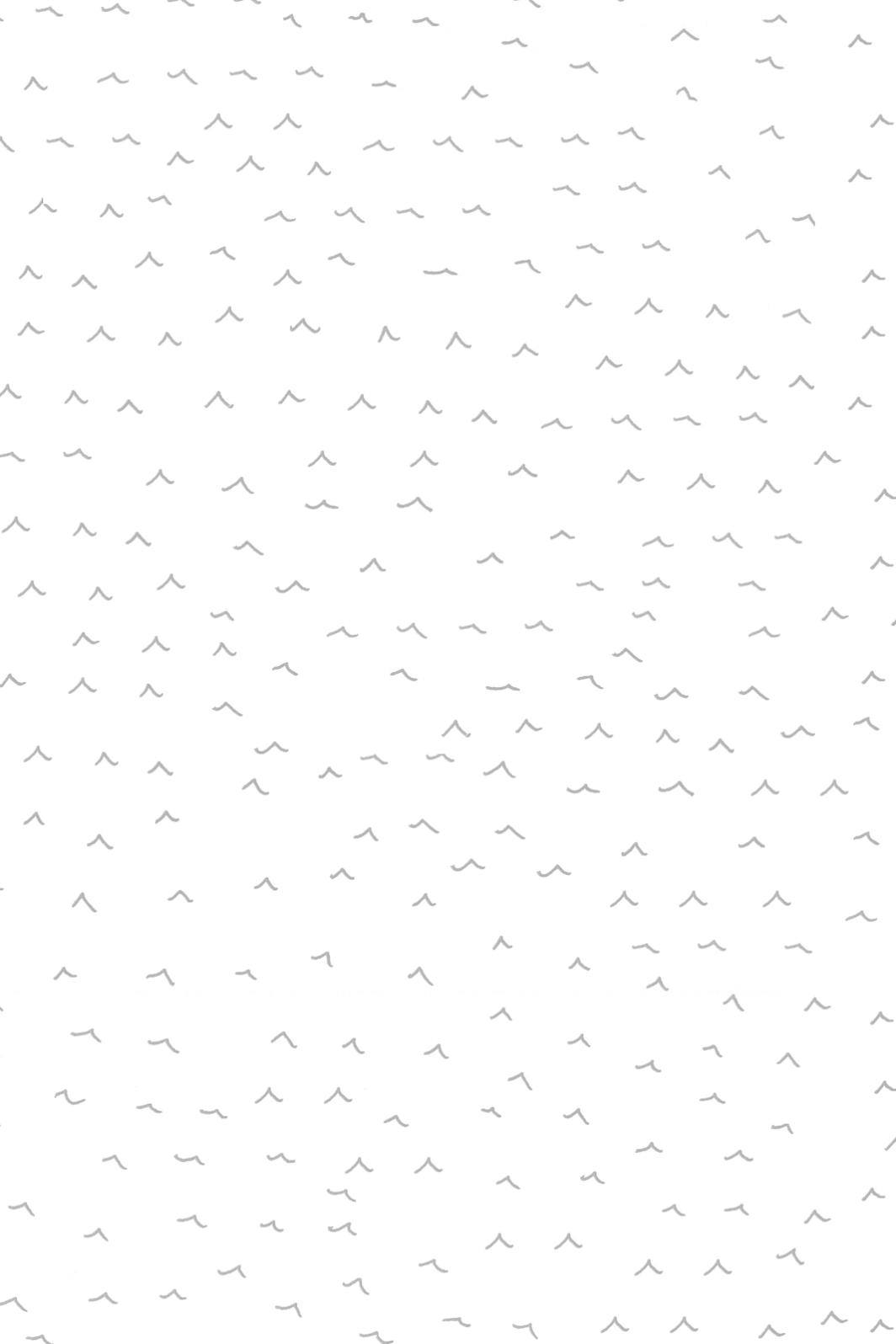
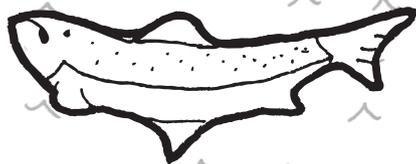




HARMONICS
LANDSCAPES
OF DEVELOPMENT

2015/2016





Executive Summary

The Creative Futures Partnership (CFP) is a pioneering partnership between The Glasgow School of Art (GSA) and the Highlands and Islands Enterprise (HIE). It has been established to deliver transformational benefits for the Highlands and Islands of Scotland. Through research and teaching programmes the partnership is committed to the long-term and sustainable development of a creative, entrepreneurial and internationally connected region. Harmonics covers a broad portfolio of activities, but focuses on making sense of the impacts of the CFP. This can be expressed in a quantitative list, where we:

Developed two methods towards enlightened evaluation

Piloted its uses, particularly narrative tracking, with two projects: Winter School and Bag O' Clews

Hosted four gatherings, two at Brodie Castle that had a critical impact in paving the way to understanding Harmonics

Hosted two Dailies to see the work in the making with live understanding and impact in furthering the work in the communities

Produced four issues of the Fieldnotes to quickly disseminate our work

Submitted a paper to the European Academy of Design to promote our work at an international scale

But to truly understand our impact and work, please continue reading.

HARMONICS

LANDSCAPES OF DEVELOPMENT

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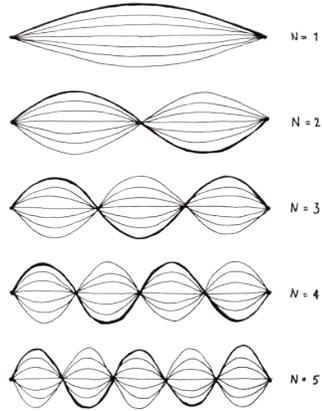
'Harmonics is a decision-making process for the future that takes a 'whole world' approach, and encourages ownership of those choices.'

Professor Irene McAra-McWilliam OBE,
Deputy Director, The Glasgow School of Art



A — Brodie Castle, just outside of Forres, is the site of a variety of our gatherings where our early Harmonics developments occurred.

The Beginning



Evaluation in insitutional situations is a complex form of reflection, revision, review and representation. In this complexity, 'Harmonics' aims to develop a measurement system that supports our understanding and learning around the initiatives of the Creative Futures Partnership (CFP) and the development of the Creative Campus (CC). As an integral research component of the CFP, it asks the question: How do you measure and evaluate complex and creative systems? Our intent is to develop a framework that is flexible, adaptive and iterative. In that same light the purpose of this booklet is to make tangible the first year of work of Harmonics. It focuses on three themes:

- Setting up a theoretical foundation within evaluation complexity
- Developing new methods to understand the difference we make
- Sharing and piloting this with a wide audience in new ways

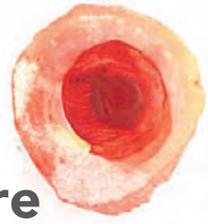
These themes are explored through the narrative work that the CFP has created from Gatherings to Fieldnotes. This booklet is thus divided into five narrative sections: the first situates the project within the aspiration of developing an understanding around preferable futures. This is further contextualised into the unique nature that the Forres campus has for us as an institutional partnership.

