

DING

FINAL REPORT

APPENDICES



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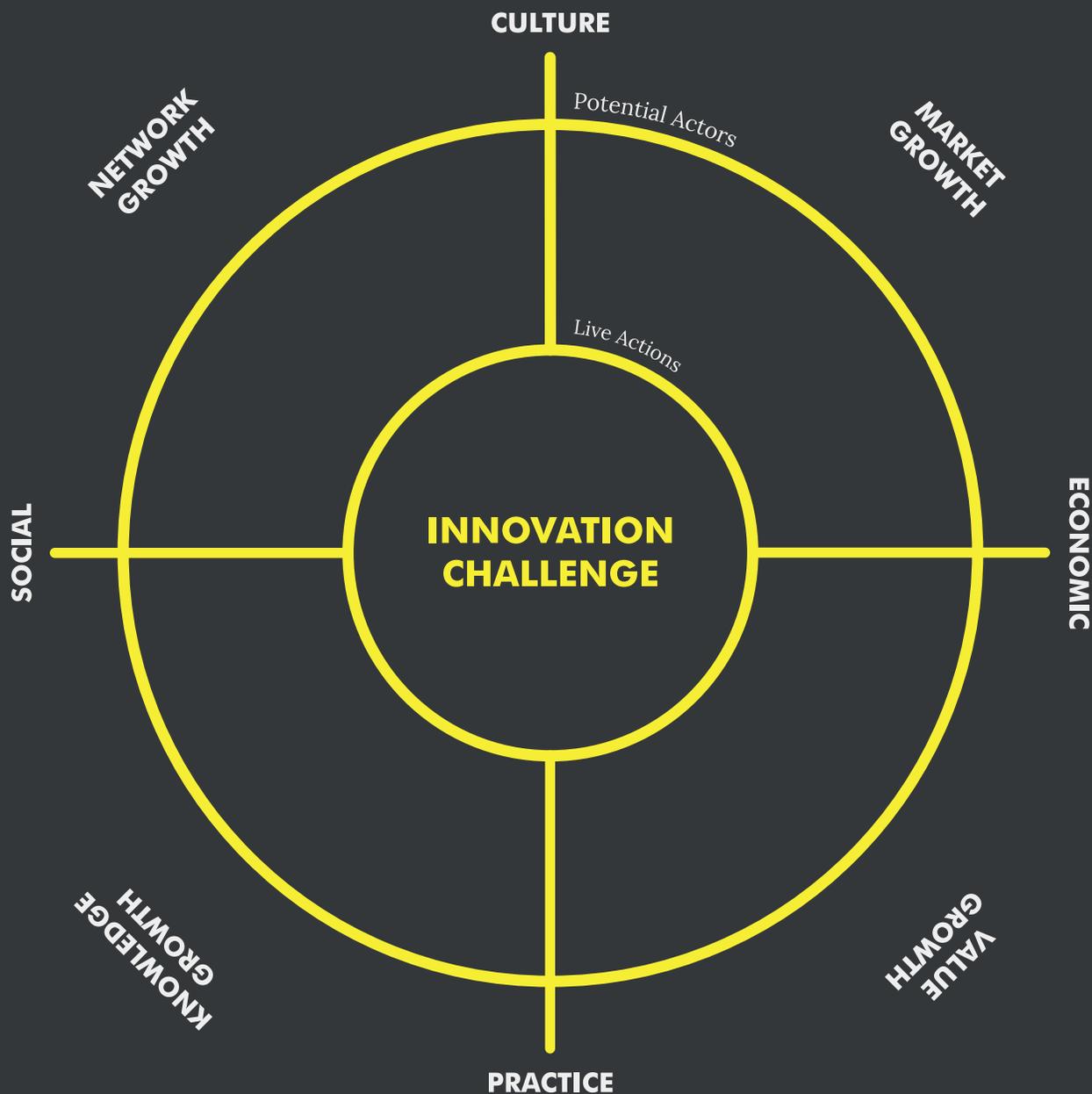
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The **DING** Model

A qualitative model for supporting and capturing creative growth



The Model was used as a tool to frame discussions, inspire new ideas and capture new growth by mapping the live and potential actors for both individual and collective innovation challenges.

Modelling Creative Growth

Design Innovation for New Growth (DING) - AH/P013325/1, is a two year follow-on project from the knowledge exchange hub, Design in Action, funded by the Arts and Humanities Research Council (AHRC). DING aimed to deliver Design Innovation as a strategy for growth in the creative economy of the Highlands and Islands between January 2017 - January 2019.

DING applies learning from research and approaches developed through DiA within the DING Model, which is based on elements of actor-network mapping (Johnson, 2016).

A progressive dimension for creative enterprise is represented through mapping both current actors, assets and organisations around an innovation challenge at its center, and potential actors towards the outer edge.

A relational dimension is represented through a circularity of interests and influences, which can be drawn as distinct relations between any actors mapped. These relations are framed through four distinct perspectives proposed to orientate diverse interests around creative enterprise – *economic, cultural, social and practice*.

Economic interest is positioned opposite social interest to separate transactional exchanges from more relational exchanges, the transitions between which are argued to constitute a major gap in skills and support for creative enterprise.

Cultural interest is positioned opposite interests in developing practice to separate the identification of shared practices, identities or more systemic exchange from individual skills, know-how or more unit value creation.

Each axis is given an inward direction in order to emphasise the transition from

potential actors or action towards being live actors in the growth and development of creative enterprise activity being supported. In this way, trajectories for growth are framed and explored across relationships and exchanges identified within each quadrant:

Network Growth - new and enhanced communities of practice

Knowledge Growth - new and enhanced forms of practice

Value Growth - new and enhanced products, services and experiences

Market Growth - new and enhanced audiences and communication

The Model is designed to bring forward the interests and opportunities for creative enterprise, which this project highlights as an opportunity to better capture value created within relational exchanges. This aims to work in addition to the transactional exchanges that dominate economic models of support and evaluation.

The Model has been developed in practice through DING by translating it into a programme of engagement activities using mapping tools, workshop activities and evaluation criteria to engage and support development for creative enterprise in the Highlands and Islands of Scotland.

This document accompanies the DING Final Report by sharing more detailed outcomes and learning produced through the project. By delivering Design Innovation approaches in partnership with existing networks in the Highlands & Islands, DING explored an asset-based approach to promote and capture more qualitative examples of innovative growth.

As such, this report appendices seeks to support work exploring how such an approach can be better understood and integrated into regional creative entrepreneurial growth and creative networks.

1. Johnson, M. (2016) Mapping Design Things: Making design explicit in the discourse of change. PhD thesis, Glasgow School of Art. Available at: (<http://radar.gsa.ac.uk/4386/>)

MAREEL, LERWICK, OCT 3, 2018

SHETLAND DING Studio

Collective Innovation

At Mareel arts centre, Lerwick, a DING Studio brought together creative practitioners to collaborate on collective models of growth for the creative community in Shetland.



~ Noting responses from the Provocation Discussion



~ Creative Learners engaging with the Trajectory Mapping

Network Growth

CREATIVE LEARNERS

Network Mapping

The group discussed and mapped key people, venues, organisations and events that contribute to Shetland's creative community both socially and culturally. At the heart they mapped the pubs and bars where people regularly meet up and, particularly for music, bands would perform and gain experience. These were reflected as often quite traditional, where local knowledge of bands would thrive and the quality of promotion would differentiate bands. Online networks were also seen as central to building a following and generating interest in a new band.

Culturally, the value of core organisations were recognised, such as Shetland Arts and the Arts & Craft Association, alongside major traditional festivals such as Up Helly Aa, the Folk Festival, and, more recently, Wool Week. As young creatives, they saw an over reliance on tradition and a lack of diversity presenting a challenge for new creative work. As such, they saw a gap for new PR companies to emerge as an alternative to Shetland's more traditional scene.

As a small community, they recognised it was easy to know each other, making 'word of mouth' effective locally, but with often narrow perspectives from local clients, promoters and venues, they felt a need to reach outside Shetland.

PROVOCATION DISCUSSION

"Creative practices need new spaces to connect across Shetland"



The group mostly agreed that practitioners faced a dearth of spaces working in Shetland that potentially impeded their ability to connect with other creatives. Many felt isolated working solely from home, but faced barriers around affording and accessing studio space.

Others suggested that there were spaces available that needed tapping and there were also a diversity of options suggested for facilitating opportunities to get together, which didn't always need new physical spaces.

Market Growth

CREATIVE LEARNERS

Trajectories

The group discussed and mapped key trajectories to attain their goals of establishing themselves as creative professionals.

One trajectory set out to bridge that gap by, firstly, identifying gaps in their current abilities and setting a new benchmark of quality, while creating a website and initial identity for more people to access their work. Next, they set out to simply 'create!', developing new skills to meet those new standards and meeting the people who could help. Finally, they sought to build their audience and place in the market, looking at others they sit alongside and knowing how to price their work. This would aim to build their confidence selling their practice.

A second trajectory sought to develop a new rock festival. Their first step was to build a network of interested venues and a body of equipment to access. Next, they sought to build a brand and online profile, opening up to other creatives to contribute and volunteer, while developing their models of engagement with bands and audiences. Finally, they saw a promotional role to help make a name for new bands through social media and local gigs. This would aim to build a new, distinct music network for Shetland.

PROVOCATION DISCUSSION

"Being in Shetland helps practitioners reach their local, national or international markets"



There was a split across the group, as some felt that their Shetland location directly contributed to their ability to develop unique yet authentic aesthetics recognised by their target markets, often visitors. These participants felt that the romanticised image of the island presented them with opportunities they would not have been able to access elsewhere.

In contrast, some felt that this squeezed out some opportunities to create work that did not fit this aesthetic and reported experiencing some barriers in reaching their desired markets.

Knowledge Growth

CREATIVE LEARNERS

Network Mapping

The group discussed and mapped key people, venues, organisations and events that contribute to new creative knowledge in Shetland. Socially they acknowledged the value of accessing lots of mentors with experience, as well as key cultural organisations offering development support, such as 60° North, Shetlands Arts, Mareel and Bon Hoga. However, they still pointed out a lack of local knowledge on the needs of creative practice, leaving many individual practitioners largely self-reliant.

The group referred to key skill gaps they'd still like to develop, such as the business side of exhibitions, how to use online media for self-promotion, as well as gaining access and experience with specialist equipment. Ultimately, they saw value and a need to develop multiple skills through live practice and projects, in order to maximise their adaptability going forward.

Multiple participants referenced a key moment following an exhibition of photojournalist, Don McCullin, at the Shetland Museum in 2014. The ARTISTS ROOMS On Tour programme enabled young creative student ambassadors to deliver a creative project and then travel down in London to share their work with Don himself. This experience was cited as having a lasting impact, inspiring a young generation to pursue a creative career.

PROVOCATION DISCUSSION

"Experienced practitioners are ready to innovate from Shetland's traditions"



Most participants agreed that the rich history of creative activity in Shetland, particularly linked to the traditions of knitting and music, inspired their current activities.

Some felt the link to the past was something they could leverage value from for their creative output and sustain other aspects of their work. Others saw examples of Shetland's traditions driving international exchange. Others argued the weight of tradition meant focusing on forms of creative production at the expense of others and experienced resistance in their efforts to innovate.

Value Growth

CREATIVE LEARNERS

Network Mapping

The group discussed and mapped key challenges, experiences and assets in developing their value as creative practitioners. In practice, they saw a key value in learning by doing by engaging with the people and activities defining their sector and learning what has impact. This was seen to include reflection on their practice through social media, so as not to narrow their peers to Shetland. They also emphasised moving away from specialising to being wide-skilled and adaptable.

Key challenges they saw going forwards were to stay relevant in their industry and, in fact, staying ahead of key styles and trends to make themselves sustainable going forward. While they saw the need to diversify as important, they also cautioned keeping track of extra overheads this might create. Ultimately, they saw the aim as being established as a trusted, go to professional.

Economically, they also saw challenges in how creatives were seen and paid locally, as people who know them look for favours. Often jobs are given to just be delivered and don't develop them creatively, which they see as falsely assumed as offering learning. As such, having a website was seen as essential to expose themselves to more clients and learning how to be an adaptable and viable, professional option for as many people as possible.

PROVOCATION DISCUSSION

"International recognition means Shetland needs to focus on textiles and music"



Participants strongly felt that the well known creative practices of knitting and traditional music should not be the focus of support in Shetland. They argued that it was healthy to support a range of activities and try and develop new strengths across the creative arts and economy in the region.

As such, participants did feel like funding on the islands tended to prioritise the areas that were already prominent and that new areas could receive investment in order to develop new strengths and opportunities

TOWN HALL, KIRKWALL, OCT 5, 2018

ORKNEY DING Studio

Festival Innovation

At Kirkwall Town Hall, a DING Studio brought together festival leaders across Orkney to share challenges and collaborate on collective trajectories between the festivals going forward.

DISM0004

~ Festival organisers producing Trajectory Maps

~ Close up of notes from the Provocation Discussion

Network Growth

PROVOCATION DISCUSSION

"Orkney Festivals already have a good relationship with each other"



Participants revealed collaborations happen quite naturally, already achieving good relationships, but acknowledged there were gaps identified that the festival forum has begun to identify.

It was proposed that festivals could have visiting roles for other festivals to share learning and as a way to enhance promotion and inform audiences with similar interests. This would break festival operations down into strands to create more opportunities.

"Each festival reflects the people that make them happen"



Participants agreed that without people the festivals would break down and that each festival reflects the interests of their patrons and their committees. Festivals were stressed as relying on leaders with relational skills and volunteers who have a personal interest, although long running festivals carry greater accountability. Internal conflict was also reflected as sometimes leading to new innovations.

As such, participants saw a challenge between making new things happen, while sustaining what they already had. They also saw alternative funding offering more freedom and posed quality as an ambition over growth.

TRAJECTORIES

Innovation Challenge: Public sector and festivals build a supportive relationship that celebrates Orkney's creativity

Stage 1: Identify - come together to learn of shared concerns and goals i.e. around wellbeing of the Orkney community

Stage 2: Learn - find out about each other's skills and resources - specific challenges and needs

Stage 3: Collaborate - public sector and festivals deliver enhanced services by matching up skills and resources creatively

Market Growth

PROVOCATION DISCUSSION

"Festivals actually compete rather than share their audience"



Participants felt that there wasn't really strong competition for audience, but there was for gaining media coverage, as they often have to write our own coverage. The more accessible festivals for media were therefore seen as better publicised.

Participants advised getting a reporter on the board, while posing frustration that articles were often written after the event, rather than before. There was also discussion exploring a common place for info on every festival, physically and digitally, keeping it current and central for reporters, attendees and peers.

"Each festival is reaching their ideal audience"



Discussion focused on the need for new audiences and returning audiences as key for sustainability. Setting up a new festival was explored as needing to gather a portfolio of interested people and places, and questioning whether this was backwards. An important audience noted was volunteers, mostly local, sometimes coming for holidays, but seeing value in interesting young people over tourists as they then become committee members.

