

Design & Make

skills development program

Research Report on the Design & Make pilot program

developed and run by Match Studio, UniSA

for the South Australian Government's Department for Correctional Services

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The views expressed in this report are not necessarily those of the Department for Correctional Services.



match studio

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EXECUTIVE SUMMARY

The Design and Make pilot was an action research project conducted in the Living Skills Unit of the Adelaide Women's Prison in 2018/2019, funded by the South Australian Department for Correctional Services. It involved designers, artists and other experts through the University of South Australia's Match Studio who worked with women at the Adelaide Women's prison. Enabled by staff within the Life Skills Unit at AWP, Match Studio applied design thinking processes to work with a group of women to develop a product prototype that can be produced in prison and sold to the public.

This project piloted one of the recommendations within Match Studio's Inside-Out proposal (2017), by the integrating the opportunity for prison industry workers to contribute to the design of the products they produce thus, extending existing prison industries and skills development programs across South Australia's prisons.

The Design and Make pilot project successfully achieved the four specific outcomes identified in the original grant application to the Department for Correctional Services.

- 1. Develop and enhance the entrepreneurial skills and pro-social networks of program participants.**
- 2. Co-design a product/s with program participants and create a prototype that could be taken to market.**
- 3. Develop a brand concept for prison-made products that can be sold to the public.**
- 4. Create an evidence base to guide future Design and Make projects that could also be replicated in other DCS sites.**

The pilot applied participatory action research, intended to inform and document a replicable and sustainable model of operational procedures, workshop activities and resources and evidence gathering, to support the development and deployment of a Design and Make inspired brand, and workshop program model, across multiple DCS prisons.

As such, there are four recommendations stemming from this report, for future consideration.

- Evaluation of a DCS creative industry should be ongoing. Short term paper surveys with participants (and those who chose to withdraw participation) should be combined with intermittent in-depth evaluations. While more time-consuming, a participatory action research approach to evaluation will encourage deeper participant investment in prison-based Creative Industries.
- The rationale, methods and timing of data collection activities need to be communicated to all project stakeholders and scheduled prior to workshops starting.
- Develop an ongoing collection of workshop case studies that can be drawn from to more clearly communicate with potential participants what they can expect to do and learn from participating in the program.
- Develop opportunities for those who have participated in the DCS Creative Industries workshops to continue production in workshop sites provided by NGO's such as Seeds of Affinity and Anglicare so that skills learnt and micro-enterprises can be developed by former prisoners.

SECTION ONE - INTRODUCING DESIGN AND MAKE

1.1 PROJECT BACKGROUND

This project was part of the Department for Correctional Services' (DCS) exploration of policy options for transforming its current prisoner art activities and a selection of existing prison industry activity into a comprehensive Creative Industries program for prisoners, based on national and international best practice.

It is envisaged that the expanded Creative Industries will provide opportunities to engage in a wide spectrum of creative arts (for example, visual arts, performance arts, creative writing) with an emphasis on prison industries, education/training, reintegration and desistance.

The Creative Industries (CI) strategy involves identifying CI requirements and reviewing options to enable Creative Industries implementation and outcomes that optimise rehabilitation and reintegration for prisoners returning into the community, that work within correctional settings and those that move between the community and the prison.

The Department for Correctional Services is proposing to offer creative industry-based programmes within the South Australian prison system, that encapsulate skills development and production opportunities for prisoners and those recently released. As highlighted in the DCS Creative Industries Discussion Paper (July 2017), developing opportunities for prisoners to engage with creative industries has the potential to offer a number of benefits such as:

- **Employment within prison industries that works with and develops prisoners' individual creativity and talents.**
- **Development of industry to fulfil the Department's objective of a constructive day.**
- **Development of technical and creative skills, but also other valuable (inter)personal skills necessary for the work environment such as working in a team, self-esteem and confidence.**
- **Sparking interest in further educational opportunities.**
- **Enabling positive changes in personal narratives and identity formation consistent with secondary desistance.**
- **Contributing to psychological and emotional prisoner well-being by enabling positive emotional states built around achievement and pride.**
- **Creating alternative connections and pathways to employment post-release.**
- **Challenging negative community stereotypes and stigma surrounding (ex) prisoners.**
- **Sensitises the community to prisoners' capabilities while fostering a cultural climate of openness and acceptance of prisoners and their contributions.**

DCS engaged University of South Australia's Match Studio and students to model options for the establishment of an organisation that can support and facilitate an expanded creative industries strategy within and beyond prison. The Match Studio team developed four program models that seek to enable industry relevant, context driven and ongoing skills development opportunities that will support prisoners' ability to seek employment or develop self-employment opportunities post release. The Design and Make project is based on one of these four program models.

1.2 PROJECT AIMS, OBJECTIVES AND OUTCOMES

The Design and Make pilot involved designers, artists and other experts through the University of South Australia's Match Studio who worked alongside prisoners at the Adelaide Women's Prison Living Skills Unit, to develop a product prototype and brand concept that can be produced in prison and sold to the public, with the proceeds of sales being directed back in to the creative industries in prisons programmes.

The program used design thinking (see section 2.1) to build on participants' strengths, talents and creativity to design and produce products that can be commercialised to support skill development and optimise employment outcomes on release. The underlying intention of the Design and Make programme is to expand upon existing prison industries and skills development programs across South Australia's prisons by integrating the opportunity for program participants to contribute to the design of the products they produce within the prison industry facilities and other creative education programmes delivered by DCS.

Project Aims

- To build on participants' strengths, talents and creativity to develop and produce products/services that can be commercialised to support skills development and optimise employment outcomes on release, using a design thinking approach.
- To provide a replicable project development and delivery model, offering scalability and sustainability of the program to potentially support the design and production of a range of other products to be sold under the one brand, as identified by participants.

Project Objectives

- To equip participants with both specific making and transferable skills that will enable them to obtain employment in numerous industry sectors - not just manufacturing.
- To contextualise creative work beyond being merely recreation, and to encourage participants to consider arts and creative industry employment or self-employment pathways post-release.
- To link existing prison industry capacity and programs, arts programs and educational programs through a design led process, and to explore the potential for a creative industry within the Department for Correctional Services.
- To provide prisoners with a sense of agency, knowledge generation, and ownership in the design of the goods they make and thus pride in the products they produce within prison industries.

The pilot's specific outcomes were identified in the original Design and Make DCS grant application. As such, the research findings in Section 4 are discussed within the context of the following four outcomes:

1. Develop and enhance the entrepreneurial skills and pro-social networks of program participants.
2. Co-design a product/s with program participants and create a prototype that could be taken to market.
3. Develop a brand concept for prison-made products that can be sold to the public.
4. Create an evidence base to guide future Design and Make projects that could also be replicated in other DCS sites.

1.4 RESEARCH AIMS

The Design and Make pilot used participatory action research. The research team (and authors of this working paper) consisted of two University of South Australia staff; the Director of Match Studio – a senior lecturer in the School of Art Architecture and Design and an expert in design thinking methodologies; and a Senior Lecturer who specialises in participatory action research with people of lived prison experience. The research component of the pilot was intended to inform and document a replicable and sustainable model of operational procedures, workshop activities and resources and evidence gathering, to support the development and deployment of a Design and Make inspired brand, and workshop program model that can work across multiple DCS prisons. Consideration is also given as to how best evaluate such endeavours.

The purpose of this working paper is to outline the Design and Make project background, its aims and objectives, methodology and findings as well as recommendations for moving forward with creative industries for the Department for Correctional Services. It also outlines suggestions for how to best evaluate such activities including co design of programmes with DCS staff, site specific pilots and ongoing programme delivery.

