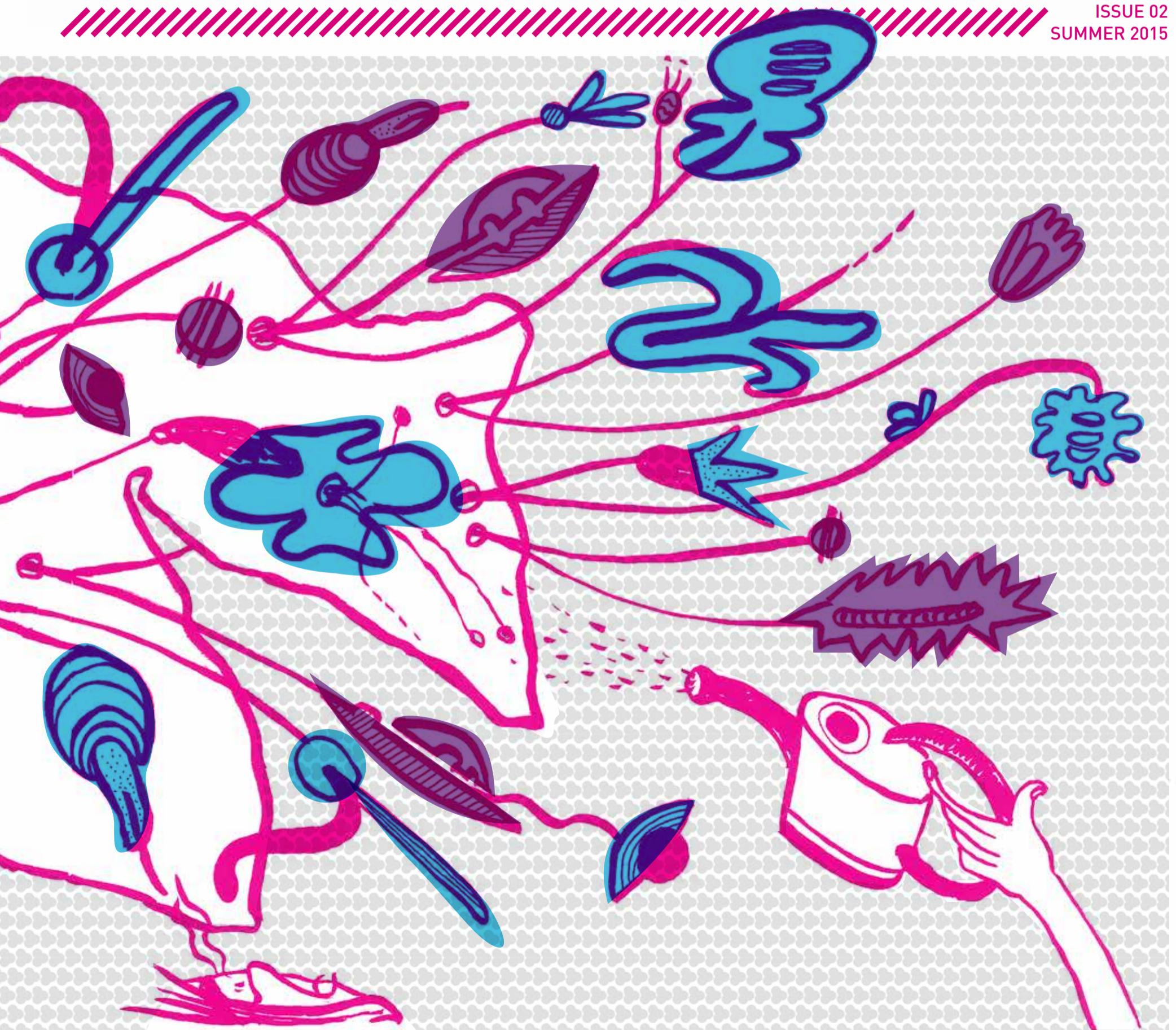


flourishing times

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PARTICIPATION ISSUE

ISSUE 02
SUMMER 2015



Editorial

Participation

The Energy of Innovation

By
Irene McAra-McWilliam

With the GSA Institute of Design Innovation's Flourish project, we wanted to help give voice and presence to 'invisible communities' by engaging with them in a collaborative, co-design approach, drawing on resources such as storytelling, informal interviews, photography and film.

We also used this approach last year in our work as the creative partner for the Scottish Leaders Forum (SLF) – a network of leaders at the heart of public services who meet to discuss and collaborate on the important policy issues facing Scotland.

The GSA Institute of Design Innovation had been invited by the Permanent Secretary of the Scottish Government to creatively direct the Scottish Leaders Forum plenary event 'Flourishing Scotland' where the main topics were: achieving equality, creating sustainable economic growth, and transforming public services.

The event was a great success. It was participative, interactive and productive. It generated actions and pledges for further work and creative collectives were formed to address the outcomes. This has been the platform for future events such as the SLF Future Leaders Plenary in May 2015.

Professor Irene McAra-McWilliam, Head of School of Design, Director of Creative Campus Highlands and Islands at the Glasgow School of Art.



Flourishing

Times

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Flourishing Scotland

Design Research

By Dr Lynn-Sayers McHattie, Dr Cara Broadley and Edmund White

The Institute of Design Innovation (InDI), the Glasgow School of Art (GSA) established the Flourish programme of work to give invisible communities a voice by participating in creative and collaborative Design Innovation approaches. This is the most important part of our work 'Flourishing Scotland: Nurturing a Participatory Democracy' as Creative Partners to the Scottish Government and Creative Directors for the Scottish Leaders Forum (SLF) held in November 2014.

The focus of this two day innovative and interactive meeting was developing a Participatory Democracy to produce a better understanding of the key challenges Scotland faces: to improve equality and the economy and to transform public services.

Achieving equality will help all of Scotland to Flourish. Inequality inhibits economic growth and increasing equality in society can help improve productivity and economic opportunity. A long-term approach is needed to tackle poverty and income equality in an effort to remove the barriers that stand in the way of those involved realising their potential.

There has been a sustained strengthening of the economy over the past two years and the labour market has more to offer, but important challenges remain, including youth unemployment, childcare, wage growth lagging behind inflation and addressing long-term barriers to labour market participation. Ensuring we have the skills, innovation and entrepreneurial vision to compete in the global economy will be key to realising growth.

Transforming Public Services. Ensuring we have the skills, innovation and entrepreneurship required is strong evidence of the effectiveness of a Scottish approach to government and

public services which is related to asset-based, co-produced, person-centred policy and service delivery. The Community Empowerment Bill will create new opportunities for people and communities to co-produce services around their needs supporting them to build and use their own assets.

The programme included an inspirational talk by Scottish Football Captain, Gemma Fay and a key note by the Deputy First Minister, Mr John Swinney MSP. The second day began with screenings of the Giving Voice films, directed and produced by InDI, which illustrate the challenges individuals and communities face in 21st Century Scotland. George Thomson and Keith Wimble gave short talks referencing the key themes in the films: participating in community, volunteering and sharing experiences and social capital. These were followed by Flurries – rapid iterative bursts of design-led activity – where delegates were asked to identify assets, such as an organisation, a community group, a collective skill, an individual, or a physical attribute or space.

Participants then discussed these responses and looked at opportunities for real impact and to instigate change, on small to large, regional to national, incremental to radical scales. This approach has been the platform underpinning InDI's Creative Direction of future events including: The Flourishing Workforce Event, the Illuminate event with Perth and Kinross Council and the Future Leaders Event. We are currently preparing to undertake the creative development of the SLF Plenary in November 2015.

In undertaking this work InDI critically explores the role of Design Innovation in empowering communities to take part in shaping better futures and policy. In so doing we have explored the ways in which qualities of life are generated and sustained, how personal and collective wellbeing can flourish, and specifically, how design can enable a flourishing society.

