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.

Since the Scottish Leaders Forum last year, other large-scale events have taken place such as the ‘Illuminate’ event for Perth & Kinross Council, the ‘Flourishing Workforce’ event for Workforce Scotland, the GSA Masters of Design Innovation Creative Collectives project in collaboration with the Scottish Government, and the SLF Future Leaders Plenary at RBS Global Management Business School in Edinburgh.

With these developments in mind, this second issue of Flourishing Times addresses the theme of Creative Leadership: the recognition that the creative capabilities of an organisation are its primary energy and material of innovation. Creative Leadership encourages people to work ‘beyond their job spec’, to take risks and accept failures in an ongoing process of organisational growth and development. For the GSA Institute of Design Innovation, Creative Leadership in an increasingly participatory democracy will address equality, the economy, and public services in the context of a flourishing Scotland.
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 Nexus, Faze 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 held 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, directed and produced by InDI, which illustrate the challenges individuals and communities face in 21st Century Scotland. Georgie Thomson and Keith Wheelie 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 Illuminae 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 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 increasing equality in society can help improve equality and the economy and to transform public services.

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 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.

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**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.

**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**

**Participatory Space**

**Awareness of a wider community**

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 transparent, evolved, then tested in five projects to examine how their inclusion in the creations 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.

**Reflexive action**

A win-win solution for everyone.

**One example of Participatory Democracy in Action**

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 they claim is the first 100 percent crowdsourced political program.

The Alternatives six co-values are listed on the party’s website. They are:

- **Empathy.** Putting yourself in other people’s shoes. Looking at the world from that point of view.
- **Courage.** To look problems in the eye. But also courage about the future we share.
- **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.
- **Transparency.** Everybody should be able to look over our shoulders. On good days and on bad.
- **Generosity.** Everything can be shared will be shared with anyone interested.
- **Humility.** The task. To those on whose shoulders we stand. And to those who will follow us.

Photo: Uffe Elbæk sourced from en.alternativet.dk
Seven Steps for Lighting a Small Fire

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 open up 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 at the University of Edinburgh’s 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 develop 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 challenges and improve quality of life, imagining new opportunities' (ibid).

This offers a real alternative to traditional approaches: not consulting around a range of predetermined 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.

Asset Based Design
Design is inherently optimistic (Boisen and Wyatt, 2010), as designers seek to social and a positive and improve quality of people and place and develop 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 self-empowerment of individuals and communities, emphasizing their positive identity 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, wellbeing 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’s “more important to focus people’s resources and capacity to create health than 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.

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dird sector organisations make a direct impact on the growth of the community 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 light to achieve equality in Scotland, starting with how third sector organisations come about, how they sustain themselves and how they grow. We work with volunteers and community assets and empowering participants to see their resilience and creativity in meeting the challenges of everyday life.

By Gemma Teal

Absolute Equality
Acceptance without Exception
By Giulia Fiorista and Edmund White

In the practice of participatory design, we aim to harness the experience 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 adapt an asset based mindset in all stages of the design process reframing questions and language positively, promoting products and services based on individual and community assets and empowering participants to see their resilience and creativity in meeting the challenges of everyday life.

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 in doing so 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
LGBTI, Gay, Lesbian, Bisexual, Transgender, Intersex. Scotland belches 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 when homosexuality was criminalised in 1800 with Scotland now rated at the top of the ILGA–Europe Rainbow index - a performance review of council-based on legal protection offered in areas such as employment and services, measures to tackle hate crime, rights and recognition for transgender and intersex people, same-sex marriage equality and parenting rights. ILGA–EUROPE: 2015. However, there is little room for complacency. In order to achieve full equality for LGBTI people we need to go further than securing legal rights and address some of the common challenges that people are still facing such as widespread homophobia and transphobia, a steady year-on-year increase in hate crime and slow progress in changing negative attitudes towards transgender people. There are a number of LGBTI focused studies that show above average levels of drug use (Stonewall, 2015), mental illness and discrimination (Dennell et al., 2012). These statistics are often discussed alongside the long term challenges that LGBTI people face throughout lifetime, such as anxiety, isolation and rejection.