Research questions explored using the data collected during the pilot include:

- How can action research design projects be successfully designed and implemented in correctional institutions, in ways they can be replicated across sites?
- What is the best way to create an evidence base for action research design projects conducted in a corrections institution that can be replicated across sites?
- In what ways can design thinking be deployed in corrections environments to engage prisoners in entrepreneurial endeavours?
- What is the efficacy of a design thinking approach to skills development, to build participants' sense of creative capacity and enterprise?

SECTION TWO - IMPLEMENTING DESIGN AND MAKE

2.1 METHODOLOGY

The research project takes a phenomenologist approach to understand the social reality of key stakeholders within the criminal justice system and their attitudes towards the Design and Make pilot project. It employed Participatory Action Research and Design Thinking.

Participatory Action Research (PAR) involves testing ideas in practice as a means of improving social, economic or environmental conditions and increasing knowledge. It relies on close collaboration between practitioners and researchers and works as 'a collaborative approach to inquiry or investigation that provides people with the means to take systematic action to resolve specific problems' (Stringer 1996, p.15).

Likewise, Design Thinking is an approach to designing products, systems and services that 'draws on collective intelligence to produce results that are greater than the results possible by individuals working alone' (Curedale 2013, p.56). By taking a team-based approach, Design Thinking aims to overcome problems experienced within traditional approaches to design that tend to focus on the perspective of the 'expert' designer, rather than the needs and desires of those who may use the design (Curedale 2013).

The process of Design Thinking can be applied to consider any challenge, including personal ones. Thus, the ability to apply Design Thinking strategies and tools (combined with personal counselling and other support services) can prove useful in identifying challenges and developing strategies and actions that will enable prisoners to achieve the goals they set for themselves pre-release and create a positive future for themselves.

This project can also be situated within an arts-led research model, grounded in the understanding that arts can 'engage in research as a participatory act that allows those involved to more directly express their voices' (Walsh, Rutherford and Cough 2013, p.121). Our definition of 'arts' extends to include natural dying and other creative industries beyond the more traditional genres of, for example, creative writing, theatre and visual art. Both participatory action research, and arts-based research methods have been identified and employed as effective and appropriate for working with prisoners, and the formerly imprisoned (see for example, Walsh, Rutherford and Crough 2013, Pickering 2014, Jarldorn 2016).

The research data was gathered through a number of distinct approaches, mainly:

- Ethnographic participant observations and reflection notes taken during and after the workshops.
- A paper survey was distributed to the 11 participants who attended the final workshop of the series. These were filled out voluntarily and returned at the end of the session.
- A second short paper survey conducted with participants who chose to discontinue their attendance at the workshops. Two were returned.
- One semi-structured focus group with 7 participants conducted after the pilot had been completed.
- Official documents produced during the project (for example, project proposal).

- Semi-structured interview with artist facilitator.

2.3 DELIVERY OF WORKSHOP SERIES

There were two sets of workshops; the first taught natural dye techniques and focused on the development of a product prototype. The second shorter series worked with participants to create a product brand concept and logo design.

Structure of the 13-week programme included the following:

Part 1- 10 weeks x 2 hours

- Teaching basics of natural dying
- Brainstorming product ideas
- Working with the participants to design a prototype product.

Part 2 - 3 weeks x 2 hours

- Brain storming brand names
- Mark making techniques
- Understanding negotiation and levels of consensus
- Developing brand concept.

2.3.1 Design and Make natural dye workshops

A series of two-hour workshops was held over ten weeks between August and November 2018, in one of the main activity rooms in the Living Skills Unit at the Adelaide Women's Prison. Prisoners eligible to engage in extracurricular workshops were given the option of volunteering to participate in the project, which was advertised via a poster and word-of-mouth, and through direct encouragement from the Correctional Activities Coordinator, who was facilitating the project's delivery inside the prison.

The workshops were developed and facilitated by textile artist Alana Gregory, a multidisciplinary artist working across the fields of health, visual art, film, movement and craft arts. She has researched and practiced with elders and traditional craft masters in India, Australia, and the Americas. Alana incorporates her university studies in environmental science and Australian certifications in mindful-based therapies into her teaching practice.

Director of UniSA's Match Studio,ⁱ Dr Jane Andrew co-facilitated the workshops. Senior lecturer, Dr Heather Anderson attended the majority to assist and observe. A group of 6 UniSA placement students from visual art, psychology and social work also assisted workshop leaders in the delivery and preparation, and participants during the workshops.

The Adelaide Women's Prison Activities Coordinator and other available officers assisted when required (mostly to allow access and take photos). The facilitators had approval to take the necessary equipment and materials into the prison each week, which needed to be checked by Front Gate staff during both entry and departure. This was quite a time-consuming venture given the volume of supplies required for each workshop.

There were initially 14 women registered for the first workshop, however 18 attended on the day. This number stayed fairly consistent for the first six weeks and then dropped to an average of ten

participants. This proved the optimum size for the successful completion of the program objectives with the resources available. While only five women attended all of the workshops, there was a core group of ten participants who attended whenever possible and were actively invested in the outcomes of the project. A total of 23 women participated in the project across the ten weeks of the first workshop series.

Each workshop began with a mindfulness session, followed by a mixture of content delivery, practical application and the sharing of ideas. In the first four weeks, participants were introduced to different natural dye techniques as well as the chemistry of natural dyeing. Brainstorming around potential product ideas also began in the second week. The rest of the series was spent developing and experimenting with various techniques as well as fine-tuning the product prototype (a fabric carry bag).

2.3.2 Design and Make brand concept workshops

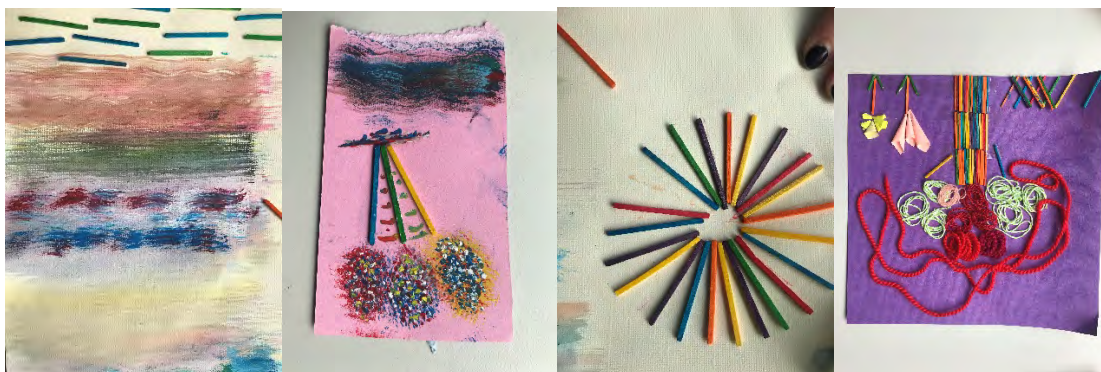
In March 2019, three additional two-hour workshops engaged five of the original participants in activities designed to choose a name and make a logo for the prototype product made during the initial workshop series. These were facilitated by graphic designer Melinda Gaughwin, lecturer in Visual Communication at UniSA, and workshop coordinator, Dr Jane Andrew.

A poster was again used to advertise the opportunity at the Living Skills Unit, however, the opportunity was limited to those who had participated in the first set of workshops (see Appendix 3). Again, workshop materials needed to be nominated prior to workshop and brought in to every workshop session. Material included water-based paint and markers; paper; sticky-tape; coloured model making sticks; old magazines; glue sticks; brushes; wool; coloured pencils; and post it notes.

This second series of workshops used collective mind-mapping techniques to produce a set of words and phrases which represented the Design and Make project, as well as the participants' experiences and feelings towards it. Mark-making was then introduced, where participants used a variety of craft and art materials to visualise words from the collective mind-map that most resonated with them.