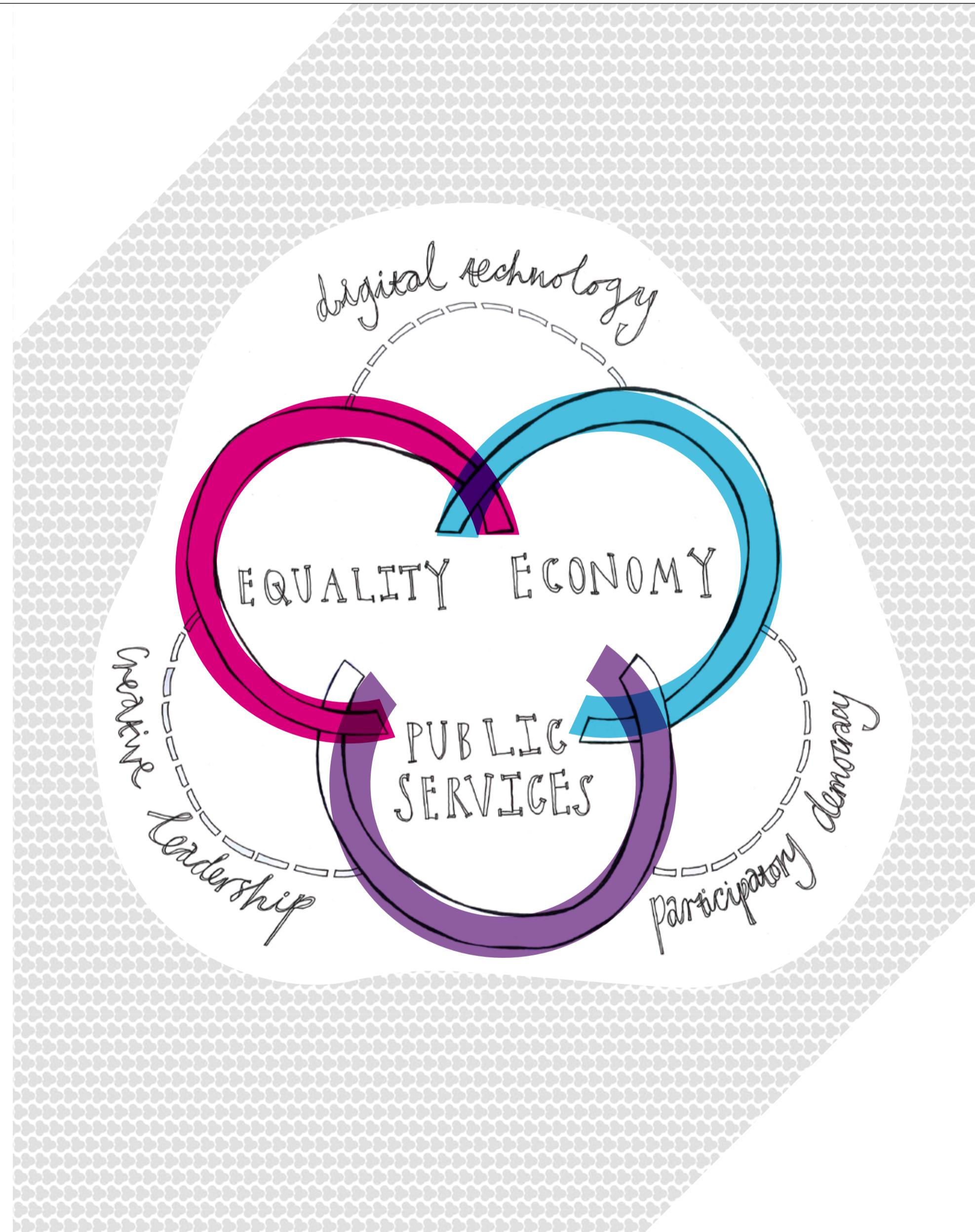
The aim of our design inquiry is: firstly, to make the invisible visible through giving voice to individuals and their communities which would result in insights, assets and actions around Scotland's challenges; secondly, to design the interventions and methods through a Design Innovation approach that can enhance the role of Government in enabling Scotland to Flourish. Central to this practice-based inquiry are our three key research questions:

- How do material practices enable creative collaborations?
- How do we enhance the impact of policy for people?
- How do we support creative leadership at scale?

The theme of Equality at the SLF was a way of focusing on designed engagement and encouraging dialogue around Design Innovation approaches to working with individuals and communities. Together with the Equality, Third Sector and Human Rights Unit at the Scottish Government, we worked with third sector charities to give them a voice. These included Theatre Nemo, Fuse Youth Café and the Scottish Women's Convention, which we discuss in forthcoming articles, as well as Bridging the Gap, which provides a drop in centre in the Gorbals area of Glasgow.

In participating with these communities, we wanted to make the invisible visible. We then applied an idea – kites in flight make the wind visible. With this idea in mind, we designed a range of kites posing the questions: 'What are your hopes for the future?' and 'What could make Scotland flourish?' The kites were then used in a series of quick activities and people whose voices are often not heard were asked for their ideas for creating and sustaining a flourishing society. Some of their responses were developed into kites of their own and exhibited at the SLF event. Other responses started discussions which explored in greater depth the experiences of the community members, which were documented in the Giving Voice films.

Initial research themes that have emerged are: the need to [re]connect with, care for and involve teenagers in ongoing discussion and actively tackle stigma. With links to InDI's research around youth engagement, this theme is inspiring design across the generations as well as skill sharing and opportunities for social entrepreneurship that will have real impact on the lives of individuals and their communities in Scotland.



Participatory Democracy in Action

The Alternative Party.
Victoria Payton, InDi-GSA, PhD Candidate.

The SLF identified the main challenges in a post-referendum Scotland as Achieving Equality, Creating Jobs and Sustainable Economic Growth and transforming Public Services.

Building on the engagement, motivation, and energy of the referendum debate, the event was underpinned by the creative partnership between the Scottish Government and The Institute of Design Innovation and their shared aims to develop capacity to support creative leadership in society, and to sustain political engagement with our communities through nurturing a participatory democracy.

Participatory Democracy aims to empower citizens with the ability to make democratic decisions on matters that affect their everyday lives. This approach typically operates at community levels, but seeks to aggregate this at national levels – a process that can be enabled through digital technologies.

At the Scottish Leaders Forum event, Dr Oliver Escobar contextualised the following central tenets against examples of Participatory Democracy in Action and articulated the benefits of such approaches to wider society:

 **MAKING** better policies and ensuring effective implementation

 **IMPROVING** public service design and delivery

 **BUILDING** legitimacy and trust in public institutions

 **DEVELOPING** citizens' skills, confidence and ambition

 **ENABLING** more active citizens and communities

 **ADDRESSING** complex problems drawing on untapped knowledge, experience and perspectives

Do you join in? Put up your hand? Step forward? Sign up?

Participation is everywhere, it is a key theme everywhere from art to wellbeing to political policy making. Wherever we turn we are being asked to step up, take control, give our views and get involved. But where is this happening and how can we support and protect it?

My research investigates how spaces for participation, whether cafes, community halls or meeting rooms, can be designed to actively invite and encourage participation through the way they are laid out.

Building on my previous research around the rules and structures that guide participation I will test how people can be encouraged to move from observation to active participation. Previously I investigated five key areas:

INVITATION: offer, explanation and contract

CONTRIBUTION: input into construction of performance

PHYSICAL SIGN OF PERFORMANCE: a signifier of arrival or connection

AWARENESS OF A WIDER COMMUNITY: engaged in the same experience

REFLEXIVE ACTION: a means of ownership, private or public

A complex interplay of these items emerged as supportive of participation: an advance invitation which included information showing that the 'host' had been involved in the same action; a physical identifier of location; an input into the experience, even if this input is not visible discreetly; the awareness of a wider community, not necessarily visible but in the form of either physical or textual evidence; and the knowledge that after the action there will be an expectation of providing public reflective feedback.

Now these elements, tested previously in the area of participative public art, are to be transposed, evolved, then tested in live projects to examine how their inclusion in the creation of designed spaces changes the quality of the participation within them. To see if the spaces we create as designers can provide a mutable, responsive and supportive role in fostering participation and agency.

In those places, could you join in? Put up your hand? Step forward? Sign up?



PARTICIPATORY SPACE



ALTERNATIVET

One example of Participatory Democracy in Action is a new political party based in Denmark called the Alternative. The party was founded by Uffe Elbæk, a former Politician who previously served as Minister of Culture in the Danish Social Liberal Party.

Disillusioned by mainstream politics, Elbæk set about forming a different type of political party which aimed to combat the rising distrust of Danish politicians by creating a new political culture of openness, honesty, and citizen engagement.

The Alternative launched with an unconventional approach, listing six co-values that are to be visible in their daily political work – in the way they think, speak and act. Following this they travelled across Denmark meeting people through political laboratories to co-create what the party claim is the first 100 percent crowd-sourced political program.

The Alternative's six co-values are listed on the right. These sum up their approach to internal and external work as well as their political approaches and should be constantly visible in their daily work, in the way they think, speak and act.

Photo: Uffe Elbæk sourced from en.alternativet.dk

 **COURAGE.** to look problems in the eye. But also courage about the future we share.

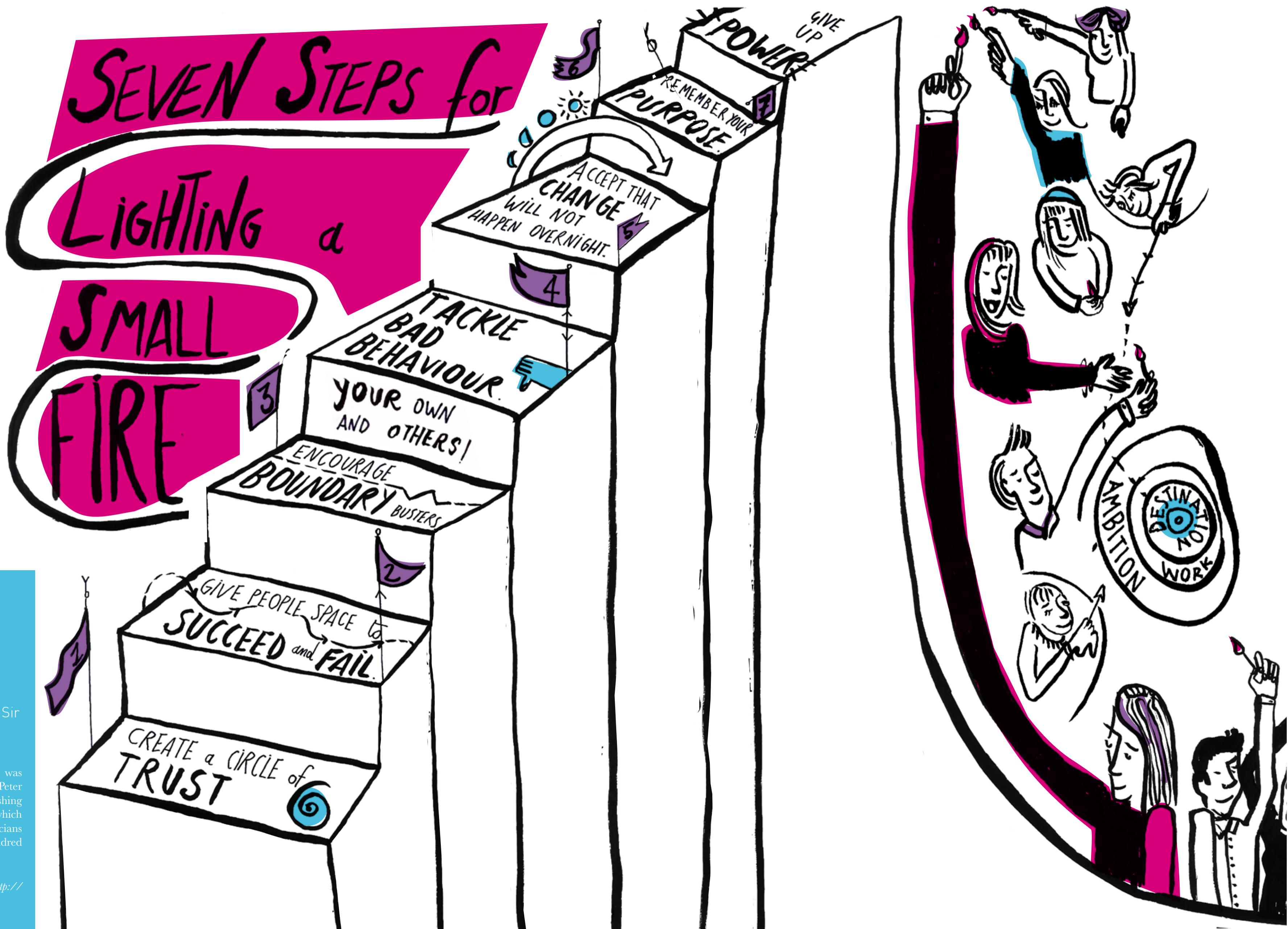
 **GENEROSITY.** Everything which can be shared will be shared with anyone interested.