The second part highlights the main theoretical underpinnings of Harmonics and its foundation within 'negative capability'. This is followed by the methods and approaches to Harmonics within the CFP, which includes the concept of narrative tracking.

The fourth section looks at the ways we engage each other from the artefacts we make to the special encounters. We then look at the application of the methods embedded with two piloted projects. We finish with a look at the future of Harmonics and its further embedding into the partnership.

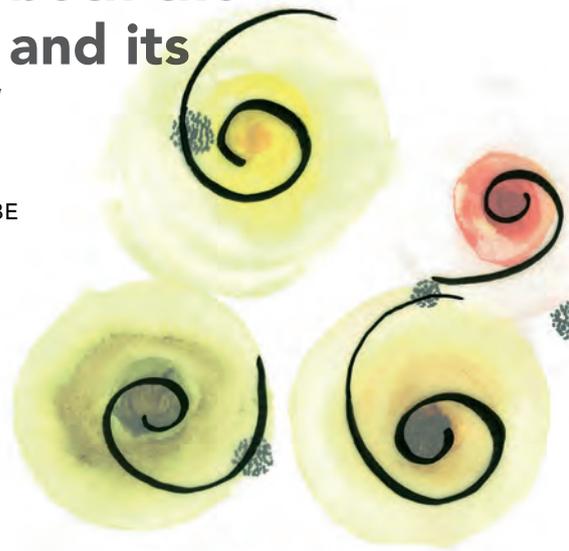


A —
Sneha Raman's reflection of the Future Now in where the future of the campus could be incorporated into many aspects of Moray's development as expressed through colours and swirls.



““Preferable Futures” are based on an underlying motivation to create sustainable futures, and ones that enhance the quality of life. So while we may employ creative design processes to generate future directions and options, we need to include a second step in which we make decisions, understanding both the positive effect and its consequences.’

Professor Irene McAra-McWilliam OBE

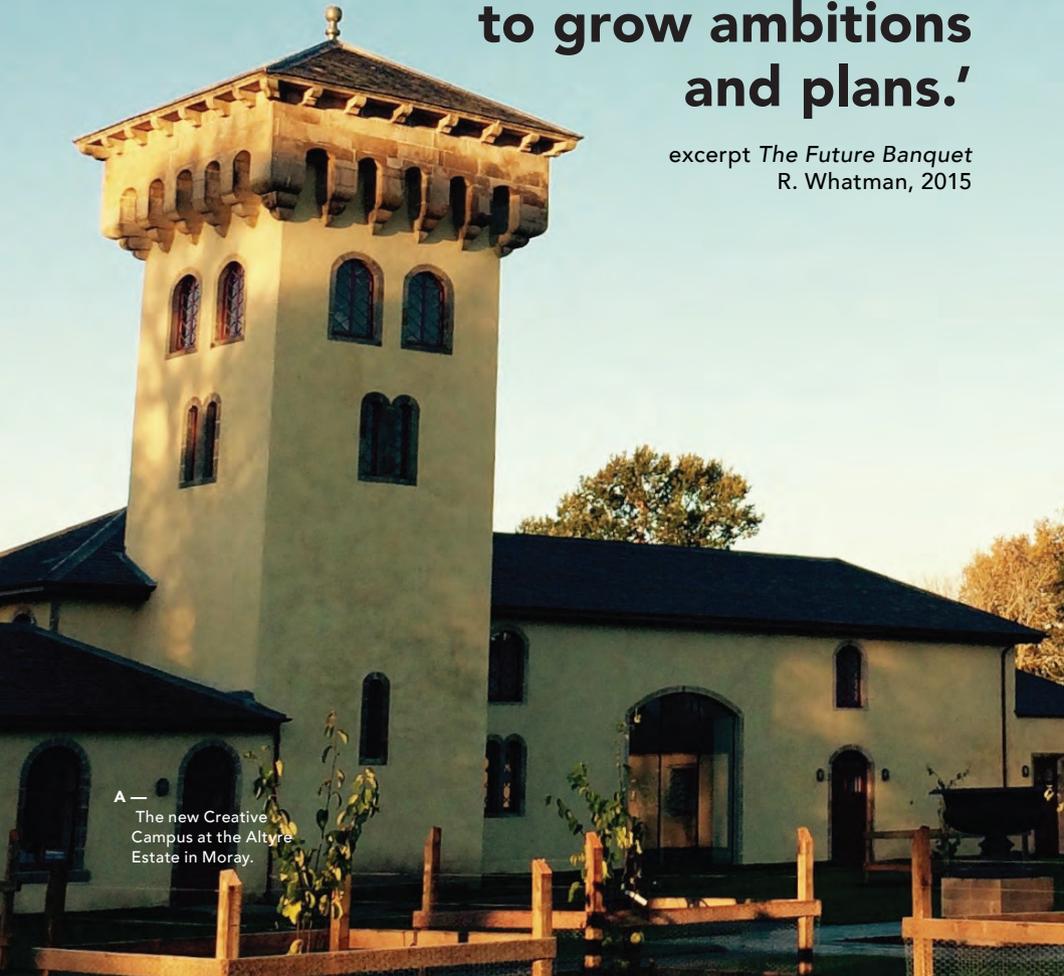


'The Forres campus is a generator of new ideas, businesses and services for the Highlands and Islands. It draws in talent and knowledge locally and develops, unlocks, crystallises opportunities for people and organisations to grow ambitions and plans.'

excerpt *The Future Banquet*
R. Whatman, 2015

A —

The new Creative
Campus at the Altyre
Estate in Moray.