This work was digitalised by the graphic designer and returned to the participants at the second workshop, where they again used arts and crafts to combine designs and words to collectively narrow down potential logo and brand name ideas. In the final workshop, participants experimented with typeface, size and colour options, testing them physically against prototype samples (fabric carry bags) manufactured during the original Design and Make workshops.

The outlines of the activities within each of the branding sessions are presented in Appendix 4.



Images of mark making from workshop 2

SECTION THREE - FINDINGS

3.1 INTRODUCTION

Participants expressed a very high level of satisfaction with the project, and all but one were definite they would continue with similar workshops if offered. The statement 'I enjoyed the Design and Make project' scored an average of 9.8/10, where ten indicated 'complete agreement'.¹ Similarly, the statement 'I would like to continue dying fabrics as a regular activity in the Living Skills Unit' ranked 8.7/10 agreement. Key benefits identified by the participants include the opportunity to learn new and practical skills, the strong focus on recycling and the potential to apply skills post release (either as a hobby or a micro-enterprise). Participants also valued the chance to be creative and the therapeutic nature of the workshop series, with one saying it was 'great for mental health'. There was a strong sense of investment in the project and in the value of the work being done, both for those involved at the time as well as into the future. The average response to the statement 'The Design and Make Project was important to me' was 8/10.

A few major themes emerged out of the research associated with the project, which can be broadly discussed against the four outcomes listed in the initial Design and Make grant application:

- Develop and enhance the entrepreneurial skills and pro-social networks of program participants.
- Co-design a product/s with program participants and create a prototype that could be taken to market.
- Develop a brand concept for prison-made products that can be sold to the public.
- Create an evidence base to guide future Design and Make projects that could also be replicated in other DCS sites.

3.2 DEVELOP AND ENHANCE THE ENTREPRENEURIAL SKILLS AND PRO-SOCIAL NETWORKS OF PROGRAM PARTICIPANTS.

This project takes a broad approach to defining what constitutes 'entrepreneurial skills and pro-social networks'. Given the vast array of challenges facing women of lived prison experience, exposure to a wide range of transferable skills would best support the opportunity to move forward with a micro-enterprise (or similar), upon release.

Both the survey and focus group discussions strongly indicated the workshop series introduced and developed a suite of new skills, with which participants enthusiastically engaged. The statement 'I learned new skills at the Design and Make Project' scored 8.7/10, while 'My skills improved over the course of the workshop series' rated 8.9/10.

Skill sets tend to be considered as either hard skills - those relating to technical knowledge required for specific tasks or industries - or soft - both intra and interpersonal skills that are transferable across a wide range of activities. The Design and Make project developed both hard and soft skill sets.

¹ The quantitative information provided is taken from a paper survey (see Appendix 5) completed by the majority of participants during the last workshop of the series. Throughout this report, these results are presented as a score out of 10, with ten indicating 'complete agreement'.

Specific hard skills included:

- fabric dyeing techniques
 - shibori folding
 - tie die
 - solar dyeing
 - direct application
 - mud dyeing
 - bundle dyeing
- preparing fabrics and fibres for dyeing for small batch manufacture
- textile art and pattern design
- basic chemistry of natural dyes
- mindful creative practice
- design thinking methods
- collective mind mapping
- mark making
- logo design
- brand conceptualisation.

For some participants, the workshops refreshed prior knowledge, however the majority indicated they had no previous understandings about natural dyeing techniques.

I didn't have any idea about dyeing fabrics and how beautiful it can be.

I learned that everything around you, it can be used to make ... dyes, like flower bark, grass; it's pretty much any plant can give you ...

Yeah, can create a colour which is amazing. It's just like mind boggling.

Chemistry was a strong component of the workshop series, with acid and alkaline sources being used to create a variety of colours when combined with plants and other materials. Learning the 'science' of the process was cited by a number of participants as a highlight, who often used specific technical language in their feedback.

I was able to know about modifiers and mordants, and how to create great colour through natural and everyday products.

A lot of people have never been involved in science you know, because they haven't been to school a great deal, but the science behind it is quite fascinating.

Yeah science, the science behind it is far more complex.

Furthermore, there was agreement within the group that the specific skills developed during the Design and Make project could be used post-release due to their practical nature.

When I see women who are fascinated by the fact that they can use everyday things that are just lying about, and ... make something from it, that's been quite (good) to see.

Just the knowledge, knowledge of learning different things and being able to put it to good use.

Soft Skills developed throughout the project included:

- effective communication
- team building
- emotional intelligence
- self-confidence
- creativity
- mindfulness
- leadership.

While communication skills were not specifically mentioned by participants in the focus group or survey, it was evident these were developing throughout the workshop series as women negotiated use of materials, co-designed together, and brainstormed product ideas as well as the potential for future social enterprise ideas. With up to 18 participants sharing limited resources in a restricted physical space, effective communication and team building were vital for success.

Another aspect of team building was evident in the support participants gave one another during the workshop series. There was a strong sense of camaraderie within the group, particularly for those who were not Australian citizens.

Apart from the learning process ... it's kind of a socialising process, it was really nice ... because for us international (prisoners), we don't get to do many courses, but this kind of course does give us the opportunity to kind of let go of what we feel ... yeah it was really nice for me.

It became evident during the evaluation process, that the workshop series encouraged participants to consider their lives and the world around them, beyond their current incarceration and experiences. Firstly, the environmental aspects of the project were highly valued, and this will be discussed in detail below in relation to branding and product positioning. Second was the emphasis placed on the benefits of the project for the collective group, rather than on an individual level.

You know, if I get onto a project and I think, you know I've got to see this through, and something has to come of it, to see if we can have something left behind that might be a legacy, that's going to be of benefit to women in prison and women out of prison.

In addition, many of the comments made during the evaluation period, indeed throughout the project, focused on commending and complimenting the efforts and outcomes of other participants.

Yeah amazing, absolutely amazed at what (name deleted) had done with that, yeah, because side by side at work, I see her brilliant mind working.

Enjoyed seeing not just mine, but others.

Because she's really good in art, she's very talented in art.

Enjoyed seeing the women become enthused and amazed at patterns.

The capacity to relate to others with empathy and compassion and appreciate the value of a project for others as well as one's self, is an indication of healthy emotional intelligence. Developed

emotional intelligence enhances the ability to develop stronger pro-social networks, allowing an individual to identify and manage their own emotions while recognising the emotions of others (Long 2016).

Emotional intelligence also involves the capacity to develop self-confidence, which participants said the workshop series promoted. The statement 'I feel confident I could continue to dye fabrics this way, without the instructor's help' ranked an average of 8/10, however, there were some concerns that skills might be forgotten over time.

And I didn't think I was really capable of doing anything crafty, to do with crafts (but I was), so I came out of curiosity and we weren't very busy at work (All laughing).

What can I do with this stuff, what can I do? Yeah, I can go and do that, I can make something really good. And they all have the potential to do that, they all have the potential.

I think ... it will give women confidence that this is a possibility of something that they can do.

I've learned so much here I'll give it a try, I would love to do it just for my own creativity and fun.

Participants cited the capacity for creativity as another major benefit of the project, and positioned creativity as a therapeutic act. Most participated in a mindfulness session at the start of each workshop which was appreciated and described as 'a self-care thing' or 'relaxation therapy'. While participants recognised the potential to apply new skills entrepreneurially (either within or outside of the prison - discussed below), it was the creative aspects of the workshop that resonated most strongly with the group.

It's about all creativity, for I myself think that all creativity

I found it to be therapeutic as well.

Q: In what way?

Because you're just sitting there doing your own thing, but you're learning something different as well; but it's all natural and the environment that you're in, it's all calm and relaxed. It's just good, you just relax and do your own thing.

