

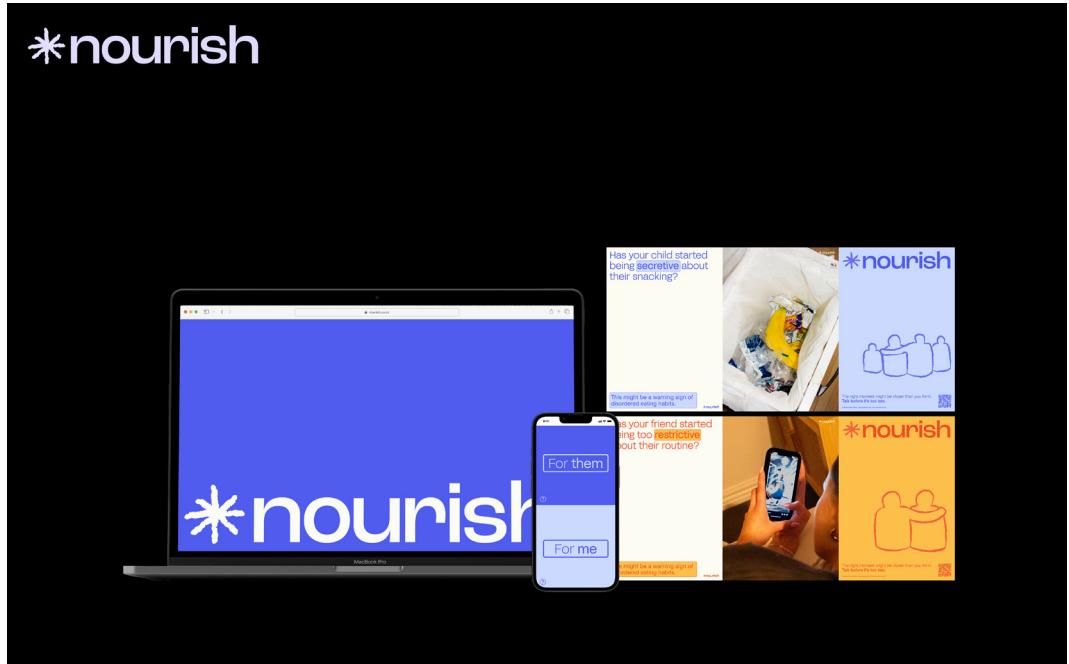
סינטזה



# Contents

Introduction	05
Background	07
The Issue	09
Aim	11
Human-Centered Design	13
Precedents	15
Pivitol Points	17
Super Crit	21
Brand Identity	23
Strategy	31
Conclusion	39
References	41
Figures	43
Documentation	45

# Introduction



[Fig 1]

Nourish is an awareness campaign focusing on disordered eating for those experiencing it and for their loved ones, whānau, and friends to encourage conversations about unhealthy mindsets, attitudes and behaviours towards eating and food. It aims to inform, engage and encourage deeper understanding of disordered eating. Nourish's ultimate goal is to enhance awareness of disordered eating and help people come together when times get tough.

The campaign is made up of both social and public media with three main touchpoints, utilising engaging posters, social media and an informative website experience.

# “Eating disorder prevention is essentially suicide prevention.”

Megan Tombs, EDANZ

## Background

Disordered eating, body image and eating disorders have unfortunately been a big part of my life since I was little. Like many people, I've experienced going in and out of eating disorders and have noticed around 70% of the loved ones around me experiencing the very same thing. Seeing others suffer, whether severely or not, became so normalised in my world that it felt like these experiences were just another part of growing up.

It seemed hardly anyone talked about it or even acknowledged it, yet many were experiencing it. It wasn't until one of my closest friends approached me when my eating behaviour had got bad, that I realised how much of a problem it had become. Since then, my perspective has changed significantly and I discovered how much of my life was consumed with disordered eating behaviours. YWCA Report states that over 80% of women and 60% of men struggling with body image issues, there is no better time to address this than now.

This statistic made me realise how many people go through the same cycle and feel for those who may not be fortunate enough to have someone in their life to recognise the signs and initiate conversation. That pivotal moment in my life left me feeling with an overwhelming sense of regret and worry for those who may be feeling the same but just don't realise how bad it is yet. This project stemmed from my wish that something like Nourish existed for both myself and all of the people around me.

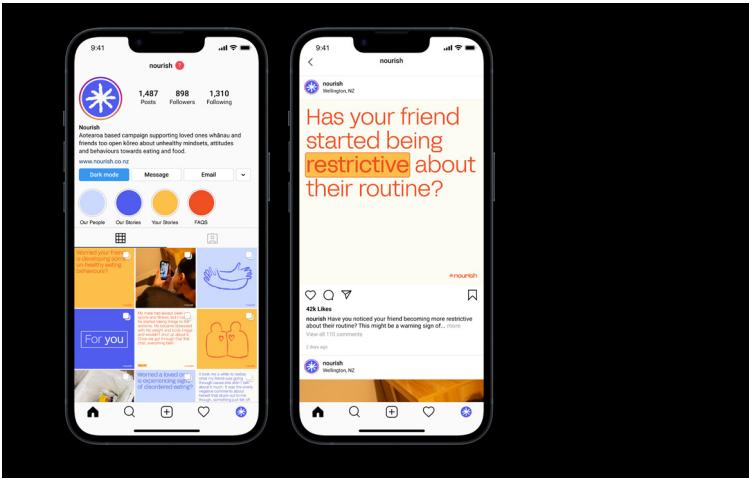
According to the National Eating Disorders Association, eating disorders have the second highest mortality rate of all mental health disorders, surpassed only by what is known as opium addiction.

(National Eating Disorder Assosiation)

## The Issue

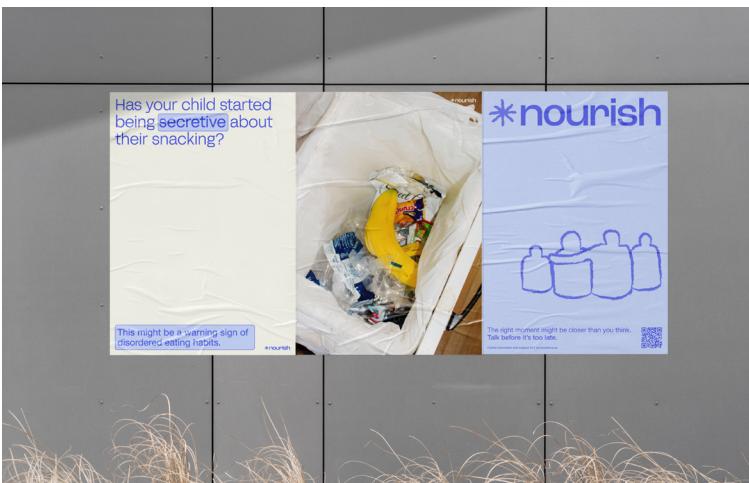
Through researching and having casual conversations with my peers, I discovered that I was not alone in my experience with disordered eating. So many people around me either knew someone or had personally experienced disordered eating behaviours at some point in their lives. I found that the majority of people had limited knowledge of why it could be such an issue and they too felt like it was so normalised to the point where they didn't recognise it as a problem anymore.

After these conversations, I realised how important it was for me to delve right into this topic and see how I could highlight where things could be improved and how I could attempt to reduce the stigma of disordered eating. It seemed that only knowing of the more severe eating disorder spectrums resulted in people feeling like their experience was therefore not bad enough to be a problem. I recognised this as a gap that needed to be resolved, using this information as a tool in facilitating informed decision-making throughout my project.



