

Research Question Examples: Arts & Design

About this document

This PDF contains 50 **arts & design research question examples**, each quoted word for word from one of 23 completed dissertations and theses (2012–2026), grouped into 4 sections. Each question links to the thesis that asked it, so you can read how it was answered. Use them to see what a well-formed arts & design research question looks like, then adapt the shape to your own study.

By [Derek Jansen](#) (MBA) · Reviewed by [Eunice Rautenbach](#) (DTech) · Grad Coach · October 2026
Online version: gradcoach.com/research-question-examples/arts-design/

© 2026 Grad Coach. Free to share and adapt under [CC BY 4.0](#) with credit to Grad Coach and a link to gradcoach.com/research-question-examples/arts-design/. Research questions and thesis titles quoted here remain their authors'; each dissertation keeps its own license.

Contents

Exploratory questions · 33 questions	2
Descriptive questions · 15 questions	5
Causal questions · 1 question	7
Comparative questions · 1 question	7
How to adapt a question to your own study	7

Exploratory questions

These questions ask how or why something happens, usually where little research exists yet. They are common in qualitative studies built on interviews or observation.

1. How can an existing visual brand identity be utilized during the product development process and redefined for new product categories?

Asked in: [A Guideline for Conducting Form Analysis of Branded Products : The Development of a Design Guideline Framework for Product-Producing Companies in a Brand Management Context](#) · Andersson, Tomas · Linköping University · 2019

2. What role does architecture play in addressing inequity and social injustice in urban spaces, and how can it be used as a tool for social change?

Asked in: [A solid home](#) · Nuñez Razo, Atonatiuh · Umeå University · 2025

3. How to design an interactive AI-based storytelling game for children?

Asked in: [AI-powered storytelling relay: Designing a creative and interactive game for children and parents](#) · Mengzhe Liao · Aalto University · 2025

4. How can the design of an AR-HUD be tailored to meet the divergent cultural expectations of users in ZEEKR's primary markets, China and Europe, while maintaining a cohesive user experience?

Asked in: [AR-HUD Design Guidelines : A Cross-Cultural Usability Study on Cognitive Workload and Preferences in HUD interfaces](#) · Jonatan Svensson · Luleå University of Technology · 2024

5. How can information be optimally presented on an AR-HUD to achieve a balanced cognitive workload for the driver?

Asked in: [AR-HUD Design Guidelines : A Cross-Cultural Usability Study on Cognitive Workload and Preferences in HUD interfaces](#) · Jonatan Svensson · Luleå University of Technology · 2024

6. How does the autoethnographic mode of documentary animation interact with the audience?

Asked in: [Autoethnographic animation: Conversations between memory, the self, and the other](#) · Ekaterina Zhuzhleva · Aalto University · 2025

7. How can metadesign structure the contemporary architectural process, orienting it towards forms of territorial transformation that are conscious and contextually grounded?

Asked in: [Camminare. Cooperare. Giocare. Tre azioni del metaprogetto in architettura](#) · Vincenzo Pace · University of Basilicata · 2026

8. What value do the practices of walking, cooperating, and playing acquire in the construction of a metadesign framework capable of generating design criteria and scenarios?

Asked in: [Camminare. Cooperare. Giocare. Tre azioni del metaprogetto in architettura](#) · Vincenzo Pace · University of Basilicata · 2026

9. How can action research be configured as a methodological device suited to integrating situated knowledge, participation, and experimentation within the metadesign process?

Asked in: [Camminare. Cooperare. Giocare. Tre azioni del metaprogetto in architettura](#) · Vincenzo Pace · University of Basilicata · 2026

10. [H]ow is working with “big data” and new data collecting and processing technologies different from other design materials?

Asked in: [Data as a design material: An analysis on the challenges of working with “big data” related technologies in an industrial context](#) · Mostafa, Gaspar · Aalto University · 2018

11. How do Designers translate the Essence of Literary Narrative into Visual Form?

Asked in: [Designing Reading Experiences: Visual Narratives and Emotional Engagement in Book Cover Design](#) · Gliszczyńska, Magdalena · Aalto University · 2026

12. How do Designers utilise Visual Narratives to contribute to Reader’s Emotional Engagement?

Asked in: [Designing Reading Experiences: Visual Narratives and Emotional Engagement in Book Cover Design](#) · Gliszczyńska, Magdalena · Aalto University · 2026

13. How does Participatory Activity Mapping aid the processes of designing product propositions?

Asked in: [Designing tools for conviviality : A design led exploration of Participatory Activity Mapping](#) · Sandberg, Fredrik · KTH Royal Institute of Technology · 2019

14. In which ways can the theoretical analysis of the Sonata influence my performance?

Asked in: [Exploring the interpretation of Prokofiev’s Sonata in D Major for Solo Violin : A study about how musical performance can be informed by analysis](#) · Arantxa Rodríguez Deroy · Luleå University of Technology · 2024

15. How can I acquire an understanding of the performance practice of the Sonata, with reference to historical evidence and audio recordings?

