Preparing for the Change: The Development of a Multiliteracy Communication Studio

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The term "multiliteracy studio" is one that encompasses two important movements happening simultaneously in the writing and speaking center literature. The first, the multiliteracy movement, is rooted in "A Pedagogy of Multiliteracies: Designing Social Futures" (1996). The New London Group argued for a reorientation to literacy in all modes of communication, whereas earlier conceptions of literacy focused mostly on reading and writing. The authors further emphasized the need for students to be empowered to understand, criticize, and challenge multimodal messages delivered by sophisticated and powerful agents of fast capitalism. Ben Agger coined the phrase "fast capitalism" in 1989 and updated the concept in his 2004 book, *Speeding Up Fast Capitalism: Cultures, Jobs, Families, Schools, Bodies*. In this later text, Agger argues that fast capitalism indicates a "faster society of information, communication, surveillance, and stimulation" (2004, p. 4-5). Such a world delivers information so quickly and through so many channels and mediums that people's ability to understand and respond critically is severely challenged. Such challenges, coupled with arrival of Web 2.0 applications that allow ordinary users to generate their own content without coding or programing knowledge, further emphasized the stakes of multimodal, multimedia literacy and spurred the advancement of multimedia literacy initiatives in education. Calls for multimodal communication, information, and technology literacy have come from the National Council of Teachers of English (Comprehensive Literacy, 2013), the National Communication Association (High School Communication Education, 2012) and the Association of American Colleges and Universities (Ehrmann, 2004). In response, several institutions including Rice University, California State University Chanel Islands, and Eastern Kentucky University have designed multiliteracy centers that are capable of assisting students with the linguistic, textual, visual, oral, aural, audio, spatial, and gestural modes of communication.

The second movement, studio pedagogy, is a natural match for this new perspective on communication. Studio pedagogy "...provides opportunities for students to take the lead in designing effective products through a collaborative, inspirational, and supportive environment and program" (Carpenter, 2013, p. 314). As directors of writing or speaking centers know from experience, many clients use their services to polish a final draft or work on delivery. Studio spaces are purposefully designed to be workspaces that emphasize the invention and arrangement phases of designing communication, as well as final polishing. The multiliteracy studio model shifts the focus from product to process-based pedagogy with intentionally designed spaces that encourage creativity, collaboration, and exploration. In studios, consultants are figured as "co-inventors" (Lee, Alfano, & Carpenter 2013, p. 55) offering guidance and feedback to students throughout their projects rather than as "experts" giving advice. This case study,

researched and co-written by a multiliteracy studio director, Danielle Cordaro and a former undergraduate consultant, Gabriella Pishotti, describes the research and development of one such center on the campus of a small, private Midwestern university, the University of Mount Union. It includes a description of our needs assessment research: specifically, we wanted to know what our stakeholders and constituents thought about working in a studio environment and how they might use the studio's proposed spaces, including an open collaborative zone; enclosed rooms to practice public speaking and receive feedback on writing; and a multimedia production lab. We found that while our faculty and administrator stakeholders understood and supported the proposed design and mission of the studio, students expressed doubts about the introduction of a multimedia production lab.

Although the results of our needs assessment research were mixed, we decided it was better to take a risk and include a multimedia production lab in our space rather than to lose a funding opportunity that might never arise again. Faculty, staff, and administrators in our study indicated that students would shortly need more assistance with the rhetorical design of e-portfolios required by the IC and with other multimedia projects that faculty were hoping to assign if students were provided with appropriate resources. Our research into the multiliteracy movement in education confirmed our decision to include the multimedia production lab in the design of our studio. Flagship organizations in education had been calling for education in multimodal, multimedia communication since at least 2004, and, we reasoned, such needs, while not immediately on our doorstep, seemed certain to materialize.

