

**The Image Seeking Behaviour of Art and Design
Students in Further Education**

Caroline Brett

**A dissertation submitted to Aberystwyth University in partial
fulfilment of the requirements for the degree of Magister in Scientia
Economica (MSc) under alternative regulations**

Department of Information Studies

Aberystwyth University

2013

Abstract

The research investigates the information and image seeking behaviour of Art and Design students in a further education setting. Three research questions were asked:

1. What is the process by which students search for images?
2. To what extent do students find images through serendipitous means?
3. How can the library facilitate this process?

The research adopted a naturalistic inquiry approach, using both diaries and semi-structured interviews in order to investigate students image seeking behaviours. A total of 6 students formed the sample, from one group of Foundation Art and Design students on one campus. The findings showed that participants displayed a pattern of behaviour, although there were deviations from this. Participants had a tendency towards performing initial broad searches on the internet, followed by more specific, targeted searches in the LRC. The importance of recommendations from tutors and peers was also identified. The research supports much of the existing literature with some discrepancies, however there are very few recent papers focussing on a similar area of study. Further research was proposed to extend this study, and explore image seeking behaviours of students on related courses or those engaged in different modes of study.

Acknowledgements

I would like to thank my fiancée Alex for his continued support as well as to friends and family. Much appreciation goes to the participants of this study.

Contents	Page
Chapter1: Introduction	1
1.1 Aims	2
1.2 Research questions	2
1.3 Scope and structure	3
Chapter 2: Literature Review	4
2.1 Introduction	4
2.2 Information seeking behaviour	4
2.3 Information seeking through browsing	7
2.4 Serendipity in information seeking	8
2.5 The information seeking behaviour of artists and art and design students	10
2.6 Image seeking behaviour of art and design students	15
2.7 Summary	17
Chapter 3: Research methods	18
3.1 Introduction	18
3.2 Justification of approach	18
3.3 Research methods and research approach	20
3.3.1 Diaries	21
3.3.2 Interviews	22
3.4 Pilot study	24
3.5 Ethical issues	25
3.6 Sampling	26
3.7 Reliability and validity	28

3.8 Methods of data analysis	30
3.9 Limitations and lessons learned	31
3.10 Summary	32
Chapter 4: Results	33
4.1 Introduction	33
4.2 Response rate	33
4.3 Findings	34
4.3.1 Coding	40
4.4 Summary	40
Chapter 5: Discussion	42
5.1 Introduction	42
5.2 Discussion of results	42
5.3 Unexpected outcomes	48
5.4 Compare findings to the literature	49
5.5 Recommendations for further research	52
5.6 Conclusion	53
Chapter 6: Conclusion	54
6.1 Aims and objectives	54
6.2 Review of main literature themes	55
6.3 Review of research design and methods	56
6.4 Limitations	57
6.5 Summary	58
7 References	59

8 Bibliography	68
9 Appendices	71
Appendix A: Diary outline	72
Appendix B: Interview outline	73
Appendix C: Information letter	74
Appendix D: Consent form	75
Appendix E: Coded diary	76
Appendix F Coded interview	87
Appendix G: Interview transcript	92

Word count: 14719

Chapter 1: Introduction

The purpose of this study is to determine the image seeking behaviour of art and design students in a further education environment. It will explore the process of students' image seeking, and how this informs their creative work. Attention will be given to the extent to which imagery is found through serendipity and browsing.

The study will focus on a purposively sampled group of a Foundation Diploma Art & Design course and will be carried out during projects of varying lengths, to gain an understanding of their image seeking process.

It has been observed that art and design students use learning resource centre (LRC) resources in a different way to students on other courses. The LRC service has attempted to provide appropriate resources to encourage the creative arts in their use of the LRC, and to make resources relevant and easy to access.

This is not always realised, due to layout problems of the LRC, and due to a lack of understanding regarding students' needs. Research into these needs would provide a benefit in discovering ways to facilitate learning, both in terms of facilities available and increasing awareness of relevant resources.

The study will focus on students' search for images as creative stimuli. The need to find images, and use them to inform study projects, is one of the key aspects that separates art courses from those of other disciplines. The manner in which the art students find images is crucial to understanding their use of LRC resources, and it is expected that gaining insight into this will enable resources to be better tailored to suit needs.

The study will also look at the role that serendipity plays in students' discovery of images. This refers to occasions when students discover an image that is useful to

their work, but that they were not directly looking for, and had not expected to find. It may be that there is a way that the LRC can incorporate these findings, to increase the likelihood of serendipitous finds.

The information gathered from the study will be used to inform the LRC service, improving the structure in order to better meet students' needs. If a way can be found to better facilitate the creative process of image seeking, then students' information needs as a whole can be better met.

1.1 Aims

The research aims are as follows:

- To establish the image seeking behaviour of Art and Design students.
- To suggest ways the LRC service can be improved to meet students' needs.

Objectives:

- To research their image seeking behaviour
- Find out what other literature says about the topic
- Analyse data to build up a pattern of behaviour
- Plan how the service can meet these needs

1.2 Research questions

Three research questions were asked in this study:

1. What is the process by which students search for images?

2. To what extent do students find images through serendipitous means?
3. How can the library facilitate this process?

1.3 Scope and Structure

The initial chapter of this study will comprise the literature review. Relevant literature on information seeking behaviour will be reviewed. It will also look at information seeking and behaviour theories and models. This will be done in order to gain an understanding of the research that supports and underpins this study.

The following chapter will be an account of the research methods employed during this study. The study will focus on art and design students, specifically those studying a foundation diploma in art and design at a medium-sized further education college. Specialities include graphic design, painting, sculpture, film and installation. Students are expected to embark on independent research into historical, cultural and contemporary practice. A significant portion of this research involves image seeking.

The fourth and fifth chapters will be the results and the discussion respectively. In these chapters the results will be presented, and then analysed in order to discover patterns and ascertain underlying reasons for participants' behaviour. An attempt will be made to use image seeking behaviour pathways displayed by participants to inform possible improvements.

Chapter 2: Literature review

2.1 Introduction

This chapter presents a review of the literature on information behaviour. It focuses on the role of serendipity, and the information and image seeking behaviour of art and design students. Throughout this review the term art students will be used, and should always be read to mean art and design students.

The review begins with an overview and discussion of information seeking and behaviour models. Browsing is then addressed, along with serendipity in information behaviour, and the theories and models related to them. Studies on the information seeking behaviour of art and design students are then discussed, followed by the more specific image seeking behaviour, and lastly the creative process.

2.2 Information seeking behaviour

Many models of information seeking behaviour exist in the field of information science and are mainly user-based, as opposed to system-based. As Wilson (2000) points out, these studies focus on the user and the means by which people discover information, rather than the end product of their seeking.

There is a distinction to be made between information behaviour, seeking and needs. Wilson's (1999) information behaviour model of 1981 suggests information behaviour as a broad term that covers information needs and the information seeking they initiate. The model focuses on motivation factors that trigger information seeking behaviour (Lee, Theng et al, 2007).

Information seeking is intentional in nature (Wilson, 1999); it is an active and purposive seeking for information as a consequence of a need through a lack of knowledge (Wilson, 2000). Information seeking relates to a goal of the seeker (McBirnie, 2008). Passive information behaviour occurs when information is found when unintended; there is no purposive search (Wilson, 2000)

Dervin (1998) proposes a different approach, that of sense making which involves information seeking bridging an information gap. Both this model and Wilson's aim to guide information seeking inquiry, although they differ in constraints and context (Wang, 2011). Marchionini (1995) also sees information seeking as a process which individuals engage in so as to modify their state of knowledge.

Ellis's (2005) models are concerned with the process of information seeking, suggesting it is made up of eight stages, rather than the analysis of needs that motivate search behaviour (Wilson, 1994). Kuhlthau (1991) adds context to the search process, associating feelings, thoughts and actions with the appropriate information tasks.

These examples form an outline of the traditional models of information seeking. Many of these models have been criticised for being linear and sequential in nature, and therefore too rigid when dealing with individuals, whose needs may be unpredictable (Godbold, 2006). It could be argued that they are not sufficient to describe specific information behaviour that is non-sequential.

Individuals do not necessarily proceed with research in a linear way, but rather work through a recursive process and may find information in unusual ways (Nutefall & Ryder, 2010). As Foster (2005) points out, information seeking is rarely a straightforward process.

There are models which address non-sequential information seeking and behaviour. Foster and Ford (2003) proposed a non-linear model of information seeking, illustrating the process in a way that reflects the experience of information seekers. The model involves the core processes of opening, orientation and consolidation. It takes into account the interaction between the information seeker and their cognitive approach, and their internal and external contexts. Foster and Urquhart's revision (2012) of the model now incorporates personality traits and learning styles.

Bates (1989) proposes an evolving query which changes during the course of the research. As individuals research they have an increasing sense of their topic, which helps to inform their ongoing searches. The theory also suggests that individuals use a wide variety of search techniques and that a seeker may gather information in pieces. The model emphasises the changes of thinking and shifts along the search process (Wang, 2011).

Information encountering as proposed by Erdelez (1999) involves finding useful or interesting information unexpectedly. This can occur when an individual is browsing information relating to a particular topic and finds information relating to another area of interest. Information encountering is seen as an incident of information acquisition which occurs at a specific moment. Accidental encounters with information may either trigger a pre-existing interest or cause a new interest to arise (Case, 2007).

Despite overlapping features, there is not a single inclusive model of information seeking (Wang, 2011). The traditional information seeking models are not varied enough in addressing the process by which those studying the art subjects progress.

The traditional models see the information seeking process as including an information gap and the need being a process of fulfilling that gap with the desired information. However throughout the creative process the gap is something that remains, it is inherent in that process.

2.3 Information seeking through browsing

There are many theories of browsing, with broad similarities that link them. Bawden (1986) identifies three types of browsing: purposive which involves the intentional seeking for information in a specific subject field, capricious, which is the more accidental investigation of resources without a set target and exploratory, which is defined as the search for inspiration. These are similar to the types of browsing suggested by Marchionini (1995) and other studies, such as those by Apted, (1971) and Herner (1970).

Browsing is said to be affected by a number of factors, including types of resource browsed, the environment, the purpose for browsing, the specificity of the search, the individual's characteristics and the presence or absence of a plan (Rice, McCreadie et al, 2001, Marchionini, 1995). Because there are so many variables, browsing is little understood, and its success as a search strategy remains unknown (Bawden, 1986).

Browsing is perceived as an exploratory and vague information seeking technique (Rice, McCreadie et al, 2001). Chang (2005) defines it as an examination of items of potential interest and identifies browsing as being either linear, opportunistic or casual.

Browsing is defined by Rice, McCreadie et al (2001) behaviourally as looking, and cognitively as purposive, but it is often characterised by a lack of a well-defined goal.

Browsing is often perceived as an unreliable and novice information seeking technique to use to find information (Nutefall & Ryder, 2010).

It should be established that there is a distinction between browsing and serendipity. However casual the manner in which it is sought, browsing is the intentional seeking of information, while serendipity is the finding of information that, while useful, was not actively sought (Nutefall & Ryder, 2010).

There are overlaps between browsing and serendipity. Rice, McCreadie et al (2001) noted that serendipitous finds are often a consequence of browsing. Such finds may change the user's information need, similar to the evolving query proposed by Bates (1989). It is clear therefore that browsing and serendipity are often inextricably linked.

2.4 Serendipity in information seeking

The notion of serendipity is not formally encompassed by the traditional models of information seeking behaviour (Foster & Ford, 2003), though Wilson (2000) does introduce the notion of passive attention, whereby individuals happen to find information when information seeking is not intended.

As Heinström (2006) points out, individuals have many simultaneous information gaps and interests which are consciously pursued and others which they may not be fully aware of. Serendipity occurs when information found addresses a need the seeker was not actively pursuing, and which they may not have been

aware of having. Information seekers might not know exactly what they are looking for, but they know when they have found it (Rice, McCreddie et al, 2001).

A prepared mind is likely to be a factor that affects serendipity. Erdelez (1999) identifies that individuals experience an information-acquiring mood directly before encountering useful information. Foster and Ford (2003) support this by observing that an open minded seeker is more likely to find something through serendipitous means.

However, receptivity alone is insufficient; attention is the crucial prerequisite for incidental information acquisition (Heinstrom, 2006). The individual will need to have the ability to recognise potentially relevant information, the ability to separate the useful from the useless at speed. A greater proliferation of information will also increase the likelihood of a chance encounter with the desired information (Heinstrom, 2006).

Those that are serendipity prone tend to display traits such as curiosity, flexible thinking and persistence (Roberts, 1989). Confidence and satisfaction increase receptivity while frustration, confusion and uncertainty reduce it. Heinstrom's study (2006) reveals that students with intrinsic motivation and personal engagement in their study topic often discovered useful information accidentally.

McBirnie (2008) suggests that these chance encounters can actually be willed. While serendipity by its nature is elusive it can be critical to the information seeking process. An awareness of serendipity and the role it can play can increase the likelihood of the information seeker making serendipitous encounters.

Serendipity is closely linked to the seeking of inspiration, which is often carried out by artists and art students. Inspiration seeking as an information need is rarely discussed in literature; LeClerc (2010) describes it as disorderly in nature.

LeClerc's study (2010) identifies two activities; active inspiration seeking and passive inspiration receiving, highlighting the importance of flexibility and open-mindedness while browsing for inspiration. It is worth noting the limited nature of this study; it had only one subject, and many variables that were uncontrolled. Money, working conditions and access to resources may all influence an artist's inspiration hunt.

The notion of serendipity in relation to the information seeking process of art students has not been discussed in any of the studies found apart from the inspiration hunt study offered by LeClerc (2010). Serendipity in relation to art students has therefore been insufficiently addressed in current literature.

2.5 The Information seeking behaviour of artists and art and design students

This study is concerned with art and design students, but the behaviour of practising artists is also considered, since the research is often intertwined. It is acknowledged, however, that there are differences in support network, motivation and purpose between students and practising artists; students often have different information needs (Hemmig, 2008, Cowan, 2004, Cobbedick, 1996). This will be taken into account, however research on artists is still of use because there remain significant similarities in their information behaviour.

Hemmig (2009) identifies five purposes for which artists seek information; inspiration, specific visual elements, technical knowledge, marketing and career information, and up to date trends. While it is likely that art students would have less interest in marketing and career information, their list would be broadly similar.

Art students and artists use a wide variety of information sources, including those that are considered non-art. (Toyne, 1985, Cobbledick, 1996, Stam, 1995). Artists' needs for information and images are extremely far reaching, varied and subjective (Oddos, 1998). Results from other studies are consistent with these conclusions (Cobbledick, 1996, Mason & Robinson, 2011, Stam, 1995).

