understanding** the landscape of the ‘image of Africa’ and narratives that contribute to this image as well as narratives diversifying it. | Defining the problem space through a **contextual review** of both scholarly and literary material (including (speculative) fiction, film, and video games). | | Exploring different avenues of practice in which these narratives manifest, how narrative legacies carry on over time. | Reviewing different practices including adaptation techniques and transmedia storytelling, mapping narratives that carry from the adapted material. | | Experimenting with different practical narrative-making methods to test feasibility, accessibility and effect on maker-response. | Making a portfolio of creative artifacts that reflect the contextual review and practical explorations’ findings, and displaying these for an (online) audience. | | Understanding the place of transmedia creative practice in the creative industries, and—conversely—understanding the creative industries’ potential role in bringing creative practice into the academic field. | Gathering qualitative feedback from the project’s industry partner(s) to support and inform findings. | | Understanding the place of transmedia storytelling in fostering empathy in audiences towards complex topics. | Gathering qualitative feedback online from select members of the public to support and inform findings. | |

**3. Research Design and Methods**

Please describe the design of your study and the research methods including information about any tasks or measuring instruments (validated or otherwise) that you will be using. *If you are using non-validated instruments (e.g., surveys or questionnaires[[1]](#footnote-1) you have designed, interview questions, observation protocols for ethnographic work or topic lists for unstructured data collection) please attach a copy to this ethics application.*

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| Parallel to extensive scholarly research, the project includes the development of several creative artefacts that reflect and inform scholarly practice in turn. These artefacts are presented to the public in a free online exhibition space that includes the three-part interactive narrative piece ‘Storymaker World’, as well as various other small projects and sketchbook material accumulated over the research project’s life cycle. The functionality, narrative cohesion, sensitivity and clarity of the narrative and the exhibition arepresented first to the project’s industry partner BIOME Collective, then a small pool of participants from the general public. Participants are invited to explore the online exhibition space online and encouraged to fill out an online **Feedback Form** (see attached**: Storymaker World Feedback Form)** usingthe university’s online tool: <https://www.onlinesurveys.ac.uk>. The form gathers qualitative feedback and presents it in a spreadsheet in order to find out participants’ overall impressions, their view of the **themes presented, narrative clarity and website functionality.** This qualitative data informs the findings of the overall research:   * The **general audiences** feedback round informs reflections of the project’s final outcomes: its success in delivering the intended message, its execution, accessibility, and narrative-aesthetic cohesion. * The **industry partner** feedback round, in addition to the above, also informs reflections on creative economies and partnership between industry and academia, as well as the creative artefact’s place in this space.   The questionnaire is divided into three sections: GDPR compliance notice, participant information sheet and **consent form**; questions regarding platform **functionality** (Navigation, reporting bugs or other problems found); and questions regarding the **themes and narrative** of ‘Storymaker World’ (participants’ impression of the overarching story and themes, feelings or questions evoked, the role of specific components, the relationship between the story and the different mediums through which it’s told, their perception of transmedia storytelling after playing). The questionnaire asks for long-form answers and filling it out will take any time between 10-30 minutes depending on the participant. Because different perspectives on the same project are important for reflection and iteration, members of the industry and members of the public will receive the same questionnaire. |

**4. Identification and Recruitment of Participants**

How will participants be identified and recruited? Will your research involve participants outside of the UK? If so where?

Please provide details on how and by whom they will be contacted; please also add information on any exclusion criteria, should they apply. *Please attach the wording of any emails, letters, social media adverts or other written approaches that you may use for recruitment purposes.*

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| Participants will engage with the material exclusively **online.** This includes visiting the exhibition space as well as providing feedback. They can do this individually on their own time.  The **industry feedback round** invites members of the research project’s industry partner, **BIOME Collective.** Please find the e-mail requesting their participation attached.  The **general audiences** feedback round invites participants from the researcher’s own network of peers. This includes PhD candidates and early-career researches through her academic connections, industry peers and past collaborators, with varying degrees of familiarity with the project (from somewhat familiar to not familiar at all). These people are approached individually or in groups as appropriate. Please find the template attached. |

**5. Informed Consent**

How will you obtain informed consent? Are you satisfied that all participants have capacity to make their own decisions and understand the risks?

Please explain how and when participants will be informed about the scope of the research, what their involvement would entail and their rights under data protection legislation. *Please provide the participant information sheet and consent form with this application*; if consent is not obtained in written format (e.g., oral communication, deliberate action to opt-in to surveys or questionnaires), please provide details of how consent will be obtained and recorded. If the project involves photography or video- or audio-recording of participants, explicit consent will need to be given; where applicable this includes consent for someone not on the direct research team to have access to the participant’s data (e.g. for transcription). Explain how you have considered and will address consent for the preservation and potential sharing and [reuse of data](https://www.dundee.ac.uk/media/dundeewebsite/ethics/documents/Forms-A-and-B-Research-Data-Management-Guidance-v1-10012019.pdf).