 **TRANSPARENCY.** Everybody should be able to look over our shoulders. On good days and on bad.

 **HUMILITY.** To the task. To those on whose shoulders we stand. And to those who will follow us.

 **HUMOUR.** Without humour there can be no creativity. Without creativity there can be no good ideas. Without good ideas there can be no creative power. Without creative power there can be no results.

 **EMPATHY.** Putting yourself in other people's shoes. Looking at the world from that point of view. And creating win-win solutions for everyone.



Flourishing Workforce Event 2015

Extracts from Keynote Listener Sir Peter Housden

'Seven Steps for Lighting a Small Fire' was the inspirational model presented by Sir Peter Housden in his closing address at the Flourishing Workforce event in February 2015, which took place at the Royal College of Physicians in Edinburgh, and was attended by a hundred delegates from all over Scotland.

For further reading on each of the seven steps visit: <http://goo.gl/5fTI9g>

Designed Engagement

Asset Based Design

By Gemma Teal

Designed engagement uses design methods and skills to transform the way we talk to people in the community. We go to where people are: designing beautiful artefacts that spark curiosity and ask engaging questions that start meaningful conversations and encourage people to reflect and share with us the things that matter to them.

We translate these insights into concepts and designs for services and communicate them visually. The Institute of Design Innovation is at the forefront of this new approach to engaging with communities using design.

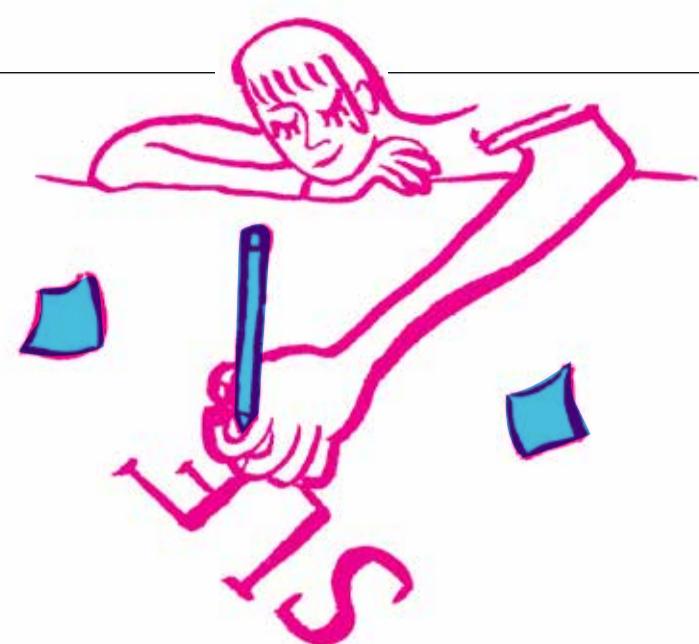
Design brings a fresh perspective and a wealth of different approaches and tools to engage, translate insights into visual concepts and design people centred services with the people who use them.

What is different about Designed Engagement? It's really engaging; it's fun, it's thought provoking and the tools are designed to capture the insights they provoke.

It piques curiosity, draws people in and starts a conversation on positive terms. Designers listen, identify key insights and follow up with questions to draw out the detail; then translate these into positive, practical ideas that respond to the insights uncovered. These insights and the ideas they inspire are communicated visually for feedback and development. This ensures that innovation is rooted with an understanding of people and developed with their input and ownership: leading to products and services that reflect the aspirations of the people who will use them.

Empowering participation through asset-based approaches

Asset based approaches promote the self esteem and coping abilities of individuals and communities, emphasising their positive capacity to identify opportunities and activate solutions, eventually leading to less dependency on professional services (Morgan and Ziglio, 2007; Foot and Hopkins,



2010; McLean, 2011). The assets referred to can be anything that enhances wellbeing, but examples include the skills, interests, networks, places and organisations that exist within a community. These approaches aim to build social capital within the community, as high levels of social capital are 'correlated with positive health outcomes, well-being and resilience' (Foot and Hopkins, 2010).

Asset based approaches are inspired by the work of Aaron Antonovsky and his concept of salutogenesis, which states that it is "more important to focus peoples' resources and capacity to create health than the classic focus on risks, ill health, and disease" (Antonovsky, 1979). Traditionally health, care and health promotion are based on a deficit model, identifying diseases, unhealthy behaviours or problems that require resources (Morgan and Ziglio, 2007). Public services set out to fix these problems and, in doing so, they take away control from people by making them passive recipients of services rather than active agents in their own lives (Foot and Hopkins, 2010).

An asset-based approach underpins all our Designed Engagement; shaping the questions we ask, the conversations we share with the community and also how we present our findings.

Asset Based Design

Design is inherently optimistic (Brown and Wyatt, 2010), as designers seek to tackle social challenges and improve quality of life, imagining a 'preferable future' (McAra-McWilliam, 2014). Sklar and Gilmore (2004) of IDEO urge a positive approach to designing within multi-disciplinary teams, referencing the growing movement of positive psychology (Seligman, 2000; Carr, 2011) as inspiration for their approach to design. They suggest new ways of eliciting user feedback during the design process using positive questioning, e.g. "What is the one thing about this you would want us to keep, regardless?" and suggest phrasing negative findings as new goals for the design team.

Instead of identifying design problems, a positive

approach 'aims to remove constraints and present new opportunities' (*ibid*).

In the practice of participatory design, we aim to harness the expert knowledge and creativity of people we are designing with and for. By focusing on what a participant can do rather than things they can't, and the coping strategies they employ to overcome difficulties, we create a positive and empowering space for participants to share their experiences and ideas. We adopt an asset based mind-set in all stages of the design process: reframing questions and language positively, ensuring products and services build on individual and community assets and empowering participants to see their resilience and creativity in meeting the challenges of everyday living.

This offers a real alternative to traditional approaches: not consulting around a range of pre-determined options or questions, but truly engaging with people to understand what is important to them and what could support individuals and communities to achieve their aspirations.

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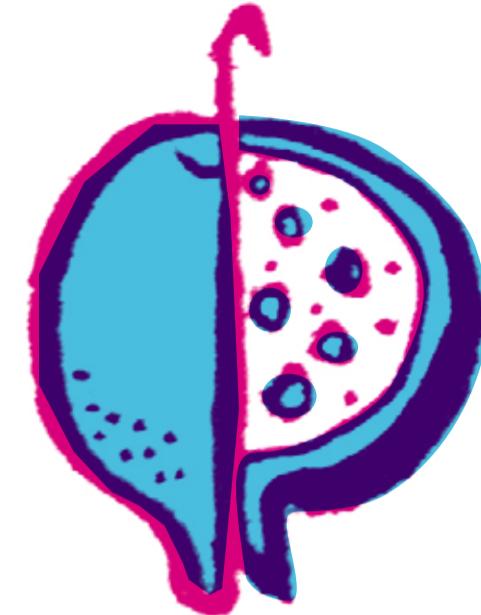
Seligman, M.E.P. and Csikszentmihalyi, M. (2000) Positive psychology: An introduction. American Psychologist, Vol 55(1), 5-14.

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Absolute Equality

Acceptance without Exception

By Giulia Fiorista and Edmund White



Third sector organisations make a direct impact on the growth of the economy and wellbeing of Scottish citizens. They also provide a valuable link between the Government and citizens, allowing real voices, experiences and concerns to have influence on policy development and societal change.

This project aims to explore changes in society related to the fight to achieve equality in Scotland, starting with how third sector organisations come about, how they sustain themselves and how they grow – whether within the structure and running of the organisation and its services, the links between the organisation and the community, the links between the government and community, and/or the links between the community and government directly. The engagement that took place during the Giving Voice project – documented on the following pages – gave us insight into passion and devotion of the leaders, volunteers and participants of the organisations and how this drives organisations forward.

If we as designers can experience this passion and drive within an organisation, will it allow us to identify opportunities in which a Design Innovation approach can help the organisation achieve its goals and further help the development of Scotland's economy and the wellbeing of citizens?

For this reason we propose working in areas that we feel very passionate about ourselves - areas in which we can contribute our personal experiences. These are LGBTI Equality, and Gender Equality.

