



CAN'T GO WRONG  
FICTION

ras report

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4. insight report/opp map

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# THE TEAM



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# introduction

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## **savannah may be the next silicon valley**

“We are in a time where the professional landscape is *changing*. The Industrial Age model of working for “the Man” in an office building all day is an obsolete notion for many individuals and communities.

The recession has also greatly impacted behavior—since individuals and communities are crafting new business plans and strategies to financially survive... Small businesses are on the landscape as never before. Consequently, there is “growing recognition of the economic importance of the ‘creative class’” as described by Richard Florida (2002) and others (Howkins, 2001; Inglehart, 2000; Ray & Anderson, 2000) [which] has contributed to a global competition for creative talent.

In 2012, Atlantic Monthly staff took a national road trip—visiting over 20 cities to determine WHAT THE NEW SILICON VALLEY WOULD BE and WHERE.”

- adapted from a scope provided by Professor Sara Jo Johnson and Dr. Chris Miller



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## **background**

In the Winter of 2013, our team was tasked with conducting an ethnographic study focusing on a portion of Savannah's Creative Class (referred to as Savannah's Indie Culture).

Our mission was to understand the current state of affairs inside of Savannah's Indie Culture in order to uncover insights about this group. These insights would eventually support viable scenarios to provide Savannah's Indie Culture with what it needs in order to grow.

A research team previously worked on this project to identify the movers and shakers of Savannah's Indie community. In this phase, we conducted a deep ethnographic investigation of those previously identified movers and shakers to learn about their successes, failures, frustrations, roadblocks, and underlying motivations.

# our contribution

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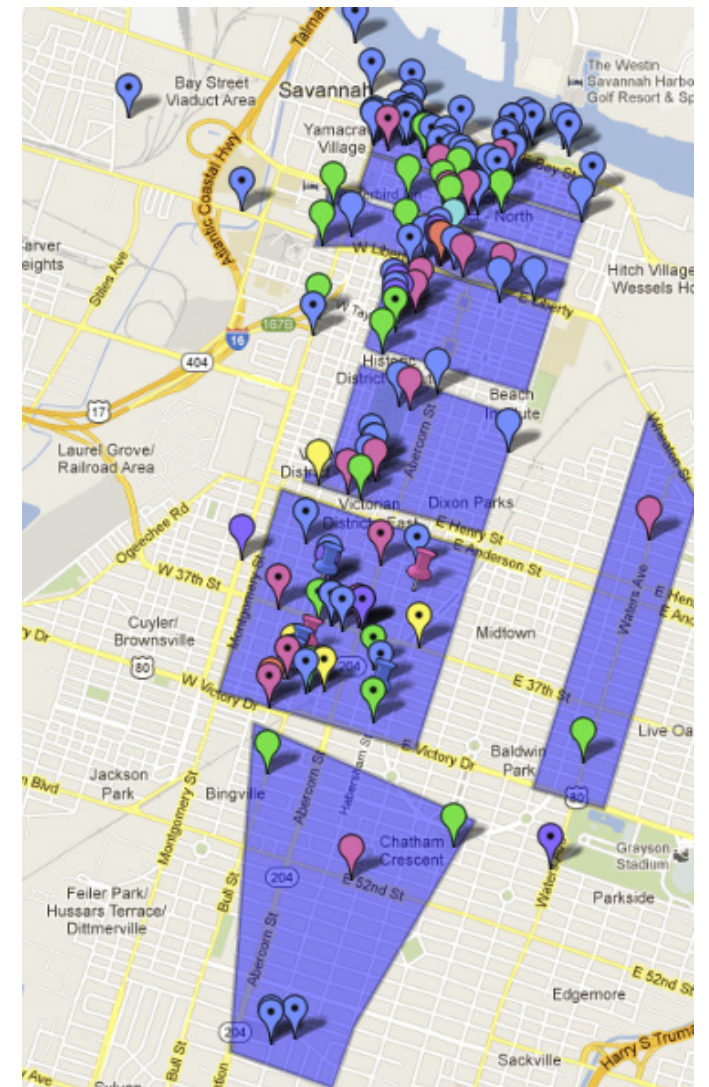
## starting out

Our team picked up where past teams left off. We inherited a definition delineating who and where the small creative businesses (who are a part of Savannah's Indie Culture) were located.

In order to situate ourselves in the context of Savannah's Indie Culture, our team decided to take off on foot to visit some of these local businesses. We visited:

- Folk Lorico
- Fabrika
- The Comic Store
- The Creative Coast
- The Sentient Bean
- Booklady Bookstore

Our intention was to begin creating relationships by starting up casual conversations about each business' place and thoughts of the Savannah Indie Culture.



A map showing the locations of small businesses in Savannah

OUR PLACE IN THE  
**SAVANNAH INDIE CULTURE**  
RESEARCH PLAN

PREVIOUS RESEARCH CLASSES

INDIE CULTURE  
NEEDS AND WANTS  
YOU ARE HERE

FUTURE RESEARCH CLASSES

DEFINING  
SAVANNAH  
INDIE CULTURE  
SMALL BUSINESS

CASE STUDY  
OF A SMALL  
BUSINESS

we received  
work from...

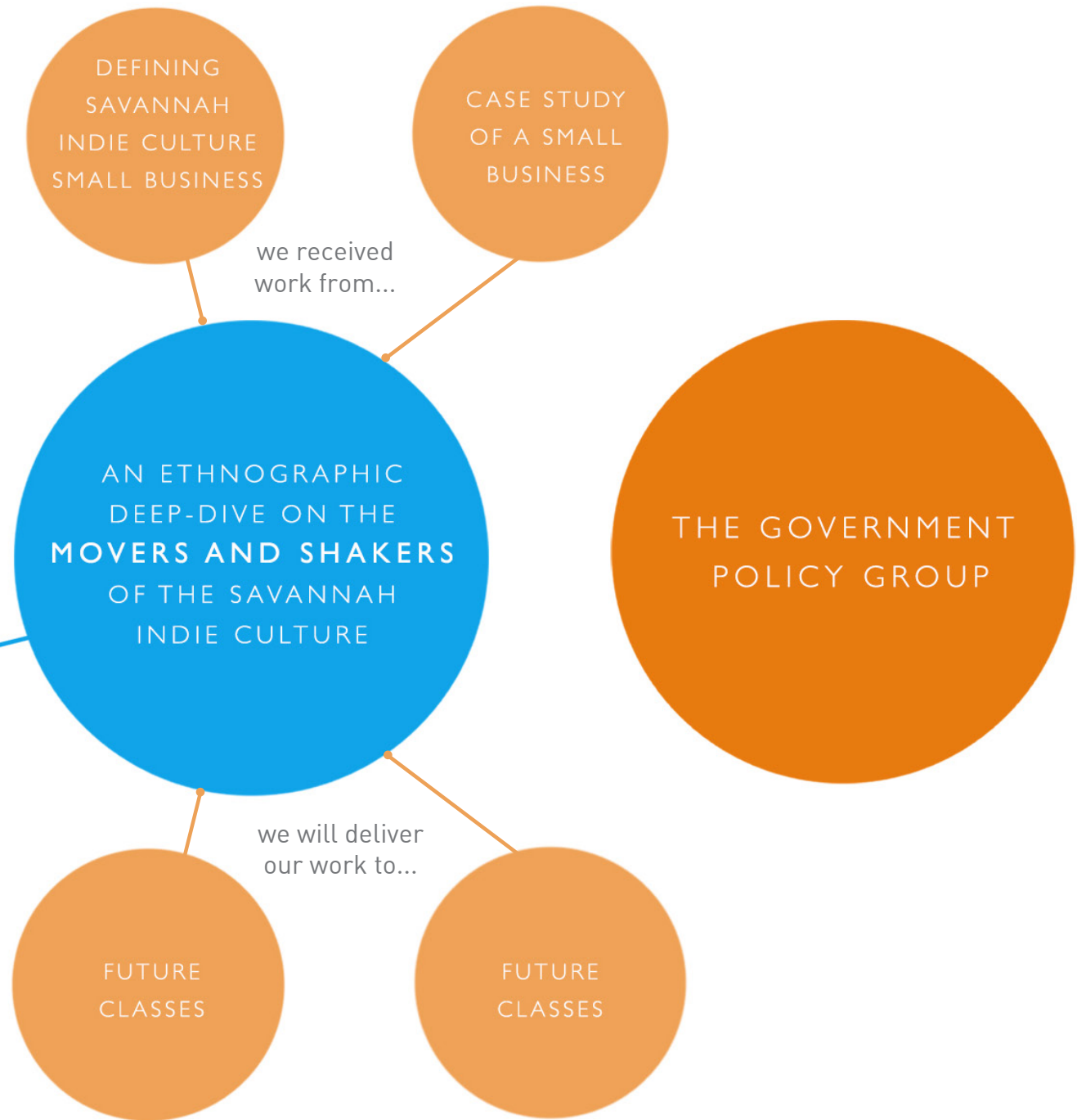
AN ETHNOGRAPHIC  
DEEP-DIVE ON THE  
**MOVERS AND SHAKERS**  
OF THE SAVANNAH  
INDIE CULTURE

THE GOVERNMENT  
POLICY GROUP

we will deliver  
our work to...

FUTURE  
CLASSES

FUTURE  
CLASSES



# strategy & research

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## **the next frontier**

In order to know which questions we would eventually have to ask during our ethnography, our team identified initial assumptions that we had about Indie Culture in general.

Our assumptions led us to the general understanding that a city has many cultures, and that ours (the Savannah Indie Culture) will consequently affect an incomprehensible number of people.

To begin thinking about the vast spans of influence that the Savannah Indie Culture may have on the City of Savannah, we conducted secondary research focusing on emergent trends in several industries:

- Design/Art
- Business
- Music
- Food
- Tourism
- Technology

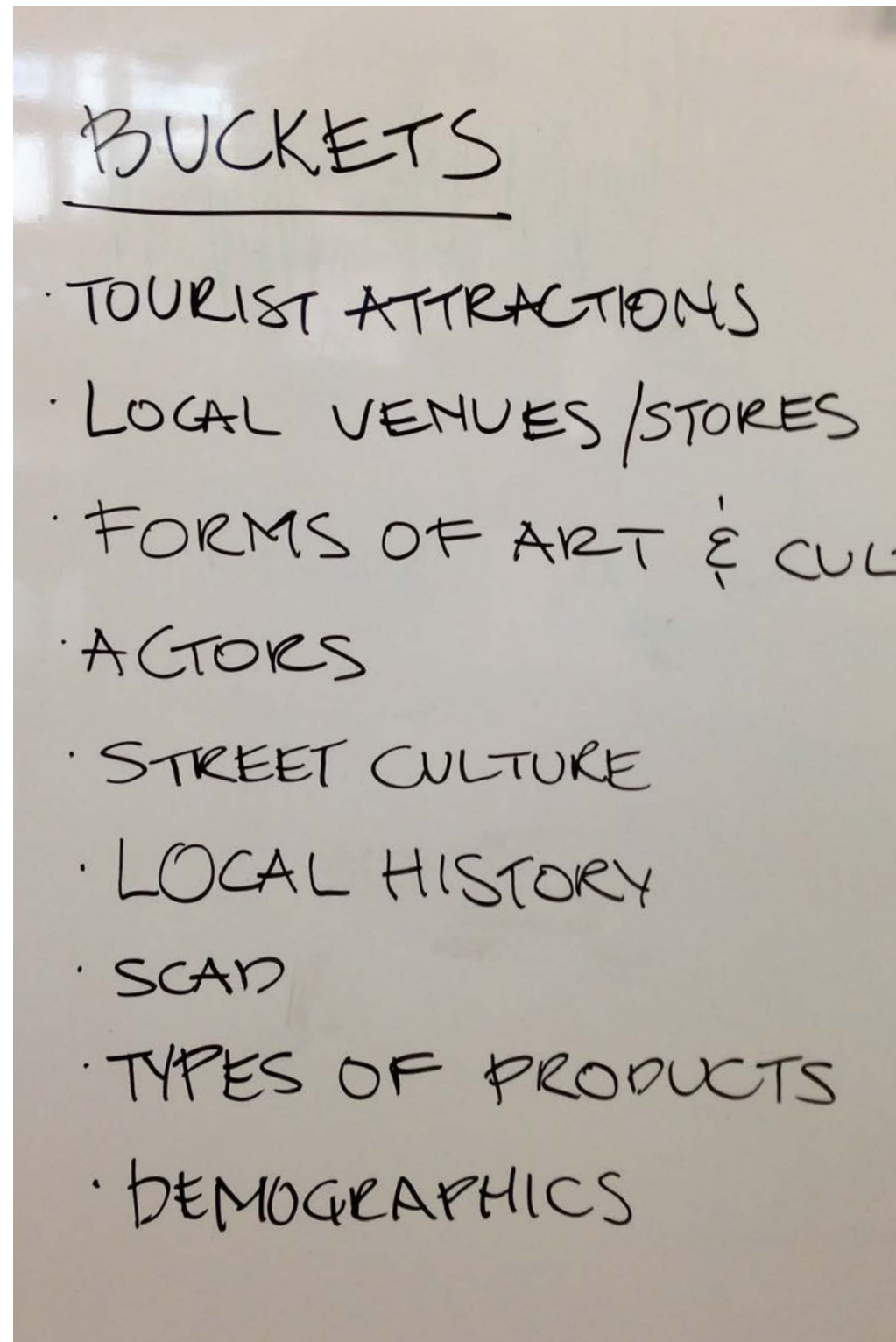
# assumptions

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Our team's personal assumptions regarding Savannah's culture were written and grouped on a whiteboard.

Many of these assumptions revolved around the tourism industry, Savannah's reputation as a "quaint southern city," and possible negative influences of "touristey art." Some groups of our assumptions include: Events, Stakeholders, History, Types of Businesses and Types of Products.

Through this exploration, we were able to reflect and find gaps in our knowledge. We began to locate information that needed to be expanded upon, verified, and further researched as part of the Savannah Indie Culture.



A list of initial assumptions and ideas are formed on the group white-wall, while buckets containing these pieces of information are quickly formed.



Left and Right:

All thoughts, assumptions, and observations about the Savannah Indie Culture are placed on the wall.

Emerging groups involved the tourism industry, music, visual art, and hand-made or "authentic" products.





This and the next page show examples of post-it notes of the team's assumptions.

Notable post-its: "Tourist-ey art", "Crafty Products", "Paula Deen", "Jazz Festival".





# honing in on the problem

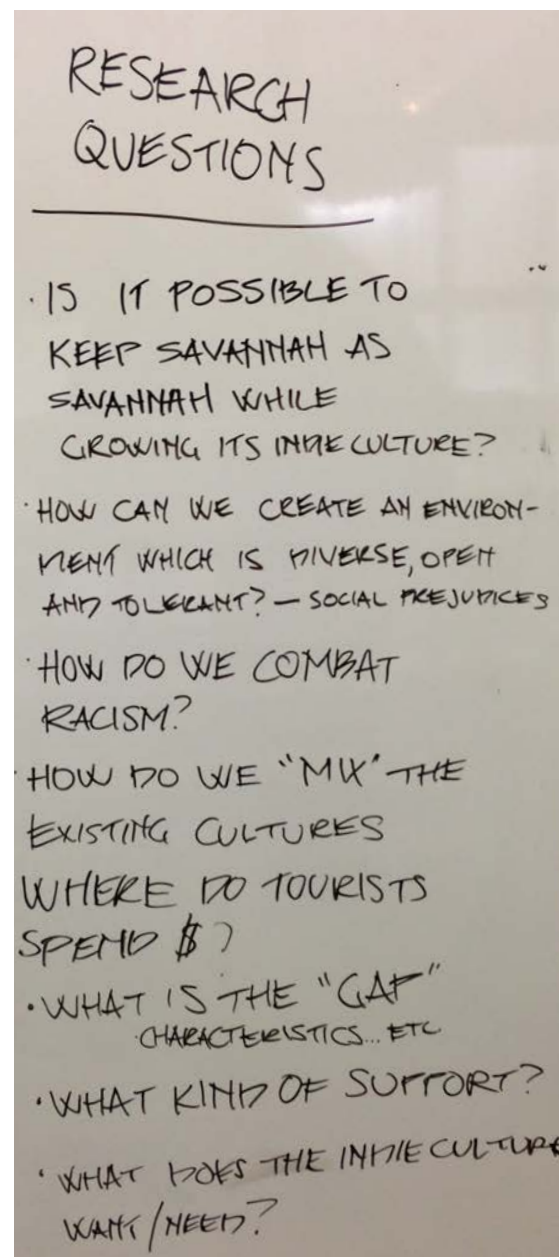
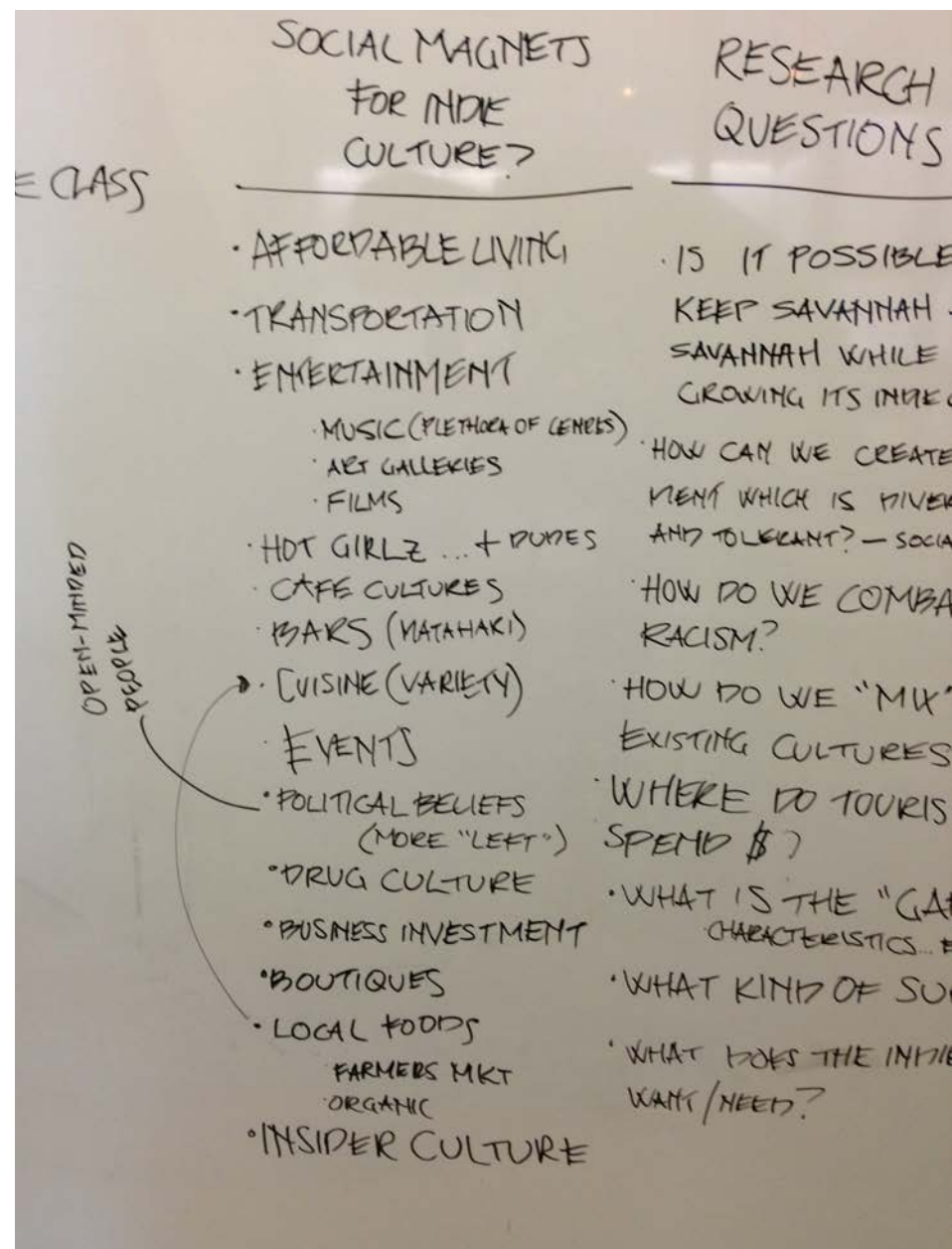
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## **In the beginning...**

In order to begin forming ideas about our problem, we had to consider the various interacting elements in the system. This included creating low-fi relationship diagrams, sketching preliminary questions and developing a mental framework before we headed into the field.