Asked in: [Exploring the interpretation of Prokofiev’s Sonata in D Major for Solo Violin : A study about how musical performance can be informed by analysis](#) · Arantxa Rodríguez Deroy · Luleå University of Technology · 2024

16. How can I develop my individual performer's voice, while acknowledging the stylistic conventions of the Sonata, violinistic tradition and teacher's advice?

Asked in: [Exploring the interpretation of Prokofiev’s Sonata in D Major for Solo Violin : A study about how musical performance can be informed by analysis](#) · Arantxa Rodríguez Deroy · Luleå University of Technology · 2024

17. What approaches to form can I use in my electroacoustic compositions to obtain logical and structurally coherent musical results?

Asked in: [Finding Musical Structure : How to compose with coherence in the realm of studio-based compositions](#) · Jimmy Axelsson · Luleå University of Technology · 2025

18. What approaches to form in electroacoustic music can I use in my compositions for acoustic instruments and in mixed media works?

Asked in: [Finding Musical Structure : How to compose with coherence in the realm of studio-based compositions](#) · Jimmy Axelsson · Luleå University of Technology · 2025

19. How do designers think the use of AI in persona creation impacts on their possibilities to empathize with users?

Asked in: [Inside persona creation with generative AI: An exploratory qualitative study on UX designers' practices in persona creation with AI and its impact on empathy](#) · Balashova, Nina · Aalto University · 2025

- 20. What does it mean to ground contemporary Italian works which broadly correspond to the term 'missing child' (as proposed in Cinema's Missing Children) within the specific context of Italian culture and society?**

Asked in: [Italian Cinema's Missing Children](#) · Roger Graham Pitt (21819272) · University of Exeter · 2012

- 21. How would recourse to a range of specifically Italian filmmaking, socio-cultural, or historical phenomena shape (or reshape) our understanding of this topos?**

Asked in: [Italian Cinema's Missing Children](#) · Roger Graham Pitt (21819272) · University of Exeter · 2012

- 22. How are my gestures formed and influenced by my teachers' gestures?**

Asked in: [Meaningless movement or essential expression : A study about gestures](#) · Bohlin, Stina · Luleå University of Technology · 2021

- 23. In what ways can a raised awareness of gestures affect my musical performance?**

Asked in: [Meaningless movement or essential expression : A study about gestures](#) · Bohlin, Stina · Luleå University of Technology · 2021

- 24. How can a performer's voice be developed and transformed through a process of transcription and imitation?**

Asked in: [My Bag of Licks : Exploring a Harmonica Player's Voice](#) · Bäckman, Mikael · Luleå University of Technology · 2024

- 25. What is the impact of the affordances of the diatonic harmonica in such processes?**

Asked in: [My Bag of Licks : Exploring a Harmonica Player's Voice](#) · Bäckman, Mikael · Luleå University of Technology · 2024

- 26. How does transcription from an instrument other than the harmonica alter these processes?**

Asked in: [My Bag of Licks : Exploring a Harmonica Player's Voice](#) · Bäckman, Mikael · Luleå University of Technology · 2024

- 27. In what ways can an application of the process of transcription and imitation contribute to student autonomy in the teaching and learning of music performance in Higher Music Education?**

Asked in: [My Bag of Licks : Exploring a Harmonica Player's Voice](#) · Bäckman, Mikael · Luleå University of Technology · 2024

- 28. How do the perceptions of the lived experiences of adult students participating in Dalcroze-inspired piano lessons further inform and broaden adult piano education?**

Asked in: [Off the Bench, Sing and Play: Lived Experiences in Dalcroze-inspired Piano Lessons for Amateur Adults](#) · Chen, Pei-Chen · University of Toronto · 2022

- 29. In what ways are my live electronic setups adapted within the acts of composing and performing?**

Asked in: [The Act of Patching : Musicking with modular systems](#) · Petersson, Mattias · Luleå University of Technology · 2025

30. How do my live electronic instruments manifest the field of tension between stability and flexibility?

Asked in: [The Act of Patching : Musicking with modular systems](#) · Petersson, Mattias · Luleå University of Technology · 2025

31. How to develop an intimate, abstract and metaphorical visual dimension of the theme, using expanded animation?

Asked in: [Aneurysm: Projeto de instalação artística](#) · Telo, Sofia Ochôa de Carvalho Barreiros · Lusófona University · 2022

32. What abilities can I develop to be able to take a leading role harmonically, rhythmically and structurally as a jazz pianist in a duo situation?

Asked in: [Du o Jag : Ett arbete om relationen mellan musiker i jazzduospel](#) · Axklo, Hugo · Luleå University of Technology · 2025

33. What does the skeleton symbolize, and what is its significance within the analyzed works?

Asked in: [Luurankohahmo kuoleman representaationa Hugo Simbergin taiteessa : taiteilijan persoonallisen symbolismin tulkinta](#) · Matilda Järvinen · University of Jyväskylä · 2025

Descriptive questions

These questions ask what is happening: how much, how often, or what kinds. They describe a situation rather than explain it.

34. What strategies could be used to analyze visual form and product design as a part of a brand extension strategy for a product-producing company?