Institutional Context

The University of Mount Union Center for Writing and Oral Communication (CWOC), founded in fall of 2013, grew out of the Writing Center, which was founded in 2004. University of Mount Union is primarily an undergraduate institution and the CWOC was staffed by 12-16 trained undergraduate students and one tenure-line faculty director. The metamorphosis of the Writing Center into the CWOC occurred in response to a significant revision to the curriculum. In 2011, the University began the transition from a traditional first-year composition program and distributive general education model to an ambitious Communication Across the Curriculum (CAC) program administered vertically through a new integrative general education program, the Integrative Core (IC). The IC includes collaborative learning as an outcome in its upper division courses and a high-stakes, mid-career ePortfolio assessment of writing and speaking.

Discussions with the Writing and Oral Communication Advisory (WOC) Board, composed of the faculty director of the WOC program and six other faculty representing a variety of disciplines, led us to believe that we should change our model and philosophy to support both writing and speaking. In the fall of 2013, we became the CWOC. Following the rhetorically-based writing and speaking pedagogy advanced by Ryan and Wiant (2015), all staff were required to take a two-credit practicum in tutoring writing and speaking that was certified by the National Association of Communication Centers in 2013. We moved locations from the third floor of the library to the main floor, closer to the action of the library's service area and a newly constructed cafe and social learning space. The CWOC occupied a small, v-shaped room that at first contained a conference

table and a monitor on which students could screen visual aids for their presentations. Over the next year, we adjusted the space to meet our needs, purchasing a smaller table and a wheeled, lockable media storage podium where we could store our cameras, presentation remotes, and the center's two laptops.

We had occupied this space for two years, when circumstances provided us with the opportunity to move to an even more central location and to change our space, philosophy, and image yet again. In the spring of 2015, administrators decided to move forward with plans for a learning commons, and we were asked, unexpectedly, to relocate. The University offered to fund the construction of a new space if we could produce a plan for the rooms, furniture, and technology within six weeks. This provided an opportunity for us to not only expand our space, but offer a multimodal approach to studio pedagogy that we had been studying for several months.

Focus Groups

We knew that to test our ideas about pedagogy, space design, and technology, we would have to get feedback from stakeholders, and we chose to do so through focus groups. Our methodology for studying change was based largely upon questions raised by Littlejohn and Cuny (2013) in their study "Creating a Digital Support Center: Foregrounding Multiliteracy." They raise a number of questions germane to planning for change that guided our approach to focus groups (p. 88):

- What is the center's mission? "Is its goal to provide feedback? Correction? Dialogue?"
- What do stakeholders want to accomplish in such a center? Do different groups of stakeholders share the same goals?
- "What are [the center's] theoretical foundations ... Is collaboration fundamental? If learning is social in nature, how do the spaces provided create opportunities for such social interactions?"

Specifically, we wanted to know if faculty, administrators, and students understood and valued support for literacies beyond writing and speaking and if they valued collaborative learning. If so, we needed to know how they envisioned a support center in terms of space, furniture, and technologies.

Methods

We created a PowerPoint presentation that included a slide with a mockup blueprint of the areas and elements the space could contain and further slides with photos of potential technologies and furniture for the studio.

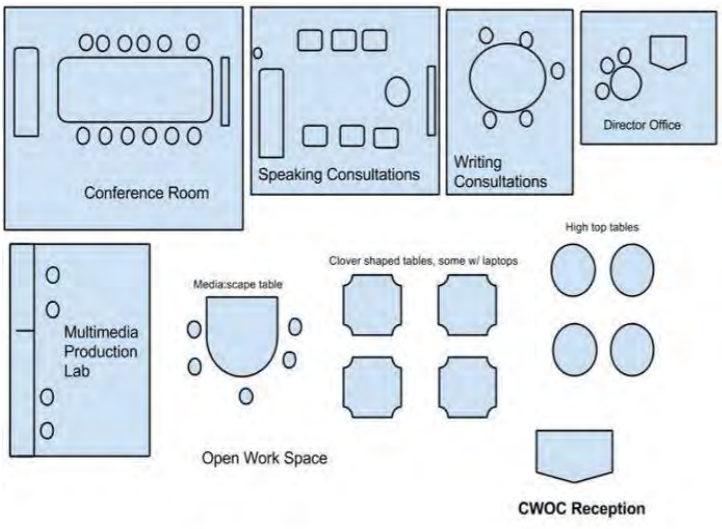

Figure 1. *Simple mockup blueprint used during focus groups to demonstrate possible elements of the proposed studio.*