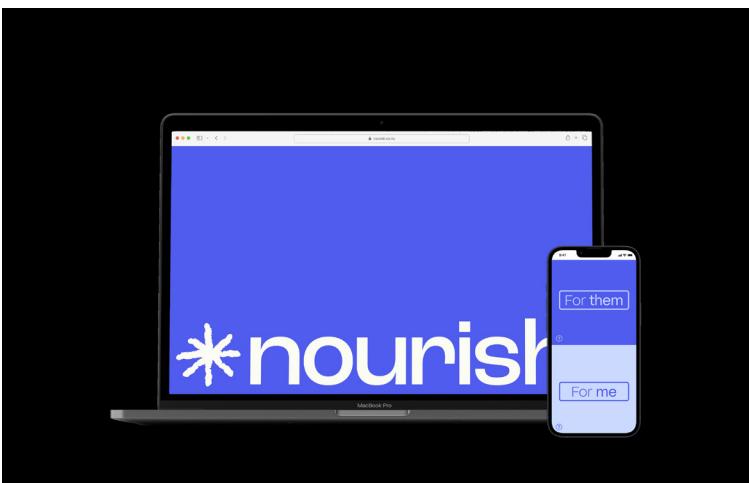
[Fig 2]

### 01. Engage



[Fig 3]

### 02. Encounter



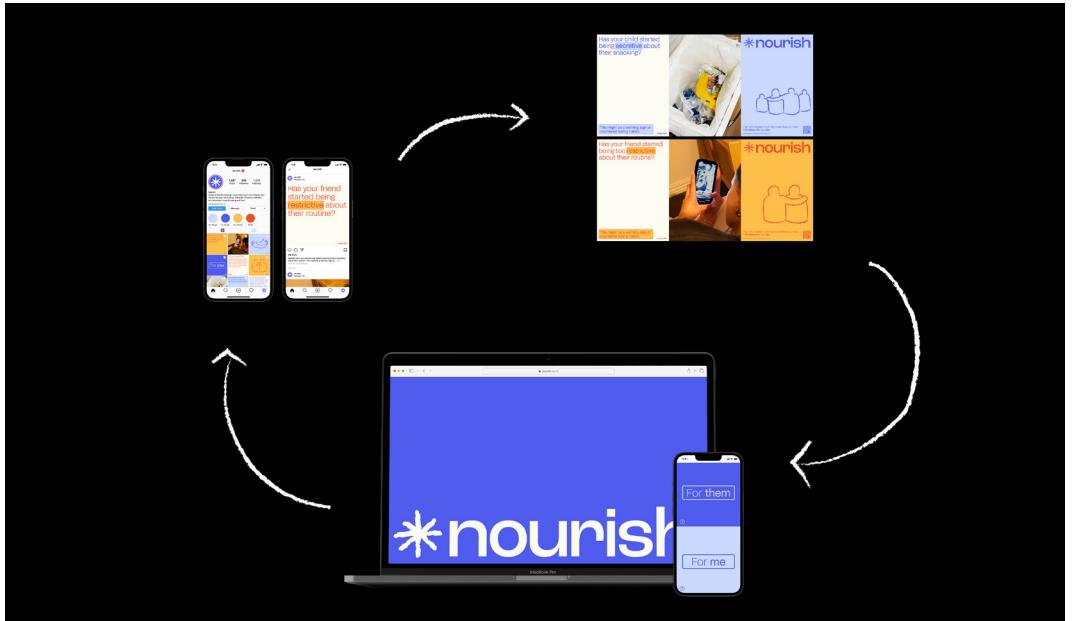
[Fig 4]

### 03. Inform & Experience

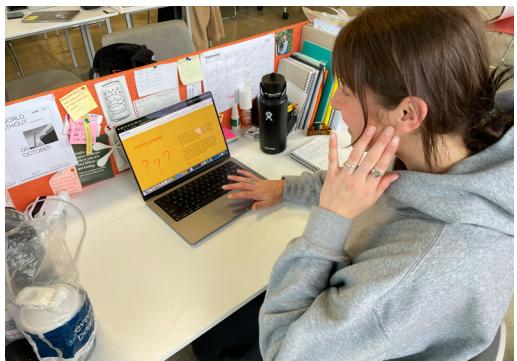
# Aim

Nourish as a campaign is designed to break through the over complicated and confusing information that currently exists around disordered eating. Clarifying and simplifying the information that matters, as well as creating a comforting and empathetic space/resource for all users. This allows easy navigation that encourages users to work alongside one another together to succeed together. The three touchpoint system of Nourish aims to reach my users' needs;

- Reducing Stigma
- Spreading Awareness
- Educate and Inform



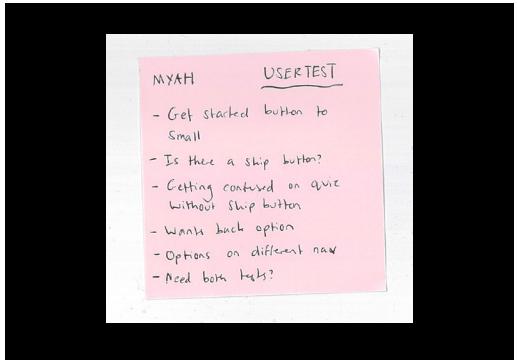
[Fig 5]



[Fig 6]



[Fig 7]



[Fig 8]



[Fig 9]

## Human-Centred Design Strategy

This led me to implement a human-centred design strategy that worked more as a long-term system. User needs had to come first so I could ensure every decision I made came with an empathetic understanding of how they think and feel. Coming from personal experience, I felt I was able to put myself in their shoes and empathise with my audience. To keep this consistent I completed a variety of informal conversations, journey mapping, user testing and empathy mapping throughout my process.

How can visual communication design facilitate an awareness of disordered eating habits *while also encouraging and informing the loved ones of those suffering to open conversations and gain a deeper understanding.*



[Fig 10]



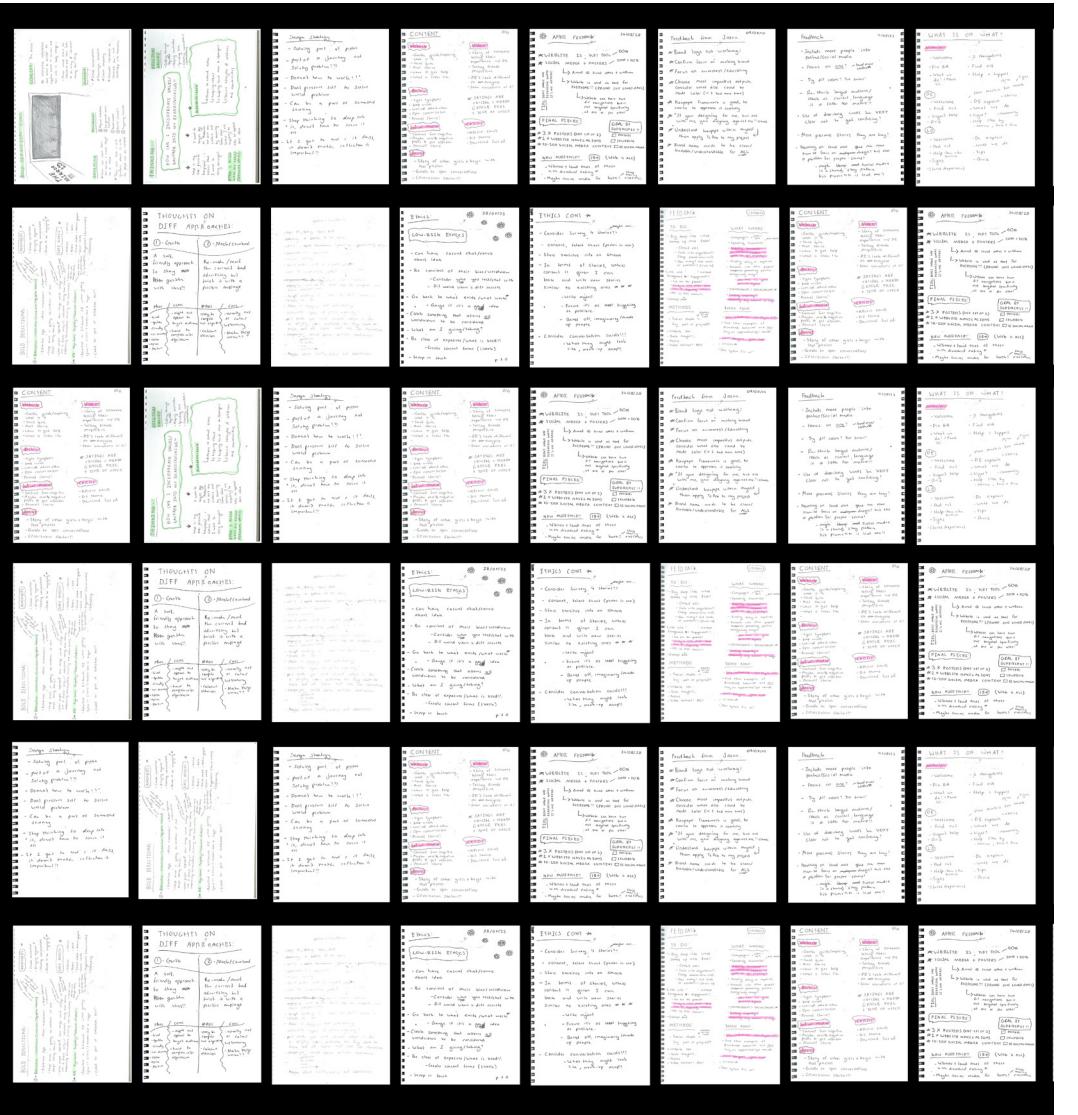
[Fig 11]