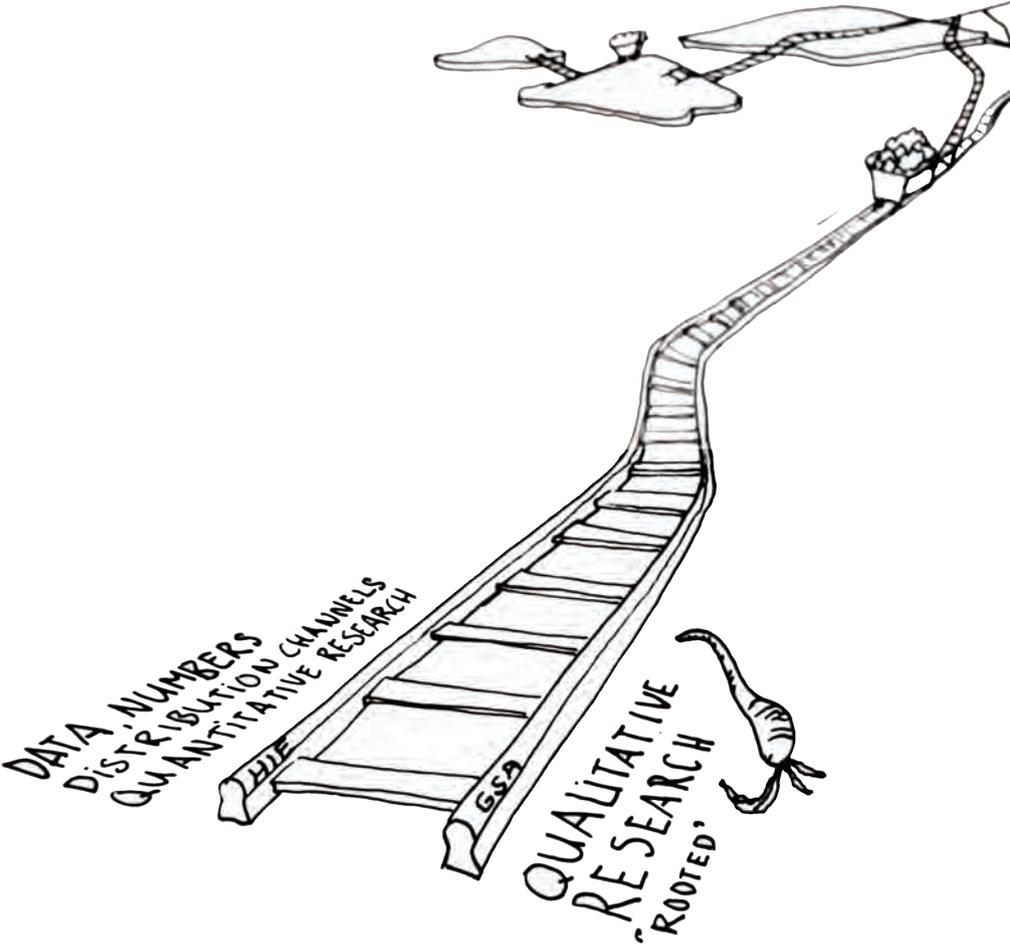
As the excerpt from Richard Whatman suggests, the Creative Campus provides a unique opportunity. He continues that while the Forres campus is centrally located for the Highlands & Islands, it is still physically distant from much of what is a large and diverse region. Also, the Campus is situated outside of Forres on the Altyre estate. The Campus therefore has a certain physical separateness from both its 'parents' (GSA and HIE) and the scope of its enterprise (the H&I).

With this in mind, the Institute of Design Innovation is a relatively small institution, though closely connected with its 'mother' School. It is 'fully formed' and mature – in that it has a high proportion of post-graduate studies and extensive research programmes by students and staff.

It is also intended that the Campus will have a range of international connections and students, and be a place where conferences and workshops will take place. These expand the relevance of the Campus to the region and internationally. The work of Harmonics is thus relevant in the creation of a new space, as new narratives are created here and outwith of the Campus.

In sum, the Creative Campus will be small, separate, mature, connected and distributed. There is a dynamic tension inherent in the breadth of scope and intent and scale of the Campus. This tension is useful for experimenting and exploring innovative approaches to evaluating the world around us.





A —
Assembling evidence
of the activities of the
CFP (R. Barthel, 2015)

'Different in the Middle'



Harmonics was conceived as a research project, which would promote the learning and sharing of impact that the CFP has had on the Highlands and Islands region. This, it was agreed, would entail the development of meaningful methods that capture and convey the effects and outcomes of a complex partnership.

Prior to demonstrating impact or value, it was recognised that it would be necessary to make sense of complex interactions amongst stakeholders and collectively identify, map and embed enlightened indicators for cumulative impact over time. The aim was for transparency in how the work was assessed and, of course, evidence of effects and outcomes from the CFP. The ultimate aim would be to develop an evaluation framework which would evidence impact and highlight experiences to cultivate imaginative conversations with policy makers.

Two distinct and complex organisations make up the CFP and we are concerned

with 'difference in the middle' which is enacted by these two institutions working together. It supports the notion that the two groups will change fundamentally as they work together and the stories that develop from those interactions. Therefore, Harmonics is conceived of as an evaluation framework that:

- Is adaptable to change and iterative
- Is descriptive of the Campus project as a whole and its connections
- Looks for what practice is working and how that can be supported
- Can identify points of energy and influence and how they flow
- Observes repeated patterns in the system and their effects

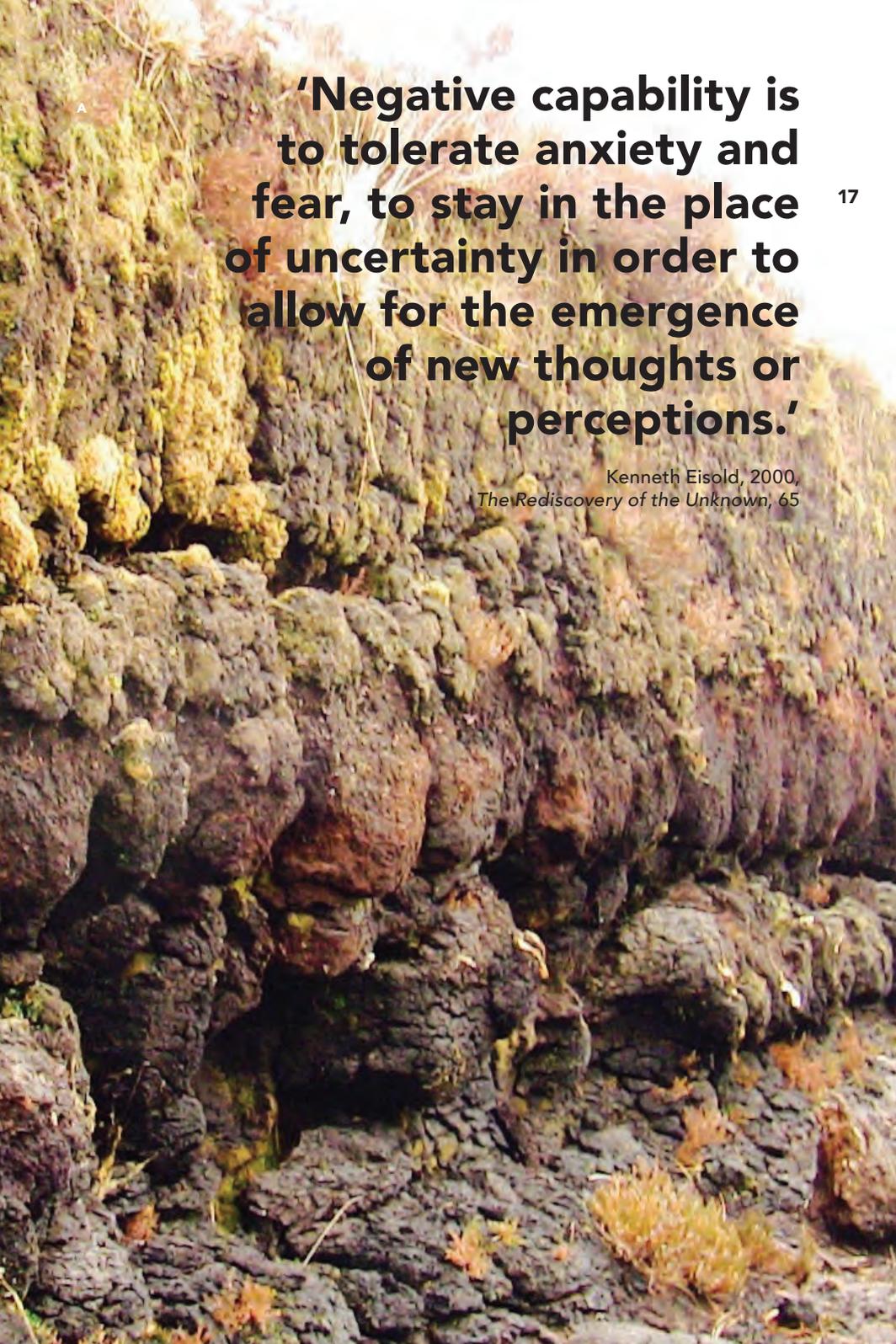
These points give us direction towards understanding these complexities. The following pages will look at how Harmonics sits within the complexities through negative capability.

