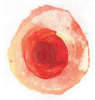


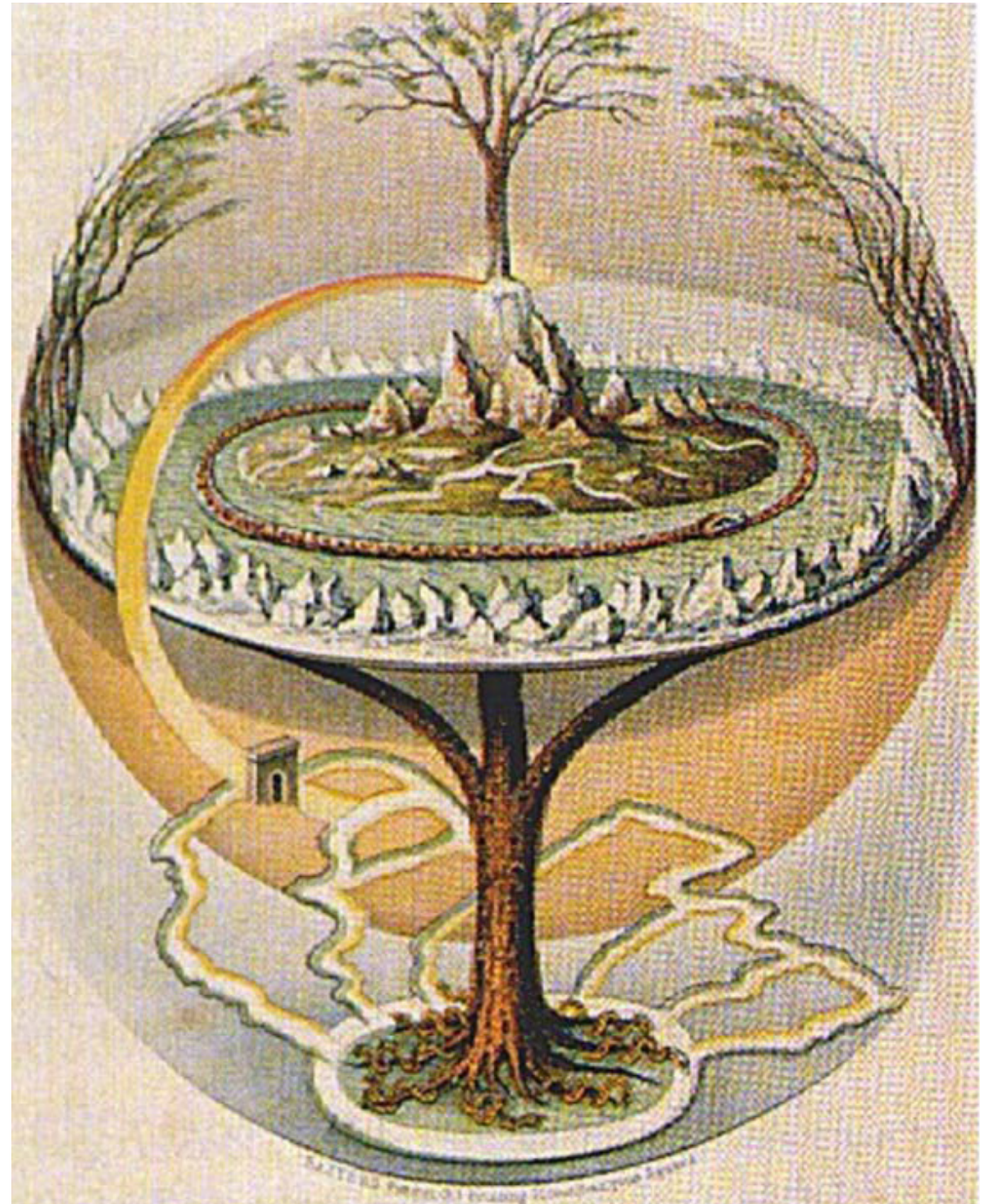


THE RAINBOW BRIDGE

CONNECTING POLICY AND CREATIVE PRACTICE



THE RAINBOW BRIDGE



Bagge, Oluf. The Yggdrasil from Prose Edda. 1847. [Public domain].
Wikimedia Commons.