The statement 'I could imagine the skills I've developed during the Design and Make project when I get out' saw almost universal agreement, scoring an average of 9.1/10. Likewise, 'I would be interested in staying in touch with the Design and Make team to pursue these skills further when I get out' attracted an average response of 9.4/10 agreement.

While the majority of participants said they would like to apply the workshops skills post-release this was often viewed more-so in terms of a hobby pursuit or creative past-time. A few explicitly stated they intended on sharing their new knowledge and skills with family, especially grandchildren.

I don't see it as a job, I see it as learning and growing and producing.

I guess for me it's just would be personally, like a hobby But ... sort of seen what can be made, and that fascinated me.

I can teach my grandkids and get them to do something constructive.

I already know what I'll be using the knowledge that I've learned for; (it will be) in terms of sustainability/environmentally aware(ness) and reconnection with my family by using what I've learned, taking the talents that I already have and bringing them together and teaching that on, because that's really important that I take something away from here to teach to my grandchildren for the future generations and that's the power that I got from this.

The workshop facilitators continually encouraged participants to consider the connections between the skills being developed during with workshops with possible opportunities for post-release employment or self-employment. There was a collective vision that the products could have success in the market, with the statement 'I can imagine some of the fabrics I have dyed being used to make a product that others would want to buy' rating 9.3/10 agreement.

And on the outside, I mean when you get out ... if you see someone with something that's been made from in here, it'll give you a good feeling.

Despite a stronger preference for the creative, rather than entrepreneurial aspects of the workshops, the statement 'I would like to use these skills to start a micro-enterprise or similar' still rated an average of 7.5/10 agreement. However, participants who *were* interested in applying the workshop skills to a micro-enterprise on the outside said they would need further training in the skills required to do so.

Maybe with encouragement.

I think if you have a group of women, you're going to pull forward the strengths of those who really want to get into the business side of things, and then the ones who just want to ... make.

Unless you've done business yourself, you're not going to have the confidence that you can sell it because selling, it's really important.

This will be further discussed in section 3.5.

3.3 CO-DESIGN A PRODUCT/S WITH PROGRAM PARTICIPANTS AND CREATE A PROTOTYPE THAT COULD BE TAKEN TO MARKET

The Design and Make team co-designed and created a number of prototypes, using materials coloured through natural dyeing techniques. These were:

- A carry bag (similar to those used for shopping)
- Dilly bag (with drawstring)
- Tea Cosie
- Make-up bag



The prototypes were produced in the Textiles Unit at the Adelaide Women's Prison by one of the participants, in her own time. A more senior member of the group, she recognised the importance of 'giving the women something tangible to see'. This participant was particularly invested in developing an ongoing opportunity for women at the prison to manufacture a practical product from the materials being dyed during the workshops.

Well for me it was about trying to motivate people to let them see the potential in what they could do. There was the commercial aspect as well as that. And one of the things I often quote is the fact that Sass and Bide started on the kitchen table and ... they're multi-millionaires now that they sold their business; they went from there to the garage to another premises and something like this has the potential, as long as you open your mind up to what that potential can be.

Ultimately, the fabric carry bag gained most traction as a product that could be manufactured inside the prison as part of a broader creative industries venture, and/or by women post release as part of a social enterprise or similar. However, an extensive list of alternative product ideas was generated during the workshop series, which included:

- scarfs
- quilt covers
- makeup bags
- curtains
- pillow cases
- wall art
- doilies
- a glasses' case

- cushion covers
- library bags
- quilt covers or similar to decorate the participants' own rooms and provide a 'little bit of colour that brings brightness'.

Participants said having a practical and tangible set of outcomes - especially the prototype samples produced by one of the participants - was a valuable aspect of the workshop series, especially in regard to context and motivation.

I became more interested after seeing what could be achieved.

For me ... knowing the outcome is really important and then working to complete that; it's like a goal isn't it? ... Whereas when I was doing the class (before the prototypes were made) - because I didn't know where the ending was going to be - I kind of drifted off because it was like I don't really know what's going to happen ... So outcome is really important I think for anyone. Why are we doing this, that's what humans do, right?

I'll tell you an idea that really, really inspired me about when (name removed) first made her bags, was I had an idea to do story stones ... these packs of story stones where you paint onto the stones to create the story and again, going back to my grandchildren, creating the bags to put these story stones in.

It was not lost on participants that creating a prototype was only one step towards establishing a viable Creative Industries venture. Based on conversations throughout the workshop series and evaluation focus group, it became clear there were two main pathways to be pursued; establishing a Creative Industries unit within the prison itself and/or liaising with support services on the outside to provide a means for women to create products post-release. A combination of both was considered the ideal outcome. This will be discussed in further detail in section 3.5.

3.4 DEVELOP A BRAND CONCEPT FOR PRISON-MADE PRODUCTS THAT CAN BE SOLD TO THE PUBLIC

As well as brainstorming ideas for potential products, and developing a number of prototypes, the first set of workshops also required participants to consider a brand concept for their work. This was further developed in a second smaller set of workshops, specifically designed to choose a name and make a logo for the carry bag prototype.

Participants chose the product brand name 'Eco Soul Bags: Magic from Waste'.



However, branding involves more than just a name. As the workshop series progressed, it became explicit that developing a prototype needed to involve more than 'just' manufacturing a product.

And the marketing of any product is really, as you know is very important, yeah. It's like when you're going to hold a function, the marketing of that function, if you don't market it properly, nobody's going to turn up.

When they see something and they think okay, well I'm going to buy that one or that one. I'll buy that one because I know where it comes from, I know the whole story behind it; so they're going to buy it and the more that spreads the more it's going to take off. You can spread that word; marketing is the key.

As Landa (2010, p.56) explains, 'people are engaged by compelling narratives'. Having a story to tell enables a product to become more dimensional - to embody an idea as opposed to be merely a 'thing'. Two main themes dominated discussions about the selling points of the product - 'environmental sustainability' and 'supporting and empowering women' - and participants agreed there needed to be a specific story attached to the product to promote these themes and differentiate Eco Soul Bags from others in the market.

It's innovation of ideas rather than the actual product itself, which then we can market that.

You put this as an adjunct on your website or as a little piece of paper that goes with it, a story that goes with it, every little product that's sold.

Participants made it clear the 'recycled' and 'natural' aspects of the product were integral to the concept design itself. This meant materials used in the manufacturing process needed, whenever possible, to be repurposed or recycled, and the dyes were to be sourced from nature, as had been taught in the workshops.

Using everything like the dyed bags, second hand clothing and everything being reusable

Those bags are not going to go to landfill now, not until they're buggered and completely ready for landfill, but then they can go to rags in a grease shop you know, because they're cotton. And that is really important I think in today's world that we are looking at utilising the things that we have.

I think about going to Salvation Army stores and getting all the second hand clothing ... redesigning them, getting my grandchildren to dye them so it would be unique; that's where I'm heading with this, so that's the sustainability I see, that they're not going to waste, they're helping somebody by purchasing that from a Salvation store or whatever other store that's selling second hand clothing.

Participants also recognised that consumers may be attracted to the social justice aspects of the product. Women of lived prison experience often face (and have faced) multiple disadvantages in their lives. Having the capacity to develop design skills while in prison, and then pursue these as a source of income post release was considered an empowering opportunity for the women involved.

I think it empowers people if they know that they can do things that they didn't think possible, you know just something quite simple like (dying) fabric, and then it can turn into something really good, turn it into something really good.

It's about innovation for disadvantaged women.

But I wouldn't say 'made in prison' because that's going to turn a lot of your customers away. I would say disadvantaged women have made these, people at severe disadvantage ... women who have been traumatised ... and been through the prison system.