LGBTI YOUTH

Lesbian, Gay, Bisexual, Transgender, Intersex.

Scotland believes in equality for all, and is considered one of the most progressive countries in Europe in terms of LGBTI equality. Significant progress has been made from when homosexuality was decriminalised in 1980 with

MPs it's ever had - about 29% of MPs are women - up from 23% before the election however the UK still lags behind other more equal nations. I personally gained my first constructive political involvement - ironically the same date of the Liberation Day in my beloved Italy.

Despite all this something needs to be said regarding how women deal with political engagement differently from men. The often informal nature of female networks allows women to politicise apolitical situations without conforming to masculine standards, thus keeping this activity off the radar. These differences are hard to recognise when discussing political engagement and may explain why social networks have not been considered as a tool for female political engagement until recently. If, as said by Marilyn Waring, capitalists' society is built on a white men base structure, how can it be imagined in a way to allow all the others who are neither white nor men, to participate at their own pace? - the faster might not be the best in the longer term, I would say.

"To demand equality as women is a mistaken expression of a real objective. The demand to be equal presupposes a point of comparison. To whom or to what do women want to be equalized? To men? To a salary? To a public office? To what standard? Why not to themselves?" (Irigaray 2007)

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Theatre Nemo

Giving Voice

To Isabel McCue



As part of our initial engagement work for the 2014 SLF event we visited Theatre Nemo, a charity set up in 1998 to address social issues, especially mental wellbeing. It aims to break down stigma and give people a voice through arts based activities such as music, performance, and animation production.

Theatre Nemo delivers projects in hospitals and prisons and has Glasgow city centre premises offering workshops and tuition to the community. These premises also provide continuity to returning citizens who have been involved with the organisation in rehabilitation, allowing them to continue developing skills in a supportive community setting.

Theatre Nemo proposes the need for a Creative holistic support Centre for people leaving prison where all the services that a returning citizen requires are under the one roof. This includes drug and alcohol counselling, mental health teams, housing advice, support with form filling, parenting skills, talking therapies, education classes, mentoring and employability agencies.

The first day of released from prison can be very traumatic due to unknown factor facing the returning citizen who often do not have plans that span further than where they will sleep that night. Their life is the hands of the unknown people they will face at appointments for housing, benefits, counselling and/or medication. The way in which these unknown people treat returning citizens can make or break their resolve of staying out of prison.

The idea behind the Theatre and holistic approach is to establish this as a place of real support that is there for them, to bring them in to be part of the solution, this creative engagement is a way of keeping people involved, it is a pathway to education for those who have dropped out in the past, it's a different way of socializing and a way of keeping them interested and engaged rather than being lost and isolated again.

We invited Isabel McCue, the founder of Theatre Nemo, to answer some questions about her experiences with the organisation following her contribution to the Giving Voice Part II film produced for the SLF event. In this film Isabel talks about the value of the arts based approach to recovery, by providing people with a new identity and replacing negative identities such as ex-prisoner, with actor, musician and painter.

How did you find out about the effectiveness of creative practice, art, music, theatre in "reshaping" people's life?

Isabel: As a mature student studying higher drama along with 16 and 17 year olds. The change in their attitude to themselves and others in that year was quite remarkable. The creative process changed their way of looking at the world.

It was the same when I went on to do community arts at college, sullen obnoxious young people began to work as a team, became good friends and are still friends after 17 years.

Most are doing very well and have stayed in the creative industries. I thought then that every child should have the chance to experience drama.

In the Giving Voice film you talk about 'golden nugget' moments. Can you tell us a memorable story of your experience that made you think "this is worth it"?

Isabel: There are many stories but one right from the start of Nemo is about a young girl who had attempted suicide 3 times and joined 3 or 4 months before Christmas 2002. She didn't say much, was in her own dark place and really negative.

When we had our Christmas show she sang a song she had written and sang another with her sister. She was also an angel in the choir. Her mother and father were in tears -they hugged me after the show and her mother said "Her dead eyes are alive again."

What could make Scotland Flourish in your opinion?

Isabel: There is a lot wrong in our small country but it could be fixed, starting with education. So many young people opt out of school- it doesn't suit their learning needs and very often when they opt out of school they end up in trouble.

We as a country could stop most of these problems before they start. We need to engage with them in a way that encourages them to "want to learn" and the creative arts is one of the most cost effective and best ways to achieve this and to promote good life skills.

For more information on Theatre Nemo visit: www.theatrenemo.org

Fuse Youth Café

Giving Voice

To Denize McBride



Fuse Youth Café is a charity organisation which featured in Giving Voice Part I. The Café provides a safe space for young people to socialise in the east end of Glasgow. They offer creative workshops, fitness training, homework support and skills development through formal and informal learning with the aim of developing the confidence, social and employability skills of the young people in the area.

Fuse Youth Café has a thriving volunteer programme with 16 volunteers aged between 12 and 52 who work alongside Fuse staff and are involved in training and development programmes as part of their volunteer position. Denize McBride is the Volunteer Co-Ordinator at Fuse Youth Café and talks passionately about some of the positive outcomes volunteering has on young people in the Giving Voice Part I film. These include confidence, a sense of purpose and employability skills.

One of the unique attributes that contribute to Fuse's successful approach in allowing young people to flourish is the implementation of 'boys night in' and 'girls night in' sessions which provide a space for young people to cook together and eat their food around a table. These nights provide the setting which allows the young people to have a different type of conversation which can sometimes lead to the disclosure of information, or the opportunity for difficult subjects to be explored openly.

We invited Denize McBride to answer some questions about the day-to-day running of Fuse Youth Café and what young people and volunteers bring to the organisation.

How did the boys night in / girls night in idea develop?

Denize: Fuse noticed that the attendance of girls at the project had dropped significantly and on discussing it with those who still attended realised the girls were intimidated by the number of boys at each session. Teenagers can be very self conscious and we felt that if we were to give Fuse over one night a month this might be the environment where these young women would be able to attain a sense of ownership and be more comfortable in the mixed sessions and it worked.

The number of girls attending rose steadily and Girls' Night In was such a success that the boys asked if they too could have a boys only night as the girls were all raving about 'their' night. Both nights continue to be well attended and the young people now submit their own funding applications for equipment, trainers, arts supplies, ingredients and whatever they identify as being beneficial to the designated nights.

How do you go about exploring new ideas to engage young people?

Denize: Fuse staff are always open to suggestions from young people, from the sublime to the ridiculous and we actively ask what they would like to have happening at Fuse. Although many of the activities are opt in for the members staff will encourage them to try for five minutes and this will usually lead to further participation.

Do the young participants at Fuse have influence in shaping the ideas within the organisation?

Denize: Fuse has a youth steering group whose purpose is to find out what the members would like to see happen and encourage active participation through knowing the structure and reasoning behind the decisions made by the staff and Board. A member of the steering group attends the monthly board meeting to give a report as to what has been happening from a member's point of view.

A key element of Fuse Youth Café is its engagement with young volunteers - what qualities do the young volunteers bring to the organisation?

Denize: Our young volunteers are at the moment leading baking sessions, teaching special effects workshops, Microsoft champions, assisting with delivery in schools on anti-bullying and much more. They complement our service because of their individual skill set and their youth; it is vital that we stay connected to young people and our young volunteers provide that precious link.

Their development in some cases is from being socially isolated to being able to develop their own ideas and receive funding for these ideas and being able to speak passionately and publicly about their own particular interest. That they are responsible for developing, funding and delivering alongside the rest of the team contributes greatly to the success of the volunteer programme and the young volunteers themselves.

For more information on Fuse Youth Café visit: <http://www.fuseonline.org.uk>

FLOURISHING SCOTLAND

CREATIVE LEADERSHIP FOR CREATIVE FUTURES.



Scottish Women's Convention

Giving Voice

To the women of Scotland.



Funded by the Scottish Government, the Scottish Women's Convention (SWC) was set up by the Scottish Executive in 2003 in recognition of the need for women's voices to be heard by policy makers. Aiming to ensure that issues important to women are considered at all stages of the policy process, the SWC works to develop ways in which women in Scotland can influence the strategies and policies which affect them.

them back to local government as well as national government.

Contributor B: Our primary role is consultation – and that is what we are there for. We tend not to ask women to come representing any organisations – we want individual women all over Scotland, from Shetland to Arran. So we really cover the length and breadth of the country.

How did you both become involved in the SWC?

B: I volunteered eight years ago just through knowing someone who was involved in the organisation at a young women's event. I facilitated at a table and I was really energised by it. It's rewarding being in a workplace where my experiences as a young woman – going to university, getting a job, becoming a mother – are valued, and what I do as a person actually contributes to my job, and the experiences I have, and which other women have as well. It's part of me and I'm part of it.

Discussing their experiences working with the SWC, two contributors reflect on the impact that the organisation has on informing public policy and how their approaches to consultation give a voice to communities of women across Scotland.

What does the Scottish Women's Convention do?

Contributor A: We engage with anyone who identifies as a woman. Any age, any background. We don't ask. We facilitate themed conferences and road shows to talk about education, employment and things in the local area that affect women and feed

established by the then Scottish Executive through the Communities Minister, who recognised a need for a grassroots approach to integrating women's voices in policy making processes. We currently have three members of staff and every year we sit down with some representatives from our board of directors who are various women from different organisations and backgrounds and represent the public, private, and voluntary sectors. We discuss what we've done in the previous year, where we're going and what we're doing to do.

A: Our work is very much driven by what women have told us, and also what women haven't told us. So we'll think "we don't have very much information about this" so let's get as much back as we possibly can. We've consulted with a massive network of women throughout Scotland – if it wasn't for them then we wouldn't be able to feed back the information that we do.

Were the consultations with women different during the Scottish referendum debate?