THE CREATIVE CAMPUS

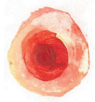


Courtesy Sir Alastair Gordon Cumming.
Original painting of the Blairs Steading
on the Altyre Estate near Forres.





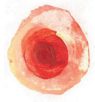
Explore in what ways is policy finding meaning and expression at the Creative Campus, and ways in which the practice at the Creative Campus could contribute to shaping policy in the future, by **showing connections, explaining effects and organising action** through visual and material making.



CONNECTING POLICY AND CREATIVE PRACTICE



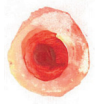
Raman, Sneha. 2016. Policy and Practice:
Current Perceptions and Preferable Futures.
(Adapted from Barthels, Sanne Ree and
Raman, Sneha. 2016. Context Map)



NEGATIVE CAPABILITY

“I mean **Negative Capability**, that is when man is capable of being in uncertainties, mysteries, doubts without any irritable reaching after fact & reason.”

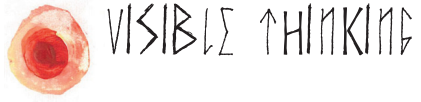
Keats, J. (1970). *The Letters of John Keats: A Selection*.



THE CREATIVE IMAGINATION

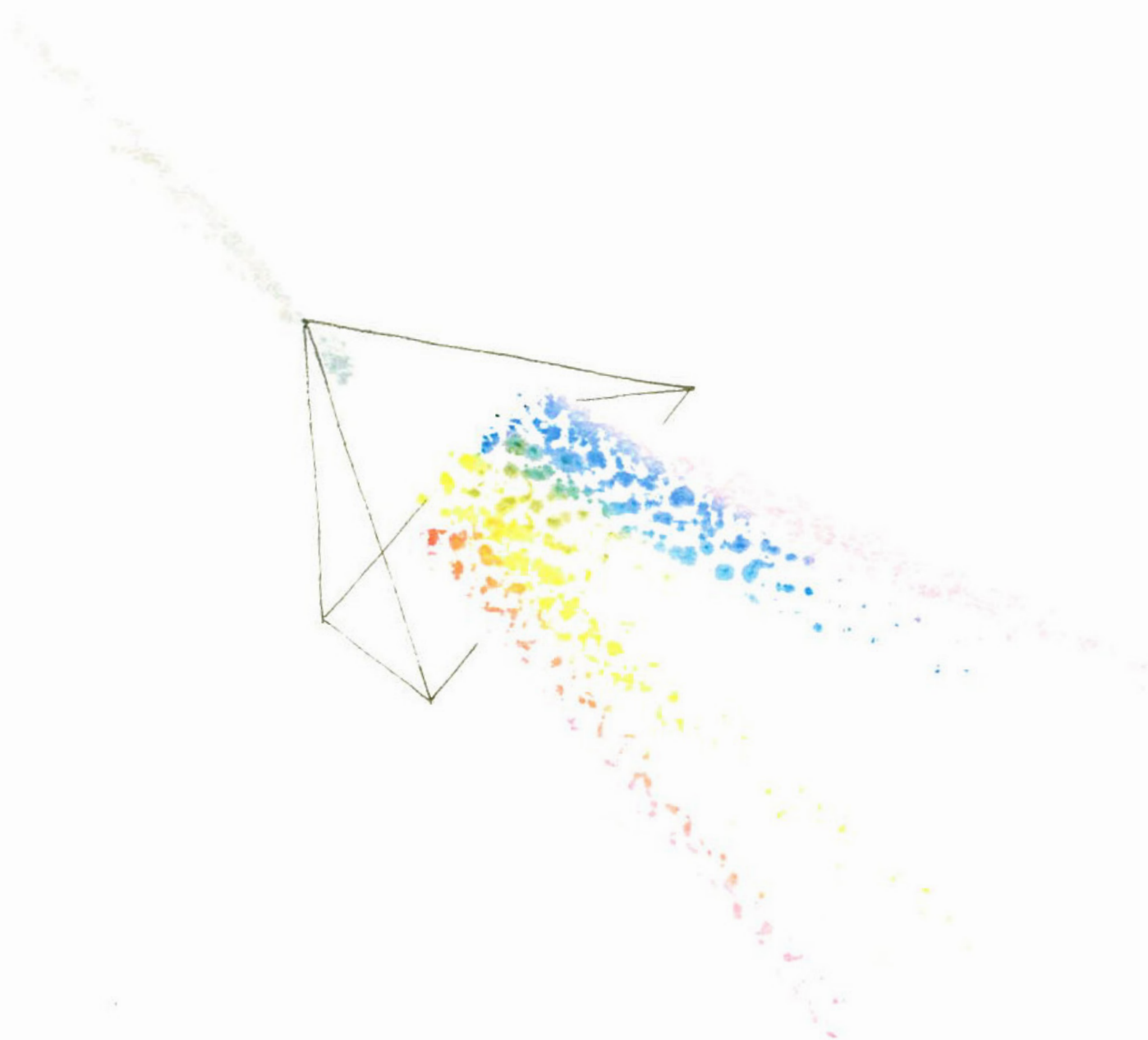
“Keats’s description of this (negative) capability of being in uncertainties without effecting a premature closure of the creative process is one of the defining characteristics of the **creative imagination**. It is the ability to deal positively with complexity, paradox, and ambiguity in processes which have uncertain contexts and outcomes.”

