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COLLECTIVE FUTURES

CULTIVATING CREATIVE COLLECTIVES

FINAL REPORT

EXECUTIVE SUMMARY

Collective Futures: Cultivating Creative Collectives was a one-year Creative Scotland funded project focussed on the development of creative entrepreneurial talent. The project sought to share knowledge and create practical guidance for collective working to help individual designer-makers enhance their own professional development and ensure continued success in their own region and across geographic boundaries. In so doing, the project seeks to support the creative economy.

The project has enhanced existing collectives and helped to inform the development of new and emerging collectives by enabling them to clarify their operating models, highlighting and sharing lessons learned, and identifying entrepreneurial support agencies. Creative Scotland can draw on this intelligence to inform its funding support infrastructure to make effective use of public funds.

Participative workshops formed the core delivery component of the project and provided a platform for connectivity, where designer-makers could share their experiences, learn with like-minded individuals and collaboratively identify recommendations to enhance their own activities and to inform others. The outputs of these sessions included the co-creation of guiding principles to support the development of collective organisational structures with a view to enhancing opportunities to market designer-maker products with regard to place and discipline.

The continued involvement of six 'Residents' throughout the process established a core peer mentoring group and helped ensure that the knowledge gained during the project was carried forward and disseminated to a wider, local audience and Scottish network. Defining the various models for collaboration and the key ingredients for success has enabled the wider network of creative practitioners who participated in the project to make informed choices and contribute to developing the 'right environment' to support creative collectives in their region.

The diversity of participants in Collective Futures reinforced that there is no one-size-fits-all approach to the emergence and development of collectives of designer-makers. However, themes were identified that provided insights into understanding collective ways of working with regard to their business models, support required, and the significance of networks and place.

Building on the findings of this project, a number of recommendations are proposed: support for the creation of a Collective of Collectives to build on the learning and networks established through Collective Futures; development of an online visual map of collectives across Scotland; building on the outputs of Collective Futures, to create and host online guidance for setting up and developing a collective; and the co-creation of the online and off-line resources to support collectives across Scotland.

To ensure an inclusive approach and broad dissemination of information about the process and outputs of the project, the project web site www.collectivefutures.net and Twitter handle @CollectiveFutur and #CoFutures were set up.

OUTPUTS

By exploring the role of designer-makers and operating models of creative collectives, this project:

• Co-created guidance, in the form of tools, to support setting-up and operating a creative collective

• Identified key partner organisations and support agencies relevant to collaborative working

• Employed an extensive network of contributors and interested parties by addressing geographic and other potentially isolating barriers through the use of various social media channels (Facebook, Twitter, Central Station, etc.)

• Highlighted the success factors for creative collectives

• Initiated interest in establishing a Collective of Collectives to leverage the connections and learning from the project

• Empowered residents across three regions of Scotland to apply the tools and techniques beyond the scope of the project activities; enhanced confidence in dealing with issues and challenges within their collectives, and enhanced personal contributions in their professional capacities

• Explored the contribution and significance of place as a factor in the establishment and success of creative collectives

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1.   INTRODUCTION

Collective Futures was a partnership project between three highly regarded institutions operating in the creative industries: Gray's School of Art, University of The West of Scotland (UWS) and the Glasgow School of Art. The partners undertook a unique exploration of creative collectives as a route to economic success and talent development for designer-makers. The collaborative nature of the partnership working throughout the project was recognised by the partners as a form of Creative Academic Collective.

The aims of the project were consistent with Creative Scotland's strategic intention to support talent hubs for creative practitioners, and also aligned with recent reports (EKOS) and initiatives such as the South of Scotland Social Enterprise Initiative (SOSCEI), Creative Arts Business Network (CABN) and Emergents, that reinforced the importance of scale, networking, collaboration and the notion of creative places around the country to support creative industries.

Central to the success of the project was a meaningful connection and engagement of designer/maker communities and creative practitioners in several parts of Scotland.

This project sought to explore effective models of collective working that support designer/makers in the development of their own talent and to sustain and grow their creative businesses.

2. OUR APPROACH

The project utilised a design innovation approach to identify the types of existing collectives for designer-makers across disciplines and geographic boundaries. Design Innovation has been defined as: the effective use of design thinking to stimulate new, creative solutions to complex issues. Design thinking means putting the user at the centre of a staged, co-creation process that involves an iterative process of devising, testing and refining outputs.

The 4-phase Double Diamond framework developed by the UK Design Council was used to guide actions including: initial exploration (Discovery), identifying opportunities (Define), prototyping and testing options (Development), and delivery of a product or service that will effectively meet the needs of those who need it or will be impacted by it (Delivery).

The design innovation approach enabled development of co-created, practice-informed outputs that also served to build capacity within the creative participants involved and nurture a culture of self-determination and commercial sustainability.

A range of methods were used throughout the project including:

• Desk research: including a literature review, thematic analysis and environmental scan

• Primary research: interviews with several creative collectives to generate case studies

• Co-creation activities: involving participative workshops, debriefing, analysis and synthesis sessions

Figure 1 illustrates the process and the constituent design activities used during the project and the outputs generated.

ACTIVITY

- ENVIRONMENTAL SCANNING
- RECRUITMENT OF RESIDENTS/PARTICIPANTS
- LITERATURE REVIEW
- STEERING GROUP MEETINGS
- WEB PORTAL DESIGN
- CASE STUDY IN SHETLAND

DISCOVER

- DESIGN & DELIVERY OF WORKSHOP 1

DEFINE

WS1

- DESIGN & DELIVERY OF WORKSHOP 2

WRITE-UP OF FINDINGS FROM WORKSHOP 1

DEVELOP

WS2

- DESIGN & DELIVERY OF WORKSHOP 3

WRITE-UP OF FINDINGS FROM WORKSHOP 2

DEVELOP

WS3

- WRITE-UP OF FINDINGS FROM WORKSHOP 3

SYNTHESIS FROM ALL WORKSHOPS & TOOLKIT CREATION

DELIVER

PROJECT SETUP

FINDINGS & OUTPUT

OUTPUT

- WORKING DATABASE OF COLLECTIVES AND DESIGNER-MAKERS
- RESIDENTS ON BOARD FROM EACH REGION
- POOL OF POTENTIAL PARTICIPANTS FOR WORKSHOP 1

THEMES FOCUSED ON:
- VALUES
- BENEFITS
- ELEMENTS
- ANATOMY OF A COLLECTIVE
- IDEAL/ASPIRATION

THEMES FOCUSED ON:
- PLACE
- EMERGING MODELS
- JOURNEY & CRITICAL MOMENTS
- TALENT

THEMES FOCUSED ON:
- ROUTES TO MARKET
- FAIRY GODMOTHER
- COMMERCIAL CONSIDERATIONS

OUTPUTS INCLUDE:
- WEBSITE
- SOCIAL MEDIA
- DIGITAL CAPTURE (AUDIO & VISUAL)
- COLLECTIVES DATABASE
- TOOLS
- NETWORK
- PUBLICATION

TOOLS

- PRESENTATION MATERIALS
- VALUES & BENEFITS
- ANATOMY OF A COLLECTIVE
- MONTAGE

- PECHA KUCHA
- TIMELINE
- MENTAL MAPPING
- CONSTRUCT IDEAL COLLECTIVE

- PRESENTATION MATERIALS
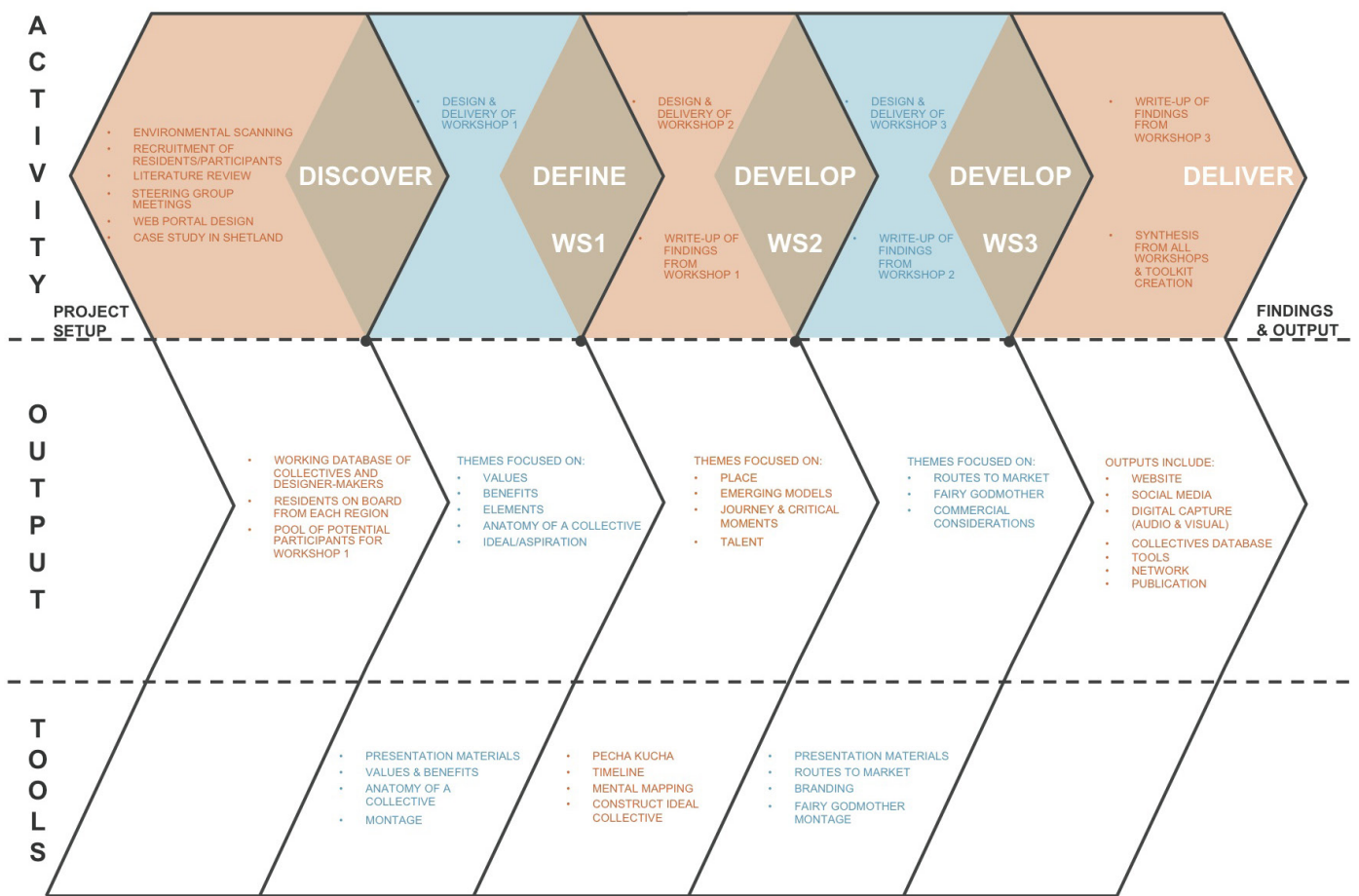- ROUTES TO MARKET
- BRANDING
- FAIRY GODMOTHER MONTAGE

Figure 1: Collective Futures Process Diagram

2.1   Environmental Scan

The Thematic Analysis (see section 3.1) was complemented by an Environmental scan, which consisted of 47 interviews across the three partner regions and a detailed case study of collective working in Shetland. Contributors included existing and emerging collectives, support agencies and relevant public sector organisations and more detail can be found in Appendix 1. An interview topic guide was developed to ensure key themes were addressed while providing interviewees with the opportunity to provide a rich commentary drawing on the breadth of their experience.