[Fig 12]

## Precedents

I began looking into precedents to see how other people out there have approached similar situations to get an idea of where to start. All Right is a health promoting social marketing campaign based in Christchurch New Zealand, Gamble Aware which focuses on a form of addiction or disorder and Breast Cancer Foundation with a health related approach. These precedents gave me valuable insights into how one begins to approach such a sensitive topic and how powerful spreading awareness can be.



[Fig 13]

# Pivotal Points

## Shift in Focus

I started this project by intending to spread awareness of disordered eating for Aotearoa teenagers. However, after developing into the design and research process further, I soon discovered that I was heading in the wrong direction by what felt like an inadequate attempt at trying to solve a problem of disordered eating. Awareness is achievable, but I felt like awareness was somewhat temporary and could phase out over time.

This led me to narrow down to how I can spread awareness while also facilitating conversation to create a more long term sustainable system. This shift in focus helped me to continue the development phase as I was now designing to inform, facilitate and educate all in one which felt a lot more suited to my issue in the first place. This direction meant I could provide more of a solution to my user's needs rather than trying to solve the problem itself.

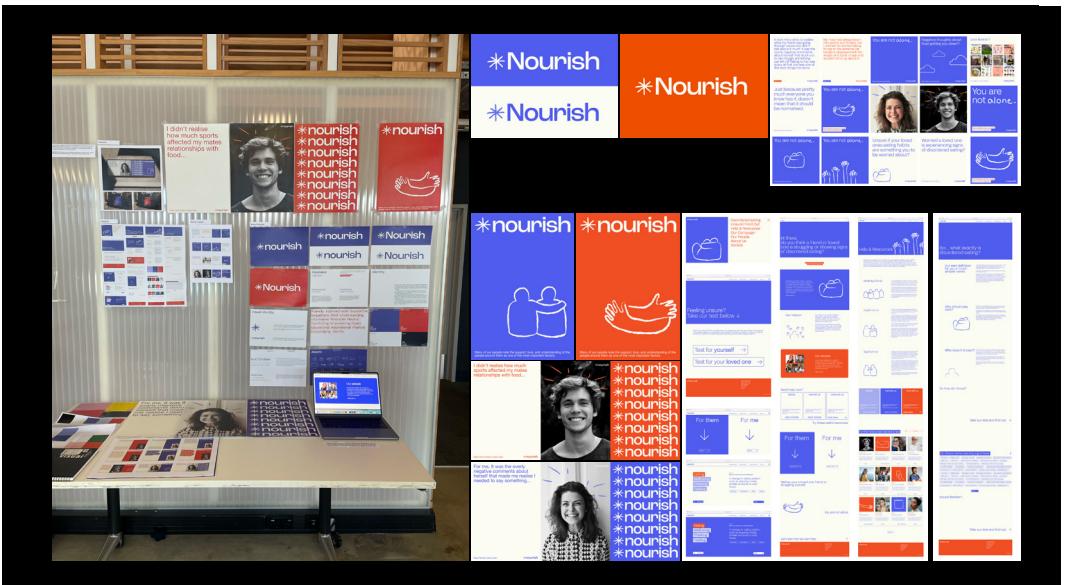
# Eating Disorder Association New Zealand

Another pivotal moment was having a conversation with Eating disorder specialist Megan Tombs from EDANZ and discussing my project. I reached out to Megan to get a second opinion and see her perspective on disordered eating and how harmful it can be. This was inspiring and reinforced my ultimate purpose for this project and why it is so important.

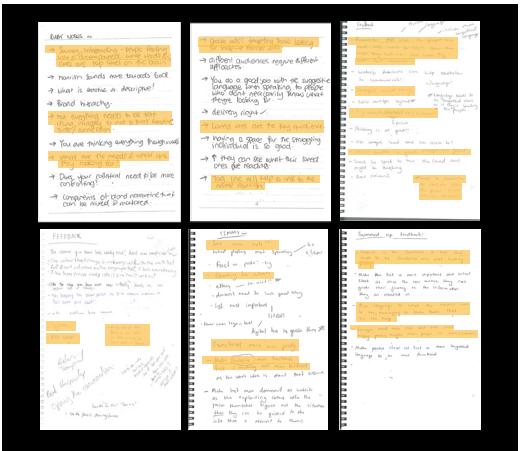
Megan passed on some valuable resources and tips which helped me define and clarify the information I was portraying. The move from here was to ensure I was showing how disordered eating and eating disorders look different to everyone which is what helped me define my use of imagery throughout the design. Overall, having this conversation helped drive me to complete this project to the best ability and gave me the motivation to do so.



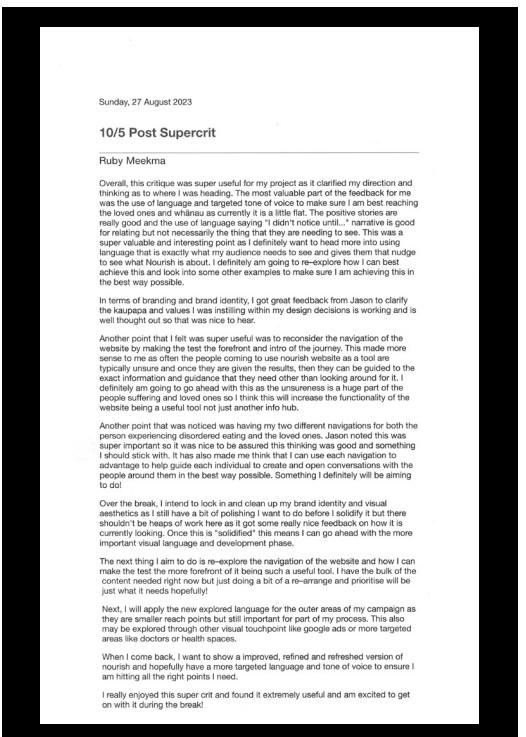
[Fig 14]



[Fig 15]



[Fig 16]



[Fig 17]

## Super Crit

Super Crit allowed me to present my potential touchpoints, brand identity and how they fit together as a system. I gained heaps of valuable feedback from my peers and felt good about how everything was feeling. Regarding brand identity, the feel and deeper thinking came across as friendly, approachable and soft which is exactly how I had planned. It was however coming across as a bit too positive and fake which could be off putting for users which is something I avoided moving forward.

The decision I'd made to focus more on the loved ones rather than the individual was good and heading in the right direction. Some other notes were to have more careful use of imagery and tone of voice to make sure that the content was coming across in the most trusted, clear and approachable way, more so showing what the users need to see not what they want to see.



[Fig 18]

# Brand Identity

## Brand Elements

For me, the brand identity was super important as I struggled to create something that had little to no meaning behind it, especially for a topic this huge. Nourish needed to feel approachable, trustworthy and friendly while coming from a 'friends' persona. The language is intentionally optimistic and empathetic to make the user feel as comfortable as possible as these types of conversations can be scary. I wanted Nourish to feel like someone you could talk to without the existing pressure and stress of sterile clinical environments.

## Ethical Representation

This topic received a big ethics warning as it has the potential to be triggering to some people. This meant I had to ensure that my use of content, language and imagery was used carefully. Disordered eating can affect anyone of all ages and genders, this meant I opted to avoid using gender-specific language and remained neutral.

# Kaupapa Values

These values will be the backbones of *Nourish*—they are a reminder of my direction and what I stand for in my own personal kaupapa.