We considered social magnets and social repellants as an initial idea when going into the field. Social magnets and repellants are those things which attract or turn away students and visitors alike; things like: racism, crime, poverty, but also historical and cultural richness, niche forms of entertainment, nice weather, etc.





Initial questions and rough frameworks are plotted on a whiteboard.

Bottom right: A diagram illustrates the relationship between artists and appropriate venues; the government must be considered in this relationship as well.

# directives

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## **Next moves**

Our group used Vijay Kumar's book entitled *101 Design Methods* in order to guide our iterative process. We initiall chose six of his tools to use in and out of the field.

We realized, however, that prescribing tools too soon was a mistake. So the team instead focused on the phase of the design process that we were in, and chose according to the situation that we found ourselves in (i.e. an impromptu meeting).

We defined stakeholders according to past groups' work (these were locals, students and tourists) and segmented those groups into smaller ones.

The team excelled in secondary research (learning which questions to ask) by doing desktop research and online research.



## IDENTIFY:

- STAKEHOLDERS
- RESEARCH METHODS
  - SECONDARY
  - TRENDS
- INTENT STATEMENT
- SHARED MATRIX

- BUZZ REPORTS
- POPULAR MEDIA SCAN
- TRENDS MATRIX
- CONVERGENCE MAP
- PUBLICATIONS RESEARCH
- COMPETITORS - COMPLEMENTORS MAP

Left:

An initial to-do list to start off the design research process.

Right:

Methods through which we can gain information and data are explored.

# scope evolution

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The team had difficulty at the start with developing a scope that appropriately encompassed the task at hand. The given task was to develop insights and corresponding viable scenarios through ethnographic investigations of Savannah's Indie Culture in order to support an appeal for a Kresge Foundation Grant.

## **Scope 1:**

*To explore the strengths and weaknesses of the Savannah Indie Culture through ethnographic research of local relevant businesses and funding programs (public/private), supported by secondary research (NYC, Boston, Austin, etc.) and to discover methods through which it can grow and thrive.*

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This scope was far *too large*, encompassing far too many variables, and didn't address the initial task.

A previous group worked on this project and identified who the Savannah Indie Culture was composed of: "the movers and shakers of the Savannah Indie Culture."

We used this definition in order to refine our scope.

**Scope 2:**

*Develop authentic insights and corresponding viable scenarios through ethnographic investigations of Savannah's Indie Culture, in order to support an appeal for a Kresge foundation grant.*

# scope evolution

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Although it is important to know that this information will be used for a Kresge Foundation grant, the team began to lose the objective of the task. The previous teams who worked on this project only identified the movers and shakers of the Savannah Indie Culture, but they were unable to conduct an in-depth study of these key players. This led to the final scope:

## **Scope 3 (final scope):**

**Conduct an ethnographic investigation of Savannah's Indie Culture in order to uncover their needs, frustrations, desires, behaviors, rituals, and pain-points.**



# research questions

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- 1.** Who are the key players in the S.I.C.?
- 2.** Which industries does the S.I.C. encompass?
- 3.** Which areas of the S.I.C. need support?
- 4.** What are the current state of affairs with regard to S.I.C.?
- 5.** What kinds of networks exist in the S.I.C.?
- 6.** How can the S.I.C. create opportunity?
- 7.** How can the S.I.C. embody diversity?
- 8.** How does the S.I.C. consider sustainability?
- 9.** How does the SIC impact the local community?

# research plan evolution

|                                                                                                                                                                       |                                                                                                                             |                                                                                                                                                                                                                                                                                                                            |                                                                                         |                                                                                                                                                                                           |                                                                                                           |                                                                                       |                                           |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|-------------------------------------------|
| Scope: Conduct an ethnographic investigation of Savannah's "Indie culture" to uncover needs/ frustrations/ desires/ behaviors/ rituals/ pain points and happy points. | What do I need to know?                                                                                                     | Why do I need to know this?                                                                                                                                                                                                                                                                                                | What kind of data will answer this question?                                            | Where can I find this data?                                                                                                                                                               | Which research methods will we use?                                                                       | Who do I contact for access?                                                          | Shareable output?                         |
| Who are the key players in S.I.C.?                                                                                                                                    | names of people in SIC // organizations // relations to each other                                                          | In order to understand the socialscape of our problem // to better understand the indie culture // access to information and resources // determine user groups                                                                                                                                                            | Names (Quant)                                                                           | Through events like SlideLuck and gallery shows like Sequility. Also it would be good to speak with SIC businesses, like the businesses that the team has been shadowing // Word of mouth | Shadowing, Fly on the Wall, Popular Media Search, Ethnographic Interview, Casual Conversations (3.1, 3.6) | SIC businesses // locals // government officials and professionals                    | a list or profile for each person/entity  |
| Who are the key players in the local government?                                                                                                                      | Key people within the local government // relations to each other                                                           | To start to understand the people who hold political power in the local government. We must understand what they expect and how they behave/govern. Gaining cooperation on the government end of the spectrum could be helpful for future plans. // to understand the flow of power and influence // determine user groups | Names, faces (Quant)                                                                    | Events, SIC businesses, archives, town hall meetings, local municipal office, online, Newspapers                                                                                          | Shadowing, Experts Interview (2.12, 3.1, 3.6)                                                             | people in government // local businesses                                              | a list or profiles for each person        |
| What does S.I.C. encompass?                                                                                                                                           | businesses? // industries? // reactionary industries? // institutions?                                                      | In order to better understand the financialscape of Savannah                                                                                                                                                                                                                                                               | Industries, names, businesses (Quant)                                                   | Online, Newspapers, events, people, excursions                                                                                                                                            | web research (2.2)                                                                                        | Business owners, members of the SIC                                                   | a graphical map                           |
| What is the Kresge foundation grant?                                                                                                                                  | What is the Kresge foundation, how much grant money do they offer, what does this organization stand for?                   | In the end, the basis of this project is to appeal to the Kresge foundation. What is it they are looking for and how do we increase the chances of receiving Kresge foundation aid?                                                                                                                                        | Quant                                                                                   | Online, via professors like Chris Miller                                                                                                                                                  | Check dat site, look at past awards (historical analysis)                                                 | A system of tubes, intricately intertwined                                            | report :)                                 |
| Where will the funds be distributed, in order to support S.I.C.?                                                                                                      | Where will the funds, if awarded the grant, go?                                                                             | What are we working for, who specifically will benefit from this investigation, and ultimately the funds?                                                                                                                                                                                                                  | Qual                                                                                    | Ask participants/look at history                                                                                                                                                          | Interview                                                                                                 | Business owners, members of the SIC                                                   | List of quotes, interview answers, etc :( |
| Which areas of S.I.C. need support?                                                                                                                                   | Who needs financial/legal support?                                                                                          | Helps direct the research, important to know who ultimately the team is working for with regard to this project // knowing the people who this will impact can guide the research                                                                                                                                          | who exactly is in SIC, and qualitative info about current state of affairs (Quant/Qual) | Creative Coast // business owners and employees                                                                                                                                           | Interviews, web research (3.6)                                                                            | Creative Coast                                                                        | photographs, maps                         |
| What are the current state of affairs with regard to S.I.C.?                                                                                                          | How's business? // Quality and characteristics of relationships                                                             | In order to understand where the voids in the arts/culture economy exist                                                                                                                                                                                                                                                   | Success rate of SIC, profitability of businesses (Quant/Qual)                           | Interviews, balance sheets, historical inquiry                                                                                                                                            | Quantitative research, Interviews (2.12, 3.6)                                                             | Business owners, artists, musicians, venue owners                                     | infographics, statistics sheet, report    |
| How much funding goes to the art/culture economy?                                                                                                                     | Money moved into arts/culture economy                                                                                       | In order to determine the current state of affairs - where are the pain points? Where are the happy points?                                                                                                                                                                                                                | Quant                                                                                   | web research, through contacts                                                                                                                                                            | Quantitative research, Interviews (3.6)                                                                   | Business owners, artists, musicians, venue owners, members of government, journalists | pie charts or some other infographic      |
| What kinds of networks exist in the S.I.C.?                                                                                                                           | Which businesses are connected? Through which network? Is there a leader?                                                   | To identify and determine the relative health of these networks (networks are important for art/cultural/financial flow)-----and help in improving networkedness in the SIC                                                                                                                                                | Qual                                                                                    | Interviews, participating in social events                                                                                                                                                | Interviews (2.12, 3.6)                                                                                    | Business owners, artists, musicians, venue owners                                     | Network diagrams, systems map             |
| How can the S.I.C. create opportunity?                                                                                                                                | Opportunities? For whom?                                                                                                    | For a persuasive case for funding                                                                                                                                                                                                                                                                                          | Historical Analysis, Trends in other cities (Qual)                                      | Secondary data, historical/anthropological data, interviews                                                                                                                               | Interview, Media search (1.4, 3.6)                                                                        | Business-owners // Individuals in the SIC community                                   | Proposals                                 |
| What does the Indie Culture want?                                                                                                                                     | Desires from business owners and individuals part of the SIC                                                                | In order to better understand the "gap" between the government and the SIC                                                                                                                                                                                                                                                 | Qual                                                                                    | Through contextual interviews, popular media searches                                                                                                                                     | Contextual Interviews (1.9, 2.2, 2.12)                                                                    | Business and individuals in the SIC                                                   | Narratives, profiles                      |
| How can the S.I.C. embody diversity?                                                                                                                                  | How can the SIC embody diversity?---How do we gauge diversity?---What kind of diversity?                                    | Will directly aid in application for the Kresge Grant and contribute to an accepting and diverse culture                                                                                                                                                                                                                   |                                                                                         |                                                                                                                                                                                           | Qualitative methods, research past instances                                                              | Businesses and individuals in the SIC                                                 |                                           |
| How can the S.I.C. be sustainable?                                                                                                                                    | How will the SIC be sustainable                                                                                             | Will directly aid in application for the Kresge Grant.---How could this grant be applied and will this Kresge Grant simply be a crutch for the area until it runs out and revert back to same situation that exists now?                                                                                                   | Qualitative and Quantitative data. Plans                                                | Through contacts, business owners, and other participants in the S.I.C.                                                                                                                   | Qualitative methods, research past instances                                                              | Businesses and individuals in the SIC                                                 |                                           |
| How will the S.I.C. impact the community?                                                                                                                             | How will the SIC impact the community---Positive and Negative impacts---What type of impact does the community want to see? | Will directly aid in application for the Kresge Grant                                                                                                                                                                                                                                                                      | Quantitative and Qualitative Data. Time                                                 | Ask participants, look at trends and history,                                                                                                                                             | Qualitative methods, research past instances                                                              | ^                                                                                     | Storyboard!!!                             |
|                                                                                                                                                                       | <b>*Gray boxes/text indicate debate</b>                                                                                     | <b>*Timeline will follow 2.1 in Vijay's Book</b>                                                                                                                                                                                                                                                                           |                                                                                         |                                                                                                                                                                                           |                                                                                                           |                                                                                       |                                           |

| Scope: Conduct an ethnographic investigation of Savannah's "indie culture". | What do I need to know?                                                                                                     | Why do I need to know this?                                                                                                                                                                                                                                                                                                | What kind of data will answer this question?                                            | Where can I find this data?                                                                                                                                                               | Which research methods will we use?                                                                       | Who do I contact for access?                                                          | Shareable output?                         |
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| How can the S.I.C. be sustainable?                                          | How will the SIC be sustainable                                                                                             | Will directly aid in application for the Kresge Grant                                                                                                                                                                                                                                                                      | ^                                                                                       | ^                                                                                                                                                                                         | Qualitative methods, research past instances                                                              | ^                                                                                     | DO GO ON                                  |
| How will the S.I.C. impact the community?                                   | How will the SIC impact the community---Positive and Negative impacts---What type of impact does the community want to see? | Will directly aid in application for the Kresge Grant                                                                                                                                                                                                                                                                      | ^                                                                                       | ^                                                                                                                                                                                         | Qualitative methods, research past instances                                                              | ^                                                                                     | Storyboard!!!                             |

| Scope: Conduct an ethnographic investigation of Savannah's "indie culture" to uncover needs/ frustrations/ desires/ behaviors/ rituals/ pain points and happy points. | What do I need to know?                                                   | Why do I need to know this?                                                                                                                                                                                                                                                                                                | What kind of data will answer this question?                                            |
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| How can the S.I.C. create opportunity?                                                                                                                                | Opportunities? For whom?                                                  | For a persuasive case for funding                                                                                                                                                                                                                                                                                          | Historical Analysis, Trends in other cities (Qual)                                      |
| What does the Indie Culture want?                                                                                                                                     | Desires from business owners and individuals part of the SIC              | In order to better understand the "gap" between the government and the SIC                                                                                                                                                                                                                                                 | Qual                                                                                    |

| Where can I find this data?                                                                                                                                                               | Which research methods will we use?                                                                       | Who do I contact for access?                                                          | Shareable output?                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|------------------------------------------|
| Through events like SlideLuck and gallery shows like Sequility. Also it would be good to speak with SIC businesses, like the businesses that the team has been shadowing // Word of mouth | Shadowing, Fly on the Wall, Popular Media Search, Ethnographic Interview, Casual Conversations (3.1, 3.6) | SIC businesses // locals // government officials and professionals                    | a list or profile for each person/entity |
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| Creative Coast // business owners and employees                                                                                                                                           | Interviews, web research (3.6)                                                                            | Creative Coast                                                                        | photographs, maps                        |
| Interviews, balance sheets, historical inquiry                                                                                                                                            | Quantitative research, Interviews (2.12, 3.6)                                                             | Business owners, artists, musicians, venue owners                                     | infographics, statistics sheet, report   |
| web research, through contacts                                                                                                                                                            | Quantitative research, Interviews (3.6)                                                                   | Business owners, artists, musicians, venue owners, members of government, journalists | pie charts or some other infographic     |
| Interviews, participating in social events                                                                                                                                                | Interviews (2.12, 3.6)                                                                                    | Business owners, artists, musicians, venue owners                                     | Network diagrams, systems map            |
| Secondary data, historical/anthropological data, interviews                                                                                                                               | Interview, Media search (1.4, 3.6)                                                                        | Business-owners // Individuals in the SIC community                                   | Proposals                                |
| Through contextual interviews, popular media searches                                                                                                                                     | Contextual Interviews (1.9, 2.2, 2.12)                                                                    | Business and individuals in the SIC                                                   | Narratives, profiles                     |



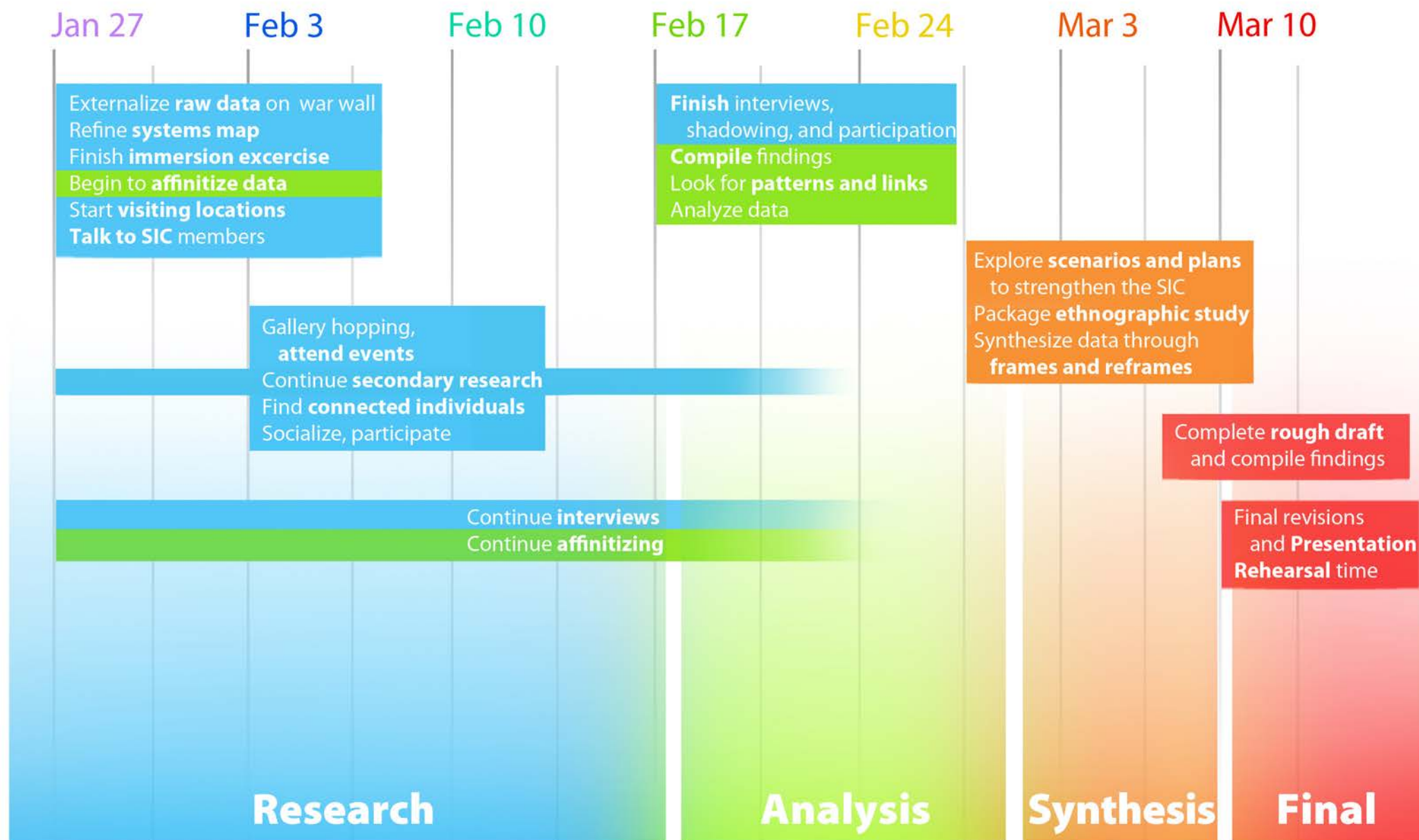
# research timeline

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## **Planning our moves**

In order to coordinate tasks, the team developed a timeline for reference for key milestones. Jobs were distributed according to deadlines.

Our group began with Research (primary and secondary) and then transitioned into Analysis. We planned to move into the Synthesis phase but decided to spend more time analyzing the data from the field. This positioned our team to develop deep insights into the Savannah Indie Culture.



# trend research

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## **Social and digital media search**

The popular site “Pinterest” was used to visually arrange and categorize what the most popular and attention-getting ideas were. These were then grouped into the emergent areas of Arts and Crafts, Foods, Fitness, and Men’s Style.

## **Yearning for a simpler time**

There is an appreciation for nostalgia that is currently trending, indicative through the use of rustic items like mason jars, or handcrafted one-of-a-kind items like a crocheted stuffed animal or collected seashells in a bottle. This nostalgia is also apparent in the use of photo filters, tweed suits, and the revival of period clothing such as bowties and messenger hats.

## **Beautiful things and beautiful bodies**

There seems to be an emphasis on reality, simplicity and a reinvesting in the physical body. Any technology involved is of a simple and straightforward nature while physical fitness and simple, naturally beautiful items are cherished.



## Arts and Crafts

Aesthetics focus on the simple and handmade, including woven fabrics, folded paper, and pen-and-ink drawings with a human touch



## Foods

**Foods are split into two groups:**  
Some groups focus on foods that aim to minimize sources of carbs or lower the amount of fats and sugars to lead a healthier lifestyle.  
Other groups emphasize taste above all else and utilize butter, sugar, and full-bodied recipes to full effect.



