Cape Peninsula
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GRAPHIC DESIGN STUDENTS' PERCEPTIONS OF
WORK PRACTICE

By

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DECLARATION

I, Samuel Domingo Wicomb, declare that the contents of this thesis represent my own unaided work, and that the thesis has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.

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Signed   Date

ABSTRACT

The aim of this study was to examine how students experience the transition from the classroom to the workplace. This research explored what factors students found problematic and which factors was helpful during the transition. This research was qualitative and this study focused on the experiences of the participants and all data was collected from their perception of work practice. I used Activity Theory as a theoretical framework to compile and organize relevant data.

Data was gathered using video recordings, hand written journal entries and individual interviews. The research was conducted in an on-campus design studio that is situated within the Design Faculty at Cape Peninsula University of Technology. The reason for choosing Design Logic as a site is the following; the studio sits neatly between the classroom and the workplace, although the studio is in a protected environment, most of the elements that are present in a real world setup is reflected within Design Logic i.e. the stresses of satisfying demanding clients, working with budgets, liaising with suppliers and the ever present looming deadlines all form part of the daily make-up of Design Logic.

Although the starting point of the study was to search for the problem areas
of the student's transition into the work place, the analyzed data revealed the
dissimilarities between the two systems and how the participants overcame
the difference i.e. shifting identities and rules and norms to develop new skills suited for the work place. The workspace opened a Zone of Proximal Development (ZPD) and highlighted the value and importance of work practice in preparation of graduates for industry.

ACKNOWLEDGEMENTS

I wish to thank:

ABBREVIATIONS

AT   Activity Theory

CPUT   Cape Peninsula University of Technology

ZPD   Zone of Proximal Development

DOL   Division of Labour

DL   Design Logic

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GLOSSARY

Terms/Acronyms/Abbreviations   Definition/Explanation

CHAPTER ONE
INTRODUCTION TO THE THESIS

1.1. INTRODUCTION

The initial purpose of this study was to highlight the difficulties of graphic design graduates' transition from the University (Cape Peninsula University of Technology) to the world of work (Design Logic) and what the enablers and disablers are that assist and detract from their shift between the two points. Upon subsequent analysis, the direction of the study was altered and it emphasized the most prominent differences between the two spaces, how the students learnt from the work experience, and eventually enabled themselves to make a smoother transfer to the workplace. The differences between the two systems became apparent because it demonstrated that change can be constructive and that students possess the innate ability to adapt to new situations in a short period of time.

1.2. PROBLEM STATEMENT

My personal transition from the classroom to the workplace was not a smooth passage. Besides my technical skills not being up to industry standard, I had to deal with feelings of inadequacy. As a graduate, I felt intimidated upon entering this foreign workspace. The new social relationship dynamics in this studio were unfamiliar and the high level of personal confidence that I always felt and exhibited in the classroom were all nullified upon entering the workspace. This particular studio had its unique social relations that I had to adjust to at a rapid pace. As Kivel (2004) noted, the prevailing culture of power in workplaces may limit the ability of new workers on the margins to function fully.

Additionally, I had great difficulty in transferring the skills and knowledge I was taught at the university to the workspace. Being a new entrant in the workplace meant that I stood out and this placed me under a

spotlight that I was not prepared for. Before I started doing any actual work, it felt as if I was already at a disadvantage. To me, the leap from classroom to workplace was too abrupt; it felt as if I had missed or omitted multiple steps in this transition phase.

Billet (2009) says graduates are often expected to experience an uncomplicated transition into professional practice, however according to La Maistre and Pare (2004) the transition from the university to the industry becomes complex due to the demands and pressures inherent within the workplace i.e. different cultural norms and social practices and real deadlines as opposed to experimental work done in the classroom.

Thus moving from the certainty and safety of the university setting in the classroom to an unfamiliar work environment for the first time can become complex. For graduates this is an uncertain phase, not knowing what to expect (La Maistre and Pare, 2004). Falkner and Munro (2009) affirm this by saying that graduates find themselves in a peculiar location, disconnected from their peers and thus now faceless. Furthermore, Eraut (2004) states that there is little allowance in the workplace to apply theoretical approaches as preferred in the university. The workplace and the classroom are two opposing environments that present different realities, as the workplace has a strong practical foundation. Konkola et al. (2007) state that there is a problem with successfully integrating theory from the classroom with practice in the world of work.

In the light of this personal experience and relevant literature, this research study will focus on how students perceive the enabling/disabling components when transferring from the classroom to the design studio. I used Design Logic as a real site where we were immersed in the day-to-day operation of a real-world studio and in so doing I gained insight from the students' perspectives about their work experiences.

1.3. RESEARCH AIM

To better understand the tensions, challenges and enabling factors that may surface when students transfer their academic knowledge from the university-learning realm to the industrial and practical design workplace.

1.4. RESEARCH QUESTION

What are the enabling/disabling components in the move from the classroom to the studio from a student's perspective, as facilitated by an on-campus incubator?

1.5. RESEARCH SUB-QUESTIONS

A. How do students at design incubators perceive its everyday operations and how are these different from the former classroom activity?
B. How do students perceive the importance of social relations and dynamics within the studio and how is this dissimilar from the classrooms relations?
C. What knowledge and skills are transferred from the classroom to the workplace?
In addition I added in the following question:
D. How can the design incubator be understood as learning space?

Following La Maistre and Pare (2004) and Konkola (2007) I have used Activity Theory also as my theoretical framework. The motivation for the use of this theory is to observe and examine how students experience this transition, what are the enablers/disablers for their working successfully, and what learning have occurred. I have used an on-campus design studio that is operating as a business as a research site. The studio incubator is a safe and flexible environment that offers a protected space for learning.

Incubators that are situated within universities have a cushioned environment, which allows for a flexible space to develop skills and attitudes that might be required for students to possess once they embark from these incubators into the world of real work (Robertson and Kitagawa, 2011). Incubators could be viewed as being in the middle between academic study and work.

1.6. RESEARCH SITE – DESIGN LOGIC

Design Logic came into being in 2001. This space serves as an in-house design studio for faculties at CPUT. It is advantageous for departments to have a design studio on campus, as it is much easier to liaise with people on campus, the capital stays in the campus system, and potentially the students that use the studio for printing can benefit as they are not subjected to travel between campus and another industrial studio off campus.

Design Logic offers the following design services.
- Poster design,
- Leaflets design
- Booklet design
- Annual report layout
- Logo development
- Illustration

The following university faculties use the design services of the studio
- Food Technology
- AgriFood
- Mechanical Engineering (Adaptronics and Formula Student)
- Electrical Engineering (all units)
- Clothing Management Textile Technology
- Graphic Design
- Science.

The following figure provides a dissection of the typical design processes. I will compare this to how Design Logic manages these activities.
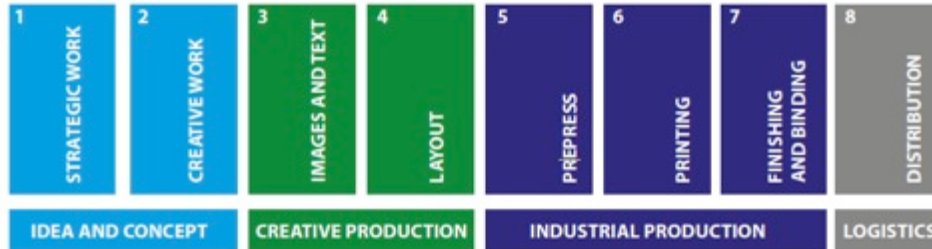
Figure 1.1 Design processes
(Johansson, Lundberg & Ryberg, 2007).

Graphic print production can be divided into eight steps and four phases. The first phase deals with strategic and creative work, where the final result consists of idea, concept and sketches of graphic design. The following phase could be labeled as creative production – here the product is still designed and changed. The third phase, which consists of prepress/repro, printing, finishing and binding, is primarily industrial with a goal to carry out what has been decided on and designed during the previous steps. The last phase deals with distributing the finished product (Johansson, Lundberg & Ryberg, 2007).

Based on Fig 1.1, the work that is produced in Design Logic involves all of the four phases, most of the time. This makes the studio a fairly accurate reflection of the typical workplace, which awaits the graphic design graduate. Most of the mechanics involved in the day-to-day operation of actual studio work is present in Design Logic. Based on my 15-year industry experience prior to working in Design Logic I can say that the Design Logic studio is a reflection of the workplace as Design Logic is a working graphic design studio that has to produce a profit.

Design Logic was selected, partly because all data was collected within the contained space of the on-campus studio, and did not go beyond the premises of the University for the subsequent reasons:

By conducting the investigation on campus, I – as researcher – allowed myself greater control of the process. If the investigation was done off-campus within a formal and industrial design studio I could have been intruding, and the process would probably be intrusive and therefore unreliable. Design Logic is a reasonable reflection of a real studio. Similar to a laboratory, the studio is a controlled environment and it is conducive to learning.

For the research, participants were presented with an intensive design problem that had real world constraints and implications. A real Design Logic client (the Food Technology Department) briefed the participants in the design studio, which was in verbal format and not the usual typed structure of the class.

The participants made use of the following foundational steps before starting on actual design work:
- Brief: The students received the brief verbally and had to extract pertinent information with regards to the design needs of the client. The briefing session was not only about design requirements as the client also spoke about the faculty and provided the participants with background data.
- Participant meeting: After the brief from the client, the students had a meeting and compared notes on points of value in order to assist their design processes and the student's delegated specific task to each member of the group.
- Research: After the participants had gathered more clarity on the design requirements, each of them were delegated with research task i.e. the specific colour and font usage as per the request of the client.
- Scamping: Once all the information was collected, the students had designed and preliminary hand-rendered thumbnail sketches were made, these small scamps assisted with layout in preparation for the next stages which initiated their move to the computer and making use of the design programmes.

- Mock ups: In order to present the client with a visual image of the requested designs in the initial brief, participants produced a detailed full-colour and real-scale three-dimensional version of all designs.

The next section details the design request from the client:
- Logo: Create new logo for department.
- Corporate identity: After finalization of the new logo, it had to be transferred onto business cards, letterhead, envelope, complimentary slips and folder.
- Brochure: Provide potential clients with more in-depth information about the department.
- Poster: To promote the department and feature new logo.
- Promotional item: This promotional object will be handed to potential clients to increase sales or public awareness (and serve as marketing).
- Roll up banners: A long strip of cloth bearing a slogan or design.
- Mobile graphic: Used on cell-phones and tablets to promote the department at conferences, as a free gift to potential clients, usually branded with client graphics.
- Signage: Used to indicate direction, strengthen the image of client, and provide stronger brand recognition.
- Website: Provide interactive web-based platform and online identity.

1.6.1. DIFFERENCES BETWEEN THE UNIVERSITY (CPUT) AND THE WORKSPACE

The classroom is a familiar environment that is geared for and towards the learner, and this space is developed around the student as its center and focus. As students become used to the university and classroom setting, it becomes easier for them to be successful within this space (Hannema et al, 2011).

There are numerous structures and processes specifically developed around the wellbeing of students, i.e. sports facilities, student counseling, student bodies to belong to, library facilities and mentors. Students tend to become familiar with their fellow students and lecturing staff and once they have adapted to the university culture, they typically experience it as a safe environment to flourish and secure success. The manner in which lectures are conducted is clear, briefs are explained in detail and students can always ask their classmates if they are not clear on content or assignments. In the workplace, the task may be delegated faster, with less recourses and time to assimilate the brief. In short, the student will probably find the workspace as a radically different culture, pace and mindset.

The workspace operates with different purposes and manner of working. The work environment is foremost driven and built around being economically viable and the client "is always right". At university students can negotiate with lecturers if a deadline is missed, as the student is the client here and the success of the university is built upon student numbers. In the workplace and studio there is very little options of negotiating with studio managers and clients if deadlines are not met. The work culture can seem more unforgiving and less flexible to the student. Not making deadlines may potentially have dire consequences, i.e. losing one's job, not perceived as trust-worthy and possibly a reason for losing clients.

These factors all add to the professional culture and daily pressures of the work environment. At university students become familiar with teaching staff and it is much easier to discuss problems or negotiate an extension with lecturers, as lines and means of communication are more accessible. In the workplace a studio manager might not be open to renegotiating a missed deadline. The outcomes and objectives are not nearly the same for each space – in the classroom the student needs good grades to be successful, but in the workplace graduates must work to retain their appointment and sustain a living (Pollack, 2007). The

differences that are inherent in the two settings require a considerable change in mindset when transitioning from the university to a studio and formal workspace.

1.7   THEORECTICAL FRAMEWORK

I have used third generation Activity Theory to underpin my study, Activity theory is well suited to analyze two different systems, specifically the university and work environment, which was the focus areas of my study. Activity Theory examines social systems and communities by highlighting the rules, tools, object, community and division of labour.

1.8   RESEARCH METHOD

I made used hand written journals, video footage and questionnaires as research instruments and I utilized individual interviews as a research method.

1.9. CHAPTER OVERVIEW

In Chapter Two I present my literature survey, in which I will, amongst other aspect, discuss the following: the importance of incubators; the value of learning through work practice; the difficulty of transitions to work; and finally a discussion on Activity Theory.

Chapter Three consists of the research design, methods and instruments I used to collect my data. I have used a qualitative approach and my main data gathering instruments were video footage, journals and interviews.

In Chapter Four I have used a descriptive analysis to describe and interpret the data. I divided the findings into themes, using the journals and interviews as main data sources.

Chapter Five comprises of an Activity Theory analysis of the themes generated by the findings. I discuss the data by subdividing it into the elements of the university and the studio activity systems, and I also

discuss the differences between the two environments.   Finally I highlight the fact that the students entered a Zone of Proximal Development (ZPD) that offered them learning and professional development.

Chapter Six, as the final chapter and conclusion, consists of my proposal towards a further level of Activity Theory, using the concept of the Zone of Proximal Development between university and work, and suggest that this may be a useful method to examine learning through work in relation to learning at a/the university.

CHAPTER TWO
LITERATURE REVIEW

2.1. INTRODUCTION

In this chapter I review pertinent literature that relates to the following topics: the importance of incubators; skills required in the industry; learning through work; difficulty of transferring from university to work; and Activity Theory as a tool to study dual systems i.e. university and the work studio.

2.2. IMPORTANCE OF INCUBATORS

Incubators serve as a mechanism for commercializing science and technology orientated applications. As boundary spanners (bridging), they are intended to link technology, capital and know-how to entrepreneurial talent for the purpose of accelerating the development of new companies (Youtie and Shapira, 2008).

Understanding what the general term incubation means, the explanation used by Etzkowitz (2002) suits this research best when he states that, universities in time to come will have an incubator inclusive of departments and states that incubation is being transformed from an unplanned occurrence to a structured model and having incubators formalized will have noteworthy implications for the universities role in society. Incubators can create potential income for the institution; this makes the university more attractive to existing and prospective faculty members; and benefitting the community and the nation. "University-based incubation, assisting the growth of spin-off firms through a dedicated facility providing subsidized space, consultation and other help to encourage entrepreneurship is a worldwide phenomenon" (Etzkowitz, 2002:115). The above model of incubators refers to business models.

Incubators that are situated within universities have a cushioned environment, this allows a flexible space to develop skills and attitudes that might be required for students to possess once they embark from these incubators to the world of work (Robertson and Kitagawa, 2011). Incubators could be viewed as being in the middle of study and work. The following authors accentuate the worth of acquainting students to work-like conditions while still in the education realm. In the preparation of a designer, design education should follow an apprenticeship model so as to simulate a real world environment.

According to Triggs (2002), who supports Fleischmann and Daniel (2010) in this respect, design education should prepare students for a future career as a designer. Design education, in turn, should expose the student to their future vocation prior to graduation. I agree with Triggs when he says that students should possibly be allowed some kind of access to a work environment preceding their graduation. Robertson and Kitagawa (2011) strengthen this sentiment when they claim university incubators act as 'boundary spanners' (bridges) that focus on generating bridges that connect universities and the economy of the city region. Schon (1987), as well as Lave and Wenger (1991), pronounce that knowledge must be put forward in a legitimate context, i.e. settings and applications that will typically incorporate that knowledge. Because of the unique setting of Design Logic, being in-between class and the workplace, this pre-incubator can serve as a valuable reflection of the workplace that awaits the graduate after completion of their studies.

Robertson and Kitagawa (2011) discuss incubation projects that are offered at universities such as the Hogeschool (Amsterdam), Durban University of Technology and Kujali Living Lab. At the School of Design and Communication (Hogeschool, 2012) students interact with leading media, fashion and ICT companies. The students gain valuable exposure to their future work environments, while they also apply theory to a real-world situation. The unit that the students have access to is

called Create-It, which is a "knowledge center" for the Design Faculty. Lecturers, students and researchers conduct practice-based research that is endorsed by the creative industry.

Additionally, students have access to another unit called the Media Lab. Here students collaborate with learners from other programmes to come up with solutions for real clients. This Design School has a well-structured course for a fully functional research unit within the Design Faculty, offering an integrated learning experience for graphic design students which simultaneously exposes them to the design industry.

The Graphic Design Faculty at the Durban University of Technology (DUT) also offers a work-integrated learning programme that endeavours to improve the industry readiness of its graduates. They too have a fully operational design studio within the faculty, called Workspace. The main objective of the studio is to simulate a real-time graphic design business experience. In this setting, students are exposed to all aspects of the design industry so that this may increase their chances of getting future employment.

Although this studio (Workspace) operates as a business, the key objective of the DUT is first and foremost education. All BTech students are required to do an internship at Workspace where they must assist with the day-to-day operation of the studio. Students are required to conduct further research, write a literature review and produce an academic report in support of their focus area of study concerning the professional design practice of graphic design. It seems Workspace focuses strongly on the studio as an educational tool and, although there is a need to remain profitable, aiding and preparing the student for the industry is the primary concern. Through this internship, students are exposed to a wide array of skills that should certainly prepare them for their future places of employment in society.

