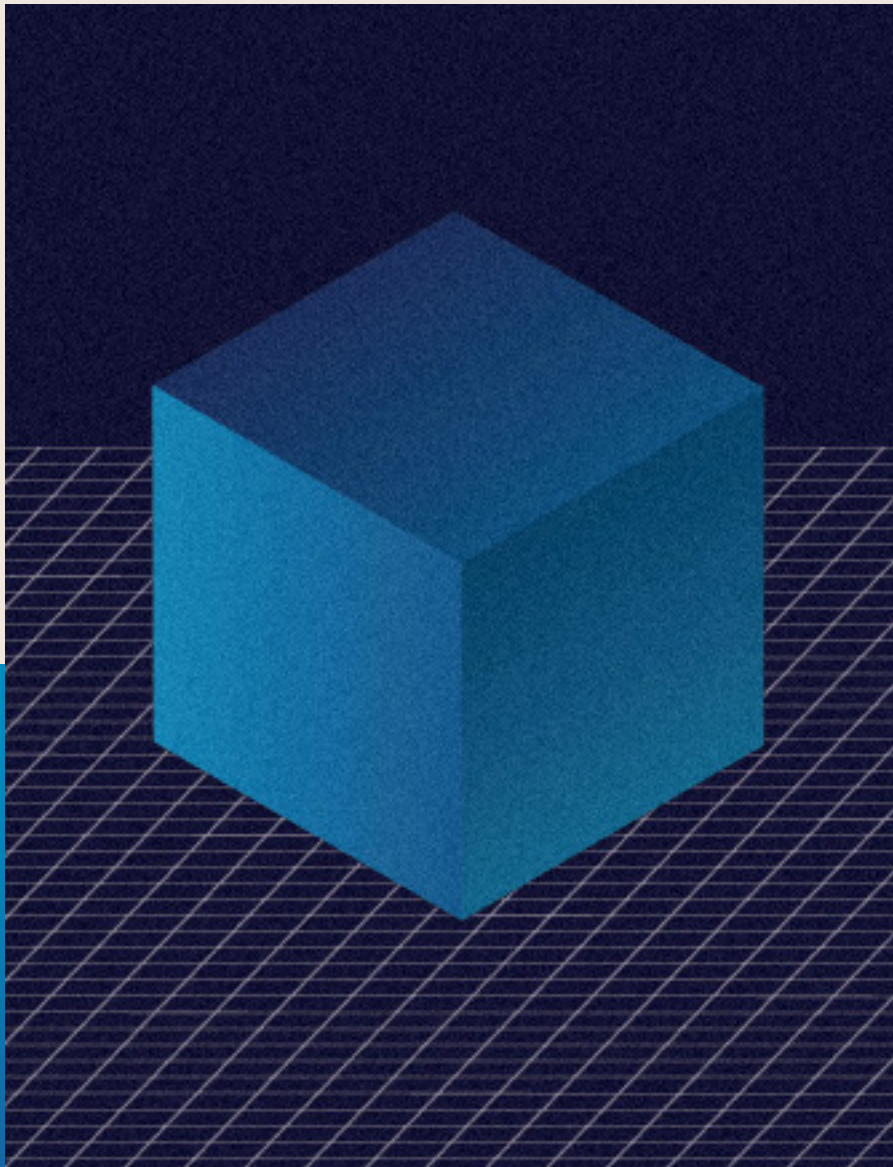


# ***THE **ART** OF SUSTAINABILITY***



201357577

PROJECT PITCH

COMM3705

# ART

[/ɑ:rt/] • noun

The expression or application of human **creative skill** and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or **emotional power**.

*Oxford dictionary*

# SUSTAINABILITY

[/se,steine'iliti/] • noun

**Avoidance** of the depletion of natural resources in order to maintain an **ecological balance**.

*Oxford dictionary*

# *INDEX*

<b>INTRODUCTION AND OVERVIEW</b>	<b>04</b>
<b>CRITICAL CONTEXTUALISATION</b>	<b>06</b>
<b>AIM AND OBJECTIVES</b>	<b>07</b>
<b>SUPPORTING RESEARCH</b>	<b>08</b>
<b>ETHICAL REVIEW</b>	<b>11</b>
<b>RISK ANALYSIS</b>	<b>12</b>
<b>DESIGN AND CONCEPTUAL WORK</b>	<b>16</b>
<b>GANTT CHART</b>	<b>21</b>
<b>COST BREAKDOWN</b>	<b>22</b>
<b>SKILLS AND EXPERIENCE</b>	<b>23</b>
<b>BIBLIOGRAPHY</b>	<b>24</b>
<b>ANNEX</b>	<b>26</b>

# ***INTRODUCTION AND OVERVIEW***

The Art of Sustainability will be an exhibition that utilises Augmented Reality (AR) to inform consumers of brands' sustainability practices with an engaging learning experience. The project will achieve this by overlaying the gathered information onto physical product designs. To narrow this project's scope, it will focus on the supply chain impacts of the five most prominent food companies in 2022: Nestle, PepsiCo, Coca-Cola, ABInBev and Mondelez (Sorvino, 2022).

Although it presents some limitations, scholars have highlighted AR as an effective tool for creating engaging learning experiences and promoting sustainability (Giasiranis and Sofos, 2017). While mitigating its limitations, this project will use AR to effectively impact consumers' knowledge of the selected brands' sustainability efforts. Moreover, it aims to inform consumers of this information with insightful and specific examples, focusing on the real-world implications of corporate actions. This adds a more nuanced approach to current organisations' trend of condensing multiple complex sustainability factors into abstract scores (Sarfaty, 2011).

# ASSESSING SUSTAINABILITY

Organisations assess the sustainability efforts of brands through a combination of metrics evaluating environmental impact, social responsibility, and economic practices within a company's operations and supply chain (Cho and Taylor, 2019) and (Parguel et al., 2011). The measured effects can range from land and farmer responsibilities to climate and water impacts (Oxfam, 2016). Scholars highlight the importance of these organisations, arguing that labels with rating scales can effectively influence attitudes towards a brand. Further, Parguel et al. explain that independent sustainability ratings can help deter greenwashing and encourage responsible sustainability measures (2011).