Key areas for enquiry included:

• The history and structure of the organisation/collective

• Their definition of the terms Collective and Designer/Maker

• How their collective operates and the role of space/place in their organisation

• Challenges they have faced and lessons learned

• Types of support they accessed or would benefit from

• Exemplars of good practice

Region	Number of interviews
Central Belt	17
North East	15
Shetland	10
South West	5

Table 1: Regions and interviews

2.2   Residents: Embedded Participants

Two levels of user involvement ensured both a depth and breadth of knowledge sharing and learning throughout the project: embedded Residents who were committed to participation across the duration of the project, and participant organisations who provided input via interviews and/or workshops. The six Residents were core to the success of the project and were ambassadors for disciplinary and/or local designer/maker leadership in their region. Residents came from a cross-section of types of collectives and were selected for their willingness to:

• Participate in each of the three workshops and associated debriefing sessions

• Be a key link for information on collectives in their region

• Contribute to information dissemination for the project to regional collectives

• Draw on personal knowledge and experience to help shape future guidance and advice for designer/maker collectives.

Two Residents were selected from each of the regions and represented both emerging and established collectives (Figure 2) that served to embed peer-to-peer support across geography and disciplinary practices.

" It was quite an enlightening process and I began to understand more about how other people's collectives worked which made you see the bigger picture about what the wider project is about and even question what makes a collective... It's been great meeting lots of people, making contacts with people from different places... It's been therapeutic in some places, eye opening in others. It's been hard work as well but I can't think of anything that could have been better..."

L. Bruce, Fleet Collective,
Central Belt Resident

Jane Ronie, Northeast

Alex Holroyd, Northeast

Emlyn Firth, Central

Lyall Bruce, Central

Ken Smyth, Southwest

Amy Winstanley, Southwest

Figure 2: Resident Map

" What has been great is the range of people we've got involved and I think having a core team is a really interesting idea. That core team of people who are delivering it and the Residents but bringing in fresh blood each time has been great "

E. Firth, Studio 223, Central Belt Resident

Figure 3 illustrates the connectivity of the Residents, engaged organisations and the three academic partners. The two Residents from each location were directly involved (the inner ring) throughout the project, and worked collaboratively with the three Facilitators/Design Researchers from the academic institutions constituting the project. The outer ring included designer/makers, and others involved in the running support for collectives.
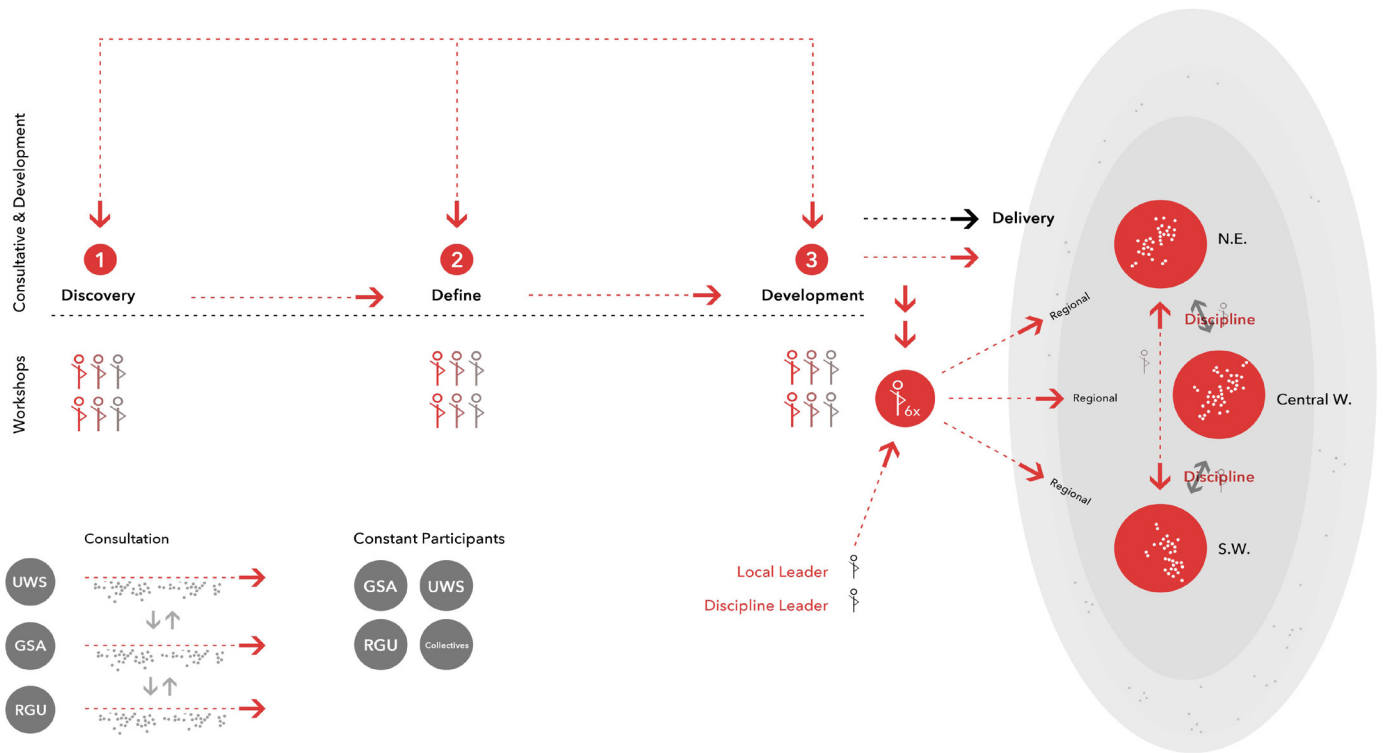

Figure 3: Collective Futures Framework

" And I think in breaking down a lot of the practices that's been hugely helpful for a lot of people… Gosh I'll be taking a lot away from this. Certainly, a larger sense of who is operating in Scotland, what they're doing and I've made a personal connection with a lot of those guys."

A. Holroyd, Offset 57,
North East Resident

2.3   Co-creation Activities

The thematic analysis, environmental scan and interviews helped inform the content for a series of three co-creative workshops. One workshop was hosted by each of the three regional partners and attended by the core group (academic partners and the six Residents). Participation of a broader network of interested collectives generated through:

- Promotion of the workshops via the www.collectivefutures.net and social media (Twitter)

- Word of mouth - personal and professional networks

- Professional and institutional networks of each partner institution

- Regional networks

During the workshops, participants explored the personal, creative and business value of a collective approach; investigated the significance of place for the collective to be successful; and identified clear routes to public support for talent development through collaborations and networks. The findings are described in more detail below.

" It was a very good process in terms of the activities we did to really think about what your collective is, your values and where you had difficulties and challenges…

I feel that things are working at a certain level within our collective and I'm going to feed that back to the committee of Spring Fling because I think we need a 'hey guys, we're doing good' and need a little pat on the back… It's [the project] broadened my horizons about what collectives are out there, how things can improve, networking."

A. Winstanley, Spring Fling,
South West Resident

3.   FINDINGS

The following section summarises the main findings arising from the project activities.

3.1   Thematic Analysis

A thematic analysis of the existing academic literature on creative work and collective organisation was undertaken to inform a better understanding of the motivations, benefits and barriers to collective working. It also enabled a broader understanding of the different disciplines, geographies and operating models that creative collectives utilise. The following short summary identifies the key themes emerging from the analysis of the literature and the in-depth exploration of creative collectives in Shetland. The themes and topics provided a rich foundation to inform the content of the participative workshops.

3.1.1 The Precarious Nature of Creative Working

Over recent years a significant literature has emerged that focuses on the nature of cultural and creative labour, relative levels of autonomy, the dangers of individualization and alienation. This body of literature posits that creative labour can be alienating because of the inherent insecurity, precariousness, individualization and 'harsh and isolating' nature of cultural work. It has been argued that creative labour is often 'project-based and irregular, contracts tend to be short-term and there is little job protection; that is there is a predominance of self-employed or freelance workers; that they often work outside of a formal organisational setting; that career prospects are uncertain and often foreshortened; that creatives are younger than other workers and tend to hold second or multiple jobs. They are able to work potentially with a high degree of autonomy but when framed within the existing creative labour market, the experience may be more akin to the creative precariat, than to the excitement and unbounded flexibility promised in some accounts.

3.1.2 Policy Environment

Creative industries policy has tended to reinforce a skills and employability agenda, with creative industry labour presumed to be an 'intrinsically progressive form of work'. In research conducted across 20 countries it was found that 3 main programmes or initiative types emerge – education and training, awards and grants and business support and entrepreneurial development. Policies have converged around providing entrepreneurial support to individual creative workers. Other research cautions us not to focus only on creative industry/economy terminology as this can gloss over the 'real' differences in terms of how sectors operate, their preferred business models, support needs and funding arrangements. It is important to understand the differences, nuances and uneven opportunities in different places and disciplines to ensure the support/advice resources are appropriate to specific needs, including alternative business models, markets and relationship to public funding.

3.1.3 Modes of Organising Creative Work

Much of the concern over the changing nature of creative work focuses on its detraditionaliation (a perceived loss of the workshop style, skills centred production techniques that accompanied industrial scale production, defined by impersonal relationships and the division of labour) during industrialisation. However the literature suggests that the retraditionalization (refers to the 'return' of situated, interpersonal and skill-based forms of production that were associated with craft influenced work in the past) that post-industrial, flexible specialization could bring about, might benefit specific geographical clusters, where specialized small scale, socially embedded production takes place.
Craft and creative workers have retained informal (friends, social networks, clubs) and formal (guilds, craft unions) structures to maintain intrinsic and extrinsic dimensions of their work. This ability to be part of a collective is an important option for creative industry production. Moreover, new forms of informally networked e-and net collectives could provide an antidote to declining collective representation.

Stability and change, opportunities and threats are found in creative work and the creative worker needs to be multi-dimensional.
The negotiated autonomy of creative or cultural work is particularly relevant to the work of collectives. For example, collectives might well represent the protection of autonomous artistic practice and come together to defend that right. Alternatively, the collective might be an expression of negotiated autonomy whereby there is a pragmatic recognition that the whole is greater than the sum of the parts when taking products to market.

Also related to modes of organizing creative work, research suggests that within collectives or other forms of alliance, you are likely to have a spectrum of individuals, facing multiple identity demands where their art (or making) and business are intertwined, bringing with it tensions between values and expectations. Creative workers resist attempts to manage subjectivity yet they frequently have to operate as artists and consultants at one and the same time. Creative worker identities are fluid and malleable, impermanent and fragmentary and multiple and contextual. Thinking of collective modes of organizing, collectives that contain artists (or makers) might also want to include marketing/promotion skillsets to manage the identity tensions that could exist otherwise – depending on what the purpose of the collective is (i.e. profit, reaching market, support/creative energy).