One of the earliest studies on art students' information seeking behaviour by Teague (1987), gathered user requests for resources made by art students. The study found that that only a quarter of requests made were art related. While this provides a valuable insight, it should be noted that this only takes into account the requests that were made through the librarian, and does not consider those students who sought information through other means, such as browsing within the library.

The wide-ranging information needs of artists and art students can be explained by their inspirational nature. Sources of inspiration can be found anywhere and are not constrained to the library or a particular resource; anything can be seen as inspiration to the art student (Frank, 1999).

Providing inspiration is almost seen as a duty that libraries should perform. Toyne (1985) states that art does not happen without inspiration or drive, and that the library should provide stimulus and support to the whole spectrum of students' work, contributing in some positive way to creating art. There is a need for inspirational and visual resources across a broad range of subjects (Pacey, 1985).

Frank (1999) ascertains that art students may look to many sources for inspiration in their artwork including artists, their peers, imagery from their own experience and virtually any source that makes sense to them. Artists' inspiration is eclectic, and may often be discovered by chance (Stam, 1995).

A significant influence for art students is the suggestions of their lecturers (Frank, 1999). Many students enter the library searching for a specific resource suggested to them by a tutor. For an open-minded and receptive student, such a recommendation can easily lead to other resources, and serendipitous finds may result.

Art students' information seeking behaviour is complex and often misunderstood. A few studies have identified art students as being textually inept, verbally inarticulate (Stam, 1995) and anti-literate (Toyne, 1985). Such assumptions are misinformed and outdated, and can cause researchers to draw incorrect conclusions.

In a study by Cobbledick (1996), literature was mentioned as a source of inspiration for art students. All art and design courses which have accreditation attached include a written element. Pacey (1985) conveys how art students use libraries 'in an academic way' when they have to work on an art history assignment.

Browsing is a significant information seeking behaviour among art students (Teague, 1987), with Frank (1999) listing it as the most popular method for finding library resources. Art students can be seen as compulsive browsers; their approach is not aimless, but they are prepared for unexpected discoveries to help their creative work.

There is recognition in the literature that familiarity can affect the information seeking behaviour of art students, that they will return to what they know (Frank, 1999; Case, 2007). Zipf (1949) proposes that this is a choice of the path of least resistance, but it may also be down to students' confusion, ignorance, or lack of confidence. It is important that students be assisted to overcome such tendencies

when necessary; serendipity is more likely to be encountered among unfamiliar information.

Cowan (2004) states that for artists, information seeking is a creative process, beginning and ending outside the library walls. It is subjective and idiosyncratic; the information search is highly personal (Rose, 2002). Cowan's study (2004) observes a single artist, who views her work as joyful and not orientated around problem-solving; the conclusions cannot be taken as representative of a broader population of artists. It also does not follow that art students would view their information needs in the same way, since their particular assignments may well be viewed as problems that they need to solve.

However, as Mumford and Gustafson (2007) suggest, creativity and problems are not mutually exclusive, as creativity often contains solutions. A problem in creativity does not negate the process but rather is often a necessary component. Indeed, where others may see a problem within their information seeking as an unpleasant obstacle, an artist or art student may view it as an opportunity.

Artists often see uncertainty and instability as positive states within the context of art and design practice (Danvers, 2003). This kind of uncertainty runs throughout the working process; it is a distinguishing feature of artistic work (Eisner, 2004).

Oddos (1998) states that many artists are uninfluenced by the work of others. Art students, however, are encouraged to view other artists as an inspiration for their work. While this may be perceived as creating a gulf in their information needs, Oddos's views can be seen as idealistic. It is difficult for any individual to avoid outside influence, even if it is subconscious.

Art students and artists also locate and store images and information for incorporation into future projects, showing that serendipity is not limited to finding something unexpectedly useful for the current information needs, but may also relate to perceived future needs. Foster's (2006) notion of eclecticism describes a strategy for storing information from a wide range of sources for potential use in future projects.

While a large quantity of literature exists about the process of the artist, the art student is less well studied. Some of the existing studies only focus on one subject, making them unsuitable for extrapolation. These gaps in the literature help to define the need for a study of art students' information seeking processes, and the role that serendipity plays in them.

Littrell (2001) saw the creation of a work of art as consisting of three stages: finding the inspiration, finding the individual view and providing the results. Mace and Ward's (2002) study aimed to investigate artists' art making process during the creation of one artwork, using semi-structured interviews. The study proposed an interactive model made up of four phases of activity: artwork conception, idea development, making the artwork, and finishing the artwork.

The model also has feedback loops, which mean that at any stage the individual might decide to abandon the artwork or ideas and start again which reflects the flexibility of the creative process. This model has strong alliances with Foster's (2005) model whereby the process is recursive rather than linear.

Wallas (1926) identified four stages of creation namely preparation, incubation, illumination and verification in his creative process model. Wallas suggests the process can falter because individuals fail to participate in certain

stages. Wallas's model has influenced many later studies, such as that by Gabora (2002).

There is much consideration given to the spark of inspiration that individuals experience during the creative process, which often arises during a break from active work on a project. This moment is often synonymous with creativity (Gruber, 1988).

There are many shared findings in the reviewed research. It has been identified that art students like to gather information from many sources, not just those related to art. Art students also favour browsing as an information seeking technique and this is confirmed throughout the research findings discussed here. The proposed research may well address these findings and identify and confirm the same points.

2.6 The image seeking behaviour of art and design students

The need for images is a defining characteristic of artists. In a study on art students, Frank (1999) found that their most asked questions related to locating images, and were usually very specific in nature. Artists visit the library in search of images more than anything else (Gregory, 2007). We live in a visually bombarded society, moving towards greater exploitation of visual modes of communication (Robinson, 1995). Crow (2007) suggests that throughout society there is a shift toward the image from the written word. Because of this it is important to have a clear understanding of how images are sought, to avoid students getting overwhelmed with information.

Artists use visual resources more frequently than textual ones (Visick, 2006). They use them for a wide variety of reasons; as inspiration, as a basis for a drawing or painting, or simply to gain an idea of what an object or person looked like (Layne, 1994). Artists may not always know what images they need; there is a role for serendipity, which may be greater than with textual information.

Frank (1999) identified that students liked to browse through many sources to gain inspiration. Some of them identified this as a generational influence, having grown up in a society richer in visual information than has previously been the case. Layne (1994) suggests that artists often browse through images at random, in search of serendipitous inspiration.

The art library is a rich source of visual stimulation (Pacey, 1985), with the capacity to support the serendipitous discovery for students who spend time browsing. For this reason it is important to understand how art students use the space, and how it can be improved to meet their needs. The purpose of the art library is not just to provide information and images but also to stimulate users in ways they may not have expected.

Dirker (2009) considers the high number of dyslexic students in creative studies as compared to other disciplines. Many of these students may struggle with using library catalogues or finding books. Such users tend to be very visually focussed, with images being a significant source of information.

Many of the studies found discuss the information seeking needs of art students at undergraduate level, in a higher education setting. There is a shortage of research that focuses on students at the level of the proposed study. While existing studies look at the information seeking needs of art students, they do not reveal the

process of seeking, and serendipity is not addressed beyond browsing. This demonstrates a gap in the research that the proposed study will attempt to address.

2.7 Summary

The process of inspiration seeking for art students is subjective and idiosyncratic (Cowan, 2004). Browsing and serendipity have an important role within their image seeking behaviour. Tutor recommendations can have a significant impact on students' information and image searches (Frank, 1999), as well as a tendency to return to familiar resources, which is suggested to have a negative impact on serendipity. Art students may also look beyond the subject of art and design for inspiration. These are the main themes of the literature that this study will be seeking to confirm or deny with respect to the study population.

Chapter 3: Research methods

3.1 Introduction

This chapter describes and evaluates the design and efficacy of methods used in the study in relation to the stated aims and research questions.

3.2 Justification of approach

Naturalistic inquiry was used throughout this research; it was deemed to be the most appropriate methodology since its characteristics matched the needs of the study. Naturalistic inquiry is an approach which employs empirical and replicable research techniques in order to reach a conclusion about a particular data set. A strong requirement of naturalistic inquiry is that it should take place in a natural setting, since context is so heavily implicated in meaning (Lincoln & Guba, 1989). This study took place in the students' natural setting, rendering it suitable for naturalistic inquiry; the participants were as undisturbed as possible in order not to influence the results. Familiar settings are important in naturalistic inquiry (Bryman, 2012)

Naturalistic inquiry favours qualitative research methods because they are more adept at dealing with multiple realities and expose more directly the nature of the transaction between researcher and participant (Lincoln & Guba, 1989). It is important for the researcher to become part of the context of the study in order that they are not considered a disturbing element; in this study the researcher was

someone the students would encounter during their studies, so unlikely to overtly influence them.

Due to the research questions and the information sought for this study, diaries and interviews were chosen as the most appropriate research methods. Diaries can be used to gain a large quantity of information, while interviews can elaborate and refine the responses obtained. As a subject specialist in the field of art and design, the researcher was able to understand the language and idiosyncratic responses presented to them; the tacit knowledge of the researcher is an important facet of naturalistic inquiry (Lincoln & Guba, 1989).

Naturalistic inquiry takes the form of four successive repetitions of factors; purposive sampling, inductive analysis of the data, grounded theory and emergent design.

Purposive sampling is carried out so that as much information as possible is gathered from a wide variety of respondents. It was employed for this study because a high level of willingness to participate was deemed important for obtaining optimal results, as well as a range of participants in different areas of research.

The study followed an emergent design; respondents were chosen as the study progressed and as data was gathered changes were made to interview questions following the constant comparative method, which states that data should be continually analysed throughout the course of the data collection process. As Erlandson, Harris et al (1993) suggests, the collection and analysis of data go hand in hand as theories emerge during the study. This enabled a certain flexibility and responsiveness but also meant that information was built upon as the study progressed.

3.3 Research methods and research approach

Qualitative methods were more appropriate to this study than quantitative ones; there is nuance in the ways individuals search for images, and it was felt that information rich responses would be significantly more useful than binary ones. Powell and Connaway (2004) state that qualitative methods are appropriate when the phenomena under study are complex, social in nature and do not lend themselves to quantification.

Qualitative research methods allow for the 'human as an instrument' approach. The ability for the researcher to intervene directly in the research allows the clarification of answers and the opportunity to explore idiosyncratic responses (Lincoln & Guba, 1989). The ability to collect data in a naturally occurring situation and context befits the naturalistic stance (Bryman, 2012).

A questionnaire was considered but discounted for this study. It was seen as more appropriate to employ a method that was continuous rather than a one off method which captured one moment in time. A diary method is able to document the process as it is happening, while a questionnaire can only be completed, and lacks the same immediacy and level of detail (Bryman, 2012).

Observations are often used in naturalistic inquiry, and while they were considered for this study it was decided that they were not appropriate. Due to the range of locations and times at which art students can encounter and search for information, observations were not considered logistically possible. It is also worth considering that participants knowledge of being observed may make them behave less naturally (Bryman, 2012).

3.3.1 Diaries

Diaries were deemed appropriate for this study due to their flexible nature and ability to capture information while the researcher was absent (Pickard, 2007).

Diaries are a method for gathering in depth information about participants' behaviour as it occurs in the comfort of their own space and time; this makes them non-intrusive and ideal for naturalistic inquiry (Alaszewski, 2006).

There are, however, a number of disadvantages of the diary method. They are subject to the same difficulties as any self completing method; they require motivation on the part of the participant. Unfortunately, given the nature of this study there was no way to overcome this drawback while keeping the naturalistic approach intact. It was felt more important that the researcher did not intrude too much on the process.

The possibility of bias must also be considered. As Rieman (1993) found, participants completing diaries emphasised activities that they thought would be of interest to the researcher. This tendency may also result in certain image-seeking activities being missed because the participant did not deem them worthy of inclusion.

It has also been observed that diaries are often incomplete due to factors such as time, stress and participants' shame over what they may view as inadequate entries (Powell & Connaway, 2004). Corti (1993) suggests diaries may suffer from incomplete recording of information and inadequate recall. There may be a tendency to under report phenomena (Riemen, 1993). The researcher is fully dependant on participants for accuracy of recording (Alaszewski, 2006). Purposive sampling, as was used in this study, is one method that helps to mitigate these disadvantages,

since participants can be chosen based on their willingness and motivation, along with those known to be reliable.

Because they enable individuals to record information at the time of incidence, diaries minimise falsely remembered information, providing a reliable alternative to traditional methods (Corti, 1993). In this study participants were asked to fill the diaries as soon as they encountered an image; while lapses in memory and distraction still have to be considered, this helped to minimise them.

The diaries in this study were a method for gathering information-rich data as a basis for an interview. By using the two methods together the weakness of each is minimised. The use of multiple data collection techniques compensates for any limitations of individual methods (Patton, 2002).

Students were given guidance on how to complete the diaries along with an example diary entry. The example given was adapted from Pickard's (2007) advisory information. The diaries had a strong existing structure, with clearly defined questions (see appendix A). Each period of image seeking was allotted a separate diary entry.

3.3.2 Interviews

Semi-structured interviews were selected as the most appropriate way to elaborate on the diaries. Interviews can be a valuable method for confirmation or otherwise of the data gathered from diaries (Pickard, 2007).

Interviews have many strengths; they are an effective way of establishing respondents' thoughts about a particular event or experience (Pickard, 2007, Denscombe, 2010) and can reveal information that is complex or emotionally laden

(Powell & Connaway, 2004). Interviews may reveal unexpected responses and may allow potentially information-rich data to emerge (Gratton & Jones, 2010). Written responses may obscure valuable information that can be discovered during interview (Bell, 2010).

Interviews can also allow people to respond on their own terms and within their own linguistic parameters (Pickard, 2007). Interviews enable respondents to talk about their own experiences in their own words enabling them to elaborate on any areas of particular interest (Gratton & Jones, 2010). This allows for clarification and the researcher therefore can check whether the interviewee has understood the question (Denscombe, 2010), and enabling the researcher to create new questions at the time (Powell & Connaway, 2004).

There are disadvantages to using interviews. The principal disadvantage is the presence of bias due to the subjective nature of the approach (Bell, 2010). Participants' responses can be affected by their opinion of the researcher (Denscombe, 2010), as well as the researcher's reactions to their answers. In this study this effect was minimised by holding the interviews in a natural setting and keeping them as informal as possible.

The respondent may feel they have to provide the right answer rather than their own view. Interviews are also subject to problems of recall, misperception and incorrect knowledge (Gratton & Jones, 2010). In this study, the researcher attempted to conduct the interviews shortly after the diaries were completed, to minimise incorrect recall. However, this was not always possible.