## Manaakitanga Kindness

Manaakitanga means to extend aroha (love and compassion) to others. It is found in acts such as helping a loved one, encouraging one another or even supporting a complete stranger. Manaakitanga is one of the most important concepts to Māori people as it secures the strength of our whānau (families) and communities.

## Kotahitanga Togetherness

Kotahitanga means togetherness. It emphasises the concept of unity and working together to achieve common goals. As one whānau, we must extend awhina (support) to others and unite to protect our environment and uplift each other.

[Fig 19]

## Logo



nourish

The use of a soft, sketched asterisk adds to the friendly feel of the brand and logo. An asterisk is a punctuation mark that you can use to note something in writing, or to stand in for something you've left out. The asterisk evolved in shape over time, but its meaning as a symbol used to correct defects remained. Which in this case, is the idea of leaving disordered eating out of our conversations.

Nourish is all about *crushing the stigma* and *spreading aroha* which is why the asterisk symbol felt like the perfect fit.

The friendly and rounded Roc Grotesk typeface communicated the overall feel and vibe that Nourish needed. The word Nourish/Manaki means to support, take care of, give hospitality to, protect, look out for - show respect, generosity and care for others.

[Fig 20]

## Values

The values were driven by the ideas of Manaakitanga and Kotahitanga. Manaakitanga means to extend Aroha (love and compassion) to others. It is found in acts such as helping a loved one, encouraging one another or even supporting a stranger. Kotahitanga means togetherness. It emphasises the concept of unity and working together to achieve common goals.

## Logo

The name Nourish gives an idea of what the brand is all about, a brand where everything's about caring and looking out for the people in your surrounding world, helping others, connecting and most importantly nourishing your well being, mind and body. The decision to use lowercase alongside a friendly and rounded Roc Grotesk typeface communicated the overall feel that Nourish needed.

The use of a soft, sketched asterisk adds to the feel of the brand and logo. An asterisk serves as a punctuation mark that is utilised in writing to signify the need for additional information or to replace something that has been omitted. In this context, the asterisk represents the concept of individuals avoiding discussions about disordered eating. Nourish, on the other hand, is actively working to reintroduce this topic into our conversations.

## Typefaces

# Aa Aa

### Acid Grotesk

Thin, Extra Light, Light, Normal, Regular, Medium, Bold

The personality of this typeface resides in its smooth curves and rounded vertex, characteristics that represent the more fluid, rounded principles of Acid House Barcelona. Beyond its functionality, Acid Grotesk has a light, playful touch with the inclusion of a smiley to the character set.

### Helvetica Neue

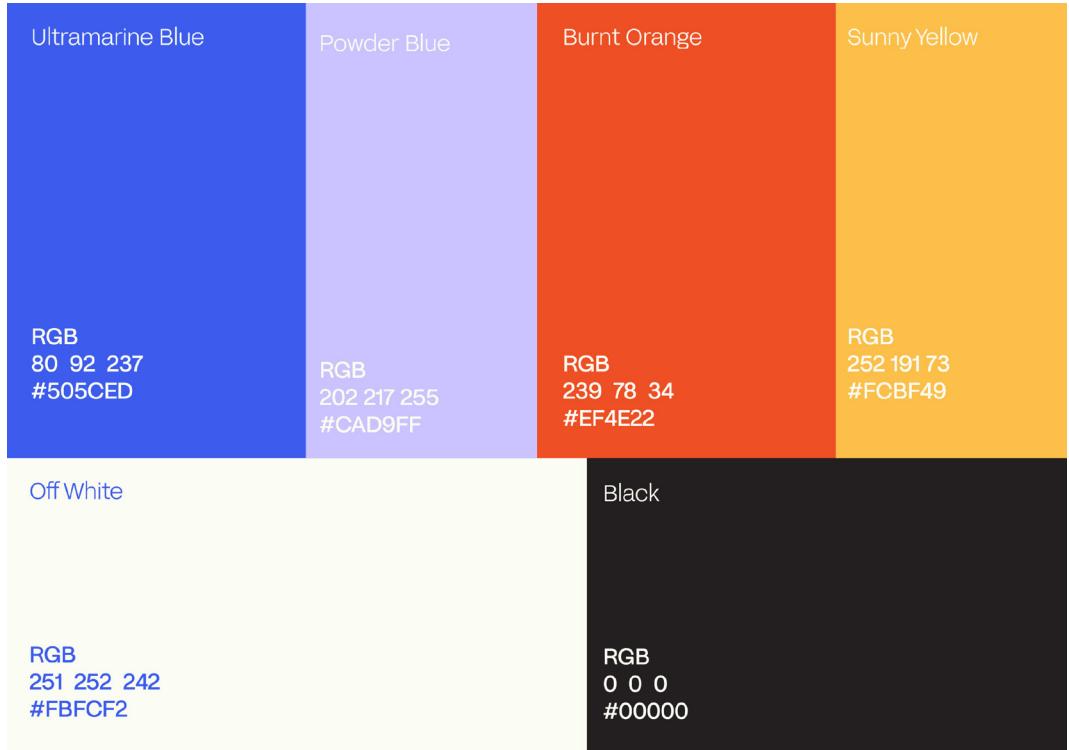
Thin, Light, Regular, Medium, Bold

Neue Helvetica (or Helvetica Neue) is a 1983 revision of the original Helvetica typeface by a collective of four designers—Wolfgang Schimpf, his assistant Reinhard Haus, René Kerfante, and design consultant Erik Spiekermann. Developed at D. Stempel AG, Neue has a more unified set of heights and widths.

## Typefaces

The typefaces used were Acid Grotesk and Helvetica Neue. Acid Grotesk brought in personality while Helvetica Neue was used as the bulk of the body copy for readability.

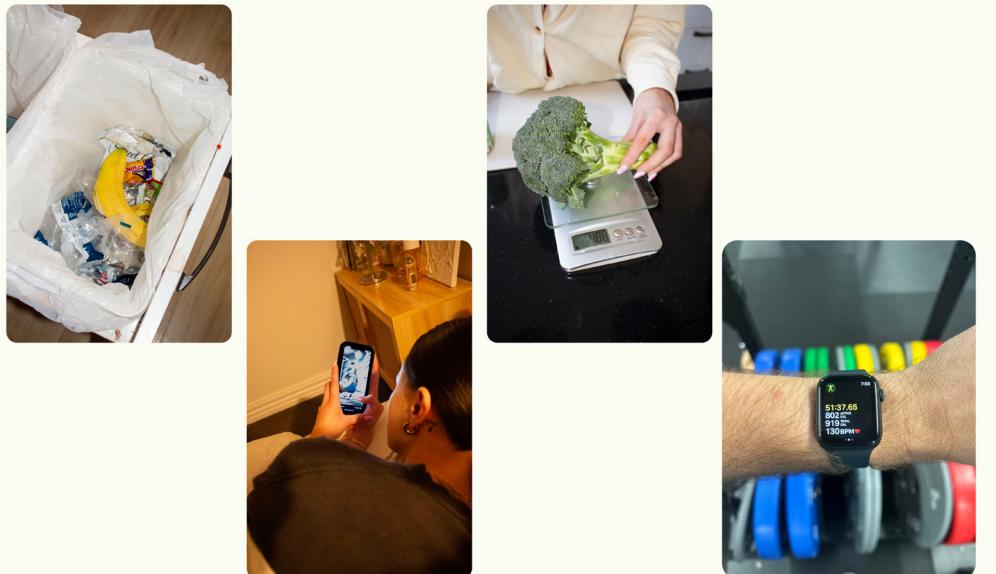
[Fig 21]



[Fig 22]

## Colour Palette

Nourish's colour palette was chosen to give an optimistic and fresh feel to avoid being intimidating, sterile and in your face. It needed to be comforting, gentle, positive and soft. My chosen colours are Ultramarine Blue, Powder Blue, Vibrant Orange, Sunny Yellow and Soft Off white. They all act as successful contrasting colours for both legibility and readability. Bright blues give off feelings of loyalty, security and reliable authority to gain the user's trust, while orange and yellow are used to convey a message of positivity.