Asked in: [A Guideline for Conducting Form Analysis of Branded Products : The Development of a Design Guideline Framework for Product-Producing Companies in a Brand Management Context](#) · Andersson, Tomas · Linköping University · 2019

35. What needs to be considered when AI is used in a product for children?

Asked in: [AI-powered storytelling relay: Designing a creative and interactive game for children and parents](#) · Mengzhe Liao · Aalto University · 2025

36. What challenges are designers facing when working with “big data” in a data-rich industrial context?

Asked in: [Data as a design material: An analysis on the challenges of working with “big data” related technologies in an industrial context](#) · Mostafa, Gaspar · Aalto University · 2018

37. What do the users perceive as noise in the home environment and what impact does the soundscape have on our wellbeing?

Asked in: [Designing a better soundscape for the home office : Development of acoustic furniture](#) · Theodor Mihel · Luleå University of Technology · 2021

38. What materials or techniques can be used to help increase the acoustical properties of a product and the soundscape of the home office environment?

Asked in: [Designing a better soundscape for the home office : Development of acoustic furniture](#) · Theodor Mihel · Luleå University of Technology · 2021

39. What user needs can we meet by designing an acoustics-enhancing product for the home office?

Asked in: [Designing a better soundscape for the home office : Development of acoustic furniture](#) · Theodor Mihel · Luleå University of Technology · 2021

40. What are the potentialities of using Participatory Activity Mapping as a convivial tool?

Asked in: [Designing tools for conviviality : A design led exploration of Participatory Activity Mapping](#) · Sandberg, Fredrik · KTH Royal Institute of Technology · 2019

41. What methods and strategies are used to create form in electroacoustic music?

Asked in: [Finding Musical Structure : How to compose with coherence in the realm of studio-based compositions](#) · Jimmy Axelsson · Luleå University of Technology · 2025

42. What are the perceptions of career-aged amateur adults who learn piano through Dalcroze-inspired activities?

Asked in: [Off the Bench, Sing and Play: Lived Experiences in Dalcroze-inspired Piano Lessons for Amateur Adults](#) · Chen, Pei-Chen · University of Toronto · 2022

43. What type of strategies can be used to create a predictable field of affordances of live electronic instruments?

Asked in: [The Act of Patching : Musicking with modular systems](#) · Petersson, Mattias · Luleå University of Technology · 2025

44. What insights could be obtained with user-centered design and user involvement for the design of digital twin?

Asked in: [User-Centered Design in Digital Twins : Insights Based on Industrial Designers' Activities](#) · Parapanova, Velina · Mälardalen University · 2024

45. What limitations could user-centered design and user involvement incorporate in the design process of digital twins?

Asked in: [User-Centered Design in Digital Twins : Insights Based on Industrial Designers' Activities](#) · Parapanova, Velina · Mälardalen University · 2024

46. What expanded animation strategies can be implemented to deepen artistic communication and, at the same time, health literacy?

Asked in: [Aneurysm: Projeto de instalação artística](#) · Telo, Sofia Ochôa de Carvalho Barreiros · Lusófona University · 2022

47. What factors influenced the visual development of the death figure in Simberg's art?

Asked in: [Luurankohahmo kuoleman representaationa Hugo Simbergin taiteessa : taiteilijan persoonallisen symbolismin tulkinta](#) · Matilda Järvinen · University of Jyväskylä · 2025

48. How does Simberg characterize the skeletal figure in his works?

Asked in: [Luurankohahmo kuoleman representaationa Hugo Simbergin taiteessa : taiteilijan persoonallisen symbolismin tulkinta](#) · Matilda Järvinen · University of Jyväskylä · 2025

Causal questions

These questions ask whether one thing causes a change in another. Answering them usually takes an experiment or a careful design that rules out other explanations.

49. Does attending a non-competitive festival affect the self-reported attitudes of students and their teacher?

Asked in: [The "America Sings!" Festival: a case study](#) · Stultz, Kenneth Robert, II · Boston University · 2016

Comparative questions

These questions compare two or more groups or settings, such as two schools or two teaching methods, to see whether they differ.

50. To what extent does Simberg's representation of death resemble or differ from the skeletal imagery found in European art history?

Asked in: [Luurankohahmo kuoleman representaationa Hugo Simbergin taiteessa : taiteilijan persoonallisen symbolismin tulkinta](#) · Matilda Järvinen · University of Jyväskylä · 2025

How to adapt a question to your own study

Every question here was asked by someone else, about their own setting. These four steps turn one into a question that is yours.

- 1. Pick the shape, not the wording.** Notice whether the question compares, explores, explains or measures. That shape is what transfers to your study.
Recommended reading: [How to write a research question](#)
- 2. Swap in your own population and setting.** Change who, where and when, and check the question still makes sense.
Recommended reading: [How to find a research gap](#)
- 3. Check it fits your method.** A "how" or "why" question usually points to qualitative work; "how much" or "is there a relationship" to quantitative.
Recommended reading: [Qualitative vs quantitative research](#)
- 4. Line up your aims, objectives and questions.** Your committee will check that they agree.
Recommended reading: [Research aims, objectives and questions](#)

Do this with two or three questions and compare them: the one you can actually answer with the time and access you have is usually the right one.