There is also an opportunity to promote the brand as one that connects people back to land and nature. The dyes were all produced from flowers, food scraps and other organics, easily foraged for both in the 'wild' and at home. The workshop artist provided handouts outlining rules and laws for foraging plants and fossicking minerals. These included South Australian laws but also natural and cultural lore as well. Throughout the workshop series, she shared stories about where and how the different plants and materials were sourced, and these narratives resonated strongly with a number of the participants.

Most value to me was the connection to the land and you can utilise all the different (plants)... I didn't really know about things like flowers and other plants, other than what we've used in our culture, to get these colours. I had no idea and that's valuable to me to be able to teach that on, learn more, teach that on to my grandchildren when I get back.

That's the key actually, the connection to the land, that it is sustainable so we don't want people coming in making products out of (plastic).

3.5 CREATE AN EVIDENCE BASE TO GUIDE FUTURE DESIGN AND MAKE PROJECTS THAT COULD ALSO BE REPLICATED IN OTHER DCS SITES.

This working paper contributes towards an evidence base to guide future Design and Make projects as part of a potential creative industry within the South Australian Department for Correctional Services. In this section, findings are discussed that point to how the pilot workshop series may be replicated or continued, from the perspective of those involved in the project.

Participants strongly agreed with the statement 'I would be willing to dye fabric so that it could be used as part of a creative industry at the Adelaide Women's Prison (8.6/10). Throughout the pilot (and indeed after via postal communication), there was plenty of discussion about how Design and Make may be developed into a DCS creative industry. Two options gained traction, which ultimately could operate in tandem. The first potential workflow would require a permanent working space established at the Adelaide Women's Prison (most likely in the Living Skills Unit), where women could use natural dye techniques to produce fabrics that could then be manufactured into Eco Soul Bags, which could then be sold in the open market. A percentage of the profits could then be used to employ artists to deliver workshops in additional crafts such as macramé or tie-dyeing, as well as purchase supplies.

In a second potential workflow idea, DCS would work with support organisations such as Anglicare or Seeds of Affinity to provide a space for women to dye fabrics and/or manufacture bags, post release. This could provide a small income to the participants as well as sustain operations.

I would like to envisage them tak(ing) this skill and go(ing) outside with it and to link in with the program and then be able to benefit from that as well, which would put a few dollars in their pocket, plus put some money back into the program.

People who get out can make a few dollars by taking the fabric and doing piece work, in other words, make the bags up, hand them back and get paid for how many bags you do and then that's an ongoing process rather than thinking that textiles is going to do all the work for you because it's not going to happen.

There was a sense that the sustainability of the project may falter due to the nature of working in a prison environment. Furthermore, it was noted that there would need to be a facilitator or similar to supervise the program on an ongoing basis.

We are not going to be here all the time, so it's going to be new people coming on the program, so definitely they need that direction that we got; so maybe we do need you (the facilitators).

I think to keep the program running in here ... and I know that's not going to be easy because we need to have people who can facilitate and keep the enthusiasm going. But like most things, it's, if it's worthwhile it's not going to be that easy you know.

You have to have the help of everybody concerned, yeah right from head office, right through to management here, yeah. And that means ... having committed staff behind you too, at the moment we've got some good staff that are behind us, so it's really good to see that that's happening.

From an operations perspective there are a couple of issues to note. Firstly, there needs to be a space dedicated for the natural dyeing to take place. Transporting materials and equipment in and

out of the prison is a time-consuming and laborious task for facilitators and Front Gate staff alike. Secondly, it would be beneficial to negotiate for some of the fabrics to be kept by participants to be used to decorate their rooms or gift to their families. This provides motivation and also gives back to the women who are contributing towards the creative industry. Third, and final, is the need to manage the number of participants attending training sessions as overcrowded workshops at the start of the series meant that some women chose to no longer attend. The artist facilitator also mentioned it was a struggle to manage the larger-than-expected numbers early in the project.

Section 4 provides a set of recommendations to move forward with future Design and Make projects that would be sustainable and could also be replicated in other DCS sites.

3.5.1 Evaluation

Social impact - the environmental and societal change created by investments and activities - is a challenge to measure, especially given the qualitative nature of many social endeavours. Understanding social impact assessment allows organisations to apply it in proactive and goal-oriented ways and 'drive their actions to result in advantages and development for communities' (Greco 2015, p.46). However, there are both short-term and long-term social impacts that need to be accounted for and it is difficult to attribute specific impacts to specific actions. In addition, issues such as time, resources, and other commitments (such as those outlined above) act as obstacles to undertaking impact measurement. These challenges are echoed through much of the literature that investigates social impact measurement (see for example, Barraket and Yousefpour, 2013; Bloch, 2012; Zappala and Lyons, 2009). While there are obvious benefits to a formalised collection of social impact measurement data, the difficulties associated need to be recognised if they are to be sufficiently addressed (Zappala and Lyons, 2009).

Kramer, Parkhurst, and Vaidya Nathan (2009) identified a number of shared measurement platforms for monitoring social impact of not-for-profits and social enterprises; however, these tools tend to be mostly quantitative in nature. As a result, what is easily measurable becomes over-emphasised. While quantitative data should not be discounted completely, Notley et al. (2015) suggest a need to find operational ways in which to collect 'thick data' (Wang, 2010), which focuses on telling stories and ensures that quantitative data are not disassociated from its contexts.

The research conducted for this working paper has taken a thick data approach that aligns with the methodologies of both design thinking and participatory action research. However, this approach may not be practical or sustainable as a means of measuring the ongoing success of a creative industries endeavour at the Department for Correctional Services. Reflecting on the different means by which data was gathered during this Design and Make pilot, it appears the paper survey component would be the most practical and meaningful method for ongoing evaluation. The survey used in this project could easily be modified for use at other prisons and for other projects. It should also be noted that surveying participants who choose to 'drop out' of a project is also valuable, to identify potential weaknesses or problems. Surveying the attitudes of participants can be combined with more tangible outcomes such as product volume and sales/profits to develop an overall picture of success. A bi-annual (or similar) in-depth evaluation could be scheduled to complement this approach.

SECTION FOUR - RECOMMENDATIONS

RESOURCING/FUNDING

The Design and Make Program aims to coalesce several existing internal prison industry resources through a design process that will identify opportunities for prison industries to leverage existing infrastructure assets, DCS human resources, and funding, through the formation of a product development and production supply chain committee and working group.

Funding will be derived from a mixture of DCS skills development funding, income derived from the sale of Inside-Out Design and Make products, and contributions from collaborating charities such as Anglicare, St Vincent DePaul and prisoner support organisations.

Given successful negotiations, it is proposed that UniSA through Match Studio and the Psychology and Social work clinic will engage with the program to provide mentor and design teaching assistant roles, with tutors and lecturers providing oversight to the design project.

It is envisaged non-government organisations will also contribute to the Inside-Out Design and Make program by providing outlets for products, volunteers, and financial contributions to assist in the delivery of the program.

In addition to the use of existing Prison Industries facilities, the following resources are likely to be required over time in order to offer additional design and production capacity and skills development opportunities: Computers and peripherals such as printers, scanners and Wacom's (drawing tablets) to support 3D modelling computer programs, such as Autodesk Inventor or SketchUp, to support Training and skills development using design software.