Accommodation and resources in Orkney limit the size of festivals for tourist audiences, leading to the group discussion remote audiences and using online media to become a brand / product and reach storytelling worldwide

TRAJECTORIES

Innovation Challenge: Public sector and festivals build a supportive relationship that celebrates Orkney's creativity

Stage 1: Identify - come together to learn of shared concerns and goals i.e. around wellbeing of the Orkney community

Stage 2: Learn - find out about each others skills and resources - specific challenges and needs

Stage 3: Collaborate - public sector and festivals deliver enhanced services by matching up skills and resources creatively

Knowledge Growth

PROVOCATION DISCUSSION

"Orkney constantly generates new knowledge and collaborations through festivals"



The group generally agreed new knowledge and collaborations were being made, but not constantly. Participants cited there often being a willingness to take part in events out with their area, or at least go along to different festivals as a way to support local industry. Collaborations that do happen were said to rely on an impressive number of people outwith Orkney, with some festivals receiving international offers for collaboration.

This highlighted the need for further infrastructure to support new knowledge, particular as festivals are often used as a way to create avenues into different industries for people getting involved.

Some festivals directly bring in new skills through workshops - such as felt making - others link festivals with education directly. The Science Festival is offering a postgraduate placement, which leads to collaboration and new knowledge for both post-graduate education and the festival.

TRAJECTORIES

Innovation Challenge: Getting the right expertise at the right time of year and transferring skills to new entrants

Stage 1: Identifying gaps in knowledge and roles to be filled for the next festival - identifying suitable skills to demonstrate

Stage 2: Agreeing on the resources required, how they integrate into the festival planning and when they need to come in - find creative people with the skills and enthusiasm

Stage 3: Agree suitable venues, time and format for the skill sharing activities - recruitment of participants

Value Growth

PROVOCATION DISCUSSION

"Orkney Festivals provide a consistently high quality experience"



Participants emphatically felt that Orkney as a place added value to their festivals, and would often be the foundation of their promotion. In particular, the festivals wouldn't exist without Orcadians, as 'if Orkney does something, it usually does it well.' Participants also emphasised there being a wide range of high quality resources and professional creativity, with people taking on a lot of hats that positively influence each other.

However, some participants felt they couldn't claim 'consistently' being high quality, as they're so reliant on individuals. They pushed for better sharing of knowledge across festivals to ensure people and skills remain to maintain themselves.

They cautioned older committees becoming complacent, pushing for modern skills (social media) and young board members as solutions. For succession planning, they highlighted challenges where they learnt their skills by creating the festivals, along with the barrier of financial pressures on young people, limiting their capacity for volunteering and involvement.

TRAJECTORIES

Innovation Challenge: Use Orkney to promote a new festival to attract people to the location as well as the event.

Stage 1: learn about other festivals and when they operate - establish contacts & key visions - design initial visual branding - gain data/research and suitable locations

Stage 2: get into the Orkney Tourist Guide - build a corporate identity - link in with Orkney Food & Drink (good example) - establish Orkney wide events - join Festival Forum - gain celebrity figurehead and endorsements - link in with appropriate professional associations

Stage 3: Establish high quality standards - develop upon travel and accommodation options as festival grows - gather sponsors

COVE PARK, ARGYLL, OCT 11, 2018

CRAFT DING Studio

Challenges + Trajectories

At Cove park, Argyll and Bute, DING partnered with Emergents to gather craft practitioners and experts to participate in a DING Studio workshop exploring challenges and trajectories for craft makers in the Highlands & Islands.

~ Example of the craft makers filling Reflective Profiles

~ Craft makers map themselves within the Provocation Discussion

Network Growth

REFLECTIVE PROFILES

Participants saw themselves as crucial to making their work happen, but acknowledged support from key organisations, relevant festivals, collaborators and events as key to exploring their interests.

PROVOCATION DISCUSSION

"Online networks cannot replace face-to-face exchanges"

Strongly Agree

Agree

Disagree

There was strong agreement across the group that, whilst online exchanges had a vital role in their practice, they couldn't replace face-to-face exchanges. Participants felt that interactions were important to offset isolation and reported the importance of going to events, shows and open studios. Others suggested digital platforms offered a useful foundation for their activities augmenting studio visits and encouraging repeat purchases after an initial visit, for example. One participant noted that when working with young people, for example in the provision of online classes and workshops, or serving a more international base of clients, it was crucial to develop a strong digital base. Another participant did, however, note that it was not possible to rely on online in the rural contexts within which they operated due to poor connectivity they received.

TRAJECTORIES

Innovation Challenge: Enable 'places' that makers associate with and can choose to belong to

Stage 1: Understand what term 'belonging' means – geography, material, community, environment, business, family

Define what 'place' is – digital, physical, frequency, members, architecture, geography

Stage 2: Research 'places' where makers feel they belong – understand assets, environment & qualities these places have

Collect & share stories of makers belonging to inspire others

Stage 3: Enable makers to lead in their sector, community or place to inspire & engage discussion & engage others

Keep conversation and definition of 'belonging' & 'place' live

Market Growth

REFLECTIVE PROFILES

Participants pursued personal interests in their craft and selling to individual customers who valued their work, which seemed to span local and global markets.

PROVOCATION DISCUSSION

"Craft makers know how to reach their ideal clients"



Participants mostly reported knowing who they would like their ideal client to be and explained how this constituted an important guide to the work they produced. This knowledge did not always easily translate into understanding how to reach this client base. They argued that supporting infrastructure, such as Emergents, was critical in helping them reach new markets and mitigating some of the risks of trying to reach new audiences. Such infrastructure reduced barriers to reaching new markets such as the high costs (travel, time and resources) of attending craft shows and networking amongst fellow practitioners.

TRAJECTORIES

Innovation Challenge: Craft Makers may not know their ideal client or how to reach them.

Stage 1: Identifying who that client is: where do they live? What do they look like? How do they spend? Where do they spend? What values do they have?

Expose oneself and one's work in as many arenas as possible to gather intel.

Self-posing a series of questions to maker to create an avatar

Stage 2: Knowing enough at this stage to support moving forwards to increase one's experience and insight.

Stage 3: Intel gathering has provided clues and insights to who they are. Differentiation. Who and what else is out there in your market? Communicating with current clients – finding out what it is in your work that meets their expectations.

Understanding global shifts, economic changes and how they affect our client & us

Identifying resistance; what stands in the way of them buying? How do you resolve these resistances?

Knowledge Growth

REFLECTIVE PROFILES

Participants all expressed having to take on multiple roles for their business, alongside developing their practice through a mixture of media and making skills. This was also expanded by a couple of participants as demonstrating relational skills with people and in connecting their practice to wider contexts such as place and wellbeing.

PROVOCATION DISCUSSION

"Learning for makers is about working with others"



There was indecision amongst the participants as to whether working with others was critical to their learning processes. In some instances they felt that makers have to have an inner resource to draw on and therefore must learn by doing things themselves. In order to initiate this process they felt time was a more important factor than access to collaborators. Participants saw continual time to reflect as a very important part of the learning process. They did, however, acknowledge that it is healthy to spend time with other creative people and a few participants missed this opportunity. Key issues for the makers included overcoming pressures of being time poor and trying to achieve the balance of working independently and also with others.

TRAJECTORIES

Innovation Challenge: How do you change perceptions regarding the "Lifestyle" label of makers, creatives or craft?

Stage 1: Repetitive education & information on integrity (The negative perception of identity) & honesty – Disseminating this information to dispel myth

Stage 2: Tell the story – communicate & share the vision of sustainability of craft practice and it's contribution to community in terms of economy, wellbeing, development, culture, care, tourism, environment

Stage 3: Feed into policy through forums with local business support networks (& DING research!)

Value Growth

REFLECTIVE PROFILES

Every participant expressed the value of having a unique offering. This was variably presented as through their personal expressive style, the stories they were evoking, as well as exploring relationships with rural ideas of place or personal memories.

PROVOCATION DISCUSSION

"Working in the H&I really adds value to your offer"



Participants on the whole strongly agreed that working in the Highlands and Islands added value to their offer, but felt that it was important to promote a more multifaceted and nuanced image of creativity in the region. They argued that practitioners have a choice about how they talk about their work and place is an asset they can choose to use as part of their story. For some their location was more important to the narrative of their work than others. Participants felt both an aspiration and a responsibility to move away from twee and quaint images of craft production in the Highlands and Islands towards foregrounding some of the global brands operating there.

TRAJECTORIES

Innovation Challenge: To find new ways of measuring success & confidence

Stage 1: Identify potential partners with specialist expertise, to articulate wider values of craft

Evaluation of Emergents work and impact – Review of HIARTS

Stage 2: Dialogue among all interested parties – academia, enterprise agencies, craft community & intermediaries to agree priorities and recognise values – (SCIP – CIAG – AAS? – HIE – SE)

Stage 3: Create shared language to celebrate and articulate craft values & increase confidence

Appendix D

Innovation Fellows - Amy Gear



Grow on us

Grow On Us is a period of practice development focusing on sculpture and moving image. Amy aimed to use Shetland's existing sculpture fabrication facilities to produce three new works that explore the oscillating relationship of human body and the landscape.

The DING Fellowship has allowed me to explore previously uncharted territory outwith the usual boundaries of my practice. With a focus on sculpture and collaborative making, I have experimented with new ways of working in Shetland, with a emphasis on 3D form, moving image and digital knit. For this fellowship I proposed to make three works, two of which are well on their way to completion. Namely, a metal work and a film/stone work, while the digital knit is a few months off due to unforeseen hiccups in the planning process.

METAL: I have worked with Malakoff Ship Builders to form sculptural linear lungs, threaded with limpet shells. Malakoff were a delight to work with, responding quickly to my emails and pairing me with a very creative welder. However, making something very simple did take longer than I expected, which in turn cost more. I now know what they need to make the work, and in the future, I would make templates prior to my visit in order to speed the process up.

FILM/STONE: I have worked largely on my own with this material, however I have had help and guidance from my partner Daniel, who has worked in film before. The stone work was originally going to be a sculpture, but during the process of making, a film emerged. I am very excited about this as I have been looking for a reason to make moving image work for a while, finding all the body shaped stones gave me this reason.

I have included some stills from this film here, but am still a few months away from completing the DING elements of the film.

DIGITAL KNIT: The digital knit has been the most difficult process, mostly because of the waiting list to use the facility in Shetland, I don't feel I have room to 'play'. This is the area I need to work on the most, and am looking forward to creating my mossy designs. This work will feature alongside the stones in the film I am making.

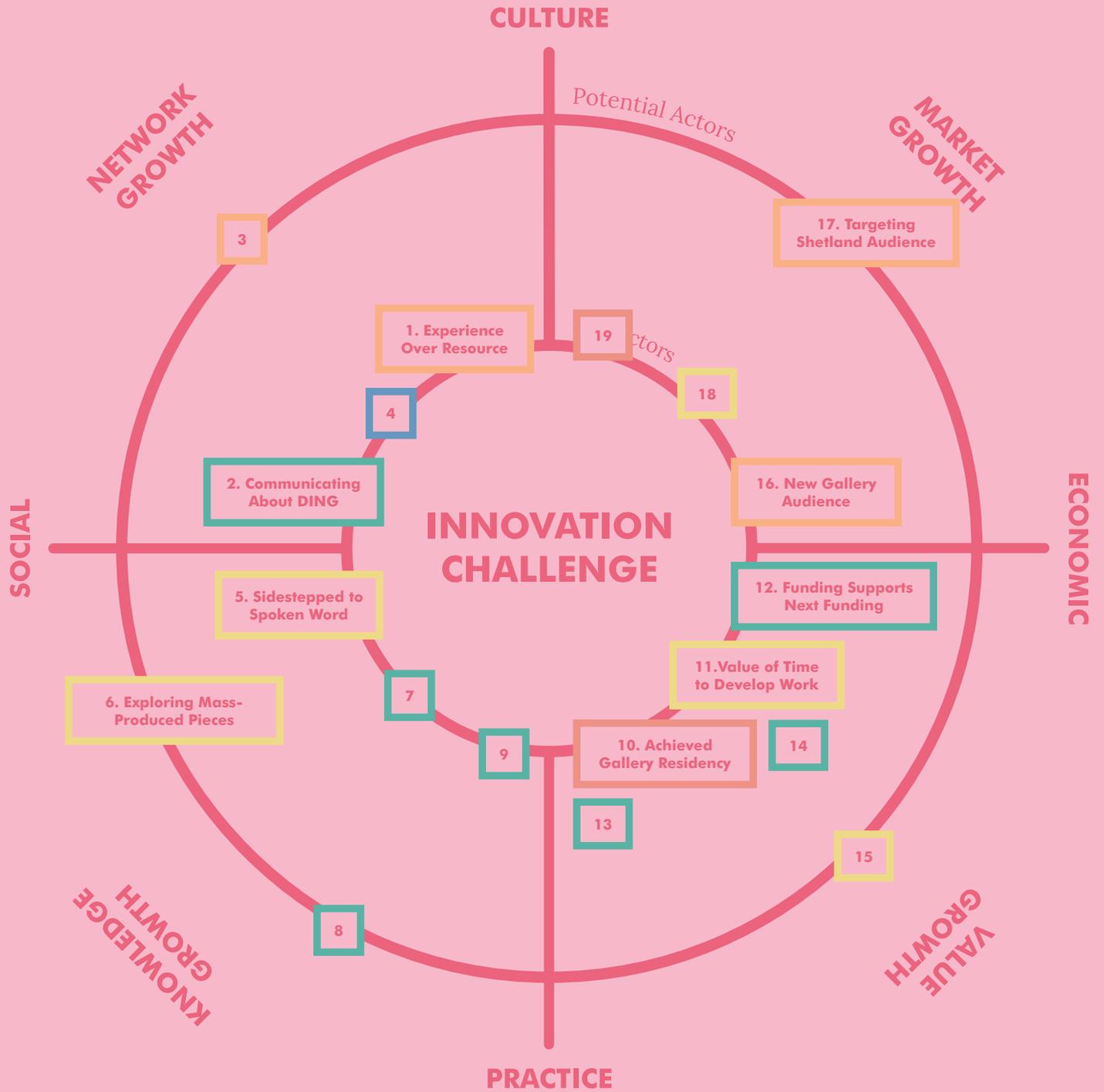
The work I am making as part of the Fellowship feeds directly into my practice, and will be displayed in Shetland at the museum in my solo show in August, as well as in Market Gallery in Glasgow during a residency. The real value of the Fellowship is the elbow room. The DING Fellowship has allowed me to play in terms of material exploration - this is a tangible leap forward within my practice. Going forward, the discovery of new effective ways of making will advance my portfolio, and allow me to apply for more opportunities to work outwith Shetland, whilst keeping Shetland as my base. My hope was to create networks within Shetland with those who could help establish art practices and through working with Malakoff, and the Shetland Textile Facilitation Unit. Alongside my existing network of makers/helpers/collaborators/community members, these industry facilities are touchstones of innovation for contemporary making within the isles.



Amy Gear

Amy Gear is an Artist. She lives in Shetland and works on projects across the UK from her studio in Burra Isle. Amy's practice explores possible (and impossible) interrelationships between land and the body, knotting together notions of identity, language, knowledge and imagination. Amy works across a broad range of media: drawing, printmaking, painting, photography, moving image, poetry, storytelling, installation, sculpture, spoken word, digital knit, textiles and book making.

1. WIP. Early sketch. Since making this boob beach, I have found many tit stones (image 3), and am no longer using this image. Filmed alone, on a beach.
2. WIP. Beach Body (film still). This bum shaped stone key character in the film, and will interact with the knitted work (currently unmade). Filmed with Daniel in the Studio.
3. WIP. Beach Body (film still). I am collecting body shaped stones, that form the landscape of the film
4. WIP. Limpit lungs (sculpture). Limpets stacked together, unable to breathe, forming the outline of human lungs. Made with Jamie Malakoff ship builders.