McAra-McWilliam, I. (2007). *Impossible things? Negative Capability and the Creative Imagination*.

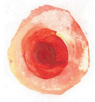


“Material forms such as drawings and sketches are our thoughts “**made public**” in **a process of iteration and dialogue** with oneself and others: this is the use of writing and drawing to transform thought, rather than represent it.”

McAra-McWilliam, I. (2007). *Impossible things? Negative Capability and the Creative Imagination.*



Raman, Sneha. 2016.
The Prism: Policy to Practice



DYNAMIC WAYS OF SEEING

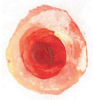
“Whereas the intellectual mind can only bring us into contact with what is finished already, the senses – enhanced by exact **sensorial imagination** – bring us into contact with what is living, so that we **experience the phenomenon dynamically in its coming into being.**”

Bortoft, H. (2012). *Taking Appearance Seriously: The Dynamic Way of Seeing in Goethe and European Thought.*

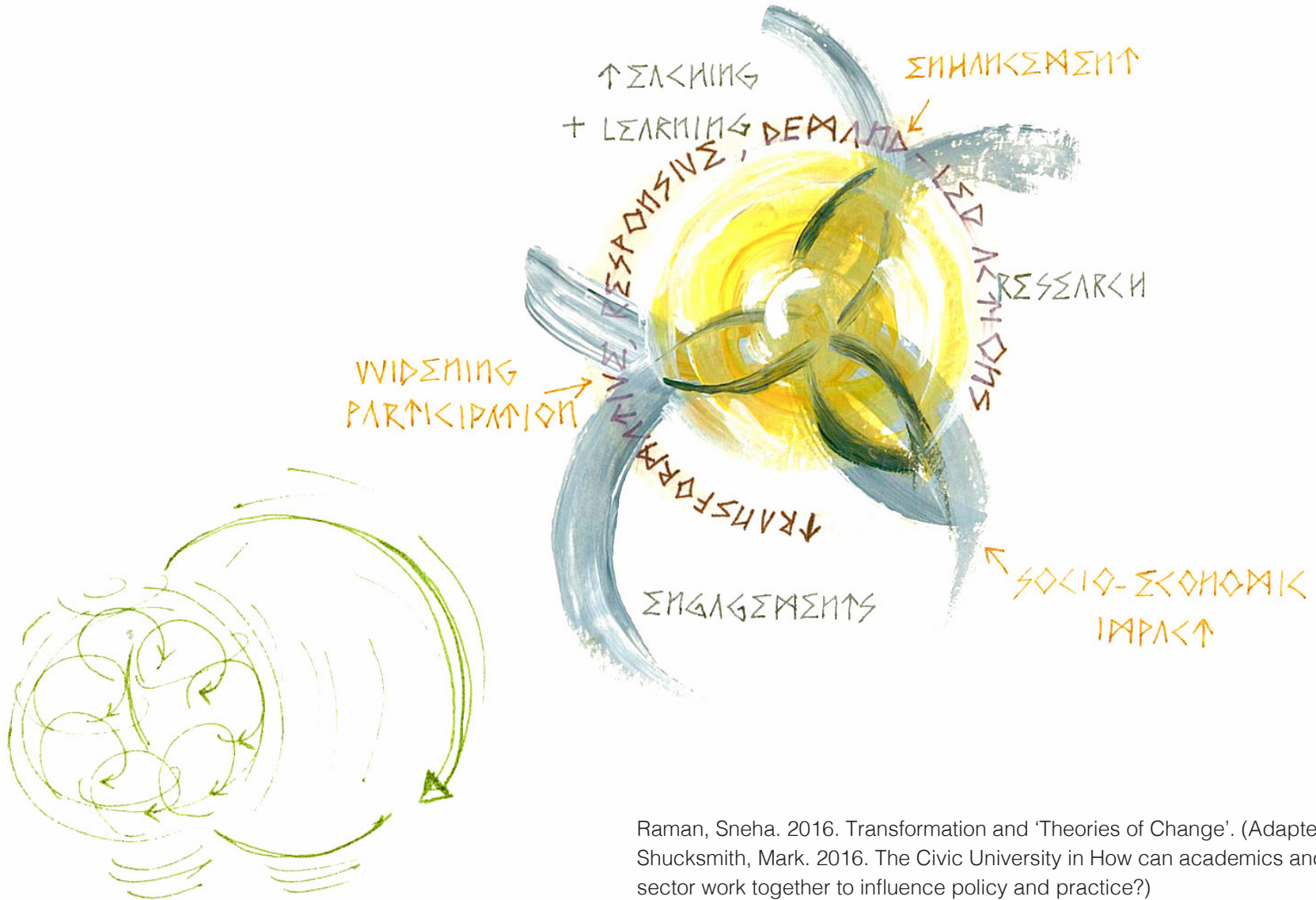
 SENSORIAL IMAGINATION



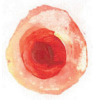
Raman, Sneha. 2015. Preferable futures:
Impact of CC in the Highlands and Islands



THEORIES OF CHANGE



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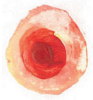
WEAVING THE TAPESTRY



Raman, Sneha. 2016. Making connections.