# trend research

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## **Contextualizing it all**

Research on current trends were made to establish what avenues the Savannah indie culture is currently enjoying prosperity in, could potentially capitalize on, or are necessary to its continued growth.

It was also a useful tool to be able to understand the landscape before the team went out into the field.



## Fitness

Aspirations to a healthier lifestyle is a shared common goal, including sub-groups such as females and pregnant women



## Men's Style

Contemporary men's style includes elements of previous eras, bringing back furs, patterns, and retro cuts.



# trend research

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## **What makes a city a nexus for the arts?**

In order to *sense* the *intent* of the Savannah Indie Culture (Kumar's term), the team chose to utilize Vijay Kumar's tool called the innovation sourcebook. As the scope evolved, this research did not prove to be directly relevant to our final scope. The conceptual goal was to compare various cities with thriving indie arts cultures and determine characteristics that help creative communities grow.

## **What cities can we use as a benchmark for comparison?**

The largest number of creatives were found in cities with the largest population, highest religious and cultural tolerance, and booming entertainment/lifestyle options. Boulder, San Francisco, Boston, and Seattle were some of the most-cited examples of creative cities.

## **Should Savannah follow in larger cities' footsteps or carve its own?**

Savannah's authenticity and charm are prime defining characteristics. Do these conflict with the requirements for becoming a mecca of the arts and creative industries? Should Savannah attempt to follow in the footsteps of larger cities or carve its own path?





**Clockwise from top left:**

Seattle, Boston, New York City, San Francisco, Austin, and Philadelphia are all known as meccas of creativity and the arts.

These cities also share similar traits of being high in population density, having an infrastructure that supports various fields of work opportunities, and having an liberal and diverse culture.

# trends matrix

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## **The path of giants**

Defining characteristics of the top creative cities were outlined and websites or resources of governmental institutions that afforded assistance to a developing arts culture were listed.

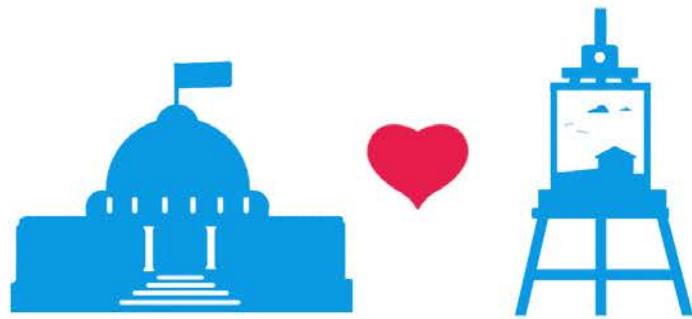
## **Observations**

Cities with prospering arts cultures had governments that were very willing to fund and support the arts;

Many cities had “arts districts,” areas of the city almost exclusively dedicated to arts, as well as other tightly clustered districts for specific interests, such as Asian culture, fashion, or shopping; and

These cities were home to a highly developed infrastructure and public transportation system.

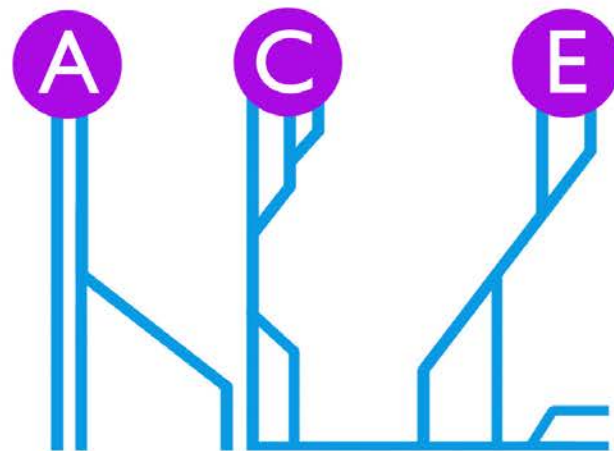




Cities with successful art cultures are willing to support and fund a developing creative culture.



These cities also tend to have districts for specific interests, such as a fashion district, arts center and a Chinatown.



A thoroughly developed public transit system helps bring the creative class around the city and to areas of interest.



# trends matrix

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## **Where are we going?**

A trends matrix outlining the past, current, and future directions of design, food, and the arts were plotted.

This map afforded clarity to Savannah's current state in relation to global trends, and defined directions in which it could proceed to grow.

Sustainability, reusability, and eco-friendliness were emerging factors in the design realm and also crept into the area of food, where locally grown and environmentally friendly practices are seeing more movement.

The Arts and Crafts realm is moving from a mass-produced and outsourced method of production to one that is more honest, handmade, and authentic.

|             | Formerly                                                                      | Currently                                             | Emerging                                                                  |                                  |
|-------------|-------------------------------------------------------------------------------|-------------------------------------------------------|---------------------------------------------------------------------------|----------------------------------|
| Design      | production based on profit margins                                            | Sustainability                                        | Systemic Sustainability                                                   |                                  |
|             | non-user centered design                                                      | user-centered design                                  | Design Experiences based on user-centered design                          |                                  |
|             | design by individuals                                                         | design by teams                                       | design by open networks                                                   |                                  |
|             | functionality                                                                 | functionality and beauty                              | "Simplification" - a unique blend of durability, functionality and beauty |                                  |
|             | systems-centered                                                              | user-centered                                         | co-creation based on user-centered approach                               |                                  |
|             |                                                                               |                                                       | Design Thinking                                                           |                                  |
|             | little to no connectivity outside of small communities                        | connection networks are "always on"                   | "De-tox" from over-connectivity                                           |                                  |
|             | sexism                                                                        | egalitarianism is picking up speed                    | Inclusive design (gender: females)                                        |                                  |
|             | expensive product design                                                      | advertising and materials make product more expensive | Cheap product with great service                                          |                                  |
|             |                                                                               |                                                       | Reusable                                                                  |                                  |
|             | durable but environmentally heavy load                                        | planned obsolescence                                  | Keep                                                                      |                                  |
|             | use                                                                           | use, responsibly                                      | Use, not own                                                              |                                  |
|             |                                                                               | Interaction                                           |                                                                           |                                  |
|             |                                                                               |                                                       | Service, Ecosphere                                                        |                                  |
| Food        | mass-production                                                               | mass-production with some organic labels              | Local/organic and seasonal                                                |                                  |
|             | family farms                                                                  | "Monsanto" farms                                      | Sustainable farming                                                       |                                  |
|             | technology has no relation to food                                            | menus/choices available through mobile devices        | Tech enhances food experience (iPad dining room and instagram menus)      |                                  |
|             | chefs were stationary and were essential for the reputation of the restaurant | chefs are becoming more famous - limelight            | Chef movement (from restaraunt to restaraunt)                             |                                  |
|             | take-out/tv dinners                                                           | health-oriented (obesity is a serious problem)        | Health focused (democratization of information)                           |                                  |
|             | imported                                                                      | local                                                 | really local, as in, in your backyard                                     |                                  |
|             |                                                                               | Culture                                               |                                                                           |                                  |
| Arts/Crafts | local                                                                         | outsourced                                            | Local                                                                     |                                  |
|             |                                                                               |                                                       | Tactile                                                                   |                                  |
|             |                                                                               | Folk lore/artisanal                                   |                                                                           | <-- authenticity and regionality |
|             |                                                                               | Identity/honesty in products                          |                                                                           |                                  |

# user map

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## **A guideline for selection**

The user map helped the team identify who should possibly be interviewed in the upcoming stages.

## **Finding the best interviewees**

Finding study participants within the ‘established’ and ‘tangible products’ groupings were of prime importance.

Participants who were ‘established’ were more likely to know more about Savannah’s Indie Culture, have personal and business contacts within the community, and be more connected.

Participants having a physical storefront held a larger stake in the improvement of Savannah’s infrastructure compared to those with only an online presence. Their physical proximity to the Savannah Indie Culture was also deemed important for interconnectedness.

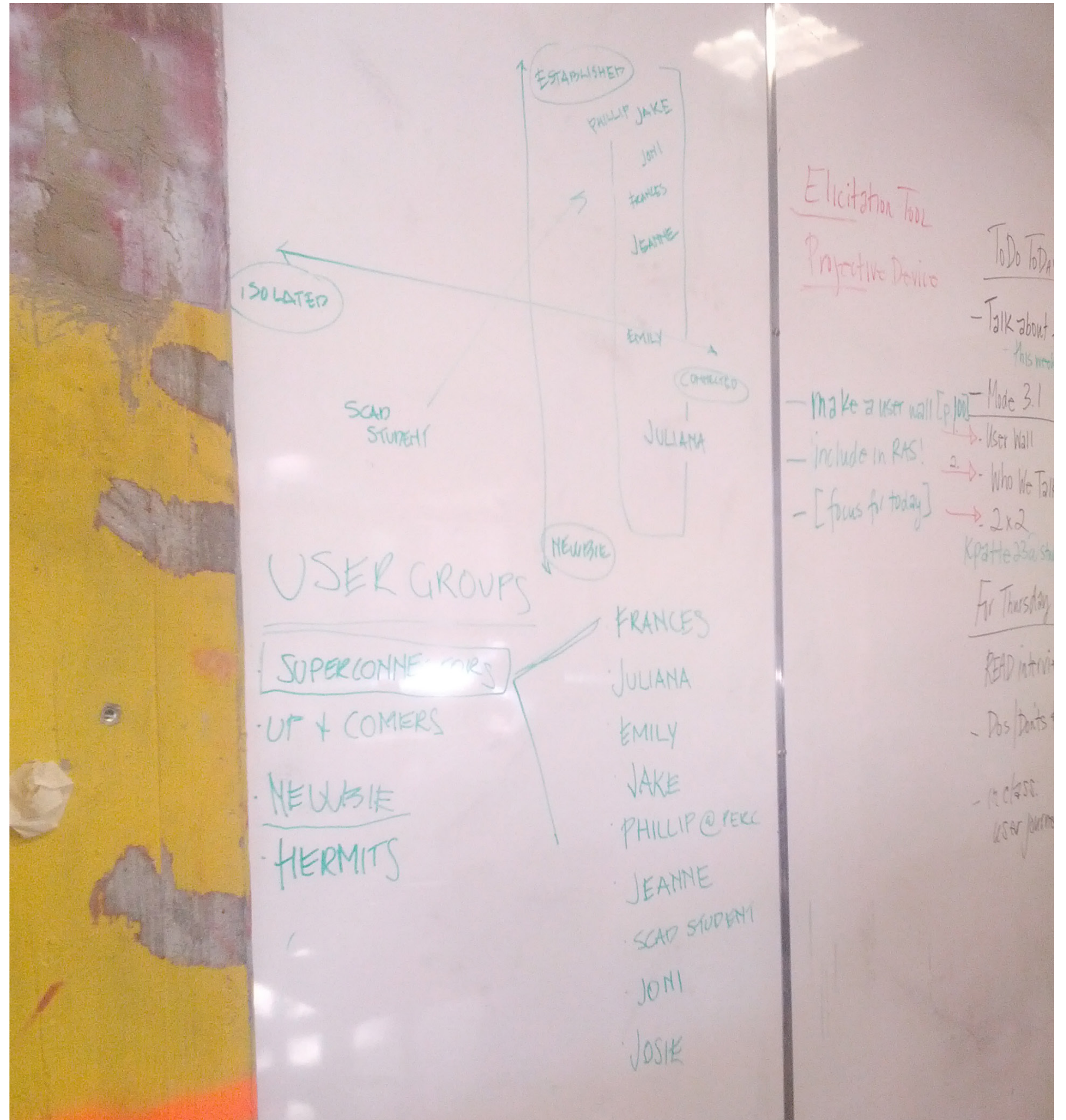
CONNECTED  
 INVOLVED  
 ARTISTIC  
 ECLECTIC  
 GENERALIZED VS. SPECIALIZED  
 CREATIVE VS. BUSINESS  
 INCOME  
 INFLUENCE  
 LOCAL VS. TRANSPLANTS  
 EXPERIENCE (WORK)

Top:

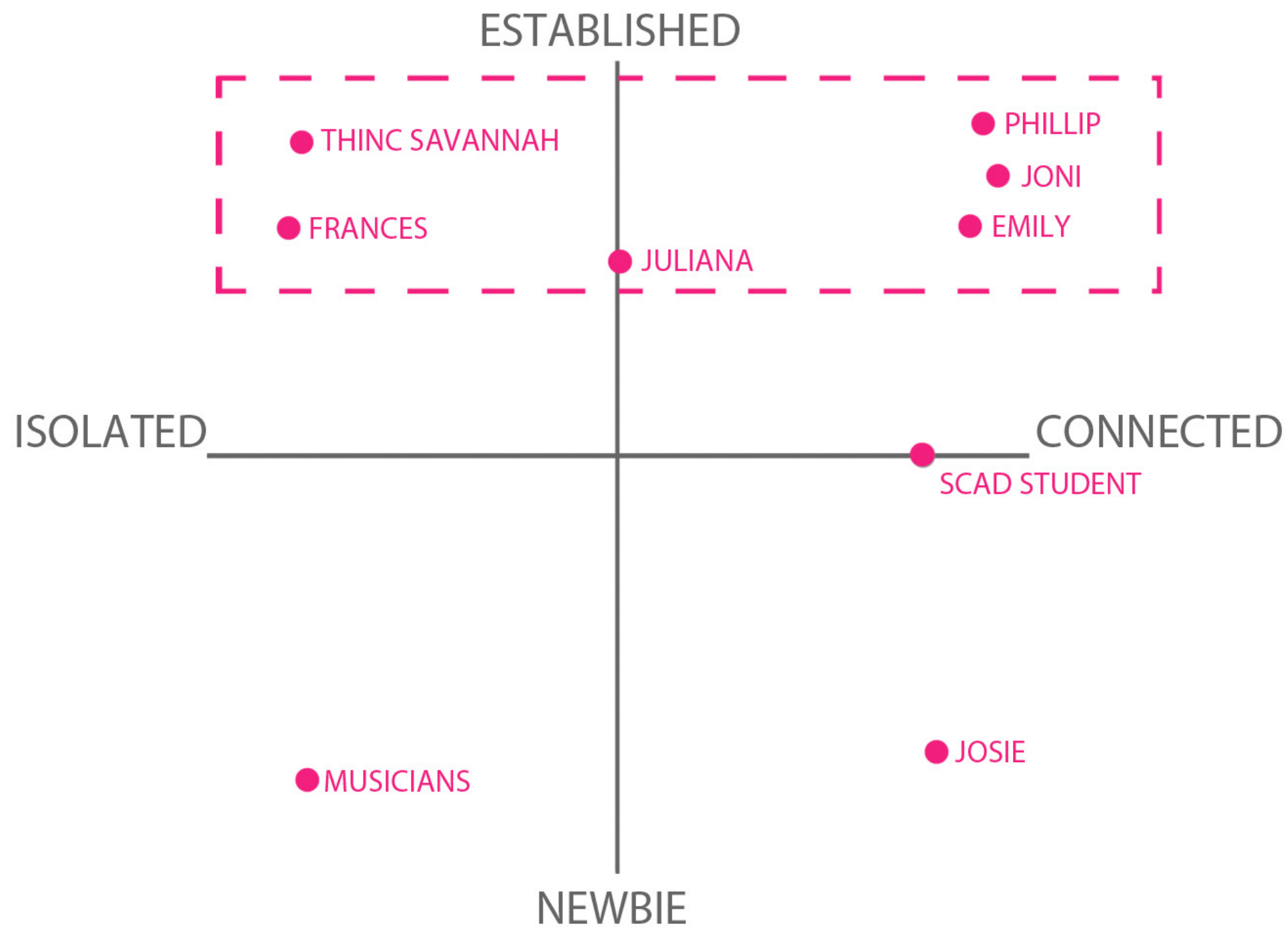
Possible avenues for X and Y axis plotting are explored in preparation for a user map.

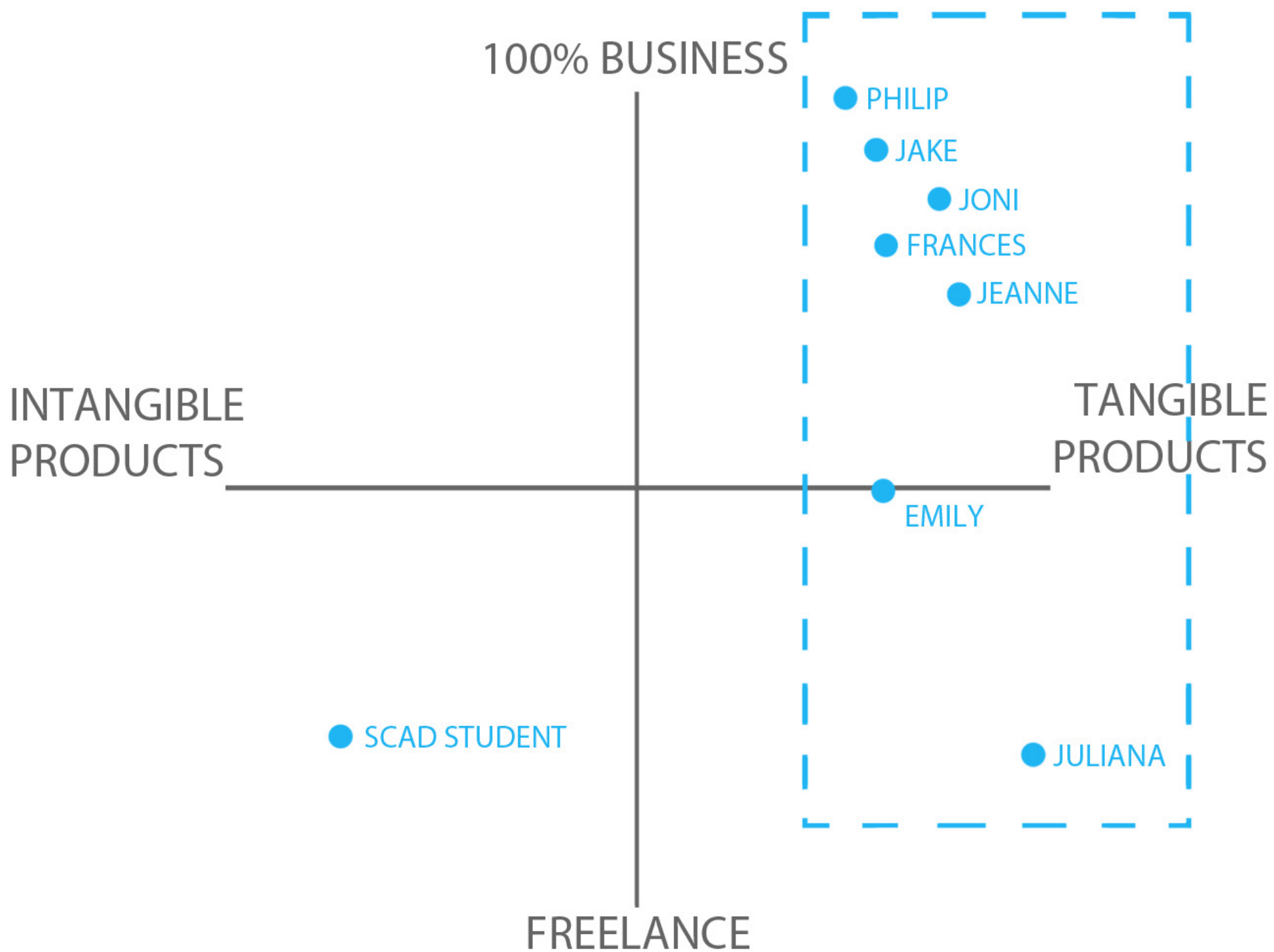
Right:

The user map emphasized connectedness and level of establishment/seniority within the Savannah Indie Arts Culture. Prospective subjects of research would be found according to these guides.