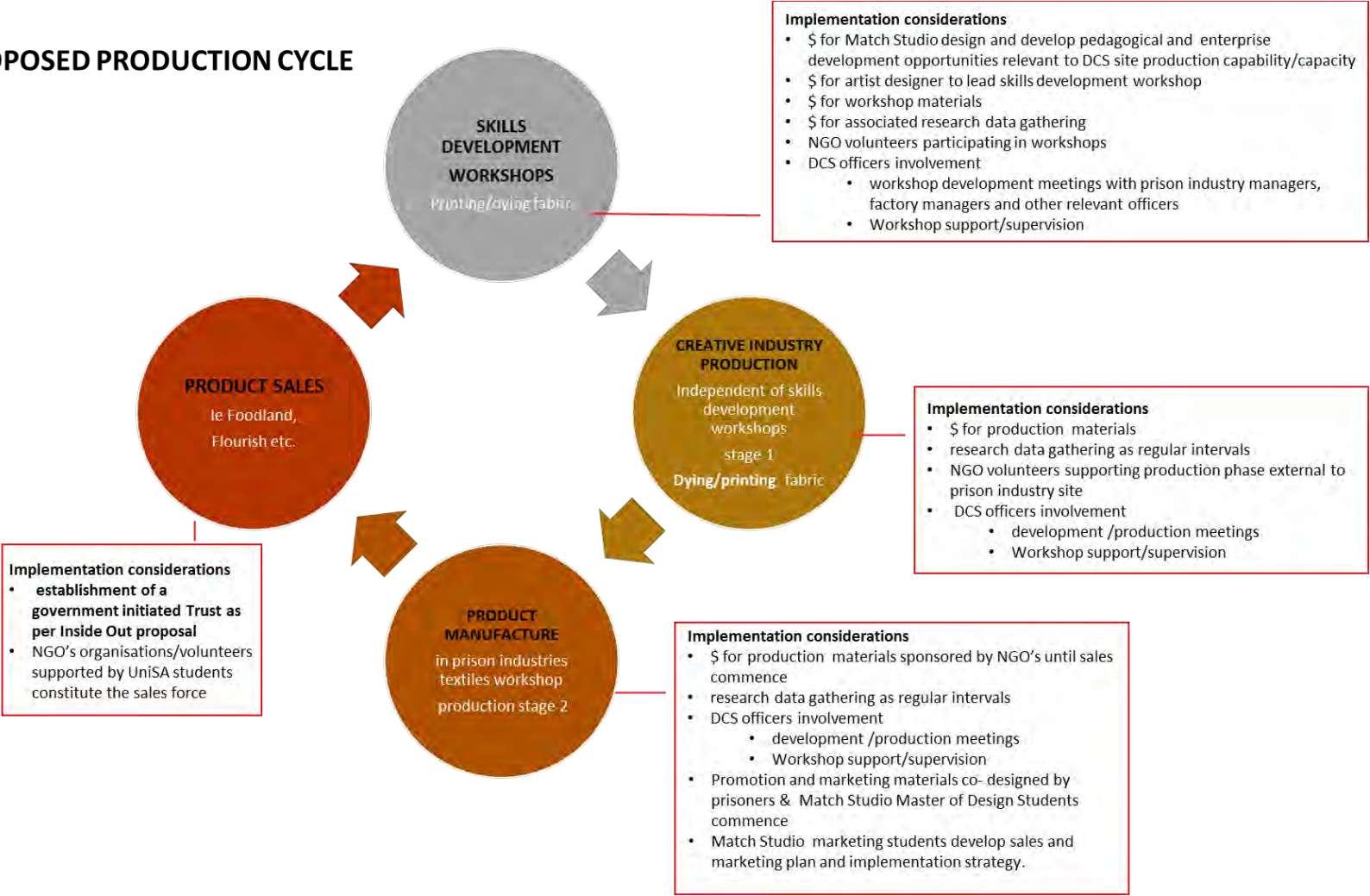
RECOMMENDATIONS

Based on this pilot project there are 4 recommendations that should be highlighted for future consideration.

- Evaluation of a DCS creative industry should be ongoing. Short term paper surveys with participants (and those who chose to withdraw participation) should be combined with intermittent in-depth evaluations. While more time-consuming, a participatory action research approach to evaluation will encourage deeper participant investment in prison-based Creative Industries.
- The rationale, methods and timing of data collection activities need to be communicated to all project stakeholders and scheduled prior to workshops starting.
- Develop an ongoing collection of workshop case studies that can be drawn from to more clearly communicate with potential participants what they can expect to do and learn from participating in the program.
- Develop opportunities for those who have participated in the DCS Creative Industries workshops to continue production in workshop sites provided by NGO's such as Seeds of Affinity and Anglicare so that skills learnt and micro-enterprises can be developed by former prisoners

This model provides a replicable project development and delivery model offering scalability and sustainability of the program to potentially support the design and production of a range of other products to be sold under the *Inside-Out* brand.

PROPOSED PRODUCTION CYCLE



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APPENDIX 1 – INSIDE OUT PROJECT SUMMARY

Inside-Out - Project background

The Department for Correctional Services (DCS) is exploring policy options for transforming its current prisoner art activities into a comprehensive Creative Industries program for offenders based on national and international best practice. It is envisaged that the expanded Creative Industries will provide opportunities for offenders to engage in a wide spectrum of creative arts (for example visual arts, performance arts, creative writing etc.) with an emphasis on prison industries, education/training, reintegration and desistance.

The Creative Industries (CI) Strategy involves identifying CI requirements and reviewing options to enable Creative Industries implementation and outcomes that optimise rehabilitation and reintegration for prisoners and offenders returning in to the community, that work within correctional settings and those that move between the community and the prison.

Scope of Project

DCS engaged Match Studio and students from the University of South Australia to model options for the establishment of an organisation that can support and facilitate an expanded creative industries strategy within and beyond prison.

Specifically, the team was asked to analyse one or more preferred options for the establishment of creative industries organisation based on the Creative Industries proposal paper.

Modelling should consider the following:

- resourcing considerations
- business model
- funding sources
- administration
- development of partnerships
- models of delivery
- rationale/philosophy
(the following were beyond the team's capacity)
- legislative framework and possible amendments
- Preferred options to be prepared for submission to DCS executive for endorsement

Research process

UniSA's Match Studio selected a small team of Social Work and Information Technology students to undertake literature, policy and case study research, and apply Design Thinking methodology to identify and propose creative industry-based skills development and industry production models to be delivered within South Australian prisons. In doing so the team has develop program proposals that will enable participants continued engagement with the industry /learning program post release, advised and delivered through a collaboration between, DCS, Community Corrections and external agencies.

Chief investigator (CI)	Dr Jane Andrew. Director Match Studio
Research Assistants	Psychology/ Social Work Placement students: Alex Lightbody Holly Trezise Kelsey Towicz Guy Yardley IT Placement students: Earvendeep Kaur Gifteena Antony Jingyu Zhao Nidhi Prajapati
Academic mentors:	Jeremy Ryder (DCS) Sophie Diamandi (UniSA) Dr Heather Anderson (UniSA) Professor Rick Sarre (UniSA)

Inside-Out project Summary

The Department of Correctional Services is proposing to offer creative industry-based programmes within the South Australian prison system, that encapsulate skills development and production opportunities for inmates and those recently released. As highlighted in the DCS Creative Industries Discussion Paper (July 2017), developing opportunities for prisoners to engage with creative industries has the potential to offer a number of benefits such as:

- Employment within prison industries that works with and develops prisoners' individual creativity and talents.
- Development of industry to fulfil the Department's objective of a constructive day.
- Development of technical and creative skills, but also other valuable (inter)personal skills necessary for the work environment such as working in a team, self-esteem and confidence.
- Sparking interest in further educational opportunities.
- Enabling positive changes in personal narratives and identity formation consistent with secondary desistance.
- Contributing to psychological and emotional prisoner well-being by enabling positive emotional states built around achievement and pride.
- Creating alternative connections and pathways to employment post-release.
- Challenging negative community stereotypes and stigma surrounding (ex) prisoners.
- Sensitises the community to prisoners' capabilities while fostering a cultural climate of openness and acceptance of prisoners and their contributions.

The student team have developed four program models that seek to enable industry relevant, context driven and ongoing skills development opportunities that will support prisoners' ability to seek employment or develop self-employment opportunities post release.