These notions of complexity, of exploring within the unknown, are founded within the idea of negative capability. In the fields of academia, business and government, we measure 'success' in knowing and being sure of that decision. We want to be sure that the taxes are used in a 'proper' way and that the car you are driving on the motorway is safely and securely made, but in this world of 'positive capability' have we lost the ability to engage in the unknown?

Through the concept of negative capability, we work within the unknowable creating a space for seeking alternatives in an open and iterative way. Negative capability is thought of as 'when man is capable of being in uncertainties, Mysteries, doubts without any irritable reaching after fact and reason'. (Keats 1958 (1899): 193-4). Keats' description of being in uncertainties without effecting a premature closure of the creative process is one of the defining characteristics of the imagination. It is the ability to deal with complexity,

paradox, and ambiguity in processes which have uncertain contexts and outcomes. It is interesting to observe that this capacity is increasingly of value in a world in which the contexts and fields of operation of academic disciplines, governments and businesses are expanding.

The CFP works with this uncertainty as a founding element of Harmonics. It embraces this ambiguity and prepares future makers, leaders and educators to deal with complex processes that the CFP must currently deal with and in the future. Living within the uncertain makes for a powerful approach in the ever increasing realm of interdisciplinary partnerships, like ours. In the end, it is perhaps allowing the positive and negative capabilities to coexist (Edmonstone 2016) where not knowing, as well as, knowing can bring about the most innovative approaches and provide a foundation for our enlightened evaluation. We now move towards how to apply these theories into practice.



'Negative capability is to tolerate anxiety and fear, to stay in the place of uncertainty in order to allow for the emergence of new thoughts or perceptions.'

17

Kenneth Eisold, 2000,
The Rediscovery of the Unknown, 65



A —
A collection of
artefacts from a trip
to the Northern Isles
in exposition during
the September
Gathering, Brodie
Castle, September
2015.

Making the invisible, visible

The application of these enlightened evaluation theories requires new methods. Through the last year, we have developed a series of methods that take into account the methodological approach of a method assemblage (Law, 2004). Moving beyond mixed methods, method assemblage helps to comprehend the messiness and complexities in the partnerships and the work we are doing. This section explores two of these methods: evaluation through making and narrative tracking.

Evaluation through Material Culture

In the artefacts we make, from paintings, sculpture, bridges, or academic papers, we embody them with purpose, be it aesthetic, utility, or both. They are connected to us and to one another through a 'vitality' (Bennett, 2009) of things. In anthropology and art history this material cultural study forms the foundation of understand-

ing the past (Berger, 2009). Artefacts can be studied for their particular story that they tell, the form they make, or its relation to the person(s). In this sense, we can begin to evaluate the progress of partnerships through the artefacts that are created.

For example, we have gathered and created sound files, 3D printed artefacts, and co-produced postcards from the Outer Hebrides. We (ourselves and participants) share their meaning and story with the people we encounter. These artefacts are the material representation of not only the encounter, but can be used as an evaluative measure in how the encounter took shape, and what it meant for the people who developed that encounter. The artefact thus becomes an evaluative process.

Not only can the things that are made be used as evaluative tools, but the making in those things can constitute a means of evaluation (Ingold, 2013). An ecology of things is thus developed through the co-production of artefacts.

What this all constitutes for Harmonics is that in our evaluative processes we express these ideas through the things we make. Furthermore, it allows us to understand the meaning and value of the artefacts we make not just in the artefact itself, but through the labour embodied (Wylie, 2007) in those artefacts.

Narrative Tracking

One of the key strands of Harmonics work, was around capturing the impact of the CFP through the narratives of those involved, in what we term 'narrative tracking'. It is the aim of Harmonics to explore how the work undertaken looked and felt—weaving narratives and vignettes together to explain, exemplify and locate change in the CFP's story and effects. Mostly the data has been storied reflections (narratives or vignettes) on what has been happening. Whilst this is a critical part of the evaluation process there are tensions and challenges in getting buy-in from

stakeholders within the context of highly monitored and measured ideas of success. As Donaldson (et al, 2011: 1) explains 'The cost of investing in communities of influence is typically more immediate and visible to them than the benefits. Whereas the costs usually appear up front, many of the benefits take months or even years to materialize'.

Despite a bewildering choice of methods for collecting stories, it could be asserted that there is no single 'right' way. Based on insights from discussion with expert Alison Donaldson a number of important factors were emphasised:

- The emergent and adaptive nature of the work
- Having a core evaluation team that includes a senior decision maker and meets regularly
- Tracking developments over time
- Breaking material down into pieces
- Noticing new language emerging



A —
A view of the morning
sun through the
Altyre Estate woods
where the campus is
situated.



'Method Assemblage makes manifest what is otherwise invisible. It extends the fields of visibility, and crafts new realities ... This is because it makes space for ambivalence and ambiguity.'