# systems map

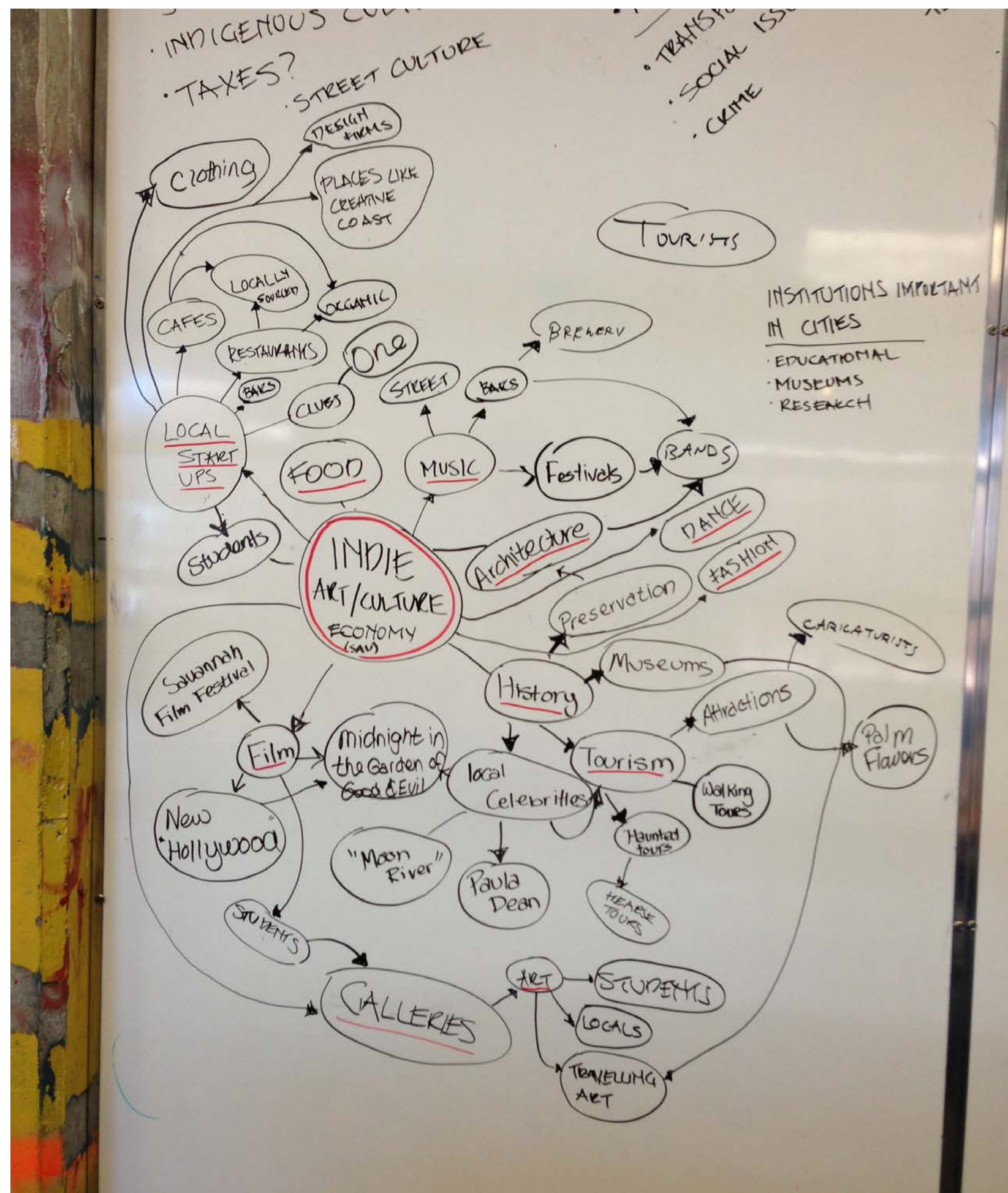
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## **A co-dependent web of interconnectedness**

The Indie Arts Culture encompasses multiple fields of industry, including food, music, the visual arts, and film.

Through these initial areas, we start to incorporate more businesses, actors, places, and events, connecting them all in order to visualize the impact that this group has upon the larger Savannah community, as well as what impact Savannah's many constituents has upon the Indie Culture itself.

Large categories identified include food, music, architecture, history, tourism, and local startups.



An initial systems map gives a rough indication of the fields that the Savannah Indie Culture affects in the Savannah community.



# systems map

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## **A clearer image of the big picture**

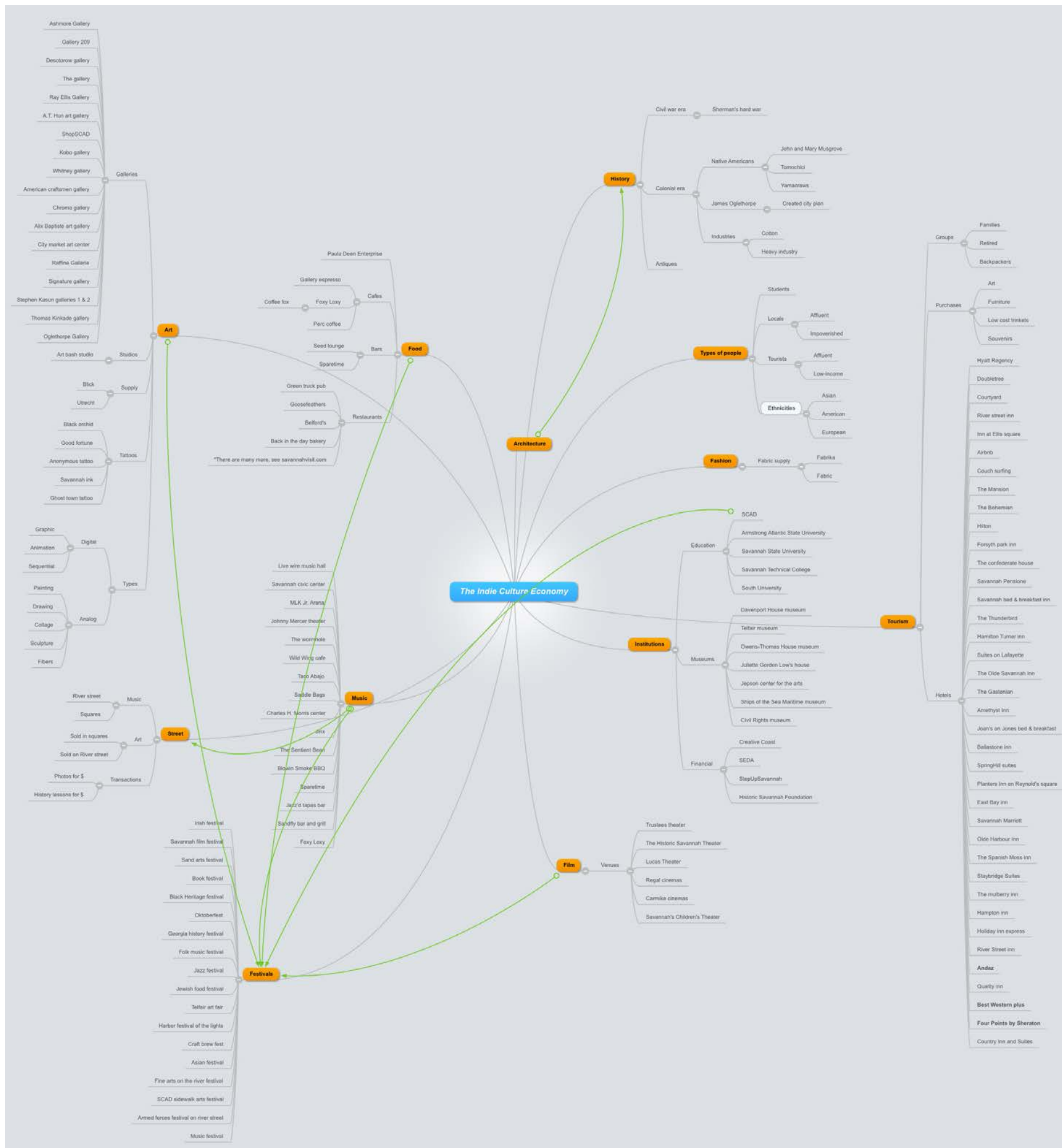
A more elaborate systems map is assembled to give a clearer image of the connections within the Savannah Indie Culture.

Through this exploration, the main players and superconnected “highways” of the Savannah Indie Culture can be identified and utilized for further research and exploration.

A key observation, which was referenced by many interviewees, were the festivals that occur in Savannah. These were usually referred to with delight, and happen year round.

## **Moving on**

With these preliminary knowledge gaps filled, it was time to enter the field and begin the process of getting to know the Savannah Indie Culture.



A larger and more encompassing systems map is plotted out to visualize the influences that the multiple players within the Savannah Indie Culture and community have with each other.

# AEIOU

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An AEIOU framework was chosen during the primary research phase in order to understand the activities, environments, interactions, objects, and users in their contexts.

This method allowed the team to start focusing on the details and organizing observations to be analyzed later during the analysis phase. A protocol form was created and completed during each event and interview either by the user or the interviewer.

This was also a co-design tool. The interviewees had the opportunity to add to the framework. This was also the basis for additional questions. By doing this exercise, the team was able to learn more about their interviewees.

# Co-Design Exercise

|                      |  |                    |                     |                 |  |
|----------------------|--|--------------------|---------------------|-----------------|--|
| <b>ACTIVITIES:</b>   |  |                    | <b>ENVIRONMENT:</b> |                 |  |
| <b>INTERACTIONS:</b> |  |                    | <b>OBJECTS:</b>     |                 |  |
| <b>OBSERVATIONS:</b> |  |                    |                     |                 |  |
| <b>NAME:</b>         |  | <b>OCCUPATION:</b> |                     | <b>DETAILS:</b> |  |



# shadowing - Fabrika

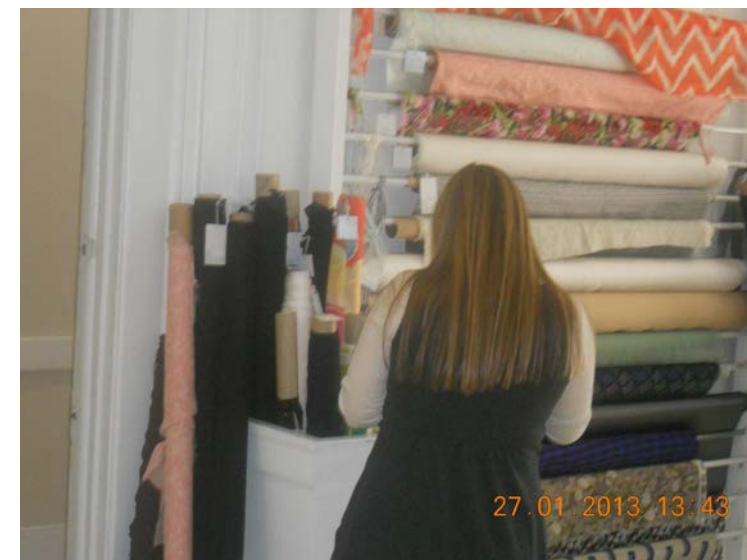
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Fabrika Fine Fabric is located in the heart of downtown Savannah, at the corner of Liberty Street and Bull Street. It was purchased by Emily McLaughlin and Ashleigh Spurlock in 2009 while they were students at SCAD. They realized that there was a need for a local vender of fabrics, notions, and supplies for students studying in the fashion and fibers departments. They stay current with the classes that are offered each quarter so that they have material that the students need for that quarter. A student inquired about when they started carrying Copic markers. Emily explained that it was only a few weeks ago since they are very good for rendering fabric.

During the time of the shadowing, Emily was completing the yearly inventory. It was done on a Sunday knowing that the store wouldn't be busy. She had a very precise method that she and Ashleigh carefully honed during the past couple of years.

It became apparent that not only was this a place for purchasing supplies, but also a place where students can come for advice on materials for projects. One student had a handful of fabric swatches and asked what material one the materials were. Emily identified the fabric, explained how she was able to identify it, and suggestions on what it could be used for.





Clockwise from top left:

Fabrika is located at the corner of Liberty Street and Bull Street, in the heart of the historic district.

Emily informs an inquiring customer about the store hours for the week while she is inputting inventory information into the computer system

Emily is in the process of completing inventory for the store. She has a precise method to ensure accuracy.

The décor in the shop is retro and bright with clean lines.

The store offers a small assortment of gift items such as aprons and fabric dolls.

Fabrika stocks its items to work cooperatively with SCAD fashion design students.



# shadowing - savannah comics

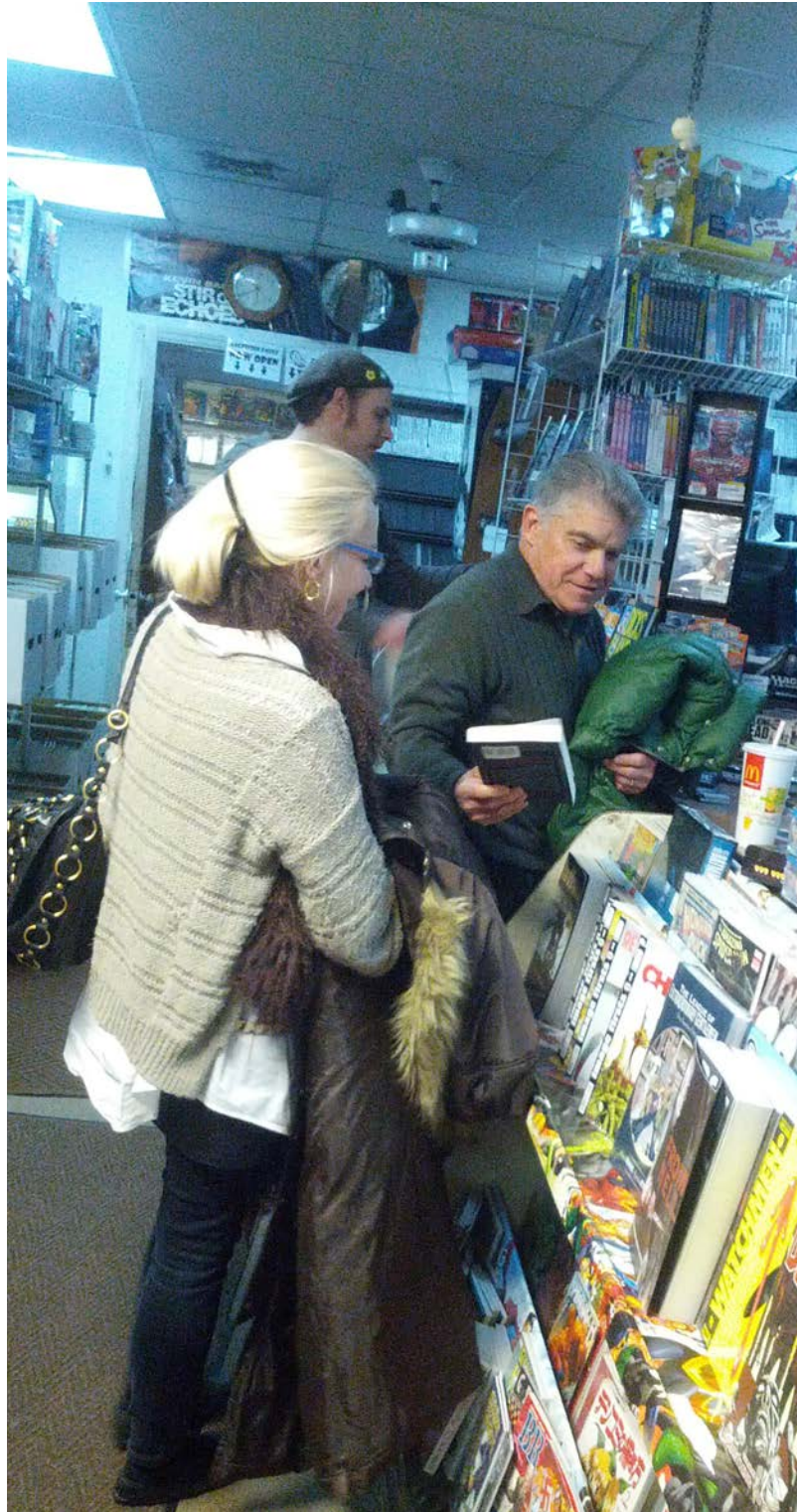
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Savannah Comics, a store that had passed through many different iterations, had previously been named Home-Run Video. It started as a mainstream and xxx movie rental store, started to introduce magazines and books, and finally has developed into a full-flung comic store for the downtown Savannah neighborhood.

Shadowing at Savannah Comics revealed a very laid-back and friendly atmosphere, where costumers and employees interacted with small talk. A few seemed to be regulars, and both customers and employees alike would sometimes pause to watch cartoons at the in-store TV set.

Visitors of all ages entered the store, though the majority were of a college-aged demographic.





Left to right:

An older couples browses the store and looks for “2001: A Space Odyssey.”

A visitor browses the “New Releases” section while a curious toddler comes along.

Comic books are displayed on shelves previously meant for magazines such as GQ, Vanity Fair, and The New Yorker.



# shadowing - creative coast

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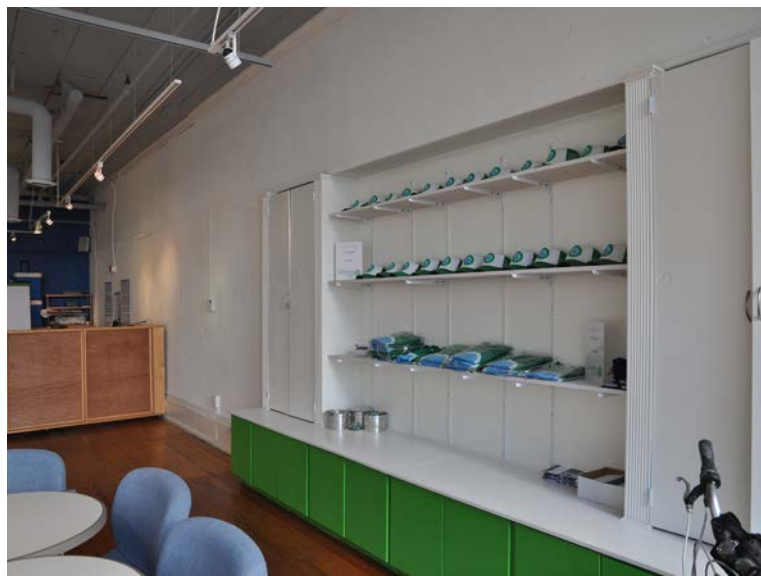
Creative coast is a non-profit organization. Their mission is to, “nurture the members of the Savannah community engaged in creative or innovative endeavors and to cultivate an environment in which they can thrive” (taken from their website).

It was helpful to shadow Charisse at The Creative Coast because it afforded a closer look into the “front-line” between a business and how it may achieve its business goals.

Unfortunately, there were no visitors during the shadowing activity. Since they are open only on Wednesday's from 10am - 4pm and employ part-time employees, it can be deduced that their offering is centered around intangible products such as business advice and references.

Since shadowing, Charisse has taken control of The Creative Coast.





# shadowing - booklady bookstore

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The Booklady Bookstore was founded in 1978 and it is, “Savannah’s only full service, independently owned, used and new books bookstore” (from their website). The cafe in the nook near the front window is where The Gallery Espresso got its start!

Joni and Chris run the shop - they are engaged to be married. Joni took the business over in 2002 after the original booklady had passed away.

“We are proud to be still serving our community...” (Booklady Bookstore website)

After 2 hours of a shadowing experience inside of the bookstore, it became apparent that face to face interactions and flexible payment schemes were preferred to rigid forms of transactions.

An interaction between a high-end local book collector and Joni was illuminating: she recommended a small book-binder to fix his books for him. She remarked “I love to send them business. They do such an amazing job.” Word-of-mouth marketing seems to be gospel in the Savannah Indie Culture.