On the other hand, multiple factors adding to the complexity of companies' sustainability reports result in a general perception that they lack credibility (Xiao and Shailer, 2021, p.15). Dauvergne and Lister highlight that in the absence of well-developed environmental standards, multinationals race to become "sustainability champions" (2018, p.1). Moreover, with the recent trend of oversimplifying corporate sustainability into simple numbers, companies might achieve compliance only superficially (Sarfaty, 2011). They may leverage

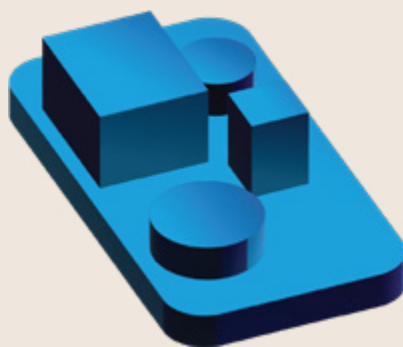
***GREENWASHING IS THE DECEPTIVE USE OF ENVIRONMENTAL LANGUAGE AND IMAGERY TO CREATE A FALSE IMPRESSION OF A COMPANY'S ENVIRONMENTAL RESPONSIBILITY (DEVAULD AND GREEN, 2010).***

these simplified assessments for competitive advantage, using the non-standardised nature of reporting tools to greenwash their consumers further. Helfaya and Whittington explain that the selection of one quality measure over another, for example, could lead to significantly different company rankings (2019).

As companies increasingly greenwash their consumers, the need for independent ratings becomes more evident. However, these simplified measurements have their limitations. This project aims to add to the efforts of organisations informing consumers by using more nuanced parameters. It will provide direct examples of how companies affect communities rather than relying solely on how their actions and commitments affect sustainability scorecards.

# WHY AR?

Scholars highlight that AR's basis on real-life elements shows great potential for enhancing learning experiences. Based on pedagogical evaluation, combining 3D visualisation and real object manipulation leads to a more accurate understanding of information and better concentration during learning. Giasiranis and Sofos argue that students who used the technology showed better retention of information for longer periods of time. They attribute this to the added enjoyment of learning with AR (Giasiranis and Sofos, 2017).



Dunleavy and Dede agree that AR holds great promise in enhancing student learning. However, they also point out its limitations in the classroom, including the technical support required by some teachers and its cost barriers for many schools (Dunleavy and Dede, 2013).

Moreover, the effectiveness of informing users with AR goes beyond the classroom. For example, its use has been proven effective in increasing consumers' likelihood of choosing sustainable products directly in stores. The influence of superimposing information about the products onto real products or shelves proved to be more effective than other digital information sources, such as QR

codes or the web (Joerß et al., 2021).

Joerß et al., however, also highlight its limitations. They explain that while AR can effectively promote sustainable purchases, this is not as effective for those who see digitalisation as a conflicting interest in sustainability. He

exemplifies this with the energy needed to communicate the AR information in real time (Joerß et al., 2021). Similarly, Nazri and Rambli point out that although most modern smartphones can run AR functions, processing power, memory and storage requirements limit

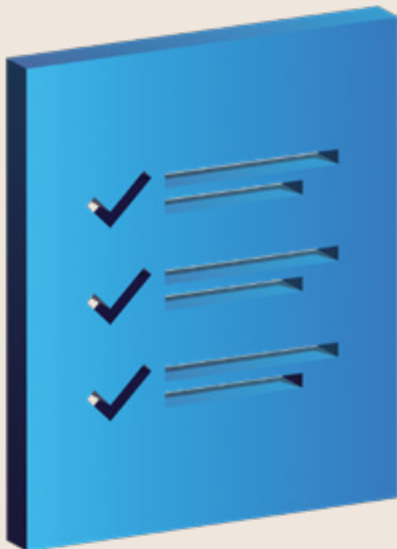
the technology from reaching mass audiences (2014).

This project will consider and mitigate the limitations of AR to make use of its potential for an engaging and effective learning experience. The AR software will run on a single computer, and users will be able to interact with it through a big screen, ensuring efficient energy use and avoiding the requirement of specific mobile phone specifications.

**AIM: EXHIBIT AN AR LEARNING EXPERIENCE THAT INFORMS CONSUMERS OF BRANDS' ENVIRONMENTAL IMPACTS AND THEIR DIRECT REAL-WORLD EFFECTS ON COMMUNITIES AND INDIVIDUALS.**

**OBJECTIVES:**

- 1.** Conduct research to create a report on how each of the chosen brands is specifically impacting communities or individuals with direct reference to real-world examples.
- 2.** Informed by the research report, design and animate at least five 3D product overlays (one for each of the chosen corporations) that inform the relevant brands' environmental impacts and illustrate their direct effect on communities or individuals.
- 3.** Test and evaluate the technical features and outcomes of the project with a group of users and improve the technical robustness and effectiveness of the learning experience accordingly.
- 4.** Develop the AR learning experience using the completed product overlays, ensuring good usability and effectiveness with thorough development testing.



# OXFAM: BEHIND THE BRANDS



## Strengths:

- Encouragement of dialogue
- Thorough and fair research
- Publicly available sources

## Weaknesses:

- Lacking references
- Outdated information
- Scores are oversimplified

<https://www.behindthebrands.org/>

Oxfam's Behind the Brand website aims to hold the biggest food-supplying brands accountable. Its website provides information gathered on what happens in the supply chains of the food companies with the most significant revenues. They assess these companies solely with publicly available reports, creating a scorecard that equally weighs different themes and indicators.

The campaign's standardised indicators ensure a fair assessment across all brands. However, its reliance on scorecards is oversimplified. Further, although its use of publicly available data ensures that all information can be reviewed, it fails to reference any sources when justifying the scores. Additionally, despite their commitment to updating their website regularly, it hasn't been updated since 2016.

Oxfam also encourages engagement and public discourse by providing sharable information when you access a score. Users can choose between sharing this on social media or downloading posters.

Taking note of Oxfam's encouragement of dialogue, The Art of Sustainability will provide ways for participants to share the information they've learned to social media. To ensure better transparency, participants will have access to the report with all the research used for the project. Moreover, it will use AR to make the experience more engaging and will not rely on scores to demonstrate a company's effect. Instead, it will also provide more nuanced and direct consequences for their efforts.

# CHIQUITA: BEHIND THE BLUE STICKER



## Strengths:

- Engaging learning experience
- Well-integrated to real-life elements
- Promotion of transparency and sustainability

## Weaknesses:

- Potential biased reporting
- Possible hardware limitations

<https://www.chiquita.com/blog/immersion-experience/>

Chiquita's project aims to take users on a banana journey with an engaging AR learning experience to inform them of the company's sustainability efforts. Their product is well-integrated into the experience as the banana's real sticker becomes a portal to the virtual environment.