[Fig 23]

## Assets



[Fig 24]

## Imagery

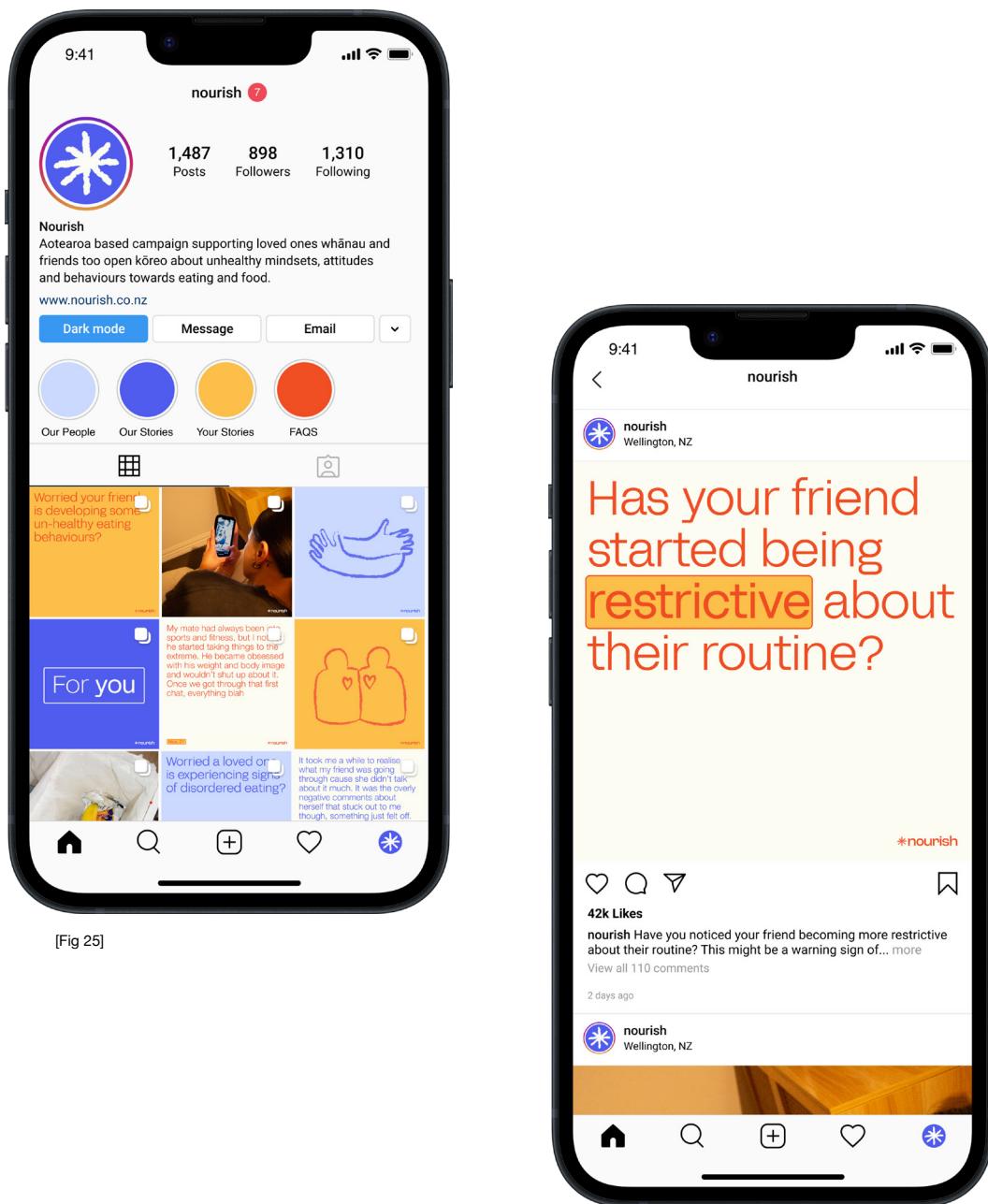
For ethical reasons, I needed to be careful with my use of imagery in order not to trigger anyone. I found through my research that for many comparing themselves to others on social media or in day-to-day life is an extremely common part of disordered eating. This meant that I wanted to make sure that I wasn't creating an idea of what it looks like on people as it can look different on everyone.

When taking my images I kept everything very cropped in to eliminate the idea of comparing oneself. Using certain selected images was still important when it came to showing some of the less severe key warning signs, as it can help the viewer to identify moments they may be seeing in their everyday life.

## Assets

Due to the decision to use little imagery, I chose to break up the text-heavy information with some drawn scribbled assets which helped contribute to the visual identity. These add an extra layer of bringing out emotive feelings for my audience with many assets showing a comforting action. The wider system builds on this soft, circular and scribbled idea, adding approachability and connection.

# Strategy



## Encounter & Engage

As my audience ranges from all ages being friends, whānau, loved ones and the person experiencing disordered eating themselves, I needed to consider a variety of outputs to ensure that everyone was being reached. As a lot of the negative content encouraging disordered eating thrives on places like Instagram and TikTok, I identified social media as the main reach platform for younger audiences. I realised competing with this type of content is difficult, this meant I would use Instagram's algorithm to combat it, tailoring Nourish's content to appear when people interact with any harmful content.

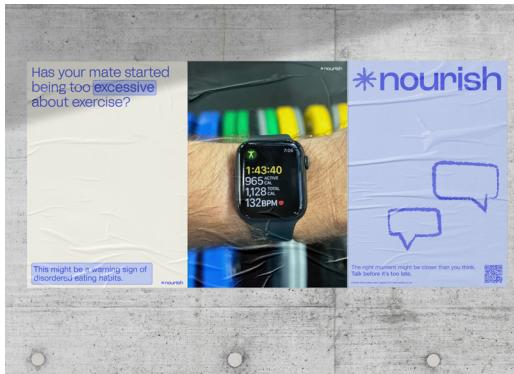
Through social media, users can discover and see Nourish's support and resources ideally in the early prevention stage while also sustaining overall long-term engagement.



[Fig 26]



[Fig 28]



[Fig 27]



[Fig 29]

## Encounter

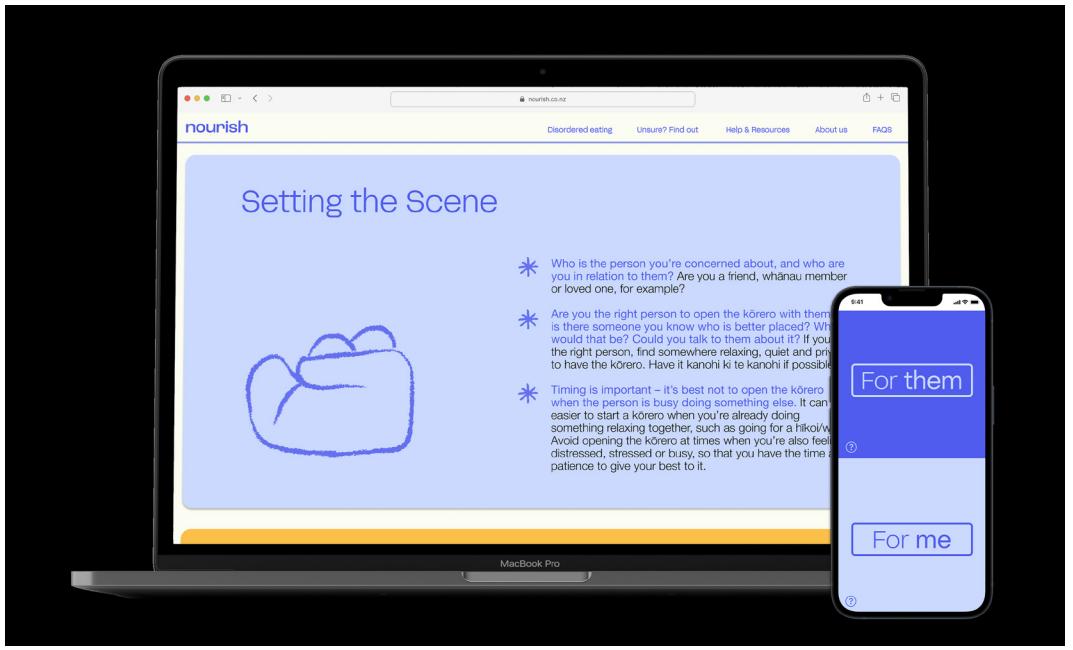
Posters were my next encounter point as this offers an opportunity for the older audiences to come across Nourish too. The use of public media was another method of creating overall awareness for both disordered eating as well as the brand itself.