3.1.4 Business Models and Communication Practices

In research around creative alliances, of which collectives are an example, it is acknowledged that these are often small and do not have the resources, expertise or opportunity to make an impact on the marketplace. Makers also experience a tension between the need to make products that meet market demand with expressing their own creative urge. Creatives have identified barriers restricting enterprise growth relating to time management, business skills, finance, access and exposure. The literature suggests that small groups often function best as everyone is required to contribute and the perceived benefit is greater, costs are often lower and reaching agreement among members easier. It is equally important for participants to share strategic objectives, communicate and plan well.

3.2   Shetland Isles Case Study

As part of the Discovery phase, a detailed case study exploring collective working in Shetland was undertaken. Shetland was selected for its reputation for established collectives and for its unique geography and the challenges and opportunities this might pose. Ten interviews were conducted with members of a number of collectives and support agencies, drawing on their experience of collective working, including the benefits, the challenges and support available from public agencies. The key insights that emerged from this exercise included:

• Being creative-led is crucial to the sustainability of collectives. Collectives need a purpose, a *raison d'etre*, that extends beyond mere instrumental value if they are to flourish. One such example of an artist-led collective is Veer North, founded (in 2003) and run by its members who came together to highlight the quality of visual art being produced by Shetland artists and to ensure creative and cultural policy makers effectively advocate for artists in the Isles.

• Members of a collective often have a dual identity: retaining their own identity whilst simultaneously being part of a collective. The collective can also benefit from association with individual designer/makers, whose reputation can strengthen the profile and appeal of the collective.

• Formal and informal modes of operating, including clarity of roles and remits and having a clear set of guiding principles, enables collectives to maintain their profile and appeal, thereby benefiting members. Shetland Arts and Crafts (set up in 2006) is self financing and has a quality assessment scheme in place for full members to encourage high standards in design, workmanship, packaging and production. Text-Isles emerged from SAC membership but has a less formal constitution than its counterpart.

Photo: Creative Hub, Shetland

• Collectives evolve over time - whether in terms of membership, leadership, creative energy or mode of operation – the organisation may experience change, which should not be perceived as a negative state of affairs. Text-Isles, was recently established (2009) by members of Shetlands Arts and Crafts through a shared love of contemporary textile design. Its membership extends beyond beyond Shetland.

• Bespoke support from agencies is vital: collectives commented on advice and support received from Shetland Arts who have a dedicated Arts and Development Officer for Craft. This provided invaluable advocacy, support, advice on funding and access to networks outside of Shetland.

3.3   Environmental Scan

Across the duration of our 12 month project, collectives were set-up, dissolved, and evolved.

To begin to understand the breadth and diversity of the focus and locational base of collectives, an Environmental Scan was undertaken. This involved desk research, interviews and recommendations from the sector on key players across Scotland. The Environmental Scan was particularly useful in helping to identify possible Residents for the project and in disseminating information about and recruiting participants for the workshops.

Photo: Landscape in the Shetlands

3.4   Case Studies

To ensure a broad perspective on the format, management and support available for collectives, a variety of organisations were invited to participate in the workshops and to share their experience and learning through short presentations. To enhance the opportunity for sharing the learning and diversity of perspectives of these participants, brief case studies have also been created, featuring:

• Six Residents – who shared their experience of running a collective
• Seven Collectives – providing insight into different constitutional forms, management approaches and benefits of participating in a collective
• Four Support agencies – providing an overview on the type of support available to collectives.

The key messages are summarised in the form of brief case studies that can be found on the Collective Futures site: www.collectivefutures.net

" I think all the residents were able to grow into their roles in workshops and help one-off participants."

E. Firth, Studio 223, Central Belt Resident

4.   CO-CREATED OUTPUTS

The central objective of Collective Futures was to jointly explore collective working with members of collectives and use insights generated to co-create guides that could assist with the set up and development of such organisations. This was achieved primarly through the interactive sessions, and the main outputs include:

• Working definitions of collective and designer/maker

• Values and Benefits

• Anatomy of a Collective including Constitutional and Operational Elements and Roles and Activities

• The Ideal Collective

• The Journey and Critical Moments in the lifespan of a Collective

• Emerging Models of a Collective

• Routes to Market

• Brand Identity

4.1   Working Definitions

Establishing definitions for the terms collective and designer/maker was a central aspect of the Discovery phase of the project. The interviews were analysed for content and common terms and, in keeping with our co-creation approach, evolving definitions were shared, discussed and revised during and following each workshop. Evolving definitions are as follows:

Collectives:

A collective is a group of like-minded people with shared values that work together towards a common goal. It may be temporary, event specific, a virtual network, or a clearly defined organisation. Its structure can vary from a loose arrangement between members to having an articulated operational model and agreed code of conduct. It may be a vehicle for commercial growth or a platform for promotion and increasing access to the output of members. There is no one-size-fits-all.

Designer/Maker:

Designer/makers involve their head, heart and hands in their design process, from the concept through the manufacture to the production. A designer/maker engages in the design and delivery of hand-made or crafted things that are bespoke, one-off or produced in small batches. The output has a recognisable uniqueness and displays craftsmanship and quality that differentiate the maker in the market place.

4.2   Participative Workshops

Three participative workshops were held across the partner regions.
The date, location, number of participants and external contributors to these events are summarised in the table below.

Workshop	Location	External Presenters	Participants
Workshop 1 October 2013	Scottish Youth Theatre, Glasgow	Jaye Martin, Cooperative Development Scotland Jude Barber, Collective Architecture Damon Herd, ex-Blacksand Contemporary Arts	16
Workshop 2 November 2013	Sixteen, Aberdeen	Sally Reaper SMART Consultants Nicola Watson Offset57/ Gray's School of Art	16
Workshop 3 February 2014	Dumfries	Katie Anderson The Stove Network Brian Skinner MD, Be Capital Group	12

Table 2: Workshops Overview

4.2.1 Workshop Activities and Outputs

The first workshop allowed us to explore the fundamental building blocks of collectives. This included facilitation of design-led activities to guide participants to consider the values that underpin a collective and the benefits that are derived from this way of working. We then delved deeper into the formation of a collective from both a strategic and a constitutional perspective as well as the operational structure. Finally, we explored the anatomy of a collective with regard to key roles and attributes and visualised a series of ideal collectives.
The subsequent workshops built on the findings from the previous activities and from the Residents' feedback during our debriefing session, and explored the collective model in more depth. This included exploring the journey of specific collectives from inception through to the present day, highlighting critical points in the history of the organisation. Key insights and recommendations on the factors that have significant impact on a collective were identified and the current and desired routes to market and brand identity were discussed.

The following summarises the activities that comprised the three workshops and the insights they generated.

4.3   Values

The range of collective participants was reflected in the diversity of responses to the values that collectives identify with. When asked about the values of their own organisation, none of the participants attending the first workshop had a defined set of values for their collective, although two answered 'maybe', and four noted 'no', suggesting that there is an implicit understanding among the members.

The values suggested were clustered and introduced in Workshop2 for participants to reflect on and amend as appropriate. The final outputs are illustrated on the mindmap below and three value clusters emerged:

Open: referring to clarity of purpose, transparency in purpose and engendering trust.

Support: referred to the strength in numbers, that the whole is more than the sum of the parts.

Promotion: opportunities for promotion and networking, the confidence that comes from being part of a larger organisation and the associated connectivity.
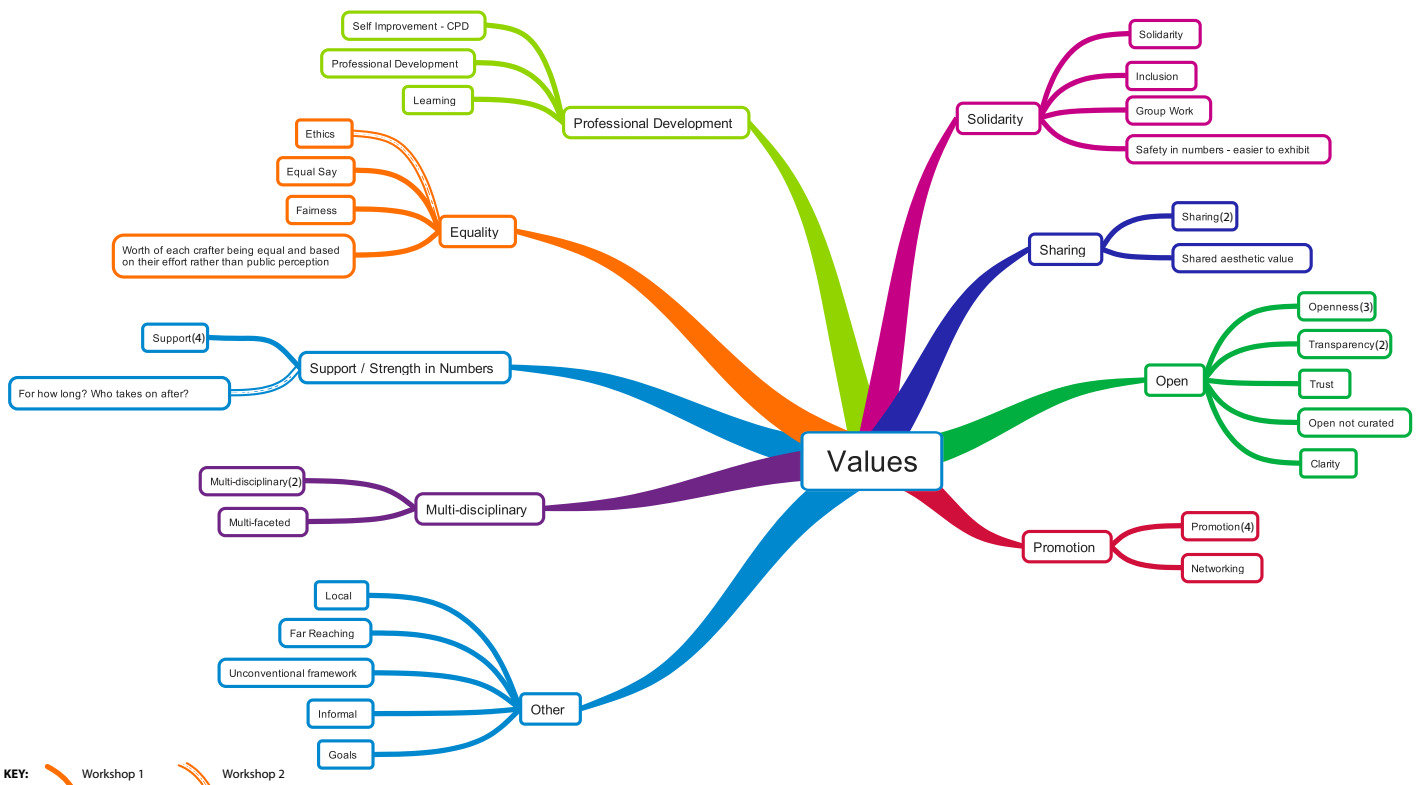
Figure 4: Values Mind Map

4.4   Benefits

When asked to define the benefits that come from being part of a collective, participants offered a diverse range of options. However, consistent themes emerged including:

Collaboration: this included comments around connection and community and related to working together, sharing resources, forming teams for specific projects, sharing values.

Mutual Benefit: access to wider resources and shared networks and costs.

Magic in the Mix: this category represents the 'x' factor that emanates from working with others and includes the dynamism and complementary aspects of different people coming together; the inspirational and exploratory opportunities that can emerge and the possibility to do things differently: "stand outside traditional agency structures".