During each focus group, we explained our current model. Then we discussed the proposed studio's philosophy: it would be a place not only to receive feedback on nearly finished products, but also somewhere that students could work a variety of multimodal projects with or without help from consultants. We presented open, enclosed, and semi-enclosed technology-enabled spaces, and we discussed the types of work that could be done in each space. Next, we asked questions based upon a standard set (see appendix) that were adjusted to the needs of each group.

We felt participants would feel more comfortable giving feedback to peers, so Gabriella conducted focus groups with students and consultants, and Danielle conducted focus groups with faculty, staff, and administrative stakeholders. Because we were interested in our stakeholders' impressions of our ideas, and because we had to quickly produce findings in the midst of a busy semester, we recorded comments and asked for hands to be raised when we wanted to know how many participants felt a particular way about something we were discussing. We met after each session to talk about the data and our impressions of the group's opinions and feelings. As we describe in the limitations section, this is not an approach we would have taken had we time to design a more sophisticated, potentially generalizable study. Although it was a basic approach to needs assessment, we were able to get information from our stakeholders that would help us predict which elements in our proposed design might not be a good fit for our institution, which would probably be immediately understood and highly utilized, and which might involve more risk, time, and effort to become successful.

Participants

Fifty-seven stakeholders participated in our focus groups, including the following:

- 26 undergraduate students representing a variety of class ranks, disciplines, and user status at CWOC
  - 18 users (those who had used CWOC services at least once in the past year)
  - 6 non-users (those who had not used CWOC services within the past year)
  - At least 2 commuters (one group was not asked whether or not they were commuters)
- 14 CWOC consultants, the entire staff
- 16 faculty representing a diversity of disciplines, including the fine arts, humanities, education, social science, and natural science, as well as the WOC and IC directors
- One administrative staff member, the director of academic support

Analysis

Our analysis was straightforward and meant to produce data that could immediately inform the design of our new space. Danielle and Gabriella met to discuss the general themes that emerged during sessions with each focus group. We reviewed handcounts to determine how many of our participants agreed or disagreed with something we proposed. As you will see in the findings, we use descriptors like "most" when 75% of participants supported or did not support an idea, "about half" when the number was closer to 50% and "few" when an opinion was held by 25% or less of participants. If there was a diversity of opinions on a particular topic, we tried to represent that as well.

Findings

Perceptions of the Proposed Multiliteracy Studio Philosophy

We explained to all participants that the main difference between the CWOC and the proposed studio was that the new studio would offer spaces to complete work with or without the help of trained consultants, rather than be just a place to receive feedback. We indicated that another goal of the new studio would be to provide students with spaces to work collaboratively with consultants and with each other.

Student participants' reaction to the idea of support for collaboration was mixed and seemed to be influenced by their experience with prior "group projects." One student referenced a social learning space added to the library the year before. He said that he wanted to use the library for quiet study, not collaboration. Others expressed a general annoyance with group projects, citing the usual problems of group mates not showing up for work dates, and general dislike of "slackers." Some students, however, expressed support for workspace and human resources for collaboration.

CWOC consultant participants seemed to understand the need to support collaboration. When presented with the new open space, most agreed that having one or two consultants "floating" around the open space, ready to assist students working on collaborative projects would help to build a better connection with them by breaking down the "appointment barrier" and make consultants available to answer questions that might not require a 30-minute or hour-long session.