John Law, 2004, After Methods, 90



A —

Iain Hamilton, HIE,
speaking at the
November Harmonics
Gathering, Brodie
Castle

In order to make sense of our collaborative efforts we needed to engage in diverse and new ways across the partnership. These engagements have varied from special meetings that encourage one-on-one encounters to much more planned reflections of the work in the making. In this section, we explore these types of engagements, beginning with our Harmonics Gatherings.

Gatherings

The 'Gatherings' were initiated as physical gatherings bringing together HIE and GSA staff working across the CFP projects in facilitated and co-run events. This was anticipated to offer a space for thoughtful and enlightened reflection through critical commentary, critiques of work and informal conversation. The 'Gatherings' were major and minor events and there were three significant Harmonics 'Gatherings' over the course of one year.

At the September gathering, GSA reviewed possible approaches to enlightened evaluation with the help of a range of experts. Focusing on the CFP projects underway and using the material artefacts gathered on trips to the Western Isles and Shetland as well as other activities, participants reflected on the journey taken so far and shared their experiences. At the second 'major' November meeting HIE and GSA met 'en masse' to consider Harmonics for the first time. The work concentrated on: what had been the experience of HIE and GSA staff of the partnership to date; and, what preferable futures might be springing from the partnership. GSA and HIE people participated with frank and enthusiastic engagement and energy for the partnership was high. A clear question was foregrounded by participants:

What is the 'partnership space', as opposed to GSA and HIE spaces? Or as we asked earlier 'what is the difference in the middle'?

A —
 During our March
 Dailies, the
 Experience Labs work
 was shared with the
 wider studio.

Dailies

'The Dailies' were inspired by a practice from the film world, where the director and others involved in the production of a film watch the rushes or takes at the end of a day in order to see what is taking shape, what is usable, what can be discarded, what needs another take, what amendments are needed in the way of production design, sound design, lighting design, make up and costume design, location or set design etc. Rather than the daily rhythm of filmmaking, a seasonal rhythm was proposed for the Dailies.

In terms of the form of the events piloted, people in the middle of a project were asked to volunteer to explore their work with whoever else is invited to the session. They would then begin to engage those present with the possible stories the materials offer, reflecting spontaneously on the tracks and trails of their practice and activity. Finally the session would turn to what practical judgements about next steps, possible directions and so on.

Two Dailies have been hosted, both at the Enterprise Park. During the March session insights were shared across four key InDI projects: The Teaching Studio, and in particular Winter School; The Design Network; The Experience Labs and Workshop through a series of pin-ups. These pin-ups involved providing a representation of a work - in progress and 'in the making' - where visual materials (photos, pictures, artefacts, etc.) were combined with text summaries (titles, quotes, slides). We encouraged everyone to bring questions for discussion, challenges they have experienced or overcome, particular themes/ insights emerging from their work.

The second set of Dailies were held in July. As Andrew Anderson, from HIE, wrote, 'Here the common thread running through these Dailies was that it brought views from outside CFP and InDI to the work we are sharing. Good examples were Richard Whatman's sessions on the Rainbow Bridge which

'The Dailies gave an opportunity for sharing a visual representation of our research. And since then, the focus of my project has begun to find a state of equilibrium.'

Anna Louise Spencer, PhD student (Forres)

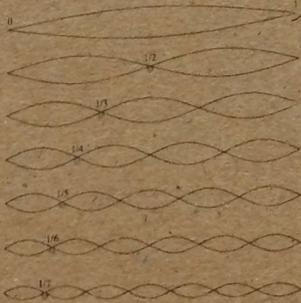
really demonstrated the importance of being aware of the policy context to enable best outcomes to be achieved. This context includes overarching Scottish and UK Government policy, funders such as HIE and the SFC, and GSA's own ethical approach'. Projects like the Island Life work was useful to explore. Andrew added, "The value of making use of local knowledge and connections was strongly illustrated by the Barra Bike Hub that HIE could help turn into reality. Pulling these points together, student projects and research can and should make a difference to real lives. The Creative Futures Partnership is about helping to make that happen."



A

FIELDNOTES

HARMONICS • ISSUE FOUR • AUTUMN 2016



A —

Our fourth issue of Fieldnotes that covered aspects of the Dailies in July and PhD work.

Fieldnotes

Though we live in a digital age, the desire for physical artefacts where stories can be shared is still needed and desired. Inspired by the 'zines' of the 60s and 70s, we decided to create our own Harmonics 'zine'. 'Fieldnotes' was intended to act as a vehicle for sharing the initial experiments in enlightened evaluation and innovation dissemination approaches. Conceived of as 'notes from the field' whilst initiated by the GSA Harmonics team, HIE staff were involved both as contributors and editors.

This short, 16-20 page, A5 booklet reported on activities that had been undertaken during the previous quarter, upcoming events, reflections on the work of the CFP and the evaluation process. The first 'Fieldnotes' booklet was produced in December 2015 and three further issues were disseminated on a quarterly basis. They covered the ongoing work from the Gatherings to the Dailies. Their purpose has evolved from sharing of projects, to making a

space for disseminating particular papers written for journals or to provide a forum for developing a particular idea. This was evident in the fourth issue of Fieldnotes where one of our PhD students wrote an explorative piece about the Dailies. Here she explained how the Dailies was a useful space in sharing her research to a wider audience. Though difficult to show your work in progress, it allowed her time to simply put things up.

The impact of the Fieldnotes is seen in the way that our work is made visible across the partnership. It gives a tangible, yet thoughtful way of expressing the ongoing relationships within the CFP. We envision the Fieldnotes to be used in the future as ways to track our narratives across not only our projects but hopefully across HIE's, as well.



A —
A collection of
artefacts from a
student group during
the Winter School.

B —
The Winter School
blog.

C —
A group of students
developing the theme
of 'Design for Island
Life.'

Piloting Programmes

In developing these aspects of collecting and gathering stories, reflections, we decided to embed these into two of our programmes. The first was our teaching programme in the Masters of Design Innovation Winter School. The second was towards the second programme of work of the CFP, Bag O' Clews. Each project explores the themes of enlightened evaluation in different ways with a variety of outcomes.

Winter School

During the Winter School we decided to try out the methods of narrative tracking on a larger audience where the students would do peer-to-peer tracking. This allowed a more informal and perhaps, more candid picture of their experience and evaluation. In this approach, we were able to get the students to be involved in a short but meaningful discussion about their own work. The short interviews given by the students showed thoughtful engagement with the installation on the tactile

nature and the sensory needs of understanding landscape. As part of an experiment in narrative tracking, we created a Winter School blog to promote the sharing of work 'in the making'. The output from the blog was mixed, as it was not as highly used as initially thought. Perhaps it was due to the fact that it was optional and not integrated into the curriculum of the students. It was useful as a way to document the everyday goings-on of the students' work and it gave a fair picture of what occurred over the course of the two weeks.