The programs include:

Inside-Out Kitchen Program

Inside-Out Design and Make Program

Inside-Out Pop up Shop Program

Inside-Out Mentors Program

This design of the **Inside-Out program** and Brand aims to coalesce and leverage assets and funding of number of existing internal prison industry resources and extend them through a co-design process to identify and develop new economic and social strategies through Creative Industries skills development and production where Artefacts, objects and products produced by men and women in custody and post release are placed in a context, enabling employability and opportunities in both urban and regional areas.

Whilst the Match Studio team recognises the scope of the Creative Industries includes areas beyond the culinary, visual and applied arts currently operating within prisons, this program proposal has been devised to enable DCS to focus on exiting 'low hanging fruit' to provide a base for the sustainable delivery and operation. A base model for communication and collaboration across the existing prison industry production workshops, art activities and industry/business skills development programs will be developed from which a broader selection of Creative industry initiatives will be designed to offer current prisoners and those recently released opportunities for personal and skills development, and pathways to meaningful employment and self-employment.

Inside -Out Summary of Recommendations

- The establishment of a Government Initiated Foundation² with a Board of Directors and secretariat to oversee the development and articulation of the strategic aims of the ***Inside-Out program***.
- Advised by the Foundation Board, the Executive Officer and Project Manager dedicated to the Inside-Out program, will oversee the development of the pilot initiatives (outlined in this document) and development of sustainable core programs.
- Revenue generated by the various arms of the ***Inside-out program*** will be distributed to Victims of Crime, a contribution to the operations of the Inside-Out program, with remaining funds donated to a charity nominated by the Board
- It is proposed that UniSA through Match Studio and the Psychology and Social Work Clinic will support the development and its ongoing operations.

² Gain their income from government directed funds, via various routes, from the general public or sections of it

Contributions may come from legislated levies, government grants, community donors, depending on the type of foundation and its areas of interest

Imagine - Design... Make

Are you interested in designing and making your own textile designs using recycled and naturally dyed fabric?

Join the 10-week Design and Make skills development programme

Working with artists and students from the University of South Australia, you'll:

- *Learn idea generation and design skills;*
- *Learn to create natural fabric dyes;*
- *Develop prototypes for textile products;*
- *Develop a brand; and*
- *If you get really inspired start to develop ideas for your own product range*

Session 1: Thursday 30 August, LSU, 9.30 am

See Activities Coordinator to register interest



Image: fabrics naturally dyed by workshop artist Alana Gregory



**Are you interested in
designing a brand/logo
for the goods made out of
your fabric designs?**

Join the 2 week branding workshop with
Communication Design teachers from
the University of South Australia on

Friday 8 March
Friday 15 March
4:30 – 6:30 pm

You'll learn

- idea generation and design skills
- how to develop and choose a brand name
- how to design a logo by mark making with a wide variety of media (e.g. paper, pens, textas, fabric)

**see Activities Coordinator to
register interest**

APPENDIX 4 - DESIGN AND MAKE BRANDING WORKSHOPS

Design and Make Branding workshops

Workshop 1: Friday 8 March 2019

- Workshop participants and coordinators introduction. The main purpose of the workshops – to choose a name and make a logo for the goods made from the Design and Make 1 workshop – was discussed
- Rundown of what Workshop 1 would entail
- Participants spoke about the Design and Make 1 workshop and the skills learnt regarding techniques of fabric dyeing
- Participants and coordinators had a general discussion about what ‘branding’ and ‘logos’ meant. It was agreed that a brand was like a home for something, and a logo gave a product an identity
- The idea of mind maps was introduced. Attendees were given print outs that described what a mind map was and how it could be used, and a mind map template. Mind maps were discussed as a life-long learning and transferable tool to assist with thinking and problem solving
- The group started a collective mind map
- The idea of the “brain dump” was introduced. Participants were encouraged to call out words that came to mind when they thought about the Design and Make workshop 1 without censoring themselves. This process encouraged free flows of thinking. Particular focus was on how the Design and Make workshop had made them feel. The words were written down on six big pieces of butcher’s paper that were then stuck on the wall
- The idea of “mark making” was introduced. Participants were encouraged to pick one or a selection of words that emerged from the mind map and brain dump activity and use the wide selection of craft and art materials provided to visualise their word/s. For example, participants made marks with textas, cut paper, paint and wooden sticks
- Mark making was conducted by all participants
- Some participants choose to cut colour swatches out of magazines to indicate the colour choices they thought would work best for the branding
- All participants mark making outcomes were stuck on the wall with the mind map/brain dump words
- Melinda discussed with the group that she would digitise the participants mark making and mind map/brain dump words and bring print outs to Workshop 2

Workshop 2: Friday 15 March 2019

- A set of printed sheets containing a set of digitised mark making outcomes (outlines only), digitised mark making outcomes (coloured) and words from Workshop 1 was laid out for each participant;
- Participants were given a brief rundown of what Workshop 2 would entail
- A digitised version of the words that emerged from the mind map/brain dump session in Workshop 1 was stuck on the wall. Each participant circled three words they thought were

the most appropriate for a brand name. These words became the pool from which the brand name was chosen

- Each participant was encouraged to look through the set of set of digitised mark making outcomes (outlines only), digitised mark making outcomes (coloured) outcomes and experiment with combing them by cutting and pasting different outcomes together
- Participants coloured in the set of digitised mark making outcomes (outlines only) and words using the variety of craft and art materials available
- The pool of circled words was discussed and was narrowed down to the words “Eco”, “Soul”, “Magic”, “Waste”, and “Useful”. Collectively, these words were formed into two potential brand names: “Magic Soul Bags, waste made useful” and Eco Soul Bags, magic from waste”
- The group chose two combined mark making outcomes to be carried forward for Workshop 3
- Melinda communicated to the group that she would design the two chosen mark marks into a logo, and chose three different fonts for the brand name for the participants to choose from in Workshop 3

Workshop 3 : Friday 8 March 2019

- Collateral (e.g. fabric bags) from Design and Make workshop 1 was laid out on the table prior to the participants arrival
- Participants were provided with a series of printed sheets.
 - Sheet 1 and 2 included the logos designed from the chosen marks from Workshop 2.
 - Sheet 3 included the brand names chosen from Workshop 2 in three different type faces.

Each sheet contained a variety of different colour options that corresponded to the colours chosen by participants in Workshop 1.

- Sheet 4 included a set of rectangle shapes the sizes of swing tags/fabric tags

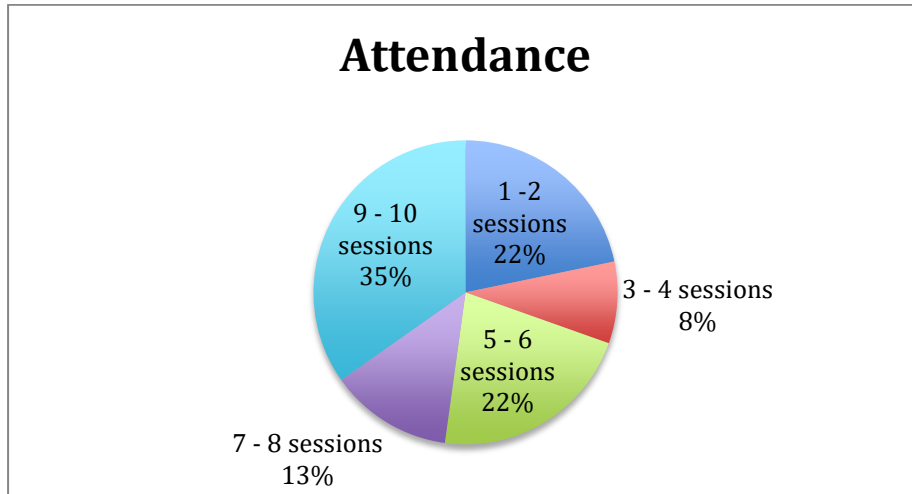
The logos and brand names were printed at the size required for a swing tag or fabric tag.