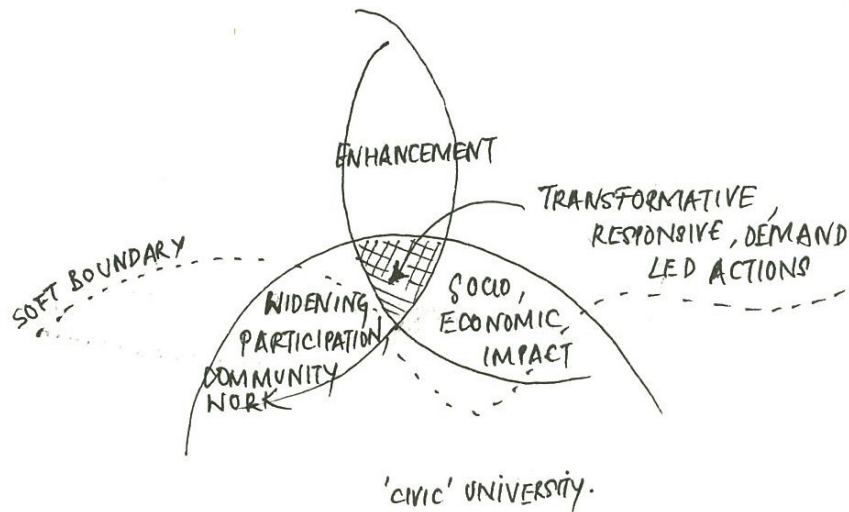
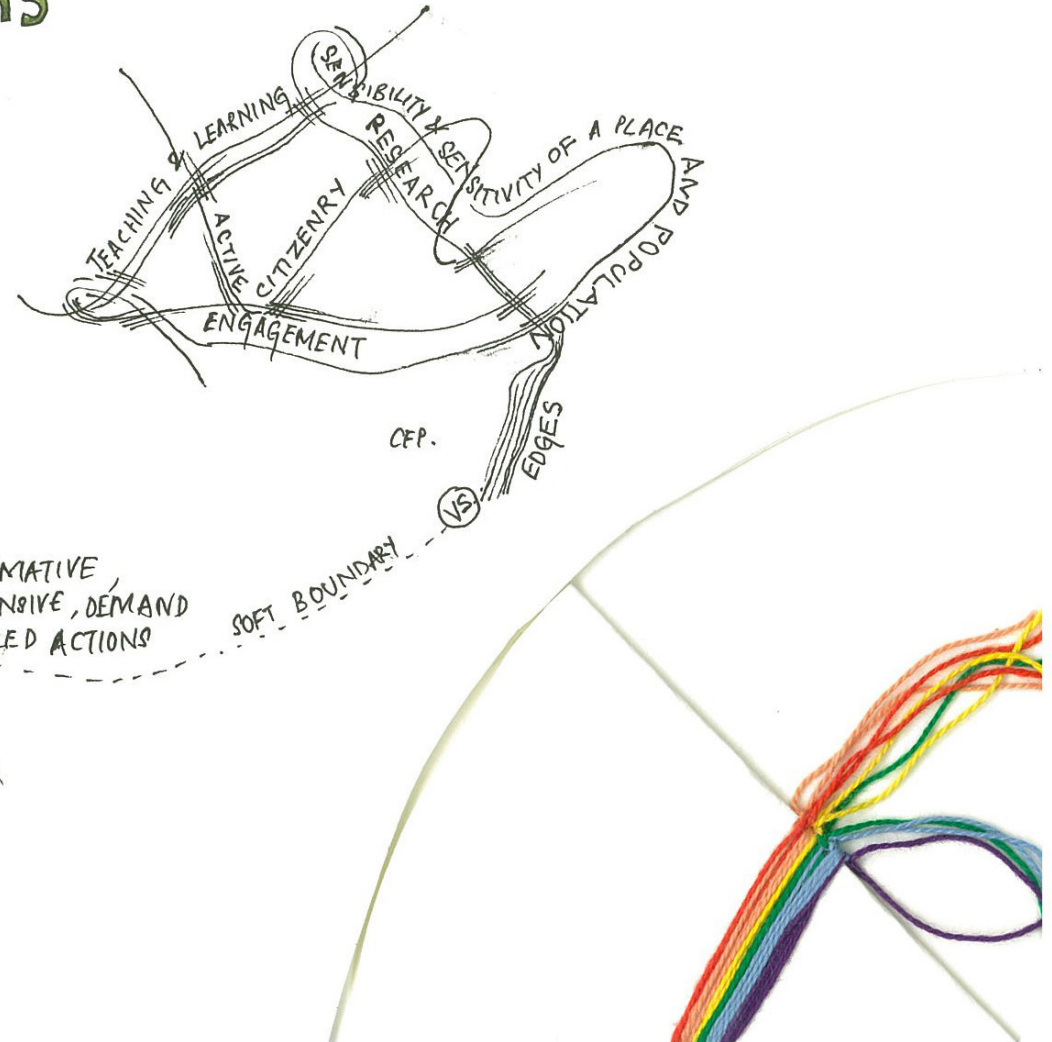


Raman, Sneha. 2016. Exploring new dimensions.



IN THE MAKING...

Role of making connections beyond networks to meshworks





Thank you!

**INSTITUTE
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INNOVATION
THE GLASGOW
SCHOOL OF ART**

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Slides 1-2

What is the Rainbow Bridge?

Imagining new ways of connecting the worlds of policy and practice; using analogy derived from Norse mythology relating the Rainbow Bridge that reaches between Midgard, 'the only realm that is completely visible to mankind' and Asgard, 'the realm of the Gods'.

Slide 3

The Creative Campus

The Glasgow School of Art (GSA) has established the Creative Campus (CC) in the Highlands and Islands. Institute of Design Innovation (InDI) based within the CC has led the development of the Creative Futures Partnership (CFP) with Highlands and Islands Enterprise (HIE). Research themes focus on contributing to the 'flourishing' region in terms of both socio-cultural and economic development. The partnership is strategically key in developing transformational activity for the Highlands and Islands and Scotland (<http://www.gsa.ac.uk/about-gsa/our-campuses/the-creative-campus,-highlands-and-islands/>). This leads to the question of understanding the true nature of its impact in the region as well as the wider context of policies linking academia and the creative economy.