Moreover, the project's usability is increased by running directly on the Shazam app, which has become widely integrated into modern devices. However, due to the complex nature of AR software and the lack of a video alternative, some consumers may not have the hardware capable of running the experience.

Since the project's research was entirely based on Chiquita's reporting, it imposes a potential for bias in what they choose to report. The company has

been sued for allegedly contaminating drinking water in Guatemala with fertilisers and fungicides (Shemkus, 2014). However, their project's report fails to mention any impact of how their plantations affect the water supply. Instead, they focus on how they use methods for minimising water waste.

To ensure a well-integrated AR experience, the Art of Sustainability will also consider ways to implement product packaging into the AR design. Additionally, it will not require users to use their mobile phones to avoid hardware accessibility issues. Finally, to avoid biases and ensure a comprehensive representation of sustainability practices, the research will consider multiple sources and viewpoints in its report.

# ADIDAS: FOR THE OCEAN



## Strengths:

- Personalised experience
- Tangible demonstration of sustainability efforts

## Weaknesses:

- Potential biased information
- Lack of specificity
- Possible hardware limitations

<https://eyecandylab.com/re-imagining-storytelling-in-retail/>

Adidas' project allows users to see a blue whale superimposed in the middle of a flagship store using AR. By doing this, users get a first-hand glimpse of the impact and effects of plastic consumption on the planet. Plastic particles surround the AR whale and then are transformed into the shoes that Adidas manufactures using recycled materials.

In parallel to Chiquita's project, the brand's own presentation of its efforts could lead to biased information. Further, though it provides a more personalised experience, running the project on users' phones introduces possible issues with their technical limitations.

This experience effectively gives consumers a more nuanced and direct look at how the company's efforts impact the planet. However, what it gains in tangible understanding of their efforts, it lacks in information specificity. The project fails to show users how much plastic Adidas has helped remove from the oceans.

Showing the plastic in the ocean and its removal is a perfect example of how the Art of Sustainability aims to demonstrate the direct impacts of brands' sustainability efforts. However, to ensure the project does not lack specificity, it will also provide quantifiable and supported evidence of these impacts.

# ***ETHICAL AND HEALTH AND SAFETY REVIEW***

## **ETHICAL REVIEW**

To ensure this project is conducted ethically:

- An ethical review form was filled out (*see Appendix A*).
- The questionnaires used to collect data will be carefully designed following the University of Leeds' ethical guidelines and reviewed by the project supervisor.
- Participants in user testing and exhibition evaluation will be asked to complete consent and contributor release forms (Appendices B and C)
- All data collected will be handled responsibly. It will be anonymised and solely used to enhance and evaluate the project.



## **HEALTH AND SAFETY REVIEW**

To ensure the safety of all participants at the exhibition, health and safety and risk assessment documentation will be completed for the chosen room. Additionally, only a limited number of people will be allowed to enter the exhibition at a time, wires and tripping hazards in the room will be cleared or highlighted, and no food or drink will be allowed.

# RISK ANALYSIS

## INTERNAL RISKS

RISK	IMPACT	PROBLEM	SOLUTION
Inadequate Project Management	High	Failing to complete the project before the scheduled user-testing or exhibition day.	Strictly adhere to the project timelines as outlined on the Gantt chart. Consistently update the project schedules to accommodate for any potential delays and prioritise tasks accordingly.
Insufficient Skill	Moderate	Lacking the skills to complete the project as outlined.	Allocate sufficient time for skill learning in critical areas, such as AR and 3D animation. Leaving enough time to adapt the project outlook if necessary.
Lack of Comprehensive Research	High	Final project not fully encompassing the sustainability efforts of the chosen brands.	Allocate enough time to conduct thorough primary and secondary research and, if possible, work with experts to gain support in the matter.

# RISK ANALYSIS

## EXTERNAL RISKS

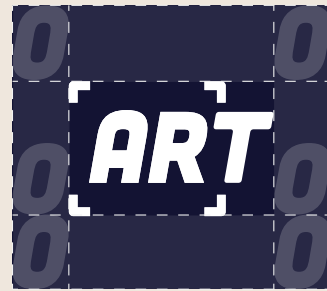
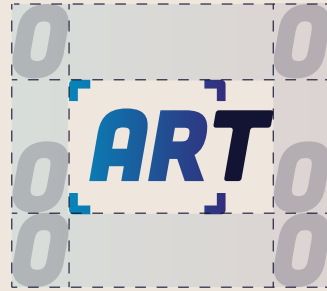
RISK	IMPACT	PROBLEM	SOLUTION
Theft or Damage to Technology	Low	Damage or theft of equipment resulting in work disruption.	Regularly back up work to external cloud storage and implement precautions to secure technology and minimise theft or damage risks.
Inability to get in touch with experts in the realm of sustainability research	Low	Lack of response or interest from the experts contacted.	Make sure to contact experts ranging from least likely (Rainforest Alliance) to more likely (University of Leeds Sustainability Research Institute). Meanwhile, ensure that the full research report can be done without the help of any experts at all.
Personal Emergency or Injury	Moderate	Inability to work due to personal injury or family emergency.	Ensure planned deadlines are somewhat flexible, allowing for small buffer times. Stay in contact with supervisors to inform them of issues with longer-term consequences.

# RISK ANALYSIS

## TECHNICAL RISKS

RISK	IMPACT	PROBLEM	SOLUTION
Exhibition Accessibility Issues	High	The project may not be accessible to all students (e.g., blind, or deaf).	Ensure the room is accessible by all students. Also ensure to accommodate the accessibility needs of all users in development (audio-only option and captions).
Hardware Malfunction	Moderate	Potential failure of hardware during the exhibition.	Bring back-up hardware to the exhibition in case the computer malfunctions. Conduct thorough functionality tests, including user-testing to avoid bugs.
Augmented Reality Software malfunction	High	Technical failure of the software's product recognition tool, leading to a mismatched animation playing on the wrong product.	Ensure that all animations start by introducing the relevant brand. This will ensure if the wrong animation plays, a company's impact won't be wrongfully attributed to a different one.