Through volunteering with organisations such as LGBTY Youth Scotland I aim to build a picture of what it is like for young people in Scotland today – what are the real issues they face and what do they require from their organisations such as LGBTY play in the development of Scotland’s economy and the wellbeing of citizens?

Still, no one can deny that LGBTI equality is a major issue. For this reason we propose working in areas that we feel very passionate about ourselves - areas in which we can contribute our personal experiences.
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 boldder 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 release from prison can be very traumatic due to unknown factors 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 socialising 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-offender, 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.

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 Cafe is a charity organisation which featured in Giving Voice Part I. The Cafe 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 Cafe 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 Volunteers Co-Ordinator at Fuse Youth Cafe and talks passionately about some of the projects 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 days-to-day running of Fuse Youth Cafe and what young people and volunteers bring to the organisation.

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

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 our night a month this might be an 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 saying 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 night.

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 seek 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?

For more information on Fuse Youth Cafe visit: http://www.fuseonline.org.uk.
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.

In November 2014, the SWC held a consultation event with women to discuss their priorities around the issue of devolved powers and what they would mean for women in Scotland. As part of their engagement activities in preparation for the Scottish Independence Referendum, the SWC invited women to come representing any organization they felt would be important to women. Three representatives from the board of directors who were women, and two of them women from different organizations 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.

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A: Our work is very much driven by what women have told us, and also what women listen to us. So we’ll think “we don’t have very much information about this” so we’ll go as much back as we possibly can. We’ve consulted with women’s 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.

B: It was a different kind of consultation. What was different during the Scottish referendum was the fact that the general election followed 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 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 grosses and grows. We can only accommodate 180 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 all it looked 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 “thank you 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 easy 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 childcare 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 quality, 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
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 a 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. Amodern, progressive society recognizes 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 helps 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 those relationships lead to a positive sense of participation among 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 the work we do in our area of Government.

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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, designed 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 Murphey.
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 unerected 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 riches 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 act as催化剂 for culinary communities to share their wares, giving more life to our streets and squares? Keep your taste buds peeled…

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**FRAUHAUS & CULTURAL KITCHEN**

_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 (Women’s Library provide a space for women’s histories and women’s voices to be heard), 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 let paid 15.9% less than men in the same jobs (Alison Lockhart, WISE Research Centre). Even in the arts we are alienated; women represent only 3% of Turner Prize winners and less than 17% of artists in the Tate Modern (UK Feminists).

Frauhaus is an alternative model wherein traditional industrial education and capitalism 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 others, similarly unendowed, cultures.

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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 to start developing our relationships with the communities that we are hoping to work with so that we can 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 this network will evolve 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.
**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 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, rebuilt trust and ultimately deliver a model of social-sharing to enhance the residential experience.

**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 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.

With this in mind we aimed to further understand how we could go about understanding the needs of both groups and the community as a whole. What do you expect to receive? What are you willing to offer? We explained that these ‘things’ need not be tangible but could be a skill, knowledge or simply spending time with each other.

We found that both groups want more or less the same 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 further understand how we could go about supporting the senior population and the youth.

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**FAMILY SCOTLAND**

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**Design Innovation and Service Design project by:**

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MAKING DENTS

T + I + M + E VOLUNTEER

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Please return to
Carolyn Wyllie
Project Coordinator
Institute of Design Innovation
The Glasgow School of Art
162 Renfree Street
Glasgow
G3 6RQ
Tel: +44 141 353 4734
c.wyllie@gsa.ac.uk

&

CREATIVE campus PHD studentship. For more information on applying to study at the Glasgow School of Art Highlands & Islands contact Lynn-Sayers McHattie at: L.Mchattie@gsa.ac.uk

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