Slide 4

The Context

[Video] Transcription (Abridged): Policy at a government level, whether regulations such as statutes and by-laws or more aspirational government statements such as the Scottish Government economic policy or the National Performance Framework are attempting to shift or mould behaviour. (...) Policy is often in effect a giant social experiment hatched on us, without good evaluation of its outcomes or learning from mistakes or from others. (...) Policy words have to bear the burden of prediction and seek to direct action before they are known. (...) Words, words, words.. and

sometimes numbers! These are the tools that are used constantly in the development and assessment of policy. Rarely do other visual symbols punctuate the policy landscape. Rainbow Bridge is asking the questions: What are the policies that apply to the creation of the Forres Campus, and the CFP between HIE and GSA? What is their meaning in the context that they are being applied and through the means that they are being applied? (...) A fundamental question (...) that we are asking is can visual representations other than through words and numbers illuminate the meaning of policy or present the effects of it in ways that might change policy or its representation in the future? Are there other ways that are useful and novel that might lead to different ways of organising action?

Slide 5

Aim of this research is to explore in what ways is policy finding meaning and expression at the CC, and ways in which the practice at the CC could contribute to shaping policy in the future, by showing connections, explaining effects and organising action through visual and material making.

Slide 6

Connecting Policy and Creative Practice

The visualisation captures some of the current perceptions around practice (represented in orange) and policy (represented in black) – including perception of policy and practice as being *distinct* or policy *encompassing*/setting the conditions for practice. Preferable Futures looks at how policy and practice continuously interact and develop in an iterative manner, when policy and practice both exist in dynamic states, challenging the linear, scientific models.

Slides 7-9

Negative Capability and the Creative Imagination

McAra-McWilliam, I. (2007) talks about Keats's (1970) understanding of negative

capability 'of being in uncertainties without effecting a premature closure of the creative process' and 'the ability to deal positively with complexity, paradox, and ambiguity in processes which have uncertain contexts and outcomes'. This is an important concept in this context of exploring policy and practice, both of which exist in complex and dynamic states. One of the ways in which we work with this complexity is through visualisation and material making: 'thoughts "made public" in a process of iteration and dialogue with oneself and others (...) to transform thought, rather than represent it' (McAra-McWilliam, I., 2007).

Slide 10

The Prism

'The Prism' is one of the ways of representing the relationship between current policy and practice: the 'fuzzy' white light of policy is rendered meaningful, visible and tangible through the actions/outcomes of the practice; with the different colours also representing the diversity in the strands/themes of work and research practices. However, this presents a unidirectional and simplistic view of a complex relationship.

Slide 11

Dynamic Ways of Seeing

To make sense of the dynamic contexts of policy and practice, we need to activate what Goethe calls the 'sensorial imagination' and "experience the phenomenon dynamically in its coming into being." (Bortoft, H, 2012)

Slide 12

Sensorial Imagination

One of the questions we are looking at is what impact will the CC have in the region? And, how do we capture this 'in the making'?

Slide 13

Theories of Change

Evidence is only one part of a 'non-linear, power-infused, complex process, which many social actors seek to influence' (Shucksmith, 2016). Pawson et al (2005) argue that research needs to inform policy through ideas rather than data. Emerging concepts in higher education such as the 'Civic University' attempt to soften the traditional boundaries between academia and society and offer an alternative model for academia and third sector to work together to create transformative, responsive and demand led actions for socio-economic impact (Shucksmith, 2016) – a key value reflected in our practice at the CC.

Slide 14-16

Rainbow Bridge uses a combination of text-based explorations of policy along with drawing and making to examine the practice, and to articulate 'theories of change' (Shucksmith, 2016). Through the process of making and use of artefacts, the goal is to make connections between policy and practice visible and tactile. Weaving (using traditional and experimental methods and materials) will be used as a technique to capture emerging patterns across the research and learning practices and to identify key links with policy and its impact in the region. The warp represents the policies and the weft the emerging practice. The explorations would not only capture the existing scenarios of how the policy and practice interweave, but experiment with new dimensions to imagine how either the practice or policy or both will need to evolve in future to dynamically and meaningfully shape each other.

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