This would carry on into the exhibition of their work in Glasgow in May. Here their projects were disseminated to a broader audience. Further work was shared back during the July Dailies, where one of the students briefly presented on Bike Hub, a project in Barra. In the audience was Jane McIntosh, HIE's Head of Strengthening Communities in Stornoway. She encouraged the students to take their idea back to the

WINTERSCHOOL TALKS

32



TOP 5 INEQUALITIES

1 EQUAL PARTNERSHIP RIGHTS



2 EDUCATION



3 SOCIAL ATTITUDES

4 HATE CRIME



5 HEALTH CARE



YOUNG PEOPLE IN THE WESTERN ISLES ...

... GO AND COME BACK LATE IN LIFE, OR NOT AT ALL



... ARE NOT POSITIVE ABOUT THEIR EDUCATION



... FEAR UNEMPLOYMENT



... ARE NOT POSITIVE ABOUT THEIR PUBLIC TRANSPORT



... ARE NEGATIVE ABOUT THEIR DIGITAL CONNECTIVITY



... ARE POSITIVE ABOUT THEIR CULTURE



... ARE POSITIVE ABOUT THEIR COMMUNITY



IS THERE BETWEEN

WE ARE CYBOR

(NOT IN A HOLLYWOOD KIND OF WAY)

YOUNG PARENTS



... EXPERIENCE LIMITATION IN THEIR CAREER.
... MONEY IS AN ISSUE



WANT TO REDUCE WORKING HOURS, BUT FEAR TO LOOSE THEIR JOB.



... ARE LOOKING FOR MORE FLEXIBILITY.



... ARE THE HAPPIEST FATHERS, BUT THEY NEED GOOD CHILDCARE

ONLY 2 PLACES IN UST.



... ARE WORKING (IN MOST CASES) PART-TIME.



... FEEL LIKE THEY HAD TO SACRIFICE THEIR CAREER, TO BE ABLE TO CARE FOR THEIR CHILDREN.



... ARE THE HAPPIEST MOMS BUT IT IS CHALLENGING TO MAINTAIN THEIR BUSINESS, DUE TO EXPANSIVE



25/01/2016

DIGITAL CULTURES:
ARE THE PRACTICES
AND SOCIAL-CULTURAL
MEANINGS OF
EMERGING DIGITAL
TECHNOLOGIES



DESIGNING THESE
DIGITAL CULTURES
TO CREATE PREFERABLE
FUTURES.....



33

THE DIGITAL DARK
AGE...



TOTALITARISM
THROUGH TECHNOLOGY

"WE DO NOT LIKE
A LACK OF PRIVACY,
BUT FEEL LIKE WE
DO NOT HAVE A
CHOICE..."

Google

GAVE
THEMSELVES THE
RIGHT TO MONITOR
EVERYTHING
YOU TYPE IN...



SEPARATION
OURSELVES &
MACHINES?



THE DIGI
TAL

= AN OPTION?

NO

YES

ALL
GS



PACE
MAKER



THE
SOCIAL
SUSTAINABLE
SMARTPHONE

HARDWARE
(AVOIDING
CHILD WORK)

SOFTWARE
(OPEN SOURCE)



THE DIGITAL ECONOMY
& ITS STRUCTURE AND
MODELS.

WHICH FORM OF
DIGITAL TECHNOLOGY
CAN MAKE A DIFFERENCE
IN YOUR WORK?

HELPS TO UNDERSTAND
WHERE DIGITAL IS
IMPORTANT.

SOME THINGS
CAN'T BE
DIGITISED...

Like
BUSINESS CARDS

-IT JUST DOES NOT MAKE IT BETTER-

IF YOU CAN'T DIGITISE STUFF,
TRANSFER THE MODEL,
RATHER THAN
THE TECHNOLOGY
ITSELF.



YES!
NO QUESTIONS,
JUST DO IT.

DIGITALISATION

NO!
IT IS
SCARY

LET'S
EXPLORE



1970 MODEL
-WITH BLUETOOTH-



1920 MODEL
-WITH FACETIME-

REGISTERED

INFORMAL
CHILD CARE:
GRAND PARENTS.



CHILD CARE.

A—
A visual reflections of
the two weeks of
Winter School. (R.
Barthels, 2015)

A PROJECT BY DESIGN INNOVATION STUDENTS
AT THE GLASGOW SCHOOL OF ART

DESIGN FOR ISLAND LIFE

'Bike Shed: Something like this is [a] brilliant idea. Not enough for younger folks to do! Thanks for sharing back with islands.'

A —

A view of the Design for Island Life pop-up exhibition that travelled across the Outer Hebrides in November 2016.

islands to ask the young people what they think. She said that the young people on the island could potentially take it forward for inclusion in the Barra community plan. She added: "I think the young people could feed this into the plan as a priority for them."

And that is exactly what we have done.

Though the students had already exhibited their work, it would be hard for islanders to see their work, therefore it was decided to bring the work to the islands. Over the course of a week, we shared the work done between design students and the island communities during Spring 2016.

Four projects were selected to showcase the diversity of solutions to the communities that would become the travelling pop-up exhibit, these included: Storywave, Bike Hub, Co-Cheangal, and Decision Making. The aim would be to receive feedback from the communities. Once the projects were selected,

four locations were chosen to 'pop-up': Stornoway, Lochmaddy, Kildonan, and Castlebay.

Community members engaged with the exhibition commenting on the need for local youth spaces and the importance of connecting stories of Hebridean life to its diaspora around the world. The community also offered critical feedback highlighting the need to tackle structural issues around resource redistribution across the isles. It was mentioned that working with the current cultural process of island life would better suit the way that projects move forward.

In this sense we managed to track our narratives and also relay them back to communities involved and new audiences across the Islands. Through this example, we show how the complex interactions are directly impacting the way we do work on the islands. On the next page, we can see how this is implemented on another set of isles.

Bag O' Clews

'Bag O' Clews' is being carried out with practitioners and professionals active in the craft and creative industry sector in the Scottish Islands of Orkney and Shetland. The term 'Bag O' Clews' refers to a Shetland Fair Isle knitter's collection of left over yarn, which is never wasted with the odds and ends used in other 'makking' (Shetland word for knit).