# events - le snoot gallery

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Le Snoot gallery is a small gallery located behind a cupcake shop, on Wright Square. On February 8, 2013, local artist Blake Bradley showed a series of works depicting the creative work of his imagination: in this particular show, the theme was monsters.

It was noted that crates, cardboard, string, binder clips and other cheap materials were used to showcase the artwork. Many remarks of, “this place is awesome!” were heard as visitors entered the intimate gallery space. Blake said that this gallery space, “accepts my art” in an authentic way.

Blake’s mom was at the show as well, and speaking with her was fruitful: “The relationship between a gallery and the artist is so important. You can’t have one without the other, so Blake felt really good about working with le Snoot gallery.”

She relates a story about how Blake moved into tattoo art; he gifted some artwork to a friend, and his friend neglected it, letting it fall off the wall where it was hung, and never tended to again. Blake said that he wants his work to be respected, and that’s what tattoo art is to him - a permanent piece of art. He also said that he would never degrade himself to make tribal tattoos.



BLAKE BRADLEY'S SOLO ART EXHIBITION

# A CREATURE FIX



*le* **SNOOT!**  
FRIDAY FEB. 8 AT 7:30  
6 EAST STATE STREET

VISIT [WWW.LESNOOT.COM](http://WWW.LESNOOT.COM) FOR MORE INFORMATION



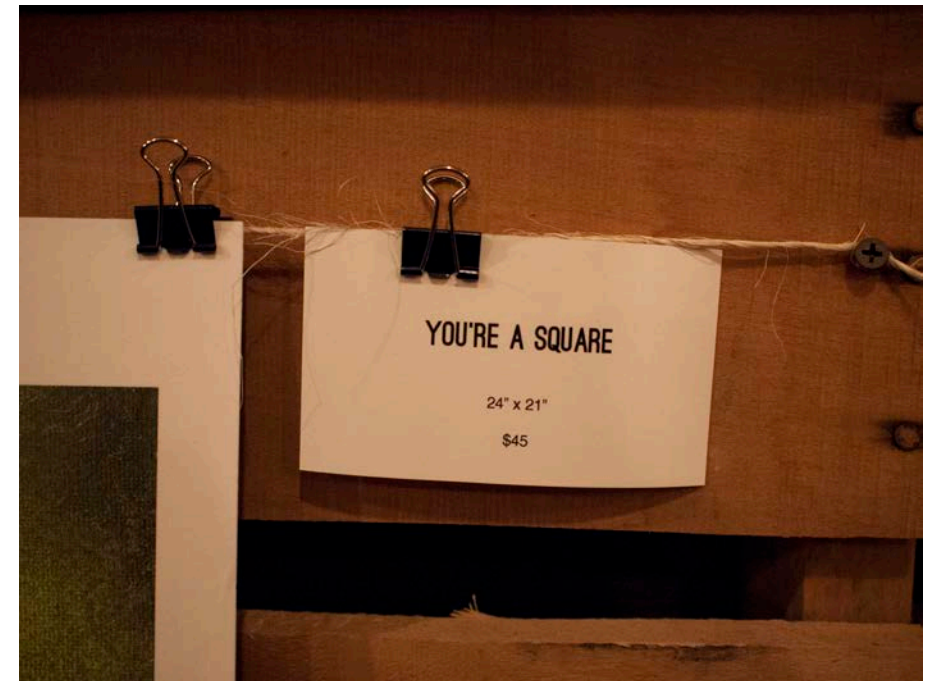
Clockwise from left:

A poster for a gallery opening at Le Snoot. It had been posted across much of Savannah

Le Snoot's walls are lined with wooden shipping crates and cardboard boxes.

A visitor mingles with the artist's girlfriend, Sam.





This page of photos displays how the artist Blake Bradley interacted with his audience, and his art; one notable event was a table where visitors were invited to participate in the making-of-art by drawing Blake self-portraits. One girl uses a wall as a working surface. Blake also improvises a response to directly price his art so that visitors wouldn't have to carry a catalog with them.

It was observed that intimate relationships between friends, clever titles for artwork, improvised solutions for collaboration, conversations supported by nostalgic themed foods and beverages (hot dogs and coke in a bottle), and feedback from the audience to both the gallery owners and artist Blake Bradley are extremely important in “crafting an environment”.

The Savannah Indie Culture is sensitive to the “real”, the “nostalgic”, the “non-commodified”.





Crowds gather to view work, draw images of their own, buy prints, and speak with the artist himself.

This page of photos displays the various interactions between the movers and shakers of the Savannah Indie Culture. Matt and his staff at le Snoot gallery do business; artist Blake Bradley's mom is welcomed by friends, there is a vibrant outside-of-the-event culture which consists of smoking, drinking, squatting down and people watching.



# events - coin a phrase

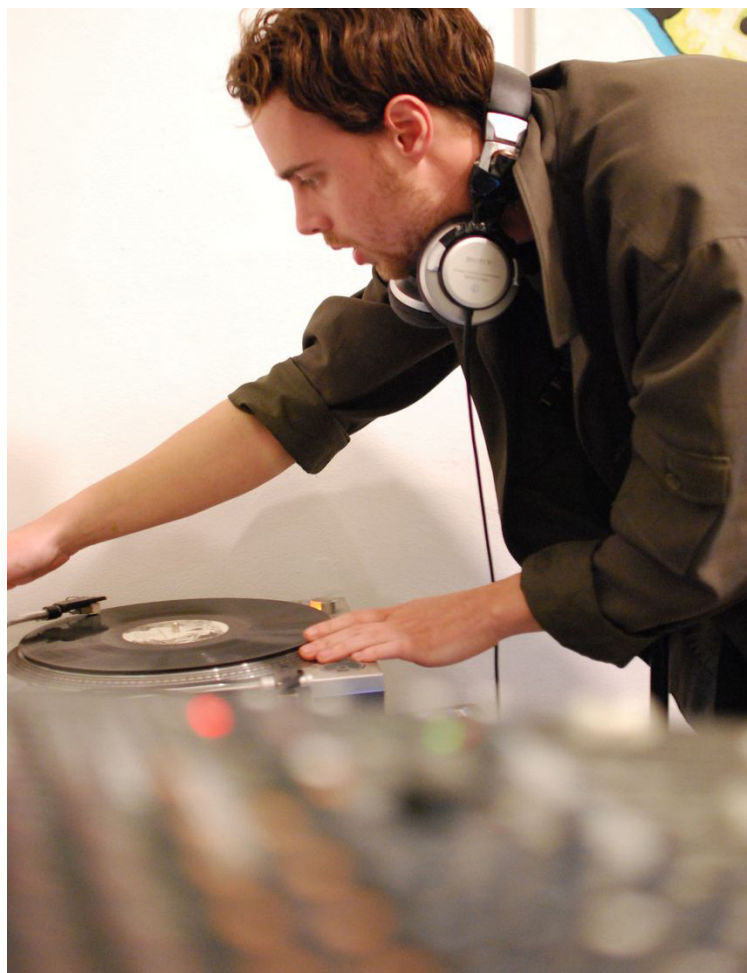
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The Coin a Phrase gallery reception showcased work by a SCAD student, Jeroni, and incorporated rap music by local performers Keem and AG Abraham Dankin.

The atmosphere was decidedly laid-back and casual in nature, and half of the attendees opted to stay on the street and sidewalk to socialize and mingle. A large loveseat sits on the sidewalk, adjacent to the building entrance. Here many attendees gather. Even during some light rain during the event, there were small crowds gathered near the door to speak to newcomers and the artist.

Inside the gallery, refreshments are available in the form of slightly alcoholic punch and graham crackers and goldfish wrapped in newspaper. This casual and “homemade” atmosphere lends itself to a relaxed environment while a DJ plays a mixture of rap and industrial music.

During a later live rap performance by KEEM and AG (somename), audience participation was openly encouraged. Upon hearing that the room was hot, an audience member recommended “turn off the lights!” and soon the room was dimmed. Again, this casual interaction led to the open and friendly atmosphere that is so indicative of the Indie Arts Community.



Clockwise from top left:

Jeanne Svedson and local arts supporter Bobbi attend the gallery reception.

Snacks were served in rolled-up newspaper and included goldfish and chocolate graham bears.

Alcoholic punch was served while there was no ID verification at the event.

A DJ spins a mix of rap, industrial, and electronic music during the gallery showing.

Keem and AG Abraham Dankin rap during the event.

# events - underground comix show

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The Underground Comix Show was headed by SCAD student Ty Underwood. Upon realizing that most SCAD majors have showings for their class work while the sequential art majors did not, Ty decided to start this gallery event.

The show was held at the Ashmore Gallery and was rented and paid for by participating members of the event.

The audience was composed predominantly of SCAD students and friends of participating artists. The few visitors of an older demographic were later found to be either parents or teachers of participants, a fact that Ty seemed to be stressed by, having wanted to reach a larger and more expansive audience.

A “raw” and “unfiltered” feeling of the space was enhanced by the unfinished walls, patches of drywall that had fallen off and exposed brick and piping. Large fluorescent lights that lined the ceilings were apparently deemed too bright and were covered with pieces of brown packing paper.

Large pieces of paper with directions to find the second floor were posted on walls, reinforcing a subtle sense of humor and a casual atmosphere. Sheets of paper intended for the purpose of being drawn on were also taped to the walls with markers, and many visitors actively participated in writing and drawing monsters, cartoons, and often penises.





Center: Miller High life was served without ID or age verification

Clockwise from top-left:

Signs point the direction to the second floor

A girl draws on a sheet of paper taped to the gallery's walls. Much of the audience participated in this event

Josie, a sequential art major, mingles with a friend. She also works at a comic book store and had interacted with this specific friend there as well.

Comics of a more adult nature are shown without hesitation. Imagery here is unfiltered and raw.

Ty Underwood, the organizer of this event.

# interviews

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At the start, the team wanted to interview 6-8 professionals in the Savannah indie culture, who were identified by the previous research group. A conscious effort was made to include participants from a diverse range of disciplines for a more holistic view of the culture. Due to the short amount of time, with a combination of busy schedules, there were scheduling conflicts, though there was an opportunity to interview the following movers and shakers of the Savannah indie culture:

- Frances Allen [Slideluck]
- Emily McLaughlin & Ashleigh Spurlock [Fabrika]
- Juliana Peloso [Recreate]
- Jeanne Svendson [DeSoto Row Gallery]
- Ty Underwood [Sequility]

We extend our sincerest gratitude to our interview participants. We would also like to thank Justin Harris of the Ashmore Gallery for participating in our study as well.

Insightful quotes from each participant that were utilized in the affinitizing stage are shown below while complete transcripts of the interviews can be found in the appendix.





This is one of the photos Justin took for our user pictures interview. He chronicled a week in his life in pictures for us with a disposable camera. He also wrote about his experience on his blog.

Link: <http://justinlharris.tumblr.com/post/44190552496/a-week-of-my-life-in-photos>



# interview process

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For the interview process, research questions were referenced in order to develop the interview questions. The aim here was to extract authentic stories from the interview participants, and consequently extract useful data and insights. A method of “setting them up and getting out of the way” was used.

The strategy was to develop an understanding of the Savannah Indie Culture by fostering a teacher-student relationship, rather than interviewer-interviewee. This allowed the team to get to the explicit details very quickly.

# the questions

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- 1.** Can you tell me your story?
- 2.** Can you walk me through a typical day in your shoes?  
(*alternative*) - Can you tell me what you did from the time you got to work, until the time you left?
- 3.** Can you tell me about an experience you had with \_\_\_\_\_? local government? other businesses? people?
- 4.** What kinds of difficulties and problems did you encounter during past experiences with \_\_\_\_\_? local government? other businesses? the process of setting a business up?
- 5.** What are some of your favorite moments on the job?
- 6.** If you could transplant your business into another city, would you? And where?
- 7.** Can you tell me about how you overcame specific business obstacles?
- 8.** Are you a part of any networks, official or otherwise?
- 9.** Who or what helped you with your business?
- 10.** What are some of the worst experiences you've had on the job?

# jeanne svendson

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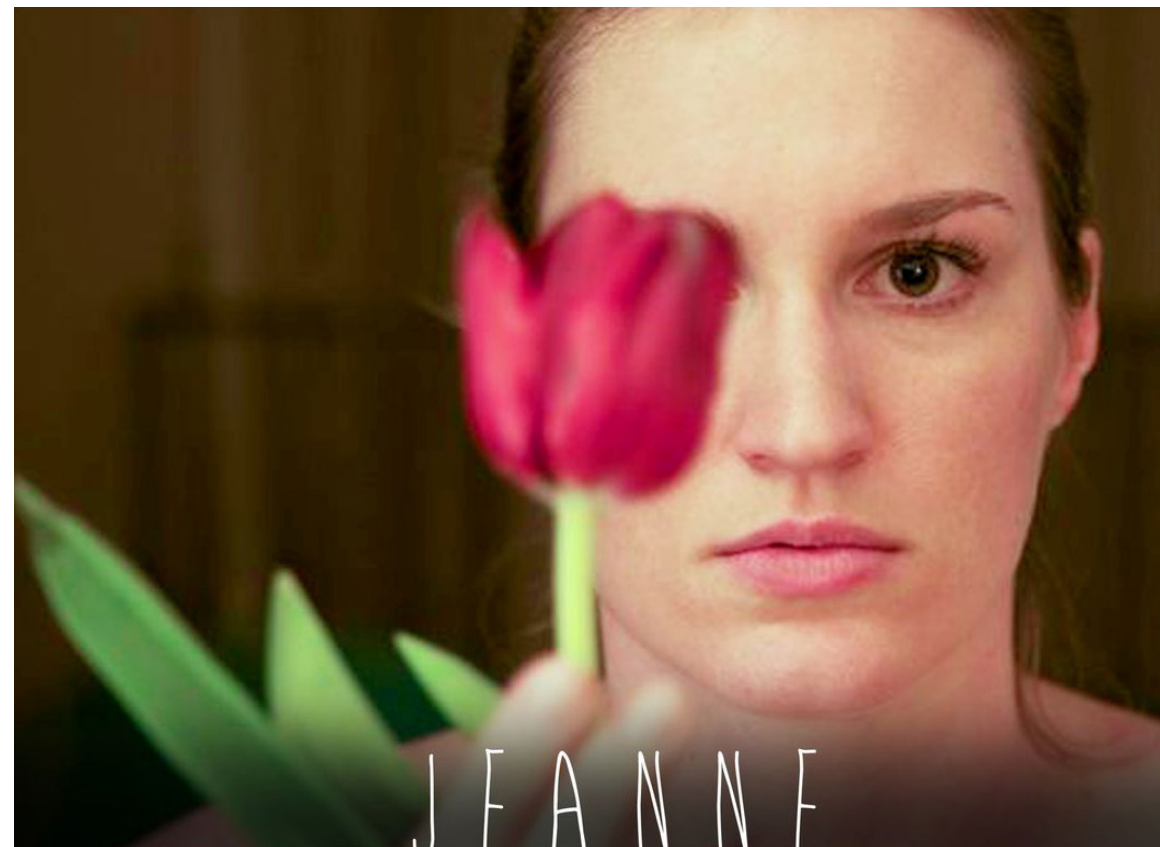
“SCAD is an amazing thing here in this city, but so many people come to Savannah for SCAD and sort of don’t connect with the city Savannah itself, and that they leave. They don’t even think of this as being a potential for any sort of future after SCAD. But there is a handful of those here, who do want to make it and are trying, and it’s very much us working together to help each other out – there’s not too much of a competitive spirit.”

“It’s really about finding the people to help out. This is completely volunteer run gallery, a lot of students so it’s a lot of retraining.”

“But I honestly think that some of the surrounding area, people are scared of this area. There’s a liquor store right here, there’s a bar on this block... so it’s I don’t want to push these people out of the neighborhood, but I mean people have told me to my face that it’s not an area that they want to bring their kid and hang out here.”

“Everyday I think there’s more graffiti. But that green tile is the only thing that’s left of the original Starland Dairy. And I hate it, the old graffiti in there, because, our neighbors said, I mean I love it for its, it’s very interesting and it’s a, you know, some of it’s by legit artists, some of it’s just tags, it’s a very interesting mixture of artwork.”





# starland dairy walkthrough

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The Starland Dairy is an historic building located across the street from DeSoto Row Gallery. It is sometimes used for outdoor cocerts, raves, and as an extension of the art gallery.

Jeanne Svendson took hold of our camera and gave us a walkthrough of the space, noting how she both appreciates and dislikes the graffiti. “It seems like there’s new graffiti every time I come here.”

This space represents the exact environment that the Savannah Indie Culture appreciates: one that is authentic, and not contrived. The walls are adorned with ad hoc works of art, and this is a space for artful conversation.

Aged materials are celebrated, as it creates a sense of authentic space, and introduces the idea of the time element to the geographic location.

It was observed that all surfaces are used for art (floors, windows, ceiling, rafters, walls, etc.), and supplementary rooms were planned (back room was a garden)

Self-expression and real human interaction is vital for the growth of the Savannah Indie Culture.





The Starland Dairy has been reused as an event, gallery, and party space by DeSoto Row, and is prized for its raw and unrefined aesthetic. Within the Savannah Indie Culture, things such as graffiti, wear and tear, and signs of weathering and age are prized.

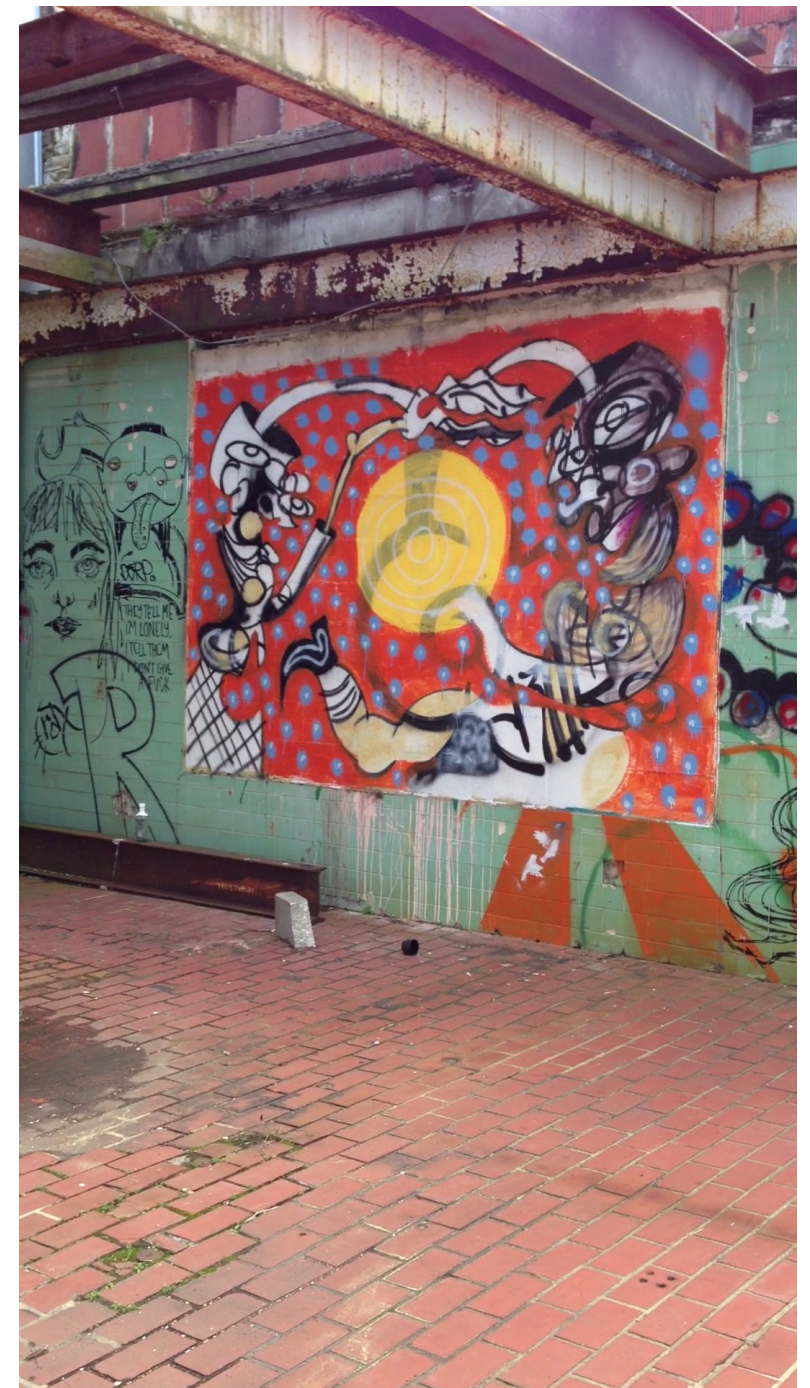
These are stills from a video from DeSoto Row Gallery director Jeanne Svendson. She took the wheel and walked through the “dairy” and talked about what she saw on the screen. Notable topics: graffiti, adaptive re-use of spaces, desires for cleanliness, there is no electricity in this building, and it’s a “community space”.