Interestingly, during the second workshop, the initial mindmap was extended to include financial considerations. The opportunity to reflect and feedback also prompted comments around maintaining momentum and how to increase outputs.
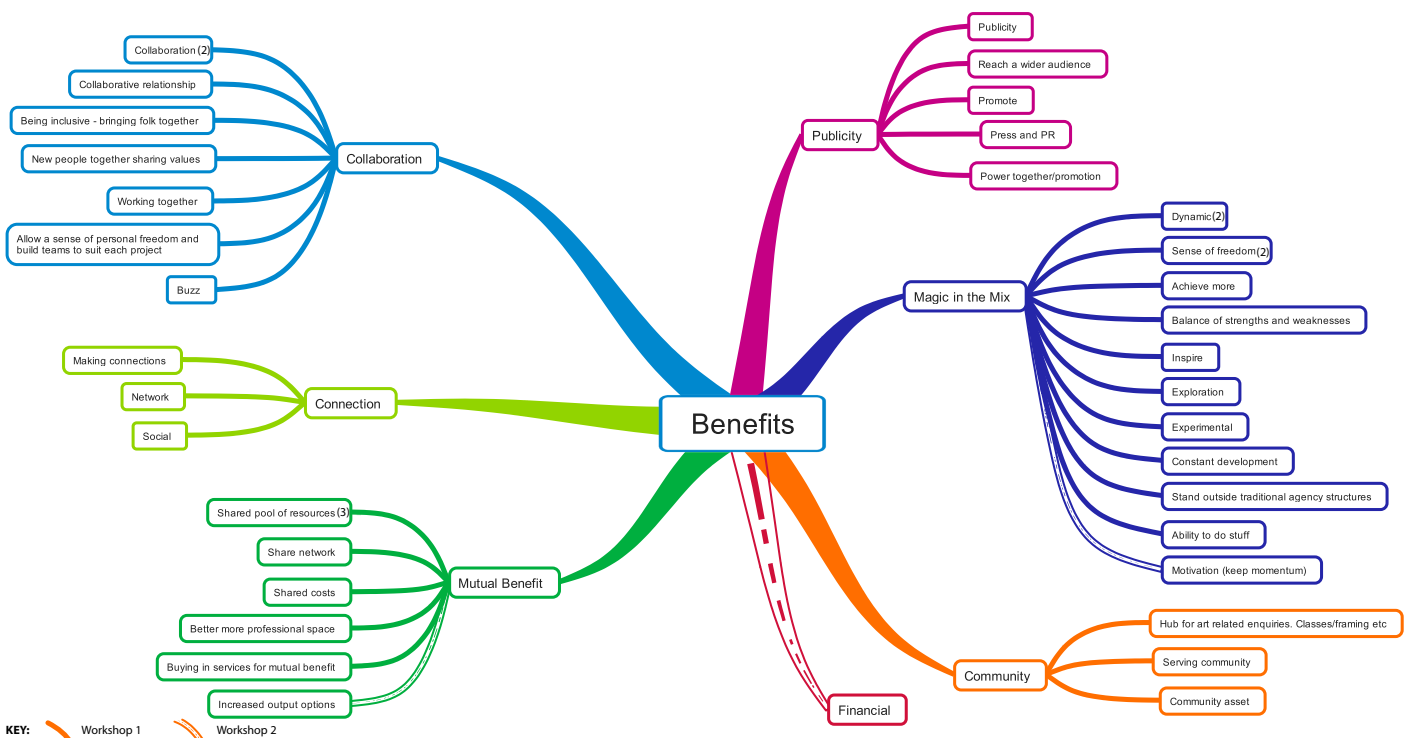

Figure 5: Benefits Mind Map

4.5   Anatomy of a Collective

It was evident from our initial Environmental Scan that collectives take different forms in terms of scale, funding, organisation and specific focus. The Anatomy of a Collective exercise comprised a range of activities to delve deeper and gain insights into the nature and characteristics of collectives. Participants worked in four small groups.

Activity 1: Constitutional and Operational Aspects of Collectives

With a view to understanding how collectives organise themselves from both a governance and operational perspective, participants were asked to list both the constitutional and operational elements they considered important for their collective to operate successfully. Key findings include the following:

Constitutional:
• Types of Business: collectives can take different legal formations and our participants identified:
    o   Community Interest Company
    o   Limited Company
    o   Charity
    o   Cooperative Consortium
In this sense, it is important to realise that collectives can be privately owned and funded, membership organisations, social enterprises or charitable organisations.

• Formal or Informal Constitution: some collectives favour a clearly defined, formal constitution, set terms and conditions and defined roles and responsibilities for members. Others preferred an informal approach with no bank account or assigned positions.

"…it [Collective Futures] has given me much more of a resolve to have high professional and organisational standards in place."
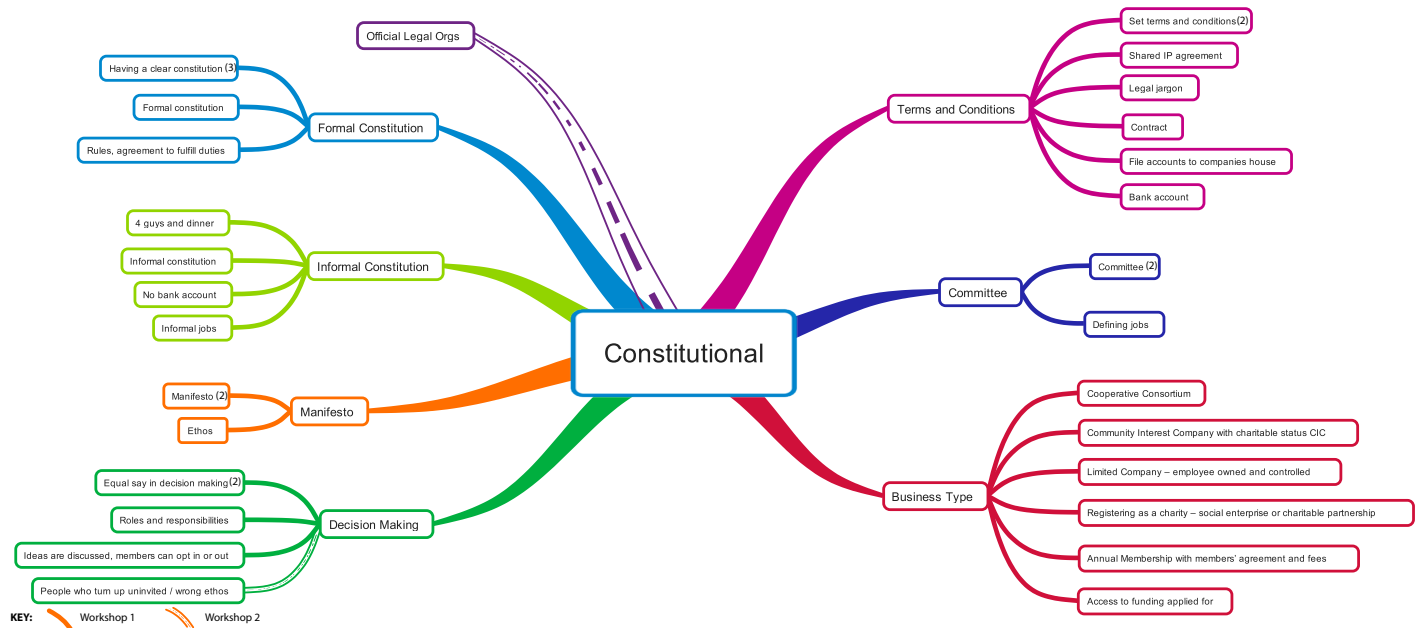
E. Firth, Studio 223,Central Belt Redident

Figure 6: Aspects of collectives

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Operational:
All six elements appeared to be of equal significance at workshop one.
Workshop 2 doubled the points linked to the element of Open Processes, with input around health and safety, insurance, and the sharing of equipment. An additional point around the creation of a contingency plan for space out of use was added to Meetings.

• Roles and Responsibilities:
Opinions varied between having defined roles and responsibilities and a more flexible approach. Defined roles included having a structure including a board, committee and administrative responsibilities established through a social contract between members. Flexible roles were concerned with voluntary participation, that people can take on different roles and that creative freedom and expression are important. However, the two may not be mutually exclusive: for example, members may voluntarily offer to be on the committee and also take on other roles as appropriate, for example, as a sub-committee member for a specific event or activity.

• Space:
Collectives noted the importance of space both:
   o physically: for informal and pre-arranged face-to-face meetings and for displaying work;
   o digitally: having an online presence providing access to creatives and for communication and promotional purposes.

• Open Processes transparency is a concern and participants noted the desire to have an 'open book' approach to finances and intellectual property.
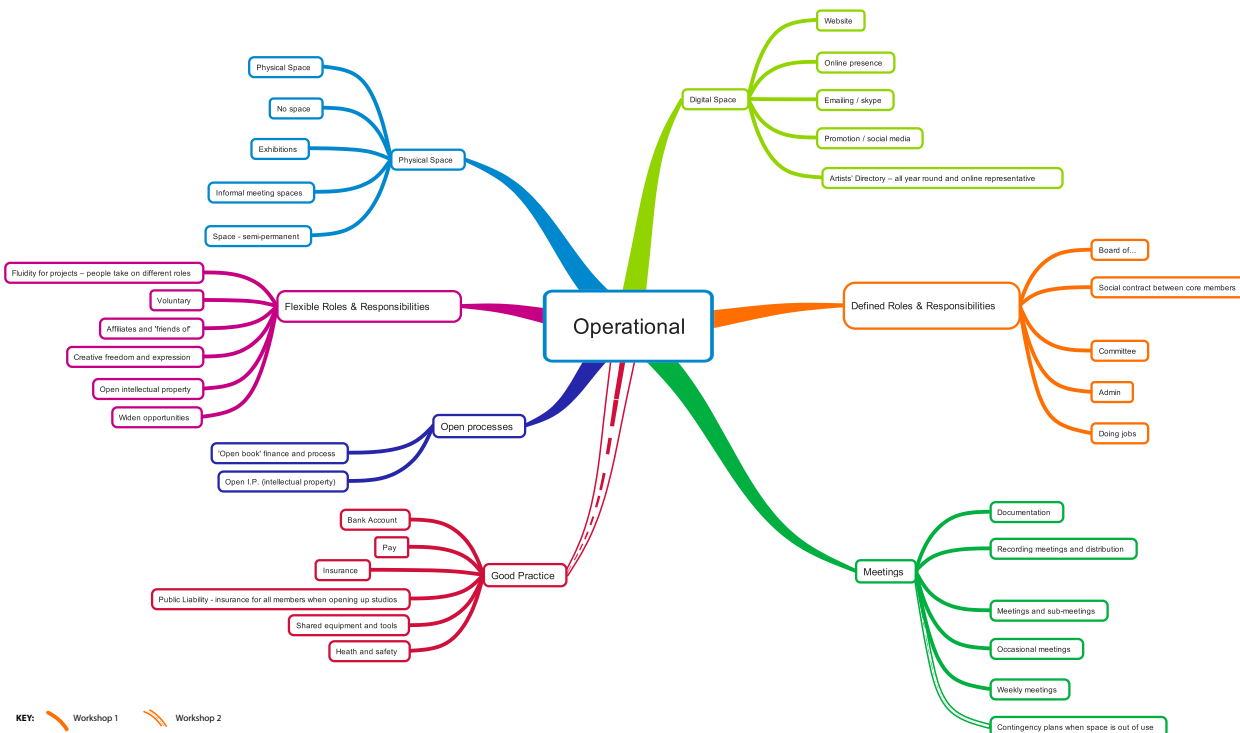

Figure 7: Aspects of collectives

Activity 2: Roles and Attributes

Participants were given six hexagonal tiles: three of each in blue and orange trim and of different shapes and sizes and asked to consider the main roles of the stakeholders of a collective and their corresponding attributes. Working in four groups, the participants constructed their visual illustration of the collective with one group layering the tiles on top of each other and another assembling a 3D form suspended to communicate the dynamic nature of the collective.