B: It was a different kind of consultation. What we would normally class as a consultation exercise would be sitting round a table with them and asking them a very broad question and aim to get as much information as possible. That kind of turned during the referendum: it was more the women who were asking the questions, so at each event we had at least one representative – equal numbers – from each side of the debate.

A: In 2013 we had road shows and during the run up to the referendum, we had women coming forward and saying "these are the issues

that are affecting us, we have no agenda here, but this is what needs to change, and we need more information". They were saying they weren't receiving any information through the post, there wasn't anything relating to their concerns on the television and that's why we set up the events. Their responses we put forward are not just used for official consultation responses and reports and things, it's about giving the women a voice and giving us something tangible to be able to turn around and say "well a woman in Dumfries just said this, what's your take on it?"

Has the lead up to the current general election had an impact on how the SWC are engaging with women?

B: With the run up to any election we always send out information on how to vote, when to register to vote and when to vote. We know statistically that women are less likely to vote than men, so we want to make sure that women have as much information as possible.

The fact that the general election follows the first-past-the-post voting system makes it quite difficult to get a broad brush perspective on women's views, so we had a hustings event in Glasgow with MSP councillors and representatives from the parties, two of whom were prospective candidates. We use social media a lot and we use our website to keep people up to date with information, but our big thing is that women vote. It's not how they vote, it's that they do vote because we firmly believe that your vote is your voice.

A: Looking forward to next year and the Scottish Government elections we are looking to

do some more hustings events in different local areas. With more powers being devolved to the Scotland, a lot of decisions that affect women are made in the Scottish Parliament, possibly more so than in Westminster. So it is important that we hold more hustings events to allow women to find out more about these devolved powers.

Can you share a memorable story from your time working with the SWC?

B: We have an International Women's Day celebration every year in the Scottish Parliament and invite various different speakers, including politicians. Every year the event grows and grows. We can only accommodate 380 women but we have 900 women trying to register to come along. This year was pretty special because we had the first Female First Minister of Scotland there. With a woman leading the Parliament, and with us all in the parliament, there was a sense of "wow, imagine it all looked more like this".

I think for me certainly, anytime we visit a woman in the local community and listen to what she has to say and use that information to feed back – especially for me as the person who has to write the reports – I'm really proud that everything that I include has come directly from women's voices. I'm quite proud on behalf of the women that I've said "thanks very much for answering that question that I asked you five years ago at this event, because now we are using this in a report that's going to the United Nations", for example.

A: One thing that will always stick in my mind is when a woman spoke to me about having to make

the decision between paying her rent and feeding her child. It's very brave to step forward and say "I'm struggling here". It can be quite emotive, but we are very grateful to the women who step forward because we wouldn't exist if they didn't contribute and because that's the whole purpose of what we are here for. It's changing policy, it's changing politics, it's changing the way people talk about things as well.

What could make Scotland Flourish?

B: The recognition of the work that women do. The recognition that we are not a minority – we are the majority. The recognition that we should be represented at all levels. Unless good quality, accessible, affordable, flexible child care is provided, then large proportions of the population are going to be discounted. You won't get women into decent employment, decent working conditions and decent pay without good quality childcare.

We don't pay to go to school, we don't pay to access the health service – you shouldn't – and I firmly believe we shouldn't have to pay for child care either. There's no point investing in someone's education and then ten years down the line when they have a child they're not able to fulfil their potential because they're a woman.

A: I think making Scotland a fairer place, by tackling not just gender equality, but tackling poverty as well. Equal opportunities for all no matter what background you come from.

For more information on events visit:
<http://www.scottishwomensconvention.org>

Design and Government

The Vision of Equality

Interview with Luska Jerdin

Luska Jerdin is Head of Equality Strategy at the Scottish Government. Here, she tells us how she sees the role of Design and how creative practices can help to support the vision of the Equality Unit within the Scottish Government.

When did you begin working with InDI?

It was through the work of the Scottish Leaders Forum in October last year, when InDI was creative partner to the Scottish Government. This work was about supporting the Scottish Government to bring a collective challenge to the themes in the forum. One of the themes was equality.

The design researchers at InDI came up with activities and tools to bring participants together and to focus on the challenges. The main piece of work I was involved with was bringing the voices of different equality and community groups to the event through film. That's how I first met Lynn and Irene.

As policy lead for equalities, my role was to connect them to different communities and to explain the policy issues and themes that were coming through the films. A lot of the themes were very powerful, particularly around connectedness and isolation, as well as the power of community groups to bring those voices to different audiences.

Can you explain what is meant when we use the term 'equality'?

Everyone has a number of overlapping characteristics that make us unique, for example, our gender, age or sexuality. A modern, progressive society recognises and values these differences, but not everyone is given the same fair hand. All kinds of inequality exist in Scotland because of this. There are different reasons for these inequalities; how well our public services listen to, value and engage with people and how well our society embraces differences and help people overcome disadvantage and discrimination.

Where do you see the role of design and creative practices supporting the vision of the Scottish Government?

The First Minister has been really clear about her vision: that Government and public services are to be known for the quality of their relationships with Scotland's communities, and that these relationships lead to a positive sense of participation amongst everyone in Scotland. Our vision and role in the Equality Unit is to promote equality and human rights, and to create a real link between the First Minister's vision and the work we do in our area of Government.

Equality is about understanding that different people have different needs and contributions to make. It is about moving from what we know about inequality to action at the level of everyday experience. Design can support the delivery of our vision particularly in areas like service design, helping us work with all people in order that they can be instrumental in the changes that affect their lives.

I think that there is a real power to Design. A lot of what we do is about grounding rights in law and working with evidence. I think that creative practices really help to bring a different slant to that by bringing out people's voices and looking at how people's experience plays into policy. We know that creative practices already help us in policy making and our Creativity Team, headed by Anna Winters, is helping more of us to think about creative practices in our work.

What are the key challenges that you hope Design can help you address?

Design helps mediate and communicate the realm of human experience. The challenges we face in equalities aren't new. The new parliament has brought us closer to communities and closer to people's experiences, and there have been huge strides – for instance in the area of LGBT equality but inequalities still persist. For example, women earn less than men and people



from ethnic minorities suffer different types of inequalities, such as racial discrimination.

Equality practice is hugely useful as it reminds us that people's needs vary and are not easily understood. Policy makers need to be more like designers, we need to do more to get underneath the issues. Human focused design can help us with that. Most of the same challenges exist but there is more we can do to use design practices to help us turn ideas into prototypes and action as well as engage with people. Ultimately, to help us innovate new approaches in public services and policy.

What might future collaborations between your department and the GSA look like?

I'm keen to bring those that participated in the films in the Scottish Leaders Forum together. I'd like to find out what they thought and to have a conversation about what participation means.

There is also a potential follow-up with storytelling projects around loneliness, isolation and age. For example, we could bring films or plays to the Scottish parliament and bring communities and citizens together to watch them. What alternative evidence would that spark for inquiries into loneliness and age? It would be fascinating to see if that would create a different type of evidence-giving and a different type of engagement on the issues.

What benefits do you see of embedding creative leadership in Government practices?

We are trying to develop imaginative solutions to inequality and keep up the work and urgency in an area to create different types of collaboration and different types of partnerships. I think now is very much the time for different parts of Scotland to work together on important issues.

We've also just sent a letter from the Scottish Government inviting everyone in the public and third sectors to participate in a learning

opportunity in the autumn called the U-Lab. This is creative leadership in action – a highly future focused learning journey designed to accelerate ideas in to action – and leans heavily on design principles.

The U-Lab will bring different people together in hubs across communities and different sectors to learn together in ways of thinking and to look at what projects they want to work together on. Perhaps the design community could host a hub themselves looking at the role of design and its potential in terms of equality, or any other topic.

What does a preferable future look like in your area of Government?

The Equality Unit focuses on mainstreaming equality into the everyday work of policy makers across Government so that public servants are equipped to work with people – all people – and we work to make visible the inequalities that exist.

It's not just our unit that does this work, we want everyone to understand equality and be able to take it forward within their own areas. That includes our partners too and we are moving towards that.

A preferable future is moving to a point where people appreciate difference and can understand different people's experiences and can take account of that as they are making different decisions both in policy making and within delivery and everyday life. To be person-centred completely and that really does require an understanding of equality to make that happen.

Design and creative practices really help to make this more tangible for people. A preferable future for me is a transition. A transition from equality being just about legislation and enforcement, towards a future where everybody and everyone is promoting equality and human rights in their work, where equality is much more spontaneous and every day.

The Work

by Niall Campbell

If I have to, then let me be the whaler poet,
launcher of the knife, portioning off
the pink cut, salt trim and fat, tipping
the larger waste off the side of the boat,
and then to have the poem in the drawer;

or, perhaps, let it be the poet nurse,
hearts measured by a small watch, balmer,
washer of old skin, stopping by the door
in the night –

or the oil-driller poet, primed
for the buried flame and heat, lips to the black,

aware how the oilfields in the evening
are lit like our own staggered desks.
Or, the horse-trader or the smith, or the waiter poet –
offering the choice wine, polishing to the light,
the bringer of the feast and the bill.

FROM THE 2014 PUBLICATION

MOONTIDE¹

Creative Collectives

MDes Design Innovation Studio Project in Progress

Introduction: How the Creative Collectives came about.

People in jobs or education collaborate with each other frequently. Their institutions bring them together for a reason and support them with training, infrastructure, resources, assets and the motivation to work collectively and collaboratively for the good of the organisation/institution.

However, there are other collaborative opportunities which start from a desire to do something valuable for society, or from a passion, or from an interest (rather than a skill), which may exist outside these formal institutions – e.g. community groups, volunteering, or someone thinking “I’ve always wanted to...” or “someone should really”.