The Cape Peninsula University of Technology (Cape Town Campus) has a creative incubator called CPUT Kujali Living Lab. This incubator fosters and assists research, development and innovation. It presents a rostrum on which research activities and strong engagements thrive, consequently providing a sturdy foundation for both academic and community partners to flourish. Kujali predominately focuses on the Information Technology development and service design, particularly in the spheres of healthcare, agriculture and education (informal learning). Besides having a fully qualified team managing the incubator, its workforce is comprised of students from various Faculties i.e. graphic design, journalism and information technology.

2.3. SKILLS REQUIRED IN THE INDUSTRY

Steen (2004) advises that the following list of skills should ideally become part of the cornerstone of graphic design students' training. The skills are divided into technical and conceptual abilities.

Technical skills and competencies:
- Become familiar with fonts and their usage.
- Become familiar with additional studio and graphic art tools and materials   such as markers, typefaces on computer, special papers, and presentation materials.
- Explore layout design with type, consider emotional and/or conceptual content.
- Explore logo design and its criteria
- Become familiar with additional presentation skills

Conceptual skills and competencies:
- Continue development of creative problem solving skills
- Learn research skills, project planning, and management
- Acquire the basic vocabulary of art/graphic design and typography

- Develop visual literacy, including a solid understanding of one's own aesthetic choices and design solutions.
- Understand the purpose of critiques by observation and participation

According to the literature there are additional soft skills that need to be developed and foundational design based skills are not enough to secure a smooth integration into the workforce.

Being technically competent is often inadequate to ease the graduate's initial induction into the world of work. Possessing a wide range of skills naturally equip them more appropriately when they transition to the professional world of work. These skills should ideally include a reasonable competency level, the ability to perform and execute tasks effectively, and the required soft skills to augment the technical adeptness of graduates. Kember and Leung (2005), as well as Barrie (2006), articulate the importance of soft skills and maintain that these skills are regarded as important attributes employers expect graduates to possess when entering the workplace. These sentiments are reinforced by Hind et al. (2007) and Maher and Graves (2007) as they emphasize that "improving and developing these competencies such as interpersonal skills, teamwork, communication, and problem solving skills, value will be added to their intellectual capabilities making them more employable".

Frascara (1998) states that graphic design is essentially about human communication. Graphic designers are the bridge that have to convey communication between the designer/s and the viewer/s. Therefore designers should never view their craft in isolation, thus removed from the human element.

Wang (2010) supports this as he says that the culture that permeates the design studio is in actual fact a melting pot of various complex issues that consist of technical and social matters.

Designers not only need the technical skills to make a success in the workplace – they also have to adjust to the social relations that already exist in the new professional environment.

The prevailing social structure within the studio that awaits the graduate can be weighty and completely alien to the fresh recruit. Kivel (2004) says that any person entering an organization or a workspace for the first time will immediately become aware of a social culture that could be unfamiliar. The person entering this new space for the first time may feel insecure and not respected. Combining their professional capabilities and social skills, says Mehta (2010), will give confidence to young graduate and practitioners. This is an important consideration for educators to approach the teaching of students in a holistic manner, instead of focusing primarily on technical proficiencies. Students, after all, also need human and social development.

Mehta (2010) further states there is a need for personal social skills in order to enable the studio to function as a cohesive unit. In the intercontinental economies of the future, graduates will be working collaboratively, in teams. The positive outcome of such collaborations are dependent on how well graduates can cooperate with other individuals within the workplace. Mehta suggests that creativity should be developed in tandem with the ability to function effectively in a team. Lave and Wenger (1991) highlight this fact when they say that learning necessitates social responsiveness and collaboration.

According to Swanson (1994) another one of these requirements is to turn students into people who can adapt successfully to change. The design industry is a fast moving one: design educators should thus inculcate the importance of flexibility and the need to accept that rapidly evolving technology is unavoidable and critical. When I graduated and took my first work placement, there were so many challenges to consider and adapt to, in addition to applying the skills I leant in class.

I experienced difficulty to apply the classroom theories and knowledge while also coping with these additional tasks and trial.

Buchanan (1998) emphasizes the fact that we must be tuned in to contemporary progress, and prime students for an evolving world – not only with respect to technology but also in relation to the needs and hopes of the human beings as clients whom they eventually will serve. I agree that design cannot be quarantined and isolated from human interaction and clients for whom the communication is designed.

For example, Schon (1987) believes that "knowledge in action" involves moving from the general field of know-how to the application in a particular setting. It involves naming (recognizing) what has to be done as well as framing (limiting) and understanding the requirements of the task. Schon also states that it is that recognition of the variation between what has been learnt before as a student, and the particular work situation that requires skilled attention for learning and development to happen.

Besides having the above-mentioned skills sets developed in class and therefore applying these skills in the workplace, furthermore Frascara (1998) mentions that graphic designers need listening skills to decode the requirements and notions of people in other sectors and the visual capital to construct useful communication. Above and beyond the listening skills Frascara (1998) says designers need to develop keen vocal abilities when conversing with their clients and people from other disciplines. Frascara (1998) says that on top of these skills graphic designers need to subject their work to constant evaluation and this should be an essential element of their design methodology. In strong agreement with Schon (1987), Frascara (1998) reiterates this when he says designers should become reflective practitioners. These two authors believe that a designer should not just produce communication pieces and thereafter forget about the work; they agree that designers must place their work under continual scrutiny and re-evaluation.

Mehta (2010) says that institutions of learning cannot expect industry to invest their resources on grooming recruits to their requirements.

I strongly agree with Mehta with reference to the fact that the work environment is not there to adapt to the pace of the graduate. I personally experienced this with my transition from the classroom to the workplace, where I had little time to adapt to the pressure of the work environment. It appears that the industry would prefer graduates that are workplace ready and thus the university should offer more practical workplace learning and not only focus mostly on classroom theory. This is confirmed by Schon (1987) as he emphasizes that education should teach future practitioners by practical application and execution.

Birkett (1993) makes a distinction between "cognitive skills which are the technical knowledge, skills and abilities, whilst behavioral skills and personal skills such as principles, attitudes, values and motives." According to literature there seems to be a demand for a more generic soft skill-set, where the skills in question are not specific to any vocation. Maher and Graves (2007) pertinently mention that it is not always simple to convince students of the importance of these generic skills. Students need to understand that the lack thereof may cause a tension-fraught transition which could adversely affect them. The alternative is to expose students to these soft skills in a work environment where it can be framed within that specific culture.

The importance of soft skills is endorsed by Yorke and Harvey (2005) when they emphasize as follows: "…employers have indicated that students are often not prepared for the workplace and call on universities to produce more employable graduates. Employers want students to be able to take initiative, think for themselves, explore by asking questions, be adaptable and flexible and have a willingness to learn…"

2.4.   LEARNING THROUGH WORK

Newly qualified students who graduated are expected by industry to integrate instantaneously and problem-free.   Businesses and organisations also want to believe that graduates will come equipped with all the required skills in order to play a meaningful role in the new work environment (Department for Innovation: Universities and Skills, 2008). The workplace is often not able to induct graduates formally into the new system as the need to run the business and make profit override the urgency to officially induct recruits. Devoting valuable time to the teaching of graduates could be economically counterproductive.

Exposing students to work practice and systems while in the university setting will certainly assist with better preparation of future workers, according to Billet (2009). Internationally, students have been exposed to work practice by means of internships and practicums (Boud and Soloman, 2001). Billet (2009) says that education should focus on the preparation of students for a vocation, be it specific or in general. Knowledge that is assimilated in the classroom can be optimized in a practical setting that offers students real work experience, and the combination of education with work practice can produce deeper learning in preparation for the formal work place. The curriculum is vital to offer foundational preparation prior to students undergoing work practice, while the latter necessitates that students be exposed to classroom theory in order to make the most of practice sessions (Billet, 2009). Scribner (1985) states there is a strong need for "schooling" and practice to co-exist in order to better prepare graduates for the work environment.

Exposing students to practice sessions can serve as a test-bed that allows students to grasp and understand their chosen career requirements and highlight specific skills that is needed in the workplace when they graduate (Billet 2009). By allowing students an opportunity to experience the requirements of their future occupations by trial and error

in the safe environment of the university setting, will afford students a firsthand experience to grapple with the demands of their occupations within the safety of the learning environment.

Work practice will expose students to positive hard and soft skills and minimize skills that are not needed in the work setting (Billet 2009). Working collaboratively and within a team is a skill that is vital to integrate effectively into the workforce. Work practice affords graduates opportunities to work cooperatively and to learn and develop within a collaborative team environment (Eraut et al 1998, 2000) while listening and learning from fellow workers are critical abilities that students need to aware of – coworkers are a form of knowledge to draw upon.

It is thus suggested that students need to be exposed to working collaboratively with the university setting in order to realise the value of working effectively in a team. If students are not exposed to the cooperative manner of working prior to graduating, they will almost certainly experience some difficulty in the work place.

2.5.   TRANSFER FROM UNIVERSITIES TO THE WORKPLACE

 Eraut (2004b) defines transfer as "the learning process involved when a person learns to use previously acquired knowledge/skills/competence/ expertise in a new situation". It would clearly be advisable to offer students exposure to hard and soft skills within a collaborative work environment while in the university setting, and as is highlighted by the authors in this section, students will integrate some experience of the work place requirement.

The alternative is that students will be taught mere academic theory and will only be able to apply the theoretical knowledge without the experience of practical application when they graduate. Distinguishing theories to apply in specific practical situations is best learnt through active participation in work practice (Eraut, 2004b). A lack of the above-

mentioned work experience could cause graduates to waste everyone's valuable time in the workplace, as they have no experience of working collaboratively. They would devote more costly time as they painstakingly try to solve an issue individually instead of collectively and collaboratively (Eraut, 2004b).

One reason why this shift from the classroom to the world of work can be problematic is that the two types of environments are governed by different cultural rules and social practices. La Maistre and Pare (2004) affirm this by stating that the magnitude and hurried environment of the workplace can often cause a disconnection between most of the theory and procedures of the curriculum. The work setting operates at a much faster pace and with more determination than the classroom; initially many graduates cannot connect classroom knowledge and practice with the pressures of the workplace.

The purposes and objectives of a university and industry are at its core structured differently, as these two systems operate with distinctly different divisions of labour and the outcomes for both systems are in essence very atypical (La Maistre and Pare, 2004). In the university classroom, the hierarchy is not as varied as in the workplace. Essentially, the main objective of the university is to educate and prepare future workers, whilst the workplace's basic objective is to turn the new employees and their theory-based skills into making a profit.

In the learning environment the student pays class fees and can be seen as the client – in the workplace the student/graduate earns a salary and the role of the client is assigned to another person in whose service this same former graduate is now standing. In the following paragraph I am repeating the value of collaboration but here I am referring to it in another context: mainly as a difference between university and work which therefore requires some transitioning, and secondly through a theoretical lens of different practices demanding alternative rules, purposes and divisions of labor.

Pare and La Maistre (2006) believe it is imperative that graduates become competent through engaging in co-participation, and working collaboratively with fellow workers in the workplace. It seems essential that this skill is required to ease the learning-to-practice transition. The university often encourages students to work individually, while the workplace requires a collective unit that works in a strong socially collaborative space (Lave, 1991; Lave & Wenger, 1991; Wenger, 1998). Pare and La Maistre (2006) state that "work is frequently performed by and in teams; and so, increasingly, learning to be a professional means learning to practice with others". In an aforementioned quote, the authors highlight the urgent need to work collectively in a social work environment. It is acknowledged that universities will never be able to fully prepare graduates for all the rigors of the work environment (Pare and La Maistre, 2006) but work practice can afford students the space to "co-perform" and realize the value of working in a team, although the work practice also has some limitations in the preparation of graduates as well.

Pare and La Maistre (as quoted above) have successfully applied Activity Theory to examine transfer between tertiary education and work to theorize and explain the frequently problematic transition between the two systems. I will use Activity Theory in the same manner as Pare and La Maistre (2006) to examine the transfer between university and a design studio.

2.6. ACTIVITY THEORY

This section focuses on the disabling tensions and enabling factors that may surface when students transfer their know-how from the university-learning realm to the practical workplace. Both spaces are independent activity systems and are vastly different from each other, as each system has its own norms and embedded work methodologies. Activity Theory is an apt theoretical framework to optimally highlight the

diversities between dualistic systems. In the following sections I will discuss Activity Theory. This exploration focuses on the differences between the context of the university and that of a graphic design studio. In order for me to uncover the differences between the two systems in a succinct manner, I need a clear plan in which to isolate and categorize variances. Activity Theory best fits this requirement. The theory is well suited to hypothesize and analyze resemblances and disparities between the two systems in order to grasp how subjects interact within a community that is using tools to achieve a specific objective (Nardi, 1997). Additionally, Activity Theory affords researchers the means to analyze employees' actions that are executed in a practical and social space with the focus on a clarification of why subjects engage with a precise task in a specific way (Christiansen, 1997). Additionally, these systems are related as the curriculum is expected to prepare students for the workplace.

I have used Activity Theory in the same manner as Pare and La Maistre (2006) to examine the differences between the learning environment of a university (CPUT) and Design Logic.

2.6.1. ACTIVITY THEORY GENERATIONS

Activity Theory has been developed through three so-called generations of research. For this study I have used the last iteration of Activity Theory because the third generation uses two interacting systems as its unit of analysis (Engeström, 2001).

The first generation was developed by Vygotsky (1978), who stated that higher human cognitive development is culturally linked and mediated. According to Engeström (2001) this notion added greatly to the field of psychology for the following reason: "the individual could no longer be understood without his or her cultural means; and the society could no longer be understood without the agency of individuals who use and produce artifacts".

The same point is made by Hardman (2015) that teaching/learning is socio-culturally seated. Vygotsky (1978) suggested that human learning, specifically the improvement of intellectual abilities, needs the individual to adopt cultural tools through mediation that enables them to work on the object. Figure 2.1 below shows that sophisticated learning functions are mediated as opposed to simple functions that require less rigorous intellectual engagement and mediation that are situated at the foundation of the pyramid.

Mediating artifact (e.g. technology)

Subject   Object
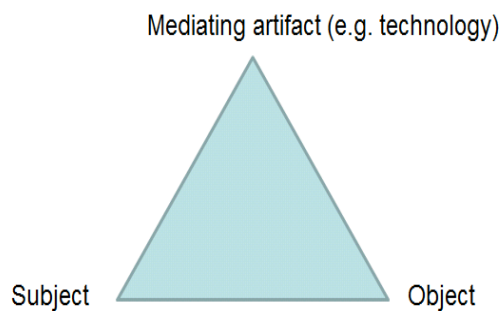
Figure 2.1: First-generation Activity Theory
(Engeström, 1987)

Hardman (2015) asserts that "learning is mediated by a culturally more competent other", which implies that a more knowledgeable individual who is situated within a specific context potentially provides a portal which leads to a psychological learning space. Vygotsky labeled the learning space as the Zone of Proximal Development (ZPD), and this zone connects inherent knowledge and specific additional knowledge (Hardman, 2015). The Zone of Proximal Development (ZPD) is the re-development space between a student's current knowledge and new learning that is normally mediated by an 'Other' that is more proficient and can provide or facilitate opportunities for richer learning. The 'Other' can be a more knowledgeable co-worker that is in a new work setting or even a lecturer in a classroom (Hardman, 2015).

Activity Theory was further developed by Leont'ev (1981) and Barab et al (2004) understood this to mean that the First Generation of Activity Theory was not fully explored by Vygotsky. Leont'ev progressed the theory by focusing activity not on the individual, but rather as a shared

activity amongst more than one person that uses a communal object (Engeström, 2001; Hardman, 2015). Leont'ev additionally expanded the First Generation of Activity Theory by cementing the division of labour within the system, thus rendering the importance of group activity as object-driven (Hardman, 2015). Moreover, Leont'ev (1981) highlighted the hierarchal arrangement of activity and how it can be shaped by power and dominance. Leont'ev's major shortcomings were not situating human activity in its specific environment, and he neglected to highlight the importance of the community and the effects of division of labour on singular activities within an activity system (Hardman, 2015).
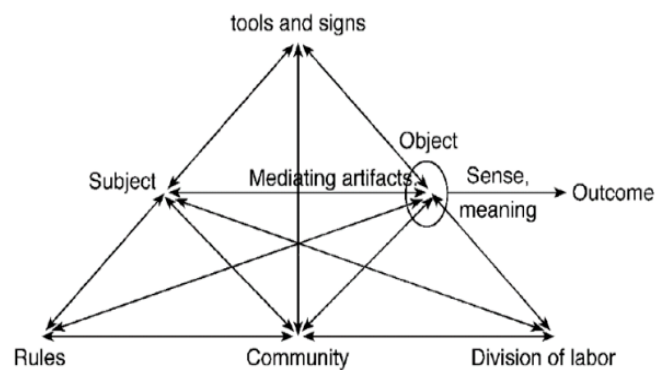
Figure 2.2: Activity System
(Engeström, 1987)

The Third Generation of Activity Theory (Figure 2.2) was established by Engeström (1987; 1996). He used the object-orientated, tool-mediated collective activity as its unit of analysis, and in so doing the emphasis moved from the limited focus on individual activities and procedures to more complete systems (as depicted in Fig 2.2 above). Activity systems are dynamic by nature and are open to change and development - this dynamism is captured in the following quote: "The change or transformation occurs when subjects acts on the object in order to transform it using mediating artifacts in order to arrive at specific outcomes. In turn the rules of the system mediate between the subject and his/her community, and division of labour mediates between his/her community and the object" (Hardman, 2015).

ACTIVITY THEORY ELEMENTS

In this sub-section I explain my understanding of the elements of the studio activity system.