It was evident that both internal and external roles are significant for a successful collective. This is illustrated below
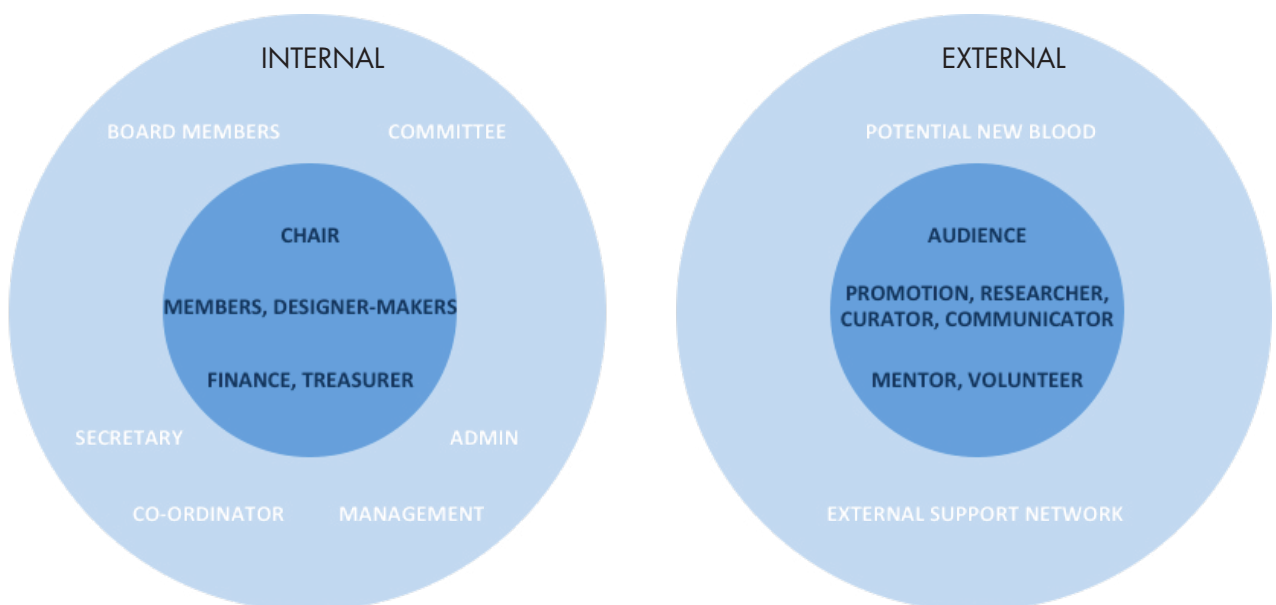

Figure 8: Internal and External Roles for Successful Collectives

Internal roles related to Governance (chair, board members committee,), Operational aspects (finance, management, administration), and Members and their level of engagement. External roles included Support Network (mentors, volunteers, supporting partners), Promotion (ability to research, curate, and communicate activities), Audience and Potential New Blood (to keep the organisation fresh and dynamic).

In relation to the traits that were identified with the internal roles, besides the skills that may be associated with the post (e.g. that the treasurer is numerically literate) other attributes included: trust, good communication, shared values, vision and enthusiasm. Desirable traits associated with external roles also included communication, honesty, engaged, and the ability to bring an objective perspective and new ideas.

4.6   Visualising the Ideal Collective

Having explored the constituent elements of collectives, participants were asked to envisage their ideal collective, to present this visually using montage and to then describe the key futures they find desirable. The montages are presented below.

Key insights arising from these activities include that:

• The collective model involved a diversity of members, working together in a free and inspiring way
• It abhors hierarchy, prima donnas and 'fighting'
• There should be some structure, but should not be rigid and flexibility is important
• Members have identities in their own right and the coming together of the collective provides a 'social glue'

In summary, a myriad of designer-maker collectives is active in Scotland. More details of the ideal Collective con be found in the Appendix 2.

"The programme was an education in so many ways – there were a huge range of practical considerations to be taken away from other people's shared experiences. And of course rather than considering ourselves 'islands' we're all now part of a much greater network. Psychologically it's actually really important to know there's loads of other people trying to achieve a similar thing (whatever the size / discipline / location) and that there are tried and tested methods for overcoming challenges familiar to all collectives."

E. Firth, Studio 223, Central Belt Resident
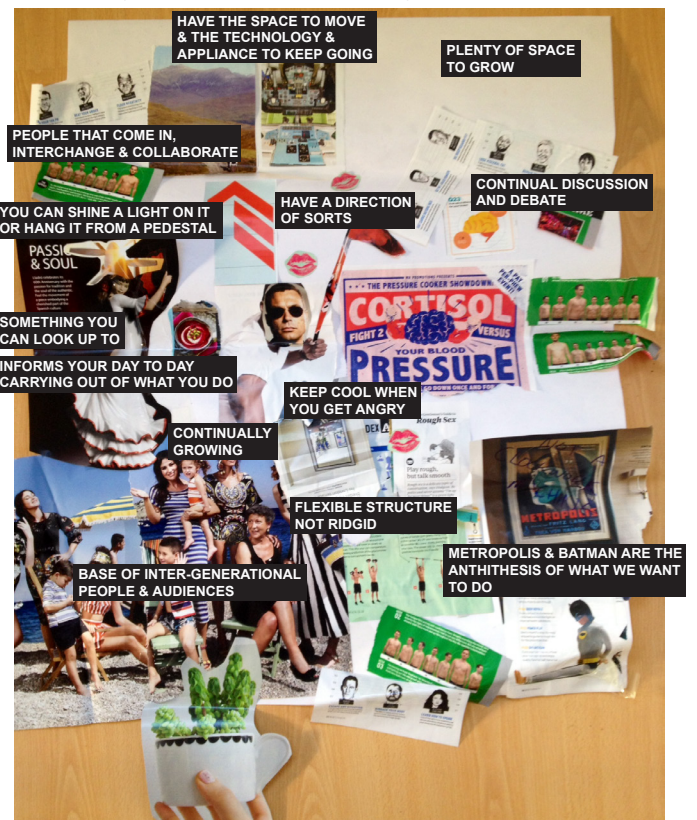
Lyall's Group Montage
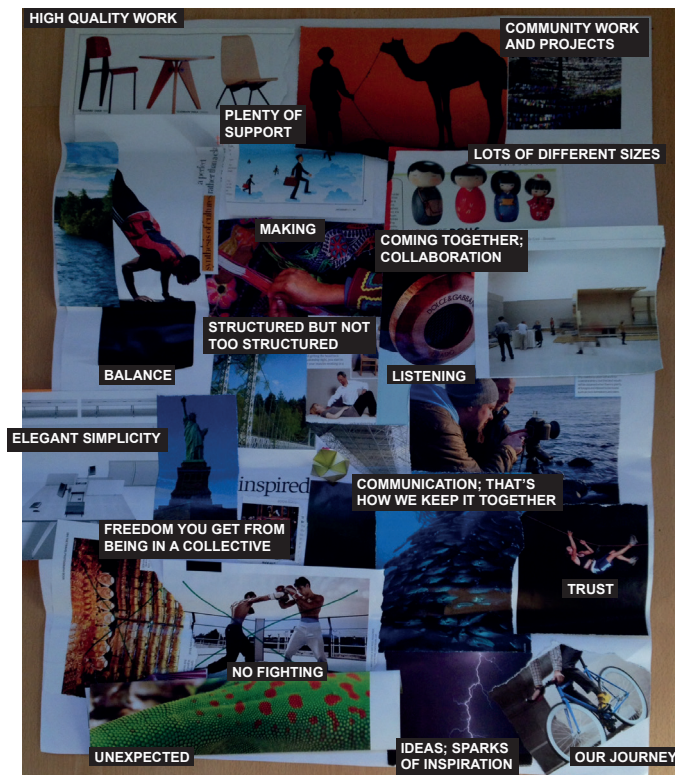
Alayne's Group Montage

Emlyin's Group Montage

Alex's Group Montage

4.7   The Journey Tool

The 'lifetime' of a collective will include key milestones that yield lessons learnt and worth sharing with colleagues. The Journeys Tool invited participants to reflect on their experiences and draw out critical moments in the lifecycle of their collective through an illustrated timeline. Core to the activity was identifying challenges and opportunities encountered by the collective from inception to the current day, how issues were overcome, any support accessed, and how to make decisions on next steps. Participants worked in small groups of four and, taking one collective as the focus, used the tool to explore the critical moments at different stages of their collective: impetus, set-up, operations, dissolution.

Milestones and indicators of success differed, with some collectives highlighting external credibility as recognition of their successes, while others viewed expansion as their marker. The key insights arising were that critical moments often focused on:

• PEOPLE: from "finding the right mix at the start", "attracting external talent", and recruitment "to fill a skill gap", to being challenged by 'Primaddonaism'

• SPACE: the need for space to think, to work, the 'right' space, and in some cases redevelopment opportunities with supportive landlords

• FUNDING as "permitting key hiring" to fill a skills gap, to enable regeneration, expansion and or to hone operations and marketing

• TIME: as "time to reflect and guidance/support on process" with established collectives citing the importance of "periodic pauses for reflection" and redirection.

" The idea for the collective came about because Dundee didn't have a space for digital design. So… having an idea; getting space – in our case, an old building and regenerating it and the area; and a sympathetic landlord were factors. It is important to create a Manifesto and get your ideas down on paper so that people have something to look at, to follow…"
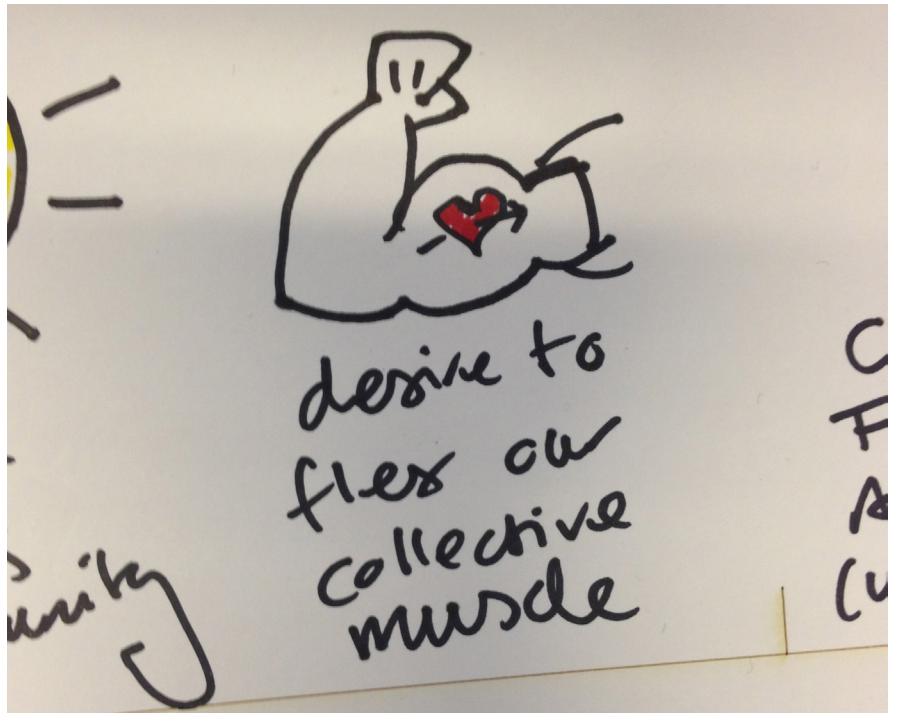
L. Bruce, Fleet Collective, Central Belt Resident

Photo: Workshop Sketches

" In getting Tin Roof up and running, we had a 'keys in the bowl attitude': What can you do? What have you got?"