The first poster in the triptych engages the user by asking them a question about whether they have noticed their loved one doing a certain action. Each question has a keyword bolded and circled using the brand's rounded system highlighting what makes this action something to look out for as some of these specific actions can also be completely normal. Following this, linking the pieces together using the same system as the highlighted word, the posters show how this particular action might be a warning sign.

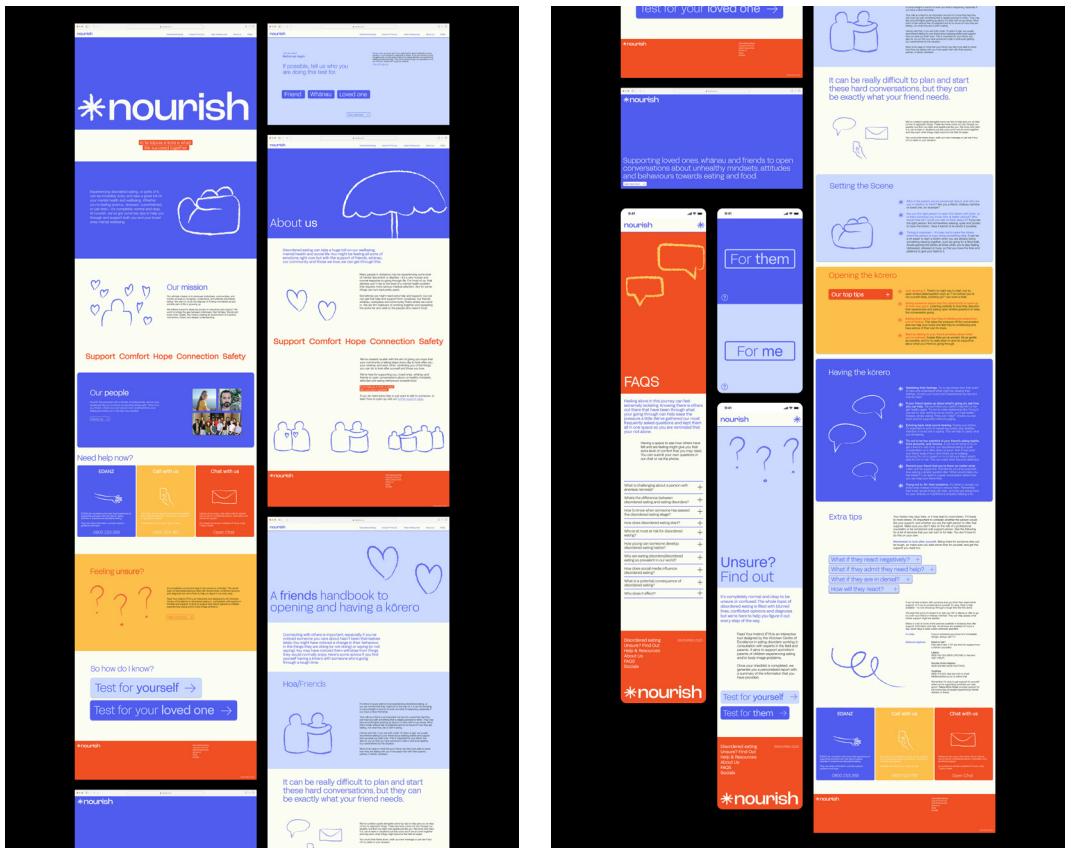
The second poster shows a close-cropped image highlighting what the warning sign may look like. This creates the opportunity for the viewer to recognise something they may have noticed their loved one doing but may not have seen as a problem.

The third poster creates an emotive response with the soft assets all representing different comforting actions so the viewer can feel that emotive response and recognise how they can make a difference in this situation. This is followed by a call to action, encouraging the user to take the next step and open that conversation with their loved one before it is too late. It gives the viewer a prompt to visit the next stage to get further support, information and a guide on how to get started. For convenience and secrecy, the use of a QR code is used to ensure the viewer's flow is withheld and not forgotten.

This poster series follows the confront, inform and engage system while also using ethos, pathos and logos to create a deeper connection between the viewer and the touchpoint to leave a long-lasting impact ("Ethos, Pathos, Logos: The Three Modes of Persuasion").



[Fig 30]



[Fig 31]

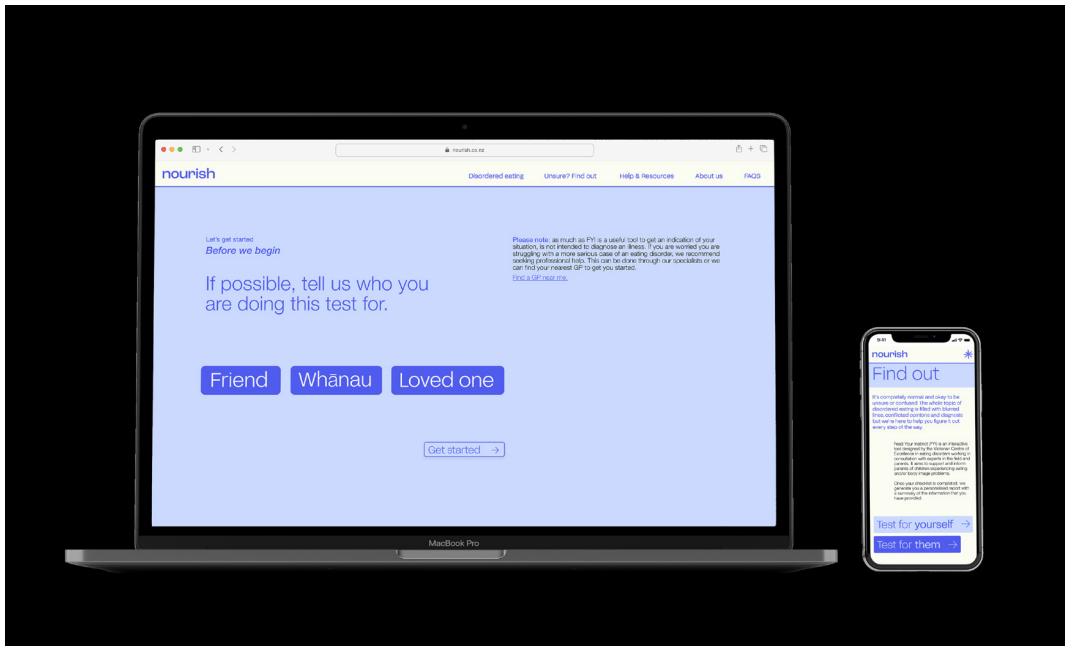
## Inform

The main touchpoint is an informative web experience that helps guide the user to start and open those tricky conversations with their loved ones. It simplifies what currently exists as over complicated information and gives the user a tailored guide on where to start alongside some useful tips. There are two different navigations from the very beginning of the website meaning the user is getting exactly the information that they need to see.