SUBJECT

Murphy and Rodriquez-Manzanares (2008) believe that the subject is the individual or community that operates within an activity system. The subject of this particular study under investigation was the final-year Graphic Design students who participated in the study and how they experienced the transitioning from the classroom to the working design studio.

OBJECT

According to Mwanza (2002), the object is to identify what drives the system. For example, the purpose of all tasks in Design Logic are to provide subjects with an opportunity to work authentically. According to Garraway et al. (2015) activity systems are propelled and pushed by the object.

TOOLS

A tool is any device that assists subjects to achieve the object of the activity (Hardman, 2015), for example a computer, pencil, paper and the telephone to set up meetings and have discussions regarding edits to be made to design artifacts. The studio itself is an environmental tool that was used as a creative space to generate and develop concepts.

DIVISION OF LABOUR

This element refers to task and responsibility delegation, who holds the dominant power and how this influences the flow of activities (Mwanza, 2002). As an example in the work system, one could suggest that a client holds the most power, as without this individual there would be no purpose or reason to produce an activity within the system.

RULES

According to Engeström (2001), rules are implicit (suggested) and explicit (clearly stated) norms that control and guide individual and group interaction.

COMMUNITY

The community of a system is the group of individuals who share a common object (Hardman, 2015).

I now turn my investigation to the use of two interacting activity systems.
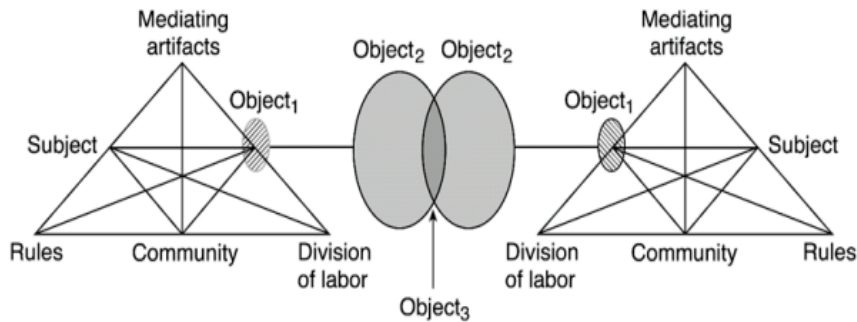
Figure 2.3 Third Generation Activity Theory diagram

(Engeström, 2001).

Figure 2.3 portrays another iteration of Activity Theory, specifically the study of multiple interrelating activity systems (Engeström, 2001). For this study I examined two systems, namely the university and the workplace. According to Garraway et al. (2015), Activity Theory has been used by numerous scholars to study differences between university and work when students transfer between the two environments. The value of Activity Theory in examining two related systems is also studied by Benson et al. (2008), and Lim and Hang (2003). Pare and Le Maistre (2006) have used this specific model extensively to study the difficulties associated with transitioning from a school system to work.

2.6.2. ENGESTRöM'S CHARACTERISTICS OF ACTIVITY SYSTEMS

To further understand the current model of Activity Theory, Engeström (2001) has developed specific principles, which I explain in the following section.

The first principle is the main unit of analysis, which is the activity system itself (Engeström, 2001). For purposes of this study the on-campus design studio activity system and the classroom activity system are compared to highlight specific differences that surface when students shift between the two environments.

The second principle is that of multi-voicedness. All activity systems are composed of a varying collective of individual perceptions that are influenced by different work styles and personal interests that influence and interfere with activity systems (Engeström, 2001). In the classroom, for instance, fellow students and lecturers influence the subjects and in the studio it is the co- participants, the client, clients' staff and the print company manager.

The third principle is historicity, which refers to the tradition that forms the bedrock of activity systems – it is molded and shaped over multiple years and the history has to be examined to understand why certain tasks are fulfilled or *not* executed in a specific manner (Engeström, 2001). There is a particular way in which instruction is presented in the classroom that has been shaped over a lengthy time; likewise in the studio, there are specific methods and procedures used to generate a design that has been developed and fine- tuned over time.

Contradictions are the fourth principle, and this can viewed as a "mismatch that causes disturbances inherently and amongst activity elements" (Murphy & Rodriques-Manzanares, 2008). Contradictions can cause tensions and in turn drive change between individual and multiple activity systems (Engeström, 2001). Contradictions –

ambiguities – between activity systems can sometimes initiate positive transformation and development. If it were not for these tensions between systems, then development would not occur. Contradictions therefore provide the impetus for transformation and if a system or systems are tension-free, organizational structures could stagnate (Roth & Lee, 2007).

As an example, it can be inferred that if the students did not experience the tension of client interaction in the studio, they would have been unaware in that sense, and in turn there would be no need for the subjects to grapple with this contradiction. Working in the studio thus afforded the subjects a space for growth, according to Garraway (2011). Contradictions or differences can even open up opportunities for learning development. Consequently they can open up a learning or developmental space which is like the Zone of Proximal Development (ZPD) as specified by Vygotsky earlier. The difference is that the ZPD is now defined by differences or contradictions within or between systems.

2.6   CONCLUSION

In my work these differences are likely to arise between training in the university and the new practices students have to execute at work. Following the work of Lim, Daniels and Thompson (2015) I have described this difference between old practices learnt at university and new ones needed at work as a ZPD.

CHAPTER THREE
RESEARCH METHODS

3.1.   INTRODUCTION

The main objective of this study is to explore the possible enabling/disabling aspects for graphic design students during the transition between the university and the workplace. This was done firstly in a more inductive way (Cresswell, 1998) through the exploration of students' experiences as recorded in daily diaries; and secondly more deductively, using the analytic framework of Activity Theory in order to 'simplify, elucidate and even essentialist the data' (Engeström, 2015, personal communication.). I have applied Activity Theory to underpin and bind this study on the way to answering my primary and secondary research questions.

3.2.   RESEARCH PARADIGM

This qualitatively designed research project focuses on the perceptions of students and their work experiences and learning while at Design Logic at CPUT. Using a qualitative approach in this study fits in with my main purpose where I was interested in how people construct meaning and understand the world around them (Cohen, Manion and Morrison, 2000: 22-23). Qualitative data analysis investigates themes and patterns that are contained within texts and visual data (Cousins, 2009). Data-gathering and analysis are mostly interconnected largely to create academic insights.

According to Cousins (2009), qualitative analysis empowers researchers to:
1) make sense of intricate levels of meaning gathered from textual or image-based data;
2) understand human experiences in depth;

3) furnish evidence gathered from the aforementioned experiences; and

4) inductively construct theory through the use of qualitative information.

3.3. CONCEPTUAL FRAMEWORK

Activity Theory was my frame of reference that I used for the main analysis in the study. This theory can be understood as a socio-cultural and historical lens through which human activity systems can be examined (Engeström, 1999; Jonassen & Rohrer-Murphy, 1999). The system revolves around human interaction and human cognition within its applicable contextual ecologies – in other words, within the university and the work studio system.

Activity Theory is one which understands that there is a structure to the world in the form of tools, division of labour, rules, object and community that pre-exists the students entering that world. They are thus in part conditioned by this world and make sense of it in their own way. Using Activity Theory afforded me the means to analyse and focus on the complete system that consist of the following: events, activities, context and social interactions within the context of a design incubator.

This framework was well suited for my research project, and the main reason for adopting it was that it granted me the required focus to view the intricate mechanisations and to label various actions and activities of a situational study.

The focus is on participants' understanding and interpretation of their learning processes and what they experienced as problematic while producing design artifacts within a design incubator. Activity Theory provided a grasp of how participants interacted with tools (knowledge and skills) to execute and realize objectives (Nardi, 1997), rules (participant-perception of studio culture), community and divisions of

labour (interpersonal interaction and culture of power), that pre-exist to the student entering that world. They are thus in part conditioned by this world. Nonetheless, they all make sense of it in their own individual and personal way, as they bring with them knowledge learnt from another situation and the sense-making contains an element of agency. The research is thus situated within a social realist framework.

In a social realist framework Archer (1995) suggest that the social settings (classroom and studio) that individuals (students) inhabit, drives people beliefs and directs action (how and why specific action is taken). In other words Archer is suggesting that "… People as agents and actors are influenced, though not determined, by their structural situations. People choose what they do, but they make their choices from a structurally and culturally generated range of options – which they do not choose…" (Carter & New, 2004). Maxwell (2012) state that one of the cornerstones of the realist theory is the difference between ontology and epistemology, ontology means that which is fixed and it remains inflexible, whilst epistemology is the process of how an individual gains understanding. Realism consists of a combination of a realist ontology and a constructivist epistemology, When graphic design students enter the world of work they come with predetermined perceptions that are self made and constructed in the university environment, whereas the industry does not operate within the self made understanding of how graduates might perceive the world of work operates, which is fixed. Once the graduate's transition they have to alter and reconstruct skills and attitudes to adapt to the real work situation.

3.4. THE PILOT STUDY

Preceding the main study a pilot study was carried out with another group of participants in 2012. Doing this allowed me as researcher the time to pre-test and try out instrumentation, methods and the research site. In the pilot I asked participants directly about tools that were used,

the division of labour and rules, but students had difficulty in grasping the meaning of Activity Theory terminology and thus I received monosyllabic answers.

The theoretical terms I used in the pilot study served no purpose but to confuse students and the answers to my interview questions proved the ineffectiveness of this direct approach. During the subsequent study reported here I asked questions in a more clear and simple manner and not directly related to the activity system elements of rules, DOL etc.

3.5. DATA COLLECTION AND ANALYSIS SAMPLING METHOD

All participants were level three graphic design students, as they are soon to be graduates and will be transitioning into the world of work upon successful completion of the graphic design course. I placed a letter on the notice board inviting volunteers to participate in the study.

The advert consisted of the following text, "…This letter is an invitation to consider participating in a study I am conducting as part of my Master's degree in the Department of Informatics and Design at the Cape Peninsula University of Technology under the supervision of Professor James Garraway. I would like to provide you with more information about this project and what your involvement would entail if you decide to take part. The aim of this research is to better understand the tensions and enabling factors that may surface when students transfer know-how from the university-learning realm to the workplace. Participation in this study is voluntary "

All participants were students enrolled in their final year of the diploma course in Graphic Design at CPUT. The total number of respondents could not exceed five for both the pilot study (September 2012) and actual data collection (April 2013). The studio has a space limitation as to the number of participants it can accommodate for the study. Glaser (1978) supports the preceding statement when he says that researchers

will be drawn to a group, which will provide the greatest opportunity to gather contextual data. The reason for selecting subjects from the third level and not the lower levels were the following:

- If participants complete the course successfully, they are at the exit level and are in the transition phase, the focus area of this study. Immersing these students in a studio culture could be beneficial to them post-graduation and could possibly ease their transition into the workforce.

- The time of data collection was specific; preferably all participants needed to be fresh in as far as having no work experience to draw upon, prior to their time spent doing Work Integrated Learning (WIL), if data collection was done after WIL they would be able to compare the work experience to the work environment of Design Logic.

- Design Logic serves as an in-house design studio for faculties at CPUT. The studio is owned by CPUT but it is a business initiative driven and developed by the Faculty of Informatics and Design.

This study could only be conducted in vacation time. It would be unethical to ask students to participate whilst they should be attending classes. Time constraints influenced the decision to adopt a cross-sectional approach as opposed to a longitudinal study. It proved convenient to use the method because of its practicality in lieu of a brief data collection phase and it proved to be more prudent and less complicated than executing a longitudinal study.

The following research instruments was used to collect data:
- Hand written journals (participants),
- Video recording, and
- List of predetermined questions.

The sample size was fairly small and comprised of five participants that were completing the final year in the graphic design programme at the time. Journals and video footage was used to construct and formulate the questions for the individual interviews.

Initially I gave each participant a journal that they had to write in for the duration of the study. I asked them to write about their experiences in the studio and how this is similar or different to the classroom experiences. I asked them to be honest and very open about their observations and encouraged the participants to not sugarcoat their reflections but to write about the negative feelings and experiences with same vigor as they would write about their positive experiences.
The open-ended nature of the questions was aimed at eliciting data about the Activity Systems in a more natural way than directly asking them as was done in the pilot study.

I allowed time each day before the participants left for home to reflect upon the day's activities as this kept their entries fresh and relevant. Making notes in the journals allowed them the opportunity for deeper reflection while undertaking their role as participants and designers in the studio. Journals are seen as a rich source of information (Halbach, 2000). Entries are made independently, thus it is much more personal and based on emotion whereas interviews normally involve two or more people allowing more space for interference. Since this is a social study, a journal can be seen as a more suitable instrument. As this study sits in the interpretive (qualitative) paradigm, journal entries made by participants can supply data collected about the participant's perceptions (Goldenhar & Kues, 2006).

3.5.1. ORGANIZING DATA FROM THE JOURNALS

According to Cousins (2009) using coding and thematizing of qualitative data afford the researcher the opportunity to conceptualize methodically what the data might reveal and it will spark theory generation. I used the

journals to look for emergent themes that speak to the studio system. I specifically searched for patterns that referred indirectly or directly to the Design Logic system. After codes were identified I classified the isolated codes under various themes. There were, for example, numerous codes that spoke explicitly or used a closely related word or phrase that were placed under the theme "group work".

In Table 3.1 I illustrate how I generated codes and themes from the journal entries.

Table 3.1: Organizing data from journals into themes

1. JOURNALS	2. CODES	3. THEME
Student 1	… If we built this type of relationship with one another	GROUPWORK
Student 2	… had a meeting between the group and discussed what our plan will be for tomorrow …	
Student 3	… We are starting to work together much better in this place…	
Student 4	… To work as a team on this project…	
Student 5	… helping each other and getting along in a team	

3.5.2. VIDEO RECORDINGS

To assist with verification (validity) of the data collected from the journals, the entire period of the study was captured on video. Additionally I used photo/video elicitation while conducting interviews. All participants were showed photos/film selected recorded images, which served as a prompt for further discussion of these segments, and also allowed for triangulation of data collected from participants' journals. The photo/film was used as a stimulus to transport participant back to the moment of the initial study (Harper, 2002) and this helped me to get more accurate data from the interviewees as they could draw directly from the visuals as opposed to relying on their memory only to answer the questions. All visuals were carefully selected and guided by the themes generated from the journals. Sometimes photo/film elicitation is

viewed as an unorthodox method that has less value when compared to conventional procedures in 'a discipline of words' (Ball and Smith, 1992). Regardless, Collier (1967) says photographs make sturdy visual records of social life and could be a useful aid when conducting interviews using elicitation.
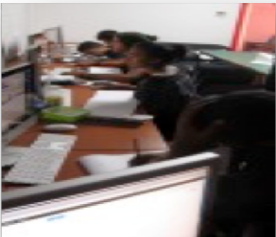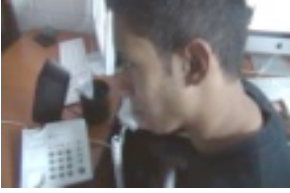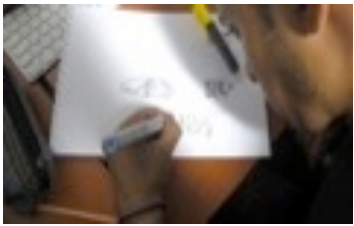
GENERATING QUESTIONS

The journals of the participants generated the themes that addressed the activity system of Design Logic in its entirety. These themes were subsequently further explored in depth during the individual interviews. I used data from the journals as a foundation to avoid replicating the direct theoretical questions I have asked during the pilot study. Using this route afforded me the means to ask questions in a simple way that generated data with more depth as opposed to the one-dimensional questions based on the actual activity system elements and answers I generated in the pilot. (See Appendix: A for the full list of interview questions.)

The table below (Table 3.2) illustrates the relationship between the journal themes, image/video and the interview questions.

Table 3.2: The connection between themes, video shots and interview questions

THEMES I scrutinized journals and developed the following themes	IMAGE / VIDEO I carefully selected image/video to playback to participants and this will serve as a visual prompt. The following visuals were generated from the themes:	INTERVIEW QUESTIONS
1. Group work.		How do you did you feel when having to work as part of a group?

2. Presenting to clients		Do you feel you were well prepared for the presentations?
3. Mock ups.		Is there a need as a designer to present client with detailed mock- ups?
4.Studio environment		Do you feel the studio space assisted your learning processes?
5. Briefs.		How did you feel receiving design briefs from the client?
6. Soft skills		How did you feel when making telephonic calls to client/client staff?
7. Suppliers		Were you aware that sometimes as a designer there are other people to liaise with besides a client?
8. Scamping.		Do you feel it is important to scamp?

9. Focus and note-taking		Was there a need for you to remain focused when interacting with the client?
		Do you feel it is important to take notes while being briefed?
10. Research		Do you think it is necessary to do research?

3.5.3. DESCRIPTION OF INTERVIEW PROCEDURES

I chose to use Individual interviews; although it took more time and I had to repeat the procedure for every participant it made the transcription procedure easier. Semi-structured interviews gave me the opportunity to describe insights as experienced by individuals (Cousin, 2009).

3.5.3.1. Phase one: seating arrangements
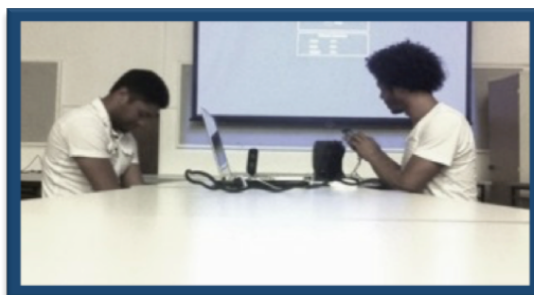
Figure 3.1: Seating positions

I sat squarely opposite the participants and seating was not randomly allocated. It afforded me the opportunity to focus on all facial cues during the interview process. This served as a gauge and adjustments could be made according to these non-verbal messages. If any participants were uncomfortable or at ease with the line of questioning I

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could probe or decide to ease up based on the facial muscular reactions and body language.