F. MacDonald, Tin Roof Collective

4.8   Emerging Models

Identifying the building blocks of a collective is key to understanding the various models of collectives and which best suit a particular vision or purpose. The Emerging Models activity builds on the Anatomy of a Collective used in Workshop1. It helps participants further explore and articulate the key elements of a collective through three themes: Organising, Communicating and Supporting. This proves a level of clarity for the group to discuss the ideal structure and operational elements of the collective and the model that best fits their purpose.

Participants labeled, arranged and constructed colour-coded tiles to convey how they would organise, communicate, and support their collective. Midway through the activity, a 'What if' was introduced, representing a new opportunity that might arise, such as; new technology (e.g. 3D printer), new talent (an art/design school graduate), new space (e.g. invitation to regenerate a working studio) or funding (e.g. an arts grant). The groups refined their ideal collective model in response to the unexpected opportunity resulting in tangible models in the form of a Boat, a 'Community of Doers' and a 'SuperMateca'. Insights arising from the activity revealed consensus on best practices:

• Organisation was best embodied in: Defined Roles, Group Skill Sets, a Manifesto or Formal Constitution, and a working space (either physical or digital)

• Communication tended to relate to the qualities of Openness and Transparency, Skill Sharing, Brand and a preference for Face-to-Face working

• Support was ideally accessible in the form of Creative Mentors, Experts, External Consultants (e.g. CEO), and Funding.

*" We are about a strong foundation of Doers…
We're running a programme called 'Slotter Awareness' so anyone who thinks they're just going to fit in understands, they're not."*

" We came to the conclusion that we wanted £20 million to build a temporary structure called 'SuperMateca' that mutates as it… goes into different cities and becomes a different cultural epicentre for community outreach, mentorship and skills development."

4.9 Routes to Market

It is important for collectives to think about their routes to market, the channels and routes that you use to deliver your product to your target audience. The debriefing session after the second workshop highlighted a number of areas that collectives wanted to explore further. These included branding and understanding how collectives reach their audiences and generate revenue. To address the second request, the Routes to Market activity was devised, using an adapted version of the Marketing Mix Worksheet in the NESTA Creative Enterprise Toolkit.

In this activity, participants worked in pairs, taking turns to use the worksheet prompts to interview their partner and complete the sheet. They explored the current situation, the desired situation and what was needed to enable change in relation to four key areas: People (the target customer); Place (where products are sold either physically or virtually); Promotion (communication channels used to reach current and potential customers); Physical Environment (the workspace/location of the organisation's activities).

This tool generated lots of interesting discussions and in terms of physical space, independent shops/galleries/open studios/exhibitions were the most popular routes closely followed by trade fairs/events. Websites were identified as a key route by a significant proportion of participants, accompanied by more extensive use of social media. In terms of reaching desired targets, participants identified the need for more staff/freelancers to support, more space, better website and social media support and better marketing and promotional skills to enhance profile.
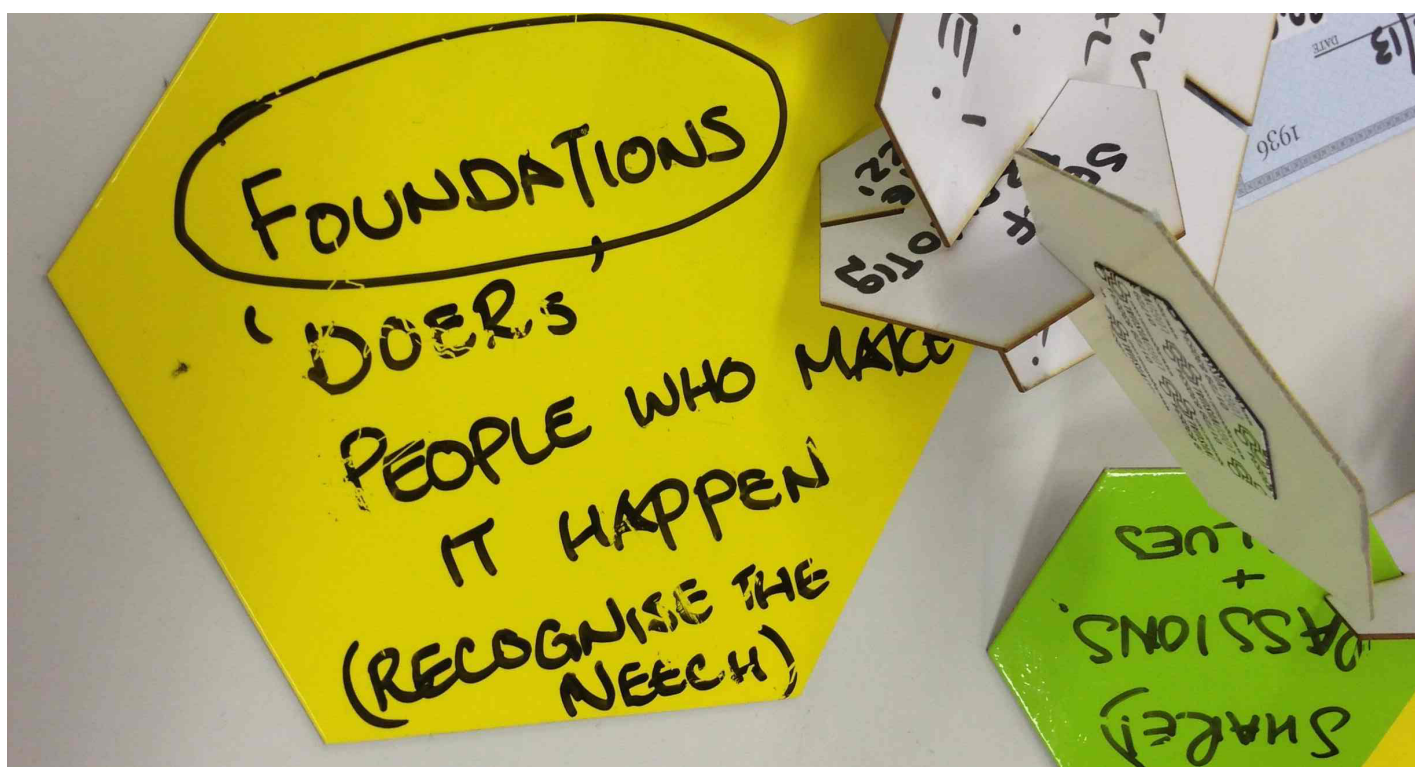
4.10   Brand Identity

Building on our co-creative process, our Residents and collective participants indicated a demand for greater discussion on the importance of brand identity for collectives and the challenges faced when trying to achieve this when working with members' existing brands. Participants are asked to use hexagons provided (other shapes can be used) to build a visual representation of what they believe to be the most important constituent parts of a strong brand identity before identifying a collective/organisation that best exemplifies it. Secondly, the collectives are asked to reflect on the elements of their own brand highlighting 1) those that work, 2) what's missing and 3) what assistance is needed to get there.

This topic generated some lively discussion, with key thoughts emerging, including 'the importance of cultivating a strong message', 'a coherent voice', 'customer trust' allied to 'a strong visual identity'. Given the focus on collectives, there was also some discussion around the difficulties in producing a brand identity for a number of individual designers and makers and sustaining that when, by their nature, the membership of collectives can change as they evolve. Participants felt that it was important that individual practitioners developed their own strong identity in the marketplace as that was ultimately going to strengthen the collective brand.
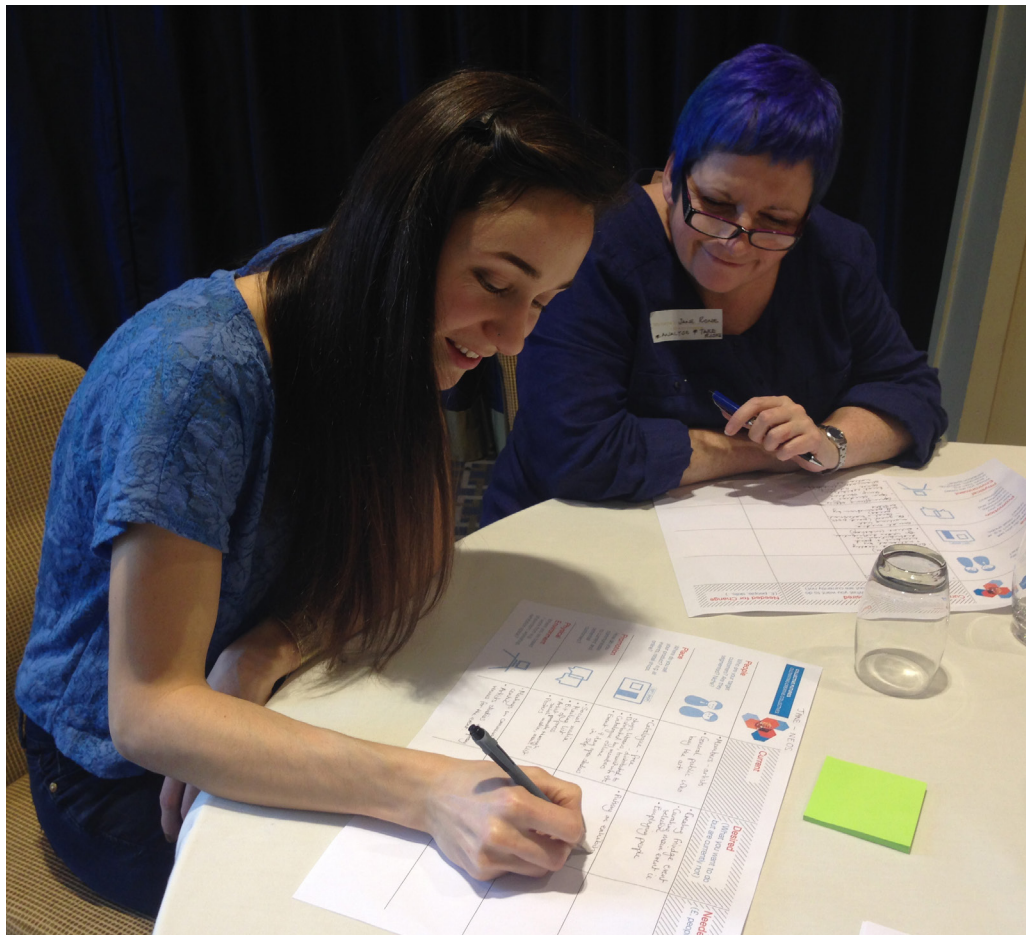

Photo: Workshop sketches

5.   FEEDBACK

At the end of each workshop, participants were asked to feedback on what was Good, what could have been Better, and any learnings or insights (Ah-ha!), and in recorded mini interviews as participants left. Residents had the opportunity to provide more detailed feedback in the debrief sessions following each workshop.