All faculty, staff, and administrators were excited by the possibility of a new center encouraging collaborative learning, and they unanimously supported an "invention" or an "idea center" that would help students break the habit of starting a project, particularly a collaborative project, too late to engage in serious revision. One science faculty member noted that collaboration is key to students' success in STEM fields, and that a space specifically designed for collaborating on communication projects would be especially beneficial. Others said that they felt students didn't have "good models" for completing collaborative assignments, and they thought the support of knowledgeable peers trained to help students with collaboration would be useful. They identified collaborative assignments required in the capstone IC course and major-specific senior culminating projects as things students were likely to want to work on in the proposed studio.

Physical Space, Furnishings, and Technology

Space. In spite of students' general annoyance with "group projects" and some skepticism about the need for more collaborative spaces, most student participants valued and seemed excited by the prospect of having both open and enclosed spaces to work within the proposed studio. Students liked the open space with the reception desk shown in Figure 1. One first-year student commented that making an appointment at the current CWOC was "intimidating" because the only way to do so was through our online appointment application. We had no space for reception in the CWOC; there was no way for clients to walk in and ask a question without either interrupting a consultation, or seeming to disturb a consultant. She and several others liked the idea that they could walk up to a consultant at the reception desk, ask a question, and return to the proposed collaboration or quiet zones to continue to work at their own pace. The proposed

enclosed spaces seemed to satisfy those who had earlier stated a dislike for working in the open.

CWOC consultants strongly supported the proposed open area design that would allow them to sit among students and assist and interact with them in a more casual way. Faculty, staff, and administrators were excited about the possibility of an open area equipped with white board tables for idea exchange and collaborative work.

Of all of the new spaces proposed, the idea of a multimedia production lab elicited the most debate. Half of student participants believed that the specialized programs and technology we said the lab could provide would be beneficial and allow them more options for creativity and professional development. The other half, however, believed that not many students would actually take the time to learn how to use the resources provided and instead, it would become "just another computer lab on campus." This latter group indicated that they would never use any production software, as there wasn't a demand for multimedia projects in their current courses; one student even said "...my professors want nothing to do with any of that [technology]."

Most CWOC consultants agreed that the multimedia production lab would be an asset to the campus community in the long run, but expressed trepidation about learning to use the technologies in the lab and the need to explain them to peers. They debated the question of whether the CWOC should hire students based on their expertise with a particular area of literacy (Grutsch McKinney 2010) or hire students to be trained as "super consultants" (Sheridan, 2010) capable of working with visual and digital literacy as well as to assist with writing and speaking. Although half of the staff thought it would be better to train all employees in all areas, the other half believed such broad training requirements might discourage students from applying to work at the studio.

Technology and furnishings. Most CWOC consultants agreed that the future of composing, both in the workplace and at our institution would be multimodal and digital. CWOC consultants suggested that we should gather more information on how many faculty members were currently, or were planning to assign multimodal projects. They had several other suggestions, including the formation of a faculty discussion group around multimodal teaching and learning.

Faculty members, staff, and administrators supported a multimedia production lab equipped with "beginner" and "advanced" design software. The director of the IC noted that curriculum for upper division courses would soon require the production of a designed ePortfolio, and that although "technical support" and "troubleshooting" was available for students, no other campus entity offered support for visual and digital design of ePortfolios. In terms of hardware, a music professor specifically asked for portable recorders or mics that could, with appropriate permission, be used to record live performances, and an easy-to-use audio editing program.

Results

Our findings led us to question whether students would immediately understand both the philosophy of the studio—come in at any point in the communication process and work with or without consultants in the space—and the implied mission—to foster critical thinking about communication while providing technologies and support to bring clients' visions to life. Students were split on

whether they would ever use a multimedia production lab with specialized software and hardware.

Faculty were very excited by the prospect of a collaborative "idea center" on campus, as were consultants, who noted during the research that one of the most exciting parts of their job is helping students come up with ideas and think through communication challenges. Faculty and administrative stakeholders also seemed relieved we would provide hardware, software, space, and support for students working on digital compositions.