3.5.3.2. PHASE TWO: VIDEO PLAYBACK

Figure 3.2: replaying video footage to participants

At this juncture the participants were asked to view a particular segment of video footage; this was linked directly to the still image shown in phase two. To deepen the experience the lights were switched off and sound was played through digital speakers, thus giving the participant a complete audiovisual immersion. At this step complete re-immersion occurred and the individuals were returned to their working experience. This course of action allocated the researcher the opportunity to solicit information of a more controlled nature and made the participants' answers more precise, while increasing the reliability by not only depending on memory. It served as a visual prompt to remind participants of their work experience. This step was included so that I could direct the line of inquiry and transport the participant to recall a precise memory, thus there is more time allocated to pertinent and contextual data collection.

3.5.3.3. PHASE THREE: CONDUCTING INTERVIEWS
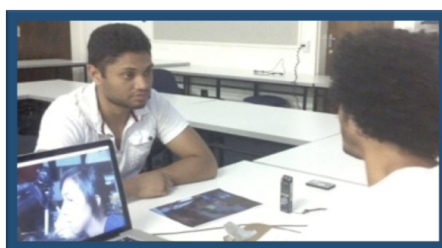
Figure 3.3: Conducting individual interviews

The preceding steps were implemented to support and provide sound structure for the interview process. This served as a warm-up for the participants and placed them in a proper frame of mind for the interview process. I chose to do this instead of commencing directly to interviews and not affording informants the opportunity to ease into being questioned for an hour, which in itself can be taxing on the interviewer and interviewee.

3.5.4. ORGANIZING THE INTERVIEW DATA

The interview data and its interpretation provided the main source of data for this research. This data is shown in Chapter Four under the thematic headings derived from the journals. The interpretation of the data is supported with quotes to illustrate the interpretations given.

3.6. ANALYSIS OF THE INTERVIEW DATA

The thematically organized interview data in Chapter Four is further analysed theoretically in Chapter Five from an Activity Theory perspective. Data from the interviews is assigned to the most suitable Activity Theory element (for example tools, rules or DoL) of the activity system based on the definitions and understandings given in Chapter Two. In this way the make-up of the different elements in the two systems of the university and the design studio are first described theoretically against the elements of the activity system.

As the focus of the research was on enablement/disablements in performing work it was important to know where possible differences and so difficulties may exist. In activity terms these are often termed as contradictions as they constitute two different and often oppositional ways of practicing (Murphy and Rodriguez-Manzanares, 2008). Furthermore an Activity Theory approach, because it highlights significant elements or components of systems, provides a method to clearly illustrate these contradictions (Murphy and Rodriguez-Manzanares, 2008; Hardman, 2005).

For example, in the quotation below the subject comments that in Design Logic one has to work cooperatively within a team and the environment is more serious and not like in class where it is more individual and there is room to be playful. The playfulness was classified, as a rule as it refers to the unwritten rules or culture of the classroom and workplace respectively and there is a contradiction between them. Furthermore there is a contradiction between the co-operative aspect of the DOL at work and the more individual aspect at the university.

"It was something new working as a team out of class and in another environment. It's something different. It's more, how can I put it. It's like, you I have to work as a team not in class where you can make jokes and everything. This you need to take note of what everybody's thinking and how you can incorporate that into whatever you're taking on as design process, we need to, ja...". (Student 1)

3.7. ETHICAL CONSIDERATIONS

In the following subset I list all ethical factors I introduced in the study. Cousins (2009) states that a good ethical foundation enables and guides thoughtfully which appropriate actions to take, while it also underpins the credibility of a study. An ethical researcher is acutely aware that procedures and values are interconnected during a research project and it demands respect for the individuals that participate within the study (Cousins, 2009).

A letter regarding ethics was submitted with the research proposal for approval. This document contained procedures about participant recruitment and measures to be taken and ethical considerations. This study is qualitative by nature, which places great significance on ethics and shielding of participants; all social study brings the researcher into close proximity to the subjects being observed in the field. The researcher perforates the subject's personal territory of self-worth, frailty

of human nature and individual learning capabilities. Silverman, (2000) states that researchers must be cognizant of the fact that they are reaching into other individuals private spaces. This highlights multiple ethical issues, which need to be dealt with (Creswell, 2003). Additionally this study was steered by the dictum of respect for others (Babbie and Mouton, 2002). To uphold these virtues the following issues were accentuated.

3.8.   INFORMED CONSENT

Potential participants were informed through a meeting, and during these discussions they were given a brief outline of the study but no specifics were mentioned. This restricted bias on potential data to be collected from informants (Field and Morse, 1985). By nature qualitative studies make it difficult to share the complete objectives of a study from the outset (Holloway and Wheeler, 1995).

3.9.   HARM AND RISK

Ramos (1989) states that voluntary consent does not exonerate a researcher from culpability. The researcher took utmost care to protect and shelter all participants from any form of potential injury while the study was conducted. The research site was continually monitored and rendered comfortable for the participants, nonetheless reflecting a studio culture. I tried my best to ensure that none of the participants experienced any tangible or emotional damage (Babbie and Mouton, 2002). Physical unease throughout this study was greatly reduced and a secure atmosphere was fostered in the studio (Leedy & Ormrod, 2005).

3.10. HONESTY AND TRUST

All participants were given a copy of the ethics form to read and consider if they wanted to be part of the research. Informed consent was acquired and participation was voluntarily.

Informants were afforded the required dignity and respect while conducting the study (Couchman and Dawson, 1990).

3.11. VOLUNTARY PARTICIPATION

All potential participants had time to consider their inclusion in this study, and upon agreement they had to sign an ethics form. Participants were briefed about the study and thus participation was voluntary (Ford and Reutter, 1990). Students who volunteered to be part of this research, indicated this verbally upon which forms were handed out to them to read, reflect upon and consequently sign. Ford and Reutter reiterate that upon acceptance and signing the ethics paper, participants are aware of the risks and benefits (See Appendix: B Plagiarism declaration).

CHAPTER FOUR
FINDINGS

4.1. INTRODUCTION TO FINDINGS

This chapter discusses the findings that were obtained from the journals, video footage and interviews with the interviewees, as a reflective response to the following research question:

From a student's perspective, what are the enabling/disabling components in the move from the classroom to the studio, as facilitated by an on-campus incubator?

The interviews functioned as the dominant data source while the journals were used to generate interview questions. (Please refer to Chapter One under RESEARCH SITE for a detailed summary of the task the participants completed and I discuss what they did and why it was important.)

In the following section I will analyse the emerging data that were categorized under the specific themes using journal entries and interview questions.

4.2. THEMES

4.2.1. Theme 1: Group work

In the journal entries, the subject notes the clear distinction between Design Logic and the classroom: in the studio the project felt real and they were engaged in tasks that had a much broader scope. The awareness of being part of a considerable project served as motivation and made them want to assist and work on the various tasks, as opposed to the class environment where they felt isolated and not part of a community.

In Design Logic that freedom to decide was removed and the subjects were compelled to work in a group. The intensity of the work environment motivated them and there was a realisation that there is a clear distinction between the two environments (Fig 4.2). Most of the participants were not familiar with one another before this intervention. This unacquaintedness mirrored the work place, as an individual will mostly be employed amongst strangers initially.

The screen grab shows (Figure 4.3) subjects sitting and contemplative and focused on concepts. In the footage it is clear they are possibly operating as a design community concentrating on a single objective, which is to produce good design to satisfy the client.
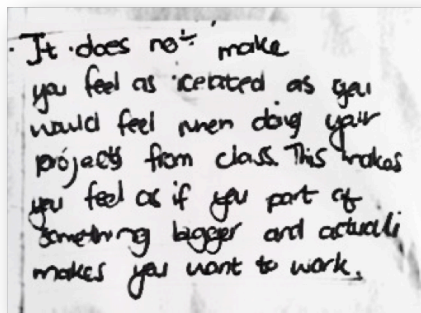
Figure 4.2: Journal entry: Student 5   **Figure 4.3: Group work**

For the purpose of legibility I typed out all relevant journal entries:

"It does not make you feel as isolated as you would feel when doing your projects from class. This makes you feel as if you are part of something bigger and actually makes you want to work."

The following interview question was generated from the journal entries.

How do you did you feel when having to work as part of a group?

Participants specifically mentioned the difference between class and studio group work. Design Logic is a serious environment as opposed to the more relaxed nature of class work.

(Student 1): *"It was something new working as a team out of class and in another environment. It's something different. It's more, how can I put it ... It's like, you have to be serious. I have to work as a team, not in class, where you can make jokes and everything. This you need to take note of what everybody's thinking and how you can incorporate that into whatever you're taking on as design process, we need to, ja..."*

The participant mentioned that the community of practice transforms and shifts to two different type of work communities. It was a new experience working outside of the learning environment; in the class the atmosphere is less serious and there is room to play around. In the studio they were forced to see themselves as being part of a group and it meant they had to focus on what was said between themselves, as this information could be crucial to the outcomes of the design process.

The following participant echoes the previous analysis.

(Student 3): *"… it did assist the design process because I got to work with a group of designers and I had to, in a way, I had to step back for me to look at how they see things from their perspective because it, in my case whatever, if I had to work individually whatever I do would be right or maybe not right but there would be no one to fall back on to ask on how I did..."*.

The subject considered the workspace to be a positive environment, a space that mediated the design process, one that afforded the subject an opportunity to work in a design community that focused on a single objective where concepts and designs were influenced, directed and driven by the group. Being part of the community allowed the subject to view ideas and perspectives from the other members in the community.

4.2.2. Theme 2: Pitching to clients
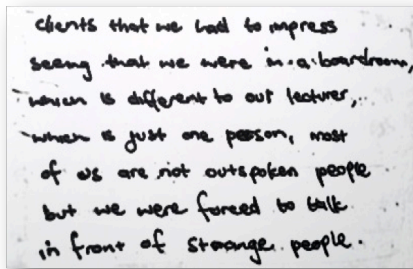
Figure 4.4: Journal entry: Student 5

Figure 4.5: Presenting to clients

"Clients that we had to impress seeing that we were in a boardroom, which is different to our lecturer which is just one person, most of us are not outspoken people but we were forced to speak in front of strange people…"

This journal entry (Figure 4.4) reiterated the discomfort that is felt by the other subjects – there was pressure on them to make an impact on the client. Just the mere presence of the client and his staff members influenced the subjects. This participant noted that some of them were withdrawn and were compelled to communicate with unfamiliar people. In the screen grab one can observe the numerous individuals they had to present to. Only two participants are visible and the rest are staff members of the client. They were not aware of the full room and were under the impression that the presentation would be similar to the classrooms.

The following interview question was generated using codes from the journal entries.

Do you feel you were well prepared for the presentations?

Participants mentioned that they felt uneasy as subjects interacted with the lecturer when presenting concepts, but in the boardroom there were a multitude of people to address and present to.

(Student 2): *"… I was a bit nervous. I was on my nerves actually in speaking in front of a lot of people in the boardroom. You couldn't quite say what you want to say because first time out of class presenting to a board of people and, Ja, I think next time, second time it will be better. It's not like in class where you go one on one with the lecturer and telling him what he want, which is more comfortable as talking in front of a crowd…"*

The participant noted that he felt uneasy and that this was caused by having to address and sell his concept to several strange people in the boardroom. The participant mentions that is a new experience in comparison to the classroom where they normally deal with a single lecturer at a time and that the system is more convenient and less stressful as they are familiar with the teacher.

(Student 1: *"None of us knew how to maintain eye contact. Speaking with [unclear]. The pressure was so huge and so many people around you. In my opinion, no, we weren't prepared but that was a major smack in the face to know that we should wake up. So we must wake up and I think all of us had a reality check that we were not prepared for this. We entered this thing thinking we are, we know a lot. But when we did that we realised that there's still a lot we can learn. I think I'm not the only here that thinks that. You know the rest of the people also because like I said after doing this thing we kind of shared this mind-set and we all realised, okay that we don't know everything that's out there …"*

Presenting to more than one person was a new experience for the participants and made the subjects aware that they needed new skills that required some development. Presenting to a lecturer throughout the years of study made them comfortable with the one-on-one interaction. Describing concepts to clients in a full boardroom was an eye opener as the subject felt he was well versed in presenting but there is a vast difference between the two types of presentations in two environments.

4.2.3. Theme 3: Producing mock-ups
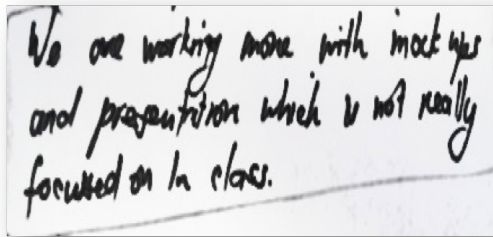
Figure 4.6: Journal entry: Student 4

Figure 4.7: Screen grab: producing mock-ups

"We are working more with mock-ups and presentations which is actually not focused on in class…"

The following interview question was generated using codes from the journal entries.

Is there a need as a designer to present a client with detailed mock- ups?

Student 4 expressed an increase in the number of visual objects they are making – in the classroom there is not a distinct focus on constructing a mock-up. These objects are viewed as non-important and it is not categorized as an object that can advance design competency. The picture shows subjects engaged in the fabrication of true to scale full colour mock-ups, which was in preparation for presentation of these objects to the client.

The subjects understood that there is greater value in providing a detailed mock-up; in the class the mock-ups are usually monochrome, in the studio it was full colour and true to scale.

(Student 3): *"So if you give them a detailed mock-up it would give them, it will show them or give them an example of what they would, how would they, what they would go for with printing in bulk. So they would see what they would have, you know on a large scale. And it would also*

show them the colours because most of the time if you show them a, or from what we've learnt in class, if you show them like a mock-up it would probably be like a black and white proof of what you are giving him. But a final mock-up would show them what the final product would look like and when it is the final mock-up there's normally or there's a very small chance of the client giving you changes to do. So that's why I say the final mock-up is very important because it's just before the printing or the… the manufacturing of the final product…"

The subjects became conscious of the value of intricate mock-ups. Producing a full colour object provided the client with a clearer picture of the final outcome, especially if one considers the fact that a client cannot grasp a concept through a verbal description. According to interviewees, providing an exact visual can streamline a job thus reducing time-wasting. This object allows the client to view a design in three dimensions and changes can be easily explained and executed.

Student 5: *"The black and white mock-up it just showed them like the shape, for example, of what it should be like. But the mock-up we did in the studio was an actual real size full colour example of what the client is going to get when we are done. So the, in the classroom I need to show them a black and white mock-up then they say, okay now they will imagine what colour would be there or, because it's just different tones of grey. But if you show them the actual mock-up and then they would get a better understanding of what it would look like because in some cases there's a big difference between the black and white and the colour…"*
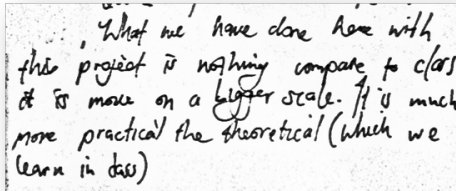
The students commented that having a printout could assist the client and a designer. If one views a design on screen it is virtual and in general very different to having a tactile object. The client can view the design and make comments and a designer can check for mistakes as opposed to just viewing on screen.

Student 1: *"Sometimes if you go with a black and white mock-up to a client … you can't really explain to him and show him exactly what he wants without seeing something. Well, when you have a detailed mock-up he can picture even if it's not the final one, he can actually see his brand or whatever he is presenting or you're presenting. He can see that and which would help you and the client as well because you're going to have a better understanding between, the relationship is going to be a bit better because you understand each other and you know what the client wants. Where if you have nothing you can't really … you have to start from scratch again. So mock-ups are really important. The client can actually see what he wants in there and he can make changes towards that design…"*

Producing highly finished mock-ups is a standing rule at Design Logic, as this enables the design process to run more smoothly and it diminishes time wasting as a design object can be viewed as closer to reality. Mock-ups in the class do not have the same level of importance as in the studio. These objects are significant to the design process in the work setting; subjects could not comprehend why there is such a need to make meticulous mock-ups. Mock- ups were not seen as serving a real purpose in class; then the students had to shift their thinking about how they fabricate the objects.

The more detail, the more clearly they could convey the concepts to the client. In the studio, all subjects were told to produce full-colour and true to size examples of a design concept, which is usually produced before the final artifact is signed off, and allows a client to view ideas in three dimensions. (See Appendix: A for examples of mock-ups)

4.2.4.   Theme 4: Workspace

Figure 4.8: Journal entry: Student 1

Figure 4.9: Screen grab from video
footage

In the journal entry (figure 4.8) the subject comments on the scope of the work practice, according to them the assignment greatly exceeded how they experienced a project in the class. In the studio their experienced was a highly practical and tactile environment and this stood in contradiction to the strong theoretical foundation of the classroom, once again the two spaces presented two divergent learning opportunities.

The following interview question was generated using codes from the journal entries.

Do you feel the studio space assisted your learning processes?

"What we have done here with the project is nothing, compare it is more on a bigger scale. It is much more practical than theoretical (which we learn in class)…"

Student 4: *"You can work very comfortably in Design Logic, which is very nice. Where else in class lot of people. Everybody talks, everyone wants to do their own thing. There's no structure really. Here everyone gets a chance to do whatever. If you want to listen to music, you had your earphones on or if everybody wants to listen to that same music you can have the go-ahead and then do that. Ja, it was a really nice*

environment to work in. I actually enjoyed it very much. In class there's just too many people and this helped with designing a lot because you had your team next to you if you were struggling with something, you can always ask them to help and the setup was quite nice with your computer in front of you and have some coffee on the side. It was quite nice…"

Working individually and in isolation during their studies, there was nobody to bounce concepts off and as an individual all design choices were selected from a single perspective. In the classroom rules were not strictly adhered to, as it was a flexible environment where students can work in isolation. Working independently did not allow the subject the freedom to exchange notions nor was there that sense of community that served as a buffer. Interestingly, the subjects saw him- or herself as fully-fledged designers in the workspace and not anymore as students.