Design Innovation students have been asked to design and develop a sustainable partnership for a “creative collective”, to enable individuals with a range of skills (some of which they won’t know they have) to come together to develop an NGO, social enterprise, volunteer group, or charity etc) to identify a common cause and enable them to locate and capitalise on assets and partnerships.

The Masters of Design Innovation programme at the Glasgow School of Art is a one year taught masters degree with three subject specialisms; Service Design, Environmental Design and Citizenship. The Mdes Design Innovation students come from a wide range of cultures, disciplines, and life experiences.

For the first two semesters of the course they work collaboratively to create innovative solutions to complex problems within designed interdisciplinary groups, utilising user-led design-research approaches.

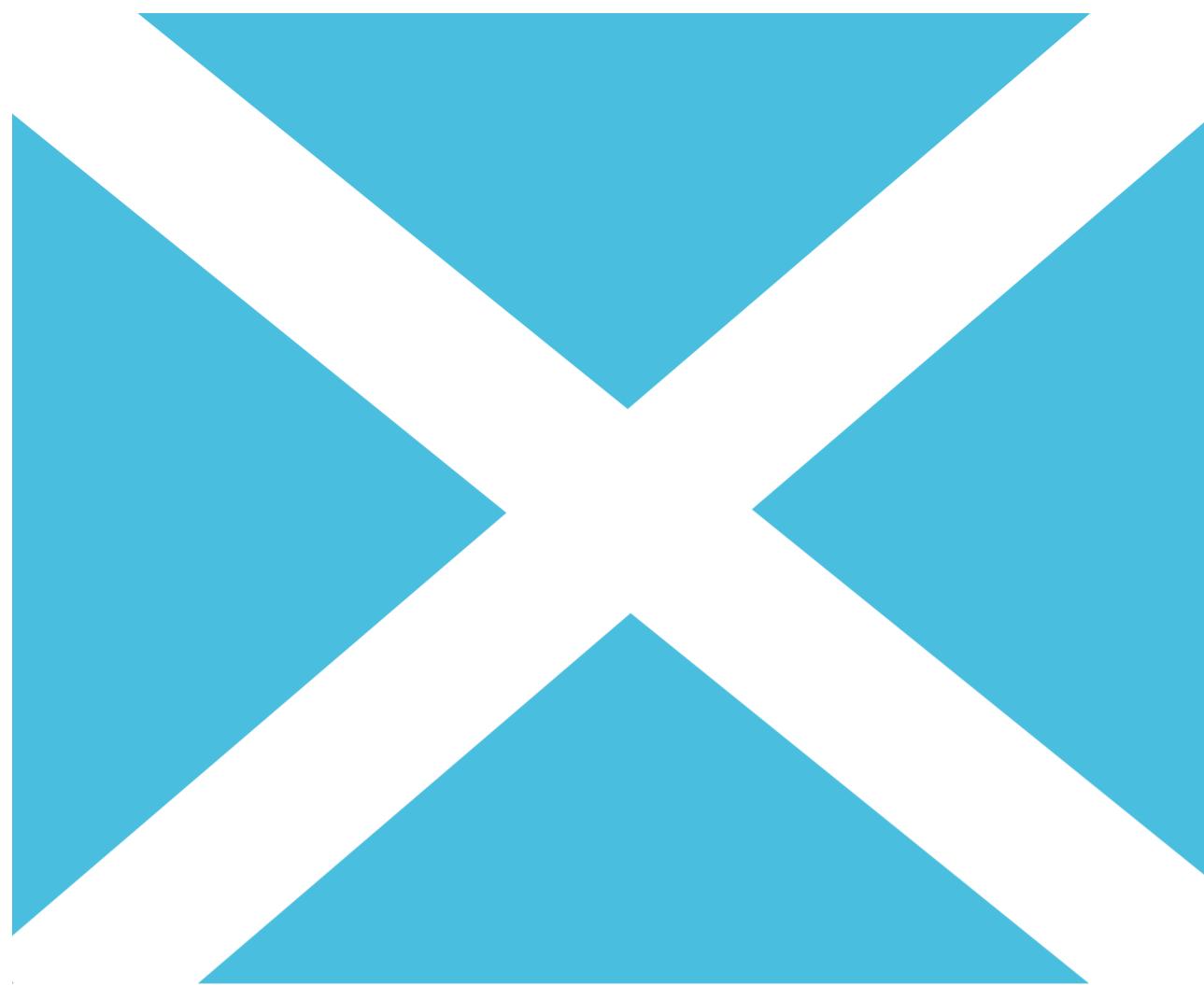
The 2014/2015 cohort of Design Innovation students are currently undertaking a project in collaboration with the Scottish Government titled Creative Collectives. This project has developed from the Institute of Design Innovations collaboration with the Scottish Government on the Scottish Leaders Forum event in November 2014 and the lively debate, energy and actions that arose over the course of the event which explored some of Scotland’s major challenges through an asset based, design-led approach.

The Creative Collectives project launched in January 2015 and concluded with a presentation to members of the Scottish Government’s Innovation, Investment and Industries Division in May 2015.

Seven groups of students worked on a range of self selected themes under the umbrella of Creative Collectives that include Feminism, Single Parent Families, Happiness and Intergenerational Skill Sharing. The following pages feature a snapshot of the projects as they existed in their early stage of development.

The text on the opposite page been extracted from the project brief written by MDes studio tutors Elio Caccavale and Emma Murphy.





HAPPINESS IN A FLOURISHING SCOTLAND ☀

The initial scope of our project following the breakdown of the brief was to firstly identify what a collective is and then source some examples of collectives that would begin to form our case studies.

The discovery phase involved both simultaneous desk and field research and a brainstorming session that involved analysis of our data. This process allowed us to continuously shape the direction of our project through insights gathered from our research. The analysis of our case study research provided insight into both the ingredients that form a collective and the key themes that were mapped between them.

In the next stage of analysis we identified three main levels: the individual, the community and society. This process resulted in the creation of a relationship map that identified key elements of each level and the transition points between them. To conclude our case study research we developed a community model as a way of contextualising our project aim.

This model brings two groups of individuals together using their motivations and assets in a sustainable way that can create an impact on the wider society.

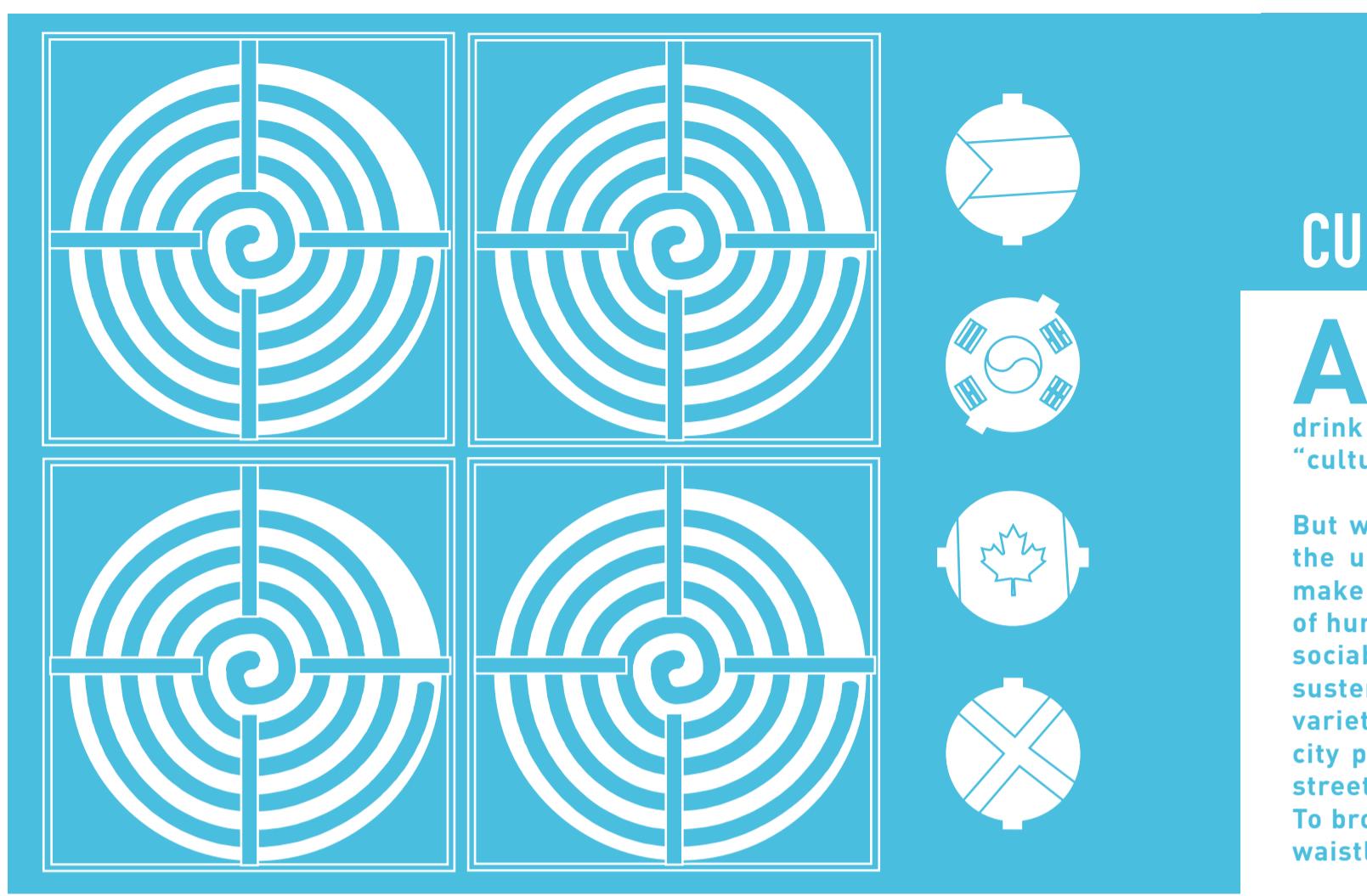
The next stage of our research directed us towards the discovery of a topic that had strong research to support it, which was Happiness. Our research into this topic identified the benefits of happiness on personal, community and society levels.