# THE LOGO



# COLOUR PALETTE

Nature Blue represents the environment. Digital Purple represents technology. The Merging Gradient signifies the combination of both, illustrating the use of technology to aid in sustainability

efforts and AR's capability to blend digital elements into the real world. Background Purple offers a higher contrast option to Digital Purple.

<b>NATURE BLUE</b>	<b>DIGITAL PURPLE</b>	<b>MERGING GRADIENT</b>	<b>BACKGROUND PURPLE</b>
<b>#008CBF</b> C:75% M:20% Y:0% K:25%	<b>#352D79</b> C:27% M:30% Y:0% K:53%	<b>GRADIENT</b> #008CBF - #352D79	<b>#131333</b> C:13% M:13% Y:0% K:80%

## FONTS

### CUBANO REGULAR

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

### CUBANO ITALIC

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

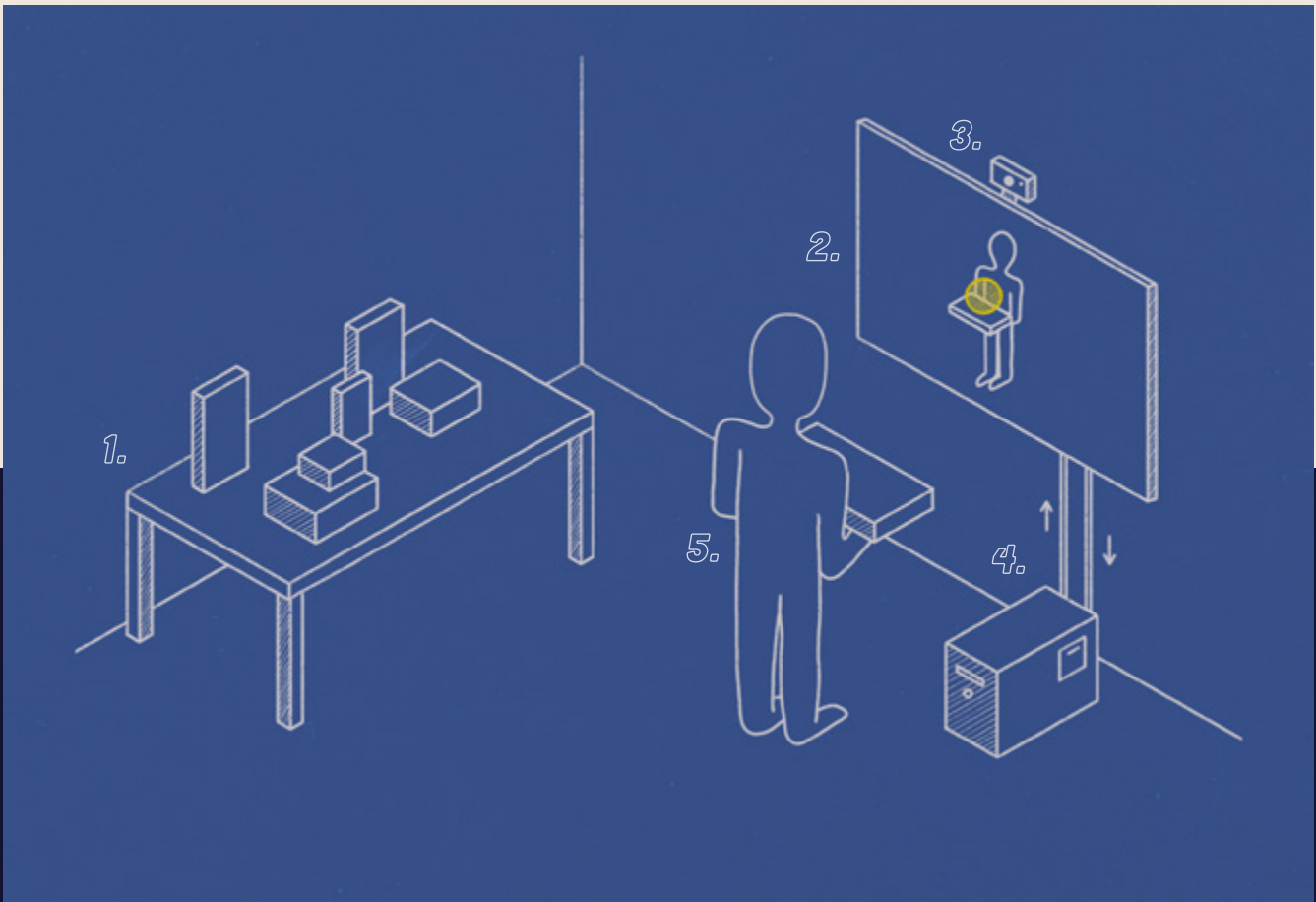
### Nimbus Sans Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

### Nimbus Sans Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

# EXHIBITION CONCEPTUALISATION



The blueprint above visualises how the exhibition will play out:

1. All the products will be placed on the table.
2. The AR visualisations will take place on the screen.
3. The camera will find trigger images (each product's design) to overlay relevant animations on the products.
4. The computer will receive the camera's input, process the information, add the AR overlay, and output the result on the screen.
5. Users will hold a selected product up to the screen and learn from the information presented.

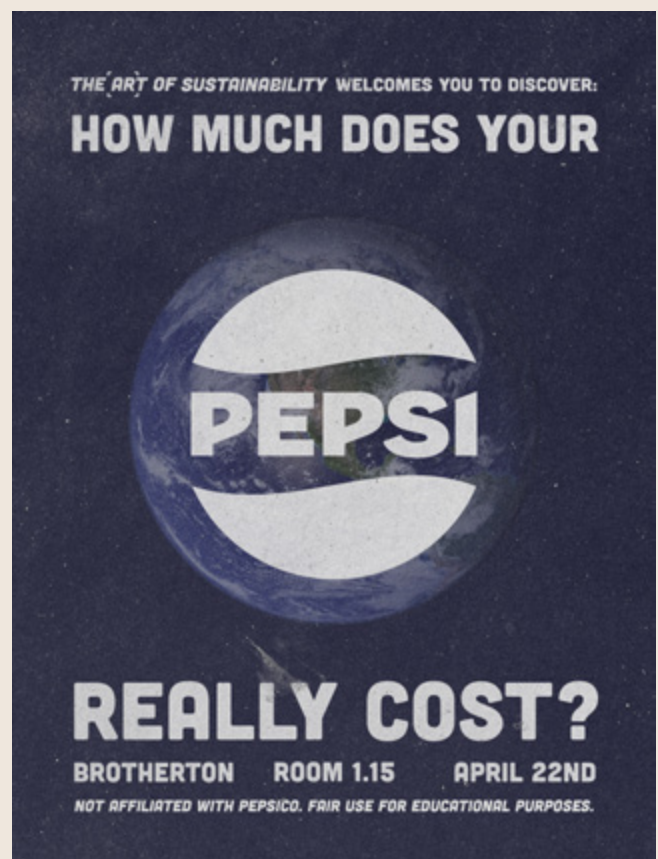
# EXHIBITION'S MARKETING

I will deploy posters throughout the University to market the exhibition to students. With bold yet intriguing text, these posters aim to spark attention and lead the user to the call to action: visiting the exhibition at the indicated location. Please note that the room currently on the poster is just a visual placeholder.