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| All participants are required to be over the age of 18 and have the capacity to make their own decisions. Participants will be presented with a consent form detailing the scope of the study and their rights on the heading page of the questionnaire. Filling out and sending the questionnaire signals their consent. Please find the consent form attached. |

**6a. Data Management: Lawful Processing of Data**

Data protection legislation[[2]](#footnote-2) requires participants to be informed of the [lawful basis](https://ico.org.uk/for-organisations/guide-to-the-general-data-protection-regulation-gdpr/principles/lawfulness-fairness-and-transparency/) for processing their personal data. At the University of Dundee, the normal basis for the lawful processing of personal data in research is that 'processing is necessary for the performance of a task carried out in the public interest or in the exercise of official authority vested in the controller'. If you intend to use another lawful basis you must contact the University’s [Data Protection Officer](mailto:dataprotection@dundee.ac.uk) (DPO) for advice and insert the lawful basis agreed with the DPO below.

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| Participants are informed of the lawful basis of processing on their personal data in accordance with university policy. |

**6b. Data Management: Planning**

Please describe your plan for managing the data[[3]](#footnote-3) you will collect during your project and how it complies with data protection legislation. Include information on:

i) The type and volume of data; ii) Where and for how long will the data be stored and what measures will be in place to ensure secure storage; iii) Whether the data will be anonymised or pseudonymised[[4]](#footnote-4); iv) How secure access will be provided to data for collaborators; v) Whether and how data will be shared for [reuse](https://www.dundee.ac.uk/media/dundeewebsite/ethics/documents/Forms-A-and-B-Research-Data-Management-Guidance-v1-10012019.pdf) by other researchers beyond the project (including details on any access restrictions); vi) Processes in place to erase and/or stop processing an individual participant’s data (except where this would render impossible or seriously impair the research objectives)[[5]](#footnote-5); vii) Processes in place for individuals to have inaccurate personal data rectified, or completed if it is incomplete; viii) Who has overall responsibility for data management for the research project; ix) [Arrangements for collection and transfer of data outside the UK](https://www.dundee.ac.uk/media/dundeewebsite/ethics/documents/Forms-A-and-B-Research-Data-Management-Guidance-v1-10012019.pdf).

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| Please see attached Data Management Plan. |

**7. Other Permissions**

Are any other permissions (e.g., from local authorities) required? If so, which?

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| N/A |

**8. Risks of Harm to Researchers and Participants**

Risks of harm. Please detail any risks associated with the project. Does the research involve fieldwork (either in the UK or overseas)? Does the research incur a risk of injury or ill-health above the level of risk prevalent in daily living? *If yes, please complete the relevant risk assessment form(s) (*[*general risk assessment form*](https://www.dundee.ac.uk/safety/policy/general/spa11-2002/) *and/or the risk assessment for* [*Travelling on University Work Overseas*](https://www.dundee.ac.uk/safety/policy/general/spa44-2010/)*) and submit with this application.*

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| Data gathering is carried out exclusively online, on the participants’ own time and own device(s), therefore there is no risk of injury or ill-health above risk prevalent in daily living. |

**9. Other Ethical Considerations**

Are there any other ethical considerations relating to your project which have not been covered above? If so, please explain.

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| N/A |

**10. Documentation**

Please list all attached documentation, ensuring that each item has a date and version number.

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| * Storymaker World Data Management Plan (StorymakerWorld\_DMP\_100822.pdf) * Questionnaire Transcript (StorymakerWorld\_FeedbackFormTransctipt.docx) * Informed Consent Form (StorymakerWorld\_InformedConsentForm\_100822.docx) |

**11. Declaration**

By signing below I declare that I have read the University [Code of Practice for Non-Clinical Research Ethics on Human Participants](https://www.dundee.ac.uk/media/dundeewebsite/ethics/documents/Code-of-Practice-for-Non-Clinical-Research-Ethics-v2-July%202016.pdf) and that my research abides by these guidelines. I understand that this application and associated documents will be retained by the University.

**Principal Investigator or Student**

Name: Fruzsina Pittner Date: 10/08/2022

Signature:

**Supervisor (for applications from students)**

Text

Description automatically generated with medium confidenceName: Christopher Murray Date: 10/08/2022

Signature:

1. Please provide details of any survey tools you intend to use. The University approved online survey tool is ‘[Online surveys](https://www.onlinesurveys.ac.uk/)’ (formerly BOS). If you intend to use a different survey tool please indicate the reason. [↑](#footnote-ref-1)
2. The General Data Protection Regulation ((EU) 2016/679) and the UK Data Protection Act (2018). Further information can be obtained from the [University of Dundee data protection website](https://www.dundee.ac.uk/information-governance/dataprotection/) and the [website of the Information Commissioner’s Office](https://ico.org.uk/). [↑](#footnote-ref-2)
3. Note that staff and postgraduate research students are required to complete a research data management plan under the University of Dundee’s [Policy to Govern the Management of Research Data](https://www.dundee.ac.uk/research/governance-policy/policyroadmap/#!faq-3). However, providing you have included the information requested above, it is not necessary to attach a formal data management plan to this application. [↑](#footnote-ref-3)
4. (Article 4(5) of the General Data Protection Regulation describes pseudonymisation as: “The processing of personal data in such a way that the data can no longer be attributed to a specific data subject without the use of additional information”. An example would be where a coded reference or pseudonym is substituted for personally identifiable data. [↑](#footnote-ref-4)
5. The right to erasure under the General Data Protection Regulation does not apply if erasing the data would prejudice scientific or historical research, or archiving that is in the public interest. [↑](#footnote-ref-5)