

COLLABORATION
BRIEF 2

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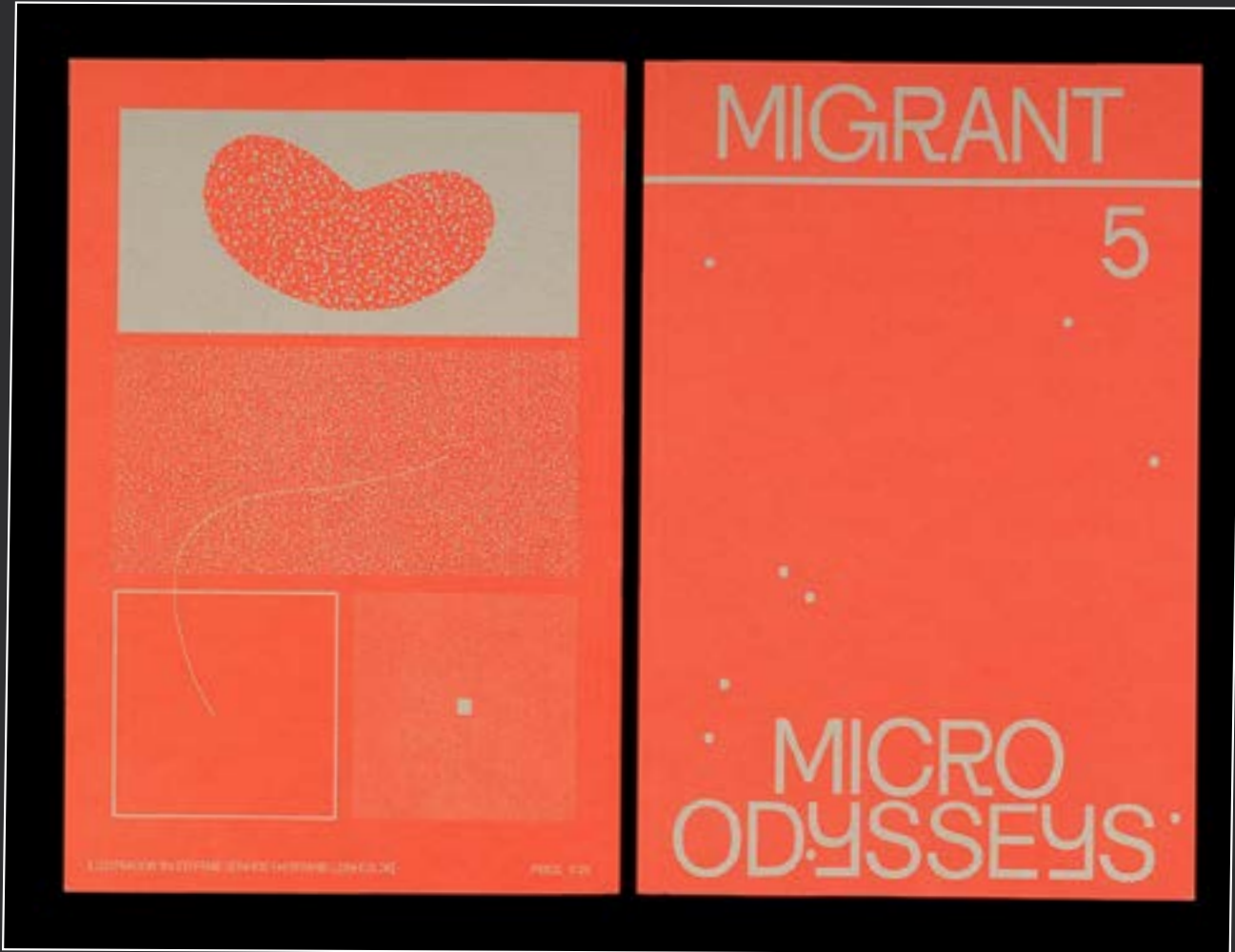
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RESEARCH

Week 5- The Collaborative Mix

The overall topic for week 5, had us investigating into the different ways in which graphic designers can produce work collaboratively. The lecture material contained three case studies which had allowed us to see just how broad collaboraitve work can be; from working in collaboration with designers from across the world, to collaborating with people from entirely different practices and professions, to collaborating with a whole community. This week allowed me to establish what kind of collaborative work I wanted to achieve with my tool and I realised just how much I loved the idea of being able to make something in collaboration with a community of different creative practioners with different creative skillsets and abilities.



Christoph Miller– Offshore Studio
Project: 'Migrant Journal'

The Migrant Journal project was influenced by the huge humanitarian crisis back in 2015 where hundreds of thousands of people from Syria (and other Eastern countries), were forced to flee their homes and move towards Europe; this spurred on a six-issue publication that explored migration in all of its forms. The team behind this project each came from different areas of the globe which meant that the migrant journal reflected upon their own personal lives- this meant that they also had access to a diverse array of content (reports from journalists, academic research, articles, papers, literature etc) that helped them to make these journals even more detailed and incredible.



Morag Myerscough
Project: Sheffield Hospital

Morag Myerscough is a Graphic Designer from London and her main work revolves around the design and transformation of urban environments and public spaces. She was commissioned to decorate the bedrooms of the new children's hospital in Sheffield- to make it feel friendly and give it a touch of humanity. During the project, not only did she collaborate with the architects, she made sure to collaborate with the nurses, clinical staff and patients of the hospital so that the design for the bedrooms were just right- that the colours/ patters and designs wouldn't cause any problems.



Kenjiro Kirton– Hato
Project: Space Bus

Kenjiro Kirton, is the co-founder and creative director of design agency Hato. Hato specialises in 'leading cultural projects for various sectors, including technology, education and the arts'. Their focus has been to create designs that can engage with its communities through creative play. The Space Bus project was created in collaboration with children- they had set out a three-week workshop programme where they got these kids to help them design the bus and the 'pictograms/ symbols' written on the bus that best represented Liverpool. The purpose of this project was to help create a co-creative society, to empower these children to make those creative decisions and have informed thoughts.