The country of Buthan and their gross happiness index provided an excellent example of how happiness as a government core objective can have such a beneficial impact on the country. After the identification of how we can create an effect on people's happiness, we utilised existing studies, statistics and field research to discover what can make people happy.

We designed an approach to engagement to collect insights into levels of happiness of people in Glasgow and what could improve their happiness. Using Glasgow as a focus for our research we found a community that was eager to work with us called The Happiness Club.

The next steps of our project are to co-create some ideas for activities with the community that we could then co-produce, as well as looking into how we can develop a sustainable process for them to follow in the future that can help them achieve their goals.

Design Innovation and Service Design Project by: Michael Rhodes, Paola Mejia Lizcano, Inés Vale, Yue Huang ■



FRAUHAUS ♀

Frauhaus is a school of thought, an alternative model of learning, a place where skills and knowledge are the preferred currency and a grassroots sharing economy between women can be given the space to flourish.

Our project aims to bring together a creative group of women in Glasgow who will address social issues particular to their concerns via feminist perspectives and creative action. We hope to work with the Glasgow Women's Library #womensunit project to provide an area (tentatively called Frauhaus), which will run as a monthly week long residency/open studio managed by members themselves.

In this space we will share and value skills and knowledge, allowing women to feel responsible for their social, cultural and economic status and hopefully work towards a more equal and enjoyable society.

Women in Scotland make up over half the population and the labour market, yet work some of the lowest paid jobs and do most of the unpaid graft that is essential to the running of society, such as housework, raising children and caring for the elderly. Women are the least represented in management and professional jobs and when we are we get paid 13.9% less

than men in the same jobs (Alison Lockhart, WiSE Research Centre). Even in the arts we are sidelined - women represent only 3% of Turner Prize winners and less than 17% of artists in the Tate Modern (UK Femista).

Frauhaus is an alternative model wherein traditional industrial education and capital have no value. Money and rank will have no meaning in this area, where female members of the public will be invited to talk about the impact of gender inequality and the development of alternative economies.

This in turn will provide a platform for micro-campaigns which will encourage civil engagement with or disobedience against contemporary social issues, using conventional activist methods such as poster campaigns, direct action and arts/crafts workshops in a way that innovatively mobilises and benefits from under-used knowledge and resources.

We hope that through these activities the collective will engage new members and develop a lasting legacy that can be carried through to other, similarly undervalued, cultures.

Design Innovation and Citizenship project by: Nova Zhang, Alicia Smedberg, Kaajal Modi. ■

CULTURAL KITCHEN

A casual visitor might walk around Glasgow, observe the variety of watering holes and conclude that drink is one of the major lubricants of "cultural integration" in the city.

But what of food? Is there life beyond the ubiquitous deep fat fryer? Do we make the most of this most universal of human needs, creating occasions for sociability and exchange as well as for sustenance? Do we make good use of the variety of culinary knowledge that the city possesses, using it to flavour our streets as well as lining our stomachs? To broaden our horizons as well as our waistlines?

In many countries the sights, sounds and smells of food being prepared, sold and consumed are an inescapable part of everyday street life.

In Scotland these rituals often take place out of the public eye, possibly because of our unsettled climate which means such tradition has never been seen as an essential part of a well-functioning city.

In our current studio project we are looking at using food in public spaces in Glasgow to encourage interest and socialising, to celebrate the culinary richness that comes with a multicultural society and to share skills and help develop relationships.

Our aim is to make it easy to organise such temporary events in public through partnerships between cultural organisations and neighbourhoods throughout the city.

We hope our model will encourage pop-up food cultures to flourish, surprising as well as encouraging cultural understanding. Can we make it easier for culinary communities to share their wares, giving more life to our streets and squares? Keep your taste buds peeled...



Design Innovation and Environmental Design project by: Shuyu Bai, Sarah Danahy, Philip Hughson, Ottavia Pasta, Mallela Tirumala. ■

LET NEIGHBOURING COMMUNITIES FLOURISH ☀

The theme of our creative collective revolves around the idea of sustainable living.

Our aim is to uncover hidden skills and assets in communities undergoing regeneration in Glasgow. By gathering insights from the community members about what they feel is missing from the community and how they wish to see it grow, we are looking at ways of forging links between neighbouring communities within the city.

The questions that drive our project are; what are the communities missing and how can they help each other? How do you help to forge networks within the city and ensure lasting bonds between these places?

We started by looking at case studies around the world and here at home for successful examples of how people practiced sustainable living to identify the chance to share knowledge in this way. We realised that sustainable living is based on three defining measures; economic, social and environmental.

We then identified willing and applicable communities here in Glasgow and started developing our relationships with the communities that we are hoping to work with to build trust and find out what they wanted rather than 'parachute' into their world with our own ideas of what we felt they needed.

By listing the similarities in the communities we are looking at, we believe that sharing a common ground can enhance the chances of success of this network well into the future. The concept of the 'third place' is important to the development of our project; finding a space that isn't someone's home or workplace for people to come together and learn from each other.

Our next steps are to design and prototype a series of workshops around the types of sustainable living that the community members themselves have asked for and bring together members of both communities to help them build a future through learning together.

Design Innovation and Environmental Design project by: Manali Sutaria, Clare Bevis, Mirian Calvo, John Lightbody, Sean Lim. ■

BREAKING THE WALL

As children we are taught to share and we share our toys whilst developing a naive understanding of the word ownership.

One would assume that we hold on to that knowledge as we grow up, but research shows that we become less open about our possessions as we age. This means that subsequently, we are less likely to share things with someone we have just met. Why is this the case?

Taking a quadrangle of tenement flats in the north of Glasgow and its residents, this project aims to bring sharing back into fashion.

With the trend of the sharing economy becoming increasingly popular online we hope instead to explore real-life interactions and sharing opportunities between neighbours.

We are aware that we are dealing with a variety of residents in our residential area. In this case, age is a major barrier in connecting people online, since we know that not all residents have access to the internet or have the knowledge to use it.

We propose to develop a community building trust model, which would be carried out by the residents' association committee and delivered to the other residents.

We know this model needs control to be well maintained, so help will be required from the active members of the residents committee.

To conclude we aim to break the wall which people unconsciously build around themselves and their belongings, re-build trust and ultimately deliver a model of social-sharing to enhance the residential experience.



*Design Innovation and Service Design project by:
Andy Xiao, Catherine Farrar, Jane Liu, Martyna Janicka,
Susans Santos ■*

GENERATION X-CHANGE ↲

Today, the government, NGOs, and several other organisations are working on initiatives to resolve complex issues in society, such as isolation, loneliness, unemployment, homelessness, food and education, with specific emphasis on supporting the senior population and the youth. These initiatives attempt to resolve these issues independently, yet all these different issues put together form an individual's entire life.

This observation made us as designers compare our personal lives with the lives of those affected, and this raised a question – When day-to-day chores seem to indirectly affect how one deals with more complex aspects of life, wouldn't such small tasks pile up and become issues that burden senior citizens and youth in general? We think so and believe that if we could resolve these day-to-day aspects of their lives, then people could be better placed to deal with the complex. Hence the question: Is there anyone that helps such people in managing these day-to-day aspects of life?

After further desk research we understood that currently there are no active organisations within Scotland that run such initiatives. Instead of looking towards unaffected people for help, we wondered if those affected could help each other in the form of an exchange. In order to further understand how we could go about understanding the needs of both groups we asked the community two questions: What do you expect to receive? What are you willing to offer? We explained that these 'things' needn't be tangible but could be a skill, knowledge or simply spending time with each other.

We found that both groups want more or less what the other group can offer. Specifically, senior citizens expressed the desire to actively contribute to this exchange and not accept help from youth as charity. The issues of security and the implications of interacting with strangers were raised. Lastly, people found it challenging to describe the skills they possess and needed a bit of prompting. With this in mind, we aim to design a secure, respectful and dignified form of interaction and exchange around day-to-day tasks that is mutually beneficial to both senior

citizen and youth groups. To move forward, we have created a working title and plan to conduct a workshop to help the two groups to communicate and help us create a foundation to finally prototype our design.

Hello, and welcome to Generation X - Change.