- Actor
- Value
- Challenge
- Thing
- Place

1. Experience Over Resource

I wouldn't normally be using knit facilities, and I see [an acquaintance] who's in the Arts and Craft Association having a real challenge with the facilities. There's a long waiting list and, although she's got the experience, she's not allowed to programme the machines [...] so she has become a resource of knowledge to lean on [...] it's almost a sidestep to ask a person [how to prepare] rather than ask the resource.

2. Communicating About DING

People tell me, 'you're doing so much! I didn't realise there was so much up in Shetland.' I tell them I've been doing this through DING, and they say, 'Oh, do you have to work in Glasgow?' And I have to say, 'No, you can do them anywhere.' That's been a lovely conversation to have because you feel really empowered.

3. Working with Commercial Metal Workers

Malakoff, they are the main go to guys for bending metal [in Shetland], and I thought it would get easier, but actually it hasn't been [...] They're such a big company and not making any money from me coming in. They love doing it, but if a job comes in worth millions then the guys will be sent there.

4. Local Working Relations

With some people it's really hard to corner them [...] you have those friendly conversations, you're less of a customer, you live down the road from me, which sometimes is so helpful and sometimes its not. 'Treat me like a customer and stop chatting!' But they still charge by the hour for something they treat informally.

5. Sidestepped to Spoken Word

In terms of actually making, I've slightly sidestepped into writing again [...] that's quite new to me, having not done that a lot, but having done radio I've started producing spoken word pieces. They make it more interesting and more alive [...] so although it's not a made thing, it runs through the project.

6. Exploring Mass-Produced Pieces

I learnt from this to do new opportunities [...] it created more of a manufacturer relationship to mass-produce something, so those experiences become links and you learn of the possibilities, when before you weren't sure what you could do [...] then it becomes financially more viable to make something more affordable rather than a one-off.

7. Building on Fellowship Work

The Market Gallery residency was to build on what I had started with the DING fellowship. 'Grown' feels like an appropriate title, as I started to collect more, which I thought was the core DING project, which has since turned into spoken word and new materials that I hadn't expected.

8. Room to Experiment

That's the thing with the knit, the [lack of] room for experimentation there. You need to book their time, for the whole day, but you don't know what you're going to make there [...] by the end of the day I want a thing, I want to ask what the possibilities are here, maybe with a few images to represent what you're thinking of.

9. Creative Collaboration

With the Film [as a new skill], although I've not actually managed to make it all myself, letting go of your original ideas and letting others work with you has been a skill to develop.

10. Achieved Gallery Residency

I now have a residency at Market Gallery in Glasgow [...] because I could show the recent portfolio of work that I was making on the themes I was developing from the DING Fellowship, I was able to get that.

11. Value of Time to Develop Work

The time has been the most valuable thing that I got by far. Just to have that little bit of room to think what I need to do for that next application, as that can be so stressful. So, it gives you the focus.

12. Funding Supports Next Funding

The stones, their value has been in that they made me produce a lot of types of work [...] the spoken word has become, in a way, an income for me. Although I don't directly get money [except with the Markey Gallery residency] the value hasn't been 'oh, I'll sell this' but as a resource to get the funding, and then the next funding. So, this period has been really healthy for me.

13. Having Work to Show

When you're not earning you need to do other things to make money in a different way so you don't have time on your work, so you don't have work to show.

14. New Video Piece

I ended up making a film using the stones, in addition to the [XpoNorth] Work in Progress work [...] my partner helped me make a film with his editing skills [...] We took pictures of all the body part stones and an eye blinks between them to take the viewer on a journey between all these elements.

15. New Working Outlook

When I eventually make the knit, I've made a decision on that that's less high art and more of a product, due to the experience of previous sprints. [...] At the same time of doing DING and all these things, it started to influence what I was doing in these art things. They never give me a monetary value direct to a customer, it's all public research money and is that ok to be spending public money on all this research without supporting myself in another way? So I thought maybe I can do both and that would be a perfect world I'd be living in, to do both.

16. New Gallery Audience

In terms of people, Market Gallery [in Glasgow] has an audience that already follow it and so there are 50 people that are coming to my event, which I couldn't reach with an event in Shetland.

17. Targeting Shetland Audience

My pieces are still at the higher art price market, so I've been thinking about how to adapt and engage in the local Shetland market. I don't think it's a huge market, but things like the craft market sell out [...] I like that people can have a bit of your artwork; I want people to own my things. I'm very flexible.

18. Female Online Following

The most engagement I've got is through social media and that's been really valuable to me. People on Instagram, when I've shared work I've been doing and stories and spoken word, I'll get messages saying 'I love what you're doing' [...] They tend to be women [...] so my work does have a feminist vibe. I've even got some messages from folk who find their own stones saying, 'I've just made an Amy Gear!' which is so flattering.

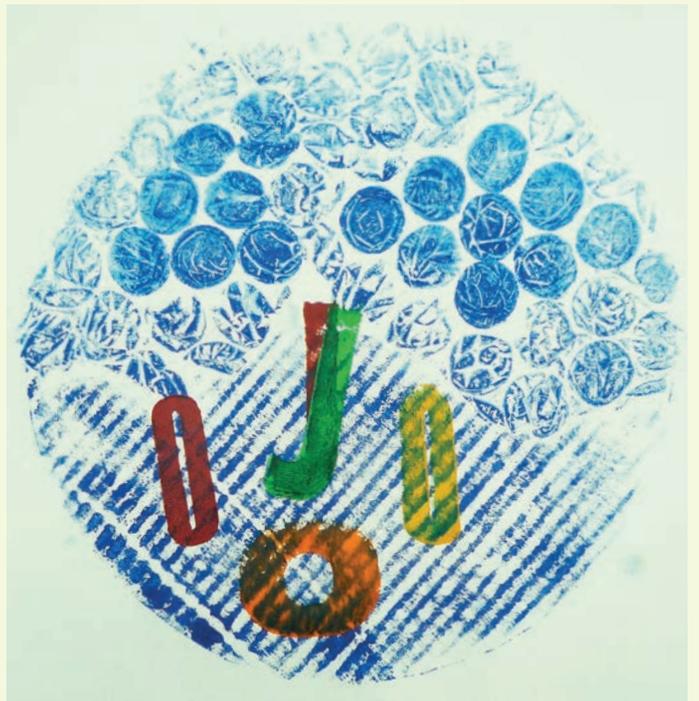
19. Mareel Show

I've got quite a nice direct audience right now, because I've got a show in Mareel showcasing the stones from this project. [...] I'll be reaching a really bizarre audience, so it'll be the cruise ships that invade and double the population of Lerwick then leave again [...] It's a local dialect piece, which is nice as so many are translated but here they'll hear my pieces as spoken dialect.

BLASHY

HELLYEFER

GLAMSY



1. Credit: Soulisquoy Printmakers, printed outputs from participants



Carol Dunbar

Soulisquoy Printmakers Ltd was founded in 1982 dedicated to providing open access facilities for printmaking and its promotion in Orkney. Our principal aims are to make printmaking and related activities available for the learning and enjoyment of artists and printmakers from Orkney and further afield, as well as offer opportunities to the wider community to engage in printmaking.

Since October 2016, we have been based in WASPS Stromness Studios in the former town library with an ambition to develop and expand the range of our activities and create opportunities for the wider community to engage in creative activity focusing on printmaking.

word see WIRD

word see WIRD brings the traditional skills of hand printing and typesetting and local dialect with texting shortcuts and messaging in an exploration of language and communication. Project participants exploring words, old and new, have been working on a series of creative responses that will be developed into a series of hand-printed publications.

The challenge and joy of participating in a research project is the flexibility (and uncertainty) of not necessarily knowing what the outcome might be! Since our first 'WIRD' session back in April - which was dominated by the wooden typeface and the use of dialect words - we have encountered some highly skilful, eloquent and contemporary poetic play on words, some visually stimulating 'patterning' of typeface, and some very colourful and amusing hand drawn emoji.

The project has attracted a group of people, whose motivation to take part has been less about printmaking per se, but rather about language and the impact of words, both visually and in the careful and considered context of their meaning - the intrigue of an idea and concept!

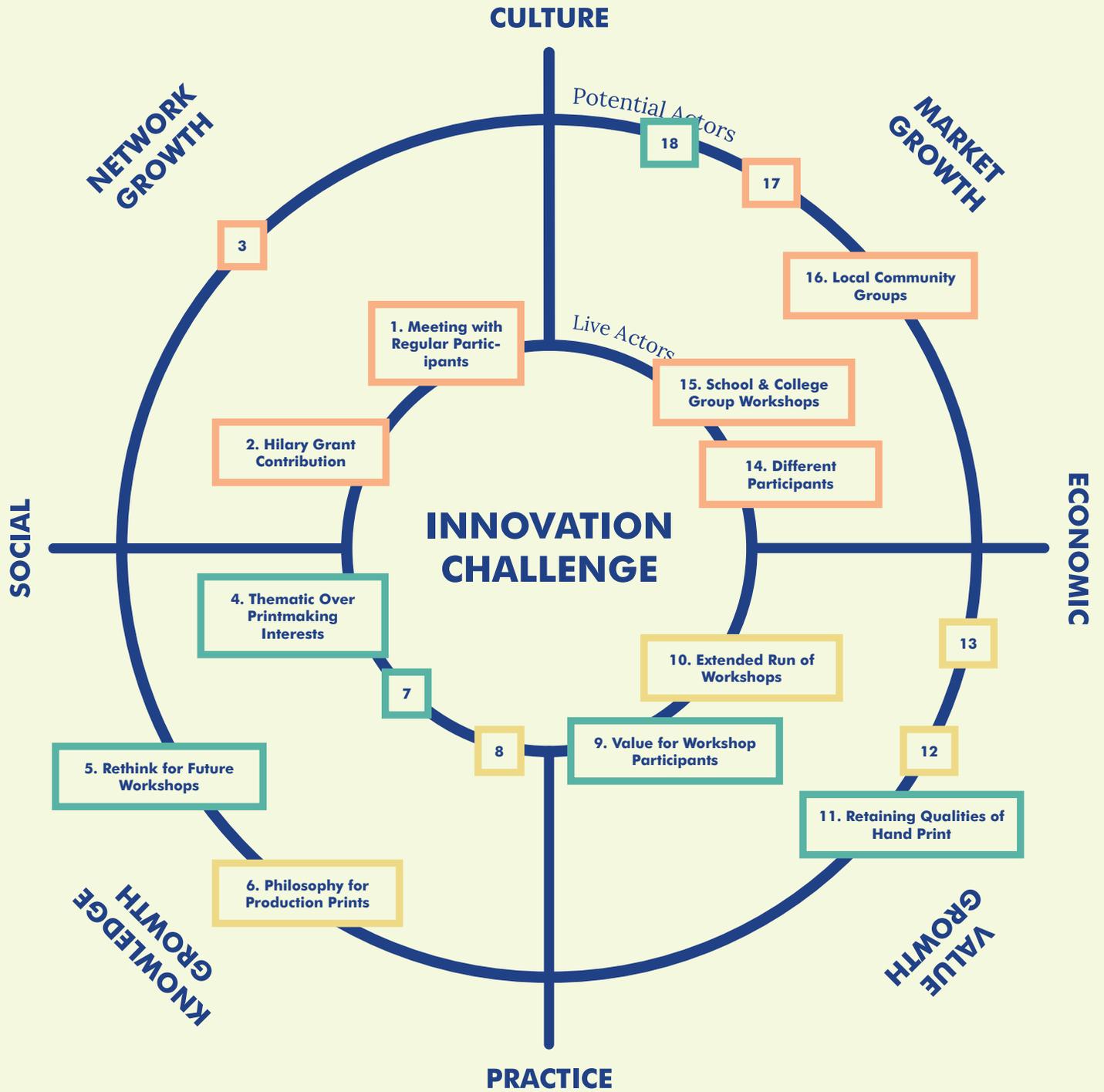
Our initial intention had been to run a couple of sessions, gather a few ideas and develop and produce some publications and printed material. That's still the projected outcome, but now with the considerable addition of the intelligence and intellect

stimulated by the participants' creative responses, which have evolved into an extraordinary rich range of unanticipated approaches to text and its visual impact.

WIRD has enabled us to engage with artists, writers, poets, naturalists, archaeologists, textile designers, primary and secondary school pupils, who have all been enthralled by the direct physical contact with typeface, pulling a print on the Columbia press and wondered at the skill of hand typesetting in an age where 'print' simply means pressing P on the keyboard.

Our Tuesday night sessions continue - no one wants to stop, ideas just keep flowing, sweet collaborations have been established between participants.

Our next steps: a bit of reflection and consolidation; maintain the participant interest; develop other projects using this concept/theme led approach; and resolve some of the participants' work into limited edition prints and publications.



■ Actor
 ■ Value
 ■ Challenge
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1. Meeting with Regular Participants

In August we brought together six of the most regular project participants. Having arrived at a number of individual outcomes, we needed to think collectively about how these formed a set of wider outputs for the project – in terms of a ‘product’ and a series of limited editions. There was considerable variety and possibility in what people wanted to do with what they had achieved so far, and challenge for us is in retaining the integrity of the hand printed letterpress.

2. Hilary Grant Contribution

Establishing a relationship with Hilary has been very fortuitous and one we might not have made otherwise. Her participation in our project has enabled us to access her design expertise, marketing and knowledge of audience, which is proving to be a great local connection for us.

3. Future Relationship with GSA

The connections with GSA and the Innovation School will, we hope, be on-going and we anticipate that some of those connections will have the potential for other sources of advice or support for some of the digital aspects of the project where we lack expertise.

4. Thematic Rather Than Printmaking Interests

The Columbian Press is such a wonderful piece of historic equipment, that there will always be ways to get people interested in it. What has been different about our approach to this project is that we promoted it thematically, rather than an introduction to printmaking or letterpress. Behind the project there’s a traditional printing process but it’s also about new media, dialect, language and communication more broadly. This has been a significant outcome of the project – bringing us a more diverse audience.

5. Rethink for Future Workshops

In terms of developing community projects, this is something we definitely want to pursue. Taking a different approach, whether it’s around an issue, theme or concept that can be explored through printmaking techniques. For our two part-time staff too, this could offer a refreshing way to encourage participants to think more widely about their work.

6. Philosophy for Prints Production

As we move forward to actually producing some editions, [Hilary] had some sound advice about the design aspect and the philosophy behind the design. The thinking behind what we were trying to achieve and how that might relate to the type of outcome we might produce. We’ve developed

some practical knowledge in terms of web-based promotion, understanding how customers look at a product and ‘visualise’ it – what motivates a sale!

7. Happy Accident

One participant put the type back to front and reading wrong way round, so her text was almost indecipherable. It added a quite surreal edge to the piece that she had been working on, and gave her impetus to continuing working on this further.

8. Participants Connect Interests to Printmaking

The participants have enjoyed the printmaking aspects of the project, but what motivated them to sign up was their interest to extend their own literary or visual practice. This has been really good for us too – that different perspective on things, rather than just coming from the printmaking skill itself. Exploring ways of expressing their practice.