Generally, participants enjoyed the opportunity to network with like-minded people and to share their learning and experiences. Some suggested it offered "different ways of looking at things". The action-based approach in the workshops was welcomed and participants suggested it was "Very good – well structured, planned and presented" another proposed it was "Best workshop attended – truly participative". It was suggested that more case studies and activities would be welcomed, suggesting a positive and engaged attitude to the project.

In terms of insights gained, the diversity of models of collectives was unexpected for some and the examples from different types of collectives, in terms of scale, approach, etc was valuable. One participant noted that the workshop "Changed my thoughts on potential models and also the need for roles". Some suggested that the activities made them "more aware of business side of things" and the possibility for "a financially successful collective". One participant commented that they had discovered that "We aren't a collective".

Prior to their involvement, each Resident was also asked about their objectives for participating, and these were reflected on at the interim stage and at the end of project.

" I've benefited through forging closer links with Dundee and Glasgow and I'll be taking a larger interest in some of the practical elements of sustaining a collective and helping it grow. I now have more of a focus on the practicalities and more awareness of funding bodies and people to talk to for continuing and developing. So, pretty much everything I've experienced in Collective Futures is useful! "

A. Holroyd, Offset 57,
North East Resident

" feedback for your interim report …

The process has been highly rewarding so far. Particularly the opportunity to meet with and hear directly from other collectives. The variety is interesting, and the speakers - Jude in Glasgow, Sally in Aberdeen were particularly interesting.

Coming from a rural situation, the urban examples and the different environment and range of opportunities in a city provide contrast. Generally this has been very thought provoking, a really enjoyable experience, and has certainly focused me personally on how to relaunch our local collective… It is a little sad that the project will be over all too soon, so I'm really keen to see if we (perhaps the residents as suggested) are able to look for a further development afterwards. The connections made are valuable - and with the potential for a growing network, from those who have taken part to start with, but growing from there … and further good ideas seem to be starting to emerge. It has all been great.

Sorry this is more than your 'couple of lines' but this is one of the most interesting collaborations I have done, not just because it has been interesting and fun in itself, but because it looks like it could provide tangible and ongoing benefits - actions and not just words!

All the best, Ken " (14 November 2013)

6.   CONCLUSION AND RECOMMENDATIONS

This project set out to explore and clarify how Collectives organise themselves and to understand what is required to sustain their business models. Input has been gained from over 75 Collectives and a number of support agencies from across Scotland. In addition, the valued perspectives of Six Residents, embedded within the project team, have provided a depth of insight into different models for collective working and extended connectivity within local regions.

Three participatory workshops, held in Glasgow, Aberdeen and Dumfries, provided a fertile space for open discussion and creative exploration of collectives and have enabled the co-creation of the key outputs in this report. The insights gained extend beyond the definition of what a collective is, to what Collectives look like, how they operate, what support and guidance is needed, and the range of measures of success.

The key insights are outlined below:

6.1   Business Models

It was evident from interviews conducted and through discussions during the workshops and debriefing sessions, that there is no one-size-fits-all approach to organising collectives. The diversity of the Residents' organisations was amplified in the workshops and throughout the project activities. However, there are themes that may be used to help understand the make up of a collective:

• Core Purpose: the collective may be a vehicle for commercial growth (Spring Fling, Fleet Collective), a support network for like-minded individuals (Studio 223, Tin Roof), or a platform for promotion and increasing access to the output of members (Neos).

• Format: a collective may be temporary, event specific, a virtual network, or a clearly defined organisation with a physical space.

• Organisational Structure: the collective may organise itself by way of a an informal arrangement between members, have an articulated constitution and operational model and agreed code of conduct. It may or may not have quality requirements and defined criteria for membership.

" It has been a very generous process and quite inspiring to see and meet lots of people from all over Scotland who have gone through very similar experiences although they are from different sectors and facing quite different challenges in terms of scale. There's a lot of shared experience there and it is very encouraging. "

E. Firth, Studio 223, Central Belt Resident

6.2   Support

Agencies such as the Cultural Enterprise Office, Cooperative Development Scotland, and NESTA offer support in relation to the operations and legal status of collectives. However, this project uncovered the lack of Collective-specific support, and the desire for this from collectives.
This could include guidance on:

• Exploring and activating routes to market
• Managing the brand of a creative collective in a way that is sensitive to the brand or profile of individual creatives
• Communicating with landlords

This support is essential to enable collectives to effectively achieve their mission and is considered most meaningful when provided through peer support.

6.3   Networks

Participants commented that the opportunity to meet with and learn from a diversity of collectives was extremely valuable. Across the project, contributors varied in relation to the focus, location, size, age, activities of their collective, providing a rich source of experience and information and, interestingly, one rurally based collective commented on the benefits of learning from urban organisations. The peer to peer exchange through the participative workshops was noted as providing a level of confidence that the issues and challenges faced were or had been experienced by others.

The six Residents set up a Facebook page as a way of maintaining contact between workshops and meetings. This allowed them to remain connected and to share information about and outwith the project, for example, on local activities and events in their area.

6.4   Significance of Place

Place can be considered in relation to geographic location, physical studio or workplace and the digital environment.

• Geographic location: it was noted that collective working in rural areas provides a valuable network and locational base for young practitioners, particularly if they want to work locally.

• Physical base: some collectives have emerged in response to the provision of a shared physical workspace (Feet Collective, The Stove, Tin Roof) while others work from a range of locations and achieve connectivity through membership (NEOS). In some cases, the housing of creative collectives can act as an economic lever for regeneration and improvement in the rural (eg. The Stove) and urban (eg. Studio 223) environments.

• Digital environment: the use of the digital environment by collectives varied considerably. While some already have a strong online presence, use social media and have online sales, others noted that they would like to enhance their use of digital resources.

In summary, place is important for the success of collectives. However, it is necessary to understand that the meaning of place varies that its significance in the success of a collective is related to how best the space or place can support the vision and mission of the collective.

6.5   Residents on the Process

The six Residents had the opportunity evolve their thinking through their continued engagement with the project and their active participation in the workshops.

The benefits to Residents were identified by them as:

• Therapeutic: the process has been therapeutic providing them with time to reflect on their own collective.

• Informative: many have shared the tools used in with workshops with their boards/committees.

• Peer network: the opportunity for meeting up and sharing face-to-face with peers was considered powerful and the best way to share information and learning. There was surprise at the range and diversity of collectives across Scotland, many of whom had never met before.

• Confidence: learning about the opportunities, issues and challenges faced by others was reassuring.

7.   NEXT STEPS

The following recommendations have been drawn from the activities and outputs across the project, through contributions from workshop participants and ongoing discussions with the Residents. The main recommendations include:

<u>Formalising a Collective of Collectives</u>

Residents and participants at the third workshop suggested that through the Collective Futures project, a 'Collective of Collectives' is already forming although it is"fragile" in these early stages. Participants in the Collective Futures project were keen to continue with a forum or network where knowledge and capabilities of members could help support new collaborations and strengthen existing ones.

Next Steps: This would ideally encompass online and offline activities and would include an aggregated online presence designed to centralise relevant resources and sources of advice as well as face-to-face events in locations across Scotland (possibly streamed online) where the bonds formed during the Collective Futures project could be maintained and extended. The details of this extension of Collective Futures will be informed by the final meeting with the Residents in Autumn.

"I think what I would like to see most out of this really is some sort of connection built from what has happened. We've been chatting around websites and web portals, Facebook conversations. All of these things maybe help to continue the process but I think it needs to continue face-to-face. I think the Collective Futures process has flagged up the potential there is and really what an important and valuable concept the collective world might be."

K. Smyth, GoFA,
South West Resident

" The workshops have been small and perfectly formed. If you made them any shorter then we wouldn't have had the time or scope to do what we've managed to do."

E. Firth, Studio 223,
Central Belt Resident

Visualising the Collective Landscape

A rich database of over 100 collectives and support agencies has been compiled over the duration of the project. A visualisation of this information would allow details to be easily accessible.

Next Steps: Explore funding to create an online, visual map of the collective landscape in Scotland.

Online Presence

Maintaining a strong online profile will be vital in supporting the establishment of a Collective of Collectives and will be a valuable channel in making information, advice and guidance accessible to collectives across Scotland. This would include developing an online routemap for setting up and developing a collective through the use of guidance and support aggregated from relevant sources and thereby enhancing CollectiveFutures.net, highlight a more interactive interface and meaningful experience. Residents suggested that the existing Facebook group, set up by the Residents following the first workshop, should extend its membership to workshop participants and beyond.

" I think it's brought together a large and varied group of practitioners and that's one thing that has been done really well – just the connections that have been made through all of the various people who have been involved in the project. And I think it's been a good collection of people, including people with a more business-savvy slant to their practice and their knowledge and that has been extremely helpful."

A. Holroyd, Offset 57,
North East Resident

" I think what I'll take away from it most is the bigger picture of collectives in Scotland and how we should be more connected and that might be beneficial for everyone – not just us but people who use the services of collectives or collectives that produce events or exhibitions."

L. Bruce, Fleet Collective,
Central Belt Resident

Next steps: In order for the network to continue effectively, a structure should be agreed on how this resource would function, its objectives and operational requirements. This will require facilitation and funding.

<u>Sofa surfing for collectives</u>

Residents and workshop participants are already sharing best practice and supporting each other in their development. This has included sharing spaces and resources: Lyall, Emlyn and Alex have visited each other and used each others' space; Jane and Alex have independently met with Sally Reaper and discussed collaborating; and Emlyn is in contact with Brian Skinner regarding creative workspace.

Next Steps: Through enhancing the online experience and supporting face-to-face activities, the level of knowledge exchange between collectives and other agencies operating in this space would be greatly enhanced.

<u>Face-to-face is vital</u>

There was an express desire to facilitate regular, for example, every two months, face-to-face activities and meetings. These would be held in different parts of the country and could be organised around an event such as Spring Fling or NEOS.

" I think the workshops have been very good – I can't think of any particular criticisms of them. They've worked well, have been intensive and have gone by quite quickly...I think it's been interesting that there have been a variety of different types of collectives. Again, I was probably aware of that but it's been useful to understand that better and to hear about them and to talk to the people."