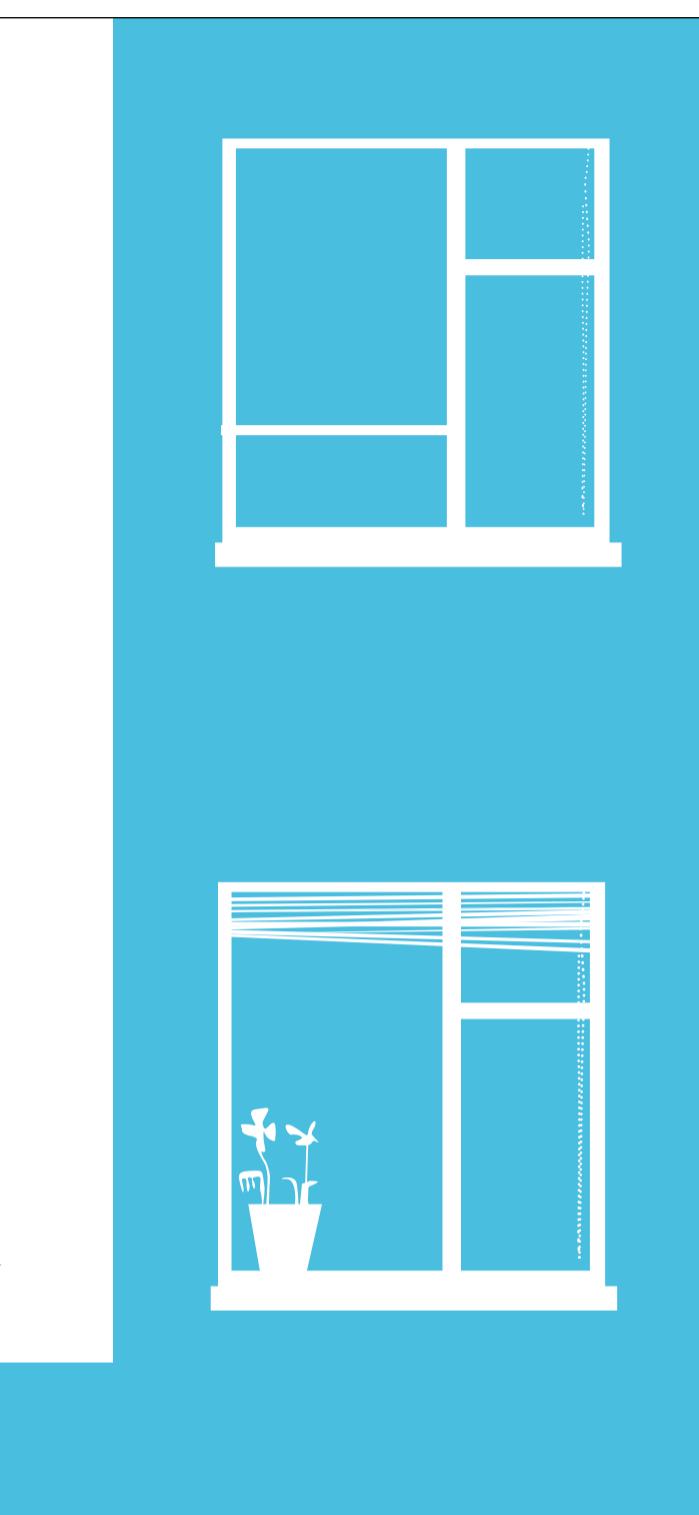
Where retired and young people exchange knowledge, time and/or help the other perform daily mundane chores. Knowledge can be exchanged for an ordinary chore; knowledge can be exchanged for knowledge, one chore for another or simply an exchange of time for company.

*Design Innovation and Service Design project by:
Sagar Ghoting, Menghong Zhang, Inês Margarida Andias*

FAMILY SCOTLAND

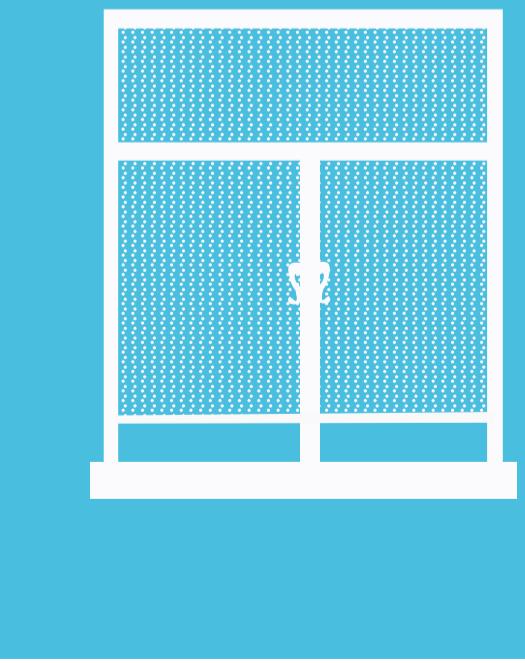
When presented with a broad brief to form a 'sustainable creative collective', we tasked ourselves with finding a social issue that we could look at in a creative manner. Our initial desk research revealed the increasing number of initiatives that are part of the 'sharing economy', and although most of them were concerned with physical goods, the real assets which allowed the groups to function successfully were generally knowledge and experience.

Most of the points at which these initiatives were most helpful to individuals were times in their lives where there was a lot of change. We mapped all of these points according to the potential impact and likelihood of our access to these groups for research and putting our theories into action. Through doing this, we identified 'families with young children' as an area for us to work in that could potentially provide a lot of value for users. We talked with groups in Glasgow currently working with families, particularly in deprived areas but across different contexts, including One



may be prohibitive, or provision is insufficient, by linking people who would like to spend time with children and the parents who need a helping hand. In return there's fulfilment, potential friendship, and perhaps experience that can contribute to a CV for someone looking to return to work in a slack labour market. The higher level outcome is a sense of community within an area and the removal of barriers which stop these people connecting.

We're currently researching how we can instil trust without creating inhibitive cost and looking at models for this network that can sustain motivation for all parties involved. We're running workshops with parents and community members, with the intention of co-designing the model for delivery and running a prototyped service.



*Design Innovation and Service Design project by:
Shiyu Ji, Aleksandra Kozawska, Yi-Haur Lin, Fiona
McAra, Ines Seixas ■*

DOT 2 DOT

A dot-to-dot puzzle where connecting the numbered dots creates a pencil icon. The numbered dots are scattered across the page.

SAME FAIR
HAND

FLYING BY
THE SEAT OF
YOUR PANTS

CONNECT
WITH
TEENAGERS

DESIGN
Settlements

MAKING DENTS

GIVE UP
POWER

T * I * M * E
VOLUNTEER

50:50
REPRESENTATION

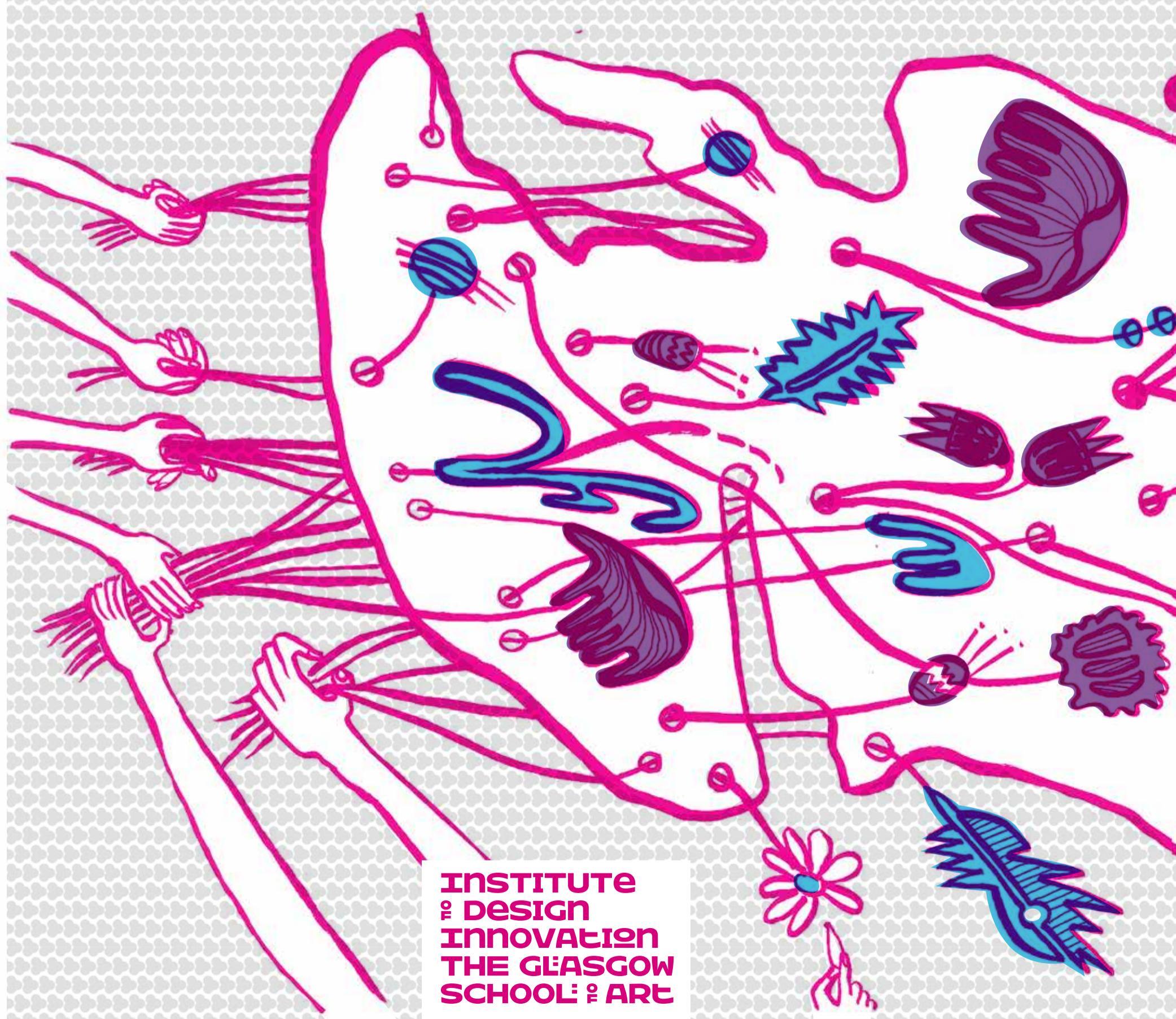
NATIONAL
COVENANT
ON
EQUALITY

INSTITUTE
OF DESIGN
INNOVATION
THE GLASGOW
SCHOOL OF ART

CREATIVE CAMPUS PHD
STUDENTSHP. For more
information on applying to study
at The Glasgow School of Art
Highlands & Islands contact
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