One subject stated that Design Logic afforded one the opportunity to become part of a cohesive group; in the classroom it was up to an individual to make all decisions and the design process was rather closed off between a student and a lecturer. In the studio there is a common goal with multiple designers engaged in the process.

4.2.5. Theme 5: Brief from client
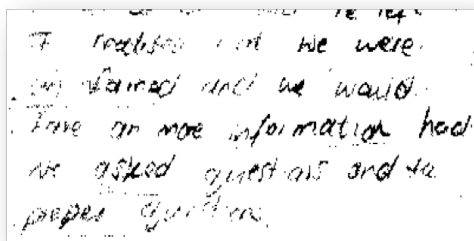
Figure 4.10: Journal entry: Student 1

Figure 4.11: Screen grab from video footage showing client briefing

"I realized that we were uninformed had we would Time or more information had we asked questions and the proper questions".

The above excerpt supports the previous observation and the subject noted in the journal that the brief from the client was unclear; none of them took notes; they never listened purposefully; nobody engaged or questioned the client or any of his staff that was present at the briefing session. This meant a lack of information with very little to build a concept with and they each ended up having a different perception and understanding of what needed to be done. Students expected a written brief and were not aware that it is an industry practice to give a brief only orally.

They did not probe the client for more information, nor did they listen carefully; consequently they never realized the magnitude of taking notes. Instead the subjects relied on memory and this proved erroneous as all of them had a different perception of the specific requirements.

The following interview question was generated using codes from the journal entries.

How did you feel receiving design brief from the client?

In the classroom the task of briefing students is allocated to the instructor or lecturer – in the studio, the client fulfills that role.
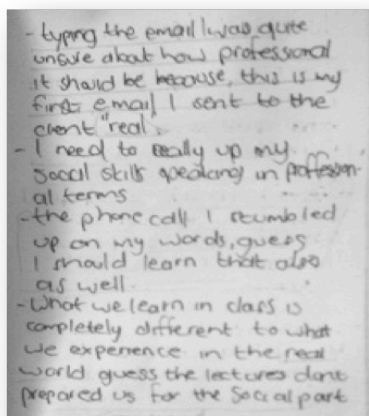
Student 3: *"It is a more clear way of getting the brief because it shows that exactly - or the client is there to tell you exactly what they want and if you got it another way you'll probably interpret it in a different way and you might not get everything that the client wanted. So when the client is there they have the opportunity to tell you exactly what they want and what they need…"*

The subject noted that this form of briefing is direct and there is less room for inaccurate interpretation on the designer's side. A client will have an awareness of what is required but have neither the skills nor the time to capture that essence on screen. Hearing the information relayed personally by the client meant there would be less confusion regarding the final objective.

Student 5: "*Verbal briefs are always difficult I would presume because you don't have a tape recorder or we didn't have one so you can't go back into, okay what did he say there. What did he say and then you check to your partner or your colleague if he had written it down and if he, that's where you miss important detail and, so Ja you have to be on your toes and just make notes. Where in class you got everything on a brief…*"

The subject admits that the verbal brief required them to be more aware and attentive. Not taking notes meant that data could be lost and they had to cross- check amongst themselves for certain pieces of information. In the classroom the briefing process usually required less focus, as everything was typed out for students and they could continuously refer back to those instruction.

4.2.6. Theme 6: Telephone etiquette

Figure 4.12: Journal entry   **Figure 4.13: Soft skills**
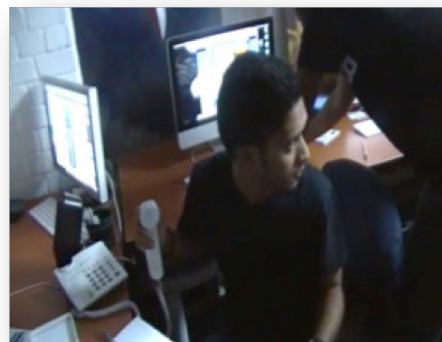
Student 3*: "… typing the email I was quite unsure about how professional it should be, this is my first email to the client "real"*

- *I need to really up my social skills speaking in professional terms*
- *The phone call I stumbled up on my words, guess I should learn that as well*
- *What we learn in class is completely different to what we learn in the real world guess the lecturers don't prepare us for the social part."*

The subject corroborates this immaturity in the journal entry. Being competent at professional phone calls and emails are tools that are not focused on in the classroom. Subjects became aware that the two environments require different tools and how these skills are applied differently in the classroom and the work situation.

The following interview question were generated using codes from the journal entries

How did you feel when making telephonic calls to client/client staff?

As part of the work practice in the studio it was required of participants to use the telephone and emails to contact the client.

Student 4: "I felt very nervous because this was the first phone call I've made to a client. I wasn't taught the protocol on how to go about making a phone call to a client. What you should say. How formal you should be. I really did it based on my personal way of phoning someone or talking them. I had no, how can I say, our lecturers never taught us on how to communicate to a client when it comes to talking over the phone or like verbally, face to face to a client. So I feel like I really had to learn it the hard way."

This subject describes making professional phone calls as a new experience and very unfamiliar; once again, in the classroom the lecturers do not teach them these skills.

Student 1: *"Like they, they never really taught us on how to, like what's the etiquette on talking to a client. Like how you should introduce the conversation in the phone call. State the facts or, like things like that. They, we weren't taught any of that and when I was speaking about my personal style it's like when I talk to family on the phone or friends or things like that. I didn't know how to talk to a client, so JA…"*

The participant comments on his complete lack of professional telephone etiquette. It is not a skill that is addressed in the classroom and he realized that he cannot use his normal way of speaking over a telephone when engaging with a client.

4.2.7. Theme 7: Suppliers
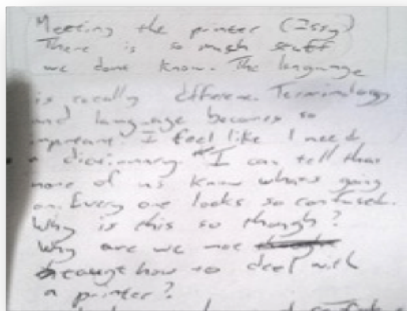
Figure 4.14: Journal entry   Figure 4.15: meeting with printer
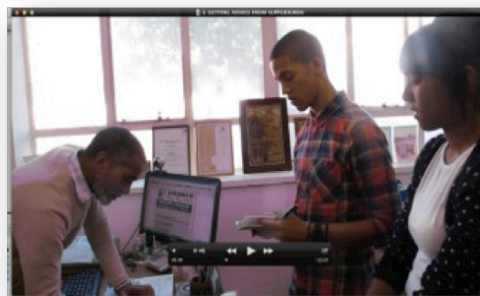
The following interview question was generated using codes from the journal entries.

Were you aware that sometimes as a designer there was other people to liaise with besides a client?

This following entry states the importance of being aware of the value the print community adds to the design process. Not only was the printer knowledgeable in colour theory but he introduced the subjects to the importance of printing terms and the need to be articulate in this context.

The subject admits to being confused by the new knowledge and questions why this was not mentioned in the design pedagogy at university.

"Meeting the printer (issy) then there is so much stuff we don't know. The language is totally different. Terminology and language become so important. I feel like I need a dictionary. I can tell that none of us knows what's going on. Everyone looks so confused. Why is this though? Why we are not taught how to deal with a printer? …"

I took the participants to meet the owner of a printing company, who is a supplier to Design Logic. I have a long-standing professional relationship with the manager.

Student 4: *"Ja. At some point that was going to happen. I was aware of that but I wasn't prepared for it, or too prepared for it. I had, I know what I was going for but then the nerves kicked in again and everything sky-balled [unclear]. You can get out what you have to get out. Same as dealing with a client. You have to… Ja. Need to get your facts down. But I could have been more prepared..."*

The subject admits to being aware of the wider community of the graphic design vocation but still felt oblivious of the importance of printing companies. This interaction with the printer was an eye-opener and highlighted the need for them to recognize the importance of working closely with a printing house.

Student 3: *"The first time I have been to a place we have to fill in forms and like, and the first time I've realised that there's so much work being put but when [he was speaking to you, the booklets like all the problems that could happen and there's a lot of coming back to fix things or check design faults and stuff. So ja, it's the first time I've been to a place like that…"*

The participant noted that it is not the first time he has been to a printing house and he was not aware of formalities, like documents that needed to be filled in. It was not merely a case of handing over a digital file which then gets printed. The printer has a strict system and documentation is vital to be filled in for his filing. The printer alerted them to the complexities of production and to get it right required numerous checks and balances.

4.2.8. Theme 8: Scamping.
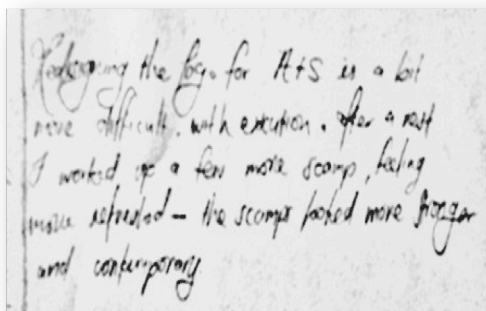
| Figure 4.16: Journal entry | Figure 4.17: making scamps |

"Redesigning the logo for ATS is a bit more difficult with execution. After a rest I worked on a few more scamps, feeling more refreshed- the scamps looked stronger and contemporary."

The following interview question was generated using codes from the journal entries.

Do you feel it is important to scamp?

Scamping is a design term used for producing small drawings which are done at the concept stage as they provide direction for the designer. Scamp production was a tool developed in the classroom but in Design Logic it became clear as to why there is a vital need for scamps. Making conceptual drawings was not a new skill to participants. This was a skill that was taught in their first year of study. All of them could scamp on a work-ready level, and it was clearly part of the skillset learned from the classroom. They were conscious of the relevance of producing a good

scamp. This is usually the second step in the design process, just after completion of initial research. In the studio there was a clear methodology in place and it is a rule that scamping is a requirement and no designer can commence to a digital platform without making these initial drawings or scamps.

Student 3: *"I learned scamping in my foundation year of studying Graphic Design. At the time the, I didn't know what was the purpose of it because I felt it was not important. It's just like rough drawings. And eventually I got to learn that scamping is important because it's there for layout, planning and it's a stepping stone to your final idea."*

This skill was introduced early on when the subject started the course, but initially the participant did not attach meaning to it. The understanding of its relevance only came later on as it was scaffolded into the design curriculum.

Student 5: *"I think scamping is important because it's there to get your ideas out and most of the time after now talking to the client you have so many ideas in your head. But it's not going to be there for long. You're going to have something that's going to distract you and then going to change your train of thought and think about something else. So while it's still there I think scamping is an important process for you to get everything out there and you can always fall back on it afterwards and look I had this idea, we can do this and if it doesn't work out when you go in like the one way you can always fall back on your scamps and say look we can try something else."*

The importance of scamping was further nurtured at Design Logic as a tool to store potential ideas for projects. The ideation process requires one to capture a concept, as it can be easily forgotten. (See Appendix: B for examples of scamping.)

4.2.9. Theme 9: Focus.

Figure 4.18: Journal entry

Figure 4.19: participants in a meeting

The following interview question was generated using codes from the journal entries.

Was there a need for you to remain focused when interacting with the client?

"The order in which we started our design work was incorrect due to our lack of experience. We did not follow the correct design processes but because we are new to this industry style of working, there is room for improvement and we should be expected to do what is in our capabilities."

Here, the subject noted that their approach to this project was unstructured. I purposefully did not tell them what to do at the client briefing, as this afforded me the opportunity to gauge how they would execute this assignment. The participants clearly had limited experience in dealing with a real time project.

Subject 2: *"Like even after being verbally given the history of the company we still didn't have an understanding on what it was about. Then we had to find out ourselves what they actually do and then we had to do research and get a better understanding of what the company is about so that we could know who and what we are designing for and how we should go about designing…"*

Subjects did not have a work methodology at the start of this intervention; they approached this project as they would a class task. There was an expectation of receiving a handout, that everything will be done for them and that they would complete the tasks this by doing as little as possible. There was no clear rule as to how to approach the work practice and as a result of not being focused and not following set procedures they experienced confusion. There was no real applied focus and the result was lackluster design concepts that required real depth.

The next sub-theme was categorized under focus and note-taking as the subjects had to pay close attention to what was said by the client during his verbal brief to them.

4.2.10. Note-taking.

Figure 4.20: Journal entry

Figure 4.21: participants making notes

The following interview question was generated using codes from the journal entries.

Do you feel it is important to take notes while being briefed?

"… because the information was not written down we were not sure of the client's exact requests…"

In the above notation the subject affirmed that the lack of writing down the data during the briefing was an oversight, as this meant they had no

clarity as to what was needed from the client. In the screen grab the subjects can be seen making dedicated notes – this was at the second briefing and the outcome was more favorable.

In order to develop a concept or an idea there always has to be information to guide this process, during which data is given in a verbal format by the client and requires subjects to capture information via personal notes.

Student 1: *"…Taking notes wasn't that big of a deal in class because you got the written brief and if there was important notes it would have been the lecturer reading down everything that's on the brief. So taking notes in this specific situation was very important and didn't quite occur to me that it was that important at the time…"*

Note-taking was not seen as a requirement or a tool that was vital in the workplace; in the classroom there was no need to develop this skill to such an extent. Subjects normally received a typed brief and a full explanation from the lecturer, thus consistently jotting down notes became redundant. In the studio it was obligatory to adopt and implement this rule. Subjects realized they could not recall from memory what was said in the briefing session. Besides the manager speaking, some of his staff also spoke during the briefing.

Student 3: *"…Taking notes - it's not scamping. So you have to actually write down. You have to write down everything that was important or what you think it was important. Even missing the tiniest bit of detail could actually change your whole end product if you're not taking the correct notes…"*

The subjects clearly experienced a feeling of hopelessness because most of the vital and applicable data from the client was not captured. This translated into first concepts that were not well received by the client. At the second meeting, all of them were meticulously taking notes

and paying careful attention to what was being said by the client. Writing down information at a verbal briefing is a much-needed skill in the work studio.
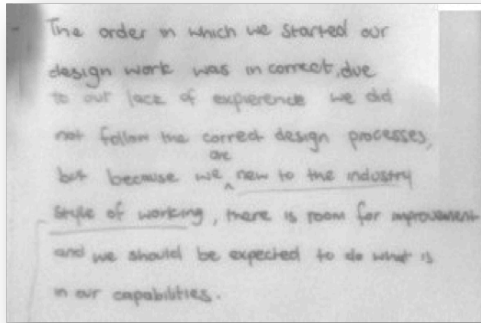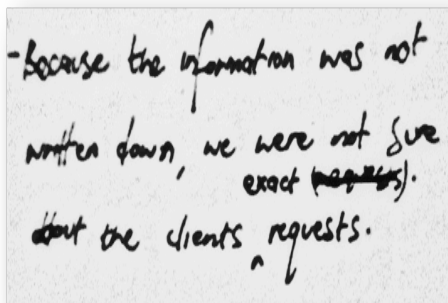
4.2.11. Theme 10: Research.
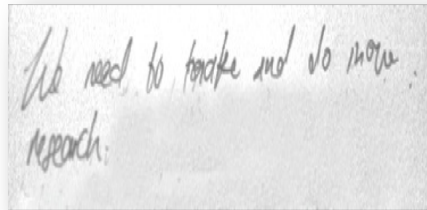
Figure 4.22: Journal entry

Figure 4.23: Participants doing research

The following interview question was generated using codes from the journal entries.

Do you think it is necessary to do research?

The data the subjects collected were not structured well, as there was no set plan on how to undertake this exercise. In order to have a good foundation to build a design upon, one must conduct thorough investigation prior to designing. This is also a standing rule of Design Logic. "We need to take and do more research."

Student 3: "…*The skill was learned in class where, I think it's in History of Art where we learnt to go to find information on, like certain topics and so and to write out reports and, but the reports wasn't the research part or it was the research part but it also encouraged us to search and find the information and when it comes to being on the internet the library and so forth...*"

On a theoretical level the group members were conversant with research, but in the studio they lacked the practical knowledge. In the

class setting research is viewed as a skill and it is entrenched in the curriculum. As far as the university setting is concerned they have a good understanding of research. In the studio, however, it was not well defined; technically, they could navigate the Internet but they struggled in finding appropriate design inspiration, more in-depth information about the clients' faculty and how to compile and use the collected research in a coherent manner for a true design project. (See Appendix C for examples of research done by the participants.)

4.3. FINDINGS SUMMARY

In this chapter I have highlighted ten different themes, which emerged from the journals and results of the interviews, which explored the initial themes further to highlight similarities and differences between the two systems. In the next chapter I will analyse the data using an Activity Theory framework to locate tensions and difficulties.

CHAPTER FIVE
DISCUSSION

5.1. INTRODUCTION

The object of this chapter is to move from a descriptive study of Chapter Four to an Activity Theory analysis. In this I am highlighting differences or contradictions between practices in the university and those at work under the Activity System element headings of object, subject, and division of labour, rules and tools.

As highlighted in Chapter 2, contradictions typically occur within and between related activity systems (Engeström, 2001). The university and work systems differ as pointed out by La Maistre and Pare (2004) – they clearly point out that work systems are not singular activity systems, but that it rather consist of numerous systems as opposed to the isolated and protected university environments. Furthermore the objectives of the two systems are not similar and have different outcomes (Pare and La Maistre, 2006). As shown in the findings, contradictions or differences should not be seen as disabling or problematic, but also as spaces for learning and development as the subjects move from one activity system to another (Engeström, 1987).

5.2. ACTIVITY THEORY ANALYSIS

5.2.1. OBJECT

The object is the 'problem space' at which an activity is directed and what focuses and motivates the students (Engeström, 2001; Hardman, 2007).

According to the perception of the participants in the study, Design Logic is a real studio where they engaged in the real activity of designing a logo for a client.