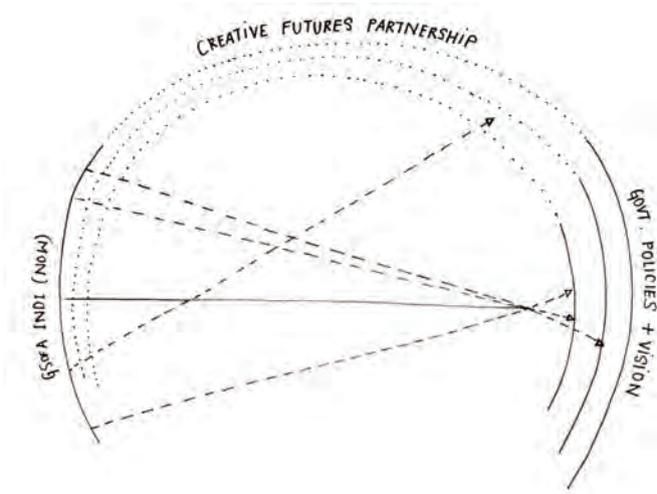
Taking a Northern Isles focus, the project aims to reposition understandings of the creative economy in rural and remote contexts and begin a reimagining of the innovative capabilities of craft workers in these locations. This follows an assets-based approach – to identify existing skills, talents, and capabilities from within communities, which may be hidden or ineffable (Foot and Hopkins, 2010; Glasgow Centre for Population Health, 2012; Baker, 2014). This approach was embodied in a series of design innovation workshops 'Innovation from Tradition' held in Orkney and Shetland in Autumn and Winter 2016.

Evaluation was considered from the beginning of the project and the workshops were the focus of a Harmonics Gathering in Inverness in May 2016 which centred on close planning of the scope and activities as well as ongoing calls, meetings and scoping visits.

At the first workshops assets were collected, photographed and recorded to help inform and shape the nature of Workshop Two. Participants also tracked their progress, reflections and engagement with design innovation tools in idea development packs distributed at Workshop One. At the second workshop, reflections were shared both from the delivery team, specialist presenters and participants regarding the issues, opportunities and ideas raised in the series and also future developments and directions. Assets, ideas and reflections were captured in printed materials, note-taking, discussion, photographs and other media allowing for a rich bank of knowledge to be assembled.



- A — A bag o'clews.
- B — Participant cards from an Innovation from Tradition workshop that looks at input from makers in the Northern Isles.
- C — Booklets from the workshops.

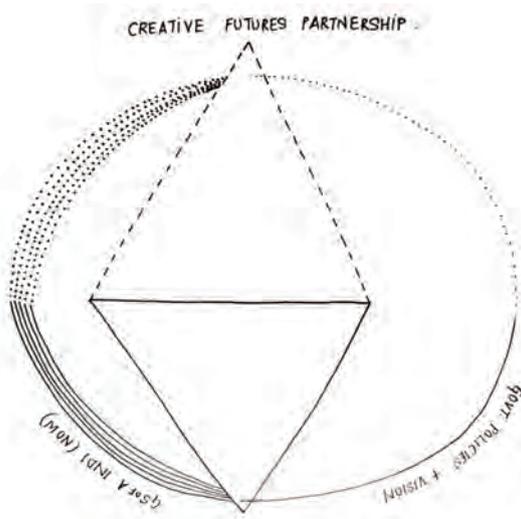


- A —**
Current impacts towards policy are haphazard with potential work not known. (S.Raman, 2016)
- B —**
Thinking of the Rainbow Bridge as a prism allows for us to have a focused an refracted ability towards preferred policy decisions. (S. Raman, 2016)

Rainbow Bridge

Along with developing a framework for understanding the partnership, Harmonics also looks towards understanding the true nature of the CFP's impact in the region, as well as, the wider context of policies linking academia and the creative economy. Policy at a government level, whether regulations or government statements such as the Scottish Government economic policy 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. These are the tools that are used constantly in the development and assessment of policy, but rarely do other visual symbols punctuate the policy landscape. Rainbow Bridge is about asking new questions within the impact of policy where it asks 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? And more importantly 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?

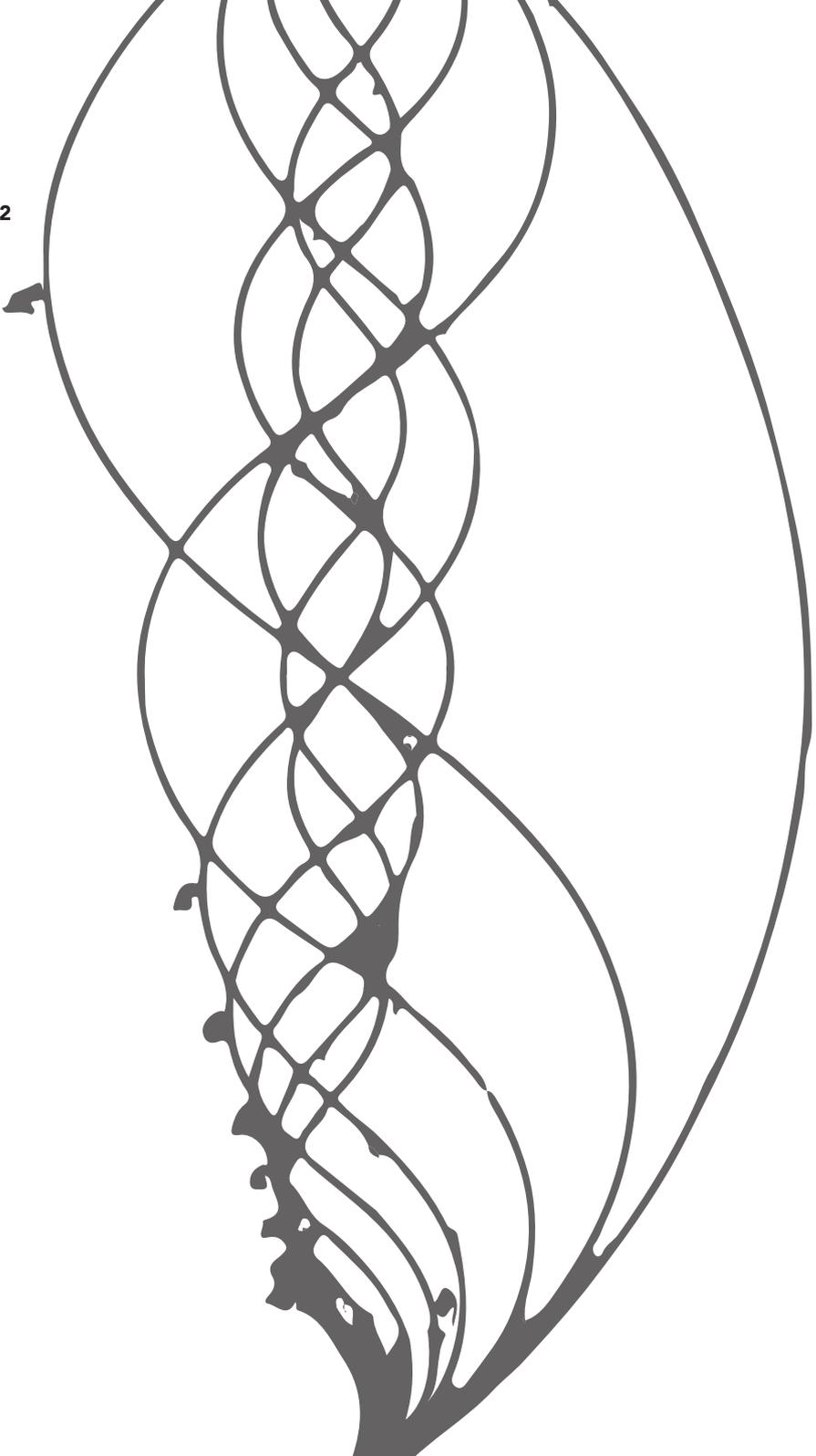
The Rainbow Bridge explores in what ways is policy finding meaning and expression through the Creative Campus, and ways in which the practice within the Creative Futures Partnership could contribute to shaping policy in the future, by showing connections, explaining effects and organising action through visual and material making. In Norse mythology the Rainbow Bridge reaches between Midgard, 'the only realm that is completely visible to mankind' and Asgard, 'the realm of the Gods'; and through this piece of work we are exploring new and imaginative ways to connect policy and creative practice.