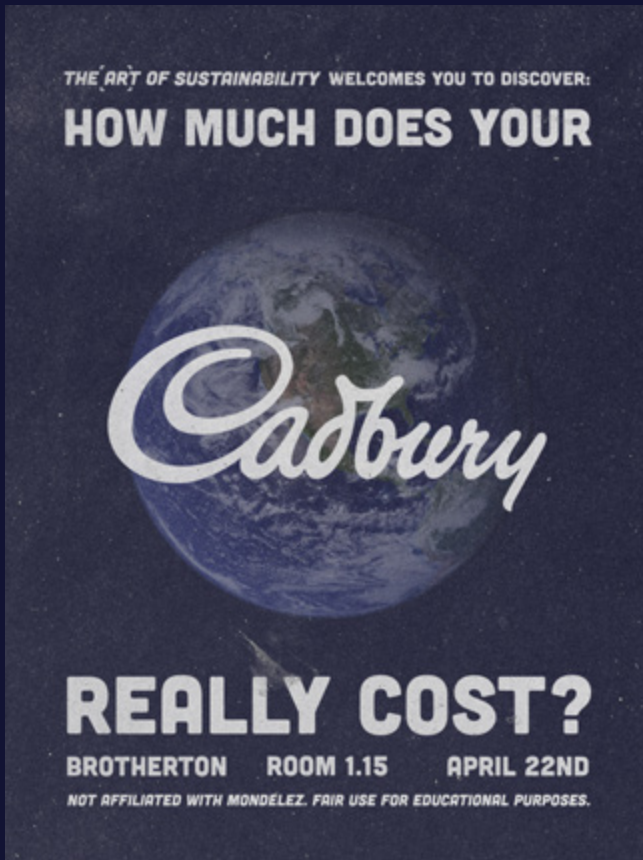
Sufficient acknowledgement is included at the bottom of the poster to ensure that the usage of the logos is protected under the fair-dealing policies of criticism, review and education (GOV.UK, 2014).