The opinion about the legitimacy of the studio and the real activity is reinforced by the following quotation by Student 2: "When you go out there and present to people you don't know and it's your work and that is what is for real".

Presentation to the client was one of the activities the subjects had to complete and this objective was approached in earnest, as they perceived the situation to be authentic. Brooks (2010) suggests that a professional environment will assist in further learning as subjects are forced to change their perception and adapt themselves and their skills to the work-like context.

In the classroom the subjects perceived themselves as students with the sole purpose to learn, but in Design Logic the subjects shifted from the stance of students to professional designers, and the difference in the two environments accommodated each identity. Transferring between spaces can be become problematic, as it requires a complete change in mind-set as the objectives and outcomes are not the same.

5.2.2. SUBJECT

The 'subjects' in the Activity Theory system is an individual or a group that is driven by a need to work on or transform an object (Hardman, 2007). In this study the subjects were level three Graphic Design students.

I outlined that the subjects perceived the studio is a "real" studio and the classroom as an informal learning setting that operated separately and distinct from the industry. During the subjects' engagement with the activities of the studio they experienced an internal transition. Since they understood the object of Design Logic to be a true representation of work, this interaction required the participants to undergo an identity change.

They viewed themselves as workers (designers) and no longer assumed only the identity of a student, but rather participated in a different form of practices, in a new environment that shifted their perception of self.

The work setting shifted their ways of knowing, reasoning and individuality. The next quote speaks to this change in self-perception: "We yes, we are important but I felt like, okay at that moment are tools. We're actually – were tools…" (Student 2). In this reference, the subject clearly experienced a moment of crystallization that they are not as significant as they perceived themselves to be – in Design Logic they were merely part of a bigger operation and not the sole focus of the activities. The students now perceived themselves to be designers in a real world context.

This is supported by the next quotation: *"I got to work with a group of designers…" (Student 4).* The subject explicitly states that the other participants are now designers, although in the classroom they were all students. This change in self-perception occurred when the subjects entered the studio. La Maistre and Pare (2004) maintain that the classroom identity is shaped by a protected and flexible environment that encourages experimentation and thus repetitive trial and error is accepted, in direct opposition to the work setting that is more demanding and less forgiving. The transition between environments requires a major shift from a student persona to a professional identity (Proshansky et al., 1995). In this regard, Konkola et al (2007) affirm that students transferring to work settings must not only re- apply gathered knowledge from the classroom but they also have to adapt their social identity to fit with the new work context. .

The identity difference required for each space may create impediments as some students could battle to depart from the learner identity and shift to a professional identity. However, as I argue later in this chapter, this contradiction may serve as a constructive stimulus for learning and not only as a disabler.

5.2.3. DIVISION OF LABOUR

This property refers to task and responsibility delegation, who holds the dominant power and how this influences the flow of activities (Hewitt, 2004).

During the presentation to the client, the division of labour was shifted vertically in favor of the client as the following quote corroborates the move: "I was a bit nervous. I was on my nerves actually speaking in front of a lot people in the boardroom" (Student 2). Having discussions and sharing thoughts amongst fellow designers is not the same as pitching concepts to several people in a boardroom that is situated on campus. The subject evidently felt uneasy and was emotionally tense whilst engaging with the client.

Students described how the relationship to clients was different from that of lecturers: *"It's not like in class where you can go one on one with the lecturer and telling him what he wants, which is more comfortable as talking in front of a crowd" (Student 2).* Subjects definitely preferred the one-on-one approach of the classroom, where there were not several unfamiliar people to pitch to. After almost three years of study the subjects were on a very familiar footing with all lecturing staff. The division of labour in the university is more consistently on the same level and does not shift vertically. Additionally the subjects used this familiarity as a tool to help them achieve a positive outcome during pitching sessions to lecturers.

In the activity system of Design Logic it is a specific rule that subjects had to function as a whole, as part of a group of designers and not as an individual artist. The following quote offers confirmation: *"It was something new working as a team out of class and in another environment" (Student 1).* The subject articulates that it is a different manner of operating as a result of working in the studio.

In the following quote, the subject (Student 5) highlighted the different roles played by the participants and the value it contributed collectively. *"It was the first time I was given a chance to work in a group and you feel that you're part of something bigger. So, but I never even knew them then in the way got together and then when we shared this one project "… we had all the different mind-sets and different ways of thinking about the project. I felt that it was something really valuable and so on. When I got the opportunity to give my own little bits of input and so on and I saw, like all our different roles, all our different parts of input go into one thing. For me it was really like a wonderful experience…"*

The university system has the lecturer holding a central position whilst in the studio the client dominates; another contradiction was highlighted in how work is delegated. In the studio working, as a group to achieve a single outcome was important; in the classroom, the students worked individually in a carefree environment, which was seen to be fitting.

5.2.4. RULES

Rules consist of methods and ways that are used during social interaction within the Activity System. These can often be explicit written rules, which can be perceived as codes of practice and behavioral norms (Hewitt, 2004). They could also be more tacit ways of execution that are not written down or obvious to newcomers.

The following quote demonstrates an unwritten rule where the subject understands that the two systems are distinctly different: "…The industry environment and the class environment is two totally different things…" (Student 3). The atmosphere of the class is less formal and has fewer restrictions in place; it is more suited to developing a comfortable learning culture, as corroborated by the following remark:: "…*Well in the class we, we play around and make jokes and fun*…" (Student 5). The subject lucidly refers to the informalities of the university setting that it is a carefree ecosystem. The university environment is more relaxed and

flexible than the system of Design Logic. The participants became acutely aware of the need to be professional and not to be light-hearted when working with the other subjects or when they engaged with the client.

In the entry below the subject reflects on the differences of working in a group as opposed to working in the studio space, and how this effects the manner in which they interact with each other. In the studio there is a serious approach to conducting oneself, as opposed to the relaxed atmosphere of the classroom, which can be attributed to the DOL of the university, where lecturers may be closer to students. "…It was something new working as a team out of class and in another environment. It's something different. It's more, how can I put it. It's like, you have to be serious…" (Student 3).

The university realm support subjects to develop a strong individual identity which is natural and accepted, as the design curriculum encourages the subjects to explore various design styles and does not place limitations on developing their own distinctive identities. One of the participants addresses his strong sense of individuality as such:
 "…I would have my mind- set like a one track mind, I would just depend on myself and not ask advice from others…" (Student 5). Understandably, the class subjects can explore a project as individuals and almost all design decisions can be made in isolation with little need to see themselves as anything more than students. The need to work collectively is imperative in the studio as opposed to the class setting where it is conventional to function as an individual.

When meeting with or presenting to clients, it is acknowledged etiquette to make eye contact. During the presentations, participants admitted to the lack of making sufficient eye contact in the following quote: "… None of us knew how to maintain eye contact. Speaking with [unclear]. The pressure was so huge and so many people around you.

In my opinion, no, we weren't prepared but that was a major smack in the face to know that we should wake up…" (Student 1).

As part of the studio culture it is an implicit social rule to engage absolutely with the client. This not only shows the necessary respect, but naturally a professional will be more attentive during the meeting and take in important information that could help with the design process.

Subjects evidently enjoyed working in a more structured setting as opposed to the flexibility of the classroom. The next quotation substantiates the aforementioned. *"…You can work very comfortably in Design Logic, which is very nice. Where else in class lot of people. Everybody talks, everyone wants to do their own thing. There's no structure really (in class)…" (Student 4).*

In the classroom, space is not as regulated, as it is a learning space which encourages students to develop skills and implement attributes when designing professionally in the work place. Therefore, there is no real need for the rule of structure to be heeded. In the classroom, subjects were free to work in whichever manner suited them i.e., individually or in a group. In Design Logic, it is an implicit rule to work in a team, but the subjects viewed this rule as beneficial especially when they required help to assist with idea generation and studio duties.

Because of the differences between university and workplace systems, participants may have found it difficult to adapt to the work studio environment and its numerous implicit and explicit rules. The contradictions may stem from the different objectives and purposes of the two systems: the university caters for learning, getting acceptable grades and the development of a student identity, while the work environment drives the production of design artifacts that can be turned around in the shortest time and still remain economically viable or even profitable.

5.2.5. TOOLS

A tool could be any device that assists people to achieve the objective of the activity. This could be a computer, pencil, paper and the telephone to set up meetings and have discussions regarding edits to be made to design artifacts. The studio itself is an environmental tool that I personally use as a creative space to generate and develop concepts.

The division of labour is shared equally in Design Logic, as studio duties are distributed cooperatively amongst all subjects. In addition to the flattening of the DOL and subjects perceiving themselves as working in a team that shares responsibilities and duties. Working in a group provides a support structure and subjects can draw upon one another for guidance and assistance – thus working cooperatively can be a tool as well.

Between the clients and the participants the division of labour is not shared equally and it is more horizontal (hierarchal) with the client at the top. The rule of having to participate within a group alters into a mental tool that were employed to generate concepts, as Student 1 supports in the next reference. *"…You need to take note of what everyone is thinking and how you can incorporate that into whatever you're taking on as design process…" (Student 5).* Instead of working as an individual and only having a limited number of ideas to work from, the subject became cognizant of remaining attentive to what is discussed by fellow designers during the group activities, thus realizing the value of this tool. During the process of team discussion or brainstorming, the subject realized that his opinion is essential on a personal level but collectively all opinions carry equal weight. Once again, this speaks to a flattened hierarchy and the value of working in a group. Concepts discussed in a group are better suited to developing ideas for the campaign artefacts, and the subjects used this mental tool within the group dynamic.

The subjects realized the value of working in a group and listening to ideas from their team members, while they simultaneously learned to use concepts and ideas as tools to advance the design projects that were being generated and developed. *"I felt my personal opinion was important but then during the project I realised that everyone else's opinion is just as important as mine and when we all get a chance to put it out there we can discuss which one we can use or which one is fit for the project"* (Student 1).

They became mindful of the fact that each member was equally important in the studio; they carefully listened and absorbed the input from the different members of the team. The subjects were forced to step back as individuals and give way to the views of the rest of the design team. According to Konkola et al. (2007) the group in the workplace has a common objective, which is to develop practice and to 'feed' from each other's theoretical and practical knowledge. Generally and perhaps differently from university, collaboration and cooperative effort are demanded in the work place, which is not always the case in the classroom (La Maistre and Pare, 2004).

Within the activity system of Design Logic a mock-up is used to further the design process. A mock-up is a true-to-size, full colour representation of a design artifact and there are many iterations of mock-ups before the final artifact gets signed off. A mock-up as a physical tool is not unique to the studio, it is used in the classroom as well, with the exception that a classroom mock-up is not as detailed and as finished as a Design Logic mock-up.

In the next quote the subject highlights the difference between the tools. *"…The black and white mock-up it just showed them like the shape, for example, of what it should be like. But the mock-up we did in the studio was an actual real size full colour example of what the client is going to get when we are done…"* (Student 5). In the classroom the subjects only constructed a vague version of the outcome of the final artifact,

which can be attributed to cost and time considerations. It is also more economical to manufacture in black and white and less time-consuming to produce mock-ups with much less attention to detail. In Design Logic utmost care is taken to render a true to life mock-up, and no cost is spared, be it economically or more time-related.

A mock-up is also a communication tool that works both ways between a designer and a client; as is advocated by the next quotation. "So mock-ups are really important. The client can actually see what he wants in there and he can make changes towards that design" (Student 1). The detailed mock-up contains embedded information that is useful to both the designer and a client, feedback from clients can be employed to improve a design and thus the subjects are provided with pertinent data to draw upon. The mock-up is also a strong visual tool that affords clients and designers with a forum to discuss and communicate the specific changes needed.

In the classroom the number of students were seen as overwhelming compared to working in a smaller cohesive group in the studio. The quotation below offers support. *" … In class there's just too many people and this helped with designing a lot because you had your team next to you if you were struggling with something, you can always ask them to help…"* (Student 4).

Once again each system has its own unique tools that subjects draw upon that are different and can cause tension. Transferring tools from the classroom directly to the workplace can cause tension. The contradictions that have the potential to cause difficulty but also offer positive development if subjects are willing to learn from these disparities.

5.3. SUMMARY

In this chapter I have highlighted contradictions that has the potential to cause tension when subjects transfer from the university to the workplace. However, these contradictions may also offer participants an optimal opportunity to expand their learning.

CHAPTER SIX
RESEARCH SUMMARY

6.1. INTRODUCTION

In the previous chapter I highlighted the obvious contradictions and challenges as indicated by the analysis. In this chapter I emphasize that these conflicts can indeed be used for further learning and should not merely be seen as tensions that will inevitably cause difficulty when students transfer from the university to a design studio. When the participants understood that there was a disparity between the two activity systems and different objects, subject, division of labour, rules and tools that govern the systems, they were perceived to enter a Zone of Proximal Development that was afforded by the studio.

I have highlighted the ZPD under the activity elements (which emerged from the contradictions) in order to illustrate the potential for learning. To do this I have drawn on an instrument developed by Lim et al (2015) which reconcile the contradictions between systems and the potential for learning in the ZPD.

The definition of shift can be described as a "move or cause to move from one place to another, especially over a small distance". For purposes of my study the word shift is apt; students moved only a small and literal geographical distance to Design Logic a compared to a greater figurative shift to the real world of work. Design Logic is part of the university and is situated within close proximity of the classrooms. When moving between environments, students experience a consequent change in identity and have to utilize different tools for each space as each environment have different objectives and intentions. In the next section I will discuss the effects of space when students transition from the classroom to the studio.

This enquiry highlighted the differences between university and work environments, particularly the impact that physical space may have on learning when students shift between the two contexts. This lead to an identity transfer that students experienced when moving to Design Logic, as they adapted to a new and different professional design personality. The two spaces necessitate and employ different skill sets: the studio, in particular, puts importance on soft skills like communication. While the lack of professional soft skills can be seen as disabling, the students became aware of and successfully negotiated the inability to communicate professionally in a short interval within the studio.

I commenced the study by examining the transition to work and what may enable/disable this transition. The disablers were identified as contradictions between the activity systems of university and work. However, rather than seeing these as just problematic (although they may be as with the aforementioned soft skills), I saw them also as opportunities for student learning within a Zone of Proximal Development (ZPD). These were opened up by students transitioning to an authentic workplace. In the following summary (Table 6.2) I list the pushes and pulls that the subjects experienced while undertaking the work practice in Design Logic.

Classroom students are exposed to a regulated and restricted community that usually involves themselves and the instructors, but in the studio system the subjects interacted with a larger community that were composed of co-participants, the client, staff and the printer. Initially working with an expanded community proved to be problematic, but the subjects saw the value of this broader population as they could draw upon the design suggestions of the other subjects and directly from the client with regards to his/her specific feedback. The subjects' interaction with the printer manager offered them deeper insights into preparing artwork for final printing.

6.2. Contradictions and the ZPD

Though Lim, Daniels et al (2015) were using the instrument to analyse learning between professionals, I have chosen to focus on a university graphic design classroom (CPUT) and a working design studio (Design Logic) as two interacting systems. The studio represented the new system that follows upon graduation from university. The gap that opens between a current activity system and the new system has the potential to become a Zone of Proximal Development (Engeström, 1999). In the next table (Table 6.1) I provide an explanation of the columns that make up the instrument that are used in this chapter.

Table 6.1: The instrument (after Lim, Daniels et al, 2015)

ACTIVITY ELEMENT	SUB ELEMENT	AT UNIVERSITY	DEVELOPMENTAL LEARNING SPACE – ZPD	POSSIBLE EXPANDED LEVEL IN THE WORK STUDIO
This refer to the main activity theory element	This is a sub theme or themes categorized under the main element	Current activity system	The developmental mental space that affords possible students enhanced learning	Expanded Interrelated design studio system

The chief purpose for using this instrument was to visually depict the constructive value that placing students in work could have, contrary to viewing university to work transition as an impediment. Now, the work setting opened a potential, nurturing space for learning.

Billet (2009) states that work practice can be a rich and rewarding experience if students are willing to take up the challenge instead of viewing the transfer as burdensome and filled with difficulties. Work affords them opportunities to gain new knowledge that can only be learned within work specific context, as an individual will not fully comprehend theoretical knowledge taught in the classroom and its application in the work place, without also being immersed in doing

within the work environment (Eraut, 2004b). Eraut (2004a) suggests that students compare learning with structured university education and thus students mistakenly assume that formal learning and work learning do not intersect.

Additionally, Eraut (2004a) has shown through numerous studies that learning happens while workers engage with work and not just in a disconnected classroom isolated from the work context. The mixture between university (formalized education) and work learning (on the job and work context) is seen a requirement by La Maistre and Pare (2004). These authors state that both contexts should be intermingled and it is beneficial to expose students to work within the learning domain. Eraut (2004a) defines informal learning in the workplace as "implicit, unintended, unstructured and in the absence of a teacher". In the work place the lack of formal teachers are replaced by affordances.

Billet (2001b) conspicuously categorizes the work learning opportunities as the following:
- access to real work situations (engaging in real projects);
- development of soft skills (listening and observation); and
- direct contact with professionals (workers with years of experience).

Working cooperatively and within a team which participates completely in the work activity supports newcomers to acquire obligatory skills while with others (Pare and La Maistre, 2006). Literature confirms that transfer between the classroom and the workplace can be demanding, but it does offer learning and skills enhancement.

Affording students practical experience is always helpful, especially within the confines of the university. The studio has real clients that are all from the university.
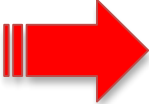
This renders the studio a safe and protective space as it is removed from the economic pressures that studios face in the industry. In the "real" world of work, graduates must develop along the fast pace of the industry. In Design Logic, the learning is flexible and can be adjusted.