Design of the DWOC Studio

As a result of our research, the following spaces were constructed during the summer break.

The Invention Center. The Invention Center is an open area at the front of our space that contains our reception desk, a movable glassboard, and three white board tables. We decided not to equip these tables with computers because the university was beginning to implement a bring-your-own-device initiative. This appears to have been a good choice, as groups of students often bring their own devices, or prefer to sit with no device at all and read, talk, and write. Power outlets and charging stations are available throughout the space.

The Writing/Speaking Room. This area is similar to our old CWOC space, and provides a quiet area for clients to receive feedback on group or solo writing projects or to practice speaking. The space is furnished with a table that can accommodate up to four people for writing or presentation planning consultations, a monitor and media podium, and a storage cabinet for the DWOC's point-and-shoot cameras, tripods, and other hardware.

The Multimedia Production Lab. The Multimedia Production Lab overlooks an open, sunny study area, and is rectangular, with double paned glass on both of the long edges of the room. While the glass produced an attractive and bright workspace, it is not ideal for recording and we are considering purchasing foldable acoustic enclosures that will deaden sounds. The lab is equipped with a Mac and a PC loaded with "beginner" and "advanced" video, photo, and sound editing software. Beginner software includes MovieMaker, iMovie, PowerPoint, and Audacity; advanced software consists of the full Adobe Creative Suite.

High quality digital cameras, tripods, mics and field recorders for checkout. In addition to the physical spaces listed above, we also offer 15 point-and-shoot cameras and mini tripods, two High Definition camcorders with lapel mics and tripods, an iCE microphone for recording podcasts or voiceover in the Lab, and four Zoom H4N professional field recorders. Students can check out these materials from the nearby library circulation desk, where they are stored in a locked cabinet.

Office for the Director. The space includes a comfortable office for the director. The new office includes a glass wall, allowing the director to casually monitor activities in the Studio and to answer questions when needed.

Limitations

There are certainly limitations to the usefulness of our research to those in other contexts. We sought and received IRB approval (exempt status) for our focus groups, not because we thought the research would be generalizable to other contexts, but because we wanted to share our needs

assessment process, informal as it was, with others who might be considering moving to a multiliteracy model.

In terms of faults in data collection, we were not able to get through all the questions we had intended to ask each group of participants. The student groups and the consultant group were able to meet for a full hour, and we asked the full set of questions and got a lot of useful data from these two groups about their perceptions of the CWOC and the proposed studio. However, we did not get a similarly rich set of data from faculty. Faculty could only commit to talking to us for 30 minutes following a faculty meeting. To make the most of our time with them, Danielle quickly presented to the group about the proposed studio's philosophy, with which they readily agreed, and then moved on to what we most needed to know—what faculty might assign that students would work on in the proposed studio, and what technologies and other materials they wanted us to make available to students.

We also decided not to record sessions, but instead took notes, writing down pithy statements, specific suggestions, and recording hands raised in support of, or disagreement with specific ideas. We knew that we would not have time to transcribe recordings and perform a sophisticated qualitative analysis of the data before we would have to use our findings to make decisions about construction, budgeting, and purchasing. In hindsight, however, we recognize that recording the sessions would not have entailed much more work and would have been helpful as we prepared this article for publication.

Conducting informal focus groups was an expedient of gathering data from key stakeholders. If we had had more time to prepare this study, we would have followed the example of Lauren (2013), using a mixed methods approach employing both surveys and focus groups. We would also have employed a grounded theory approach (Strauss & Corbin, 1998) to analyzing the resulting data.

Discussion

Once Danielle's colleague, Gwen Gray Schwartz, echoing several scholars in the field of rhetoric and composition, pointed out that there is a difference between "assigning writing and teaching writing." In much the same way, there is a difference between assigning collaborative projects and providing students with scaffolded opportunities to learn to engage in productive collaboration. Likewise, there is a difference between assigning multimodal composing and teaching essential functional, critical, and rhetorical literacy skills (Selber, 2005).