RESEARCH

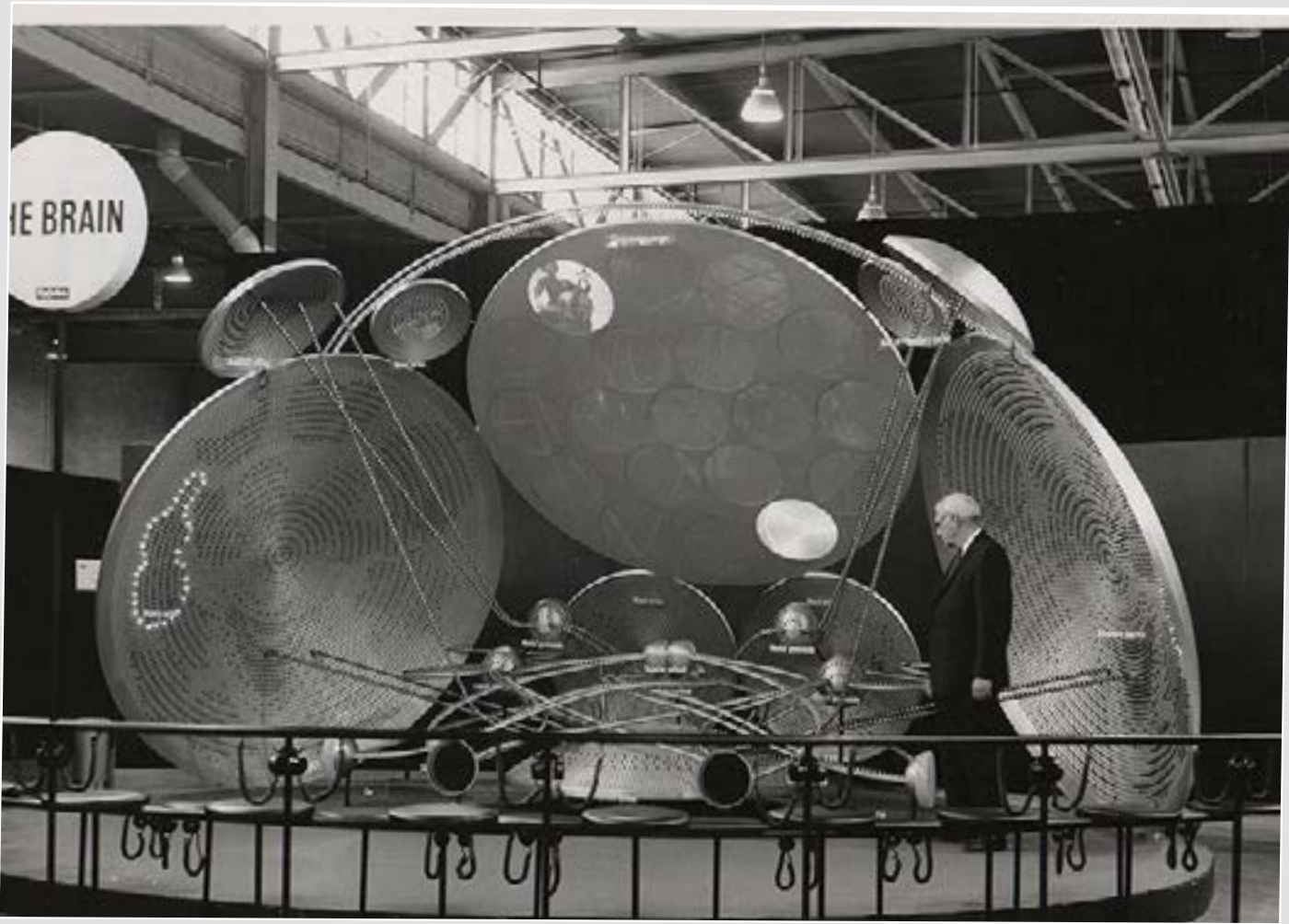
Week 6- Interdisciplinary Insights

In this week, we got to explore some of the exciting partnerships, collaborations, and studio models and collectives that have helped to define some of the most definitive examples of contemporary design practice today. Interdisciplinary collaborations are an essential facet to the future development and history of design and the boundaries that design inhibits- it allows us insight into how we can work together with different practices and specialities to break through traditions and create projects that are completely new, exciting, important and ground-breaking. I found this weeks lecture material incredibly interesting and exciting as it delves into a really amazing case study, and furthermore, how collaborating with different practioners is a surefire way to bring our projects to an entirely new and groundbreaking level.



Louize Harries
Biodesign Challenge/Drone Project

In collaboration with Katie Mae Boyd, who she had met during her MA course, they entered the Biodesign Challenge. Their theme for that year was Anthropocene and they decided to make it particular to them and chose to base their project on London’s air quality. They ended up designing a drone that triggered red rain to fall wherever pollution levels rose above the EU legal limits. As this was a speculative project, they needed to collaborate with numerous people, scientists, government officials and experts to make sure that the science behind the project was accurate.



Will Burtin
The Brain Exhibition

As part of my independent research into how designers can collaborate with museums, I decided to look into Will Burtin as he was considered a leading twentieth century designer who pioneered the modern infographic. He would integrate design and science by creating solid models and large-scale experiences that could demonstrate and articulate complex information about the human body to the public. In turn, this gandered him a lot of success and admiration from both scientists and non-scientists alike, and overall (in my opinion) had made museums more accessible, inclusive, and interesting for everyone.



Kellenberger White
MIMA

This design studio was actually referenced in last weeks lecture material, but I wanted to talk about them more during this week as they have worked on a lot of projects for museums. The project that I loved the most was the one they worked on with the Middlesbrough Institute of Modern Art (MIMA) as they had collaborated with the curatorial team, the director, the public and a range of local manufacturers to create these amazing exhibitions and brand designs that reflected upon the museum’s historical and geographical context. This connection with the area is something I would love to include in my own collaborative tool for Cheltenham.

RESEARCH

Week 7- Global Studios

This week had revolved around the theme of globalisation and has allowed us the opportunity to examine a range of different studios that have chosen to build their businesses on a more global scale- thus fulfilling a variety of needs from the studio founders perspective. Within this theme, we got some useful insight into the benefits and challenges that come with working on a global scale, such as the need to be able to respond to local markets, and service global clients, virtually, on a 24 hour timeframe. Not only that, we also learnt how members of these studios are able to effectively communicate and collaborate with eachother from different areas of the world/ time zones.



Hato

For Hato, the decision to open a studio in Hong Kong came quite organically; a new gallery was opening up in Hong Kong and they were looking for designers in London who are bilingual- Jackson Lam (one of the co-founders of Hato) grew up in Hong Kong. Since then, the demand and the level of workload was steadily increasing to the point where they felt like they needed to set up a studio space there, to not only continue delivering the work but to also pick up new work. In order to maintain collaboration between the two studios, they have bi-weekly meetings and open lines of communication so that everyone knows what everyone is doing. Having studios based in two different areas of the world; not only do you learn how to cater to different cultures and audiences, but you can also find new ways of merging these cultures and their approach to design- it opens up new avenues to explore.



New Studio

Axel Peemoeller set up 'New Studio' with the idea that he could create a collective of like-minded designers that he could collaborate with on different projects. However, to Axel, its more like a conceptual group that works together over one studio. The members of the studio come from different parts of the world and all have different disciplines, knowledge and expertise. All members also have their own respective studios and businesses, but as part of this collective they aim to help one another and collaborate on projects- for example, if one of the businesses needs help with web development, they'll get help from the member with expertise in web development etc. Working as an international collective allows them access to more project opportunities and gives them the ability to work 24 hours. But working within different time zones can be challenging especially when trying to make quick decisions- which is why they try to meet up in-person as often as they can.



Olivetti

Olivetti was founded as a typewriter manufacturer in 1908 in Ivrea, near Turin, by Camillo Olivetti, although the company was then developed further by his son, Adriano Olivetti, who had later turned it into a global phenomenon. The incredibly strong identity of the Olivetti brand was created using a powerful advertising strategy, a modern and beautiful product design, and overall, an outstanding team of designers, artists, architects, manufacturers and other various creatives and collaborators from across the globe. However it doesn't stop there, because in 1960 Olivetti introduced the Elea 9003, the first industrial transistor-based mainframe computer which was developed under the support of Italy's most famous scientist, Enrico Fermi and designed by Ettore Sottsass. It was created with focus on the casing and control pads "which was both aesthetically pleasing and ergonomic in such a new way for that time, that the computer seemed to correspond and communicate with the user."

RESEARCH

Week 8 - Building New Models & Tools



Design has always been about sharing ideas and/or collaborating together on projects; but especially with the evolution of new technology and design-thinking approaches, we continue to unlock countless new methodologies, ways and strategies that we can utilise within our own practices. Within this weeks examples, we explore the different ways in which designers and creatives share their ideas and the ways in which people create catalysts that allow us to think about work in completely new and innovative ways.

This week’s lecture was hosted by Dan and Nana Parry, the founders of Tectonic (and formerly of Metier Digital), and within this lecture, they talk about the process of developing a digital tool, process, experience or artefact that can aid collaborative work in the future. Overall, I felt like this lecture was incredibly informative as it had highlighted just how important it is to always consider your audience when you come up with any product, service or tool- because in understanding your audience, you are then able to understand the problems that they may face, and in turn, how you can remedy them.

“Collaboration is key to the success of any product or service because collaboration brings out the best in people. You find that ideas become stronger, you learn better, everything is quicker.”

Main Takeaways

It’s important that you understand the value that your audience gets out of this collaborative tool. This is where the problem aspect can come into play- but this can only be obtained if you think about your audience in as much detail as possible. Who are they? What is their psychological profile? what are their characteristics and behaviour? Why do they need this tool?

“You’ve got your innovators, your early adopters, your early majority, your late majority and your laggards.” The trick is to assume your audience are not early adopters and to focus on how to get to that early majority. And then how you might continue to attract the late majority and the laggards.

Another way to understand the problems your audiences face is by getting to know your landscape. Understand where we are now and what problems we face in todays world with our modern technology; how remote work can cause isolation, how flexible working hours could delay project completion etc. What tool can you create to help us overcome these problems?

“Your absolute ending solution, will probably be an amalgamation of the three solutions that you’ve got to your three top problems”. This will allow you to articulate what exactly your product is, what it does, and the problems it will solve; in turn, this will then help with the marketing aspect as it will help you communicate your product/ service as concisely as possible.