The studio can be viewed as a resource-rich setting, and Design Logic can inspire and offer some insight for students as to how the design world function, albeit on a micro level. The work done in the studio can be traced from conception to completion and delivery, and the studio affords definite artifacts that can be inspected and analysed. The studio can augment the curriculum and strengthen the skills of CPUT graduates. This will make them more aware and sensitive to what is expected in the workplace, as the studio has a dedicated designer that can offer technical support and advice in addition to the artefacts.

In the next section I use the instrument (Table 6.2) to illustrate the core elements of learning between the existing university system and the possible expanded design studio activity system. In this, I have followed Lim et al (2015) as the ZPD between university and work.

Table 6.2: Adapted instrument from Lim et al, 2015.

ACTIVITY ELEMENT	SUB ELEMENT	AT UNIVERSITY	DEVELOPMENTAL LEARNING SPACE – ZPD	POSSIBLE EXPANDED LEVEL IN THE WORK STUDIO
Object	-	Learning about graphic design work	⟹	Doing an authentic work project
Subject	Professional status	Student – engaged with learning about design.	⟹	Designer- doing a real design project.
	Individual or collective	Individual – Students can work in isolation.	⟹	Increasing awareness of professional identity, as subjects become part of a collective.

DOL	Professional status	Lecturer- In the classroom the lecturer is perceived to be the client.	→	Client- Becomes the most important as all activities are focused on the clients specific requirements.
	Individual or collective	Individual	→	Collective – work tasks are divided between various members.
RULES	Professional conduct	Relaxed – Not bound to behavioral norms that is strictly enforced	→	Serious- there is less room to be playfull.
	Respectful behavior towards client	Laid back – Students become familiar with classmates and lecturers and their interaction becomes les structured.	→	Serious – Subjects have to mindfull with their conduct and how they behave when engaging the client.
TOOLS	Mock-up	Black and white.	→	Full colour, true to size and very detailed
	Feedback from the group	Individual work	→	Learning from the workgroup.
	Note taking for briefs	Typed out briefs given	→	Have to write down and thus pay close attention and record conversation with clients.
	Setting	Not real work environment	→	Being in the studio space made the students feel the reality of a work environment.

I have cited the work of the authors, and with the idea of promoting the Design Lab (Design Logic) as a learning space I have shown the importance of work experience as a learning opportunity.

The instrument suggested above does more than this because it highlights the potential learning opportunities of work in more detail by using a theoretical framework from activity theory. It breaks up the learning opportunities of the whole system into the activity theory elements and illustrates what sort of learning can occur at these different points.

This could be a potential useful tool for showing lecturers what sorts of learning can happen at work and even help students to better understand learning through work.

6.3 Reflection on method

In retrospect I agree that some of the questions are closed and I should have termed all of the questions to elicit more information from the participants. Upon consideration the themes of presenting to clients, briefs and focus and note taking could all go under an umbrella theme but for now I cannot change it as it is written up in the analysis under the nine separate themes.

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APPENDICES

APPENDIX A: INTERVIEW QUESTIONS

Group work
Do you did you feel when having to work as part of a team?
Do you think it is more important to be part of a group?
Do you think it is more important to work alone?
How did you learn ability to work as group/ individual?

Pitching to clients
Do you feel you were well prepared for presentations? If so why?
Is it important to address clients with respect?
Was feedback from client and staff valuable?
Where does skill to present come from?

Mock up
Is there a need as a designer to present client with detailed mock-ups?
Does this help design process?
Is producing mock-ups something you learnt in the studio?

Workspace
Do you feel the studio space assisted your learning processes?

Brief from clients
How did you feel receiving design brief from the client?
Did this help to understand the brief with better clarity?
Is this different to how you normally receive brief?

Soft skills
How did you feel when making telephonic calls to client/client staff?
How did you feel sending and receiving professional emails?
How is this different from daily classroom phone/email activities?

Suppliers
Were you aware that sometimes as a designer there are other people to liaise with besides a client?
Do you feel it's beneficial to liaise with suppliers?
Were you prepared for this interaction?

Group work
When you participated in teamwork, was respect important?
Did you have to exercise patients/tolerance?

Scamping
Do you feel it is important to take notes while being briefed?
Where did you learn this skill?

Focus
Was there a need for you to remain focused when   interacting with the client?
Where did you learn this skill?

Research
Do you think it is necessary to do research?
Where did you learn this skil

APPENDIX B: PLAGIARISM DECLARATION

Student Name

Course Name: Graphic Design
Campus: Bellville
Staff Member Name: Samuel Wicomb

Plagiarism Declaration

N.B: Please ensure that this declaration is signed. This Declaration is to ensure that the information given in this research is true and reflects your own personal viewpoint and is not necessarily the viewpoint of your programme or of the University.

The work attached is my own, original work. I acknowledge that copying someone else's information, or part of it, is wrong, and declares that the attached constitutes my own writings and ideas. All sources used in this work have been correctly referenced, using the Harvard system of in-text referencing. The work does not contain any sections that can be regarded as either a cut-and-paste technique, a mere translation, or 'mono-phrasing' (work taken from a single source). I realised that a design research argument has to be constructed, and declare that my text is a reflection of the integration of relevant sources. Further, I know that plagiarism is wrong. Plagiarism is to use another's work and pretend that it is one's own. Additionally, I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

Signature…………………………….

APPENDIX A: Examples of Design Artefacts - Logo and corporate identity

Brochure, rollup banner and promotional item

APPENDIX B: Scamps done by participants

APPENDIX C: Research done by participants

Where is Their Banners & Stuff. Look at what is there.
No Signs on the Onside of Building. Need Some out door
Advertising. Could have Gardens lots of Clean walls.
Aluminium Cut out.   The old Tree is significant.
Can hang plants

Fridge Can Get work done

Room To make Notice boards nicer.
Emerse in Green — Plants & Wall crawlers.

✗ Signs

Prototype Krex looks dull can use external touches as it is all about
creativity.

Certification is Important. No Jewlery no make up.

⚠ HAZZARD WARNINGS

Mini Bangs
New facilities with new things needed to be taught. Room for Design at
Modules.

Brand Machines. — IE Photo's stickers and other labeling could
Surfice.

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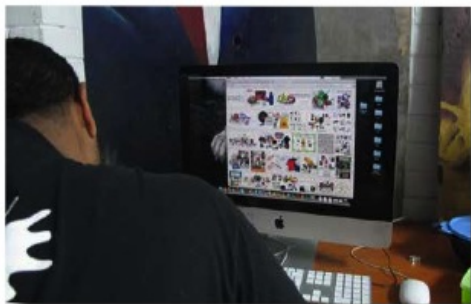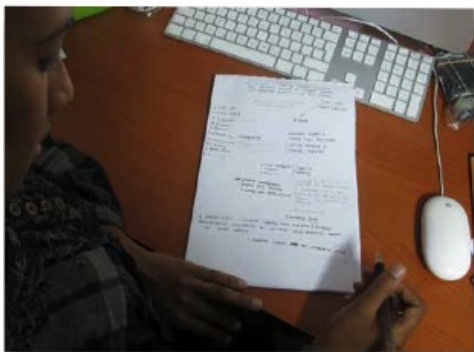
to provide a range of scientific, commercial
and technical services to support innovation
and technology transfer in the food industry

✱ shelf life
✱ freeze drying
✱ Extrusion — Extrusion
✱ Pouchers
✱ Blanch
✱ preserve   → Measuring
✱ Contaminate   maintain - conserve related
✱ Canning
✱ spray-drying
✱ mixing

INNOV Item:
Hand Sanitizer

✱ Sugan

Innovation Support &
Cutting edge Technologies
· Utilizing Academic &
Industry expertise.

✱ micro-biological   Types of
✱ physical   Testing
✱ chemical

✱ product development
· process food factory
· including new food product

wide range of services that can
assist food and related companies
in developing, enhancing and
maintaining safe, efficient & cost-
effective food production and
processes

To Companies

Innovative Food.

(A world-class innovation) agency that supports & enables
technological innovation to achieve socio-economic benefits
for south Africa.

- Selected clients pay out competitive prices.

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APPENDIX E: ETHICS CLEARENCE:

My stance on ethics clearance for this research is a very important one; I understand that I will be seeking data to compile my research but that the human factor should always be considered. I will explain my intentions with my research and what the student's involvement would entail.

I will provide the student with a copy of the consent form and letter requesting his/her participation to reflect on in his/her own time. I will explain that the student's involvement would in no way affect their results and the research will not be used against them. I will apply for permission from the facility to do this research; I will follow the faculty's processes to obtain this. I will explain my saving method that a numbering system would be used and that reordered material will not be saved under the students' name. I will consider the students comfortably at all times. Names of participants will not be used in this research.

The six participating students are participating on volunteer basis and have responded to a notice on the notice board. I will not be conducting any research in the class times; research will only take place during vacations.

Dear _____

This letter is an invitation to consider participating in a study I am conducting as part of my Master's degree in the Department of Informatics and Design at the Cape Peninsula University of Technology under the supervision of Professor James Garraway. I would like to provide you with more information about this project and what your involvement would entail if you decide to take part. The aim of this research is to better understand the tensions and enabling factors that may surface when students transfer know-how from the university-learning realm to the workplace. Participation in this study is voluntary. It will involve an interview of approximately (60 minutes) in length to take place in a mutually agreed upon location. You may decline to answer any of the interview questions if you so wish. Further, you may decide to withdraw from this study at any time without any negative consequences by advising the researcher. With your permission, the interview will be audio recorded to facilitate collection of information, and later transcribed for analysis. Shortly after the interview has been completed, I will send you a copy of the transcript to give you

An opportunity to confirm the accuracy of our conversation and to add or clarify any points that you wish. All information you provide is considered completely Confidential. Your name will not appear in any thesis or report resulting from this study; however, with your permission anonymous quotations may be used, although I will record video footage and take photographs for the duration of data collection, as with the interview data I will keep participant anonymity a priority. Data collected during this study will be retained for 2 years in a locked office in my supervisor's offices. Only researchers associated with this project will have access. There are no known or anticipated risks to you as a participant in this study.

If you have any questions regarding this study, or would like additional information to assist you in reaching a decision about participation, please contact me at 079 438 8698 or by email at wicombs@cput.ac.za you can also contact my supervisor, Professor James Garraway at (021) 959-6557 or email garrawayj@cput>ac.za. I would like to assure you that this study has been reviewed and received ethics clearance through the Office of Research Ethics at the CPUT (proposal defense). However, the final decision about

participation is yours. I hope that the results of my study will be of benefit to those organizations directly involved in the study, other voluntary recreation organizations not directly involved in the study, as well as to the broader research community.

I very much look forward to speaking with you and thank you in advance for your assistance in this project.

Yours Sincerely,

APPENDIX F: CONSENT FORM

By signing this consent form, you are not waiving your legal rights or releasing the investigator(s) or involved institution(s) from their legal and professional Responsibilities.

_____

I have read the information presented in the information letter about a study being conducted by Samuel Wicomb of the Department of Informatics and Design at CPUT. I have had the opportunity to ask any questions related to this study, to receive satisfactory answers to my questions, and any additional details I wanted. I am aware that I have the option of allowing my interview to be audio recorded to ensure an accurate recording of my responses. I am also aware that excerpts from the interview may be included in the thesis and/or publications to come from this research, with the understanding that the quotations will be anonymous. Additional photographs and video footage could be displayed during and after this study, but names will not be divulged.

I was informed that I might withdraw my consent at any time without penalty by advising the researcher. This project has been reviewed by, and received ethics clearance through, the Office of Research Ethics at CPUT. I was informed that if I have any comments or concerns resulting from my participation in this study.

With full knowledge of all foregoing, I agree, of my own free will, to participate in this study.

YES NO I agree to have my interview audio recorded. YES NO I agree to

The use of anonymous quotations in any thesis or publication that comes of this

Research. YES NO

Participant Name: _____ (Please print)

Participant Signature: _____ Witness

Name: _____ (Please print) Witness

Signature: _____ Date:

APPENDIX H: INTERVIEW TRANSCRIPTIONS

SHAAMIEL INTERVIEW

INTERVIEWER: [Unclear] thank you for taking time out to come to the [unclear] to conduct the interview.

SHAAMIEL: It's a pleasure.

INTERVIEWER: And this is basically a continuation of what we did in April. Now I just need to get more information, more in depth [unclear]. You did give me data but I want more specific more broad and I want you to relax. I know it looks formal. Just so we can have a better understanding and take it away. Could have conducted the interview elsewhere but I thought this is more conducive and more academic. So the procedure is I will show you an image a still photo, then playing a clip of that image and ask you questions on the clip [unclear].

SHAAMIEL: Okay.

INTERVIEWER: So, and here's the first clip. [Unclear] clip.

[CLIP BEING SHOWN]

INTERVIEWER: I'm going to ask you a question based on that image and clip I showed you. How did you feel when having to work as part of a team?

SHAAMIEL: I felt that I was part of something bigger than what I would be able to do on my own. I was able to get more opinions from other people. I – how can I say now? I got feedback from them. We got to approach the client as a group. If I was stuck with an idea they would jump in and help. It's almost like I had backup and, JA I feel like that it was good to work in a team especially with people that I knew.

INTERVIEWER: And so do you feel did you approach this whole project [unclear] would have been more difficult for you? Would you have been exposed to more elements and you had to depend on yourself]?

SHAAMIEL: Yes, I feel like it would be more difficult because I would have my mind-set like a one track mind where I, there would be no one that I could ask if, seeing, if my ideas are okay. Okay, I can speak to the client but that's the client's perspective. I wouldn't have another designer to speak to. Someone who can tell me, look just tweak this, tweak that. How I could go about in the design process and I think working in a team it made the overall process much faster than it would be if I would work alone.

INTERVIEWER: Do you mind telling me more about this design perspective?

SHAAMIEL: In the team everybody has their strengths and weaknesses so how can I say now? We complement each other when I'm speaking about [unclear] design perspective where I might be good at designing logos and someone else might be good with layout and the placement and designing brochures and so forth. So I feel that if I were to do it alone I would probably, I would get stuck in one of those other aspects that I'm not strong in. That's what I think.

INTERVIEWER: Thank you. [Unclear] your perspective so you can [unclear] whichever way you like.

SHAAMIEL: Okay.

[CLIP BEING SHOWN]

INTERVIEWER: Do you think you were prepared for the presentation in your pitch to the client?

SHAAMIEL: When it came to the final design of the logo and the business cards, I think yes, we were prepared. But I don't think we were fully prepared when it came to pitching to the client. Like what each of us were going to say and how we were going to go about - who speaks when and so forth? But design wise yes, I feel we were prepared.

INTERVIEWER: So design wise you were prepared. Maybe speaking to the client on a social level, do you feel were well prepared for that also?

SHAAMIEL: No, not. We weren't well prepared for that because like design, yes, we've done that for like three years already. But communicating to a client like face to face, this was our first time doing it so we had to learn from our mistakes and I feel that we made a lot of mistakes.

INTERVIEWER: Do you feel that in a proper industry set up, how would that translate to you being able or not able to handle a client?

SHAAMIEL: I feel that it would probably, from how we presented ourselves I feel it will probably put the client off. They wouldn't really worry about the design because, well they know we can design but when it comes to speaking to them and the respect we show to a client I feel we didn't have that and I think the, I don't know it just, it wouldn't be appealing to the client.

INTERVIEWER: Can you tell me a little bit more about the respect?

SHAAMIEL: Okay. When working in a class environment we speak to our lecturers, because our lecturers at the beginning of the year they tell us we can call them by whatever name they want because, so that we can feel

comfortable. So eventually we get comfortable with the lecturers and then, we speak to them like they are our friends. But the lecturers are not our clients even though they give us the briefs on the projects. But when it comes to the clients we forget that they are actual clients and not our lecturers. And we, there's a line that we shouldn't step over because we should treat them with respect and give them a chance to speak. Give them feedback because that will help us and that's why the industry environment and the class environment is two totally different things.

INTERVIEWER: Thank you. The feedback you got from your client when you presented to him, what you think of that.

SHAAMIEL: I think that it was important because and it was, JA it was important because the client has been working in that industry for, I don't know how many years. And from a design perspective we can only give them what they want. So his feedback was to tell us on how he wants to promote or present his company and that helped a lot because we didn't really know much about his company. So the information that he gave us helped us with our design.

INTERVIEWER: You can take your time in answering [unclear]. There's no rush and I don't want to stress you also. When you went to do the presentation then the boardroom became filled with more and more people. What did you think of that?

SHAAMIEL: I'm not very good with speaking in front of a lot of people but I felt very pressurized and nervous because there's so many people that has to listen to what we have to say and I was afraid if what if we do something wrong or, I mean that's the same as in doing a presentation in front of a class. But I wasn't prepared for so many people but in the end, I think I had to get through that to, for me to work in industry anyways. So I'm going to have to get used to it.

INTERVIEWER: You said the presentation was the same as in the class?

SHAAMIEL: Okay, not exactly the same but it's just maybe my fear of talking to a lot of people at the same time. In that sense the same but for these people I don't know, in this situation I don't know the people so it makes it like more, how can I say - it makes it worse.

INTERVIEWER: This fear you spoke about talking to people. Do you think it's something that needs improvement?

SHAAMIEL: Yes, I think it does need improvement because like on a one on one basis it's easier for me to talk to than to a group of people. But, I think I need more practice for me to get over it. But eventually I will have to do it.

INTERVIEWER: Okay. [Unclear].

[CLIP BEING SHOWN]

INTERVIEWER: Do you think as a designer there's a need for you to present the client with a mock-up, a detailed mock-up?

SHAAMIEL: Ja, I think so because a normal mock-up, if you give them a normal mock-up it will just show them like, okay what it would look like but it's not the final product because there's always something that can go wrong in the final product or something you wouldn't want to change in the final product. So if you give them a detailed mock-up it would give them, it will show them or give them an example of what they would, how would they, what they would go for with printing in bulk. So they would see what they would have, you know on a large scale. And it would also show them the colours because most of the time if you show them a, or from what we've learnt in class if you show them like a mock-up it would probably be like a black and white proof of what you are giving him. But a final mock-up would show them what the final product would look like and when it is the final mock-up there's normally or there's a very small chance of the client giving you changes to do. So that's why I say the final mock-up is very important because it's just before the printing or the… the manufacturing of the final product.