9. Value for Workshop Participants

We have seen a new and different audience involved in the project; and the ideas that they’ve come to the workshop with. They’ve not waited for us to give them ideas. That’s been really encouraging for us and a great demonstration of working together. There has been a strong collaborative element to the sessions. Participants have come with ideas, connected with someone else who might have come along with a specialist knowledge about certain words or different aspects and perspectives.

10. Extended Run of Workshops

The workshops were running more or less continuously up to end of July, just because people wanted to keep coming back. A really brilliant outcome!

11. Retaining Qualities of Hand Print

One of our members has just run off a series of posters for a local event, but it brought to mind many aspects of the DINGS project. The impact of the hand printed poster, as opposed to something that could simply be run off on a photocopier. Once he got a system going, it was really fantastic to see the qualities of the hand printing – so different from commercial printing. We want to create editions with reasonable high volume – posters, flyers, newsheets – but which have high value in the process.

12. Making Digital Emoji

The primary school pupils produced some fantastic hand-printed emoji and we’d love to see if these could actually be developed so that they could be accessed on your phone etc. We’re keen to find a way of continuing to work

with Stromness Primary, maybe a joint enterprise project of some kind.

13. Posters and Publications

We would like to be able to produce a set of posters or publications, the project has generated a variety of material that would lend itself to simple artist publication or a poster type format. Locally posters, as much as social media, are used to promote events. Some website development would open markets further afield.

14. Different Workshop Participants

Throughout the project we’ve had a lot of different people and audiences come and enjoy and experience the letterpress, some with a real interest – one person worked in the printing office and used our press. Over the course of the sessions though, we developed a core of six industrious people.

15. School & College Group Workshops

Working with the two school groups, Stromness Primary and Sanday School and Orkney College, again brought a different audience to those who signed up for the evening workshops, we certainly had a greater and wider profile of people coming forward, even if they came to only one session.

16. Local Community Groups

As we get ourselves organised to the production stage of the project and print some editions, we hope it will generate interest from local societies and community groups to maybe establish a Poster Club, where we could be working with to produce things that are a little bit more distinctive. That certainly was something that came out of our focus meeting a few weeks ago.

17. Engaging Local Kids

The kids were really excited about their visit to the print studio, so we’re really keen to engage them further. Particularly for the local school, the Press is a bit of real local history that they can understand and work with in their own way. That would be a great outcome for the project.

18. Repeat Process Thematically

The success of promoting the project thematically is something we will certainly repeat and as an approach will influence other projects and how we might apply for future project-based funding. The impact of seeing the range of people who were attracted has given us much food for thought.

Appendix F

Innovation Collective - Eileen Gatt



1. Credit: John Bowler, rspb-images.com
2. WIP. 'Prototype' After many hours of research, designing, and tweaking by our team, the Puffin comes to life in 3D.
3. WIP. 'Clean up' The fun begins as Eileen embarks on transforming the prototype into a beautifully finished model.



Flock Together

In collaboration with the RSPB, Eileen Gatt is developing a new collection of jewellery inspired by the RSPB's sustainability initiatives. Mixing state-of-the-art fabrication techniques with traditional hand skills, Eileen's pieces become unique talking points, bringing the discussion around conservation and sustainability to the forefront.

Working closely with the RSPB, Eileen is working to produce a collection of jewellery inspired by the projects the RSPB are currently running, with the aim to highlight and encourage support for species in need.

When in discussion with the RSPB, the initiatives highlighted included the Great Yellow Bumblebee project on Orkney, which involves enhancing early forage provision, monitoring the species, and involving communities in providing pollinator-friendly wildflower patches. Other projects currently underway include a puffin watch programme where funding is desperately needed to ensure the conservation of this rapidly declining native species.

Eileen creates master patterns and 3D prints in metals, creating beautiful evocative pieces that tell a story. Focussing on the Puffin as a point for inspiration, Eileen has been working closely with her CAD team to create the perfect 3D modelled puffin and sand

eel (the puffin's preferred meal of choice!).

Eileen is using 3D printed models as masters for lost wax casting. Combining state-of-the-art technology with traditional jewellery & silversmithing practices, each of Eileen's RSPB pieces raise not only an important environmental issue, but hold a wealth of craftsmanship heritage too.

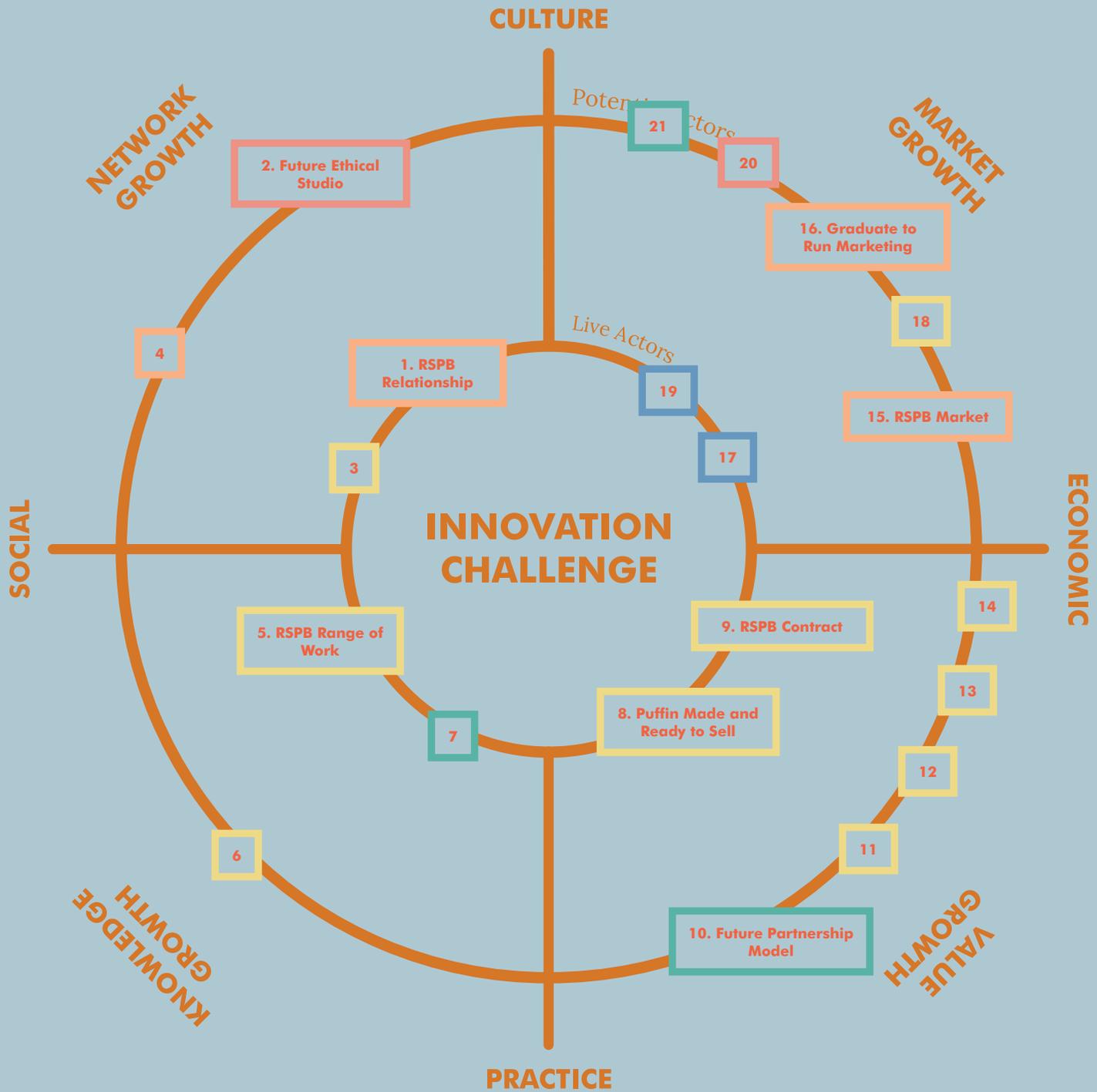
A percentage of the sales of Eileen's RSPB collection will go directly to the charity, and all proceeds from her sales will go towards funding Scottish conservation projects and education programmes within Scottish schools.

The Fellowship has enabled Eileen to kickstart the project, allowing development time and creative freedom. The long lasting legacy of the Fellowship includes both raising awareness for the RSPB's conservation work, and developing Eileen's ever-expanding creative practice.

Eileen Gatt

I am a jeweller/silversmith and I have been making for over 20 years. I have always had a passion for metal! I love the noise it makes when I file it; I love watching the solder flow! The soft frosty finishes that adorn my work echo the snowy wintery landscapes that I love. I also love wildlife and my other passion is storytelling. My work has a strong narrative element and in my early career I won a scholarship to go to Alaska to work with Inuit soap stone sculptors, who also traditionally communicate stories through their work. This experience fuelled my ideas for years to come.

Throughout my career I have always made both jewellery and silverware. I love the freedom this brings, working in differing scales gives me more scope for my creativity to flow! In my most recent 'Flight' series I have been exploring the juxtaposition between manmade objects and nature. I am inspired by various topical issues such as climate change and endangered animals. Recent pieces touch upon the decline in Honey bee and ladybird populations. I love the idea that Craft can play a significant role in making changes that will have a positive impact on our environment.



■ Actor
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1. RSPB Relationship

The relationship with the RSPB is the obvious new relationship; formalising that and signing the contract [to produce more] was the main thing. But I think the rest is still to come and that's engaging with people through the RSPB, with their customers, and I haven't done that yet, but once we market it properly then I'll make a lot of connections through that, definitely.

2. Future Ethical Studio

When the [post office] property opens [as workshops] that'll be a real attraction for people as well, to know that I'll be working with them showing a real ethical focus and collaborations. With the post office property, basically the funding I've received, the focus is going to be quite an ethical workshop and quite a 'green' jewellery workshop, which doesn't happen very often, as it's a bit of a dirty business. This is very much a good flagship project to advertise this new model.

3. Funded Development

Most of the Fellowship funding went on the master, as there is quite a lot involved in that. I had to pay for myself, I paid someone to do the CAD file, you have to pay for the moulding, and the first few patterns you have to work on, as the chances of getting it right the first time are a hit or a miss. I did one master that wasn't right, so I had to do another one.

4. Supplier Relationship

With the contract with RSPB then that builds into future work with the 3D printed models made with a supplier down in Kent, which is a process I've established before, but each project provides new challenges.

5. RSPB Range of Work

I obviously know a bit more about puffins, but also about working with RSPB and their projects as well to give me a real heads up. It means I know what they'll be promoting and advertising and working on and where their money is going to be going, so I can fit into that. It's obviously not just birds, but much more than that.

6. Gaining Environmentally-Friendly Knowledge

I definitely want to learn more about the environmental side of things and get to grips with that a bit more.

7. Freedom of 3D Work

With the 3D work, working with Gav in Kent, I've learnt more about how that works as well. It just gives you a bit more freedom when designing and feeling more equipped for the future as well.

8. Puffin Made and Ready to Sell

The puffin is now in production! I've had him moulded and he's been produced and now he is for sale, which is really good, and I actually sold a few of them when I was in London as well. So they're all completed and now I have to sort of market it, so that's the next step.

9. RSPB Contract

The RSPB contract basically means I have to say how much money I expect to raise from the puffins and they're getting 10% of each sale from the puffin. The contract is maybe for a year and it renews itself. So I get to use their logo for marketing.

10. Future Partnership Model

This is definitely the type of project and relationship I want to develop going forward. Because I'm opening the gallery/studio, I want to be encouraging people to come to that as well. With visit Scotland and being on that Route 500 map, I'm anticipating being quite busy, so it's quite exciting.

11. Ready to Build Collection

He's basically a large charm or a pendant. Now I've got him as a CAD file I can produce him at any size. The intention is to make a bigger range with him, so I can shrink him or make him bigger and build a collection.

12. More Creatures

I'm also going to make more creatures for the RSPB as well, but it's been good to get the first one underway.

13. Sand Eel

The sand eel was too skinny, so I had to redevelop him and make him bigger. They are so long and thin and it was so hard to get the detail on him. The sand eels are now bigger than the puffin, but they've got to be to get the detail.

14. Raised Funds for Projects

They tell me what projects they're going to be working on, so all the money I raise goes to those projects, so direct to helping with the puffin tagging programme in this case, which is great.

15. RSPB Market

The material I use already in my work lends itself perfectly to reaching an RSPB market, but the agreement I have with RSPB is that I can still sell the work through my own website and that I have the freedom to do the design work, which is what I would like. I wouldn't want them to be in charge of that design element.

16. Graduate to Run Marketing

My plan is open the gallery/studio around about Easter and take on a ScotGrad to work on the marketing. So until that happens I'm so limited for time and not that experienced at marketing, so until that person takes on that role I can't see a whole lot happening. When they do I really want them to promote the business as making with an ethical point of view and with environmental influences and for that to be my brand in the future.

17. Commissioning Relationship

Also the price point, if they were commissioning to do a range, as I know people who have done that for the National Trust or things like that, you have to produce them so cheaply and if you're doing that with staff in the Highlands and people up here, then you just can't do that.

18. Positioning Online Sales

The plan is they're going to do advertising in their magazine, which will direct people to my website, rather than me have the work on their website, which I think is better. It's focused on online sales.

19. Moving Away from Trade

I'm just moving away from trade, to be honest. I've really cut back on trade, which is due to purely finance. I've worked with quite a lot of stockists and they take so much of the money and with the internet, anyone can access it, so you'd be foolish not to get the money all to yourself.

20. Local and Tourism Custom

Definitely planning to do less travelling to shows, as I'm home alone with two girls, so I'm hoping to attract customers locally and through tourism, which I've missed out on previously.

21. Environmental Marketing

The plan is to highlight the environmental issues during the marketing and online points of sale, telling that story.

Appendix G

Innovation Collective - Helen Robertson





Helen Robertson

I love creating connections between people, their surroundings and the past. I am in awe of the heritage knitters of Shetland past and their ability to survive by innovation. I aspire to honour them in my work, while also telling stories through the continuation and modernising of their practice. Living in Shetland, the environment sometimes creeps into my work too. I love when my work moves folk and causes them to pause for contemplation and reflection, if only for a short time. I use knitting, silversmithing and felting to express myself and I savour newness.

Innovation Collective - Helen Robertson

Aerial Archaeology Inspired Design Fluidity in Textiles and Jewellery

Cross-applying the design processes of two different disciplines has led to new complimentary designs in knitwear and jewellery. Inspired by aerial views of archaeological sites the designs are both simultaneously ancient and modern.

By cross-thinking my design process I was able to access new ideas.

This has created a new way of designing for me and given me insight into the limitations of my previous design practice. This trick could be applied to design models to lead to further innovation.

I have realised and completed original and unique designs for brooches and necklaces based on the shapes found in aerial photos of archaeological sites. I have translated the metal process into knitting and created designs based on this.

There are further knitwear designs I wish to develop from this project. I plan to implement this new design method to all my future work. I plan to research other archaeological sites in Scotland to increase the range of my Aerial Archaeology Collection.