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.







In this booklet, we have covered how Harmonics has evolved over the course of 2015 and 2016. It has progressed from an idea of storytelling to something tangible and accessible in the larger picture of the CFP. Harmonics does not intend to replace existing methods of evaluation, but rather it complements and gives rise to new 'holistic' ways of understanding our partnership. It shines light in areas that usually do not get attention and gives a voice to those that are not usually asked. Our actions and activities allowed us to learn the following:

- Harmonics cannot be considered as one project, rather needs to be integrated into all aspects of the CFP.
- Collect narratives at regular intervals as well at significant moments
- Planned interactions are useful, but best when serendipitous and organic
- Spaces for these moments need encouragement between the CFP
- Existing auditing formats are limiting to the creative process

Therefore, our next waves for Harmonics will include a better integration of our work towards the whole partnership by promoting the process at the beginning planning stages. Furthermore, we are to continue our narrative tracking of the larger CFP narrative to begin to better understand what has changed and what has not. On an international note, we hope to share some of our work to a larger community at the European Academy of Design's conference in April 2017.

Overall, our work in the last year has been of exploration and encountering new ways of evaluating. We hope that the next stage we can begin to give depth to the work and truly understand what makes us 'different in the middle'.

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Contact

For more information around the work of the GSA in the Highlands and Islands, please contact Kate Hooper: k.hooper@gsa.ac.uk

Credits

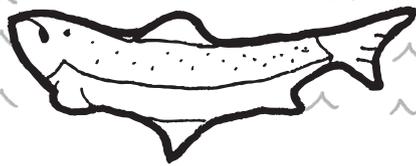
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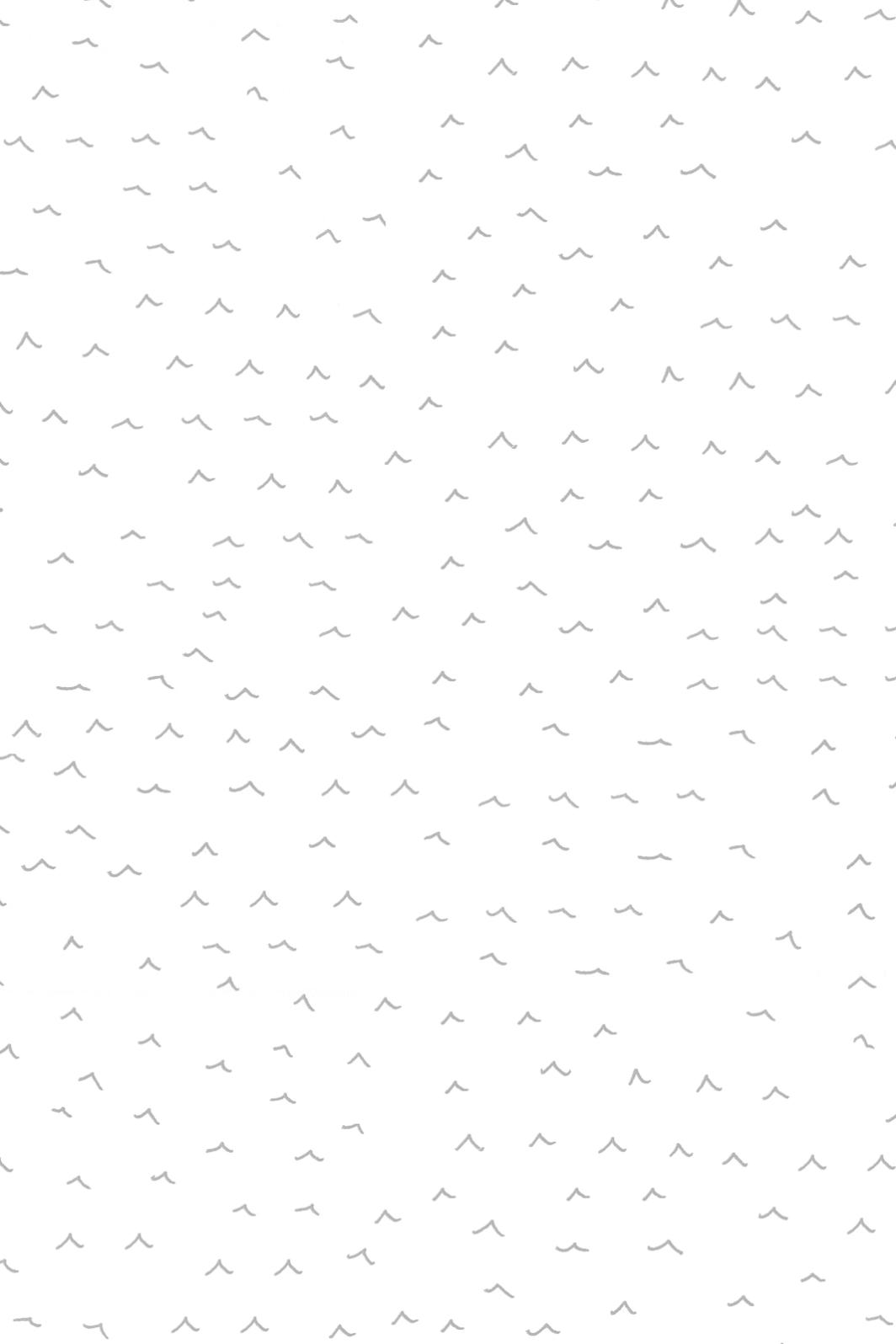
Design

George Jaramillo

Editors

George Jaramillo
Katherine Champion







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