These are images of the back rooms and freezers of the original Starland Dairy. The original teal tiles are adorned with graffiti. Jeanne comments on safety being a concern, so during events, certain places are blocked off from the public. It was observed that there are multiple free-standing surfaces of note: a mirror, an old detached door, a cheap and re-usable table, a large moving wall for art work...





Here are more images depicting the use of all surfaces for “tagging” graffiti, or artwork. The top right photo surprised Jeanne, as she commented that it was a brand new piece she had never seen before. She doesn’t mention the large puddle in the path to another room.

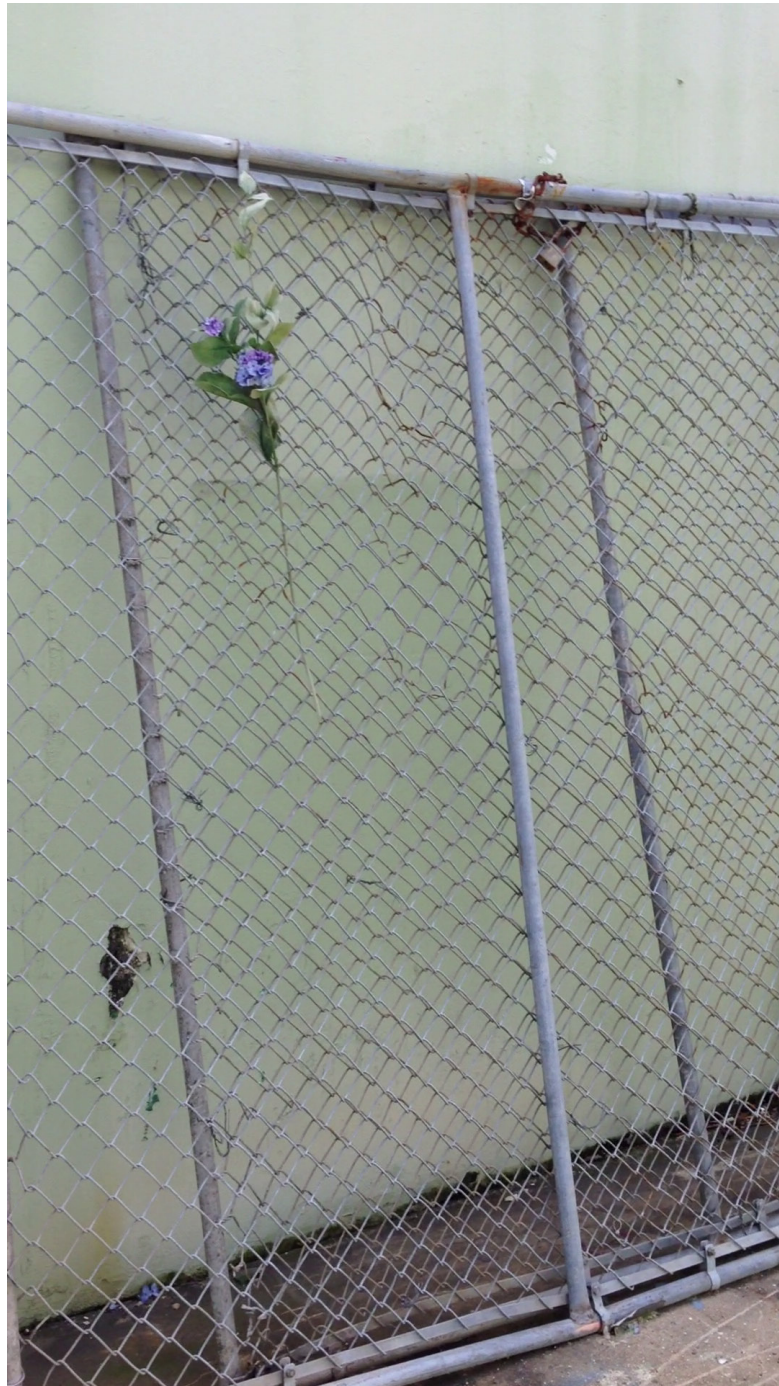




These are images of the backmost and frontmost rooms in the Starland Dairy. The backmost room is currently under construction, but that doesn't deter midnight-artists. Spray cans, cigarette boxes, broken shards of mirror and other artifacts of the Savannah Indie Culture are strewn about the perimeter of the space.

Jeanne comments on how much she loves the two theater seats which were taken from an old theater nearby. The founders of DeSoto Row Gallery used to hold events there. The frontmost room (top right) seems to be a holding place for interesting materials. It was conceived as a garden, but never quite made it. Instead, people store oddly sized and shaped fragments here.





These images depict a failed fision for a garden in the front of the Starland Dairy. Jeanne mentions that if humans couldn't do it, nature would (referring to the top right "weed" that was growing inside of a wall).

It is interesting to note the gap between the Savannah Indie Culture's desires and how those desires materialize.

# ashleigh + emily

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“We want a thriving small business community.”

“There are so many nuances with taxation and licensing throughout the city. I mean, they don’t give you a manual. You don’t know.”

“There are some good aspects to the Small Business Development Association, but for a creative business, they don’t understand it.

“...these are the issues we had and these are the things we should have done differently. Because we want more small businesses to succeed. There are just way too many that pop up and close down a few months later in Savannah.

“Yeah it was tough. But it has come together, it’s been the most gratifying thing to happen in my life. Seeing progress.”

“...Like two of them (SCAD students) called us like their aunts. We develop this relationship with them that is unique. Like they come to us for advice... We get to know them over four years... So working through that process is really personal.”







# juliana peloso

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“You have to regulate certain things, but you’re losing out on a lot of personality that could be there.”

“I think it starts with the community, and that’s the foundation, but we also need the outside.”

“You know, it’s very beneficial that Savannah has become a tourist destination because not only does that bring in revenue, but it brings in a constantly new audience.”

“There’s historical codes. You can’t have certain signs, can’t put their sign outside til it’s dark, can’t paint your buildings certain colors. I think you need to be a little progressive.”

“Being involved at the Gallery Espresso and, um, friends, you know, you’ve been here 20 years, you’re friends with people for a long time, and you sort of like to help each other out.”



# ty underwood

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“Like 70 percent of Savannah doesn’t give a shit about art. I don’t think I’ll ever reach them.”

“If the whole goal is to have comics reach more, all different kids of people, just getting the group I had isn’t going to help that much... What would make somebody out of nowhere be like “wow, that looks really cool, like I never really thought that way about comics before.””

“I designed mine (event) where anybody could afford something at the show.”

“Like if I were able to get some capital, that would really get the word out then I think it would be like 5 times the size”

“If I can get people in the door, they would be really excited.”





# francis allen

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“One of the things I’ve been interested in is demystifying the arts.”

“You’re afraid to say something dumb, so it’s a matter of accessibility”

Q: Are there any barriers to a developing music scene?

“Yeah, a big one is the 21 and up.”

“It’s sad that all there is is given over to the tourists... creeping in like an uniformed visitor. It’s the tourists that comes here wanting to see Paula Deen’s restaurant and eat at her place.”

“You can make a difference here. It’s a small enough town, small enough community. Somewhere like New York, Slideluck would get lost. Here it’s a big deal and that’s cool. People are talking about it. There’s buzz.”

“(about Slideluck) That brings in people from the South side, the Isles, and you’re there with artists, you’re there with kids. I mean, you try to find a common interest.”





# analysis

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## **we've got a data-mountain**

The Analysis Stage began after having gathered mountains of data. The information that we had collected was placed onto our war wall in an effort to externalize and begin sorting through the heap.

This process ensures that data points will not be lost by a person with a bad memory. It also allows the data to live on, to be interpreted, and to be internalized again by all of the members on our team.

Our Analysis Stage culminated in an activity called an Affinity Map, where all of the data is sorted four times in order to develop categories of varying resolutions. This activity allowed the team to compare each data point with all the others, which resulted in deep insights about the Savannah Indie Culture.





war wall

Clockwise from top left:

Images from shadowings provide insight and material for comparison to indie businesses.

Quotes and observations from events are posted onto the war wall for later affinitization.

AEIOUs from events are also used on post-its as material for affinitization.

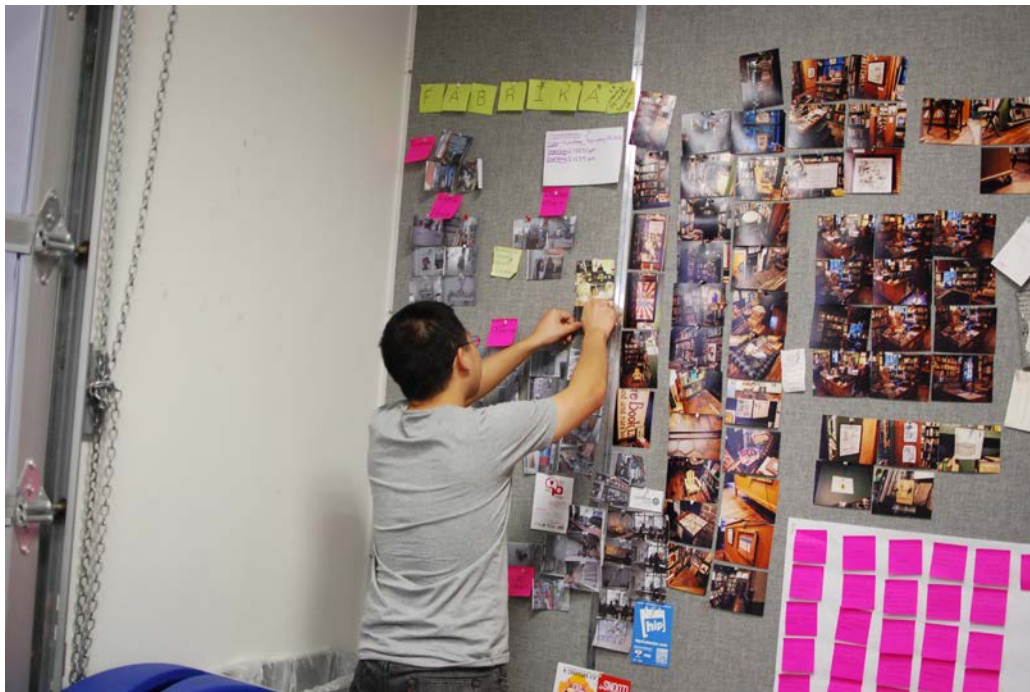
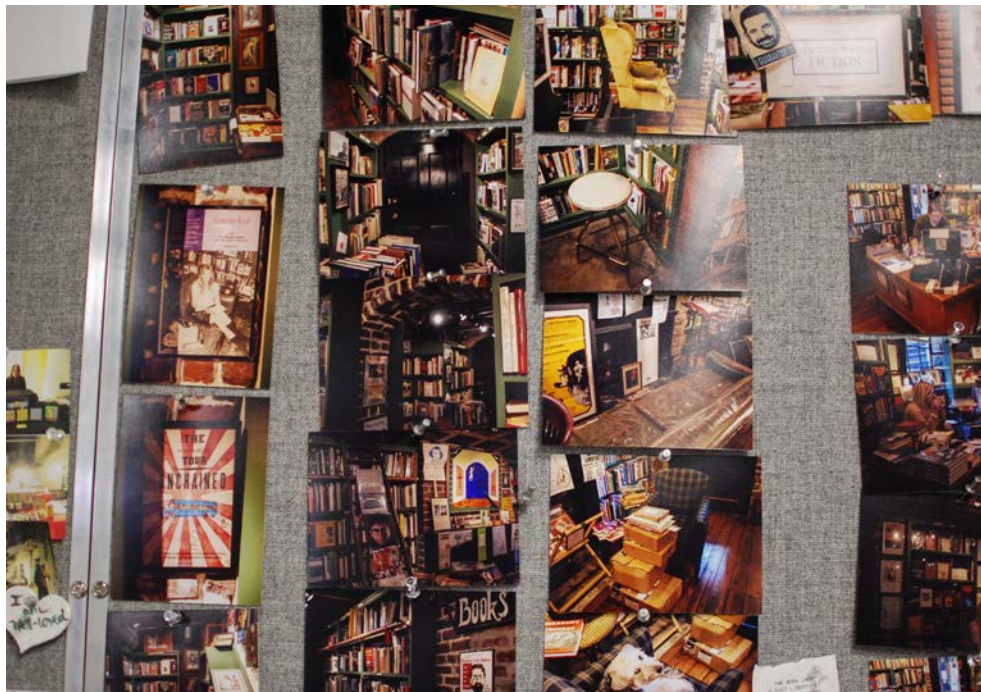






Arthur and Jonathan marvel at the completion of our war wall.

More photos and post-its are added to the war wall in preparation for affinitization.



# gallery event (client presentation)

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For our client presentation, it was important for us to present our findings from the field by displaying our users: what they did, their successes, their pain points, and anything else we have learned about them.

Each person who was interviewed, Frances, Jeanne, Juliana, Ty, AWOL, Emily, and Ashleigh, had a section in our Fishbowl Gallery Opening. A conscious effort was made to bring the field to the client with artifacts and activities, decor, music, food, and sounds from the events that were attended.

A 'draw on me wall' with a prompt for the viewers that read "Indie Culture is... to me" was introduced into the space.

There were hotdogs [Le Snoot Gallery], recordings from the AWOL performances, videos of DeSoto Row, fabric swatches from Fabrika, and music from the Soquility Gallery Show. Our 'hanging art' was vignettes of the people we interviewed.





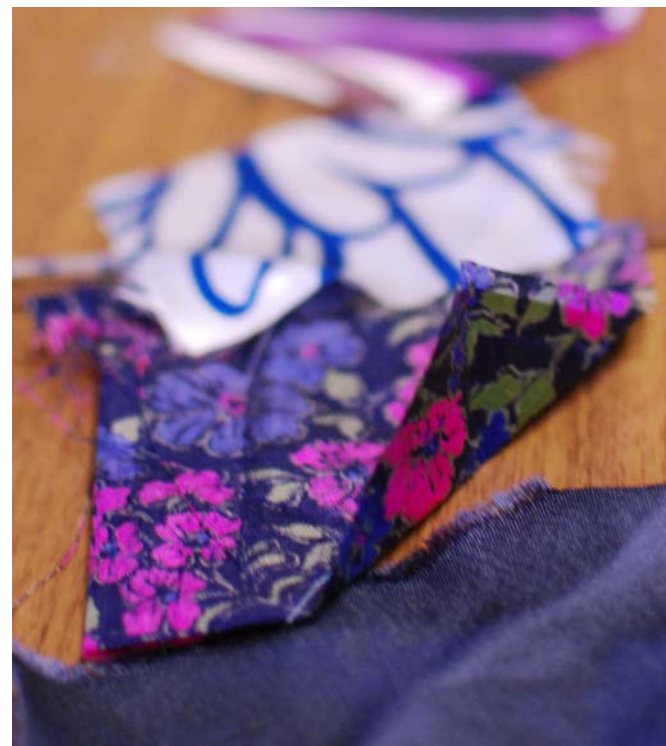
Clockwise from top-left:

Hot dogs wrapped in tin-foil are prepared for the gallery's opening. They are also provided with tie-dyed napkins in a recovered wooden box.

Artifacts found at DeSoto Row are put on display to bring immersion to the visitors of the gallery.

Promotional pamphlets and quotation displays are prepared to further inform the audience about the environment they will learn about.

Fabric from Fabrika is displayed as artifacts from the field.





**Clockwise from the top:**

Students line up outside of Gallery Fishbowl to await the grand opening; Visitors view the quotes and images on the walls of the gallery; A visitor hears the sounds of AWOL's lyrical poetry, recorded at the Sentient Bean cafe.







**Clockwise from top-left:**

Pictures and quotes from the field are mounted on the gallery walls; A visitor fills out a “How Indie Are You?” quiz while enjoying a tasty hot dog; A visitor writes on a large sheet taped to the gallery wall, an idea borrowed from an indie art event named “The Underground Comix Show”; The professor listens in on a recording of Savannah’s AWOL, a group serving and educating Savannah’s youth through music and creative education.



# affinitizing

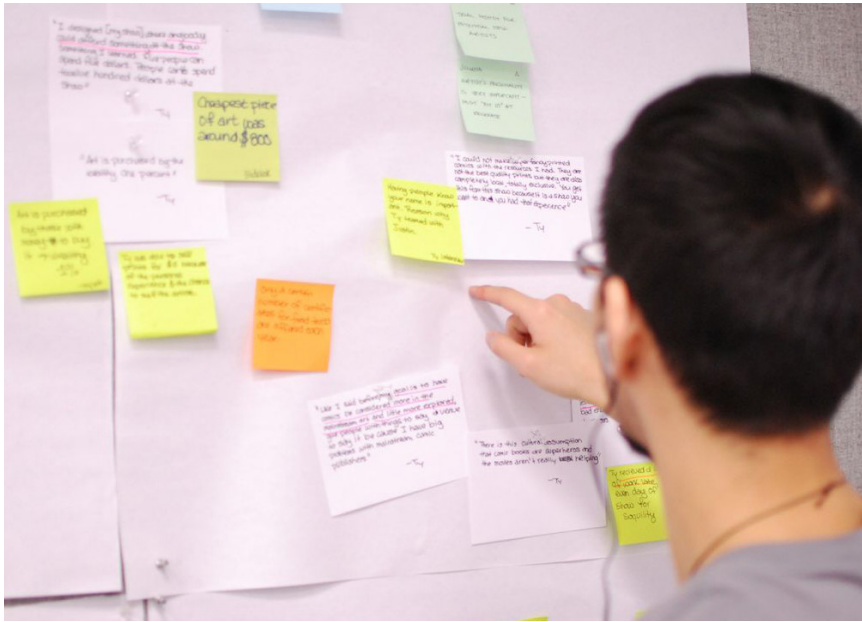
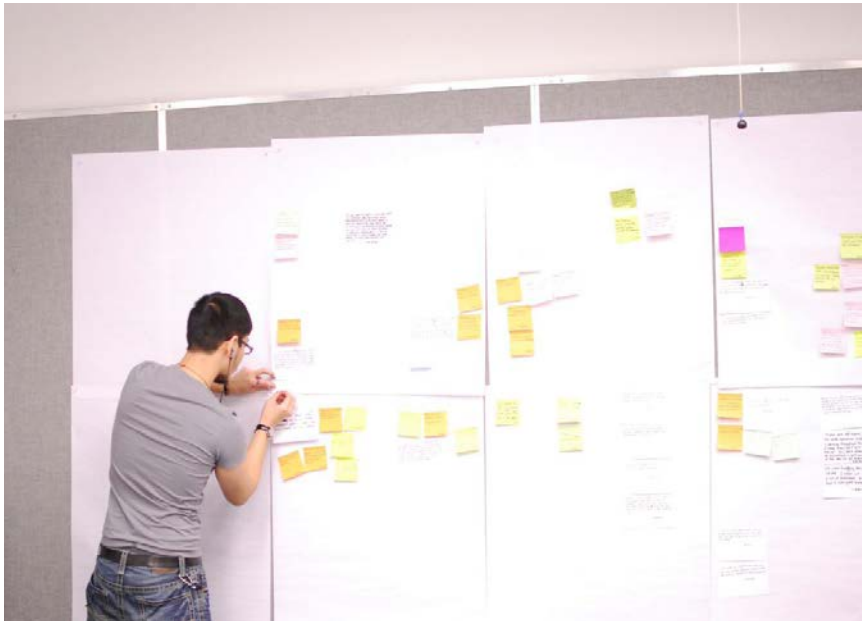
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After the midterm presentation, information that was collected from the field was compiled. This included many post-it notes with information collected in the field and the quotes from our various participants. The affinity diagramming process is a bottom up approach in analyzing the data. This process is a method of clustering the data in various stages, to reveal key themes in the data and identifying common issues, distinction, and patterns.