Interviews in naturalistic inquiry take the form of a dialogue or interaction (Erlandson, Harris et al, 1993). Semi-structured interviews are guided by basic questions and issues to be explored, but neither the exact wording nor the order of

questions is predetermined (Erlandson, Harris et al, 1993). There is a degree of flexibility, allowing the researcher to ask for elaboration on points of interest (Denscombe, 2010). Gillman (2005) suggests that this flexibility makes the semi-structured approach the best way of conducting research interviews. The interview outline is shown in Appendix B; additional questions were generated from participants' diaries. Interviews were recorded using a digital Dictaphone for transcription and analysis.

3.4 Pilot study

A pilot study was carried out to test the research method. It was a useful way of ascertaining what kind of data was reported back in the diary and working out the practicalities of managing and recording interviews. As Bryman (2012) suggests pilot studies can help identify problems with questions or method design which can then be addressed and adapted for the main study.

This was an important process for the combination of diary and interviews because asking the wrong questions could lead to very little or unusable information being collected in the actual study. The pilot study involved two students, who did not then participate in the main study.

Participants in the pilot study were encouraged to comment on the research design, and modifications were made with this feedback in mind, along with the experiences of the researcher. The pilot study resulted in modifications being made to the language of the diary questions. The diary size was also modified, to allow students more space to record their responses.

The interviews conducted were shorter than anticipated, and did not contain the volume of information required. More questions were added during the main study in order to address this deficit, and responses were more closely interrogated, to gain a depth of understanding.

Pilot studies are not only useful in testing research methods, but also in identifying other problems that may arise throughout the study such as ethics, and gaps and wastage in data collection (Sampson, 2004). Marshall and Rossman (2006) also comment that they help researchers to understand themselves; particularly true in this study since it was the first time that the researcher had employed research methods of this nature.

3.5 Ethical issues

Ethical considerations were addressed, to ensure no harm was inflicted upon participants as a result of their involvement in the study. Participants were given an information letter (see Appendix C) explaining the study, to enable participants to provide informed consent (see appendix D) to participating in the research and the intended use of data; an important ethical consideration (Bryman, 2012).

Participants were told that they could decide to terminate their participation at any time and the research purpose was explained verbally prior to each interview. Statements of purpose were kept simple and clear, according to guidelines suggested by Patton (2002).

Participant details were kept confidential throughout the study. Participants were issued pseudonyms, so their identity was not exposed in the research data. It was not possible to uphold anonymity due to the use of face to face interviews.

Anonymity cannot be retained if the researcher meets the participant during the research process (Pickard, 2007).

According to Erlandson, Harris et al (1993), naturalistic inquiry provides ethical safeguards that go beyond the traditional paradigm. In this study participants contributed to their own studies and reflective process, and so were able to take something useful away from their experiences. The participants were encouraged to use the diary as a means to help them reflect on their research process, which may be useful in future study.

One of the tutors commented that one participant's diary entry would be sufficient to contribute to their research for assessment. Studies should be educative; after the study participants should have a better understanding of themselves (Erlandson, Harris et al, 1993); it is felt that in this regard this study was successful.

3.6 Sampling

Purposive sampling was employed in this study in order to achieve a variety of data. As Patton (2002) suggests, purposeful sampling is used to ensure that the information rich cases are selected for in-depth study. For this study, the sample was chosen from Foundation Art and Design students at a college in which the researcher works.

Theoretical sampling, a form of purposive sampling, was used. In this method, the emerging theory guides the selection of subsequent participants. Theoretical sampling was used here to enable the gathering of the most appropriate information; data from one participant was used to inform further sampling decisions.

There is an extent to which the sample used during this study could be said to be a convenience sample. While accessibility of the students was not the only consideration, it did impact on the participants chosen. Such a sample makes it difficult to generalise the findings (Bryman, 2012), however Lincoln and Guba (1989) suggest that generalisation is not the main purpose of naturalistic enquiry, which is intended to maximise information. Since the study was relating to participants' experiences of the LRC, they needed to have direct links to the service, so an element of convenience sampling was unavoidable.

Maximum variation sampling was considered; as Lincoln and Guba (1989) state, using this method results in a broad range of information from relatively few participants. The problem with using this method or was that it required a higher level of knowledge of the students than the researcher had. These methods may also have necessitated the use of less dedicated students in order to obtain the variety required. This study required an investment of time and effort on the part of the participants; it was felt that such students would not have been likely to achieve this.

Initially two participants were chosen by a gatekeeper course tutor to fill in the diary and undergo interview. Data was then analysed and this guided the choosing of further respondents by the gatekeepers. Gatekeepers used their knowledge of students' research approach and willingness to participate. Due to the nature of the research methods employed it was deemed necessary to opt for students who would be able to fill in and keep up with the research diary to document their image seeking habits.

The sampling was ceased once the redundancy of information occurred as outlined by Lincoln and Guba (1989) and Glaser and Strauss (1967). In naturalistic inquiry the volume of the sample is governed by data saturation (Lincoln & Guba,

1989). More specifically Glaser and Strauss (1967) suggest that the criterion for judging when to stop sampling is the category's theoretical saturation whereby all the data for that category is gathered and no new data is found to develop properties of the category.

There were time constraints to be taken into account also; this is the reason that the sampling started with two students rather than one, and continued in this matter. In theoretical sampling it is preferred that there be one participant at a time, leading to another, but it was felt it would be too time consuming.

3.7 Reliability and validity

According to Lincoln and Guba (1989), naturalistic studies are tested by four facets equal to the conventional criteria of objectivity, reliability and external and internal validity. These are termed as confirmability, dependability credibility and transferability respectively and are employed in order to establish trustworthiness. Attempts were made to meet these criteria.

Prolonged engagement ensured a rapport was built up with participants; that the culture of the organisation was already known to the researcher was an advantage. Distortions may be caused by events that occur outside the study during the same time period (Erlandson, Harris et al, 1993); knowledge of these events facilitates understanding of participants' responses. The researcher was able to distribute diaries at a minimally disruptive time.

The study employed two research methods across different time periods, in different contexts and with a variety of participants, increasing credibility (Denzin, 2007). Patton (2002) advocates the use of triangulation; studies that only use one

method are more vulnerable to errors linked to that particular method. As Lincoln and Guba (1989) state, each piece of information should be expanded by at least one other source. The decision to employ two research methods was made to cover any limitations of either method; this can be achieved by use of complimentary methods (Marshall & Rossman, 2006).

Although attempts were made to minimise it, there was some bias inherent in the research design. The interviewer was known to some of the sample, which could be said to introduce interviewer bias. Efforts to minimise this factor included appropriate dress for the study context, and neutral behaviour employed by the researcher; this increases credibility (Patton, 2002).

At the close of every interview respondents were presented with a summary of what had been said for approval or correction. The notion of 'negotiated outcomes' means the participants have a chance to check what they have said, increasing a study's trustworthiness (Lincoln & Guba, 1989).

One criticism of this study may be its lack of replicability. If a research study is reliable then its findings should be repeatable (Powell & Connaway, 2004). However, as Bryman (2012) states, it's almost impossible to completely replicate a qualitative study, due to the response of the participants to the researcher, and the researcher's focus (Bryman, 2012). Data analysis is also difficult to replicate; no ways exist of reproducing the researcher's analytical thought processes (Patton, 2002). Attempts were made to make decision-making processes as transparent as possible, so that other researchers could understand how the study evolved.

3.8 Methods of data analysis

In qualitative studies, data collection and analysis are carried out simultaneously, as the evolving nature of naturalistic enquiry makes the division between them less definite (Patton, 2002). Data analysis was a continual process throughout the study, cyclical in nature (Powell & Connaway, 2004).

The analysis was inductive, in keeping with the naturalistic inquiry stance. Analysing data inductively means the theory emerges from the study. As Patton (2002) suggests inductive analysis starts with specific observations and builds towards general patterns aiming to reduce the quantity of raw data.

The constant comparative method was employed, in which data coding and analysis are continually carried out, so categories are formed gradually (Powell & Connaway, 2004). Ryan and Bernard (2003) describe the technique as searching for similarities and differences by making systematic comparisons across units of data. Glaser and Strauss (1967) suggest that this method begins by comparing a chosen data unit with units in its category, and with other incidents in different categories.

For each participant, a data unit at a time was chosen from the text, categorised and compared to previous units until all the units were assigned a category. Once categories emerged from the first data collection, they informed further data collection. Categories are formed gradually throughout by progressing through open, axial and selective coding (Pickard, 2007).

The categories were refined and reduced in number during the process, making them more focussed and concentrated. Categories were judged by internal and external homogeneity: the extent to which each category holds together, and the extent to which differences between categories are clear. Data collection continued

until the categories were saturated, a process facilitated by the reduction in categories. Saturation occurs when no new information develops out of the data (Powell & Connaway, 2004).

3.9 Limitations and lessons learned

There were some flaws in this study's use of diaries. There were several instances of non-compliance, in which participants agreed to fill out a diary and subsequently failed to do so. It is possible that more initial guidance, along with assistance during the process, would have increased the rate of compliance. However, the researcher did not want to put excessive pressure on the participants, since this may have influenced their diary entries. In spite of difficulties, the diaries provided a wealth of valuable information to follow up during interview.

The short timescale of the study was a major limiting factor, affecting how extensive the study could be, and preventing the researcher from practicing interview techniques. With additional time the researcher could have gathered data from a more varied population. It was felt that the point of data saturation was reached during this study, so additional participants may have had limited value. However, a comparison group could have been studied, to determine differences between levels or modes of study.

If the study was to be repeated, the researcher would ensure that early respondents received more guidance in how to correctly complete the diaries. Although written instructions were provided, it was apparent that verbal confirmation of these would have been useful. There could also have been more emphasis in ensuring that participants were willing to complete them. The use of a more

experienced interviewer would have benefited the study, with the ability to extract more nuances of data from participants.

3.10 Summary

Qualitative research has its limitations, such as its lack of replicability. However, the study was made as transparent as possible and attempts were made to mitigate limitations. Qualitative research allows for a strong emphasis on describing the world as it is perceived by different observers (Dey, 1993), which was the major purpose of this study. Theoretical sampling was employed due to the use of the constant comparative method for data analysis.

The diary method yielded rich material for the study. The interviews were initially too short but were refined to add depth. The interviews evolved along with the researcher's ability to carry them out. Using naturalistic inquiry meant the impact on the participants was lessened, due to the context and the researcher's knowledge of the discipline that students were studying.

The effect of bias was a concern in the study but as many techniques as possible were employed so as to limit its effects. Using the tutors as gatekeepers was successful; due to their encouragement participants were positive about completing the diaries, and even felt that they had learnt about their own research processes.

In the interview, participants were asked to comment on how the library could improve to help them find images and information for inspiration. This further helped them to feel they were contributing and had influence in the future development of the service and resources provided by the LRC.

Chapter 4: Results

4.1 Introduction

The purpose of this dissertation was to ascertain the image seeking behaviour of art and design students in a further education environment. This was done through exploring how students seek images and how this informs their creative work. The extent to which this imagery is found through serendipitous means was also investigated.

The intention was to use this information to discover ways in which the LRC can be improved to facilitate students' research and image seeking needs. The results of the study will be discussed with these aims in mind.

4.2 Response rate

Ten individuals were selected over the course of the study but only six of those fully participated. Despite filling in the consent form and agreeing to complete a diary four of those selected failed to do so due to a variety of reasons such as absence from college and repeatedly forgetting to complete the diary.

Six individuals completed a research diary over a short period of time, between five and ten days depending on participant preference. Each of the six participated in a semi-structured interview. Foundation diploma students were chosen from a variety of art and design disciplines: fashion, textiles, graphic design, fine art, photography and printmaking. It is worth noting that five of the six

participants were female, however this is representative of art and design courses at the College, which have predominantly female students.

4.3 Findings

Many categories emerged during the data analysis process. These comprised: the process of searching, familiarity, serendipity, purpose for information need, storage of images, medium and influences, use of images, tutor recommendation, respondent's satisfaction and specificity of search. Quotations are referenced using the pseudonyms assigned. For example, I1 refers to Interviewee one, while D1 refers to Diarist one.

It was found that a majority of the students started their initial image search by using Google images. There was only one participant for which this wasn't true. I1 said "For me I usually go to the library...I am a book person." I4 cited the internet as a quick way of gaining instant feedback, but added "If it's looking for something to spark off inspiration then I'd prefer to just flick through books and wait till I see something that jumps off the page."

This initial Google image search is not well defined, sometimes the participant has an artist name suggested to them and this search acts as a preliminary check to see if this research will be followed up or abandoned. As I6 said "I type it in on my phone and then have a look on the internet and I know if I don't like them I won't obviously look for a book on [that artist]."

I1 reported using a broad subject search, looking up the first ten results. I1 described browsing these and quickly sorting through websites to save or discount. I1 also mentioned blogs as a way of finding initial ideas and inspiration, saying "I

think blogs are quite good because if you're searching for one thing and it brings up a whole page and quite often there's other cool stuff by different people or different mediums on the page." I4 said, "I found an amazing blog that has lots of designers I had not heard of, with good quality images and some info. I used it to follow up designers & gather imagery." Blogs were seen as a gateway to finding the desired images.

In many cases this initial search informed and initiated the participants' use of the LRC. I2 said "Once I've got some more concrete directions I would go to the library". I4 said "If I find something that interests me on the internet then I will go and see if I can find a book". I5 said she would find an artist on the internet through browsing and then see if there was a book on that artist.

The initial search became more specific as it progressed and images were found. I3 said "it depends if I've got a name, if I've got a name I would ask him (the librarian) for that... otherwise browse a general book and work from there."

There was a sense of enjoying the use of books and journal resources for their physical qualities as well as for their content. The ability to hold the book or journal and take it home and flick through it for inspiration was seen as a positive experience and one not easily replicated using internet resources. It is apparent therefore that the different mediums are used in very different ways according to the need.

The internet was seen as a quick way of checking and dipping into images and information, due to its ease of use and the immediate return of results. I1 said, "Google's kind of easier 'cause quite often when you're in a library if you're in an art and design section you kinda have to a bit know what you're looking for." In most cases then, initial internet searches lead to more in depth searching within the LRC.

Within the LRC, the perception was that browsing required more effort, but many of the participants described it as something they enjoyed. All participants cited taking part in browsing to a greater or lesser degree. I6 said she preferred to get tutor recommendations rather than browse; when browsing it was only in one familiar subject specific area of the library.