Minimum viable product- essentially it is where you build the smallest version of the product- it provides value and will be valuable enough that people use it for free.
Commercially viable product– making sure that your product creates value for the customer in the smallest possible way initially, so that not only is it flexible and cost effective, but it also something that customers want to pay for.

User stories and Epics- Epics are the high-level goals that your product needs to be able to facilitate and your ‘user stories’ are your smaller goals that your users/audience is trying to achieve. Writing these user stories down allows you to flesh out and see what it is your product/ service could be on paper.

REFLECTION



Hato has been an ongoing inspiration of mine throughout this module, and especially for this brief. The main thing that has stuck with me is their their focus as a studio- how they aim to create designs that can engage with its communities through creative play. And I think the fact that they offer workshops to businesses to help them achieve that 'child-like' innovation and creativity is absolutely amazing. This is one of the main questions I had stuck in my head during my response to this brief; what kind of tool can I make that will not only get us creatives to collaborate with eachother but will also help us achieve ultimate creativity?



There are a couple of reasons why I felt inspired by Offshore's 'Migrant Journal' project. One of the reasons being that it was raising awareness on some really interesting and serious topics and issues regarding immigration and migration. Another reason being that the project was led by a team of of amazing people from different parts of the world, with different skills, knowledge and abilities- and together they had created these amazing journals that are rich with content, information, and personality. With my tool, I want there to be an end product like these journals.



I really loved the whole underlining purpose of the MIMA project; the idea that they wanted to help make museums more interactive, accessible, and 'useful' by reconnecting the 'art institution with a social function'. I think this is a brilliant idea as I find that for me, and perhaps many others, the best way that I can learn is by physically and practically getting involved. I would love it if the museums near me did more interative exhibitions and community-led projects, and in turn, I feel like it would be an amazing way to get more people interested in their local museums and galleries.



This lecture by Dan and Nana Parry was incredibly useful and had made me think a lot about my approach to this brief. Establishing what kind of demographic you want to target will then allow you to understand the problems they face and how your tool can be the solution to that problem. I decided that I would pick the demographics that I felt the most passionate about/ the ones I want to work with throughout my practice. Another reason why I liked this lecture so much, was because it gave me some ideas as to how I can effectively prototype and market my tool- by first creating minimum viable products that I can use to gather data.

THE
WILSON
ZINE CLUB

SUMMARY

The Wilson Zine Club is a free club, hosted at and supported by The Wilson Museum and Art Gallery, and lead by a passionate team of creative volunteers situated within the surrounding areas of Gloucestershire.

Our aim is to teach young adults and adults (16 and over) this incredibly expressive, innovative, and powerful form of design.

This club will give people the opportunity to safely meet and connect with other creatives, to expand upon their imaginations and creative flair, to celebrate and embrace self-expression, and to learn how to confidently self-publish their own work.

Not only that, but every year they will also be given the amazing opportunity to showcase their talents and skills to the wider community of Gloucestershire...and maybe even beyond.



The club will be held once every month (the first Saturday of every month from 2pm to 4pm) at the Wilson Museum & Art Gallery Cafe in Cheltenham.

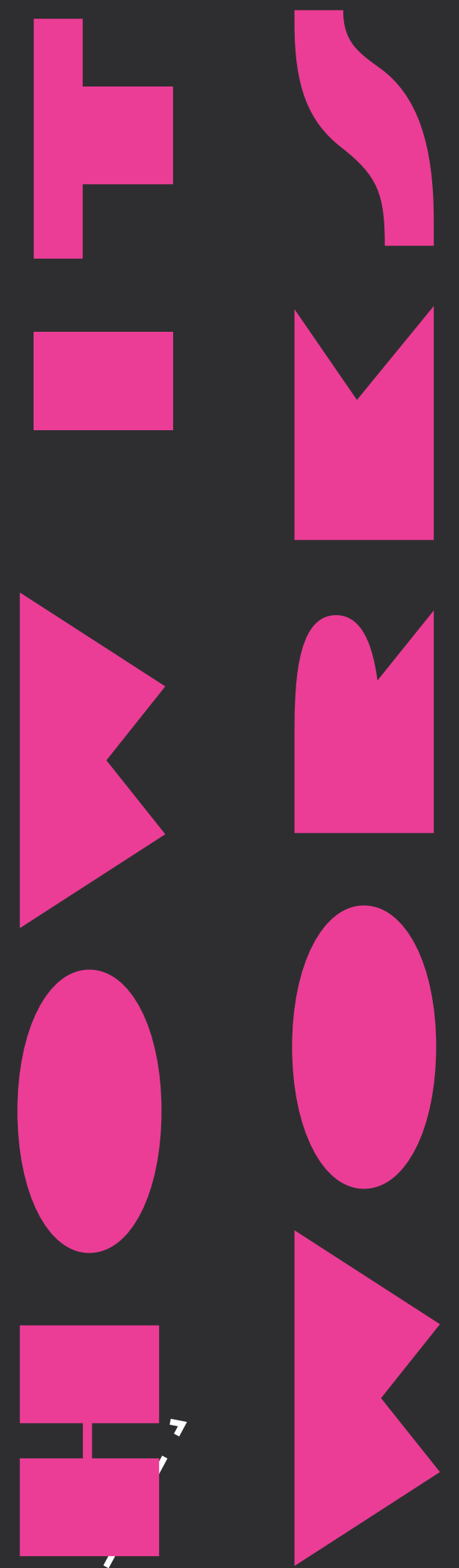
Anyone (16 and above) can attend the club; you can sign up to the club online through the Wilson website, or if there are still spaces available on the day we will also accept walk-ins.

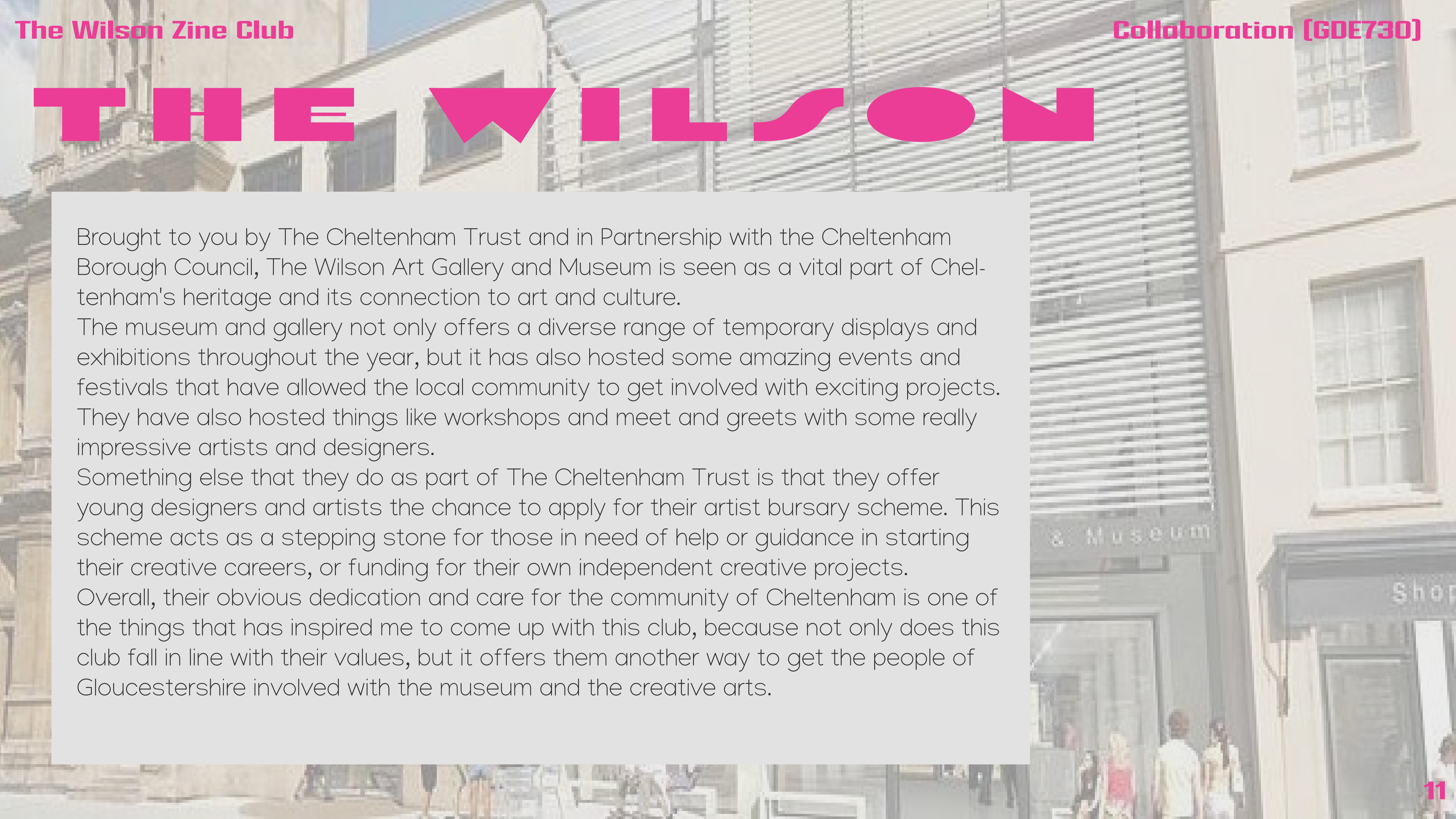
For those who aren't sure where to start, each new member will receive a detailed guide-zine that will provide them with ideas, inspiration and diagrams to help guide them through the creation process.

