

PARTICIPANT INFORMATION

Distributed Capabilities: Enabling hybrid ways of making within Scottish contemporary design

This research network explores contemporary Scottish art and design practice through a distributed and disruptive manner of collaboration. It uses a developing and robust digital/analogue multi-sensory process that promotes alternative environmental attunement to place and landscape, by using a process for creating new designs inspired by sounds. It does so through consolidation of a small cohort of textile designer/makers (established via a RSE Workshop Grant, "Aural Textiles") into conversation and practice with a new collective of non-textile practitioners. In doing so, the project aims to explore what it means to be a practitioner in twenty-first century Scotland, including challenging the arts/crafts divide through collaborative interdisciplinary participation.

Why are we doing this?

In the arts and crafts the notion of the lone genius creator is a common trope. Yet, this image is a limiting concept for the contemporary practitioner, particularly in an age when technologies permit collaboration at distance and where even remote geographies are digitally accessible. Modern arts/crafts practitioners are mobile, diverse and interdisciplinary; they expect to access information, skills and knowledge digitally; and they need to compete with larger commercial/industrial enterprises across the same media platforms. The need for new techniques and acknowledgement of cooperative approaches to design and creation, whether between groups of designer-creators or co-creating designs with end consumers, are expected to develop in the next few years; and mechanisms that support these new interactions (with our environment, between designer-creators and with end users) are required.

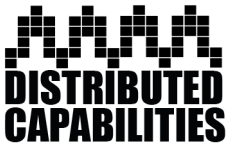
How will we do this?

The project programme will be delivered across three collaborative/participative gatherings and an exhibition. Each gathering will work under a creative participatory open-access workshop format. Through a series of semi-structured, evaluative and critical reflective exercises, and presentations, each gathering will provide a forum to exchange and gather knowledge about your creative practice, including the impact of this project on it and share knowledge. Our role at the gatherings is to facilitate interactive sessions that support co-creation of novel cross-disciplinary work inspired by sounds. In-between these gatherings you will be expected to collaborate with an identified partner (textile practitioner working with non-textile practitioner), sharing work in a distributed manner through the aid of a digital platform that enables ongoing support, knowledge exchange and reflection.

A research component has been built into the project and we will be collecting data at the workshops and exhibition, which will be captured through observations, conversations and recordings, either as spoken word, through interactions captured on camera, written reflections or physical/digital outputs. By participating in this project, you agree that we can document your work using blog posts, photographs, and video and audio recordings. These can be used in the public exhibition, project website, reports and publications. You can choose whether or not you appear in any images or videos.

The Events

Three gatherings will take place followed by a final exhibition. Each gathering will run over 2-3 days and will usually start by noon on the first day and end by 16:00 on the last day. Full details of the venues will be sent to you beforehand. At Gathering One (Setting the Scene), we will present our ongoing research project and give all participants a chance to share details of their practice. You will have the opportunity to record sounds that interest you from the local environment, and will pair up with a partner. At the end of the gathering, you will make plans to stay in contact with your partner and collaborate to develop a piece of work inspired by the process. **Gathering One will take place in Huntly, 29 -30 April 2019.**



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At Gathering Two (Demonstrating the Scene), we will come together to present our co-creation plans to the group, and give and receive feedback on interactions thus far. This will also include an opportunity to demonstrate the aural attunement process with members of the public, collaborating with a local non-profit in a public engagement activity to understand the sound landscape of the local area. A reflective period to understand the outcomes of the public demonstration will be included. **Gathering Two will take place in the Central Belt (Location TBD) during September/October 2019.**

At Gathering Three (Validating the Scene), we will reflect on the process so far and finalise plans for final exhibition pieces and the exhibition itself. This gathering will enable practitioners to share and reflect on their experiences of so far and the collaborative design-production process, and permit collection of data to support qualitative analysis of these outputs. **Gathering Three will take place in the Borders (Location TBD) during March/April 2020.**

Three months after Gathering Three, you will submit the final pieces created for exhibition along with samples/progress items developed to support the creation of this piece. We will curate the samples and artefacts for a final exhibition, which will also include details of the co-creation process. **The exhibition will take place in the Highlands (Location TBD) in August/September 2020.**

Participant and Researcher Responsibilities

By taking part in this project, you are committing to participate actively during the three gatherings; to work to create collective artefacts for exhibition; and to share your experiences after each gathering for publication on the project website (e.g. blog or vlog). As researchers, we are responsible for the organisation and integrity of the research, review of participant wellbeing, authenticity of the outcomes, and overall reflection on the project. We will provide financial support for your travel to the workshops, overnight accommodation, and subsistence during the workshops. We will also provide you with a small fund for materials, and a £200 honorarium (payable following the final exhibition). We will also arrange a final exhibition of the work created, and credit you wherever and whenever your work is shown.

Intellectual Property

As creative practitioners and researchers, it is important to know the boundaries of the intellectual property (IP) and the rights (IPR) of what is created. The sound and design process that will be shared is open-source and has previously been published, and so cannot be patented.¹ The design rights for items created directly for the project will be shared equally between the co-creators, including the practitioners and the researchers, and can be licensed by any party for subsequent production subject to separate agreement. Publication in any form of images of work from the project will credit the co-creators and reference the project. All future outputs developed by the researcher(s) that may come from this project will remain the property of their respective institutions. Any separate work created by a practitioner using the process learned within the project will remain the property of the practitioner, and the design rights will be retained by the practitioner; however, it is requested that reference to the research project be made.

Ethical Considerations

All ethical components of this research project are reviewed by the Research Office of The Glasgow School of Art (GSA). We will only use the contact details you provide to send you information related to this project. All data collected during the project will follow the GSA's Research Management policy and will be anonymised where required. As all participation is voluntary, you are able to remove yourself from the study at any time within the project timescale. If you do decide to leave the project, please inform us in writing at auraltextiles@gmail.com or at Aural Textiles, The Glasgow School of Art, Innovation School, Highlands and Islands Campus, Forres, IV36 2SH.

¹ Mennie, L. & Jaramillo, G., 2019, Aural Textiles: Beyond Visual Pattern Making, *Journal of Textile Design Research and Practice*. doi.org/10.1080/20511787.2018.1522077