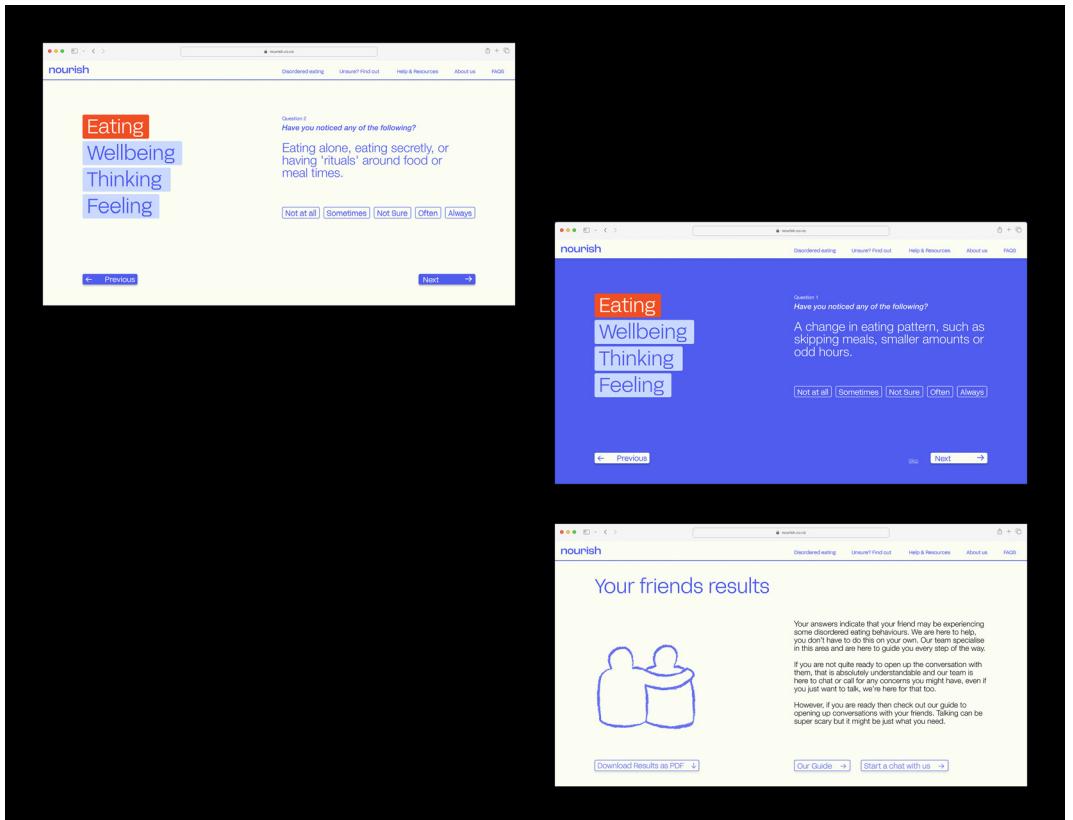
My research showed me that the lack of knowledge comes from the existing overwhelming and overcomplicated information which makes it tricky to navigate and know where to look which results in putting them off. This leads to many people getting confused, overwhelmed or even miss-diagnosing themselves thinking their case isn't serious enough and therefore not a problem to be worried about.

Nourish's informative website aims to break through the conflicting existing information to create a clear, approachable and guided experience tailored to the user's specific needs. I chose to do a website as it is accessible for everyone and practical for privacy as people can access it whenever and wherever they would like. This fits well with the feelings of guilt, shame and secrecy as a website can fit the needs of all users.

The design of both the inform and experience touch points needed to be clear, functional and engaging to ensure a positive user experience. This meant prioritising user experience with clear navigation, information hierarchy and being accessible on all devices. I also ensured utilising white space as a lot of my website needed to be content and information-heavy, which meant the information was easier to digest.



[Fig 32]



[Fig 33]

## Experience

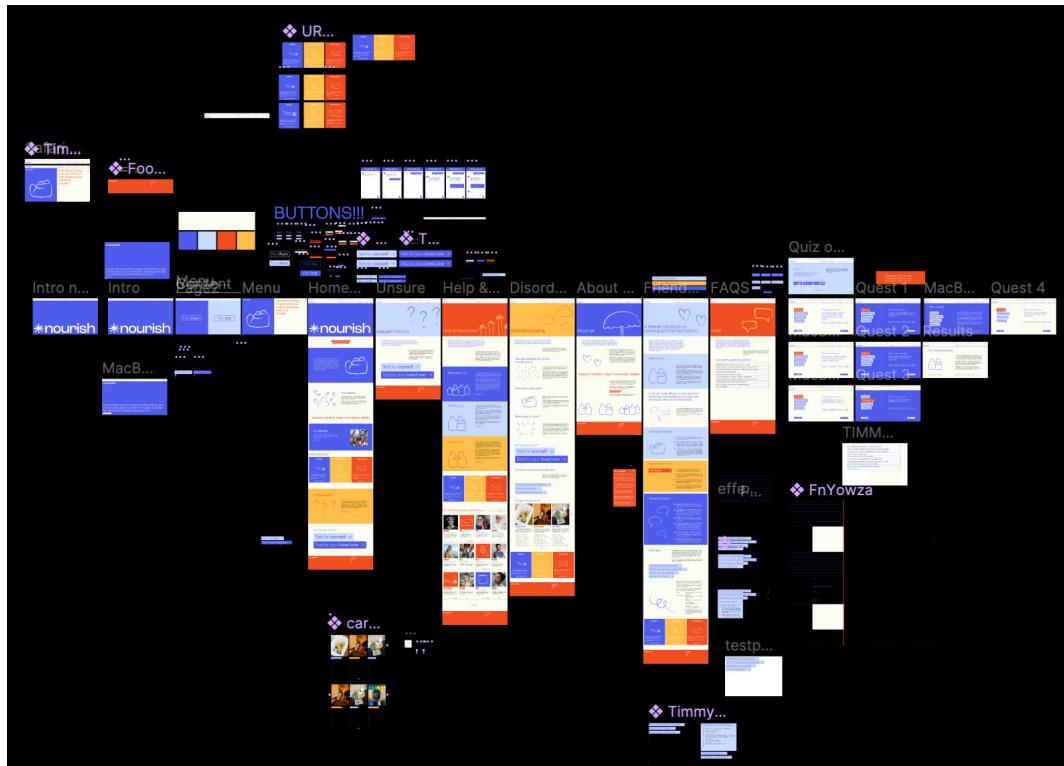
The fourth touchpoint is a redesigned version of the Victorian Centre of Excellence Feed Your Instinct quiz to simplify and clear up the blurred lines of where someone may sit on the disordered eating scale. I felt that this tool was exactly what people needed to help define when their loved one's actions are something to be worried about. From my research, I discovered that because many people believe that they aren't as severe as other cases e.g. anorexia or bulimia, they don't need to be worried about their way of thinking or feeling.

This led me to find the Feed Your Instinct interactive tool designed by the Victorian Centre of Excellence in eating disorders in consultation with experts in the field and parents. This tool aims to support and inform parents of children experiencing eating and/or body image problems. I felt that this tool was exactly what people needed to clear up the blurred lines of defining when and what it takes to become something to be worried about.

Following the quiz, the website encourages the user to continue to the guided handbook suited to their role in this situation. This page features frequently asked questions, useful tips and a step-by-step guide to where to get started. The quiz eliminates the potential external pressure of being in a clinical environment or surrounded by others. Ultimately making the process a significantly more comfortable experience.



[Fig 34]



[Fig 35]

# Conclusion

Reflecting on this process has left me feeling even more passionate about human-centred design and how to design for good. Prevention is key, and I believe Nourish can assist with exactly that. This process has made me even more passionate about human-centred and user-experience design and ultimately designing for good.

To me, this topic was so immensely important for both myself and for the people around me which helped my drive throughout every up and down of the process. I always felt like if I had a little more time on it, it could have the potential to bring this project further and into the real world where it is so needed. Keeping this in the back of my mind, meant I challenged myself as a designer to create something that was not only visually appealing but had the power to do good and be fully functional for its users.

I designed Nourish with the people at the forefront of every decision I made, creating a functional and effective system that can be used both long and short-term to help loved ones, friends, whānau and those experiencing disordered eating themselves to have healthy and open conversations.

## References

"Ethos, Pathos, Logos: The Three Modes of Persuasion." CRM.org, 29 May 2023, [crm.org/articles/ethos-pathos-logos-the-three-modes-of-persuasion](https://crm.org/articles/ethos-pathos-logos-the-three-modes-of-persuasion).

Treasure, Janet, et al. Skills-based Caring for a Loved One With an Eating Disorder: The New Maudsley Method. Routledge, 2016.

"Male Body Image a Growing Public Health Issue: Research." The University of Sydney, 4 July 2016, [www.sydney.edu.au/news-opinion/news/2016/07/04/male-body-image-a-growing-public-health-issue--research.html](http://www.sydney.edu.au/news-opinion/news/2016/07/04/male-body-image-a-growing-public-health-issue--research.html).

"Why Should We Still Care About Body Image?" Report, Sept. 2019, p. 15. [www.ywca.org.nz/media/2417/bi-report-final-compressed.pdf](http://www.ywca.org.nz/media/2417/bi-report-final-compressed.pdf).