The club will also be ran by a team of amazing volunteer illustrators, aritsts and experienced zine-makers

Materials will be provided but you are free (and encouraged) to bring your own old magazines, newspapers, and other materials.

By the end of the year, you will be invited to submit your own 1 to 2 page zine spread in which reflects upon the local community. All pages will then be collated into one big zine and which will be available to view online. Physical copies will also be available and can be purchahsed for a small price; all of the proceeds will go back to the community.





THE WILSON

Brought to you by The Cheltenham Trust and in Partnership with the Cheltenham Borough Council, The Wilson Art Gallery and Museum is seen as a vital part of Cheltenham's heritage and its connection to art and culture.

The museum and gallery not only offers a diverse range of temporary displays and exhibitions throughout the year, but it has also hosted some amazing events and festivals that have allowed the local community to get involved with exciting projects. They have also hosted things like workshops and meet and greets with some really impressive artists and designers.

Something else that they do as part of The Cheltenham Trust is that they offer young designers and artists the chance to apply for their artist bursary scheme. This scheme acts as a stepping stone for those in need of help or guidance in starting their creative careers, or funding for their own independent creative projects.

Overall, their obvious dedication and care for the community of Cheltenham is one of the things that has inspired me to come up with this club, because not only does this club fall in line with their values, but it offers them another way to get the people of Gloucestershire involved with the museum and the creative arts.

THE PURPOSE

To help make our museum more active, inclusive and accessible to the local community.

To give people a chance to showcase their work, skills and talent.

To help people find positive ways to express themselves and find their unique styles.

To help creatives get inspired again, to help overcome burnout and blockage.

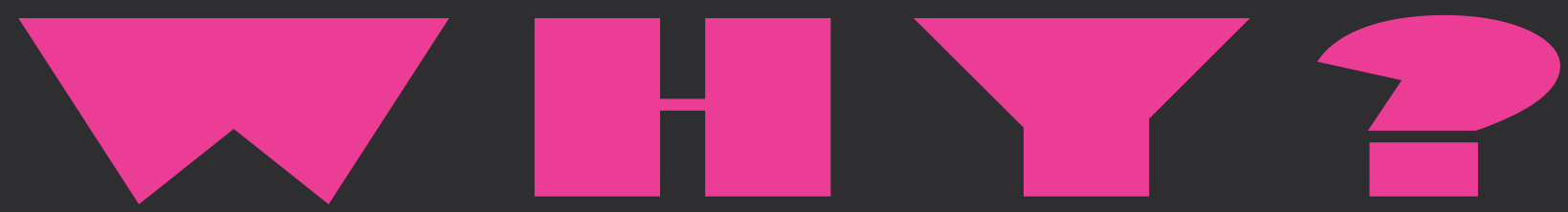
To give people a safe, warm and empowering space where they can be themselves and have fun!

To help with mental health (we can collaborate with mental health charities).

To get people more involved in their local community- to utilise the resources around us.

To give people the opportunity to meet new people and cross-pollinate and share and learn skills.

The Wilson Zine Club



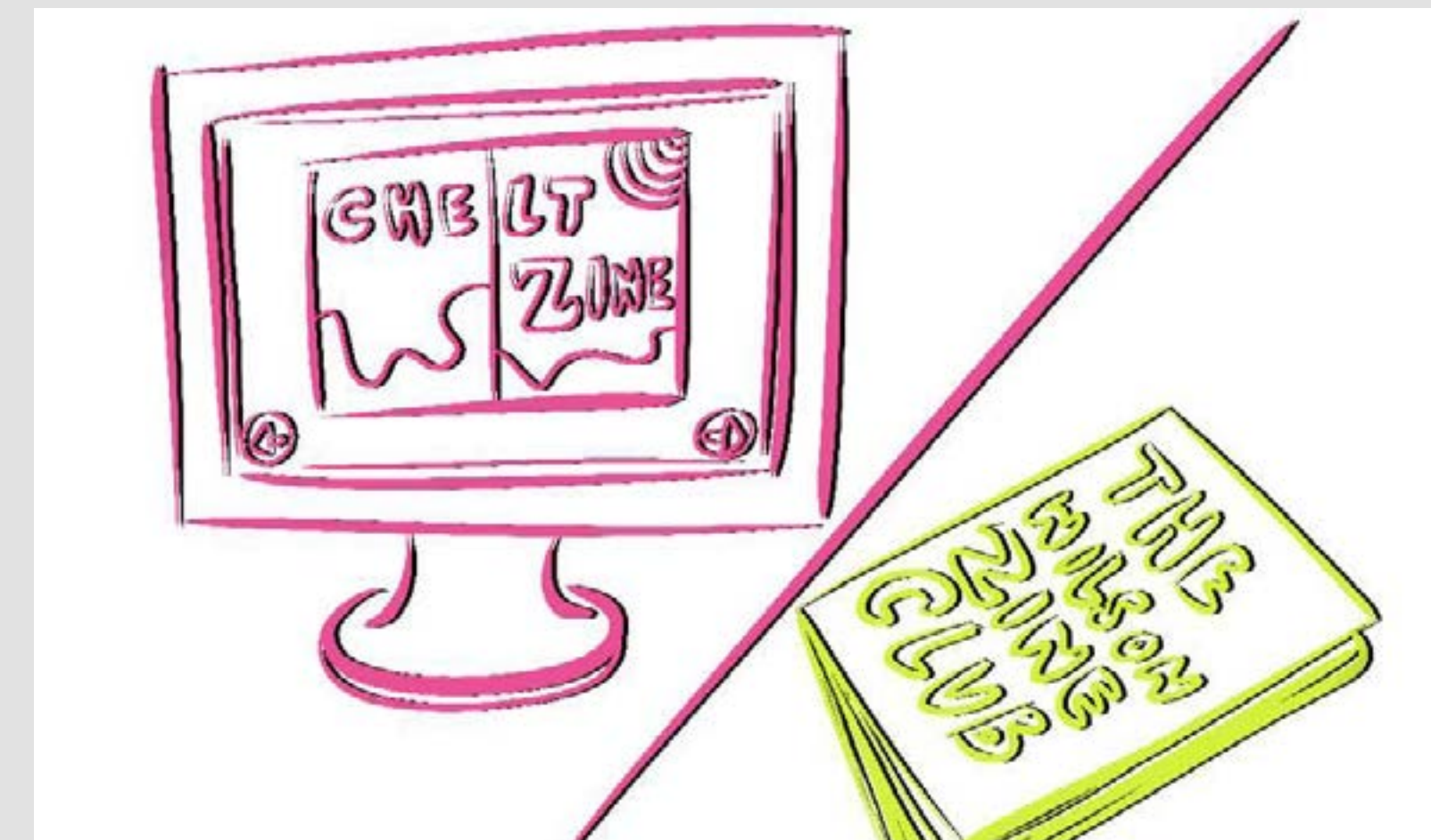
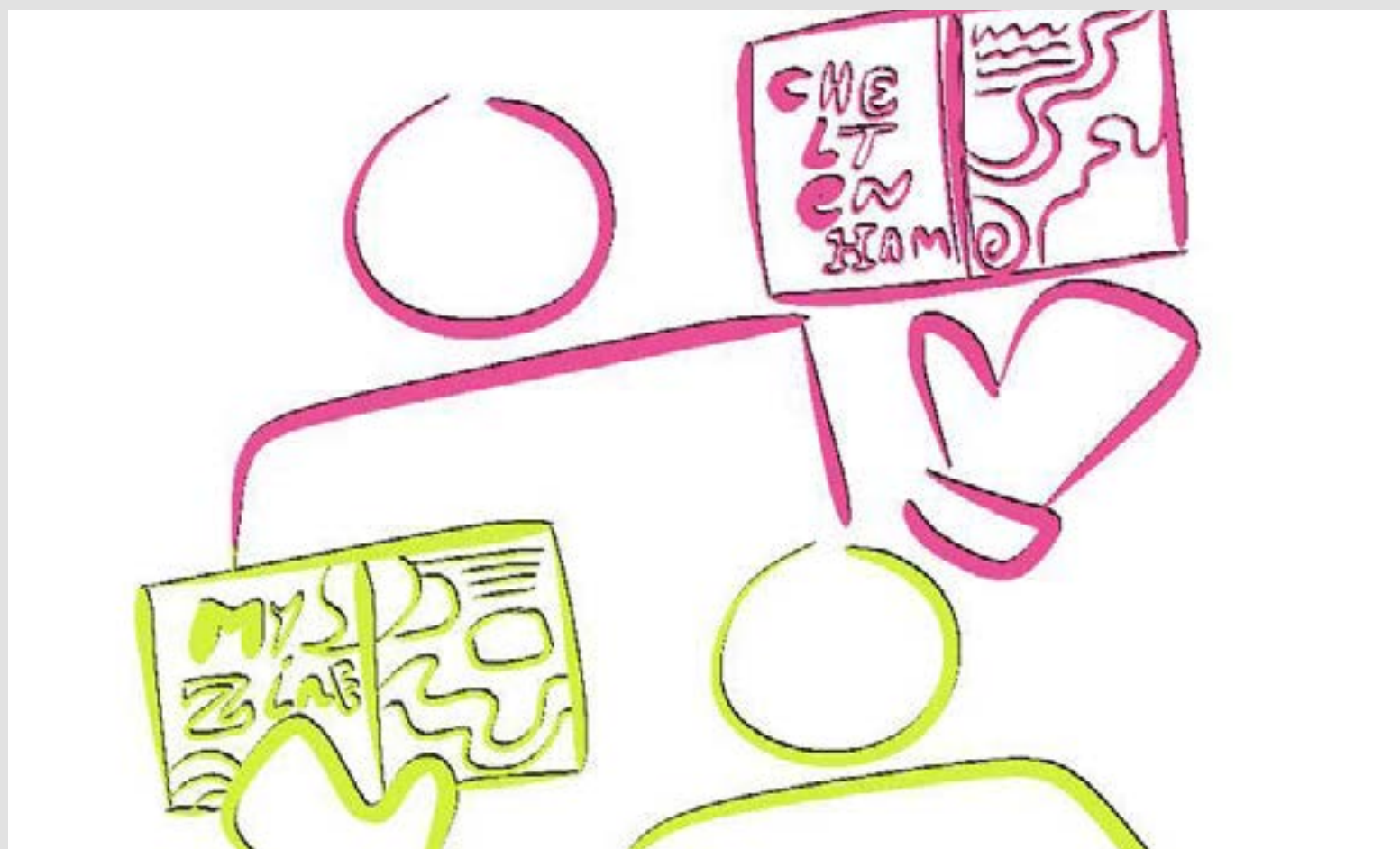
Zine- making was something I loved to do back when I was a kid, I would take old magazines, newspapers and books and cut images out of them, I would draw on them, write my own stories, and make my own mini magazines, letters, scrap books and collages.