There was a significant amount of serendipity in participants' experiences. This occurred most frequently in the initial stages of a new project. I5 said, "if I do a broad search then you get things you weren't expecting and I usually start with a broad search first." I4 said she often carried out broad searches on particular subjects to see what would result, and often yielded serendipitous finds. I4 also mentioned looking for images of crop circles but by chance finding images of islands.

The use of internet tools to find images by chance was also touched upon by I5, who was recommended a particular website by a peer. "A website... you put it in your interests and it comes up with... Stumble Upon it was called. It's geared to what you're interested in so it's a surprise but it's relevant and that's been fascinating." I4 also cited using Stumble Upon, with which she was pleased; this demonstrates the value placed on serendipitous finds.

The internet was sometimes viewed as a daunting prospect, with more information than could be easily processed. I2 said, "Yes, loads. Interesting stuff but didn't click on or look through many other pages apart from the one mentioned." Participants often returned to familiar resources to counter this, returning repeatedly to check for updates on trusted websites.

The drive toward the familiar was also seen within the library, with students often returning to areas they were accustomed to. Though this was a broad trend, some participants mentioned the benefits of venturing into unfamiliar discipline

areas. I4 said, “I do occasionally branch out like...we did a few different projects that involved me looking in sections that I probably previously wouldn’t have looked in...which I did find quite beneficial.”

Serendipitous finds occurred even within familiar subjects areas of the LRC. I1 said, “Yeah I like looking at all the books in the same section and being able to see one artist you do recognise and others you don’t.” Browsing unfamiliar sections was deemed more likely to expose participants to unexpected finds. I1 said, “So it was kinda nice to browse because I would never have gone to the fashion section and then I saw these books on pattern and stuff and then I was like oh yeah we do technical pattern cutting here maybe I should learn to make dresses.”

I1 in particular was open to serendipitous finds. She cited using photocopied experiments near the photocopier that people left, “Somebody just photocopied lots of crosswords and sudokus the other day... and I was like ooh blank crosswords grids, I could totally take them.”

D2 recorded finding images within a free newspaper found in a retail outlet, detailing “I had no preconceptions when I picked up the free newspaper ‘Crack’. I knew there would be good images inside but I didn’t know what. I always collect what free papers I can from Rise or other shops.”

Art exhibitions were also seen as a means of finding images. Serendipitous finds were a part of this experience, and participants went with an anticipation of finding the unexpected. I5 said, “You go for one piece and there’s another side of them (referring to the artists other works)”.

Time also played a part in the browsing of some participants, who felt that they did not have enough time to be thorough. I1 said, “The course is fast paced so I

don't always have time to browse and to look at every book in that [section] would take a while."

In general participants were happy with their image seeking results, but there were some instances in which participants couldn't find what they were looking for. For one participant it was a journal for a university interview and for another it was a particular image which they couldn't find. Most participants said they had ideas for how to overcome this problem if it arose. I5 said, "I usually find something or go and talk to one of the tutors and they'll suggest something." I2 said the images found weren't as good as expected, overcoming this by using a personal photograph.

Tutor recommendation was a significant category in the study, with all participants following tutor recommendation to some extent, utilising handouts and tutorial advice. I1 in particular valued this input. I4 said, "Some of our tutors also bring down books from the library which is really good so when you're... waiting for the session to begin... sometimes you might find something that will inspire you for the whole session." I2 said, "I definitely ask them and I do follow up on what they say, yeah I should probably ask a few more."

Tutor recommendations were not seen as infallible; I6 said, "It's not everything, some things the tutors will show me I haven't liked, sometimes you think 'no not for me.' But most often they've showed me some artists and I've discovered some really good artists' works."

Images were stored for further use in a number of ways. I1 mentioned saving images on her computer, under various headings, using them as inspiration when starting a project. I3 also mentioned the storing of images electronically. I4 mentioned storing images for future use on more than one occasion, mentioning the constant gathering of information even if it wasn't needed at the time. She said she

was often “researching new and exciting designers that may be relevant for future projects”.

Many students mentioned the use of photocopying to save images for their sketchbooks and research folders. I6 discussed photocopying images of an artist’s work to inspire collages. I5 mentioned storing images in a central location, acting as a reference when needed.

Participants had to compile a research folder to support their practical work. For some this was not a natural thing to do. I4, being used to sketchbooks, found using a research folder difficult, feeling it was a place where the image was left and wasn’t consulted.

In terms of inspiration, images played a central role; I6 in particular mentioned finding inspiration in found images. In one instance, artists’ photographs inspired I6 to experiment with 35mm film. Other participants mentioned how images directly inspired artworks.

Image seeking was seen as a continuous process, in which the participants were always engaging. I3 said, “I’m always looking at images”. I4 said images searching continued throughout the project since “You never know what you might find, something that’s even more kind of inspiring”. I4 also described searching for images when stuck on a particular area or needing further inspiration.

Participants also found non-art inspirations for their artwork. I3 used past career experience as a source of inspiration for her work, while I4 often found ideas from nature. I5 said, “Inspiration is all around you.” Sources for I5’s projects included pavements and stones, textures and people.

4.3.1 Coding

The data was colour coded according to themes which emerged during data analysis. An example of coding can be found in Appendices E and F.

The first diary was read through immediately after being handed in for completion. Significant points were pulled from the diary with each data unit being compared to previous units. Through this tentative categories were formed; these were open to being renamed and shifted. The diaries were read through multiple times to ascertain whether any other units could be found.

A set of interview questions based on the research aims were formulated and then were further amended based on what was written by each participant in their research diary, to create a tailored set of questions. This was done to gather as much information as possible from the participant and elaborate on the information already provided.

The interview was then carried out and the recording was transcribed immediately, to ensure that the interview was fresh in the researcher's mind. The continual shaping of the study ensured that what was learnt from one participant shaped questions for further participants (Lincoln & Guba, 1989). The interview was colour coded and categorised following the same process as for the diaries.

4.4 Summary

There are many significant points that can be related to the aims of the study. The process of the image search and participants' image seeking behaviours were discovered. While, as Rose (2002) suggests, the search is highly idiosyncratic, there

are patterns within the data. Most of the participants followed a general internet search with a more specific one within the LRC. While familiarity did give participants an inclination towards certain resources, there was also a willingness to be surprised, and some participants were aware of and amenable to the prospect of serendipitous finds.

Tutor and peer recommendations were seen as important during the process. Searches were often not limited to the task at hand; participants stored images for future use, even when not directly useful during the current project. Participants continued to search for images at all stages of the project, even when they believed they had the necessary resources, in order to continue to expose themselves to new ideas.

In general, participants viewed the image search as a positive process, rather than a problem to be overcome. The process itself was felt to be valuable, not just the end result, since participants felt they learnt useful information throughout.

Chapter 5: Discussion

5.1 Introduction

The aim of this study is to explore how art students search for and use images for inspiration. Students completed a diary and then underwent an interview to further clarify and expand upon their answers.

The results gained discovered a variety of image and information seeking behaviours from art students. Categories were identified which served to explore the process of participants' image seeking and identify improvements that can be made to the service in order to meet student needs. The results will now be discussed in detail, in order to gain a deeper understanding of participants' research behaviour.

5.2 Discussion of Results

The process of image seeking for all but one participant began with a Google image search. This was perceived as the quickest way of gauging initial ideas and ascertaining areas for further research. In this initial search, finding images serendipitously occurred alongside browsing. Many of these searches were very broad in nature, gathering a wide range of images.

The internet was used for initial searches due to its ease of use and the plethora of immediate results returned. A participant could perform a keyword search unsure of what they wanted and garner a large variety of results. Participants also used it to check and confirm ideas, in order to make the pathway of their project clearer. Participants' initial internet use demonstrates that the LRC would benefit from providing a list of useful websites, promoting these during induction.

Consideration should also be given to ensuring there are sufficient computers to meet needs in this area.

There was one participant who didn't consult the internet first, preferring to begin in the LRC. This was due to this participant's preferences and method of working. From this it is clear that while it may be possible to generalise a pathway for the searching of images, there will always be individual idiosyncrasies, so behaviour cannot always be accurately predicted.

Many participants chose to go to the LRC when following up on initial searches, visiting once they had a clearer idea of the information and images they required. One explanation for this is that visiting the LRC requires a greater investment of time than using the internet, and also could be said to carry a greater risk of failure. Participants often only browsed during initial library visits, only asking the librarian for help when they had a coherent idea to articulate.

Participants cited books and journals as valuable resources; one participant suggested that the LRC could benefit from a wider range of journals. Books were used to gain deeper insight into particular techniques, to acquire good quality images of artwork or to gather in depth information about artists or designers. The participants perceived books and journals as trusted resources, and felt that in general the material was of higher quality than that found on the internet. The ability to flick through a book's pages easily, quickly photocopy and look at many books at once make them an attractive and useful resource. Participants had a preference for having physical printouts or photocopies, since it gave them flexibility of use; this is a consideration for the LRC moving forward.

No method of searching was abandoned or exhausted completely, being used as appropriate to participant needs. Many participants referred to the internet as a

resource they would revisit for fresh ideas and because it was constantly updated. It was also used to perform quick checks on an artist or image throughout the project to assess relevance. Again, this was for reasons of ease of use and because it was less time consuming than using other methods.

The resources chosen were not solely for reasons of ease of access or utility; one participant mentioned not using the computers within college, due to the noise of other users. This highlights the importance of context in participants' use of certain mediums, demonstrating that image seeking pathways are not always what participants perceive as the best or most efficient, but take into account factors that cannot always be predicted. This specific complaint suggests that staff need to better maintain control in such areas, ensuring that they are not intimidating to individuals.

Participants found that time restrictions constrained the breadth of material they had the opportunity to access. For shorter projects, participants relied more heavily on internet searches, or familiar resources. Conversely, participants undertaking longer projects were able to browse and spend more time in the LRC. These longer projects lent themselves more to serendipitous finds, since participants were more likely to search in unfamiliar areas. Participants enjoyed finding images serendipitously during internet searches, which the width of initial searches rendered more likely.

However, familiarity was not always a barrier to serendipitous finds. Participants discovered books that were new to them even in familiar sections of the LRC. This can be explained by new books being added to sections, and by participants noticing resources that they had previously overlooked. Each project imposed its own context on participants' thoughts; it is apparent that looking at the same resources with different needs and goals will cause different aspects to

become relevant. Promotion of new books and journals is one way that the LRC can encourage serendipitous finds, giving students easy access to that which they haven't seen before.

Throughout the study participants' tendency to return to familiar resources was demonstrated; this can be explained by the trust participants have in them. Once a resource has been found to be useful in one project, it follows that participants would return to it, with an expectation that this will be an efficient use of time.

There may also be an element of time-saving in the use of tutor recommendations, which were utilised by all participants. This may be due to the potential of wasted time in searching through materials themselves, but there is also an implicit level of trust in the ability of the tutor to direct them to the most relevant resources. This is particularly the case with the participants' personal tutors, who they have most contact with and are often linked with their particular subject area. This approach may be less likely to result in serendipitous finds, but even with this knowledge participants appreciated guidance. Some participants therefore can be seen as focussed solely on the result, while some were also interested in the process itself.

Participants' reliance on recommendations was not limited to the personal; they also followed up handouts given at workshops. Workshops often involved resources from the LRC, to give the participants guidance in what they should be looking for. That participants followed these recommendations is not surprising, since they represented a time-efficient path to useful resources. Participants also saw librarians as a useful source of recommendations, though as previously mentioned this was only with developed ideas, and not as a source of initial

inspiration. This may be explained by the fact that participants are more familiar and comfortable with their tutors than the LRC staff.

Better communication between teaching and library staff could assist with the issuing of recommendations; if LRC staff have more idea of the nature of students' projects they will be better able to assist them. The use of subject specialist staff within the LRC would also help in this regard.

Participants also found images and inspiration outside of the college and the LRC environment. Sources cited were wide ranging, such as art exhibitions, the circus and free newspapers. Participants valued these sources partly because of the possibility of serendipitous finds. At art exhibitions either the artist or the artworks themselves were typically unknown to participants. Participants were willing to see almost anything as inspirational, demonstrating the complexities inherent in defining how individuals seek images.

Participants based artworks on a wide variety of subjects, often relating to interests outside of the course. Predicting this type of behaviour during image searches is impossible, especially since influences might not always be conscious; it is complex to define the boundary of inspiration. Because of this it is clear that an attempt to define the image seeking process of art students might be able to succeed in general terms, but will fail in the specifics, because it is such a personal process. This demonstrates that, even in an art specific LRC, there may be some value in resources that are only tangentially related to the subject, in order to provide inspiration.

Images discovered were stored in a variety of ways, but none of the participants mentioned displaying them. This can be explained by participants' space restrictions; they did not have fixed studio space during these projects. Some

participants saw displayed images as clutter, preferring a neat working space. Image storage methods were further restricted by the need to present their research in a folder.

Many participants stated that they preferred to store their images electronically. This was due to the ease of access provided by a memory stick, or internet favourites tab. Images were stored for reasons that extended beyond the project at hand. The LRC can facilitate image storage by giving students the physical resources to do so, such as a personal area on a shared hard drive.

Participants used images frequently as inspiration during projects. This can be broken down into three main facets. First is the conceptual aspect, in that the image found provoked a particular idea or emotion to initiate an artwork. Then there is the technical aspect, whereby an image represents the use of a specific technique, inspiring the students to experiment with a process of making images. Finally there is the use of the image in an actual artwork such as use in a collage, annotated or incorporated in a sketchbook to be used as a reference.

Image seeking was an activity that occurred throughout participants' projects. Most of the participants recognised their need for consistent research and images to inform their creative work. The continual seeking of inspiration whilst creating artwork was seen by several participants as natural, informative and helpful in progressing their work, particularly when struggling for ideas.

One limitation with the study was that it was very hard to separate image and information seeking. While the study was focussed primarily on image seeking behaviours, it became clear that participants did not make this distinction, and often searched for both images and information simultaneously, recording and discussing the process accordingly.

Overall the participants appeared to view the image and information seeking process as positive and in most cases exciting. This excitement was often realised when making serendipitous finds, which had the potential to change a project. This could be because it contributed to their education; they learnt about new artists, designers, processes which in turn added to their knowledge of the subject.

5.3 Unexpected outcomes

While students did find images serendipitously outside of the college and the internet, this did not occur to the expected extent. It is possible that this discrepancy is due to participants' perceived boundaries in what they could write down. Because the researcher was part of the LRC team, it could be that participants thought they only needed to document occurrences within the LRC. It could also be said that it is difficult to categorise image seeking, as visual people are continually encountering images, and anything can be taken as inspiration, increasing the difficulty of documentation. Another explanation was that the projects documented were often of a short duration, and this time pressure does not always lend itself to such finds.