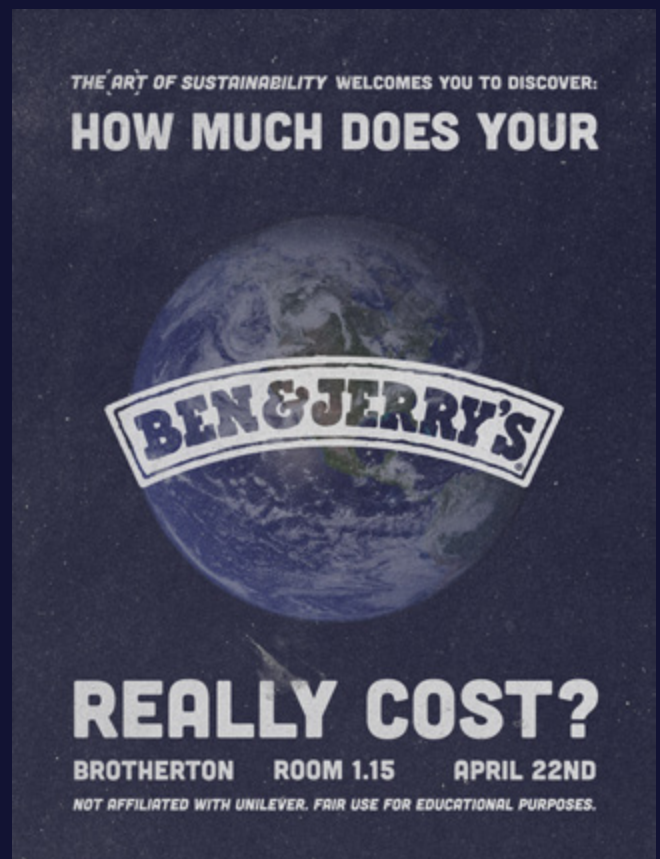
Poster 1: Coke, Coca-Cola



Poster 2: Pepsi, PepsiCo



Poster 3: Cadburys, Mondelez



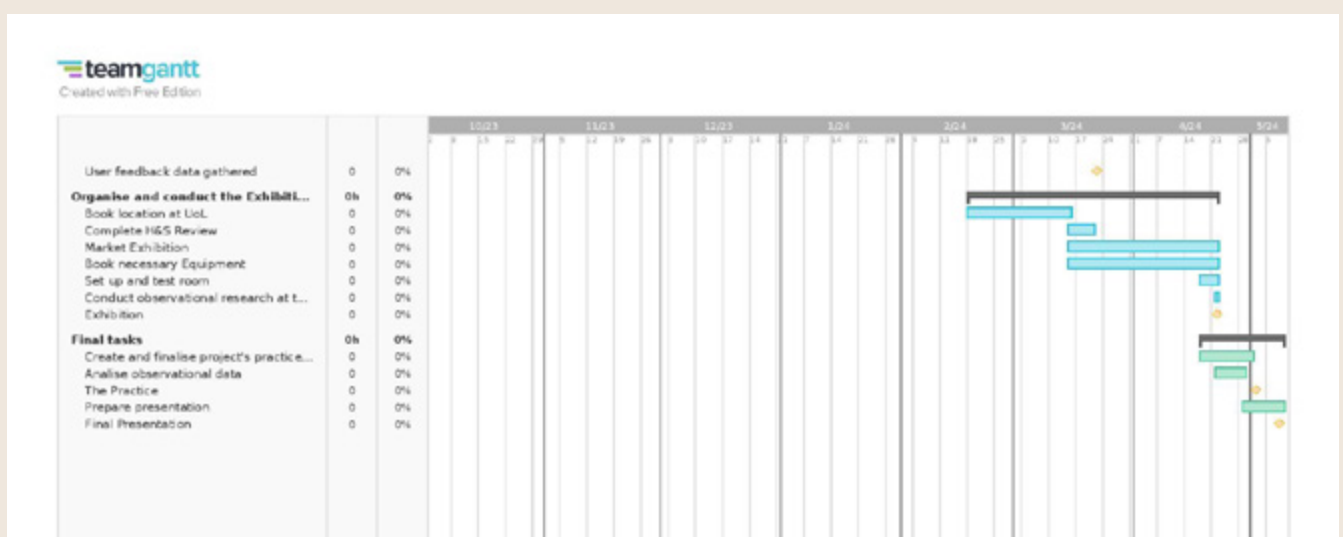
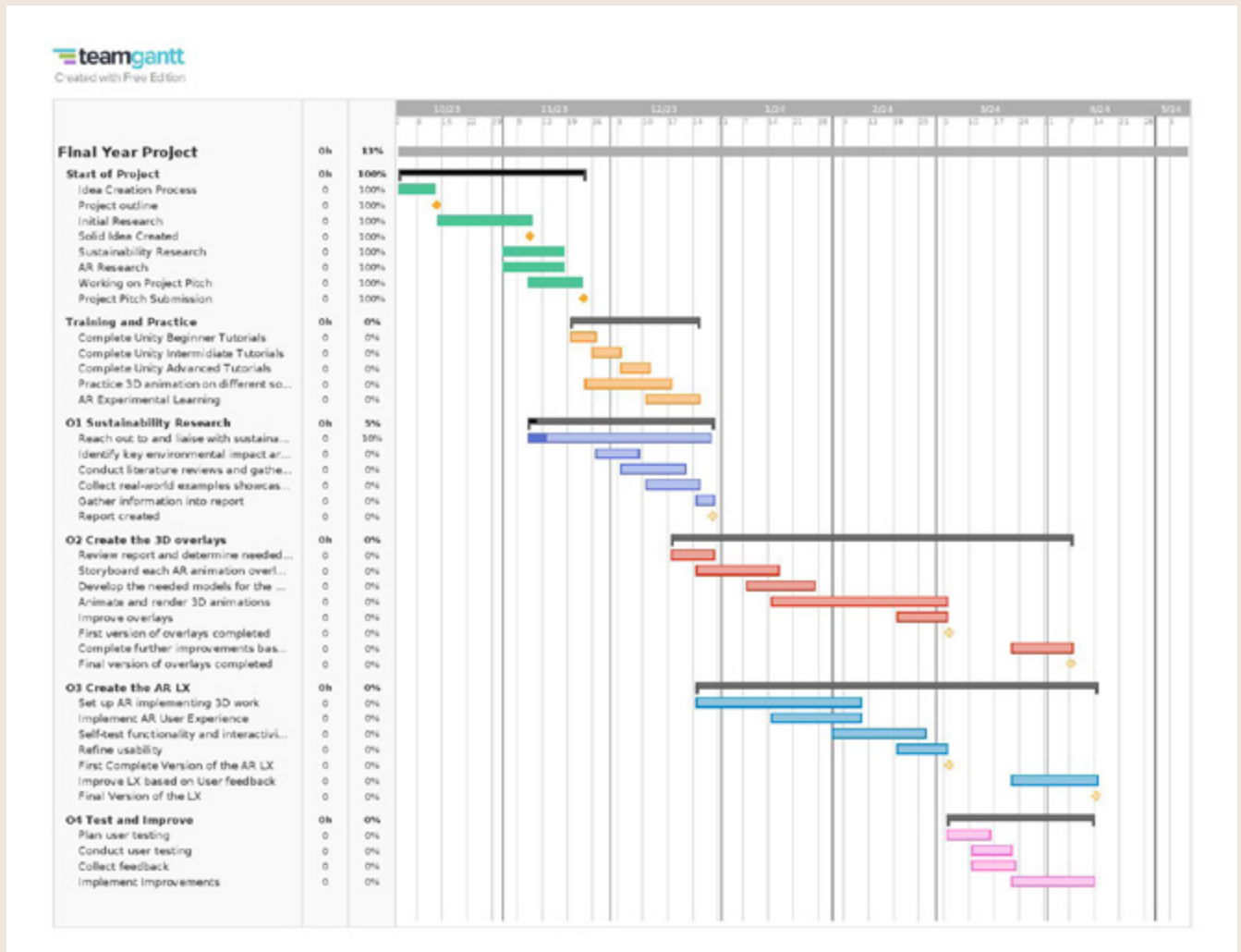
Poster 4: Ben & Jerry's, Unilever

# **FULL-SIZE POSTER EXAMPLE**



Poster 5: KitKat, Nestle

# GANTT CHART



GANTT chart created with teamgantt at <https://prod.teamgantt.com/>

# COST BREAKDOWN

COST	AMOUNT	ESTIMATED COST
<b>HUMAN RESOURCES</b>		
Project Manager (£150/day)	5 Days	£750
Research Lead (£150/day)	7 Days	£1050
Graphic Designer (£120/day)	7 Days	£840
3D Artist (£150/day)	10 Days	£1500
AR Developer (£180/day)	10 Days	£1800
Curator	1 Day	£120
Exhibition Design & Setup	1 Day	£150
<b>EQUIPMENT</b>		
MacBook Pro	1	£1500
iPad Pro	1	£800
Monitor (rent)	1/day	£150
Cables (rent)	1/day	£10
Table (rent)	1/day	£30
<b>SOFTWARE</b>		
Unity Professional License	1/Year	£1,645
Adobe Creative Cloud	1/Year	£505.68
ProCreate	1	£8
<b>ADDITIONAL COSTS</b>		
Products for Exhibition	+/- 15	£45
Poster Printing (Recycled A3)	10	£19.56
UoL room hire	1	£150
<b>TOTAL PROJECT COST</b>		<b>£11,073.24</b>

# SKILLS AND EXPERIENCE

## UNIVERSITY

Through my Digital Media course, I've gained some of the essential skills and experience needed for this project. The Design for Digital Media module taught me crucial design tools and principles. Interface Design and Programming for Digital media enhanced my user experience and user-testing skills, allowing me to strive for the technical robustness of the project. Further, I have extensively practised and learned research skills and methods over my years at the University, which will be fundamental to creating my sustainability research report.