The first phase is the Blue Label phase. It's the first level of the affinitizing or clustering process. It finds the underlying themes of the data and quotes. The phase is the Pink Label phase. This is the second level of affinitizing process, that clusters the Blue Labels. The third and final phase is the Green Labels, which affinitizes the Pink Labels.

Deep insights that were invisible to the team at the outset are uncovered through the use of an affinity wall.



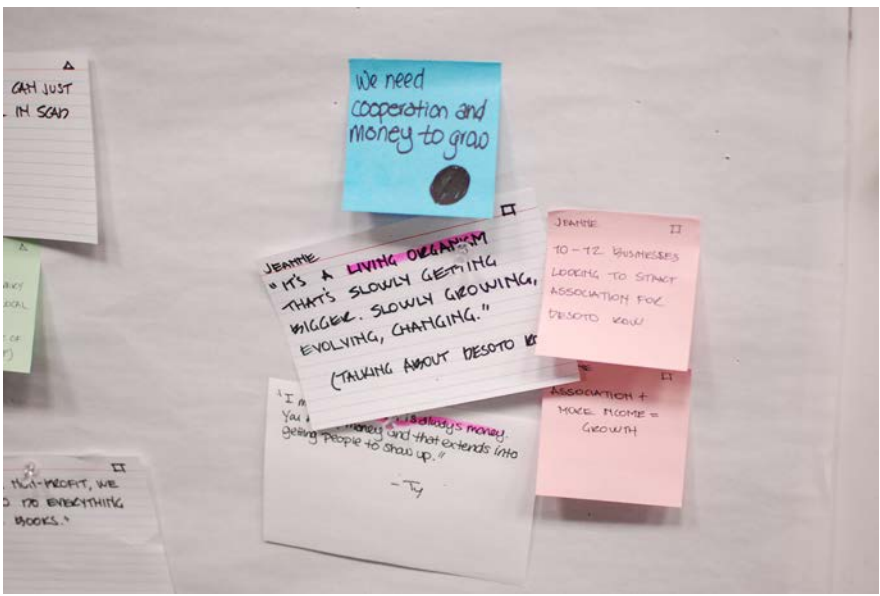


# affinitizing (first iteration)

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After clustering, the team then went into the Blue Label phase. This is the first level of the affinity diagramming and the labels of the groups that were created during the clustering stage. The team had approximately 70 blue labels by the end of this process.







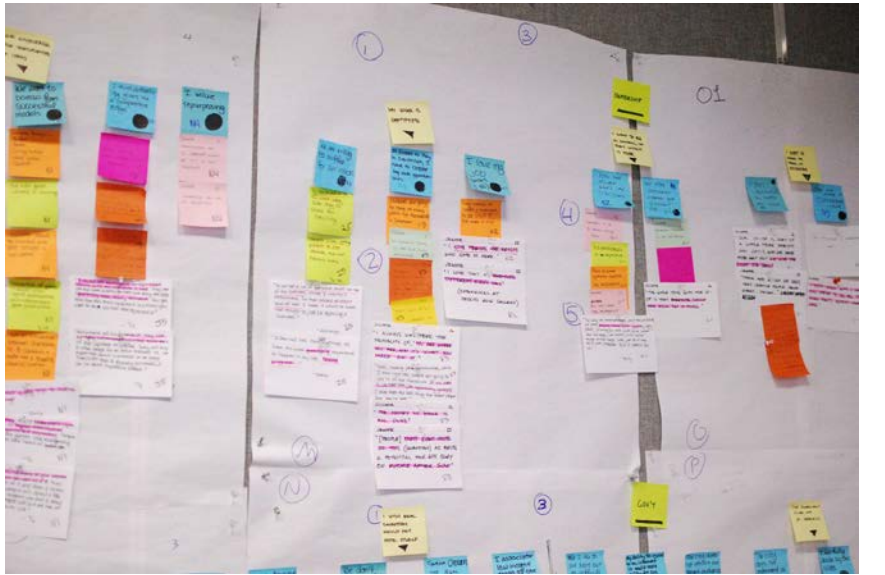
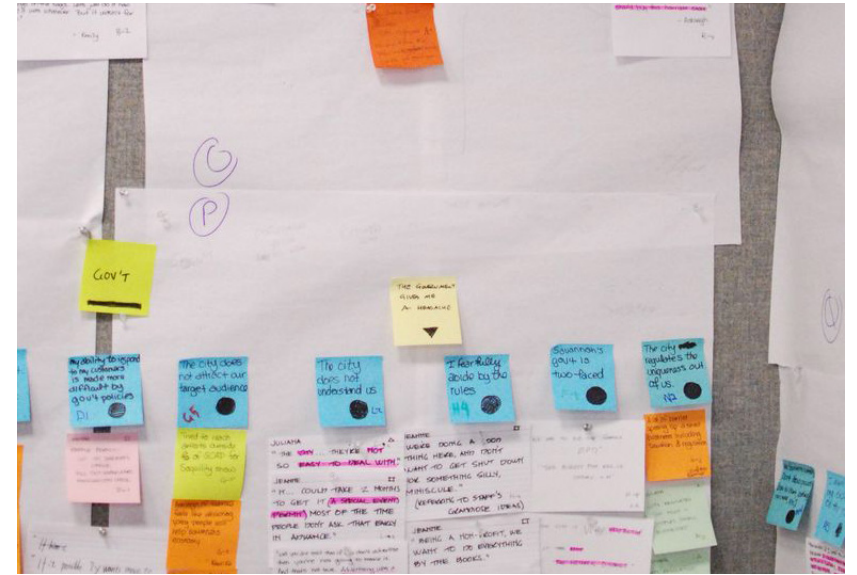
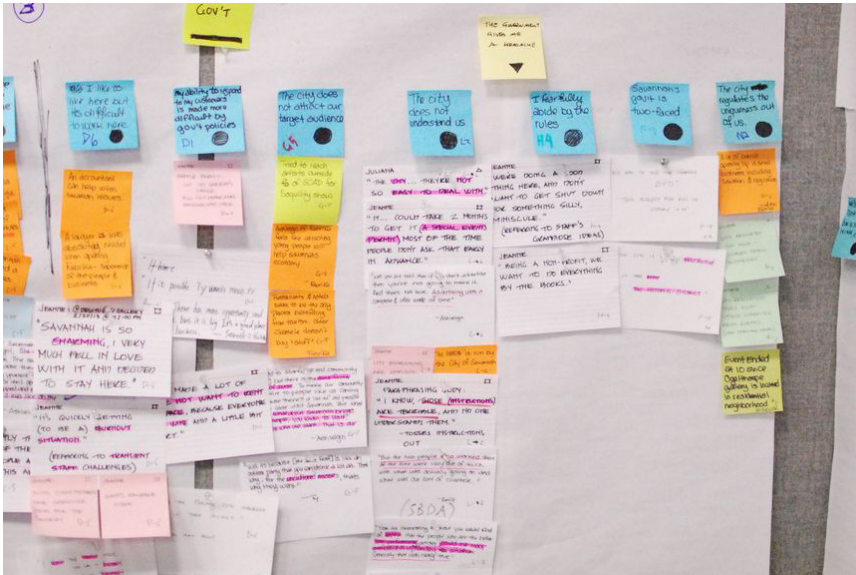
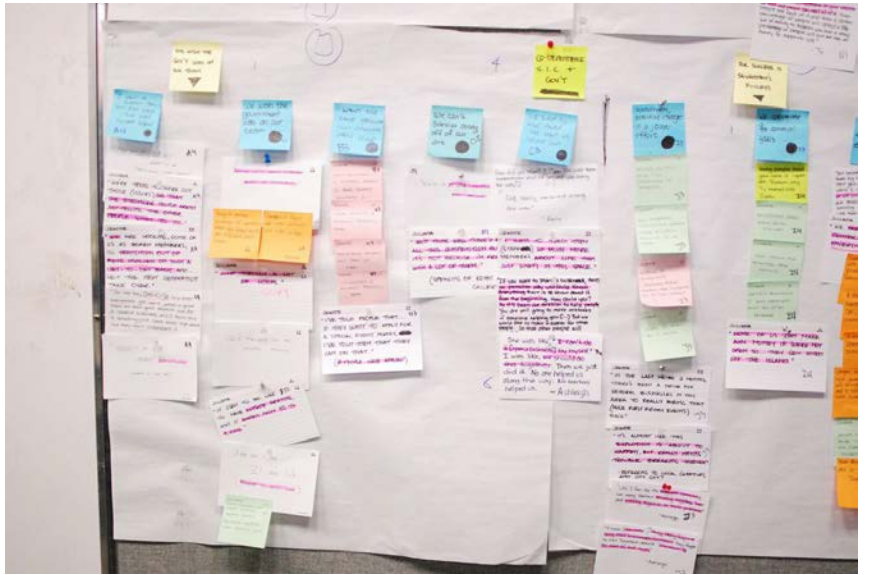
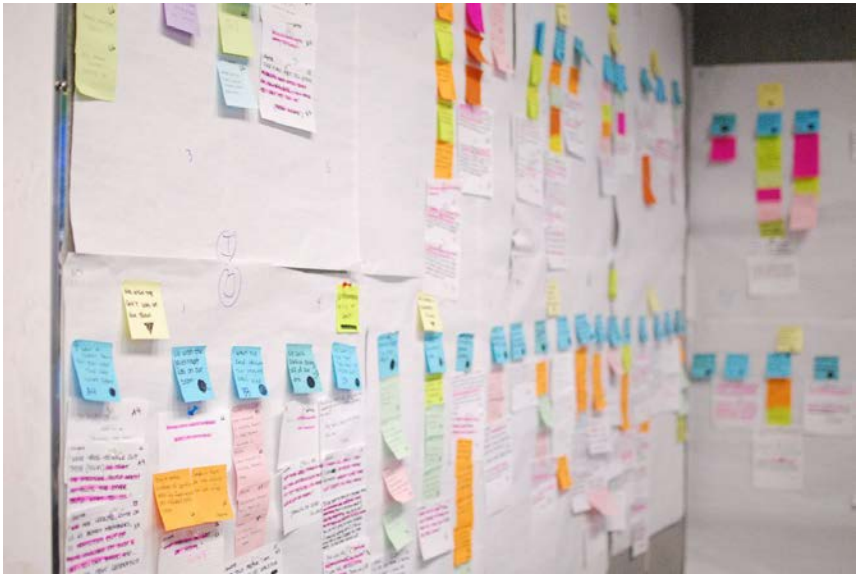
# affinitizing (second iteration)

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The second iteration of the affinitizing process was the Pink Labels. These grouped the blue labels into common themes. There were difficulties because those connections were not necessarily direct. Many of them involved abstract thinking. After 21 hours of affinitizing, the team had 21 Pink Labels.

- I want to make my mark
- We wish the Government was on our team
- Our community survives off collaboration
- It's hard for me to keep going
- Our success is Savannah's success
- We need proactive creative in our community
- We want to promote accessibility within the arts
- I would help my community for free
- I want you to know the real me
- I take responsibility for my own success
- I want to grow my network
- The government gives me a headache
- I care about my customers
- It's not about you and me, it's about us
- We are a rag-tag authentic family
- We need to learn how creative businesses work before we start
- I want to be in control of that which is mine
- We encourage the transplanting of ideas
- I wish the real Savannah would not hide itself
- My work is gratifying
- We are super personal







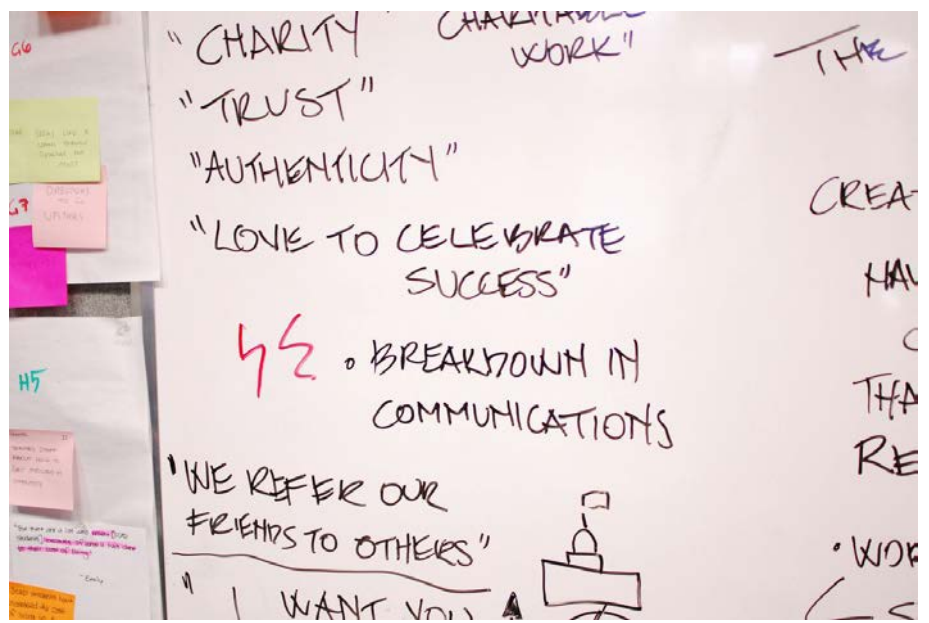
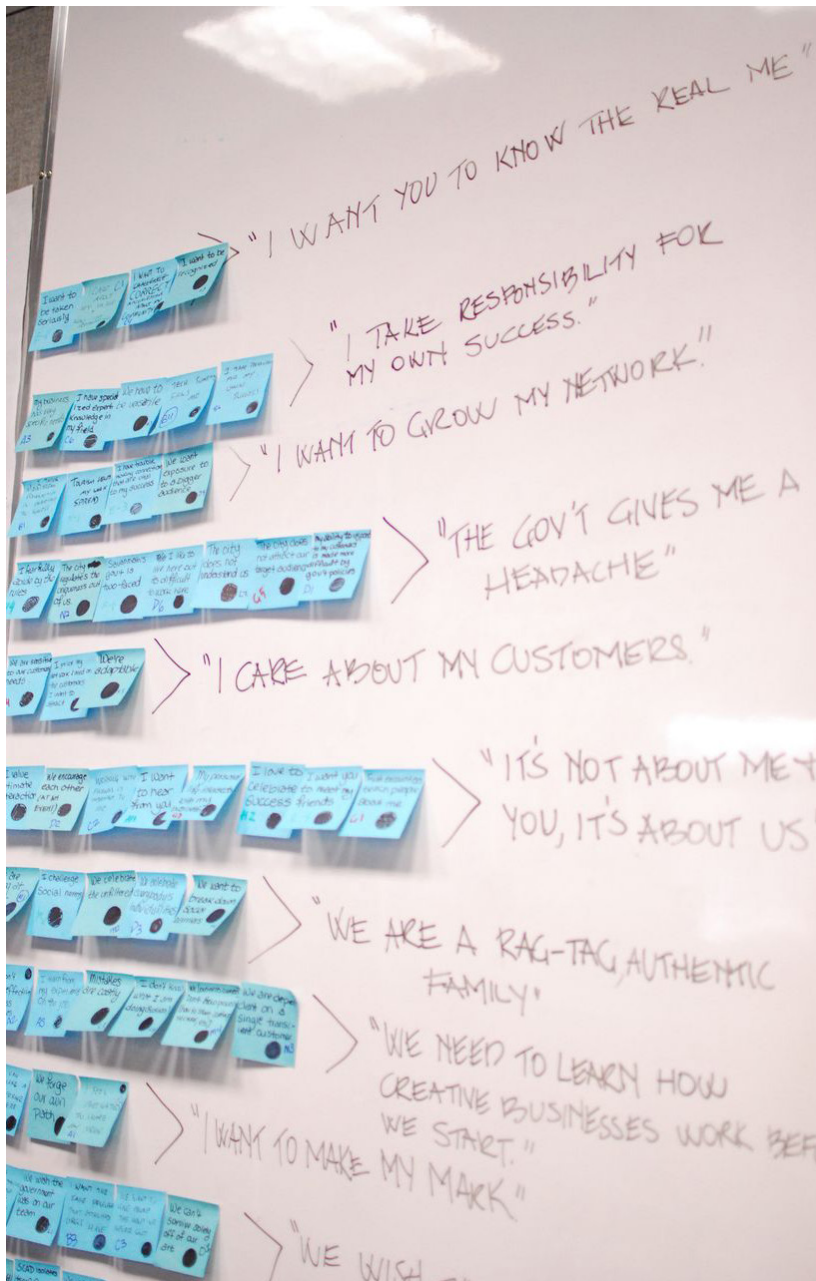
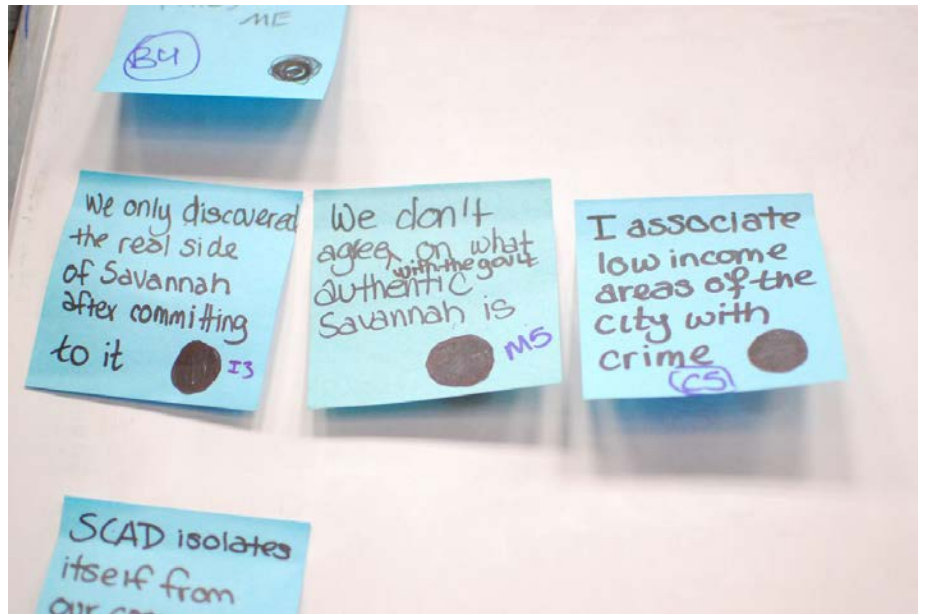
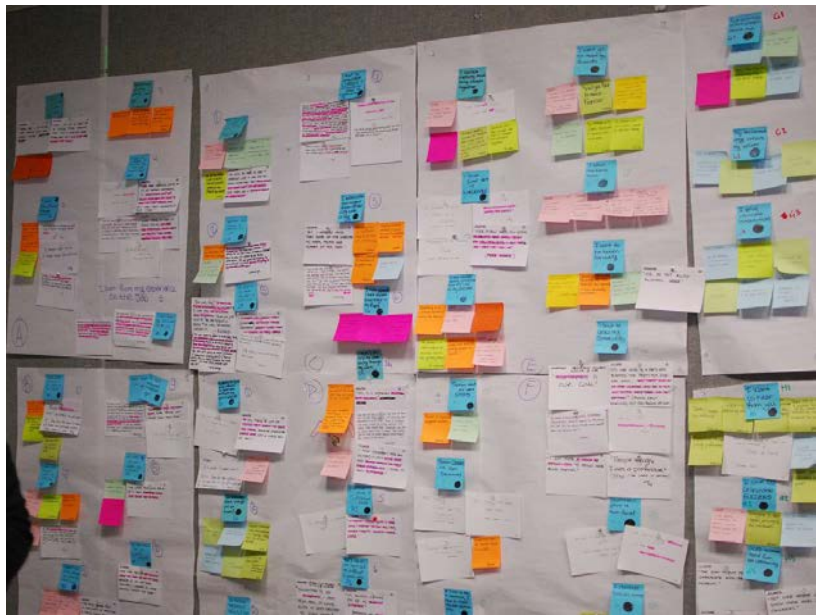
# affinitizing (extracting insights)