One expectation that was not met was that images found would be displayed in a more visual manner, such as on walls at participants' homes. This was not done due to the requirements for displaying project research in a folder, as well as restrictions on space available. It seems likely that such constraints on both time and space form an important distinction between the habits of art students and professional artists, who might not have such restrictions. Much of the literature discovered during the literature search was related to professionals rather than

students, which might account for the discrepancy between expectations and results in this area.

Although it is clear from the results that pathways for image seeking have individual elements, in some respects the degree of homogeneity is surprising. Most participants followed the same broad pattern of initial internet searches leading to more specific research within the LRC, backed up by recommendations from tutors and colleagues. There was an assumption that the process would be more random than this; that participants tended to be more focussed and have a clearly defined routine is perhaps again a function of the time constraints imposed upon them. The participants had gravitated towards a particular pathway that the majority perceived as efficient.

It was also expected that participants might have moved away from traditional books in favour of the internet and associated materials, such as ebooks. In fact this was found not to be the case, participants showed that although the internet has its place, it was not a sufficiently satisfying source that it could answer their research needs alone. Books and journals were valued for their physicality and flexibility of use.

5.4 Compare findings to the literature

It was suggested by Frank (1999), Toyne (1985), and Cobbedick (1996) that art students used a wide variety of information sources including those that were considered non-art. This is borne out by the results of this study, which found students seeking inspiration in a range of locations outside the LRC.

Oddos (1998) claimed that many artists were not influenced by the works of others. This was not demonstrated in this study, in which participants found artists' work, relating it to their own ideas and artwork. It should be noted, however, that Oddos (1998) referred to professional artists, while this study was concerned with art students; this may serve to highlight another difference between the groups.

Frank (1999) suggested that tutor recommendations were significant for art students, and this study found that this was the case. All participants followed up on tutor suggestions, particularly from workshops and handouts.

Pacey (1985) suggested that art students were compulsive and continual browsers. It was found that browsing was not as prevalent as expected, with participants relying more heavily on recommendations. Most participants did the bulk of their browsing early on, and less frequently as the project progressed. However, it may be that the participants did not record all instances of browsing, because they did not see them as significant.

Foster's (2005) notion of eclecticism, which describes individuals storing information for future use, has been supported by data gathered in this study. Many of the participants stored images for potential further use in projects or workshops.

The specificity of image seeking was also discussed in the literature. Frank (1999) saw it as mostly specific in nature. However it was found that the specificity of search ultimately depended on participants' purpose for needing and searching for information. Many of the searches began as broad behaviour which Frank (1999) did not predict.

Hemmig (2009) suggested five reasons that artists seek information: inspiration, specific visual elements, technical knowledge, marketing and discovering up to date trends. It must be taken into account that the participants were art

students, so marketing is less likely to have been relevant. However, it can be seen that participants sought information for each of the other four reasons mentioned, as well as for university interviews.

Information behaviour during this study was subjective and idiosyncratic, as suggested by Cowan (2004). Rose (2002) stated that artist research does not follow universal patterns, but despite their personal nature it is clear that the participants' pathways shared features in common. For example, five of the six participants moved from a broad internet search to a more specific one within the LRC. Pathways remain dependent on factors such as student preference, availability of resources and facilities, and recommendations received. Broadly, however, a pathway can be suggested that is typical, if not universally followed.

A number of the participants mentioned using imagery they had found to overcome a mental block when they were stuck on a particular area or in need of inspiration. This supports Frank's (1999) assertions that students look for images to inspire or relieve them from mental block when stuck in their creative work. Participants continued to seek images throughout the project.

There was a suggestion by both Frank (1999) and Case (2007) that individuals are more likely to return to those resources with which they are familiar. It was proposed that this returning to familiar resources was performed at the detriment to seeking new sources. In this study this was not seen to be the case, in fact many participants found that even when revisiting familiar sections they were finding new and unexpected resources.

5.5 Recommendations for further research

It would be beneficial for the study to be extended to students studying at a different level, across a range of art and design disciplines. The aim would be to discover the similarities and differences between students at different levels, and how their different research needs inform their image and information gathering pathways. A study on the behaviour of undergraduate students could be carried out, as well as conducting one with A-level students as the subjects.

This study was limited by the length of the participants' projects. This was useful in demonstrating the effects of time pressure in participants' research choices, but it may be useful to consider the possibility of monitoring students during a longer project. This would demonstrate how students research when they have more time and need to go more in depth into the area of study.

During this study, the possible differences between the behaviour of artists and of art students have been mentioned. In order to test some of the hypotheses made about how and why their research may differ, it would be useful to conduct a study including both professional artists and art students. The difficulty with this would be that artists and art students do not have the same research needs in normal situations, so it could be difficult to set up a study that was fair and impartial.

It could also be beneficial to explore the habits of students studying a multitude of subjects and how their information seeking differs according to the nature of the subject. A comparison between students studying on different campuses could be of interest, in order to investigate the effect of context and facilities on image seeking behaviour.

5.6 Conclusion

A number of conclusions can be drawn from the data gathered during this study. Participants' early research was conducted on the internet, using broad searches, before they made use of LRC resources for more specific queries, looking at books and journals. Five out of the six participants followed this model, however, it should be noted that within this broad framework there was a lot of scope for individual idiosyncrasies. Participants also made use of resources outside the college environment, and resources that were unrelated to art, showing that inspiration can be gathered from many different sources.

The findings of this study correlate relatively well with the findings of literature on the subject. Where there are discrepancies, many of these are due to the fact that many of the studies reviewed related to the behaviour of artists, not art students, and it is clear that there are certain differences in approach between these groups. Literature suggested that searches would be specific; initial searches were broader than predicted. This could be due to the more widespread presence of the internet, making such broad searches easier to manage than when the original papers were published.

Chapter 6: Conclusion

This chapter discusses the study in relation to the original aims and research questions, with reference to selected research from the literature review. The research methods employed in the study are also reviewed in relation to the study as a whole. The findings of the study and their implications are considered, along with recommendations for further research.

6.1 Aims and objectives

The primary aim of the study was to establish the image seeking behaviour of art and design students. In this goal the study was partially successful. A broad pattern was established for the pathway an art and design student might be expected to follow during the course of a project. However, it was also clear that this typical pathway was not universal. This was partly because the nature of the course promotes flexibility in problem solving, and students' behaviour was often found to be idiosyncratic. In addition, the volume of data gathered was not sufficient to gain a general picture, but rather it could be used to make a suggestion of what one might look like.

A further aim of the study was to suggest ways to improve the LRC service. To this end, a number of recommendations were discussed. Some of these improvements may be difficult to accommodate due to various constraints, such as staffing and time. However, it would be possible to act on some of the specific recommendations made.

It has been decided that a new programme of research sessions should be built into the college induction therefore giving clear guidelines to art and design students, to assist them in finding specific imagery. There could also be some more information on how to find images, along with a specialised image bank included in the college's subject resources collection. Resources that cover a wider range of subjects could also be included to add more variety of coverage within the LRC collection. On a more general note, it is clear that staff from other LRCs wishing to take recommendations away from this research may find other areas for implementation; these were simply the aspects that made sense from the viewpoint of the researcher's LRC.

6.2 Review of main literature themes

Many themes emerged from the literature as being seminal to this study. Much of the literature was concerned with the nature of artists rather than art students, which had to be taken into account, since the two groups may search imagery for different reasons.

Art students' use of a variety of sources was noteworthy in the literature, but this factor also increased the difficulty of determining a pattern of image seeking behaviour, since inspiration can be sought from virtually any source. The literature also mentioned individuals' collection of images for future use, which behaviour can be seen in the study.

The literature suggested that use of familiar resources would lessen the impact of serendipity. This was found not to be the case. Participants described

encountering serendipitous finds while visiting familiar subjects or areas within the LRC or the internet.

6.3 Review of research design and methods

The use of qualitative research in this study was necessary given the nature of the subject and the information required; it would not be possible to use quantitative methods. Use of qualitative methods has inherent limitations, such as a lack of replicability, which are discussed below. Despite this, valuable information and inferences were gathered during the course of the research.

Employing diaries and interviews as research methods was successful but challenging. Both methods worked well together to gather valuable information. Implementation was time consuming, particularly for a researcher who was inexperienced in their use. Initial implementation of the diaries lacked clarity, particularly during the pilot study. The methods were not intrusive and it was felt that, due to the encouragement by gatekeepers, participants' were happy to take part in the study, commenting that participation had been useful to their work. Use of observation methods would have been more intrusive, and may well have altered participants' behaviour, as well as being of less benefit to the participants themselves.

The use of theoretical sampling was appropriate for the study due to the nature of the research design and subject under investigation. Convenience sampling was also used to a lesser extent, this was hard to avoid, since students not present at sessions could not be chosen to participate in the research. With a longer

time frame it is possible a broader section of students could be chosen, in order to gain data more representative of the group as a whole.

6.4 Limitations

The presence of bias is difficult to avoid in qualitative research. However the effect of bias was minimised as much as possible, as discussed during the research methods chapter.

The study was limited by time constraints, for example in only being able to cover participants' short projects, rather than the longer projects that students complete at the end of their courses. A number of participants didn't contribute to the study due to unfinished diaries, which had a negative impact on the quantity of data gathered.

The limited experience of the researcher should be taken into account, but this is an unavoidable limitation of the study. Given the researcher's intimate knowledge of the LRC in question it was not felt that it would be appropriate or desirable for another individual to carry out the research.

There is a lack of replicability inherent in the study. This could be considered a flaw, however it would be difficult to avoid this given the nature of the study and the research design. Although coding of the interview data has been performed in an attempt to demonstrate how the findings were arrived at, it must be remembered that the coding and analysis of participants' responses is in itself subjective, and that a different researcher may have arrived at different conclusions.

6.5 Summary

This study largely succeeded in discovering the information it set out to. Although a more comprehensive picture of students' image seeking behaviour could be built, this study has provided a strong basis for this, and it should be noted that a fully accurate picture would be impossible to construct, due to the presence of strong individual idiosyncrasies. Findings to a large extent agreed with those suggested by literature; where there were discrepancies, many of these can be explained by this study's focus on students, while many of the studies reviewed had professional artists as their subjects. It is worth considering that technological advances have been made since the publication of studies reviewed, particularly where the internet is concerned. The growing effect of the internet on students' habits would be a good basis for further study, as would the difference in image seeking behaviour between art students and professional artists.

This study is considered to have been of benefit in three major ways. First because it adds to understanding of the image seeking habits of art and design students, an area that has been little researched previously. Secondly because it has enabled the researcher to make recommendations to benefit the LRC of the college in which the study took place. Finally, the study was of benefit to the students who took part in it, who learned valuable lessons about the manner in which they work.

References

Apted, E. & Choo, C.W. (1971). General purposive browsing. *Library association record*, 73(12), 228-230

Alaszewski, A. (2006). *Using diaries or social research*. London: Sage publications

Bates, M. (1989). The design of browsing and berrypicking techniques for the online search interface. *Graduate School of Library and Information science*. Retrieved June 25, 2012, from <http://pages.gseis.ucla.edu/faculty/bates/berrypicking.html>

Bawden, D. (1986). Information systems and the stimulus of creativity. *Journal of Information Science*, 12(5), 203-216. Retrieved July 12, 2012, from: 10.1177/016555158601200501

Bell, J. (2010). *Doing your research project* (5th ed.) Berkshire: Open University Press

Bryman, A. (2012). *Social research methods* (4th ed.) Oxford: Oxford University Press

Case, D. (2007). *Looking for information: A survey on research, on information seeking, needs, and behavior*. (2nd ed.) (Electronic version) London: Elsevier Academic Press, from <http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080467702/S1.20/0>

Chang, S.L. (2005). Chang's browsing. In Fisher, K., Erdelez, S. & McKenzie, L. (Eds.) *Theories of information behaviour*. (pp69-74). New Jersey: Information Today.

Cobbledick, S. (1996). The information seeking behaviour of artists: Exploratory Interviews. *The Library Quarterly*, 66(4), 334-372. Retrieved June 10, 2012, from <http://www.jstor.org/stable/4309154?seq=1>

Corti, L. (1993). Using diaries in social research. *Social research update*. Retrieved September 2, 2012, from <http://sru.soc.surrey.ac.uk/SRU2.html>

Cowan, S. (2004). Informing visual poetry: information needs and sources of artists. *Art documentation*, 28(1). Retrieved June 12, 2012, from <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=5&sid=b2d92150-c8d6-4599-b576-3dcb35470093%40sessionmgr14&hid=19>

Crow, D. (2007). *Visible sign: an introduction to semiotics*. London: AVA publishing

Danvers, J. (2003). Towards a radical pedagogy: provisional notes on learning and teaching in Art and Design. *International Journal of Art and Design Education*, 22(1), 47-57. Retrieved August 22, 2012, from <http://onlinelibrary.wiley.com/doi/10.1111/1468-5949.00338/pdf>

Dawson, C. (2009). *Introduction to research methods: a practical guide for anyone undertaking a research project* (4th ed.) (Electronic version) Oxford: How to books from <http://www.dawsonera.com/depp/reader/protected/external/EBookView/S9781848033429/S12>

Denscombe, M. (2010). *The good research guide: for small scale research projects*. (4th ed.) (Electronic version) London: Open University Press from <http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780335241408>

Denzin, N. (Ed.) (2007). *Sociological methods: a sourcebook*. New Jersey: Aldine Transaction

Dervin, B. (1998). Sense-making theory and practice: an overview of user interests in knowledge seeking and use. *Journal of Knowledge Management*, 2(2), 36-46.

Retrieved September 8, 2012, from

<http://www.emeraldinsight.com/journals.htm?issn=1367-3270&volume=2&issue=2&articleid=883659&show=html>

Dey, I. (1993). *Qualitative data analysis: a user-friendly guide for social scientists*.

London: Routledge

Dirker, M. (2009). *The library as breeding place for inspiration: art academy libraries in the Netherlands*. *Art Libraries journal*, 34(4), 19-23. Retrieved September 25,

2012, from

<http://search.ebscohost.com.ezproxy.uwe.ac.uk/login.aspx?direct=true&db=aft&AN=502969933&site=ehost-live>

Edström, A.M. (2008). To rest assured: A study of artistic development. *International Journal of Education and the Arts*, 9(3). Retrieve June 14, 2012, from

<http://www.ijea.org/v9n3/>.