Ken Smyth, GoFA,
South West Resident

8. APPENDIX

Appendix 1: Environmental Scan Database

Collective Name	Website/Social Media	Location
Arts 'N' Mind	http://reachoutwithartsinmind.org.uk/	Forth Valley
Fence Records	http://www.fencerecords.com/	Fife
Ayrshire & Arran Food Network	http://www.ayrshirefoodnetwork.co.uk/	Ayrshire
Transmission Gallery	http://www.transmissiongallery.org/	Glasgow
Tait & Style	http://www.taitandstyle.co.uk/	Orkney Islands
NEAT	http://www.neatshows.org.uk/	North East
Greencity Wholefoods	http://www.greencity.coop/	Glasgow
Music Cooperative Scotland	http://www.mcopera.com/	Glasgow
Openjar Collective	http://www.openjarcollective.co.uk	Glasgow
Street Food Cartel	http://www.streetfoodcartel.com/	Scotland
Hidden Lane	http://www.hiddenlane.co.uk/	Glasgow
Albert Drive Studios	http://albertdrivestudios.com	Glasgow
Green City Studios	http://greencitystudios.moonfruit.com/	Glasgow
Grey Wolf Studio	https://www.facebook.com/greywolfglasgow/info	Glasgow
Brazen	http://www.brazenstudios.co.uk	Glasgow
Design Collective Scotland	http://www.designcollectivescotland.com	Glasgow
The Glasgow F.L.E.A	https://www.facebook.com/FurnitureFlea/info	Glasgow
Gin Palace	http://www.theginpalacecollective.co.uk/home.php	Glasgow
Made In The Shade	http://wearemadeintheshade.blogspot.co.uk	Glasgow
Made In Glasgow	https://www.facebook.com/MadeGlasgow/info	Glasgow
DNA	https://www.facebook.com/dna-glasgow/info	Glasgow
The Glue Factory	http://www.thegluefactory.org/index.php?/	Glasgow
The Whisky Bond	http://www.thewhiskybond.co.uk/	Glasgow
Barras Centre	http://barrasartanddesign.com/	Glasgow
Analogue Social	http://www.analoguesocial.net/	Glasgow
The Lighthouse Associates	http://www.thelighthouse.co.uk/	Glasgow
Long Lunch	http://www.longlunch.com/	Glasgow
Second Act	http://cargocollective.com/SecondAct/	Glasgow
Glasgow Craft Mafia	http://www.glasgowcraftmafia.com	Glasgow
Glasgow Crafters Co-op	https://www.facebook.com/GlasgowCrafterCoOp/info	Glasgow

Glasgow Etsy Team (GET)	http://glasgowetsyteam.blogspot.co.uk or https://www.facebook.com/GlasgowEtsyTeam	Glasgow
Static Collective	https://www.facebook.com/staticcollective	Glasgow
Many Studios	http://manystudios.co.uk/	Glasgow
Scotland Can Make It	http://scotlandcanmakeit.com/	Glasgow
Fashion Foundry	http://www.culturalenterpriseoffice.co.uk/website/default.asp?menu=fashion&page_sel=fashion&menu_2_sel=1&menu_3_sel=0	Glasgow
GANGHUT	Facebook page: https://www.facebook.com/ganghut	Glasgow
Yellow Brick House	http://yellowbrickhouse.co.uk/	Glasgow
A Visual Agency	http://www.avisualagency.com	Glasgow
Recoat Gallery	http://www.recoatdesign.com/	Glasgow
Toads Caravan	http://toadscaravan.com/	Glasgow
Kalposia	http://kalopsiagallery.tumblr.com or http://kalop-siacollective.co.uk	Edinburgh
1985	http://the1985.com/	Edinburgh
Cyan Clayworks	http://www.cyanclayworks.co.uk	Edinburgh
The Edinburgh Design Collective	http://www.edinburghdesigncollective.com/	Edinburgh
The Stitch Lounge	https://www.facebook.com/TheStitchLounge/info or http://www.mediascot.org/stitchlounge or http://thefuturepositive.com/carrie-maginn/#.UbcNV795nzI	Edinburgh
Glug	http://www.glugevents.com/blogg/?cat=42	Edinburgh
Dazzle	http://www.dazzle-exhibitions.co.uk	Glasgow, Edinburgh, UK
Collective Gallery	http://www.collectivegallery.net/	Edinburgh, International
The Fruitmarket Gallery's DesignMarket	http://fruitmarket.co.uk/	Edinburgh
Edinburgh Contemporary Jewellery/Anomoly	http://anomalyjewellery.wordpress.com	Edinburgh
Black Cube Collective	http://www.blackcubecollective.org/	Edinburgh
Ziggy Sawdust	http://www.ziggysawdust.co.uk	Edinburgh
Yoyo Apparel	http://yoyoappareluk.com	Edinburgh
Heather McDermott	http://www.heathermcd-jewellery.com/?page_id=2	Skye
Vanillla Ink	http://vanillainkstudios.co.uk/	Dundee
DCA DesignMarket	http://www.dca.org.uk/about/news/dca-summer-craft-and-design-market-call-for-submissions.html	Dundee

Yuck 'N' Yum	http://www.yucknyum.com/	Dundee
Fleet Collective	www.fleetcollective.com/ Facebook page: www.facebook.com/fleetcollective	Dundee
Tin Roof	Facebook page: www.facebook.com/tinroof-dundee	Dundee
Generator Projects	http://generatorprojects.co.uk/	Dundee
Made In Stirling	http://www.creativestirling.org/	Stirling
The Makers Village	http://www.themakersvillage.com/	Alloa
Made in Fife	http://www.made-in-fife.co.uk/	Fife
Fenwick Weavers	https://www.facebook.com/pages/Fenwick-Weavers-Co-operative/150506781636220?id=150506781636220&sk=info	Ayrshire
CraftTown Scotland	http://www.crafttownscotland.org/	West Kilbride
Focus	http://www.scotlandcrafts.co.uk/	NE Scotland
Limousine Bull	http://www.limousinebull.org.uk	Aberdeen
North East Open Studios	http://www.northeastopenstudios.co.uk/	North East
Growing Audience North East (GANE)	http://www.woodendbarn.com/	Banchory
Touched by Scotland	http://touchedbyscotland.com/	Aberdeenshire
North East Craft Mafia	https://www.facebook.com/pages/North-East-Craft-Mafia/132711256753788	Aberdeen
Scottish Sculpture Workshop	http://www.ssw.org.uk Facebook page: https://www.facebook.com/pages/Scottish-Sculpture-Workshop/96331325024?hc_location=stream	Huntly
Platform 22	www.platform22.co.uk	Banchory
Banff and Buchan Arts Forum	http://www.bbaf-arts.org.uk	Banff
Gordon Forum for the Arts	http://www.gordonforum.co.uk	Aberdeenshire
Kincardine and Deeside Arts Forum	http://kdartsforum.wordpress.com/	Kincardine and Deeside
26 Collective	Blog: http://26collective.wordpress.com/ http://26collective.blogspot.co.uk/ Facebook page: https://www.facebook.com/groups/127661767258800/	Aberdeen
Project Slogan	http://www.projectslogan.com/ Facebook page: https://www.facebook.com/pages/Project-Slogan/146222518752961	Aberdeen
National Collective	http://nationalcollective.com/	Aberdeen, Edinburgh
Studio 14 Monymusk	http://thestudiomonymusk.weebly.com/	Monymusk
Happy Accident Collective	http://www.happyaccident.co/	Aberdeen

River Don Urban Collective	www.riverdon.tumblr.com http://www.north-eastopenstudios.co.uk/neos/p-memb-viewentry.php?entid=252#.UidFEWRUOXQ	Aberdeen
The Gardenstown Collective	helen.harrison@homecall.co.uk	Banff
AB54	http://www.anne-murray.com/	Huntly
Offset 57	http://offset57.weebly.com/	Aberdeen
The Maker's Village	http://www.themakersvillage.com/	Alloa
The Collage Collective	http://thecollagecollective.tumblr.com/	Aberdeen
Two: 8 Collective	http://www.two8collective.com/ Facebook page: https://www.facebook.com/two8collective	Inverness
Wild Wolves	http://www.wldwlvs.com/	Aberdeen
Shetland Arts and Crafts Association	www.shetlandartsandcrafts.co.uk Facebook page: www.facebook.com/shetlandartsandcrafts	Shetland
Veer North	www.veernorth.org.uk/ Facebook: www.facebook.com/pages/Veer-North/178586405506352	Shetland
Text-isle	www.text-isles.com/ Facebook: https://www.facebook.com/TextIsles	Shetland
Co:lab - collaborative project/not active collective	Blog: http://colabproject.blogspot.co.uk/ Facebook: https://www.facebook.com/CoLabProject	Lerwick
Nordic Fiddlers Bloc	http://thenordicfiddlersbloc.com/ https://www.facebook.com/pages/The-Nordic-Fiddlers-Bloc/280669680240	Shetland
The Isles Gathering	https://www.shetlandfolkfestival.com/isles-gathering	Shetland
The Stove	http://www.thestove.org	Dumfries
The Commonty	http://thecommonty.blogspot.co.uk	Dumfries
Cut the Mustard	http://mustardgallery.co.uk	Langholm
The Old School	http://www.theoldschooldumfries.com	Dumfries
Spring Fling	http://www.spring-fling.co.uk	Dumfries
Project Art	http://www.projectartlockerbie.co.uk	Lockerbie
The Galloway Photographic Collective	http://www.gallowayphotocollective.co.uk	Dumfries
Dance and Movement Practitioners Network	http://www.cabnconnects.co.uk/home/artforms/artform-1	Dumfries and Galloway
Iris Artists Collective		
Gatehouse Artists Co-operative	http://www.theartco-op.co.uk	Gatehouse-of-Fleet
The Galloway Craft Guild	http://www.gallowaycraftguild.co.uk	Dumfries
Wide Open	http://www.wide-open.net	Dumfries
WASPS studio	http://www.waspsstudios.org.uk/studios-spaces/canonwalls-and-claverhouse	Kirkcudbright
The Artisans	https://www.facebook.com/SWSArtisans	Various

The Creative Nonsense Network	http://www.collectivenonsense.org/	Dumfries and Galloway

Appendix 2: Montages of the Ideal Collective: Themes Arising

Hierarchy	
Ruling monarch – not in our ethos	Group 1
Metropolis and Batman are the antithesis of what we want to do	Group 3

Strategy/Mission	
The universal principles of our collective	Group 1
Making money	Group 2
Going in new directions	Group 2
Have a direction of sorts	Group 3
Continually growing	Group 3
Making	Group 4

Collective Identity	
The red dots are the core of our collective- they are planets in their own right and come together to form the social glue	Group 1
Colour represents diversity of skill and of people	Group 2
Teamwork: all working together and pushing in the same direction	Group 2
All the bad things are locked away – no fighting	Group 2
Continual discussion and debate	Group 3
Keep cool when you get angry	Group 3
High quality work	Group 4
Plenty of support	Group 4
Freedom you get from being in a collective	Group 4
No fighting	Group 4
Ideas, sparks of inspiration	Group 4
Listening	Group 4
Coming together – collaboration	Group 4
Lots of different sizes	Group 4

Structure	
Administrator	Group 1
Finance Guy	Group 1
Flexible structure – not rigid	Group 3
Structured but not too structured	Group 4
Communication – that's how we keep it together	Group 4

Market	
Mother earth represents our audience	Group 1
Base of inter-generational people & audiences	Group 3

Community work and projects	Group 4

Values

Party	Group 1
Transparent	Group 2
Adventure	Group 2
The playfulness that comes with childhood is quite creative	Group 2
Fun, playful, childlike	Group 2
Trust	Group 4

Aspiration/ Requirements

Have the space to move & the technology and appliance to keep going	Group 3
Plenty of space to grow	Group 3
Something you can look up to	Group 3
Informs your day to day carrying out of what you want to do	Group 3
People that come in, interchange and collaborate	Group 3
You can shine a light on it or hang it from a pedestal	Group 3
Balance	Group 4
Elegant simplicity	Group 4
Unexpected	Group 4
Our Journey	Group 4