This creativity and imagination came to me so easily back then, but as I have grown older, that ability to be creative, to think outside the box and to create without overthinking everything has gotten harder and harder to achieve. Now I, like many others, face creative blockages, feelings of self-doubt, and a reoccurring lack of motivation and inspiration.

Collaboration (GDE730)

Taking inspiration from Hato, I want this zine club to be an opportunity for us to help young adults and adults reignite that creative flame, to eliminate those creative blockages and encourage acts of exploration, play and innovation. All while also giving creatives the opportunity to meet new people, to learn new skills and to collaborate on an exciting creative project that will showcase their abilities and give back to the community.

COLLABORATION PROJECT THE WILSON ZINE



Once a year, we will be inviting the members of the club to submit their own 1 to 2 page spread with the view that we can collaboratively create one big zine.

The theme for this zine will be; Gloucestershire- which can be interpreted in whatever way the collaborators want; a reflection on the community, exploring issues or celebrating events etc.

The collaborators are free to create whatever zine spread they want as long as it follows the overall theme. They will be given plenty of notice, time and guidance to create this spread and then all they need to do is submit it online or in person before the given deadline.

Once the submissions close, the zine spreads will be collated into one big zine which will be available to view and share online. Physical copies of the zine will also be available and can be purchased for a small price- however all of the proceeds will be donated to the community to help with charities or community projects.

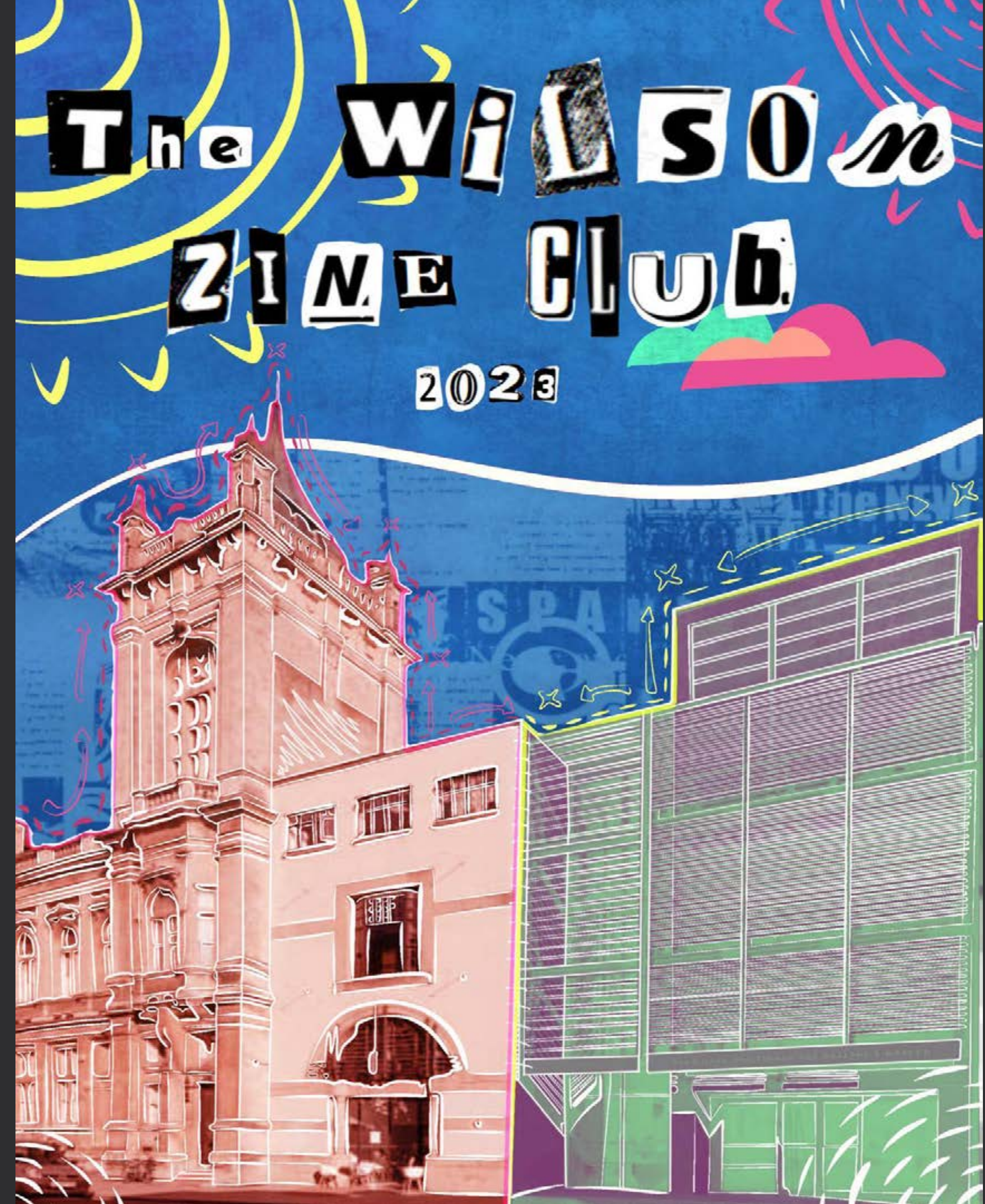
The Wilson Zine Club

THE ZINE

I decided to incorporate a basic design idea I had for the front cover of the annual zine and the general branding of the zine club as a whole.