## WORK EXPERIENCE

Working as a developer in an e-learning company over my placement year furthered my coding skills and introduced me to 3D graphics animations and VR (with Unity). Most importantly, being a lead developer in several projects equipped me with the skills to create highly engaging and compelling learning experiences. These skills will be valuable for creating an enjoyable learning experience for the exhibition.

## TRAINING PLAN

The initial phase of this project will consist of an intensive training plan using Unity Learn. First, I will complete introduction, intermediate and advanced AR lessons. Second, I will test my acquired skills by experimenting with different ways of achieving the desired result. Then, I will start working on the project itself. I also plan to enhance my 3D animation skills with advanced courses on LinkedIn Learning.

Further, as I am not a sustainability expert, I will use my research skills to ensure specific, accurate and reliable information is gathered. Additionally, I have reached out to several sustainability research experts. Liaising with them further ensures that my research methods are optimal. However, their collaboration will not be relied on, as this would be an added risk to the success of the project's completion.

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# APPENDIX

## Appendix A - Ethics Application Form

School of Media and Communication



UNIVERSITY OF LEEDS

**Internal research ethics application form: COMM3705**

Student ID	201357577
Your name	John Bellingall
Project name	The Art of Sustainability
Name of supervisor	Christopher Birchall
Module Code	COMM3705

Are you planning to conduct fieldwork, including user testing, with human participants for your project, or use human participants in the project itself?	Yes	No
Yes (This includes online research methods and secondary data analysis.)	X	
No, I am conducting library-based research or content/media analysis only.		

**If you ticked 'no' you do not need to take further action in respect of ethical approval.**  
**If you ticked 'yes' you need to complete the rest of this form.**

Page 1 of 4

School of School of Media and Communication

**INTERNAL RESEARCH ETHICS APPLICATION**

Ethical review is required for all research involving human participants, including research undertaken by students within a taught student module. Further details of the University of Leeds ethical review requirements are provided in the Research Ethics Policy available at <http://is.leeds.ac.uk/ResearchEthicsPolicies> and at [www.leeds.ac.uk/ethics](http://www.leeds.ac.uk/ethics).

**1. Will your project involve any of the following?**

	Yes	No
New data collected by administering questionnaires/interviews for quantitative analysis		X
New data collected by qualitative methods	X	
New data collected from observing individuals or populations	X	
Working with aggregated or population data		X
Using already published data or data in the public domain		X
Any other research methodology, such as image making or recording (please specify)		X

**2. Will any of the participants be from any of the following groups? (Tick as appropriate)**

	Yes	No
Children under 18		X
Adults with learning disabilities		X
Adults with other forms of mental incapacity or mental illness		X
Adults in emergency situations		X
Prisoners or young offenders		X
Those who could be considered to have a particularly dependent relationship with the investigator (e.g. members of staff, students)		X
Other vulnerable groups (please specify)		X

**3. Will the project/fieldwork involve any of the following (You may select more than one)**

	Yes	No
Fieldwork taking place outside the UK		X
Fieldwork that breaks compliance with Covid 19 regulations?		X

**If you answered 'yes' to ANY of the above questions in 2 or 3 then you will need to talk to your supervisor and may have to apply for full ethical review, a faculty committee level process.** This can take up to 6 weeks, so it is important that you consult further with your supervisor for guidance with this application as soon as possible. Please now complete and sign the final page of this document. The application form for full ethical review and further information about the process are available at <http://is.leeds.ac.uk/IsLEthicsApplication>.

Page 2 of 4

School of School of Media and Communication

**INTERNAL RESEARCH ETHICS APPLICATION**

**4. Will the research touch on sensitive topics or raise other challenges?**

	Yes	No
Will the study require the cooperation of a gatekeeper for initial access to groups or individuals who are taking part in the study (e.g. students at school, members of self-help groups, residents of a nursing home)?		X
Will participants be taking part in the research without their knowledge and consent (e.g. covert observation of people in non-public places)?		X
Will the study involve discussion of sensitive topics (e.g. sexual activity, drug use)?	X	
Could the study induce psychological stress or anxiety, or cause harm or have negative consequences beyond the risks encountered in normal life?		X
Are there any potential conflicts of interest?		X
Does any relationship exist between the researcher(s) and the participant(s), other than that required by the activities associated with the project (e.g. fellow students, staff)?		X
Does the research involve any risks to the researcher, or individuals not directly involved in the research?		X

**If you have answered 'yes' to any of the questions in (5), please describe the ethical issues raised and your plans to resolve them below. Agree this with your supervisor and submit it with this form. Again you MAY be referred for light touch or full ethical review.**

**5. Personal safety**

Where will fieldwork/interviews/focus groups take place?	Yes	No
At the university or other public place (please specify)	X	
At the researcher's home address		X
At the research subject's home address		X
Some other location (please specify)		X

**If you conduct fieldwork anywhere except at the university or other public place you need to review security issues with your supervisor and have them confirmed by the module leader, who may refer you for light touch or full ethical review. A risk assessment may also be required. <http://is.leeds.ac.uk/HealthAndSafetyAdvice>. Write a brief statement indicating any security/personal safety issues arising for you and/or for your participants, explaining how these will be managed. Agree this with your supervisor and submit it with this form.**

Please note that conducting fieldwork at a research participant's home address will require strong justification and is generally not encouraged.

Page 3 of 4

School of School of Media and Communication

**INTERNAL RESEARCH ETHICS APPLICATION**

**6. Anonymity**

	Yes	No
Is there a possibility of individuals being identified or re-identified from your work, either directly or by combining the information in it with other information against their will?		X

**If you have answered 'yes' to question 6, please discuss this further with your supervisor. You need to provide a strong justification for this decision on a separate sheet. This application will need to be reviewed by the module leader and may require a full ethical review.**

**7. Will the research involve any of the following activities at any stage (including identification of potential research participants)?**

	Yes	No
a. Examination of personal records by those who would not normally have access		X
b. Sharing data with other organisations		X
c. Use of personal addresses, postcodes, faxes, e-mails or telephone numbers		X
d. Publication of direct quotations from respondents	X	
e. Publication of data that might allow individuals to be identified		X
f. Use of audio/visual recording devices		X
g. Storage of personal data on any of the following:		
FLASH memory or other portable storage devices		X
Home or other personal computers		X
Private company computers		X
Laptop computers		X

**Explain what will happen to the data you collect once you have completed the module:**

All data will be anonymised and deleted from any digital devices used during the project (laptops, online drives, emails) following the completion of the module.