INTERVIEWER: You said in class you do black and white and in studio…

SHAAMIEL: In a studio it would be…

INTERVIEWER: [Talking together] do a very close to the real thing [unclear].

INTERVIEWER: So what do you say about it if you compare to it the whole thing?

SHAAMIEL: The black and white mock-up it just showed them like the shape, for example, of what it should be like. But the mock-up we did in the studio was an actual real size full colour example of what the client is going to get when we are done. So the, in the classroom I need to show them a black and white mock-up then they say, okay now they will imagine what colour would be there or, because it's just different tones of grey. But if you show them the actual mock-up and then they would get a better understanding of what it would look like because in some cases there's a big difference between the black and white and the colour.

INTERVIEWER: Okay. So do you feel a detailed mock-up compared to a black and white mock-up aids the design process?

SHAAMIEL: Yes, it does.

INTERVIEWER: Why do you say so?

SHAAMIEL: Well, like I said it gives the client a better understanding on, of what the final product would look like.

INTERVIEWER: Producing mock-ups with detailed nature [unclear], where was your skill learned?

SHAAMIEL: It was learned in the classroom where the lecturer told us that we should make an example of what we're going to show to the client then they can give us feedback on if they do like it or not. And it also shows a difference from the screen to actual printout depending now on you doing digital or print. When you print out a mock-up it also shows your faults, like your measurements might not, your measurements will, everything might look perfect on the PC but once you print it out you realised your faults. So the mock-up is maybe not just for your client but it's also for yourself to make sure that everything is going right.

INTERVIEWER: A little bit more specific. You said in class it's black and white.

SHAAMIEL: JA.

INTERVIEWER: And in studio then it's detailed. So what do you think which one…?

SHAAMIEL: Works.

INTERVIEWER: Would work, yes.

SHAAMIEL: Oh, I think the one; the mock-up we did in the studio works more because we also, okay us also learnt or figured out that we had to depend on the printers and to checking the colours and everything comes out right. And we also saw how much time it took to make the mock-up and the amount of effort put into it and it's more presentable to the client than that of a black and white in colour.

INTERVIEWER: Next question [unclear] talk about [unclear]. You worked on the project for a period of four days, five students. How do feel with the student environment? Did it help you; did it assist the design process?

SHAAMIEL: Yes, it did assist the design process because I got to work with a group of designers and I had to, in a way, I had to step back for me to look at how they see things from their perspective because it, in my case whatever, if I had to work individually whatever I do would be right or maybe not right but

there would be no one to fall back on to ask on how I did. But in this case I got to work with people there. Everyone gave their ideas and there were a few ideas that were better than mine or mine was chosen. So we got to like a, everyone had to pitch in to give their opinion on how they would want the final design to look like.

INTERVIEWER: You spoke, in the studio you said you worked with a group of five designers. These designers were actually your classmates.

SHAAMIEL: JA.

INTERVIEWER: You were still in a university environment. So how did you see them, how did you see the shift from your classmates to calling them designers? What made you see them as designers?

SHAAMIEL: Well in the class we - well we are all, we play around and we make jokes and fun and so but just not during work times. But in the design, oh, in the studio we, for the first time, okay I won't say the first time but I've seen all five of us working together because in the class we were close but we were not that close. But the studio brought us together and for us to think as a group and to show that or for us to collaborate and make a final product for the actual client and I feel that we actually worked well as a group. Like I said before focusing on each other's strengths and weaknesses where each one could focus on an aspect or a form of advertising for the client.

INTERVIEWER: You spoke about you as an individual. Do you think you will see everything in that frame of mind - an individual is beneficial or do you think working in a group, to be part of a larger group is better than being an individual?

SHAAMIEL: Okay. I feel like working in a larger group works better than working as an individual. But it also depends on what type of design you're doing. Like if a client comes to me and ask me just to design a logo. I don't, I feel like that I don't need a whole group to help me with that but when it comes to creating a campaign or creating a corporate identity for a client then I feel that would be, it would be better to work in a group.

INTERVIEWER: Going onto the next set of questions. Do you mind giving me that [unclear] please? [Unclear] clip.

[CLIP BEING SHOWN]

INTERVIEWER: Question. How did you feel when you received the brief from the client?

SHAAMIEL: I felt a bit nervous because it's the first time I'm getting a brief from an actual client. I felt that there was a lot of information that has been

given from the client. So it was like a verbal brief. I feel that during that briefing there was a lot that I could have done that I didn't do where, in the sense that seeing that it's a verbal brief I didn't take any notes down. So it would make it harder for us a later stage to fall back on what the client said and the requirements they needed for the actual project.

INTERVIEWER: Getting your brief directly from the client, do you think it's better? Is the brief more clear opposed to other way of getting a brief?

SHAAMIEL: Yes, it is a more clear way of getting the brief because it shows that exactly - or the client is there to tell you exactly what they want and if you got it another way you'll probably interpret it in a different way and you might not get everything that the client wanted. So when the client is there they have the opportunity to tell you exactly what they want and what they need.

INTERVIEWER: The way you received the brief, you said verbal.

SHAAMIEL: JA.

INTERVIEWER: Which other way you would receive a brief [unclear]?

SHAAMIEL: Normally in a class environment we would the receive brief, a printed out brief stating what they needed from us. But I've noticed this that even though we got a printed out brief stating exactly what the lecturers wanted, closer to the end of the project there's certain things they wanted that wasn't on the brief and then it makes us confused in the end and they, that's where I feel they could have stated in the beginning already. Then we would have noticed and realised it and then we would have added it into our project. But with the client or with this client in particular he told us exactly what he wanted from the beginning and as far as I can remember throughout the four days he didn't really change his mind on what he told us from the beginning. He didn't add on stuff that he wanted us to do. So I feel it's better to hear it from the client at the beginning.

INTERVIEWER: You said you didn't question him, you didn't take notes.

SHAAMIEL: JA.

INTERVIEWER: Why were you disengaged?

SHAAMIEL: Well, in a way I was stubborn at the time. I thought to myself, no I can take in everything because I felt that I had a good memory. But I realised after that, that it doesn't work that way. You have to take down notes because there's always something that you're going to forget and to this day I still use that technique of when the lecturer comes to me and they discuss a project or they're giving me feedback I take down notes even if I'm the only

one taking down notes. I'll be taking down notes because then I would know what they need from me.

INTERVIEWER: So this skill or this ability to take down notes where was it developed, where did you become aware of it?

SHAAMIEL: I developed it during the time that I have worked in the studio because for me, I feel like even though I was told that in my foundation year I didn't really take note of it. Because I felt that it wouldn't come in handy. But when I worked in the studio, for the first time I realised that I actually needed to take notes. And we were actually given a book for us to take down notes - to put our feedback in and stuff and for the first time I realised that I actually needed to use that and from then onwards I used it afterwards in class.

INTERVIEWER: You said you're proud of the fact that you had good memory.

SHAAMIEL: JA.

INTERVIEWER: You don't need to take down notes. Where does this pride come from? Where did it develop?

SHAAMIEL: I don't know. I feel that it started from a young age already and I always felt that I had a good memory and there wasn't really a time that I was proven wrong until this time and, I kind of had to suck it up and go, like take down notes because I realised that it is very important.

 [CLIP BEING SHOWN]

INTERVIEWER: When you made this phone call how did you feel, emotions?

SHAAMIEL: I felt very nervous because this was the first phone call I've made to a client. I wasn't taught the protocol on how to go about making a phone call to a client. What you should say. How formal you should be. I really did it based on my personal way of phoning someone or talking them. I had no, how can I say, our lecturers never taught us on how to communicate to a client when it comes to talking over the phone or like verbally, face to face to a client. So I feel like I really had to learn it the hard way.

INTERVIEWER: You spoke about your personal styles and protocols?

SHAAMIEL: JA.

INTERVIEWER: Do you mind speaking a bit more on those two?

SHAAMIEL: Like they, they never really taught us on how to, like what's the etiquette on talking to a client. Like how you should introduce the conversation in the phone call. State the facts or, like things like that. They, we weren't taught any of that and when I was speaking about my personal style it's like

when I talk to family on the phone or friends or things like that. I didn't know how to talk to a client, so JA.

INTERVIEWER: Could it perhaps be that there's a big difference between a client and people in everyday life and how you talk [unclear] to?

SHAAMIEL: Yes. Like people in everyday life, you know them. You're speaking to them on a personal basis where a client you should keep things professional and make things clear and not get too attached to them or unless that's the type of relationship you have with the client where your client is used to you in that way But other than that you should keep things on a professional level because it also speaks about yourself as a designer or as a person. Like your client needs to have respect for you as you need to have respect for him.

INTERVIEWER: Is there a difference in the way you make phone calls [unclear] in class compared to [unclear]?

SHAAMIEL: Well, in class we never made phone calls. We mostly sent emails and as far as I know after the project or after the work we did in the studio we did a NGO budget and, so before that we didn't have the opportunity to send emails or communicate to clients. So the work we did in design logic was actually the first time we had and after that we did a NGO project and we used the skills we learnt at the internship at Design Logic and we applied it into our NGO campaign and we knew how to structure an email. How to make it formal. How to communicate to the client and in a way I was actually proud of what I've learnt because I felt that I had an advantage over the other people in the class.

INTERVIEWER: This ability to send emails and to make phone calls, do you feel it made you integrate better into the NGO project?

SHAAMIEL: Yes, it did. It also made us look more confident when we approached the client. It made us, it gave us a, like I said an advantage over a lot of people and I feel that it helped a lot during the NGO project.

INTERVIEWER: Next one.

[CLIP BEING SHOWN]

INTERVIEWER: Were you aware in the capacity as a designer there are other people you would deal with besides the client?

SHAAMIEL: Yes. I was aware but this was the first time I've been to a printers of, like this. Normally we would go to a normal digital printing place where we would just like print out our final documents and then that's it. But I've never been to a place where we had to work with the printing place where you have to print more than what the amount then, like more than like for

example three posters or so. The first time I have been to a place we have to fill in forms and like, and the first time I've realised that there's so much work being put but when [he was speaking to you, the booklets like all the problems that could happen and there's a lot of coming back to fix things or check design faults and stuff. So JA, it's the first time I've been to a place like that.

INTERVIEWER: You have seen the two of us interact and you gave me certain information [unclear]. Was it valuable?

SHAAMIEL: Yes, it was valuable. Even from my perspective as a designer. The client would tell you what they want but there's only so much you can do. When you come to the printers you tell them what you want and they have their own form of expertise and tell you look, you can go so and so about it. You can't do everything that the client wants and then you have to go back to the client and discuss with them, like what is possible and what is not possible.

INTERVIEWER: Do you feel it's, what do you think about liaising with the suppliers and the printers?

SHAAMIEL: I think it's important because the supplier, ja, the suppliers they can also give you advice, which could influence your design and as a designer most of the time we only know how to design but printing and so forth is someone else's job. So we can't always compensate for the printing. So we, there's a back and forth that you have to go. So the liaising with the supplier could help also do that to influence your design.

INTERVIEWER: Do you feel you were well prepared for this interaction with the supplier?

SHAAMIEL: I would say yes and no. The taking notes part, yes, we were prepared. But we weren't prepared when it comes to knowing what to tell the supplier and how to go about it. What the information is that we should give them or when he asked what's the quantity of how much we're going to print we didn't, we weren't sure because we were just designing it for the client and then you gave us like a rough estimate of how much we would pay and, or how much we would print. So then we understood that it's not just like a mock-up. We have to actually print it eventually.

INTERVIEWER: [Unclear] image. When you were involved with your fellow designers [unclear] in the studio.

SHAAMIEL: JA.

INTERVIEWER: What aspect was important [unclear] to [unclear] in interacting [unclear]?

SHAAMIEL: I think the, well, to make it successful was and I also learned this, was to accept their ideas and listen to what they have to say because during this process I was just about giving my opinion and I wasn't really taking note of what the other designers had to say. So like when they were talking sometimes I have to speak over them and that time or that point could be an important point that they would give across and that would been part of our final product. But I had to learn that I have to slow down and listen to what they have to say also. Because what they could say could be important.

INTERVIEWER: Do you feel personal opinion was very important for this project?

SHAAMIEL: Yes, it was. I felt my personal opinion was important but then during the project I realised that everyone else's opinion is just as important as mine and when we all get a chance to put it out there we can discuss which one we can use or which one is fit for the project.

INTERVIEWER: What do you think of respect and tolerance?

SHAAMIEL: Of?

INTERVIEWER: Respect and tolerance in the studio set up?

SHAAMIEL: I think it's important because they are the people that you're going to be working with and if there's like a miscommunication or people not respecting each other then it's going to affect your overall process and your work might not be that good when you're present to the client. So it also comes with like take, listening to them and taking note of what they had to say.

INTERVIEWER: And the third image please. [Unclear] questions

[CLIP BEING SHOWN]

INTERVIEWER: Question. Do you feel it is, what do you think of scamping?

SHAAMIEL: I think scamping is important because it's there to get your ideas out and most of the time after now talking to the client you have so many ideas in your head. But it's not going to be there for long. You're going to have something that's going to distract you and then going to change your train of thought and think about something else. So while it's still there I think scamping is an important process for you to get everything out there and you can always fall back on it afterwards and look I had this idea, we can do this and if it doesn't work out when you go in like the one way you can always fall back on your scamps and say look we can try something else. This is another idea that I had. So, JA.

INTERVIEWER: Where did you learn this skill?

SHAAMIEL: I learned scamping in my foundation year of studying Graphic Design. At the time the, I didn't know what was the purpose of it because I felt it was not important. It's just like rough drawings. And eventually I got to learn that scamping is important because it's there for layout, planning and it's a stepping stone to your final idea.

[CLIP BEING SHOWN]

INTERVIEWER: Do you feel there's a need to take down notes when you're being briefed?

SHAAMIEL: Yes, because that information that the client gives you is very important. There could be things in there like they're telling you they need a brochure or a business card or so and you might not have, if you did not take notes then you might not have noticed that and in the end the client will be expecting things of you or like the work that they needed to be done and if you were not taking notes you could in the end present to your client with products that are not there or what they requested and you didn't do. So taking notes is very important for you to remember what the client said and not just remember what they're saying without actual proof of what they said.

INTERVIEWER: Where did you learn this ability to take notes?

SHAAMIEL: I learned this in the studio when I was given like a notebook for me to take notes but when we started I wasn't sure when I should use it or when I shouldn't. And after the first briefing with the client I realised that there were things that I missed out on and that me, if I were to take notes I would have gotten a better understanding of what the client said, like at a later stage.

INTERVIEWER: So prior to your work practice in the studio how did you obtain information from the client for the project [unclear]?

SHAAMIEL: Well most of the time we got a printed brief or a written brief and I could always fall back on that because it was a physical document of what they wanted from us. It was very rarely that we got a verbal brief. But I did not expect a - for the first time when you start I didn't expect the client to come in and give us a verbal brief. So I feel that taking notes on, in any situation helps because there's always something that you will miss.

[CLIP BEING SHOWN]

INTERVIEWER: You were briefed by the client directly. Do you feel it is important that you be focused [unclear]?

SHAAMIEL: Yes. It's important to be focused because while or if you're not focused and your train of thought is somewhere else the, and the client says something important. Even if you're not taking notes it's also important to

remain focused because you can still catch something that the client said that would be of importance at a later stage, so. But I've learnt that you have to take notes, so. But if, even if you were not taking notes you still have to be, remain focused because you might hear something that he would say that you would need on a later stage.

INTERVIEWER: The skill to be focused on the client, where did you learn that ability?

SHAAMIEL: I think I learnt that when I started studying. I always took note of the lecturer. That's falling back on the, my ability to remember things. So I always took note of what the lecturer had to say and so there's a small chance of me actually missing the important things so I'll, most of the time I'll actually remain focused.

INTERVIEWER: The last question. What did you feel about doing research [unclear] in the project?

SHAAMIEL: I felt that the research was important because the client told - the history the client gave us was okay information. Like even after being verbally given the history of the company we still didn't have an understanding on what it was about. Then we had to find out ourselves what they actually do and then we had to do research and get a better understanding of what the company is about so that we could know who and what we are designing for and how we should go about designing. What the feel is of the branding that we are making for the company [unclear].

INTERVIEWER: Besides getting the history from the client specifically [unclear] what other forms of research did you do?

SHAAMIEL: We went to the actual building. We found out or we took a tour of the place and discovered what type of manufacturing or what type of work they do there. Then we did research on the internet like the background of the company. What courses do they give? What, like everything that they did there? We looked at the brochures, the previous business cards, posters and so forth for us to get the understanding of what their current identity is and how we would like to change it to make it better.

INTERVIEWER: This site visit or tour that you did, do you think it created a heightened awareness what the client wants?

SHAAMIEL: Yes.

INTERVIEWER: And what he does?

SHAAMIEL: Because we realised that in the building like everything is very clean and on its place and structured and stuff. So we were thinking of like

incorporating that into our design also. So it also, like the pictures they put on the internet is not the same like what we saw in person. It's because the pictures would either be zoomed in or focused on something important where we got the opportunity to see everything. So it gave us also a better understanding of what we should, like how we should go about it.

INTERVIEWER: Where was this skill learned to do your research?

SHAAMIEL: The skill was learned in class where, I think it's in History of Art where we learnt to go to find information on, like certain topics and so and to write out reports and, but the reports wasn't the research part or it was the research part but it also encouraged us to search and find the information and when it comes to being on the internet the library and so forth.

INTERVIEWER: Thank you very much for taking out the time. Highly appreciated. [Unclear].

[END OF TRANSCRIPTION]