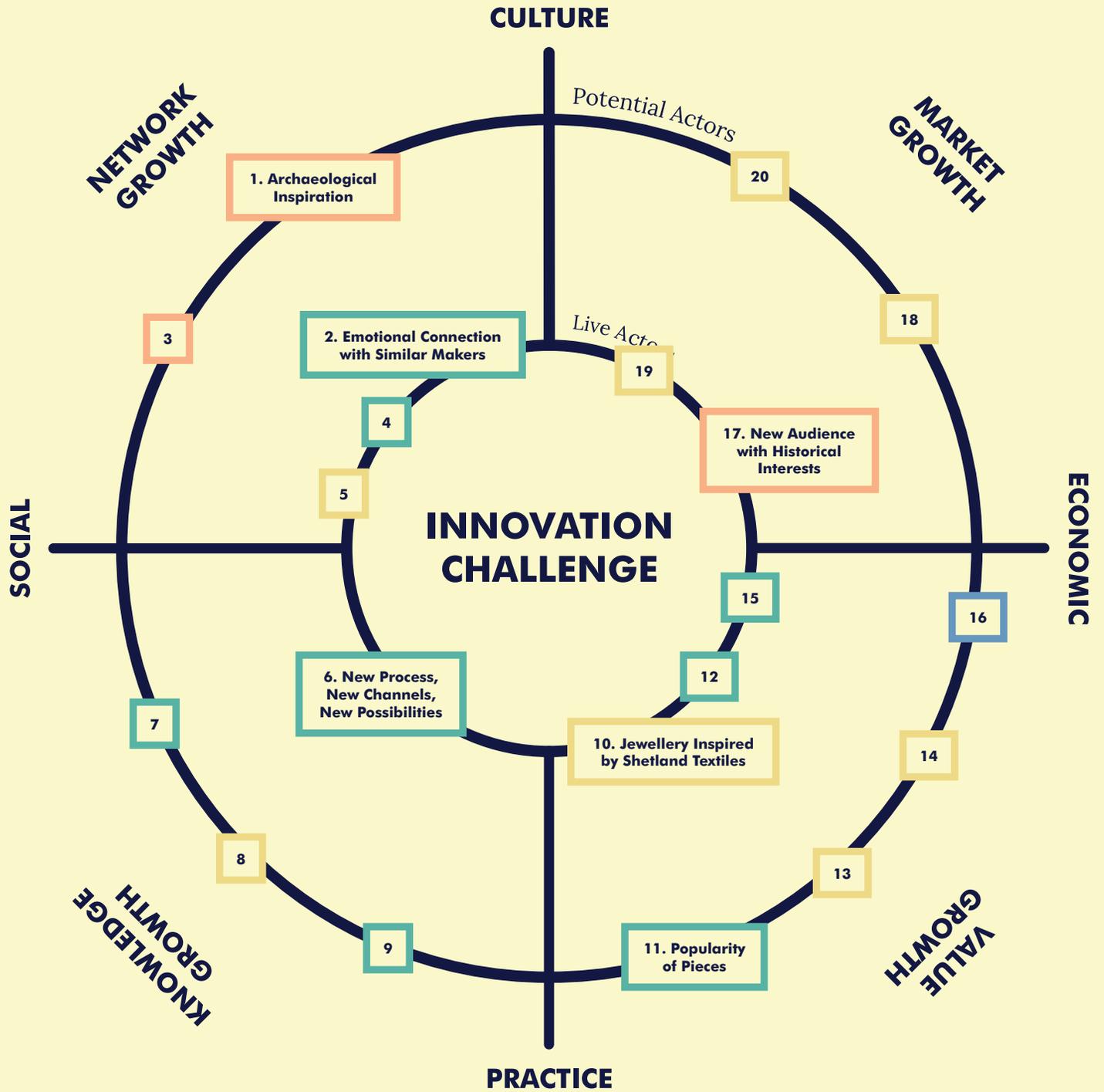
Fundamentally for me, this has provided a whole new way of approaching design. I have had a definite perspective transformation in my design process. Using my previous experience I can develop the design solutions for one medium (e.g. knitting) and flip it to benefit and enrich

designs for my other process, e.g. jewellery making. It has married the two sides of my practice together but in an unexpected way. It has opened a door in my head. Thinking about the use of two colours in fair isle knitting designs directly led me to use silver foil pieces on to coloured backgrounds for creating the jewellery. Thinking about varying thickness of wire led me to think about mixing weight of yarn. Soldering metals together led me to think about attaching pieces of knitting and using various textures of stitch. At a practical level I have new pieces that can be marketed to a new audience. I can build on the interest expressed from the archaeological community. I plan to research and develop further designs using these same methods but inspired by other archaeological sites.

I hope to share my design insights with fellow designers. The interest in my jewellery will have a knock on effect in interest in Scottish archaeological sites.

For me this has been invaluable in that it has given me the freedom to spend time designing with less pressure to be directly commercial. It has been like one of the best holidays I have taken. My work feels revitalised and I feel renewed! Thank you!

1. Credit: Helen Robertson - Moussa Broch necklace
2. Credit: Helen Robertson - Moussa Broch brooches
3. Credit: Helen Robertson - developing knitting pattern
4. Credit: Helen Robertson - prototype knitting garment



■ Actor
 ■ Value
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1. New Archaeological Inspiration

I've made a new connection with a local archaeologist with a view to go on and look at more archaeological sites that I can use as inspiration

2. Emotional Connection with Similar Makers

Even just attending XpoNorth, although it's harder to measure, it's always good to connect with folk in a similar position to you. It's an isolated place and an isolating job, so it's really good to share experience and it was a great emotional connection for me and a great boost.

3. Methods of Production Advice

From the event in Inverness at XpoNorth, I spoke to a couple of jewellers there and I got some advice on methods of production, so I'm exploring that.

4. Resource for Crossing Design Processes

I spent initially on materials, especially wool and silver, so I've really used that material in developing the project and my time was mostly dedicated at the beginning of the year, so now it's more interspersed into other work and developing at a slower rate.

5. Continued Conversations with Fellows

I've continued relationship more through Facebook, email and so forth, but I've not seen anybody since. I've been emailing [another jeweller] in particular [...] not directly, but through social media connections. It's definitely grown my network and different types of conversations I wasn't able to have before.

6. New Process, New Channels, New Possibilities

The value of this project was more to try and open my mind a bit further, because in the past when I was designing for jewellery, I had fixed ideas of how you design for jewellery, or fixed ideas for knitwear, but by crossing the two I could see how it opened up channels in my head, going at an oblique angle and gave me new insight into what was possible.

7. New Techniques for Future Work

I'm going to continue using the process that I trialled during the DING fellows in my further designs, and also the actual technique I developed I'm going to be using in the future too.

8. New Aerial Photos

The archaeologist is going to get me some aerial photos throughout Scotland and I'll look at suitable shapes and see what I can make.

9. Explore Viability of Modern Processes

There's design software I don't have, but I know somebody that does, so I'm going to work alongside them to look at more modern processes of production to see how economic it is for me.

10. Jewellery Inspired by Shetland Textiles

The enamel piece that I made that I wear [...] it's been really good for me to speak about it and say it was inspired by lace knitting and Fair Isle knitting, even though it's a solid piece of jewellery with mosaic enamel, it's given me an interesting design story, helped me tell my story.

11. Popularity of Pieces

I've got no pieces left, so I've ordered more silver to make more. I've sold four pairs of Mousa earrings, maybe six Mousa necklaces, I've had enquiries about the enamel, but that's not been offered for sale yet. I'm aiming for the craft fair in November, but I'm waiting to get that right.

12. New Confidence and Designs

The funding and even just to be gaining the award was a boost for confidence and designs, but the personal boost from attending XpoNorth, for me it was more about the other folk exhibiting to connect with was great for me.

13. Getting Knitting Pattern Ready

The knitting pattern, I completed a pattern, which I've written for my own sake, but I need to put in a couple of sizes before I've completed it ready for sale.

14. Developing Enamel Silver Brooch

For the enamel jewellery, there's a slight development that it's a brooch pin, but I want to make it an actual brooch, and it's in copper, but I want to develop it in silver [...] and this will aim to complete the collection.

15. A Deeper Story

As well as being aerial archaeology, it's given me a deeper story, so that my designs are more meaningful as it's coming from different angles.

16. Representing New Collection

I'm thinking about getting a really good photographer and model, although I'm not sure how I want to photograph the collection

17. New Audience with Historical Interests

It's directly historical, but it's developed so that it's not twee. It's historical but for an audience interested in history, so I think it will be well received in museum shops. I was linking methods through my previous work but it's lifted me into that level of folk who are interested in historical artifacts.

18. Linking to Archaeological Digs

It could be related to fundraising for digs going forward, there's so much archaeology, especially new sites revealed through this dry summer, tying in with new and active digs feels like an interesting opportunity.

19. Distinct from Existing Jewellery

I've been amazed at how well it has sold so far, through wool week, but local sales too for more abstract designs, rather than a copy of something that already exists [...] quite a lot of existing jewellery is directly inspired by treasure that is Pictish drawn. This is more abstract and there are folk who have a love for the Mousa Broch, so that's definitely a new audience for me.

20. Pushing New Collection

When I do [complete the collection], I'll be putting it on my website and for sale, I'm planning to set up a catalogue for me designs and get the collection in museums throughout Scotland, and not just in Shetland.

Appendix H

Innovation Collective - Hilary Grant



Knit Design Lab

We were lucky to have the unique opportunity to work with The Knit Design Lab in Leicester - a micro manufacturer that specialises in product development and sampling for knitted textiles. For us this project was about having the freedom to experiment with techniques and sample different kinds of products.

The first day was spent with an induction to the factory, being shown all the different knitting machines and finding out about their capabilities. We spent time looking through their sample archive and examined different types of finishing and ending that we might like to use on our own products, which helped to re-evaluate our plan for the week and what techniques and ideas we'd like to try.

The second day we started out producing lots of small samples, trying different types of ribs and textures and then decided to take one of the swatches further as a garment. We ended up having a lot of trouble producing a very simple tension swatch, without any dropped stitches (dropped stitches suggest that the tension is incorrect). We were in the factory until 9pm that day producing sample after sample until we could achieve a full garment panel without flaws, making changes to the tension along the way.

Day three was much smoother, as we were able to produce panels for two garments. It was really useful to see how pattern worked on the scale of a garment and it taught us a lot about the type of pattern that works for different shapes. We've never seen our pieces made up as a 3D piece before, so we had to consider how the pattern would work with joins in seams.

Our last day in the factory was spent finishing one last set of garment panels, sampling small blankets using different contraction techniques. We had been thinking about producing knitted wall hangings for a while. We realised that this very stiff knit the factory was producing (although not ideal for a garment) would be ideal for this kind of product, as it was so stable and firm, so the last moments were spent producing a sample. We would receive the rest of the garments and the wall hanging in their fully constructed, linked form a few weeks after our visit.

This Fellowship allowed us to explore a number of different techniques that would allow us to expand our product range, such as different textures that could lend themselves to interiors, or garments.

Another positive outcome was the reaffirmation that our current process of distant-sampling is the best for us. Although it was a useful learning opportunity in terms of technique and product-finishing, the sampling process is long, drawn-out and it didn't quite offer the amount of spontaneity that we were hoping, which both Rob and I found very draining creatively. It was quite affirmative to know this, that our energy and time is best utilised in the creative side of the product development and developing our skills as pattern/graphic design for knit.



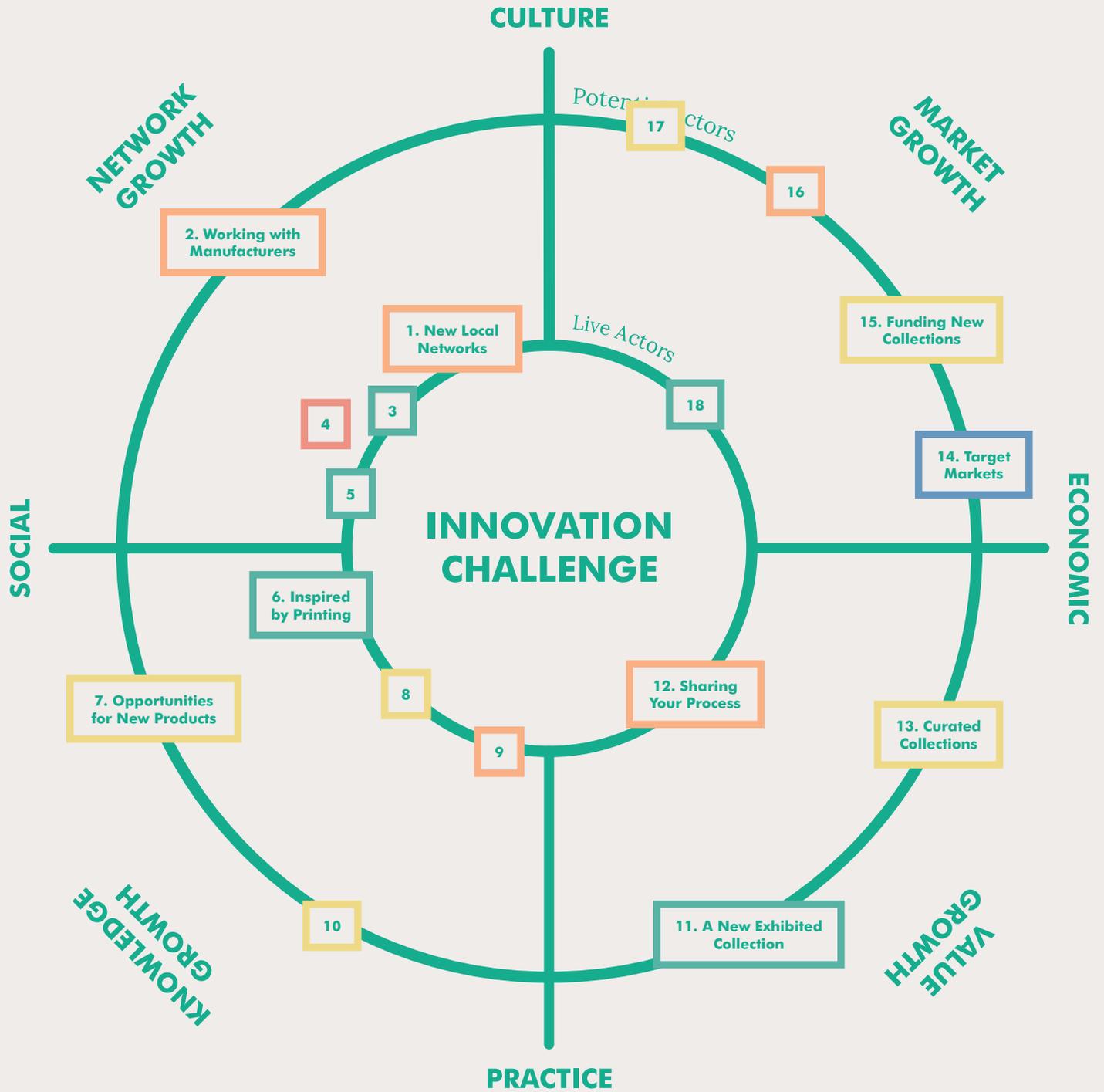
Hilary Grant

Hilary Grant is a knitwear design company and creative partnership based on the remote Orkney Islands. The company was founded by Hilary in 2011 and in 2017 was joined by Robert Harvey. The two designers have backgrounds in design, Hilary's training and professional experience being in textile design and arts education and Robert's in architecture.