The IC's upper division courses list collaboration as a major learning outcome. However, faculty have had little development in how to support collaborative learning. Although the DWOC Studio offers support for students engaged in collaborative projects, we should not be expected to "carry the ball" for teaching collaborative learning in the same way that traditional writing or speaking centers should not carry the ball for instruction for faculty who are unwilling or unable to learn how to teach essential writing or speaking skills in their courses.

In terms of demands for multimodal communication literacy in the curriculum, students must show proficiency in writing and speaking, and must produce ePortfolios to satisfy graduation requirements at Mount Union. Although the ePortfolio is a requirement, students do not really need to demonstrate visual or digital literacy in order to satisfy the current requirements. Our findings showed that while some faculty were curious about assigning multimodal

communication projects and had already thought about what support they and their students might need to do this kind of work, others are clearly technology avoidant. While our campus does offer general technology support to faculty, we do not employ a qualified instructional designer as a resource for faculty who would like to learn how to design multimedia assignments.

During the research process, our own thinking about what we were becoming, and should become, shifted. Prior to completing the research, we thought our studio should be entirely geared toward students, and the current space is certainly designed primarily with a student audience in mind. But, Carpenter et al. point out in "Studio Pedagogy" (2013), a studio should also "initiate transformational change ... by positioning it[self] as an academic unit that goes beyond merely *supporting* the institutional mission (the traditional role of libraries and writing centers) to *enacting* the institutional mission" (p. 316). We had to engage the faculty who were assigning the work students were bringing to us.

As soon as construction on the Studio was complete, Danielle promoted the physical spaces, consultants, and technology resources to faculty members through workshops at a yearly all-faculty development seminar, as well as through open houses and tours. Danielle has also worked with faculty members to develop units that employ multimodality and collaboration for first- and second-year courses. These units include a required or extra credit visit to the Studio for a particular purpose, typically to get started at the invention stage of a project, or to get a check on arrangement mid-project, processes many students skip. More recently, Danielle, in collaboration with consultants in the Studio and a professor in the communication department, put together a faculty workshop on assigning and assessing multimodal projects with suggestions for incorporating useful visits to the Studio.

In addition to addressing faculty development, we also updated our training model, altered our hiring practices, and added leadership opportunities for consultants with advanced digital design skills. First, Danielle has significantly revised the consultant training program. All consultants now receive instruction on written, oral, digital, and visual rhetoric, and complete audio, video, and visual design projects as part of the required two-credit practicum. Our staff might be what Sheridan refers to as "super consultants" (2010) capable of helping students with rhetorical concerns over multiple communication modes and mediums. Second, Danielle hires students in part based upon existing digital design skills and willingness to learn new skills. In addition to the regular staff, Danielle has also created a specialized Technology Mentor position. The Technology Mentor is not a regular consultant, but assists clients who have advanced questions about our hardware and software. Finally, regular consultants who develop advanced digital design skills have the opportunity to become Technology Leads. The technology leadership team works with Danielle to support all aspects of digital composing in the Studio.

In terms of concrete results from our first full year as a multiliteracy center, we can report many successes. First, the overall number of visits we received during 2015-16 were up 72% from the previous year, and the number of individual visitors were up 52%. Our cameras were checked out 124 times and the iCE mic seven times (we had not yet purchased the camcorders nor the field recorders). Those numbers have remained consistent through 2016-2017.

More anecdotally, the Invention Center is hugely popular with students and is packed with students working on collaborative projects throughout the day, but particularly during non-peak class times like early mornings and evenings. Although there is a much larger space for collaboration just down the hall, students appear to prefer working on the whiteboard tables and clearly enjoy the convenience of having a consultant at the reception desk, a reference librarian across the room, and a copy center in the same area. The Invention Center is always busy with activity ramping up significantly prior to and during midterms and final exams.