Eisner, E. (2004). What can education learn from the arts about the practice of education? *International Journal of Education and the Arts*, 5(4). Retrieved August 22, 2012, from

<http://www.ijea.org/v5n4/>

Ellis, D. (2005). Ellis's model of information-seeking behaviour. In Fisher, K., Erdelez, S., McKenzie, L. (Eds.) *Theories of information behaviour*. (pp138-142). New Jersey: Information today

Information today

Erdelez, S. (1999). Information encountering: it's more than just bumping into information. *Bulletin of the American Society for Information science and technology*,

25 (3), 26-29. Retrieved May 7, 2012, from

<http://onlinelibrary.wiley.com/doi/10.1002/bult.118/full>

Erlanson, D., & Harris, E., Skipper, B. & Allen, S. (1993). *Doing naturalistic inquiry: a guide to methods*. London: Sage publications Inc.

Foster, A. & Ford, N. (2003). Serendipity and information seeking: an empirical study. *Journal of Documentation*, 59(3), 321-340. Retrieved May 21, 2012, from <http://www.emeraldinsight.com/journals.htm?issn=0022-0418&volume=59&issue=3&articleid=864217&show=html>

Foster, A. (2005). A non linear model of information seeking. *Information Research*, 10(2). Retrieved May 21, 2012, from <http://informationr.net/ir/10-2/paper222.html>

Foster, A. & Urquhart, C. (2012). *Modelling nonlinear information behaviour: transferability and progression*. *Journal of documentation*, 68(6), 784-805. Retrieved September 25, 2012, from <http://www.emeraldinsight.com/journals.htm?issn=0022-0418&volume=68&issue=6&articleid=17062473&show=html>

Frank, P. (1999). Student artists in the library: an investigation of how they use general academic libraries for their creative needs. *The Journal of Academic Librarianship*, 25(6), 445-455. Retrieved May 4, 2012, from [http://dx.doi.org/10.1016/S0099-1333\(99\)00077-4](http://dx.doi.org/10.1016/S0099-1333(99)00077-4)

Gabora, L. (2002). Cognitive mechanisms underlying the creative process. Paper presented at the proceedings of the Fourth Conference on Creativity and Cognition, Loughborough University, UK. Retrieved September 21, 2012, from <http://cogprints.org/2546/1/CandC.htm>

Gillham, B. (2005). *Research interviewing: the range of techniques*. Berkshire: Open university press

Glaser, B. & Strauss, A. (1967). *The discovery of grounded theory: strategies for qualitative research*. New York: Aldine de Gruyter

Godbold, N. (2006). Beyond information seeking: towards a general model of information behaviour. *Information research*, 11 (4). Retrieved May 29, 2012 from <http://informationr.net/ir/11-4/paper269.html>

Gratton, C. & Jones, I. (2010). *Research methods in sports studies* (2nd ed.) Abingdon: Routledge

Gregory, T. (2007). Under-served or under-surveyed: the information needs of studio art faculty in the southwestern US. *Art documentation*, 26(2), 57-66. Retrieved September 25, 2012, from <http://www.jstor.org/stable/27949470>

Gruber, H. (1988). The evolving systems approach to creative work. *Creativity research journal*, 1(1), 27-51. Retrieved June 16, 2012, from 10.1080/10400418809534285

Heinstrom, J. (2006). Psychological factors behind incidental information acquisition. *Library and Information Science Research*, 28(4), 579-594. Retrieved September 14, 2012, from <http://www.sciencedirect.com/science/article/pii/S0740818806001010>

Hemmig, W. (2008). The information-seeking behavior of visual artists: a literature review. *Journal of documentation*, 64(3), 343-362. Retrieved May 2, 2012, from <http://www.emeraldinsight.com/journals.htm?issn=0022-0418&volume=64&issue=3&articleid=1723041&show=html>

Hemmig, W. (2009). An empirical study of information-seeking behavior of practising visual artists. *Journal of Documentation*, 65(4), 682-703. Retrieved May 6, 2012, from <http://www.emeraldinsight.com/journals.htm?issn=0022-0418&volume=65&issue=4&articleid=1805570&show=html>

Herner, S. (1970). Browsing. In Kent, A. & Lancour, H. (Eds.) *Encyclopedia of Library and information science Vol 3*, (pp.408-415). New York: Marcel Dekker

Kuhlthau, C. (1991). Inside the search process: information seeking from the user's perspective. *Journal of the American Society for Information Science*, 42, 361-371

Layne, S. (1994). Artists, art historians and visual arts. *The reference librarian*, 47 23-36

Lee, S.S., Theng, Y.L., Hoe-Lian Goh, D. (2007). Creative information seeking part 1: a conceptual framework. *Aslib Proceedings*, 57(5), 460-475. Retrieved September 18, 2012, from <http://www.emeraldinsight.com/journals.htm?issn=0001-253x&volume=57&issue=5&articleid=1515351&show=html>

LeClerc, A. (2010). Seeking serendipity: the inspiration hunt of a creative professional. *Faculty of Information Quarterly*, 2(3). Retrieved June 18, 2012, from <http://fiq.ischool.utoronto.ca/index.php/fiq/article/view/15401/12421>

Lincoln, Y. & Guba, E. (1985). *Naturalistic Inquiry*. London: Sage publications

Littrell, L. (2001, March 15-18). *Artist: the neglected patrons?* Paper presented at the Association of Colleges and Research Libraries Tenth National Conference, Denver, Colorado. Retrieved June 10, from <http://0-www.ala.org.catalog.wbilib.org/acrl/sites/ala.org.acrl/files/content/conferences/pdf/littrell.pdf>

Mace, M. and Ward, T. (2002). Modeling the creative process. *Creativity research journal*, 14(2), 179-192. Retrieved June 6, from <http://web.ebscohost.com.ezproxy.uwe.ac.uk/ehost/pdfviewer/pdfviewer?vid=3&hid111&sid=edb1e357-2251-488a-963f-f05785699b51%40sessionmgr111>

Marchionini, G. (1995). *Information seeking in electronic environments*. Cambridge: Cambridge University press

Marshall, C. & Rossman, G. (2006). *Designing qualitative research* (4th ed.) London: Sage publications Inc

Mason, H. & Robinson, L. (2011). The information-related behaviour of emerging artists and designers: inspiration and guidance for new practitioners. *Journal of Documentation*, 67(1), 159-180. Retrieved June 27, 2012, from <http://www.emeraldinsight.com/journals.htm?issn=0022-0418&volume=67&issue=1&articleid=1905727&show=html>

McBirnie, A. (2008). Seeking serendipity: the paradox of control. *Aslib Proceedings*, 60(6), 600-618. Retrieved July 10, 2012, from <http://www.emeraldinsight.com/journals.htm?issn=0001-253x&volume=60&issue=6&articleid=1753984&show=html>

Mumford, M. & Gustafson, S. (2007). Creative thought: cognition and problem solving in a dynamic system. In Runco, M. (Ed.), *Creativity research handbook*. (pp33-77) New Jersey: Hampton Cresskill

Nutefall, J.E. & Ryder, P.M. (2010). The serendipitous research process. *Journal of Academic Librarianship*, 36(3), 228-234. Retrieved June 21, 2012, from <http://scholarsarchive.library.oregonstate.edu/xmlui/bitstream/handle/1957/15893/Serendipity.pdf?sequence=1>

Oddos, J.P. (1998). Un fantome dans votre bibliotheque: l'artiste face a la bibliotheque d'art, du besion d'information au besoin de reconnaissance (A ghost in the library: the artists' relationship with the art library from the need for information to the ned for recognition). *Art Libraries journal*, 23(1), 13-21

Pacey, P. (Ed.). (1985) *A reader in art librarianship*. München ; London : KG Saur

Patton, M. (2002). *Qualitative research and evaluation methods*. (3rd ed.) London: Sage publications

Powell, R. & Connaway, L. (2004). *Basic research methods for librarians* (4th ed.) Cincinnati: Libraries unlimited

Pickard, A. (2007). *Research methods in information*. London: Facet publishing

Rice, R, McCreadie, M. & Chang, S.J. (2001). *Accessing and browsing: information and communications*. London: MIT press

Riemen, J. (1993). *The diary study: a workplace-oriented research tool to guide laboratory efforts*. Paper presented at the proceedings of the INTERACT '93 and CHI '93 conference on human factors in computing systems, New York, USA. Retrieved September 2, 2012, from <http://www.ijsselsteijn.nl/papers/rieman.pdf>

Roberts, R.M. (1989). *Serendipity: accidental discoveries in science*. New York: John Wiley and sons

Robinson, A. (1995). *The story of writing*. London: Thames & Hudson

Rose, T. (2002). Technology's impact on the information-seeking behaviour of art historians. *Art documentation*, 21(2), 35-42. Retrieved June 13, 2012, from <http://web.ebscohost.com.ezproxy.uwe.ac.uk/ehost/detail?vid=3&sid=a638cb65-0fdf-4ebf-aa3f-66431c827098%40sessionmgr4&hid=11&bdata=JnNpdGU9ZWwhvc3QtbGl2ZQ%3d%3d#db=aft&AN=502887866>

Ryan, G. & Bernard, H. (2003). Techniques to identify themes. *Field methods*, 15 (1), 85-109. Retrieved October 21, 2012, from 10.1177/1525822X02239569

Sampson, H. (2004). Navigating the waves: the usefulness of a pilot in qualitative research. *Qualitative research*, 4(3), 383-402. Retrieved January 13, 2013, from <http://qrj.sagepub.com/content/4/3/383.full.pdf+html>

Stam, D. (1995). Libraries as a bridge between artist and society. *Inspel*, 29(2), 21-24. Retrieved May 21, 2012, from <http://forge.fh-potsdam.de/~IFLA/INSPEL/95-4stde.pdf>

Teague, E. (1987). A portrait for the librarian. In Conceptual frameworks. In Reichel, M. & Ramey, M. (Eds.), *Conceptual frameworks for bibliographic education: theory into practice* (pp99-108) Colorado: Libraries unlimited Inc.

Toyne, D. (1985). An art school librarians' philosophy In Pacey, P. (Eds.), *A reader in art librarianship* (pp56-62). München: London: KG Saur

Visick, R., Hendrickson, J. & Bowman, C. (2006). *Seeking information during the creative process - a pilot study of artists*. Retrieved June 13, 2012, from <http://staff.washington.edu/jath/portfolio/570final.pdf>

Wallas, G. (1926). *The art of thought*. London: Jonathan Cape

Wang, P. (2011) Information behavior and seeking. In Ruthven, I & Kelly, D. (Eds.) *Interactive information seeking, behaviour and retrieval* (pp21-45) London: Facet publishing

Wilson, T.D. (1994). *Information needs and uses: fifty years of progress*. Retrieved June 26, 2012, from <http://informationr.net/tdw/publ/papers/1994FiftyYears.html>

Wilson, T.D. (2000). Human information behaviour. *Informing Science*, 3(2), 49-55. Retrieved June 26, 2012, from <http://ptarpp2.uitm.edu.my/ptarpprack/silibus/is772/HumanInfoBehavior.pdf>

Wilson, T.D. (1999). Models in information behaviour research. *Journal of Documentation*, 55(3), 249-270. Retrieved June 26, 2012 from: <http://informationr.net/tdw/publ/papers/1999JDoc.html>

Zipf, G. (1949). *Human behaviour and the principle of least effort: an introduction to human ecology*. New York: Hafner publishing company Ltd.

Bibliography

Bates, M. (2007). What is browsing-really? *Information Research*, 2(4). Retrieved August 28, 2012, from <http://informationr.net/ir/12-4/paper330.html>

Beardsley, M. (1965). On the creation of Art. *The Journal of Aesthetics and Art Criticism*, 23(3), 291-304. Retrieved September 22, 2012, from <http://www.jstor.org/stable/428176>

Choo, C. & Marton, C. (2003). Information seeking on the web by women in IT professions, *Internet Research*, 13(4), 267-280. Retrieved September 3, 2011, from <http://www.emeraldinsight.com/journals.htm?issn=1066-2243&volume=13&issue=4&articleid=863783&show=html>

Daft, R. & Weick, K. (1984). Towards a model of organizations as interpretation systems. *Academy of management review*, 9(2), 284-295. Retrieved from <http://www.jstor.org/stable/258441?seq=1>

Ellis, D. & Haugan, M. (1997). Modelling the information seeking patterns of engineers and research scientists in an industrial environment, *Journal of documentation*, 53(4), 384-403. Retrieved September 3, 2011, from <http://www.emeraldinsight.com/journals.htm?issn=0022-0418&volume=53&issue=4&articleid=864058&show=html>

Ellis, D. (1993). Modeling the information seeking-patterns of academic researchers: A grounded theory approach, *The Library Quarterly*, 63(4), 469-486. Retrieved September 3, 2011, from <http://www.jstor.org/stable/4308867?seq=2>

Holscher, C. & Strube, G. (2000) Web search behavior of internet experts and newbies. *Computer networks*, 33(1-6), 337-346. Retrieved September 12, 2011, from <http://www.sciencedirect.com/science/article/pii/S1389128600000311>

Huberman, B (1998). Strong regularities in the world wide web surfing, *Science*, 280(53-60), 94-97. Retrieved September 15, 2012, from <http://web.ebscohost.com.ezproxy.uwe.ac.uk/ehost/detail?vid=4&hid=122&sid=fb8d227b-57bb-4993-b61b-bc23669af408%40sessionmgr115&bdata=JnNpdGU9ZWwhvc3QtbGl2ZQ%3d%3d#db=ehh&AN=455786>

Kvale, S. (2007). *Doing interviews*. London: Sage publications Inc.