Harris, Sophie. "Distorted Reflections: Eating Disorders Rise as Experts Warn of Overlooked Crisis." Stuff, 5 June 2022, [www.stuff.co.nz/national/health/300597502/distorted-reflections-eating-disorders-rise-as-experts-warn-of-overlooked-crisis](http://www.stuff.co.nz/national/health/300597502/distorted-reflections-eating-disorders-rise-as-experts-warn-of-overlooked-crisis).

National Eating Disorders Association. "Our Work." National Eating Disorders Association, 20 Nov. 2020, [web.archive.org/web/20210418210900/https://www.nationaleatingdisorders.org/about-us/our-work](https://web.archive.org/web/20210418210900/https://www.nationaleatingdisorders.org/about-us/our-work).

# Figures

- [Figure 1] Meekma, Ruby. Full Nourish Layout. 20/10/23.
- [Figure 2] Meekma, Ruby. Social Media Mock-up. 20/10/23.
- [Figure 3] Meekma, Ruby. Encounter Mockup. 20/10/23.
- [Figure 4] Meekma, Ruby. Inform and Experience Mockup. 20/10/23.
- [Figure 5] Meekma, Ruby. Human Centered Design Strategy. 20/10/23.
- [Figure 6] Meekma, Ruby. Myah User Test. 20/10/23.
- [Figure 7] Meekma, Ruby. Kayla User Test. 20/10/23.
- [Figure 8] Meekma, Ruby. Myah User Feedback. 20/10/23.
- [Figure 9] Meekma, Ruby. Kayla User Feedback. 20/10/23.
- [Figure 10] "Getting Through Together." All Right?, 8 Dec. 2021, [www.allright.org.nz/campaigns/getting-through-together](http://www.allright.org.nz/campaigns/getting-through-together).
- [Figure 11] "GambleAware®: Gambling Help and Gambling Addiction | BeGambleAware." GambleAware®, [www.begambleaware.org](http://www.begambleaware.org).
- [Figure 12] "Breast Cancer Campaign". Breast Cancer Foundation NZ, [www.breastcancerfoundation.org.nz](http://www.breastcancerfoundation.org.nz).
- [Figure 13] Meekma, Ruby. Scans of Thought Process. 20/10/23.
- [Figure 14] Meekma, Ruby. Scans of Meeting Notes. 20/10/23.
- [Figure 15] Meekma, Ruby. Super Crit Work Process. 20/10/23.
- [Figure 16] Meekma, Ruby. Super Crit Feedback Scans. 20/10/23.
- [Figure 17] Meekma, Ruby. 10/5 From Super Crit. 27/08/23.
- [Figure 18] Meekma, Ruby. Brand Identity Layout. 20/10/23.
- [Figure 19] Meekma, Ruby. Kaupapa Values. 10/10/23.
- [Figure 20] Meekma, Ruby. Logo Details. 10/10/23.
- [Figure 21] Meekma, Ruby. Typeface Details. 10/10/23.
- [Figure 22] Meekma, Ruby. Colour Palette. 10/10/23.
- [Figure 23] Meekma, Ruby. Image Details. 10/10/23.
- [Figure 24] Meekma, Ruby. Assets. 10/10/23.
- [Figure 25] Meekma, Ruby. Social Media Flatlay. 20/10/23.
- [Figure 26] Meekma, Ruby. Parents Encounter in Setting. 20/10/23.
- [Figure 27] Meekma, Ruby. Friends Encounter in Setting. 20/10/23.
- [Figure 28] Meekma, Ruby. Friends Encounter in Setting 2. 20/10/23.
- [Figure 29] Meekma, Ruby. Partners Encounter in Setting. 20/10/23.
- [Figure 30] Meekma, Ruby. Website Mockup 2. 20/10/23.
- [Figure 31] Meekma, Ruby. Website Flatlay. 20/10/23.
- [Figure 32] Meekma, Ruby. Website Mockup 3. 20/10/23.
- [Figure 33] Meekma, Ruby. Website Flatlay 2. 20/10/23.
- [Figure 34] Meekma, Ruby. Nourish Lay Full. 20/10/23.
- [Figure 35] Meekma, Ruby. Screenshot of Figma. 20/10/23.

# Documentation

 **MASSEY**  
UNIVERSITY  
TE KUNENGA KI PŪREHURUA  
UNIVERSITY OF NEW ZEALAND

Name: Kieran Baird  
email: Kieran.baird.Kieran@gmail.com  
Organisation: Student  
City: Wellington

**Photography**  
Nourish  
Ruby Meekma

**TALENT RELEASE FORM**

I understand my photographs will be used in the Nourish project. They will/may be used in posters, social media mockups and the clickable figma prototype. This work will be shown to the public at the Massey exposure exhibition and will feature in Ruby Meekmas final presentation and portfolio.

 11/10/23  
Signature of Producer Date

 11/10/23  
Signature of Talent Date

Sign as, or on behalf of, the person named at the top of this page. If you are signing on behalf of a dependent or someone under the age of 18 years old (at the time of the recording) please fill out the details below.

Name: \_\_\_\_\_  
email: \_\_\_\_\_  
Relationship with talent: \_\_\_\_\_  
City: \_\_\_\_\_

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.

 **MASSEY**  
UNIVERSITY  
TE KUNENGA KI PŪREHURUA  
UNIVERSITY OF NEW ZEALAND

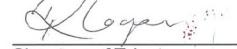
Name: Renee Cooper  
email: ren.cooper.7@gmail.com  
Organisation: Massey university  
City: Wellington

**Photography**  
Nourish  
Ruby Meekma

**TALENT RELEASE FORM**

I understand my photographs will be used in the Nourish project. They will/may be used in posters, social media mockups and the clickable figma prototype. This work will be shown to the public at the Massey exposure exhibition and will feature in Ruby Meekmas final presentation and portfolio.

 11/10/23  
Signature of Producer Date

 11/10/23  
Signature of Talent Date

Sign as, or on behalf of, the person named at the top of this page. If you are signing on behalf of a dependent or someone under the age of 18 years old (at the time of the recording) please fill out the details below.

Name: \_\_\_\_\_  
email: \_\_\_\_\_  
Relationship with talent: \_\_\_\_\_  
City: \_\_\_\_\_

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



UNIVERSITY OF NEW ZEALAND

#### PARTICIPANT CONSENT FORM

Name: Myah McQuay  
email: MyahhopeMcQuay@outlook.com  
Organisation: Student  
City: Tararua

#### User Test

Nourish  
by Ruby Meekma

This consent form will be held for a period of five (5) years

I have had the details of the Nourish project explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

Please circle one option for each clause...

- I agree/do not agree to the documentation of my participation in this research.
- I agree/do not agree that my participation in this research can be attributed to me.
- I agree/do not agree to the audio recording of my participation in this research. (N/A)
- I agree/do not agree to the photography of my participation in this research. (N/A)
- I wish/do not wish to have audio tapes or photographs sent to me. (N/A)
- I would like/would not like a copy of this document
- I am willing/not willing to be contacted

I agree to participate in [project title] under the conditions I have outlined above.

Signature: Date: 22/10

Full Name - printed MYAH HOPE MCQUAY

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.



UNIVERSITY OF NEW ZEALAND

#### PARTICIPANT CONSENT FORM

Name: Kayla Gudsell  
email: Kaylagudsell2002@gmail.com  
Organisation: Massey Student  
City: Wellington

#### User Test

Nourish  
by Ruby Meekma

This consent form will be held for a period of five (5) years

I have had the details of the Nourish project explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

Please circle one option for each clause...

- I agree/do not agree to the documentation of my participation in this research.
- I agree/do not agree that my participation in this research can be attributed to me.
- I agree/do not agree to the audio recording of my participation in this research. (N/A)
- I agree/do not agree to the photography of my participation in this research. (N/A)
- I wish/do not wish to have audio tapes or photographs sent to me. (N/A)
- I would like/would not like a copy of this document
- I am willing/not willing to be contacted

I agree to participate in [project title] under the conditions I have outlined above.

Signature: Date: 22/10/23

Full Name - printed KAYLA GUDSELL

We take your privacy seriously. Your contact information will never be used for any other purpose other than to contact you about your participation in this production or design research.