**If you have answered 'yes' to any of the questions under 7, you must ensure that you follow the University of Leeds [Information Protection Policy](#) and the [Research Data Management Policy](#).**

Page 4 of 4

# APPENDIX

## Appendix B - Participant Information Form

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### Participant Information Sheet

**Student Creative Project – Research**  
You are being invited to take part in a research project. As you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.


**What is the purpose of the project?**  
The student is engaging in a creative project in a module simulating real-world work in the Digital Media Industry (CMM3705 Final Year Digital Media Project) for undergraduate credit. The aim of this work is to help students gain feedback on their ideas, test designs, and understand how potential users might view their ideas and interact with their designs. Students may use various methods of research, including interviews and questionnaires, observation of you interacting with a product or design, or visually observing your participation in events or activities. Students may also request your participation in creative endeavours. The student will explain what the specific method to be used involves, and will answer any questions. The research data and participatory contributions collected will be used to inform the project that the student is developing.

**Why have I been chosen? Do I have to take part?**  
You were chosen to participate through your initial contact with the student, or because the student believed you to be relevant or an expert in the area being studied.  
It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep. You will also be asked to sign a consent form, of which you will also be given a copy to keep. After signing, you can still withdraw anytime without it affecting you in any way. You do not have to give a reason.

**What do I have to do and what will happen to me if I take part?**  
The student will contact you to arrange short, one-off research project-related events, or send questionnaires or surveys for you to complete. In the unlikely event that sensitive or personal topics are part of the research, you will be made aware of this prior to your participation. You may withdraw at any time, for any or no reason, with no consequences.

**What are the possible disadvantages and possible benefits of taking part?**  
Your participation in the research should cause no more risk than you encounter in everyday activities. Although the project should not cause you any problems, you are free to tell the student if at any time you encounter discomfort while participating. The student will discontinue any actions that make you uncomfortable.  
Although there are no immediate benefits for those participating in the project, it is hoped that the research of the student will increase understanding of your opinions. It is possible that you may learn about interviewing or other methods from watching how the student does research. Some projects may help with some of your routine tasks.

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**Will my taking part in this project be kept confidential? What will happen to the results of the research project?**  
Any personal information collected by the student about you during the research will be kept strictly confidential, unless the student and their supervisor have pre-agreed on instances where this is not the case. If this is a project where anonymity is not possible, you reserve the right to refuse the student's use of your material if you are dissatisfied with your representation. The student must inform you of where the work featuring you will be hosted. In most cases, though, the student will keep notes or other information about their research using aliases, and no information identifying you will be noted. Unless otherwise explicitly specified, any audio or video recordings made during this research will be used only for analysis and for illustration in the module. No other use will be made of them, and no one outside the project will be allowed access to them.  
All data collected for research purposes will be deleted and/or destroyed once the project has been successfully assessed.

**What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives?**  
The student will learn about you, your group, or your activity so that they can get experience using research methods to understand the work and the perspectives of others. The student will also gain experience developing digital media projects.

**Who is organising or funding the research?**  
The staff of the School of Media and Communication at the University of Leeds are organising the research. These projects receive no funding from any source.


**Contact for further information**  
If you need further information or have any questions, please get in touch with the Module Leader, Dr Chris Birchall, at c1.birchall@leeds.ac.uk.

**Student researcher name:** John Beltingal  
**University of Leeds email address:** j11@leeds.ac.uk

The student will give you a copy of this information sheet and a signed consent form to keep. Thank you for taking the time to read through the information.

## Appendix C - Participant Consent Form:

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### Consent to Participate in Undergraduate Student Project

	Add your initials next to the statements you agree to
I confirm that I understand that the student(s) is/are engaging in research for the Final Year Digital Media Project module (CMM3705) for undergraduate credit. The student(s) has/have provided details about this project's method(s) and my participation in it, and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. I know that I can contact the Module Leader, Dr Joanne Armitage, at earja@leeds.ac.uk if I have any questions or concerns.	
I give permission for members of the research team to have access to my anonymised data. I understand that my name will not be linked with the project materials, and I will not be identified or identifiable in the student's work reporting results from the research.*	
<b>Only for non-anonymised participation pre-agreed with supervisor and module leader:</b> I give permission for the student to use media material featuring my name and/or my person. I reserve the right to refuse the student's use of this material if I am dissatisfied with my representation. The student must inform me of where this work will be hosted. <b>If this section is checked, the student and participant must complete the Contributor Release Form.</b>	
I agree to participate in the above research project and will inform the student(s) leading the project should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of person taking consent	
Signature	
Date*	

\*To be signed and dated in the presence of the participant.

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/pre-written script/information sheet, and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents, which must be kept in a secure location and/or digital folder.

# APPENDIX

## Appendix D - Declaration of non-original sources

### COMM3705 Digital Media Projects

#### Assessment 1 – Pitch Document

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**Name:** John Bellingall  
**Student number:** 201357577  
**Email address:** fy19jljb@leeds.ac.uk

#### NON-ORIGINAL MATERIALS

Please include a full reference for any 'non-original' materials that are used in your journal. This could include stock photography, open-source code, copy, website templates, AI generated content etc.

1. **Inspiration for InDesign Document Design from:**  
<https://stock.adobe.com/ai/templates/pink-mesh-magazine-layout/521484002>
2. **Page 8: Behind the Brands screenshot from:** <https://www.behindthebrands.org/>
3. **Page 9: Chiquita Image found in:** <https://www.chiquita.com/blog/chiquita-teamed-up-with-shazam-to-virtually-transform-the-produce-aisle-with-immersion-experience/>
4. **Page 10: Screenshot and image both from:** <https://eyecandylab.com/re-imagining-storytelling-in-retail/>
5. **Pages 16-18 logos for posters:**
  - **Poster 1:** Copyright © 2023 by The Coca-Cola Company. All rights reserved.
  - **Poster 2:** Copyright © 2017 by Pepsico, Inc. All rights reserved.
  - **Poster 3:** Copyright © 2023 by Mondelez United Kingdom. All rights reserved.
  - **Poster 4:** Copyright © 2023 by Ben & Jerry's. All rights reserved.
  - **Poster 5:** Copyright © 2023 by Nestlé Limited. All rights reserved.

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SUSTAINABILITY***