They work together to create a new collection of knitted accessories every year - although working to the commercial fashion calendar, they treat this as a way to constantly further their creative practice and develop their skills in graphic and pattern design for knit.

They produce all of their knitwear in Scotland from a luxury-grade lambswool.

1. Credit: Hilary Grant - garment and wall hanging developed through DING



■ Actor
 ■ Value
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1. New Local Networks

Meeting the other Fellows has been really nice. Helen from Shetland and Jonathan from Papay as well. I'm actually planning to submit something as part of the Papay festival as well, which is quite nice because it's the kind of network that, despite living in Orkney, I've never been involved with before. Doing a project like this has helped me connect with people I wouldn't have encountered.

2. Working with Manufacturers

It's spurred us on to look at different manufacturers and spending time with technicians and speaking with them. When you're with them, they won't necessarily speak too much with you, but there are questions that come out that you wouldn't even think to ask about and it all adds up to build your confidence in what you're doing.

3. Time to Connect

Time to keep in touch with more people you know in the H&I. The whole project was just a really nice way to align connections and things.

4. Cross Fellow Connection

I've been to a follow up meeting that Carol at Soulisquoy had where she wanted to speak to people about ideas for products that could come from the 'Wird' workshops. Generally being involved in the print studio has made me feel quite interested to do printing.

5. Brought Interesting People Together

It's helped to bring similar people together with the same intentions, that want to make creative work or facilitate it, and made connections and seeing that those connections will develop naturally. Creating opportunities and space for more of these things to happen would be amazing. Sometimes you need these things to come in and make these things happen that bring interesting people together.

6. Inspired by Printing

There's a whole combination of ways it's influenced my practice in ways I wasn't expecting. I think the approach to knitwear, you can be limited, and this has made me think of different types of printing, how layers of shape and colours are used together. It's in the back of my mind when I'm designing now. Especially when thinking of these pieces that intended to be produced as a one off or designed art works.

7. Opportunities for New Products

It's also provided opportunities for different kinds of products. For example, the wall hanging piece, we were able to make that piece with really, really high tensions, which created a really stiff and flat fabric that is really stable both in the vertical and the horizontal, which has made a big impact on our thinking.

8. Structures of Knit

I've gained technical knowledge for sure. Working at the Design Knit Lab I learnt a lot about the different structures of knit and how it changes the way the fabric behaves and that's influenced the products we already sell, thinking about how can we improve on them.

9. Experimentation over Production

The Knit Lab was only capable of small-scale production and mostly sampling. Great for experimentation, while there were some aspects we struggled with, which happens with all sorts of manufacturers and factories that have strengths and weaknesses. But it was a great opportunity to experiment and learn.

10. Diversify Process and Products

The thing that attracted me to this project was to try something different, as I've been making accessories for a while and I wanted to diversify. I get bored designing for the same format and the same outcome, so it's exciting to think about new things in new ways. When you're designing something that's meant to be worn, it's different to something that's meant to be viewed that can be more expressive and experimental.

11. A New Exhibited Collection

A really successful outcome would be an exhibition or a design fair or design gallery, like the Pier Arts Centre, that you can show these items at a huge scale, doing something really experimental. That's what I want to do, experimenting with scale mixing patterns, like an old fashion TV mixing colours that far away would look really different. I want to take that idea and test it more. Standing far away from a huge piece suspended from the ceiling, with some sort of graphic, that when you get close it's just all stitches, like pixels.

12. Sharing Your Process

I think collaborations are really important to cover really practical aspects, such as a furniture designer to work out a particular product, but also having the opportunity for everyone looking at each other's work and contributing to each other. When you have to analyse what you're doing and explain what you're doing it's a chance to take stock and look how you can achieve something different.

13. Curated Collections

The shape of the business would be growing potentially in contracting people as part of new product development, rather than employing more people. I'd like to produce a number of pieces, rather than one every so often, which can be photographed and promoted properly and then pursue different trade shows, so there's a bit of planning and learning what works as you do it.

14. Target Markets

I guess there would be two markets. Interiors for domestic textiles and for a domestic feel as well, and then working to commissions, like artist commissions for hospitals, hotel and that kind of thing. I'd like to produce to a really huge scale, so wall-suspended items would be great.

15. Funding New Collections

I'm in two minds whether to go ahead and do it self-funded, or perhaps putting in an application to Creative Scotland with an exhibition that was more research in textiles and techniques following aesthetics research. But it stands between doing it myself, or something quite big that needs more funding to achieve it.

16. Route to Market

I've spoken to some people who do commissions for NHS and that kind of thing, as well as interior designers and companies who specialise and commission in this kind of work. I have a vague idea of the route to market, but I think it's about making something and putting it out there.

17. Continuing Current Products

I'll definitely be continuing all the accessories and all that. That's the core for the business but this project has given an opportunity to grow aspects of the business, so it won't take anything away from what already exists.

18. More Commission Work

I think we'll need to expand and arrange more commission work, say for contract textiles in hotels or the gallery context, rather than just in the shops. I'm hoping I'll have a whole other branch to the business.

Appendix I

Innovation Collective - Jonathan Ford



ØY - Festival of Islands

The ØY Festival is an annual three-day festival of islands, held every November at The Kelp Store on Papa Westray, one of the northern islands of the Orkney archipelago. The festival is directed and curated by myself and artist Saoirse Higgins. The festival is supported by the Orkney Islands Council Culture Fund, the Papa Westray Community Council and the Papay Development Trust.

Illuminated by the light of the moon and under nature's gaze, islands have taken their own evolutionary path, developing individual visions of culture and ecology. These island systems of language, folklore, ecology, architecture, craft and making are a beacon to us all. Island identity serves as a testament to human ingenuity and resourcefulness. The ØY festival celebrates this and seeks to innovate by collaborating creatively on such notions of island identity.

As well as the annual festival in November 2018, I plan to deliver other ØY affiliated events throughout this year and beyond. The festival this year will benefit from the previous two years experience and this Fellowship has allowed us to consolidate it becoming very much a part of the island calendar.

For my personal practice, my role as ranger on Papay is changing all the time and evolving as opportunities and challenges present themselves. Now that The Kelp Store is up and running, there is a need to create a programme and stand out events throughout the year to get people out to the island. I personally want to challenge myself with every project I take on and create something worthy of being part of the islands folklore for years to come.

The progress of the festival has a valuable impact on Papay itself. Bringing artists and other national and international contributors to the island adds to a vibrant cultural scene on the island. The Kelp Store, where the festival is held, is beginning to gain a great reputation and the festival makes full use of a fantastic facility on the island. We are also forming good relations with artists and collectives on mainland Orkney, as we see the festival as an opportunity for local artists to participate. Orkney needs more venues and events to provide opportunities for contemporary artists.

Our audience is also growing and evolving with the festival, and already we have had artists who took part in last year's festival coming back to the island and running their own workshops and events.

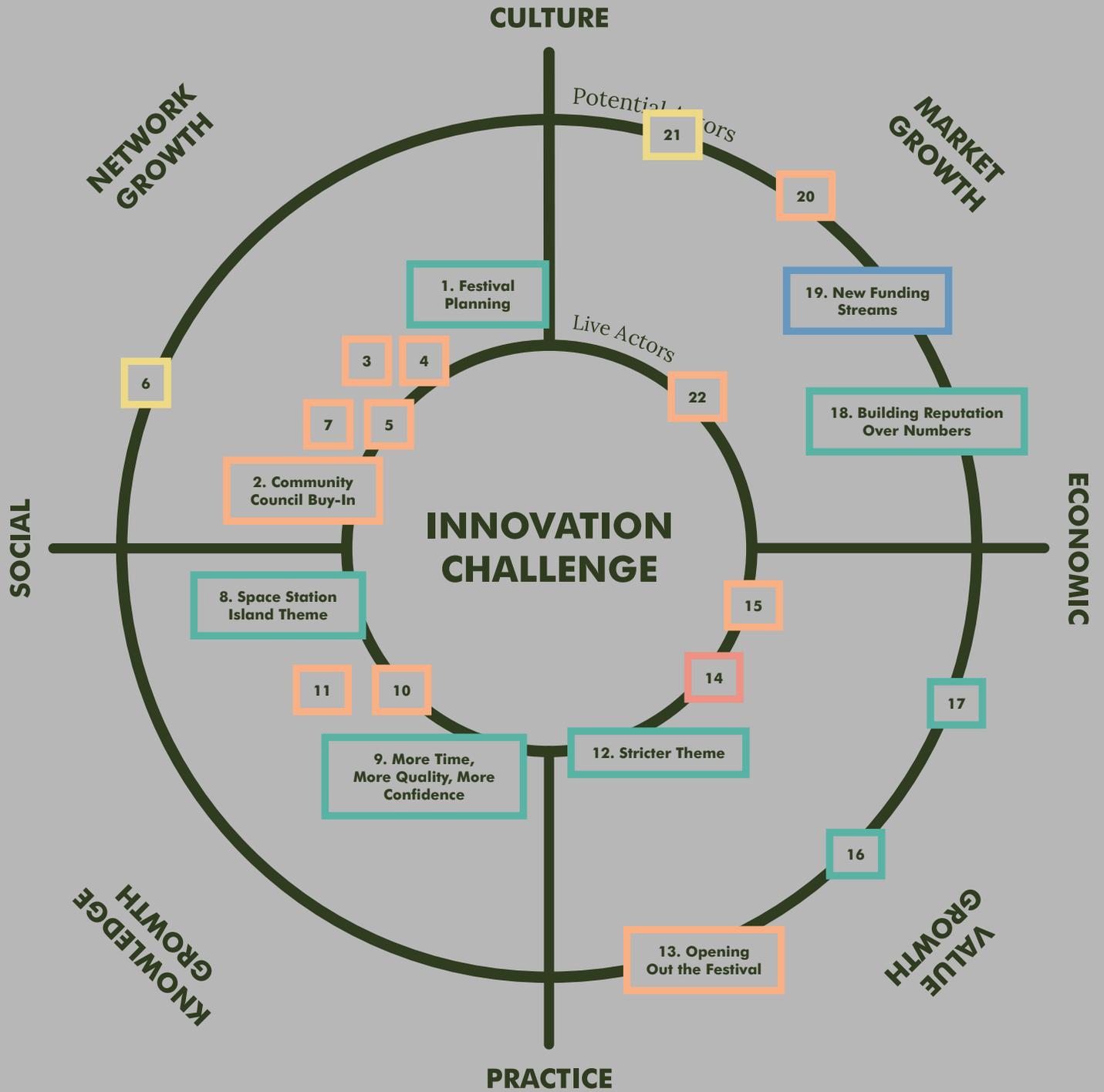
Although it's hard to quantify, I feel that the ØY festival has become more real. The broader it reaches and the longer it lives, the more real it becomes. The Fellowship has allowed me to take the time to plan and develop the direction of this year's festival, well in advance of the actual event, whereas previously the festival would develop in fits and starts. The ØY Festival relies very much on the support of the Papay folk, Papay community organisations and Fellowships such as this one.



Jonathan Ford

I first visited Papa Westray (Papay) in 2013 to see the island where the long extinct bird the Great Auk used to live. I soon returned to the island to live and take on the role as the Papay Ranger. In true island fashion - Artist, tour guide, festival director, dialect collector and guardian of the Auks.

1. Credit: ØY - programme cover for Space Station ØY Festival 2018



■ Actor
 ■ Value
 ■ Challenge
 ■ Thing
 ■ Place

1. Festival Planning

The festival planning is almost done, with some details for travel and accommodation to sort out. We've got the line up, the programme, everyone is confirmed. Obviously, having the extra time to work on line up and contact people has made it a lot easier this year and a lot less stressful.

2. Community Council Buy-In

To know that the community council is behind you is the rubber stamp that we need to do it. The culture fund is good in some ways, it's a good amount of money, but really you need the backing of the people here and that's a yes or no really for the festival.

3. New Contributors

We've got different people coming to the festival. We've got a Glaswegian musician, Gayle Brogan, she's come in, Harry Josephine Giles, who was originally from Westray actually, but fits very well with the theme and he's coming up from Edinburgh with a cello player called Atsi. So that's very much a new slant on the festival, really.

4. Reached Out Globally

One of the projects, quite interestingly by MOTI, they've done a project with postcards sending them out to island artists around the world as a gathering of constellations.

5. Returning Contributors

MOTI is quite a good example because they were part of the festival last year, we wanted them to get involved and they came up with a good idea as well, so that was a win-win.

6. Added Flights

We're trying to book an ad-hoc flight, trying to charter a plane to get people home on the day they'd like to.

7. Papay Band

This year we've included the Papay band as well, so they'll be in the catalogue and they've very much become part of it and they're keen to push themselves forward doing things they've not done before.

8. Space Station Island Theme

The theme is based on spaceships and islands, so imagining islanders as future pioneers of far off planets. Imagining that islanders are good at the pioneering skills that they've got are very useful, and obviously being in a small community could mirror a small community on another planet where you've got to get on with each other and create a new civilisation and a way forward.

9. More Time, More Quality, More Confidence

Time gives you the opportunity to speak to more people, consider the theme more and

ensure the quality is better considered. We can be more strategic now, which is quite nice, with people planned for next year. We've also considered the theme for next year as well, which might be a little more serious compared to this one, which was a little more playful. We've got more confidence about how we run the festival and that has moulded into making next year feel quite different as part of the process.

10. Collective Contributions to the Theme

We spoke to quite a few people about the theme, like a person in London who runs quite a few creative festivals and so we had time to ask people to add to the festival as well, which is how our process will go more in the future as well. We want people to be like mini curators as well, so we got in Emma to choose the film this year, bring in other people's personality and ideas into it, that's worked really well as well, and putting out an open call this year ensures you keep yourself open to people you don't know of as well.

11. Local as Test Bed

We always try to pick a theme that would bring something to the island. One person is always a test bed, as he's written about the island for 30 years, so he's got the sensibilities to believe a theme would work really well. Once you start thinking about the metaphor of civilisation on distant planets, it starts to work really well. We have to get on, we have to find ways forward.

12. Stricter Theme

We've made the theme more strict, asking participants to follow the theme more tightly, which has been quite good actually. We've gained a bit more confidence and a bit more knowledge of who we can get to come to push our ideas forward.

13. Opening Out the Festival

The more we do open it out for other people to get involved in it will keep it alive, and could be one way it could develop without changing in terms of size and shape, but within itself letting lots of other people getting involved in the curatorial part of it as well.

14. Stronger Profile

Getting involved in XpoNorth was really good for us as well. It feels like we pushed it forward a bit as well. James, who played at Xpo, is playing for us again and he now really feels like part of the festival, so it's good we've got these people who are engrained in it.

15. Value to Local Economy

For this year we're going to fill the hostel and other bits on the island, we've got a few new people this year, which is good as you don't want the same audience each year. We're employing people for the food, making the muckle supper again this year, which all feeds back in again. We've a few extra flights across the weekend, which contributes to an Orkney company as well.

16. Making the Festival Distinct

I hope the festival will fill a niche that we haven't got any more. We try to make it something that isn't quite for children and we're trying to keep this event slightly different to the other community centres on the island as well, which is something the council wanted to keep distinct as well. This is why the council has money to bring people to the island as it enriches the island and people are coming to you.

17. Offering His Expertise

I've thought about that role of sharing experience on running such a niche festival as a consultant or collaborating. I think that would be quite useful knowledge to share. I'm getting more invitations to talk as someone who has done heritage led tourism, particularly as part of archaeology.