Like most zines are, I wanted this cover to be bold, colourful, fun and eye-catching. And whilst it contains some modern aspects, I wanted the lettering to give reference to the punk fanzines of the 70's.

This merging of the traditional and contemporary is something that I think summarises the area Cheltenham really well, especially in regards to their architecture and diverse demographic. And so, I decided to showcase this aspect by using an image of the Wilson building as the main focal point of the piece.



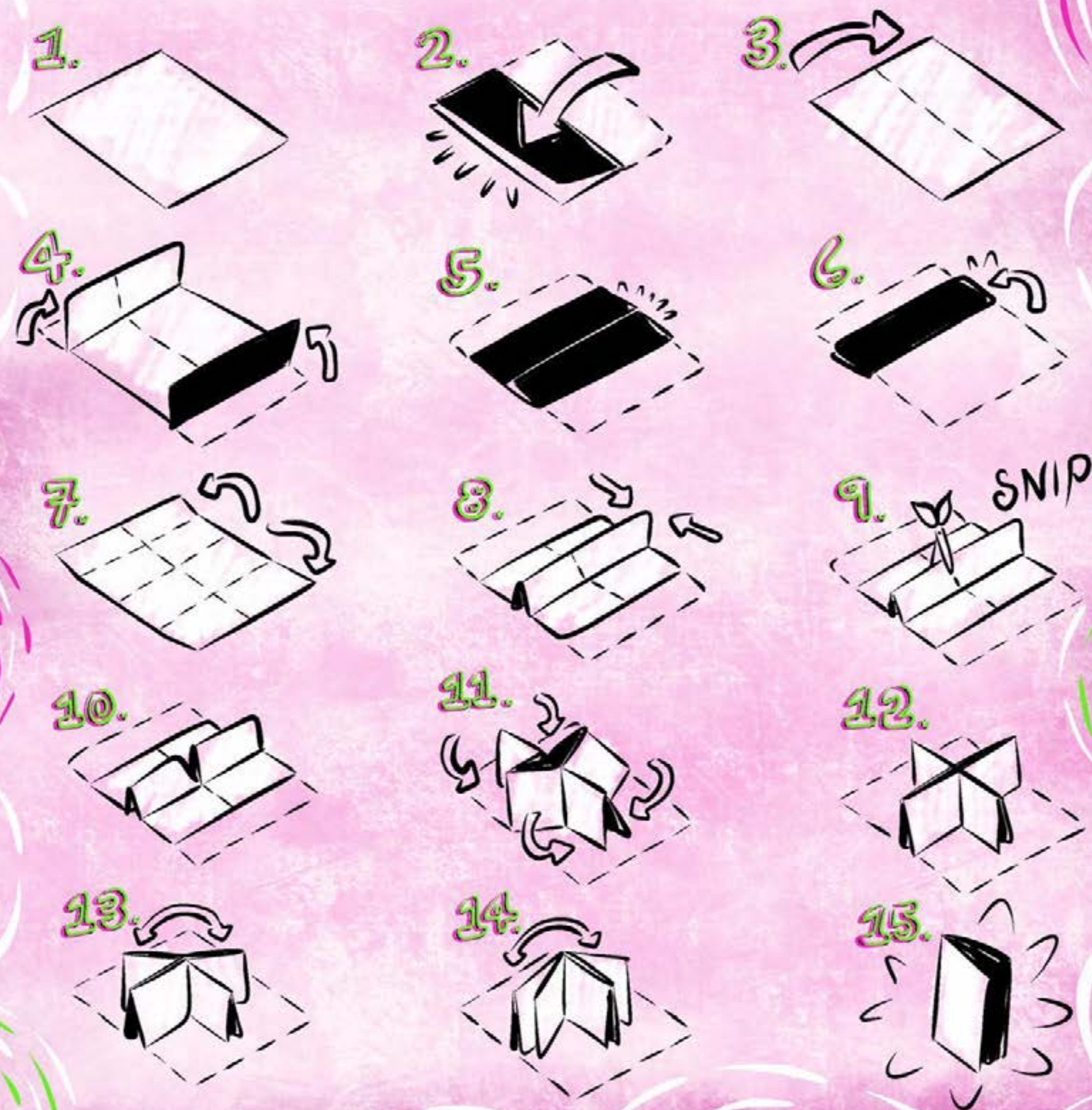
THE GUIDE ZINE

I also decided to draw out one of the pages I had in mind for the guide-zine- which is a handbook that each new member will get when they join the club.

This guide-zine will also include a few pages exploring the history of the zine, a few pages of zine inspiration, and a few pages of different letters, numbers and symbols that the members can cut out and use in their own zines.

GUIDE = ZINE

HOW TO MAKE AN
8 PAGE ZINE



MARKET ANALYSIS

Target Demographics

These demographics are the type of audiences that I can envision myself working with/ for during my practice. Not only do I love working with other young creatives and professionals, but I aim to work with a diverse range of people with various creative abilities, ideas and expertise that I can learn from.



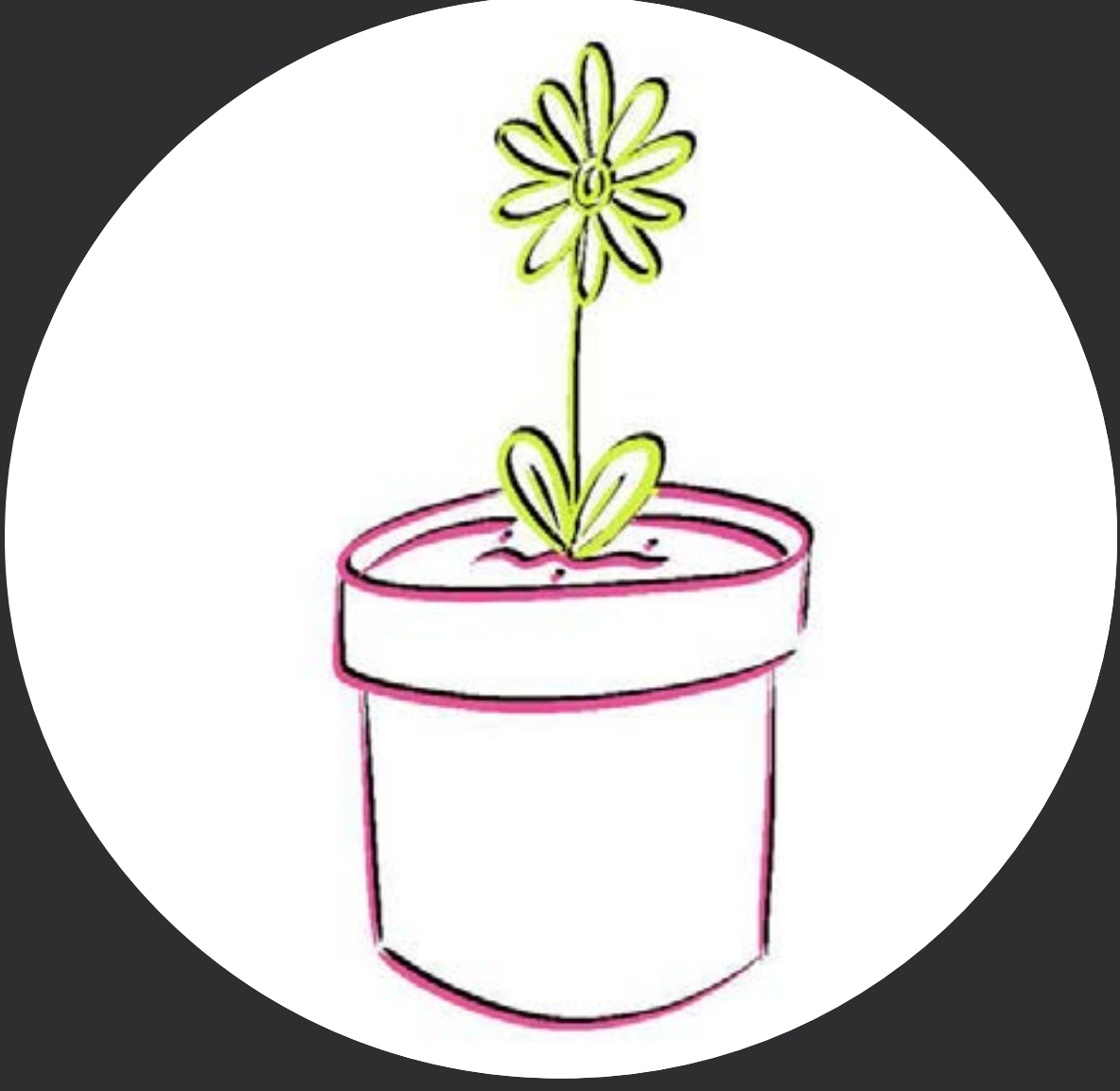
Students (A-level/ University)