Ensuring that the Multimedia Production Lab is used for the purpose for which it was designed has been tougher and is a longer-term project. There has clearly been less demand at this point for the multimedia production and editing software and equipment available in the lab than for other resources we provide. Students often use the lab as a quiet space to compose traditional alphabetic texts, read, or study. Occasionally, Danielle is asked to "kick out" students who are using the room to socialize and surf the web to make room for those who need the design software. Last year, Danielle assigned the Technology Leadership Team to work on promotional material, including signage for the Multimedia Production Lab that clearly states what resources are available in the room and explains the hardware we have available for checkout. We also hope to launch a YouTube channel that will allow us to demonstrate the hardware and explain how it can be used with our software to create a variety of multimedia projects. Further interventions, such as increased opportunities for faculty development in the studio and campus/community workshops are planned in the coming months.

Conclusions and Recommendations

We learned our redesign produced some immediate and positive changes in terms of increased use of our space and engagement with our consultants. However, ensuring that the technology resources are used consistently and appropriately requires more of what writing and speaking center directors already engage in—consistent and clear messaging to stakeholders about what resources are available and how to access them. We also educate faculty and staff on how to assign, support, and assess collaborative and multimodal projects.

Our final thoughts on the subject of how to prepare for change is to anticipate it. We recommend that those who are considering designing a multiliteracy studio do so with the entire campus community in mind, including the important audience of professors and teaching staff, who are often asked to implement pedagogy without adequate training. Read institutional mission statements, general education program documents, and strategic plans to find support for the specific aims of the studio. Evaluate the existence of resources, such as an instructional designer or center for teaching and learning available on your campus. Appropriately resourced multiliteracy studios may be able to address some of these unmet needs, and, in the process, promote best practices in teaching collaborative, multimodal communication skills. Finally, plan your needs assessment strategy far in advance so that you have time to implement a good research design, as exemplified by Lauren (2013).

Appendix

Standard Focus Group Questions

- Tell us about your experiences using the CWOC or your impressions of the service—what is most helpful? What do you wish were different?
- Tell us about your experiences using technology in the CWOC.
- How well does the technology work for writing appointments? For speaking appointments?
- What technology do you wish we could offer at the CWOC?
- Tell us how you feel about working in the CWOC. Is it enough space? What do you wish we had available in the CWOC that we don't currently offer? What would you change if you could change one thing?
- Tell us how you feel about working in the open areas nearby the CWOC. Do you enjoy working in the open space or enclosed spaces? What do you wish we had available in the open and enclosed spaces? What would you change if you could change one thing about these spaces?

Now I'm going to explain the major changes we're considering for the new space, what we're calling the "Communication Studio."

- Philosophy of the current CWOC:
    - Assist students with writing and speaking projects that are typically already "finished"
    - Students make an appointment, get feedback and leave
    - Consultants are positioned as experts giving advice

Now I'll talk about the proposed Communication Studio:

- Proposed communication studio becomes the central place on campus to do work on communication projects, not just to get feedback and leave.
- A place to talk through your ideas and "make stuff"— presentations, e-portfolios, papers, websites, podcasts, posters, design projects etc.
- You don't need an appointment to use the collaboration space--grab a coffee, meet up with your groupmates, and use the space. Consultants are on hand to help you think through your work if you choose, and to help you learn new technologies
- The Communication Studio staff continues to do its current job of providing feedback on finished projects, but are refigured as creative guides and collaborators
- Communication Studio staff can mentor students as they learn new software necessary for presentation, collaboration, eportfolios, and visual and digital design.
    - What do you think of the studio philosophy? Do you think you would come to work in such a space? Why or why not?
    - What types of projects could you see yourself working on in this space?
    - What is your favorite part of the proposed design? What is your least favorite part?
    - What do you think of the technologies we've suggested? Which do you think you would want to use the most? Least? Are there other technologies that you think might be useful in such a space?

- Which spaces within the overall design are most appealing to you and why? Which are least appealing and why?
- What do you hope that consultants in the new communication studio space will be able help you with and why?

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