Large, A., Tedd, L. & Hartley, R. (1999). *Information seeking in the online age*. West Sussex: Bowker Saur

Limberg, L. (1999). Experiencing information seeking and learning: a study of the interaction between two phenomena. *Information research*, 5(1). Retrieved January 23, 2013, from <http://informationr.net/ir/5-1/paper68.html>

Makri, S. & Warwick, C. (2010). Information for inspiration: understanding architects information seeking behaviors to inform design. *Journal of the American society for Information Science and Technology*. 61 No 9, pp1745-1770, from: 10.1002/asi.21338

Reiger, O. (2009). Search use behavior of students and faculty: User perceptions and implications for future research. *First Monday*.14(2). Retrieved September 15, 2011, from <http://firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/2716/2385>

Sapsford, R. (1999). *Survey research*. London: Sage publications

Strauss, A. & Corbin, J. (1990). *Basics of qualitative research: grounded theory procedures and techniques*. London: Sage publications

Taylor, A (2012). A study of the information search behaviour of the millennial generation *Information research*. Retrieved September 23, 2012, from <http://informationr.net/ir/17-1/paper508.html>

Thatcher, A. (2008). Web search strategies: the influence of web experience and task type. *Information processing and management*, 44(3), 1308-1329. Retrieved September 15, 2011, from <http://www.sciencedirect.com/science/article/pii/S0306457307001719>

Vacharopoulou, K., Penfold, D. Codell, R., MacDonald, L. & Mather-Lees, P. (2009). The use of Art and Design images in Graphic design courses in Higher education. *Art Documentation*, 28(2), 40-46. Retrieved September 15, from <http://web.ebscohost.com.ezproxy.uwe.ac.uk/ehost/detail?vid=3&sid=1f13309c-0676-4d29-ba8e-85ca00d63aab%40sessionmgr12&hid=1&bdata=JnNpdGU9ZWZvc3QtbGl2ZQ%3d%3d#db=aft&AN=502988328>

Vilar, P & Zumer, M. (2011). Information searching behaviour of young Slovenian researchers, *Program: electronic library and information systems*, 45(3), 279-293. Retrieved September 26, 2011, from <http://www.emeraldinsight.com/journals.htm?issn=0033-0337 &volume=45&issue=3&articleid=1941495&show=html>

Williamson, K. (1998). Discovered by chance: the role of incidental information acquisition in an ecological model of information use. *Library and information science research*, 20(1), 23-40. Retrieved May 24, 2012, from [http://dx.doi.org/10.1016/S0740-8188\(98\)90004-4](http://dx.doi.org/10.1016/S0740-8188(98)90004-4)

Wilson, T. (1997). Information behaviour: An interdisciplinary perspective *Information Processing & Management*, 33(4), 551-572. Retrieved September 3, 2011 from <http://www.sciencedirect.com/science/article/pii/S0306457397000289>

Appendices

Appendix A: Diary outline

Appendix B: Interview outline

Appendix C: Consent form

Appendix D: Information letter

Appendix E: Coded diary

Appendix F: Coded interview

Appendix G: Interview transcript

Appendix A: Diary outline

Date and time	
Location	
Reason for needing image(s)	
What images did you find?	
Did you have a specific image in mind when you found the image(s)?	
Search terms used (if any)	
Did you find any imagery that you were not originally seeking?	
How do you feel about what you found?	
Any further comments/visual interpretation	

Appendix B: Interview outline

1. How often do you visit the LRC for image inspiration or ask the Librarian for advice?
2. Do you tend to find you go back to familiar sections in the library?
3. What is your strategy for finding images?
4. What influences you when you search for images, how do you choose what to use?
4. Can you describe the process of finding images and inspiration for your artwork?
5. Is there anything the LRC can do to make it easier to use or find specific images?
6. Art students have been cited as compulsive browsers, do you spend a lot of time browsing for inspiration?
7. Can you describe the process of finding images and inspiration for your artwork?
7. Do you ever encounter images when you weren't expecting it for a particular purpose?
8. How long did you take looking for images?
9. How do you store imagery? On a wall? Sketchbook?
10. Do you ever consult or take inspiration from sources that are non-art such as literature?
12. Do you find image seeking carries on throughout the project even post idea generation stage right through to the finished piece?
13. Do you ever come away from trying to searching images disappointed?

Appendix C: Information letter: Image seeking behaviour of Foundation Art and Design students

Thank you for taking part in this above research study. Please read this page, it contains information about the nature of the research and your rights as a participant.

Who is the researcher? Caroline Brett

What is the research for? This research is for a MSc. in Information and Library Studies from the Aberystwyth University.

What is the purpose of the study? The purpose of this research is to find out the image seeking behaviour of Foundation students at SGS College. This will create a better understanding of students' needs with the intention of the SGS College LRCs being better equipped to serve the needs of Art & Design students.

What does the research involve? The research will involve writing a diary for a week and taking part in a short interview. You will be asked about your image seeking habits including where you find information and the results of your image seeking. You have the right not to answer any of the questions that you are asked.

What data will be collected? Information from the diaries will be kept in secure storage and be anonymised. A dictaphone will be used to record the interviews. Audio recordings of the interviews will be stored on the computer of the researcher under password protection.

What will happen to the data? Information from the diaries will be coded and stored in secure storage. Interviews will be transcribed into text files. These will also be stored on the personal computer of the researcher under password protection. To protect your anonymity, any names or places mentioned in the interview and diaries will be deleted and replaced with pseudonyms. Information from the interviews and diaries will be included in a written dissertation to be submitted to the Aberystwyth University.

Who else will see the report? The report will be seen by staff at Aberystwyth University. Under no circumstances will your personal details be published or divulged to anyone.

What if you change your mind? If you consent to take part in the study, you can still choose to withdraw from the research at any time and without giving a reason before it is submitted to University of Aberystwyth by contacting the researcher. In this case, interview recordings, transcripts, and all records of your involvement in the research will be deleted.

Who do I contact if I have any concerns or queries about the study? Please do not hesitate to contact me at any time in the following ways: Email: caroline.brett@filton.ac.uk. Phone: 01179192648 or 07811245728 or come up and see me at WISE LRC.

Please note: Participation in this study is entirely voluntary. To help me record that you are willing to take part in this study, please complete the attached Consent form.

Thank you for taking the time to read this information sheet.
Caroline

Appendix D: Consent form

Title of project: Masters Dissertation: The image seeking behaviour of Foundation Art and Design students

Name of researcher: Caroline Brett

Project authority: This research project is being undertaken as part of a Masters in Library and Information Studies from Aberystwyth University

- | | |
|--|--------------------------|
| | Please tick |
| 1. I have read and understood the information letter for the above study and a researcher has explained the study to me. | <input type="checkbox"/> |
| 2. I have received enough information about what my role involves. | <input type="checkbox"/> |
| 3. I understand that my participation is entirely voluntary and that I am free to withdraw from the study at any time without giving any reason and I know that this will not affect my education. | <input type="checkbox"/> |
| 4. I agree to take part in the above study. | <input type="checkbox"/> |
| 5. I understand that my anonymity will be respected and that none of my personal data (e.g. name, place of work, etc.) will be published or divulged to my employer in any way. | <input type="checkbox"/> |
| 6. I agree that the data I provide may be used by Caroline Brett, within the conditions outlined in the information letter. | <input type="checkbox"/> |
| 7. In case of concern or query I have been given the contact details of the researcher and Aberystwyth University. | <input type="checkbox"/> |
| 8. I agree to the use of any anonymised direct quotes in the report. | <input type="checkbox"/> |

Name of participant (IN BLOCK LETTERS)	Signature	Date
Name of researcher (IN BLOCK LETTERS)	Signature	Date

Appendix E: Coded diary

Key to themes

Process of looking for images

Storage of images

Medium used in search

Familiarity

Serendipity

Use of images

Participants' satisfaction

Tutor/Peer recommendation

Date and time	17/10/12 11am
Location	WISE LRC
Reason for needing image(s)	Project on "artists' books"...looking at collages and artists who experiment with collage/montage.
What images did you find?	A book in the LRC about John Stezaker.
Did you have a specific image in mind when you found the image(s)?	No not at all, I was told about Stezaker by my tutor as a recommendation.
Search terms used (if any)	Collage, montage
Did you find any imagery that you were not originally seeking?	I found images of Stezaker's work, several montages – I photocopied them and will use them to inspire my own collages. I will stick them into my sketchbook and comment on my thoughts of them.
How do you feel about what you found?	I am interested in the idea of absence. My project is based on the absence of my father, therefore I particularly like Stezaker's collages depicting cut out silhouettes/missing figures.
Any further comments/visual interpretation	

Date and time	17/10/12 12pm
Location	WISE LRC
Reason for needing image(s)	Project on “artists’ books” focussing on the idea of emptiness/ absence.
What images did you find?	A book in the LRC about the photographer Hiroshima Sugimoto
Did you have a specific image in mind when you found the image(s)?	No I was advised to look at Sugimoto’s work - I had never heard of him.
Search terms used (if any)	Absence, empty
Did you find any imagery that you were not originally seeking?	I found a series of photographs by Sugimoto – I photocopied them. The works I liked most were his photographs of empty theatres/cinemas.
How do you feel about what you found?	I found his photographs very interesting and his work relates to my idea about absence (nothingness where there should be something).
Any further comments/visual interpretation	I’m also interested in photography so Sugimoto’s photographs have inspired me to experiment with 35mm black & white film.

Date and time	24/10/12
Location	I Mac computer room / LRC
Reason for needing image(s)	Project for art pathway focussed on "identity".
What images did you find?	The internet, Tate modern website, wikipedia. Searched for images of Sophie Calle's work – her journalistic photographs. Also photocopied images from a Calle book in the LRC.
Did you have a specific image in mind when you found the image(s)?	I had a project in mind - her collections of photographs entitled "Sleepers" 1979. Where 28 sleepers slept in Sophie Calle's bed where Sophie Calle photographed them.
Search terms used (if any)	"diaries" "Sophie Calle sleepers" "a woman vanished"
Did you find any imagery that you were not originally seeking?	Yes I found numerable works by Sophie Calle that I found interesting and related to the theme of identity.
How do you feel about what you found?	I think the information I found gave me new ideas for my project, such as conducting interviews on a subject and taking photographs of a subject.
Any further comments/visual interpretation	

Date and time	24/10/12
Location	Imac room
Reason for needing image(s)	Project for fine art pathway 'identity'looking at contemporary artists who create work about this subject/theme.
What images did you find?	The internet, Tate modern website - looked for information on Louise Bourgeois's work and life. Collected images of her work.
Did you have a specific image in mind when you found the image(s)?	Yes, her sculpture entitled "maman"-a giant steel spider.
Search terms used (if any)	Louise Bourgeois "La famille" / my family / drawings / sculptures
Did you find any imagery that you were not originally seeking?	Yes I found some interesting quotes, such as "art is not a guarantee of sanity" and "I had a flashback of something that never existed".
How do you feel about what you found?	Bourgeois' work inspired me to revisit past memories / emotions in relation to my family. Examine repressed feelings and thoughts.
Any further comments/visual interpretation	

Date and time	30/10/12
Location	At home – on laptop using google.
Reason for needing image(s)	Researching collage artists for graphics exploratory stage.
What images did you find?	Websites of Hoch's work: "cut and paste: Hannah hoch", "Hannah Hoch - wikipedia" "Hannah Hoch: women's history" Photomontage gallery - yellow belly webdesign.com
Did you have a specific image in mind when you found the image(s)?	No, I had seen her work before but didn't have a particular image in mind.
Search terms used (if any)	Photomontage, dada, collages, hannah hoch
Did you find any imagery that you were not originally seeking?	Yes I found out more information about the DADA movement - how it was born and why. I also looked at work of other artists who were part of this movement - Kurt Schwitters, Raoul Hausmann. I also collected a selection of her photomontages and put them in my sketchbook.
How do you feel about what you found?	I am interested in the Dada movement: it's rejection of reason and logic and prizing nonsense, irrationality and intuition. I find the dadaists beliefs refreshing given the political context in Germany at the time. I would like to study the anti-war politics based art.
Any further comments/visual interpretation	

Date and time	30/10/12
Location	At home - on laptop using google.
Reason for needing image(s)	Researching Franz Messerschidt for head sculpture research for 3D design exploratory stage.
What images did you find?	I watched a documentary about Messerschidt's character heads years ago. So I tried to find that on you tube. I collected a number of images of the character heads using google search and read about his life on wikipedia.
Did you have a specific image in mind when you found the image(s)?	Yes, I had seen a bbc documentary a year ago, about Messerschidt's work - it focussed on his character heads and the reasons why he made them.
Search terms used (if any)	Character heads, Messerschidt.
Did you find any imagery that you were not originally seeking?	I found that the sculptures are connected with Messerschidt's paranoid ideas and hallucinations. His intention was to represent the 64 "canonical grimaces" of the human face – using himself as a template Messerschidt was described as having a "confusion of the head".
How do you feel about what you found?	The research I did was very helpful. I really enjoyed reading about Messerschidt's mental state while making his character heads. They are a reaction to his violent hallucinations and his frustration and anger at being discriminated against.
Any further comments/visual interpretation	

Date and time	3/11/12
Location	LRC
Reason for needing image(s)	“Artist in residence” project, creating work inspired by a place. I’m looking for artists who capture / are interested in absent landscapes.
What images did you find?	Book on Fay Godwin – photographs mainly landscapes.
Did you have a specific image in mind when you found the image(s)?	No, I just wanted to collect photographs/information.
Search terms used (if any)	Absence, time, black & white, landscapes, photography.
Did you find any imagery that you were not originally seeking?	I found some interesting photographs by Godwin - capturing natural and industrial sites in Northern England.
How do you feel about what you found?	Some of the images from the book have given me an idea of the kind of series I am interested in - also the style of the pictures and the connotations.
Any further comments/visual interpretation	

Date and time	3/11/12
Location	Base room (studio)
Reason for needing image(s)	Artist in residence project – researching artists/ideas.
What images did you find?	David Beech (tutor) gave me a book of his own on the artist Josef Sudek.
Did you have a specific image in mind when you found the image(s)?	No, I had never seen his work or heard of him at all.
Search terms used (if any)	
Did you find any imagery that you were not originally seeking?	I found many of his photographs particularly interesting - he captures the idea of time passing. I love the format he uses and the camera also. I also read and documented some quotes by Sudek.
How do you feel about what you found?	I think Sudek's photographs are beautiful and convey a sense of emptiness. I find the symbolism and the use of objects very interesting.
Any further comments/visual interpretation	I have been inspired to become more instinctive in my photographic approach. I aim to visit a place and photograph what interests me as I observe.

Date and time	3/11/12
Location	Base room (studio)
Reason for needing image(s)	"Artist in residence" - looking at the form of creative practice I wish to pursue- collage, photography, painting, and drawing
What images did you find?	Book on Anselm Kiefer
Did you have a specific image in mind when you found the image(s)?	No, he was unknown to me before I read the book.
Search terms used (if any)	
Did you find any imagery that you were not originally seeking?	I found examples of Kiefer's work - and some information on the reasons behind the work.
How do you feel about what you found?	I like the way he explored mediums. He combines photography, collage, painting, composing wet and dry media in the same work. I am exploring my use of materials in this way.
Any further comments/visual interpretation	

Date and time	3/11/12
Location	Base room (studio)
Reason for needing image(s)	"Artist in residence" project.
What images did you find?	Book on Frederick Sommers.
Did you have a specific image in mind when you found the image(s)?	No, this is a new artist to me.
Search terms used (if any)	
Did you find any imagery that you were not originally seeking?	I discovered some photographs of Sommer's work, which I am putting examples of in my sketchbook. I also found some interesting quotes by the artist.
How do you feel about what you found?	I am interested in the composition of Sommer's photographs - his depiction of people and living things within the foreground/background.
Any further comments/visual interpretation	In many of the photos, the viewer is confronted with a difficult image, for instance the decaying foot. I think this is why Sommer's work is so interesting to me - I like to have to work hard to understand art.