Student life is both an amazing and stressful time; not only are you starting to figure out what it is you want to do with your career, you're also starting to establish and discover your own skills and style. I want to try and create a tool that will help students explore these skills and styles, discover new creative passions, and give them the opportunity to strengthen their CV's and portfolios.



Young Professionals– Post University

Being a young professional myself, I know just how hard it is to take the next step in your creative career. And in turn, it can leave many feeling quite deflated, anxious, depressed and unmotivated, so much so that it becomes harder and harder to get creative. I want to create a tool that could help young professionals relight that creative spark, to help overcome creative blocks, and give them an opportunity to get their work out there.



Local Creatives

I am very fortunate to live in a beautiful, creative and community-driven city that cares for the inclusion of its people. In turn, this has inspired me to the point that I to want get involved with more community projects and create a tool that can persuade the local creatives of Cheltenham to come together, do something fun and creative, and give back to the community.

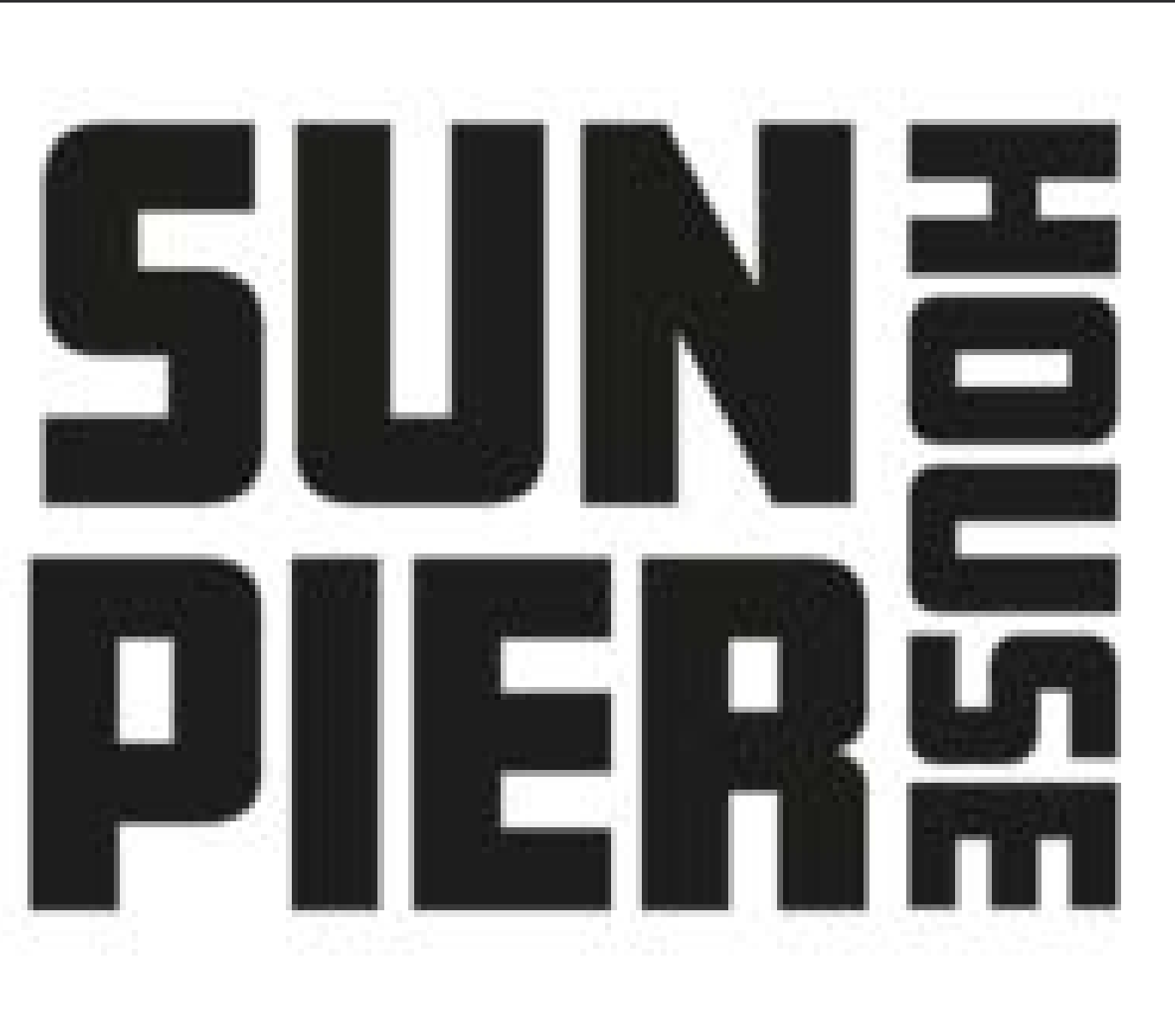
MARKET ANALYSIS

Existing Zine Clubs



Bristol

The Bristol Zine Collective consists of 134 members and was created back in 2017 with the idea that the members could meet up occasionally to make zines and mingle (although from my research, it looks like they haven't had a meet up for a long while). I really like that the club had set up a Facebook group that allows all of the members the opportunity to continue communicating their ideas and posting their designs- this is something I would love to try and do for own zine club.



Kent

Sun Pier House is a non-profit organisation that works to support artist and creative industries in Medway; the zine club is one of the many events that they host in their facility. Every month, anyone of any age can drop-in to this zine club which is run by the local volunteer artists. Overall, they have some interesting and useful attributes that I decided to utilise in my own club- such as the handy guide they had made to help new members.



Salford

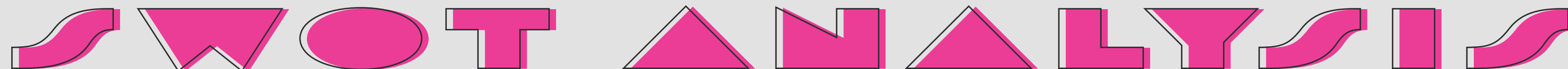
The Salford Zine Library is a public archive of self-published materials which is currently being housed at Salford University. "It seeks to preserve and provide access to zines from around the world, as well as promoting zines and DIY culture through workshops, exhibitions and other events." Their collection consists of around 4500 zines and explores every topic imaginable. I think this is an amazing tool and I love the idea that this archive is accessible (both physically and online) for everyone who wants to explore or be a part of it.

Strengths

- Near University of Gloucestershire, may interest students who are studying design.
- Easy access/ good location- in the city centre.
- In a well-known space that is known for hosting creative events and workshops.
- Access to designers, illustrators, and creatives that already volunteer at the museum.
- Collaborative project allows us to create something exciting whilst also giving back to the community.

Weaknesses (& Solutions)

- Targeting older demographics tends to be harder as you're convincing people to take time out of their busy schedule (find an incentive that will convince people to come/ come back, make it easy, simple and fun etc)
- Might be hard to create initial interest (make a big event out of the first session, post it online/ event pages, market to the universities etc)
- Unpredictable numbers (doing more market research/ polls, creating online sign-up sheets so we can keep track of numbers and cater to that amount of people).