- Participants cut and pasted logos for Sheet 1, 2 and 3 on to sheet 4 to create x 4 final outcomes each. These outcomes were cut to size and then tested against the Collateral from the first Design and Make.
- A final design for the logo and brand name “Eco Soul Bags, Magic from Waste” in the font IvyMode. Colour choices for the logo and brand name were finalised
- It was collectively decided that two version of the final logo be designed, a horizontal and a vertical version.

APPENDIX 5 – PARTICIPANT SURVEY RESULTS

Attendance

23 women attended the program for at least one session



Survey results

1. How many Design and Make sessions have you attended?

11 participants filled out the survey

- All had attended at least 7 sessions
- Majority 9 – 10 sessions

2. I enjoyed the Design and Make Project

1 2 3 4 5 6 7 8 9.8 10
completely disagree neutral completely agree

Comments

- Enjoyed seeing the women become enthused and amazed at patterns
- Love it

3. I learned new skills at the Design and Make Project

1 2 3 4 5 6 7 8.7 9 10
completely disagree neutral completely agree

Comments

- refreshed some knowledge I already had
- never knew anything about natural dyeing before this course

4. The Design and Make Project felt important to me

1 2 3 4 5 6 7 8 9 10
completely disagree neutral completely agree

Comments

- I enjoy a project that has positive outcomes
- Gave me a sense of achievement with each piece

5. I was satisfied with the dye designs I created

1 2 3 4 5 6 7 8 9.5 10
completely disagree neutral completely agree

Comments

- enjoyed seeing not just mine but others
- ☺

6. I would like to continue dyeing fabrics in LSU as a regular activity

1 2 3 4 5 6 7 8.7 9 10
completely disagree neutral completely agree

Comments

- I will assist but will not do another course
- Great for mental health

7. I can imagine some of the fabrics I have dyed being used to make a product that others would want to buy

1 2 3 4 5 6 7 8 9.3 10
completely disagree neutral completely agree

Comments

- Have many ideas and have made a few products

8. I would be willing to dye fabric so that it could be used as part of a Creative Industry in the Adelaide Women's Prison

1 2 3 4 5 6 7 8.6 9 10
completely disagree neutral completely agree

Comments

- Could make things to sell, money to go toward prison
- It can be used to make stuff for the women like nice quilt cover which makes us happy
- Little bit colour brings brightness in our room
- I have other things on my list (to do) at present
- It would be a great program for the women
- It would give women a sense of achievement that they did this and also a new skill

9. My opinions and ideas were valued during the workshops

1 2 3 4 5 6 7 8 9.2 10
completely disagree neutral completely agree

Comment

- Everyone, I feel, was happy with my efforts

10. My skills improved over the course of the workshop series

1 2 3 4 5 6 7 8.9 9 10
completely disagree neutral completely agree

Comments

- I didn't have any idea about dyeing fabrics and how beautiful it can be. Thank you very much
- I was able to know about modifiers and mordants, and how to create great colour through natural and everyday products
- Refreshed previous ideas and knowledge
- I became more interested after seeing what could be achieved
- Prior, I knew nothing. Now I have a better understanding of where natural dyes come from and how they work

11. I feel confident I could continue to dye fabrics this way, without the instructor's help

1 2 3 4 5 6 7 8 9 10
completely disagree neutral completely agree

Comments

- Not without Alana 😊
- Maybe the dyeing in different mordant (might be a problem)
- That's a me thing, I just forget ... easily, LOL

12. I would like to attend more Design and Make workshops in the future

1 2 3 4 5 6 7 8.9 9 10
completely disagree neutral completely agree

Comments

- I have other issues to deal with at present
- Without a doubt

13. I could imagine using the skills I've developed during the Design and Make project when I get out

1 2 3 4 5 6 7 8 9.1 10
completely disagree neutral completely agree

Comments

- Probably not
- Yes

14. I would like to use these skills to start a micro-enterprise or similar?

1 2 3 4 5 6 7.5 8 9 10
completely disagree neutral completely agree

Comments

- Would like it but not very confident ☹
- Probably not
- Again personal, maybe with encouragement

15. I would be interested in staying in touch with the Design and Make team to pursue these skills further when I get out?

1 2 3 4 5 6 7 8 9.4 10
completely disagree neutral completely agree

Comments

- 100%
- Most definitely will assist with any projects arising from this and other courses
- Would love to learn more

16. What were the strengths of the project (what made it work)?

- The teamwork, the warm welcoming and the freedom to do what we want without being judged on our work
- Great teaching
- Easy to understand
- Professional teacher
- Kind and understanding us without any judgement
- Friendly, knowledgeable teacher
- Alana explained things well, was easy to approach and she was very encouraging – beautiful person
- The instructor
- Information delivery
- Revisiting each lesson
- Everything we were doing was always beautiful and they think it can be used for something
- Imparting the information in a creative manner
- Relaxed atmosphere
- Encouraged to participate

- Everyone valued
 - The women were friendly
 - Giving the women something tangible to see
-

17. What were the weaknesses of the project (and what could be improved)?

- No heat available, Alana made it possible for us to complete things with what we had
- Not being able to use heat etc, but we made do with what we had
- Restrictions of the processes and rules of the institution
- Need more time, perhaps twice a week
- I couldn't find any weaknesses, I really loved it
- If all the girls could keep showing up, not only one or two because that will boost the going of the project

18. What skills should be taught in future workshops?

- Not sure
- How to make different things
- Tie dye
- How to fold properly or make more design on fabric to have more effect and different patterns
- Folding technique
- Same skills and ideas – keep it simple
- How to make products out of this skill
- To make products for charity

19. This workshop series was made up of 10 sessions. Do you think this was too many, too few or just the right number? (circle your response)

- Too few – 5 responses
- Just right – 3 responses
- Too many – 1 response
- Unsure – no responses
(not everyone filled this response)

Comments

- I believe 6 would be ideal.
- Give some homework with hand-outs

20. If you were to pursue these skills on the outside, would you prefer to do that in an organised group or on your own? (circle your response)

- Organised group – 7 responses
- Unsure – 2 responses
- On your own – 1 response
- Either - 1 response

21. What products would you like to see made as part of this project?

- Could have been more
- All we listed prior (during workshop)
- Bags x 4
- Macramé x 2
- Scarf x2
- Quilt cover x2
- Makeup bags x2
- Curtains
- Pillow case
- Wall art
- Doilies
- Glass cases
- Cushion covers
- Library bags

22. Is there anything you'd like to add about the project or the way it was delivered?

- I'm really grateful for this course. To be part of this program. I feel so good and useful in this place, I really appreciated every single second of this course. Thank you very much for all efforts for girls in here
- When I first came I was not sure whether I would like doing it, but now I know that I have learnt a lot of different things and I quite enjoyed it and saddened it has come to an end
- Overall a very interesting and thought-provoking program
- Hopefully on-going
- I will assist team but will not be doing any dyeing or manufacturing. I will however instruct with whatever my skills allow
- Just a huge thank you to everyone involved



ⁱ Match Studio is the University of South Australia's innovative learning space, geared to support skills development through client-focused interdisciplinary project collaboration and professional practice.

Match Studio enables students from across the University to undertake work integrated learning to learn about and apply design management methodologies to co-create innovative solutions to real-world challenges.

Through systems thinking, design thinking, and co-design, Match Studio facilitates an engaging student learning experience supporting the contextualisation of an individual's disciplinary knowledge and development of professional acumen.

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