Appendix F: Coded interview

Key to themes

Process of looking for information including specificity of search

Storage of images

Medium including influences of which medium used

Familiarity

Serendipity

Use of images including influence on artwork and reason for looking for images

Respondents' satisfaction

Tutor/Peer recommendation

R: Ok, first question, how often do you visit the library for inspiration for the project?

I5: Erm () I think at the beginning of a project probably more then as the project goes on, erm I would say at least twice a week yes () erm but once I've sorted out what the project is probably it tails off and then I tend to take a book away.

R: Yes, so you tend to find out the beginning of the project your starting point?

I5: Yes and the then take it away and research or then look up other people as a result of that. So yeah I would say at least twice a week.

R: Ok, do you tend to visit familiar sections when each time you visit the library?

I5: Yeh probably () I go to the textile section, the print section and I look in the bit in the back as you come up the stairs

R: Yes, ah you mean the new releases=

I5: =Yes I always glance at that to see what's there and I have a quick flick through the magazines thing too, that tends to be what I do.

R: Ok, do you have a particular strategy you use to find images for inspiration?

I5: () I think I would do a google search to start with to see if it generated anybody that I was interested in. Then I would go to the library to see if you had any books with that person in I got Hundertwasser is that how you pronounce his name?....

R: Yes

I5: that way because it generated something on the computer on him and I thought. And you had a whole book on him and so erm I would do that. I would do a general broad search then find people from I would also pick up on people like Teresa and Janie have both suggested people to me for me to follow up, very good. I follow up anyone suggested to me. And yeah then I would go on more specifically and go and see if you got stuff on see if the computer generated more () I am very organised like that.

R: () What influences you when you search for images? How do you choose what you see? =

I5: =Totally what I like, totally 'oh that's nice.' I'm very much like that.

R: Do you find you have a specific range of things you like?

I5: Erm I think I've got a definite taste, I think there's probably a commonality. I make up my mind quite quickly to whether I like it or not.

R: You're kind already touched a bit already when you're talked about.

R: Can you describe the process of finding images for inspiration for your artwork?

I5: Erm () probably a google image search and then just you know you scroll down and then go onto them once I've found one I like, it often leads to something else.

R: Do you find when you're actually making the work that you're specifically referring back to them?

I5: I usually print off the ones I like and keep them in a folder so then when I am doing things I've got them there as a reference. I like the pieces of paper; I like to have it printed.

R: Do you ever find you use computers for this process?

I5: Also because of my age I haven't been brought up with computers in the same way even though I've used them at work but it was a means to an end. But I haven't used them in arty way like they do, I can't do the things that they do on them. If I find the things I like, I like it printed. I'm quite basic.

R: Is there anything the LRC can do to help you find information or make it easier to find images?

I5: I think you're really helpful....I think being open at lunchtime would be..... that is the only thing that I would say would be helpful because sometimes () you know especially when we were doing the workshops we were busy right up until lunchtime and then would've been the time to go and look and it was closed so that would be my only....

R: Do you find that for the computers as well or the library?

I5: Yeah both I think that would be the one thing that would be more helpful about the library () is if there was some way it could be open at lunch, I know you need your lunch, but if there was some way it could be open at lunch, not necessarily with you around but just so we can access to it.

R: Art students have been cited as compulsive browsers do you spend a lot of your time browsing for inspiration?

I5: I did more in the first term, since I've started on the pathway I've kind of stuck to the pathway rather than just general browsing. I'm more focused a lot more, the first term I was a bit random 'oh that's interesting'. =

R: =So you feel you are a lot more focussed now?

I5: Or Jo would say something in Art History and I would think oh I'd go and have a look at that but I haven't sort of got time for that now, I've been more focused.

R: Do you feel the foundation has opened a lot of different processes and ideas for you?

I5: Yes that's what I'm here for.

R: Do you do ever encounter images when you were expecting it for a particular purpose?

I5: Yeah because if I do a broad search then you get things you weren't expecting and I usually start with a broad search () so yeah.

R: Do you ever find also that something just pops out at you when you weren't looking for it?

I5: Yeah yeah () one of the girls here told me about a website which I've forgotten the name of now. It was called something like random dot com and you put it in your interests and it comes up with.....Stumble upon it was called=

R: =Yeah I know about that

I5: And that's really good because you get random things that () through that I've found some good things.

R: So it can be a complete surprise what you come up with? =

I5: =Yeah except it's geared to what you're interested in so it's a surprise but it's relevant and that's been fascinating. I've got some really interesting things off of that and I didn't know about that before, one of the students mentioned it.

R: How long do you take looking for images? I know you mentioned you visit the library twice a week.

I5: I tend to do the random searches at home so.....last term a long time, I mean every day I don't know I would do maybe up to an hour.

I5: Yes but here () because it's busy and noisy in there, I don't to go on the computers very much=

R: =Yes it can be very hard=

I5: =I tend to like using my own computer because I find it frantic in there. I'm not used to Macs.

I5: I tend to do my research on the computer at home.

R: So you find you don't do so much in the second term?

I5: I do a bit but not much but I need to start again for my next project.

R: How do you actually store your images? I know you said you use a research folder=

I5: =I print them out and put them in a folder.

R: Do you hang them up on a wall or pin board or just keep them in a folder? =

I5: =I keep them in a central location.

R: Do you ever consult sources that are considered non-art such as literature or other subjects?

I5: () My next project is going to be about people so I'm going to have to do lots of photographs and the last project it was about pavements and stones and textures () so I'm looking around everywhere. So I use quite a broad range of sources for inspiration.

R: How about any other influences you can think of?

I5: Yes () but I can't think of any particular example but inspiration is all around you, its every::day life, shop windows, crockery....

R: Do you find you do most of your image seeking at the start or throughout your project?

I5: More at the beginning definitely but yeah definitely but a bigger bit at the beginning.

R: Do you try and go out of your interest range?

I5: () I try to because I think that's what it's all about isn't it but I'm not sure I actually achieve that.

R: Do you ever find anything of interest that way?

I5: I just try in general to come across.....it's like I went to see that Tarantino film this week, which is so not my sort of film but you know but then the people were good, the acting was good, the filming was good. I wouldn't go and see something where shoot 20 people and their blood spurts up in the air and their guts splash on the wall and I thought it's outside my normal thing but I'd go and see it and I was really impressed by everything about it but that bit () so you know I try and do that in general with books with films so I hope I would do that with art as well so...but probably more through going to exhibitions () rather than picking up a book that was different () I'd rather perhaps rather just go to an exhibition that I wasn't quite sure about

R: So you really value going to exhibitions?

I5: Yeah and you might see something or you go for one piece and you think there's another side to them

R: So do you ever find go to exhibitions and then you take note of particular people or works and then maybe research it further?

I5: It's like the Matti Braun with the logs, I went to see that because I had heard about that but the prints were lovely and I wasn't expecting those, the logs I thought were fantastic.

I5: So, yeah I think exhibitions are a way of broadening your outlook.

R: Have you ever been disappointed by a search you have done for image seeking?

I5: () No I haven't felt that, not really. I usually find something or go () and talk to one of the tutors and they'll suggest something. They're really good, they amaze me how they remember names and I'll go 'do you remember the person that did that' and they'll say you would like this.

R: Brilliant, that's great () Thank you for your time.

Appendix G: Interview transcript

Key

R Researcher

I Interviewee

= Contiguous utterances, no gap between one speech ending and next speaker talking

_ Emphasis of tone with speech

() Brief pause

..... Hesitation, incomplete sentence or change of subject mid sentence

:: Elongation of word when spoken

R: Ok, first question, how often do you visit the library for inspiration for the project?

I5: Erm () I think at the beginning of a project probably more then as the project goes on, erm I would say at least twice a week yes () erm but once I've sorted out what the project is probably it tails off and then I tend to take a book away.

R: Yes, so you tend to find out the beginning of the project your starting point?

I5: Yes and the then take it away and research or then look up other people as a result of that. So yeah I would say at least twice a week.

R: Ok, do you tend to visit familiar sections when each time you visit the library?

I5: Yeh probably () I go to the textile section, the print section and I look in the bit in the back as you come up the stairs

R: Yes, ah you mean the new releases=

I5: =Yes I always glance at that to see what's there and I have a quick flick through the magazines thing too, that tends to be what I do.

R: Ok, do you have a particular strategy you use to find images for inspiration?

I5: () I think I would do a google search to start with to see if it generated anybody that I was interested in. Then I would go to the library to see if you had any books with that person in I got Hundertwasser is that how you pronounce his name?....

R: Yes

I5: that way because it generated something on the computer on him and I thought. And you had a whole book on him and so erm I would do that. I would do a general broad search then find people from I would also pick up on people like Teresa and Janie have both suggested people to me for me to follow up, very good. I follow up anyone suggested to me. And yeah then I would go on more specifically and go and see if you got stuff on see if the computer generated more () I am very organised like that.

R: () What influences you when you search for images? How do you choose what you see?=
=

I5: =Totally what I like, totally 'oh that's nice.' I'm very much like that.

R: Do you find you have a specific range of things you like?

I5: Erm I think I've got a definite taste, I think there's probably a commonality. I make up my mind quite quickly to whether I like it or not.

R: You're kind already touched a bit already when you're talked about.

R: Can you describe the process of finding images for inspiration for your artwork?

I5: Erm () probably a google image search and then just you know you scroll down and then go onto them once I've found one I like, it often leads to something else.

R: Do you find when you're actually making the work that you're specifically referring back to them?

I5: I usually print off the ones I like and keep them in a folder so then when I am doing things I've got them there as a reference. I like the pieces of paper; I like to have it printed.

R: Do you ever find you use computers for this process?

I5: Also because of my age I haven't been brought up with computers in the same way even though I've used them at work but it was a means to an end. But I haven't used them in arty way like they do, I can't do the things that they do on them. If I find the things I like, I like it printed. I'm quite basic.

R: Is there anything the LRC can do to help you find information or make it easier to find images?

I5: I think you're really helpful....I think being open at lunchtime would be..... that is the only thing that I would say would be helpful because sometimes () you know especially when we were doing the workshops we were busy right up until lunchtime and then would've been the time to go and look and it was closed so that would be my only....

R: Do you find that for the computers as well or the library?

I5: Yeah both I think that would be the one thing that would be more helpful about the library () is if there was some way it could be open at lunch, I know you need your lunch, but if there was some way it could be open at lunch, not necessarily with you around but just so we can access to it.

R: Art students have been cited as compulsive browsers do you spend a lot of your time browsing for inspiration?

I5: I did more in the first term, since I've started on the pathway I've kind of stuck to the pathway rather than just general browsing. I'm more focused a lot more, the first term I was a bit random 'oh that's interesting'. =

R: =So you feel you are a lot more focussed now?

I5: Or Jo would say something in Art History and I would think oh I'd go and have a look at that but I haven't sort of got time for that now, I've been more focused.

R: Do you feel the foundation has opened a lot of different processes and ideas for you?

I5: Yes that's what I'm here for.

R: Do you do ever encounter images when you were expecting it for a particular purpose?

I5: Yeah because if I do a broad search then you get things you weren't expecting and I usually start with a broad search () so yeah.

R: Do you ever find also that something just pops out at you when you weren't looking for it?

I5: Yeah yeah () one of the girls here told me about a website which I've forgotten the name of now. It was called something like random dot com and you put it in your interests and it comes up with.....Stumble upon it was called=

R: =Yeah I know about that.

I5: And that's really good because you get random things that () through that I've found some good things.

R: So it can be a complete surprise what you come up with?=
=

I5: =Yeah except it's geared to what you're interested in so it's a surprise but it's relevant and that's been fascinating. I've got some really interesting things off of that and I didn't know about that before, one of the stud::ents mentioned it.

R: How long do you take looking for images? I know you mentioned you visit the library twice a week.

I5: I tend to do the random searches at home so.....last term a long time, I mean every day I don't know I would do maybe up to an hour.

I5: Yes but here () because it's busy and noisy in there, I don't to go on the computers very much=

R: =Yes it can be very hard=

I5: =I tend to like using my own computer because I find it frantic in there. I'm not used to Macs.

I5: I tend to do my research on the computer at home.

R: So you find you don't do so much in the second term?

I5: I do a bit but not much but I need to start again for my next project.

R: How do you actually store your images? I know you said you use a research folder=

I5: =I print them out and put them in a folder.

R: Do you hang them up on a wall or pin board or just keep them in a folder? =

I5: =I keep them in a central location.

R: Do you ever consult sources that are considered non-art such as literature or other subjects?

I5: () My next project is going to be about people so I'm going to have to do lots of photographs and the last project it was about pavements and stones and textures () so I'm looking around everywhere. So I use quite a broad range of sources for inspiration.

R: How about any other influences you can think of?

I5: Yes () but I can't think of any particular example but inspiration is all around you, its every::day life, shop windows, crockery....

R: Do you find you do most of your image seeking at the start or throughout your project?

I5: More at the beginning definitely but yeah definitely but a bigger bit at the beginning.

R: Do you try and go out of your interest range?

I5: () I try to because I think that's what it's all about isn't it but I'm not sure I actually achieve that.

R: Do you ever find anything of interest that way?

I5: I just try in general to come across....it's like I went to see that Tarantino film this week, which is so not my sort of film but you know but then the people were good, the acting was good, the filming was good. I wouldn't go and see something where shoot 20 people and their blood spurts up in the air and their guts splash on the wall and I thought it's outside my normal thing but I'd go and see it and I was really impressed by everything about it but that bit () so you know I try and do that in general with books with films so I hope I would do that with art as well so....but probably more through going to exhibitions () rather than picking up a book that was different () I'd rather perhaps rather just go to an exhibition that I wasn't quite sure about

R: So you really value going to exhibitions?

I5: Yeah and you might see something or you go for one piece and you think there's another side to them

R: So do you ever find go to exhibitions and then you take note of particular people or works and then maybe research it further?

I5: It's like the Matti Braun with the logs, I went to see that because I had heard about that but the prints were lovely and I wasn't expecting those, the logs I thought were fantastic.

I5: So, yeah I think exhibitions are a way of broadening your outlook.

R: Have you ever been disappointed by a search you have done for image seeking?

I5: () No I haven't felt that, not really. I usually find something or go () and talk to one of the tutors and they'll suggest something. They're really good, they amaze me how they remember names and I'll go 'do you remember the person that did that' and they'll say you would like this.

R: Brilliant, that's great () Thank you for your time.