Opportunities

- Allows people the chance to meet new people and to learn new creative skills.
- Helps connect the museum/ gallery to the public- to bring it more recognition/ visitors.
- Allows people the opportunity to get involved in an exciting and fun project that will help promote creative work, and will help give back to the local community.
- Gives us the chance to have fun, to do something creative that doesn't have to involve screens/ technology.

Threats (& Solutions)

- Lack of Funding/ Resources. (as its part of the Wilson Gallery/ the Cheltenham Council, we could obtain a grant to keep it up and running).
- Lack of interest. (Making sure we market it in the right way- social media, posters at the universities, pop-up booths during the markets, incentives to convince people to give it a go- free food/ drink etc).
- Competition. (No current local zine clubs- there have only been one-time workshops and they seem to have gotten a fair bit of interest).

FUNDING

One of the most important things that we need to consider is how this club will be able to get the funding and resources it needs to keep it going.

Although the initial idea is that it will be hosted in and supported by The Wilson (which is supported by the local council), it's good to have a contingency plan should there be any issues.

Fortunately enough, Cheltenham is a very community-driven town and has a good range of schemes and grants that can be used to support and aid any start-up businesses and ideas.

There are also loads of businesses around Cheltenham that love getting involved with creative and community-led projects (for example, I have seen a fair few independent cafes and venues host things like game clubs, book clubs and even a calligraphy class).



The community pride fund supports and allocates grants to community-owned projects that will help to build up community pride and enable local groups to be more influential in supporting their communities and improving their neighbourhoods.

Create Gloucestershire calls themselves a 'collaborative laboratory for change' and their whole purpose is to support the cultural and creative industries in Gloucestershire. They give local creatives opportunities to network and collaborate on creative projects that aim to improve the local community.

Arts Council England is a national development agency for creativity and culture. They invest public money from government and the National Lottery to help people pursue and develop their creative projects and ideas.

RESOURCES

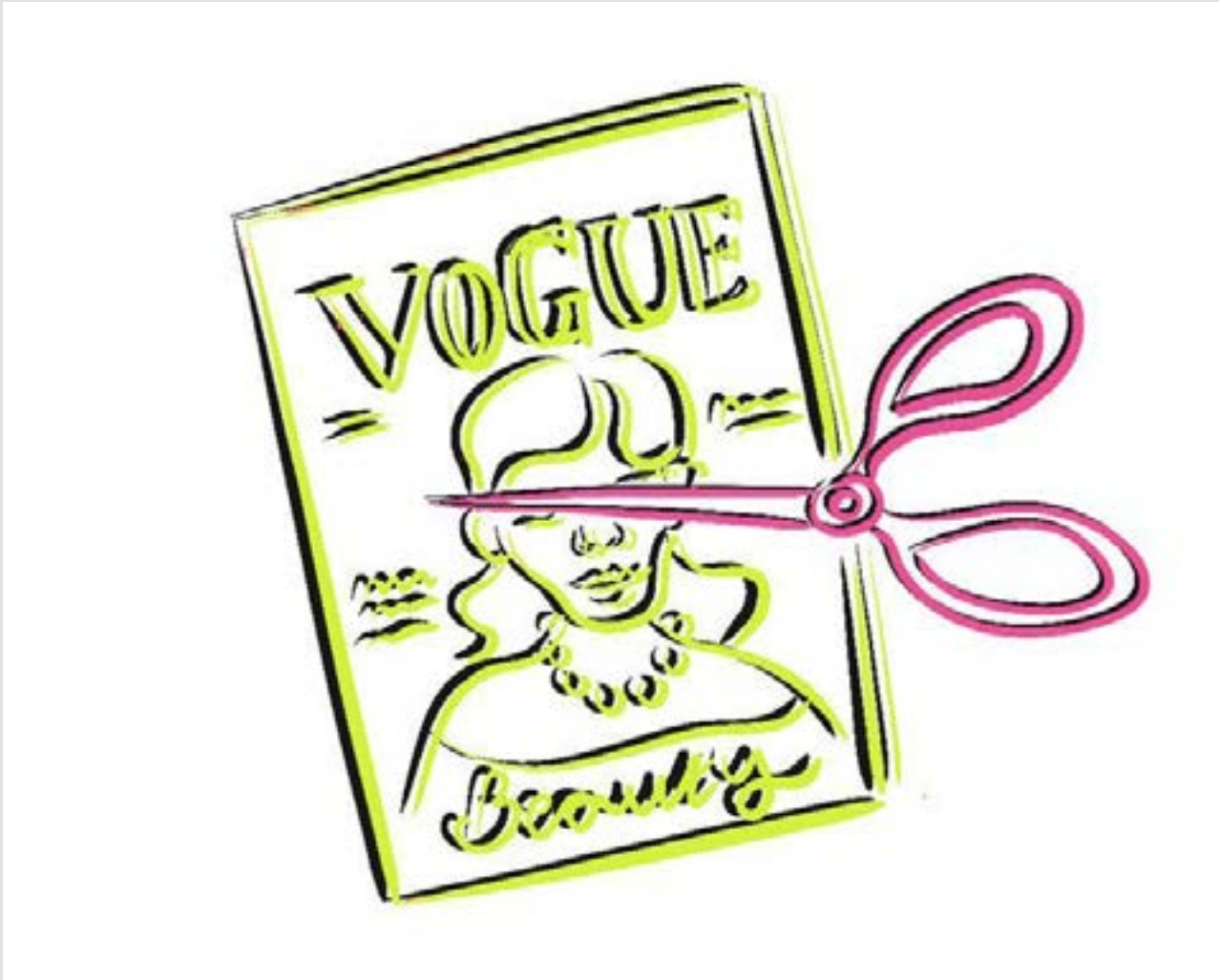
An important aspect of the club that I needed to consider was the resources; I needed to consider where I would get the materials that would aid us in the creation of our zines during the club sessions, as well as the materials in which we would need to create our collaborative zine at the end of the year.



Partnerships/ Sponsorships

Being a part of the Cheltenham Trust and being in partnership with the Cheltenham Borough Council will allow us access to some funding- and in turn, resources and equipment. This could also be a good opportunity to find partnerships and sponsorships with some of the local creative businesses- especially printing presses.

There are tons of independent printing presses scattered throughout Cheltenham and Gloucester, and it could be that we offer advertisement space in return for a discount when we print off the end of year zine.



Print Recycling Initiative

Tons of magazines, newspapers and other printed items get chucked away every month, and so I thought it would be good if we started an initiative to get people to recycle their old printed material to the museum- in which we can then use during the club.



Bring Your Own

As I had stated before, although we aim to supply some materials ourselves, we are also encouraging the members of the zine club to bring their own. Not only will this help encourage recycling, but I believe it will help the members make their zines more personal to them.

MARKETING

Social Media & Online Promo

One of the ways in which I will market this club is through social media.

Instagram and Facebook will not only allow us to market and promote the club itself but it will also allow us the opportunity to showcase the members work.

Facebook also has a feature where we can create events and groups, this would be ideal as it allows us to invite people to the event/ club and aid us in keeping people up to date with what we're doing.

We will also make sure to promote the club on The Wilsons official website.

Posters & Banners

Sometimes the best way to get the message out about an event is to create some eye-catching posters and banners that we can stick around the city.

Key places I would target would be around the university campuses and the colleges as it would allow me to advertise directly to some of my key demographics.

I would also make sure to advertise on the high street, in public areas such as the library and the town-hall notice board, and on the windows of the Wilson gallery.

Cheltenham 'Whats On' Guide

'Visit Cheltenham' offers free promotion for events. All you need to do is submit the event details and if you're successful in the application then you will be featured in their 'Cheltenham What's On' guide.

This guide gets around 770,000+ views which would be an amazing way to make sure this club gets as much coverage as possible.

Pop Up Stalls

Another way in which we could market the club, is by setting up pop-up stalls. This could be incredibly effective during events such as:

- The Cheltenham Festivals (literature, design etc)
- The Cheltenham Crafts Festival/ Market
- The University of Gloucestershire's Freshers Faire.

This will allow us the chance to create a smaller model of the club so that we can gather data, see how the demographics respond, and then make any changes.

THANK YOU!