18. Building Reputation Over Numbers

I think the good thing is we are getting a bit more of a reputation. We could still get more interest in the festival. This would be something we need to look at as well, but we're always conscious of who we can get in. I would be cautious to hint that, yes you can come, when they clearly all can't.

19. New Funding Streams

Next year we will have to really look at funding, as the funding from the Culture Fund goes down each year. As it becomes more established we should rely on that less, it does make it tighter every year. The funding thing would be something crucial to develop next year. It doesn't need vast amounts of money, just little bits here and there to keep it going really.

20. Attracting Wider Artists

The community council will pay for 12 artists to travel and stay here, which is really important as well. I know there are a few people who wanted to do it this year, but they wanted flights from Scotland mainland that we can't quite offer, but it would be good to offer that in future.

21. Archiving the Festival

I think we will keep an archive of the WordPress sites that we do each year, so that people can look at what we've done each year. It would be good to almost do a document of the responses, sending out the call and getting the message response back as well. We do the catalogue, that sets the theme, and doing another one that mirrors it from the responses produced that would be good to share and fits with other islands as well. I think that would be a great idea and we will probably do that.

22. This Years Expected Audience

There are 5-6 people contributing to the festival, which is good for us. 12 artists and creatives will be participating. Pretty much every event we do attracts between 40-50 people from the island, which is pretty good.

Appendix J





Maya Darrell-Hewins

Maya Darrell Hewins is a cultural researcher, project manager and maker. She has worked for a number of galleries and festivals across the UK, where she has contributed to the planning and production of exhibitions and events, with particular responsibilities for delivering audio-visual elements of projects, guest liaison and volunteer coordination. Maya has a background in moving image production and preservation and is currently researching community-led archiving initiatives as a doctoral student at Shetland College, University of the Highlands and Islands (UK).

Innovation Collective - Maya Darrell-Hewins

Make It Happen

Make It Happen seeks to provide opportunities for creative practitioners in Shetland to meet, discuss work and seek advice from others in order to develop their practice. Each event will be led by a practitioner from outside of Shetland, who has been invited because their approach to running projects is considered relevant and exciting.

Make It Happen is my attempt to address needs identified by the Shetland creative community for opportunities and spaces to meet, discuss or critique work and seek advice in order to develop their personal practice. In particular, I felt it was important to link Shetland to other communities in similar situations to remind us that other people make and create in rural and islands communities, and to find out how they manage to do this (or not). Bringing people together and 'hosting' is hugely important to developing meaningful relationships, so I believed inviting people to Shetland (as opposed to connecting virtually) was key to this project. It also allowed the invited practitioners to visit Shetland, creating a personal experience for them and deeper investment in the project/people.

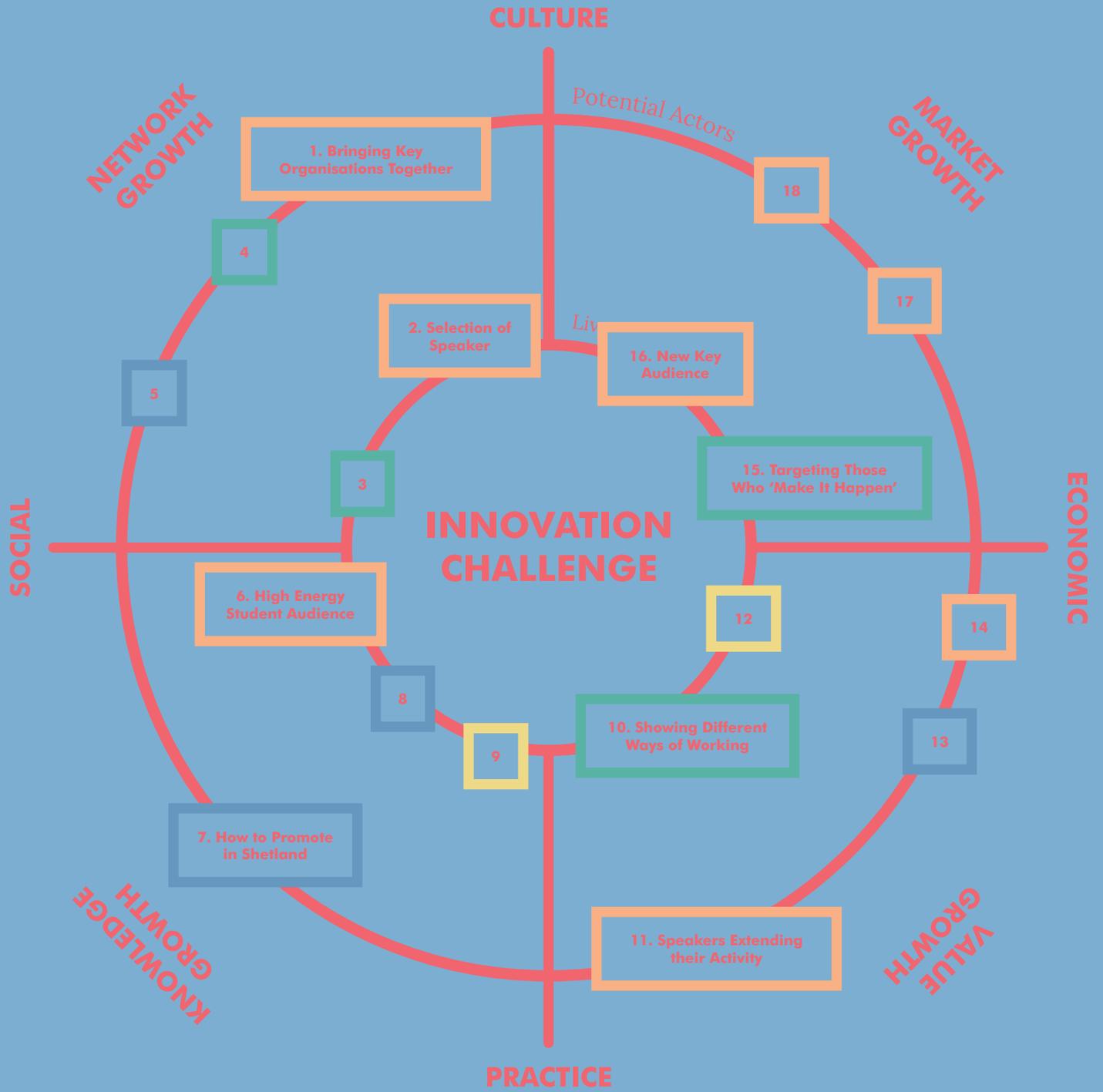
Invitations have been made to a number of practitioners who I feel have interesting viewpoints and experiences to share. As active practitioners, the main challenge has been dates that work for both of us, particularly when factoring the significant travel time involved in getting to Shetland. I have also approached key organisations, such as Shetland Arts and Shetland College, to ask for support in promoting the events and opportunities to their audiences.

The Fellowship has allowed me to make contact with and begin conversations with practitioners who create projects in rural and island communities, with similarities to Shetland. It has also encouraged me to seek advice and help from more established individuals and groups from further afield, in order to find solutions to my problems and challenges working in Shetland.

The project aims to generate a supportive environment to encourage development of new and exciting work, and provide an impetus for creative practitioners to meet, make and solve problems together. I hope it will feed in or complement others plans for artists' studios and project spaces on the island, and sow the seeds for a professional artist development programme in Shetland.

The Fellowship has given me the chance to test out an idea, and to see if it offers a solution for the challenges expressed about creating work and a career here. The response to these events from the Shetland creative community will allow me to gauge whether this structure is one that would be valuable to pursue going forwards or if a different strategy would be better.

1. WIP. Template/identity for Make It Happen. Details for each event will be added to this and promoted both on- and off-line.



■ Actor
 ■ Value
 ■ Challenge
 ■ Thing
 ■ Place

1. Bringing Key Organisations Together

My aim for the project is to bring some of the organisations that do arts-based work together more. I felt that the college wasn't talking to Mareel arts centre much and artists not involved in either organisation that weren't sure who their networks were, so the project wanted to get those people talking together.

2. Selection of Speaker

I had never met Emma, the first speaker from Atlas Arts, before but a lot of their project seemed to connect with things that could connect with Shetland. One of the things is that they don't have permanent gallery space, so they do a lot more things in the community. Instead of saying 'we need a gallery' they were asking 'what can you do without a gallery?'

3. Bringing Speaker Over

It was a speculative email, with delays in responding, and it takes time to do that. It's made much easier with funds to offer for a day's wage and covering the cost of getting them here. To ask them to work for nothing when your ethos is getting paid for your work when you can. It makes it easier to offer that.

4. Linking Existing Activities Across H&I

I'm thinking how it might tie in with existing activities to link regular funded organisations across the Highlands and Arts alongside Shetland Arts, which I know is one of their interests to create that network, rather than trying to develop your own individual network. This adds value to taking stock of other conversations, dealing with similar issues and working in similar ways, so lots of potential.

5. Need for Sharing Roles

It's quite hard to do it as an individual, as the speaker was asking 'who is this for?' and being an intermediary, although everyone supported me, linking it to an organisation would make more sense. You feel a pressure as an individual to host and entertain. Moving forward sharing that burden would make more sense and finding a partner going forward.

6. High Energy Student Audience

A lot of the student talks have to happen via video-conferencing, so I knew getting the speaker to talk at the college made sense, but seeing the energy in having someone there to converse with and listen to made a real impact on how these could work.

7. How to Promote in Shetland

I'm still learning how to promote things here, it's a very different form of promotion. My experience in Birmingham was a very different form of promotion there and I'm still learning the right channels. The evening audience was mainly a Lerwick audience not reaching those in the other towns. There is also a tension of those in the countryside feeling left out if they don't hear about it, so I'm trying to find those living in countryside to better connect these event to the wider Shetland audience.

8. Uncertainty of Community Response

This first event I wasn't sure what the reaction would be. It went as well as it could do, which was reaffirming what I was thinking that there was an audience for these types of things. Until they turn up you don't know. The positive response lets you know this could develop and encouraged me to pursue it.

9. Online Promotion

I've used social media, done a sort of e-poster. People seem to use Facebook here to advertise events out and about, which is a resource I need to use more in the future, recruiting a local Shetlander who can advise me on that. Lots of people use the local paper, where here it seems to be where things are done, particular in terms of reaching a broad range of age.

10. Showing Different Ways of Working

The way Atlas Arts works, I hope it offered them a glimpse of a different way of working. You don't just have to sit in the studio painting or making. You can go out into the community and talk to people, that is just as much a part of the creative process. Not having as much space to exhibit, the students can think 'I don't have to exhibit in a gallery but it could be a boat or another local place', push their ideas of what art can be and what their practice can be.

11. Speakers Extending their Activity

The second speaker offered to extend their trip to take advantage spending their own time making their connections as well. So, I'm not having to manage it, but it becomes a more organic process as a result.

12. Progress with Talks

I have delivered one event project with Emma from Atlas Arts. A second was postponed due to personal circumstances, but lots of people have been in touch to support that going ahead, hopefully before Christmas. I'm holding back on the third one as I want to deliver the second one, take stock of how they're going and the budget left to spend.

13. Generating Interest with College

The event at the college was so well attended, even though they were quite reticent and it took me a while to convince them. I'm not sure why. They don't have money in their budget to pay people to come and talk in Shetland, so it's people in Shetland or people coming for another reason. But people reacted really well to the talk, so I hope they see that was beneficial and so the college finds the resource to pay for someone to do a talk, if not the travel.

14. Connecting Institutes through Speakers

Those things do already happen, Shetland Arts do get artists in to exhibit, and the college haven't yet tapped into that, and I'm interested into whether I can bridge that. It's not necessarily finding more resources but using what we do have in a better way.

15. Targeting Those Who 'Make It Happen'

The people I've approached to talk did create things, but [...] both of them looked outside the traditional realms of traditional arts making. That's the flavour of talk I've been interested in developing, particularly with the issues that affect the H&I, that aren't just relevant to the arts, but industry as well, so looking to work together can challenge those issues.

16. New Key Audience

One surprise was the student talk, which was really good with a few there who were really engaged. This was an area I hadn't considered, those students who were interested and how this process could involve them more in future. [...] I didn't manage to attract film students but I think it would be valuable to them who I want to attract more.

17. Expanding Wider Shetland Audience

There is potential to draw in other people on these themes, even though the first event was mainly creative practitioners, it's clear this could draw in other practitioners.

18. Gathering Audience Interests

I invited people I thought were interesting, but now I need to ask what other people want to bring in. That's also what I need going forward to speak to the community to ask who do they think are important to talk to.

Appendix K

Innovation Collective - Tina MacLeod



Shelter

Shelter explores the link between the wild Highland landscape and how we create shelter within it. How we work with and against the elements to contain and protect are presented in the rich narrative around the composition of objects both natural and man-made.

I made a series of research trips to gather source material and develop ideas, visiting bothies, barns and ancient broch structures; I collected the following from each trip:

A paint brush, Kirkton barn; A hazel stick, St Donnans church; A plastic spoon, Dorusduain bothy; A stone, Dun Telve broch; A larch twig, Suardalan bothy

This Fellowship has opened up the possibility of expanding my current jewellery practice to include larger functional and sculptural objects. This should lead to the growth of my business and allow me to expand my work into other markets/sectors such as interiors and collectors of contemporary sculpture.

After my research period, I attended a silver raising course with renowned silversmith Ndidi Ekubia at Cromarty Arts Trust. I am currently researching new technologies and new ways in making with Glasgow based silversmith Karen Westland and Vanilla Ink, and have studied textured printing techniques at the Highland Print Studio in Inverness. These courses and collaborations have enabled me to realise the possibilities of my new ideas.

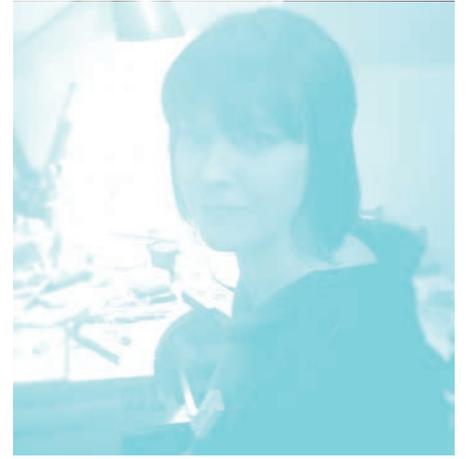
As there is no definitive end to my project, I intend to further my research into large

scale press forming and spinning metal to create large hollow forms and vessels and to discover practical and sustainable methods and solutions to small-scale production. I wish to continue to develop the project and expect a new jewellery collection to emerge in response to my research. I also plan to learn more about working with wood on a sculptural level to incorporate into my pieces.

The outcomes so far have been more experimental and 'visual art' based than I expected. Going forward I am happy to let this continue and am expecting tangible products to arise from this project.

As I continue to develop techniques and ways of producing functional pieces, such as tableware, I expect this work to enter the interiors market and luxury end of the contemporary craft sector.

I have found this opportunity to be invaluable as a way to push my practice forward by allowing me time to research and develop new techniques. The financial assistance has been vital in accessing specialist training and one to one skills development across new and innovative technologies tailored to my new work, which I would have otherwise struggled without this assistance.

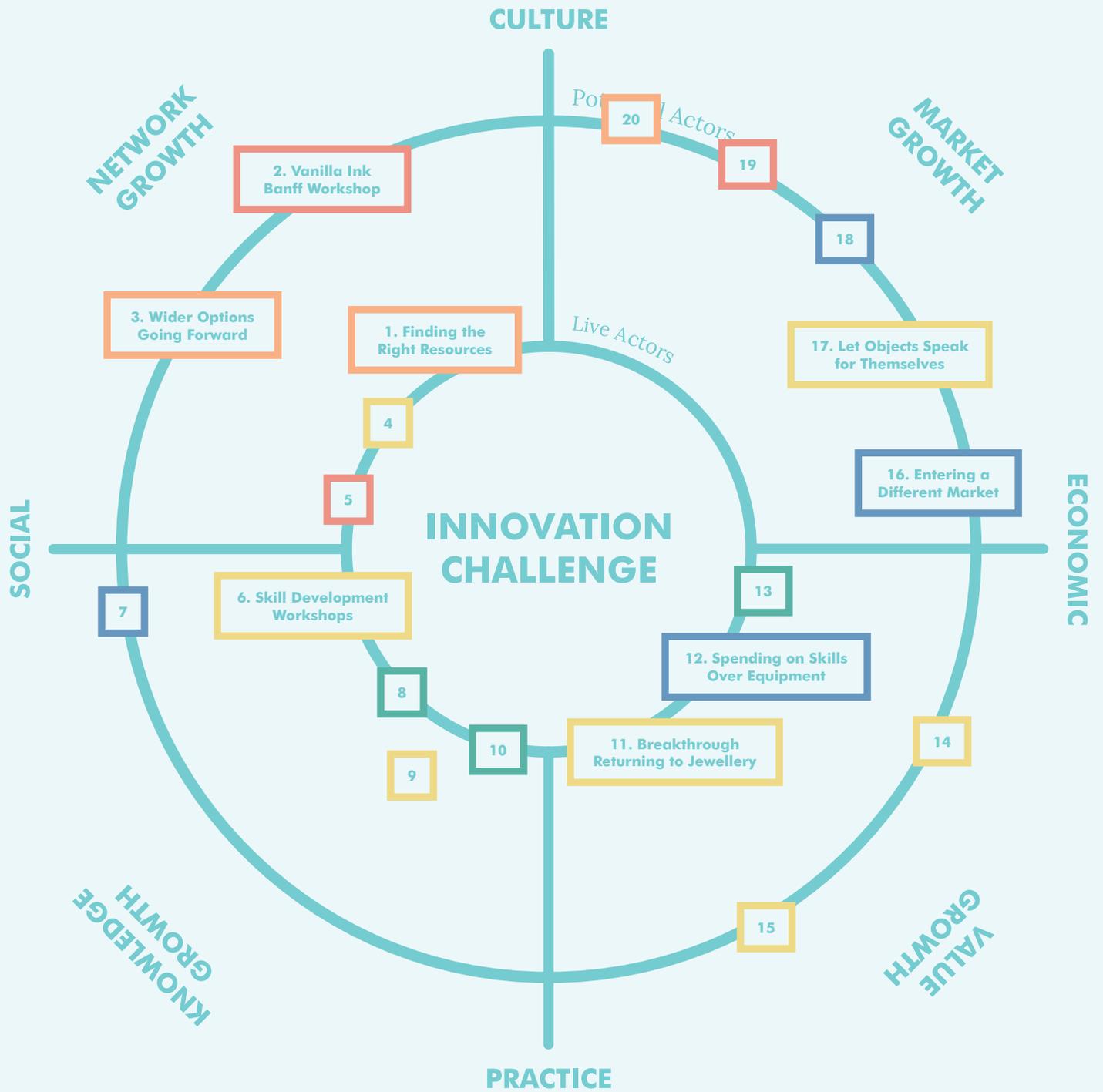


Tina MacLeod

Tina MacLeod creates contemporary jewellery pieces and tactile objects that evoke a strong sense of place. The concept of the island and the unique atmosphere of the Hebridean coastal woodland are central to her work, capturing an essence of that sensed but unexplained aura often experienced within the forest.

Designing through making, she works intuitively with natural materials gathered from specific places, and by exploring hollow forms, creates objects which represents a connection to place which is realised through the importance of touch.

1. Composition of gathered materials and pieces made in response to rural shelters
2. Looking out from Suardalan bothy
3. A copper spoon in a sun dried rock pool revealing layers of sea salt
4. Raising a sheet of silver into a vessel



■ Actor
 ■ Value
 ■ Challenge
 ■ Thing
 ■ Place

1. Finding the Right Resources

You know what you need, but sometimes it's hard to find where to go, the right places and people. That's why I contacted an award-winning silver-smith in Glasgow and I literally just spent the day at her studio and looked at things I couldn't quite imagine and she was a really big help.

2. Vanilla Ink Banff Workshop

I also went to Vanilla Ink, which was really helpful in using some of their equipment and asking their advice. They're actually opening a silversmithing studio in Banff, which will be amazing. It's not exactly on my doorstep, but I'd really like to access it. It almost feels like it's for me with regular workshops, if I had lots of work I needed to do and needed the equipment and the tools then I could rent space for a few days.

3. Wider Options Going Forward

I think one-to-one workshop time with a variety of different makers would be good. I would like to collaborate with makers in wood or other materials as a really good way to take it forward, having somewhere to go.

4. Responses at XpoNorth Exhibition

The people at the exhibition were really positive and drawn to the colours, such as the patinated spoon [...] I was more focused on the forms, but they seemed to really respond to the vivid colours and textures. So that was quite successful, I think.

5. Connections at Xpo Exhibition

At the exhibition, I reconnected with quite a lot of people and we were able to share technical points with people. On the ground at the exhibition, that was very, very helpful.

6. Skill Development Workshops

I attended skill development workshops in Cromarty with the Fellowship, which really did help. The key one was the silver-raising course I did over two very intense days. That was excellent. So that was raising metal from a sheet around a form. I came there with an idea and I was able to get that made, which has taken my practice really where I wanted it to go. The object of the three days was to create a vessel.

7. Finding a New Focus

I don't tend to work well with sketchbooks and drawing, I need to actually work with materials, which I found myself doing. So I've got lots of ideas but it's trying to pin myself down to find a track. I'm still keen to go back to the vessels that I started with and exhibited at Work In Progress.

8. Working to an End Point

It was so helpful having an end point to work towards, as it became a practical selection of work at that show. It became human and quite personal... that sort of destination of a journey, which I wasn't expecting and quite liked.

9. Collograph Printing

I attended a collograph printing workshop in Inverness, which is something I wanted to do for a while, and that really helped me with layers and textures, and it will be very informative for roll printing metal, which is an ongoing direction I want to take.

10. Taking Time in the Field

Although I live in the context, you sometimes need to take the time, go into the field, go up, be in your research zone and do it. It felt right and natural. Just gathering and collecting and really absorbing, it reminded me what it's all about and it was nice to take time out from daily practice and relate to the root of what your project is all about. It was good timing to have the DING project, as it helped me perceive what I need to do next for my practice.

11. Breakthrough Returning to Jewellery

Although I've been focused on looking at more sculptural object work, I've found myself slipping back in some ways towards jewellery. It felt like a bit of a breakthrough with the rings, they're shaped with the outlines of a wonky building. I didn't see myself doing it.

12. Spending on Skills Over Equipment

I didn't spend much of the money on my time or equipment, which I wish I did, but I thought I needed to show more, so I focused on knowledge and skills development. It's difficult to know, as it has all helped nonetheless.

13. Jewellery Enhancing Theme

When I first took on the project, it was my intention to make it all about silversmithing, but now that I've been developing it I think it really works that it moves back into jewellery as well. I think making wearables carries that personal connection.

14. Offering Workshops in Future

I think something I would like to do in the future, once I'm established and have more time, I would offer workshops on skills going forward.

15. Emerging Value of Larger Pieces

Once my larger pieces, the value of the process emerges. The value of doing all these things and researching will really pay off going forward. I feel more confident.

16. Entering a Different Market

I'm still not sure how to go into what will be a slightly different market to my usual jewellery market. I'm going to take my time over the winter to develop the final pieces, then I could speak to my current galleries and new connections more about where it would fit.

17. Let Objects Speak for Themselves

At the Work In Progress show, I used sketchbooks and inspirations to show a narrative, but in a gallery I don't do that. The objects need to speak for themselves. If I had a specialist show, I might use more staged items, but for the customer it's more about what they bring and connect to the object that shouldn't be disrupted.

18. High-End Silversmith Fit

I'm not yet sure whether I will sit within the high-end silversmith route yet. I'll know when I make more.

19. Gallery Environments

I imagine it'll be more of a gallery environment for the new pieces. It's galleries that display things for the home, rather than wearable items. It's what I'm become more into, the idea of interior objects more. I think I should follow that up more.

20. Collectors Market

I don't think these new pieces will be the same market than I've tended to sell to. There are certain people that collect certain things and they don't deviate from that. One customer I know collects statement brooches or ceramics, quite specifically. That's just how a collector might think.

Additional Materials

We have additional materials to access related to the creative economy in the Highlands & Islands available in the Glasgow School of Art's RADAR platform:

Johnson, Michael and McHattie, Lynn-Sayers (2019) *Design Innovation for New Growth: Final Report*. Project Report. The Glasgow School of Art, Glasgow, UK.

<http://radar.gsa.ac.uk/6920/>

Johnson, Michael and McHattie, Lynn-Sayers (2019) *RoundDING: Project Showcase of Design Innovation for New Growth*. [Video]

<http://radar.gsa.ac.uk/6707/>

Johnson, Michael (2018) *Craft and Place in the Highlands and Islands*. Project Report. Creative Scotland, Edinburgh, UK.

<http://radar.gsa.ac.uk/6620/>

Smith, Paul, Johnson, Michael and McHattie, Lynn-Sayers (2017) *Re-Mantle and Make*. [Video]

<http://radar.gsa.ac.uk/6804/>

Additional Papers from *Design in Action*:

Kearney, Gemma and McHattie, Lynn-Sayers (2014) *Supporting the open innovation process in small and medium enterprises*. *International Journal of Entrepreneurship and Small Business (IJESB)*, 23 (4). pp. 552-567. ISSN 1476-1297

<http://radar.gsa.ac.uk/4275/>

Broadley, Cara, Champion, Katherine, Johnson, Michael and McHattie, Lynn-Sayers (2016) *From Participation to Collaboration: Reflections on the Co-Creation of Innovative Business Ideas*. In: *The 50th Anniversary DRS Conference 2016, Future-Focused Thinking*, 27-30 Jun 2016, Brighton, UK.

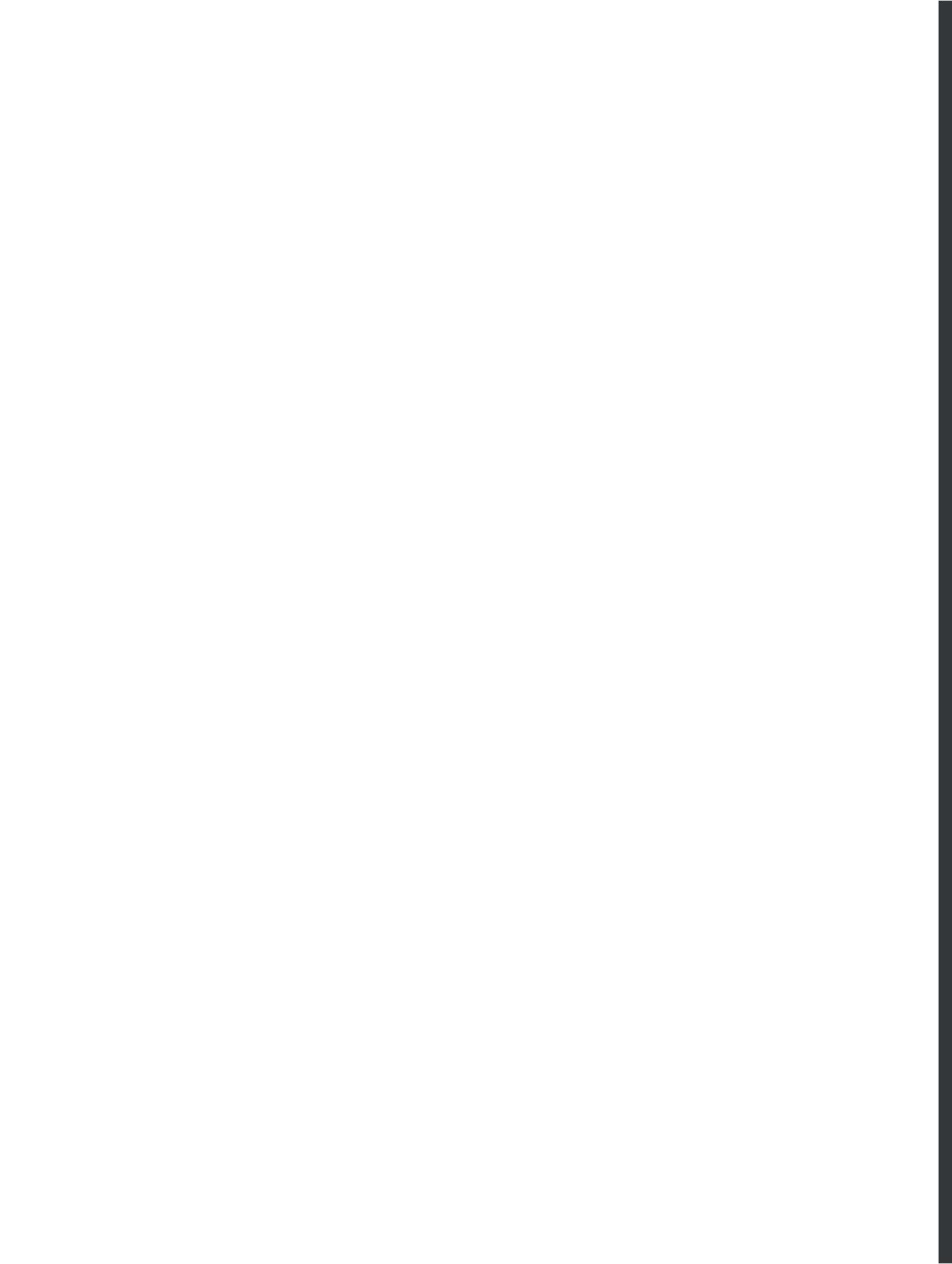
<http://radar.gsa.ac.uk/4384/>

Johnson, Michael P., White, Gregor, Prior, Suzanne and Galloway, Dayna (2016) *Sharing the Vision: representing the matters of concern for design-led fledgling companies in Scotland*. In: *20th DMI: Academic Design Management Conference Inflection Point: Design Research Meets Design Practice*, 28-29 July 2016, Boston, MA, USA.

<http://radar.gsa.ac.uk/5017/>

Johnson, Michael, Champion, Katherine, McHattie, Lynn-Sayers and White, Gregory (2016) *Beyond the bottom line: redefining the value of design in SME formation*. In: *20th DMI: Academic Design Management Conference Inflection Point: Design Research Meets Design Practice*, 22-29 July 2016, Boston, MA, USA.

<http://radar.gsa.ac.uk/5016/>



If you have any questions about any aspect of DING, its outcomes, or to learn more about the approaches taken, please feel free to contact any member of the DING Team:

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