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The third and final iteration of the affinitizing process is the Green Labels. These are also the highest level of affinitizing. They summarize the pink levels in only a few words. The green labels were as follows:

- Indie community
- Indie art collaboration
- Our community survives off collaboration
- Interpersonal relationships
- Extended reach
- Co-dependence of Savannah's Indie Culture and government
- Ownership
- Government
- Creative Businesses







# insight report

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## **we've got a data-mountain**

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**insight:**

# Mistakes are potentially life threatening to my business

**there is an opportunity to...**

- Assist small creative business owners and indie artists with financial decision-making

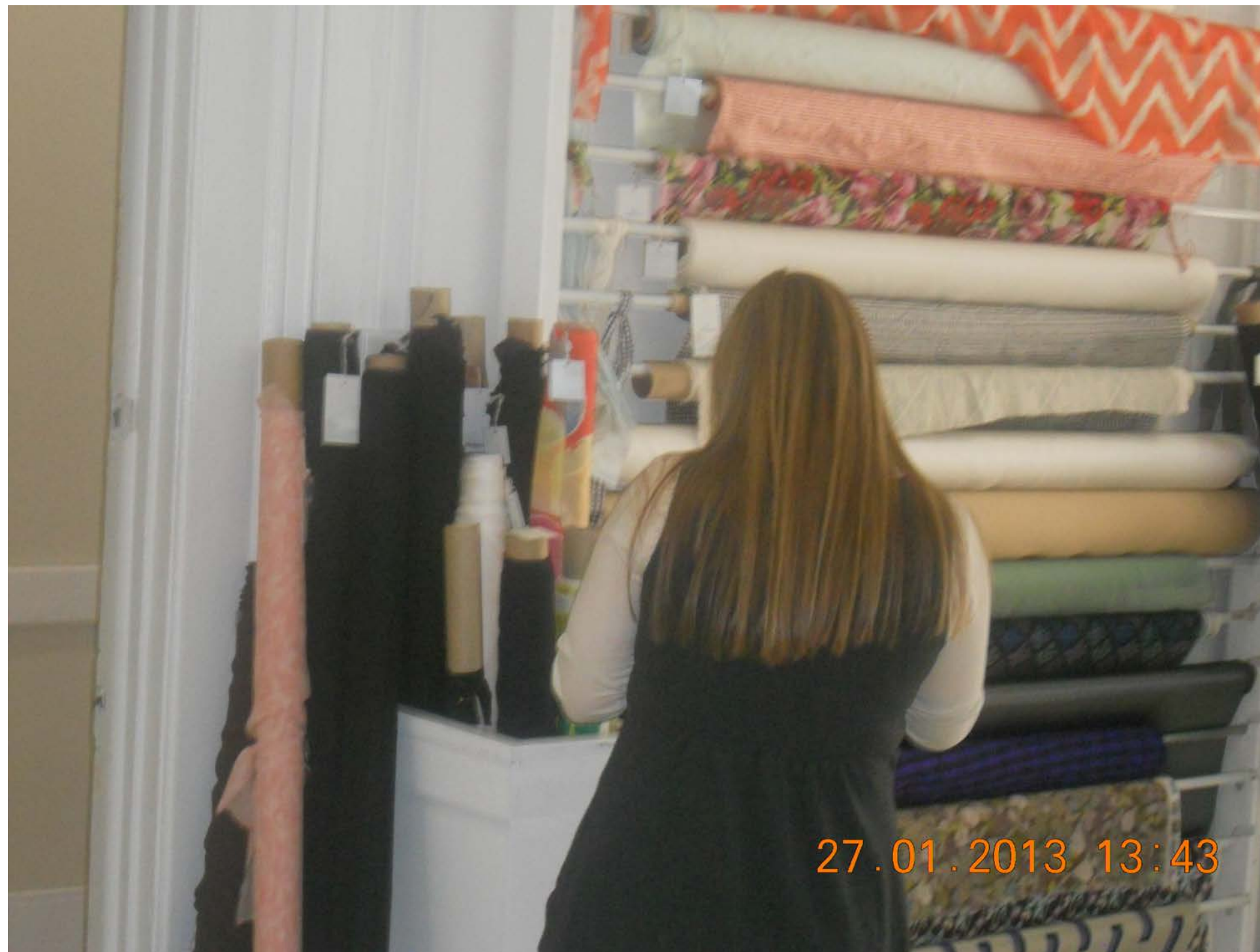
**how might we...**

- Enable collaboration between finance people and creative business owners
- Design a collaborative platform for interdisciplinary communications
- Decrease the likelihood of life-threatening decisions being made by business owners
- Design a start-up service as a liaison for creative businesses

**design concepts:**

- Online service for business operations questions (like Quora)
- Gamified service (business development game)
- Workshops (Skills and topics)
- Eavesdropping Network for creative small business owners to learn from each other
- Mentor Services
  - Online
  - Shadowing
  - Babysitting
  - Anthropological Co-design
  - Tech advice
- Brain-trust for local businesses
  - Database





At Fabrika, inventory is done on a yearly basis so they know what to order and if there were losses in merchandise.

Emily explained that she and her business partner have honed in on an effective manner of completing the inventory process after an instance where all their information was lost. Emily did this on a Sunday, knowing that Sundays are normally a slow day. The store simply cannot afford to close.

Here Emily is focusing on physically checking merchandise according to her personal inventory system in order to avoid potential logging mistakes.

*“One weird thing is, I didn’t have petty cash, like I had a cash box but I did not think I needed change. Like it didn’t cross my mind.” -Ty*

*“We were like oh my god, we have to give people change if they come and buy stuff. And we started with a couple of dollars and whatever change we had in our bags. And that’s how we started our business. I don’t even think we had money in the bank” -Ashleigh*

**insight:**

# **My success is Savannah's success**

**there is an opportunity to...**

- Address the financial benefits possible through proximity to symbiotic businesses (symbiotic businesses bring each other increased traffic)
- Bring symbiotic businesses together (urban design)

**how might we...**

- Identify and encourage collaboration between businesses
- Promote interaction between businesses

**design concepts:**

- Build an outdoor art gallery to feature local galleries, artist, and indie art events as a method to generate publicity and generate media buzz
- Create a service which encourages assists in bringing businesses which are not online businesses to Savannah





A sign in front of the Jepson Museum reads "Art fits all."

This communicates the idea that art and community are interconnected.

*"Not necessarily excited about PetsMart and these big box stores, but with that will bring more jobs and more stuff to [the East Side] which I think is really good for business. It will bring more people in that area so that small businesses would have at surviving because it brings more people past them" -Ashleigh*

*"I mean Charleston, they really fought to bring more businesses downtown. They fought to turn downtown around. Downtown is the heart of that town." -Ashleigh*

## **insight:**

# **We only discovered the real Savannah after committing to it. (Savannah lied to me)**

## **there is an opportunity to...**

- Rebrand/tighten up brand of the city of Savannah
- Refocus brand of city of Savannah
- Create more communication channels between the public and the government

## **how might we...**

- Promote the communication of Savannah's brand to the public
- Expand the attractive value of Savannah to a more profitable customer base (creative business)
- Increase transparency among Savannah Stakeholders (locals, tourists, students)

## **design concepts:**

- Design a "welcome to Savannah" in-person crash-course to familiarize them with topics they care about: neighborhoods, events, stores, nightlife, etc.
- Design a videochat Q+A session between real Savannah locals and prospective transplants
- Create a robot with a camera and microphone attached to it, and allow it to be remotely controlled through the Savannah government website so you can experience Savannah remotely





This is a photo of the crime scene tape, from a stand-off and hostage situation that occurred May 17, 2012 at the Old Pink House.

Savannah residents are presented with a quaint image of the city but soon realize that there is much hidden crime.

*“Our friends Autumn and Cedric used to live in Baldwin Park and had someone murdered in front of their house. But theres like million dollar house then like half burnt down crack houses. That’s Savannah, weird. ” -Ashleigh*

*“But I honestly think that some of the surrounding area, people are scared of this area” -Jeanne*

**insight:**

# We want to break down social barriers

**there is an opportunity to...**

- Bring together those who dwell in Savannah
- Correct misconceptions about different cultural groups in Savannah
- Facilitate communication between different ethnographic groups

**how might we...**

- Build connections (social frameworks)
- Design or exploit existing communication channels
- Expose each culture to each other
- Bring different groups together to identify and solve common problems
- Encourage more 'shared experiences'

**design concepts:**

- Create a city wide game
- Design an 'elevator scenario'
- Inter-neighborhood (friendly) competitions
- Cooperative creation and destruction
- Cooperative renovation of urban fabric





Here we see Anitra, a self-titled Opera Diva, interacting with artist and SCAD student Jeruni at her gallery reception on DeSoto Row. This event brought multiple user groups together.

*“There was a woman who made a line of rice down the street and ate it with her mouth throughout the course of the evening” -Jeanne*

*“There is this cultural assumption that comic books are superheros and the movies aren’t really helping” -Ty*





A video taken at AWOL's Therapy Session at the Sentient Bean.

A homeless man from the crowd asked if he was allowed to "share something" with the crowd. The crowd responds positively and the man proceeds to borrow a guitar from another musician in the crowd. He recites a poem, and then plays a song.

The crowd clapped, encouraged, and cheered the man on.



## **insight:**

# **There is a breakdown in communication between the Savannah indie culture and the Savannah government.**

## **there is an opportunity to...**

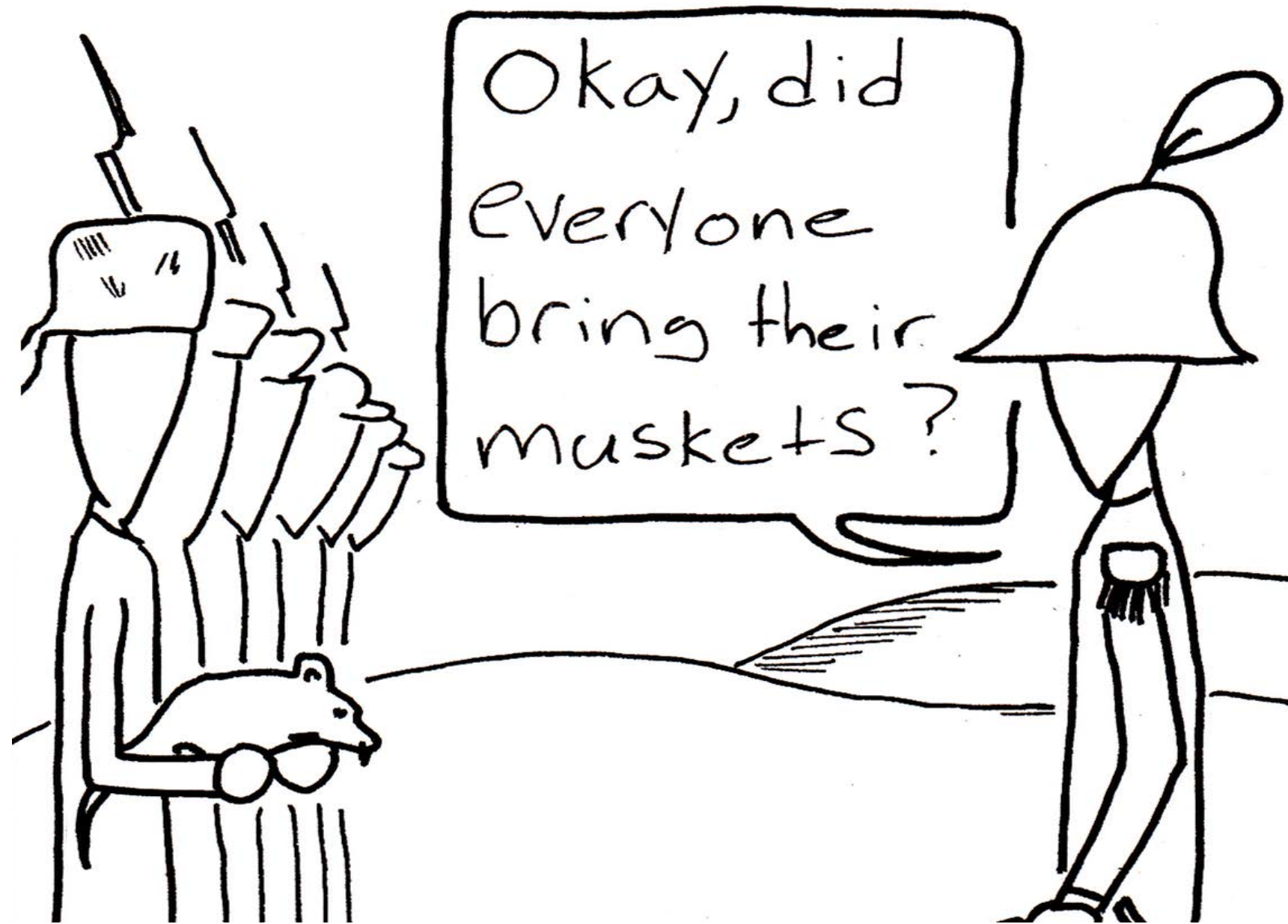
- Improve communication between indie culture and government
- Identify pain points in flow of information between indie culture and government
- Foster a trusting relationship between indie culture and government

## **how might we...**

- Create/mend channels for communication between indie culture and government
- Align goals of Savannah indie culture and government
- Foster trust between indie culture and government
- Give incentives for communication between indie culture and government
- Create an environment (forum) for continued discussions between indie culture and government

## **design concepts:**

- Encourage co-creation
  - SimCity/What does the ideal city look like from indie culture's POV?
- The SAV Me: a Savannah Government Form Demystifier
- Redesign city meetings into socials
- Bring art into the government buildings
- Publicize goals of the city
  - Billboard campaign
  - Public art pieces



This photo represents how the Savannah government and the Savannah Indie Culture don't understand each other due to a breakdown in communication. Here we see a miscommunication between an officer and a soldier, indicative of a similar issue between the Savannah Indie Culture and the government.

*"Jump through a lot of hoops" -Juliana*

*"Letting city council interfere [with the mural policy] was a mistake" -Francis*

*"It used to be like \$50 to have outside seating, and it jumped from 50 to 1000"  
-Juliana*



## **insight:**

# **The people who we want to attract are not attracted to Savannah**

## **there is an opportunity to...**

- Attract the 'right' customer base for creative business in Savannah

## **how might we...**

- Broaden customer base for creative businesses in Savannah
- Increase accessibility to accommodations for locals
- How might we make use of abandoned store space (i.e. Broughton Street)
- Increase Savannah's visibility to the Savannah indie culture's target audience (hip, young people)
- Create ambassadors out of visitors to Savannah
- Lure popular stores to take root in Savannah

## **design concepts:**

- Create ad campaigns about Savannah
  - o Bike Culture
  - o Art Culture
- Design a plan for established businesses to take root in Savannah
- Surveys for what Savannah Wants
  - o Develops into ad campaign
  - o "What Savannah Wants/Demands"
  - o "Bring Macklemore!"



The Savannah Indie Culture is looking to attract “hip, young people” while the majority of the tourism crowd is of an older demographic.

They believe the current tourist demographic is not their target market.

*“Because there’s a lot of old people who want to come to Savannah... What about Savannah brings hip, young people, you know, to visit? Cause that is who we want.” -Ashleigh*

*“It’s t-shirts, cheap beer, and bad food” -Frances*



**insight:**

# SCAD needs to be more involved with Savannah Indie Culture

**there is an opportunity to...**

- Enrich Savannah's culture with SCAD's participation
- Increase high-human capital retention
- Establish a stable customer base for creative businesses
- Share resources between SCAD and Savannah Indie culture
- Improve SCAD's public image

**how might we...**

- Increase City's appeal to settling creatives
- Catalyze communication between SCAD galleries and city galleries
- Build a stronger relationship between SCAD and indie culture

**design concepts:**

- Work with Savannah Bicycle Campaign for a more bike friendly city
  - Bike share
- Outdoor/public art show jointly curated by SCAD and city galleries
- SCAD mentor and tutoring programs with Savannah indie culture movers and shakers
- Co-creative Art Bash/open studio
- Create street-vendor art program



This is a photo of Ashleigh and Emily, owners of the store Fabrika. They are SCAD alumni and bought the store Fabrika so that it could be a local outlet for material, notions, and advice for SCAD students. They are advocates for small businesses and will openly share their experience and advice about opening up a small business. Their hope is for more students to stay here in Savannah.

*“The SCAD museum doesn’t communicate with the Jepson Museum” -Juliana*

*“Students come and go.” -Jeanne*

*“It’s like going to a party and blaming the party for sucking. Well... you can’t just sit in the corner and be a dud, you gotta help make the party better!” -Juliana*



**insight:**

# **We celebrate the raw and unfiltered (environment and artifacts)**

**there is an opportunity to...**

- Communicate the “real Savannah”
- Rehabilitate and reuse spaces in Savannah

**how might we...**

- Gather resources and permission for adaptive reuse and rehabilitation of historic buildings
- Create incentives for establishing ‘authentic businesses’  
(Businesses which sell high-quality one-of-a-kind goods)

**design concepts:**

- Design a model for creative businesses
- Design an ad campaign for “What Savannah Wants”



Left: An image taken by SCAD painting major Justin Harris of his colleague Will Ruler's studio. Will paints with dirt.  
 Right: A reception at Le Snoot Gallery where wooden shipping crates and cardboard boxes are used to adorn the space.

*"Everyday I think there's more graffiti (in the Starland Dairy). And I hate it... I mean I love it – some of it is by legit artists... it's a very interesting mix of art work." -Jeanne*

*"Our co-op is sort of a little more earthy and gift-y, and we have fine art but we love the stuff we sell." -Juliana*

*"This place is awesome!" -Random participant about the atmosphere/decor/art*



**insight:**

# Savannah is a 'hit and run' town

**there is an opportunity to...**

- Encourage retention of SCAD students (creative potential)

**how might we...**

- Create creative job opportunities
- Increase leisure and entertainment options
- Improve public transportation system
  - Knowing (ease of access to routes/information)
  - Going (accessibility/scheduling and routing of buses)

**design concepts:**

- Design a "how-to" to aid SCAD students in starting businesses (Instructables)
- Design mobile application for the bus system
- Design a taxi-bus service
- Design remote working locations
- Organize outdoor movie-nights
- Utilize theaters when not in use
  - Bring your own DVD to the big screen
- Design a cheaper, local alternative to the cinema



Here a gallery employee is serving hors d'oeuvres at the DefineART gallery hop.

Metaphorically, SCAD students are perceived as coming to Savannah, taking what they want, and leaving.

*“So many people come to Savannah for SCAD and... don’t connect with the city... itself. And then leave.” – Jeanne*

*“Students come and go.” – Jeanne*



**insight:**

# I owe my success to my network of friends and my hard work

**there is an opportunity to...**

- Encourage integrity within the local artist and business community
- Encourage communication, cooperation, and collaboration

**how might we...**

- Encourage the indie culture from within
- Grow a larger audience in indie culture networks
- Magnify existing networks
- Create a reward system that encourages collaboration and friendly competition between indie culture nodes

**design concepts:**

- Design an award ceremony
- “Linked-starter” (innovation network)
  - Like a Linked-In Kickstarter
  - Draws teams around an idea
- Design group events
  - Scavenger hunts
  - TED-like talks for sharing



This is an image taken at AWOL's Therapy Session held at the Sentient Bean.

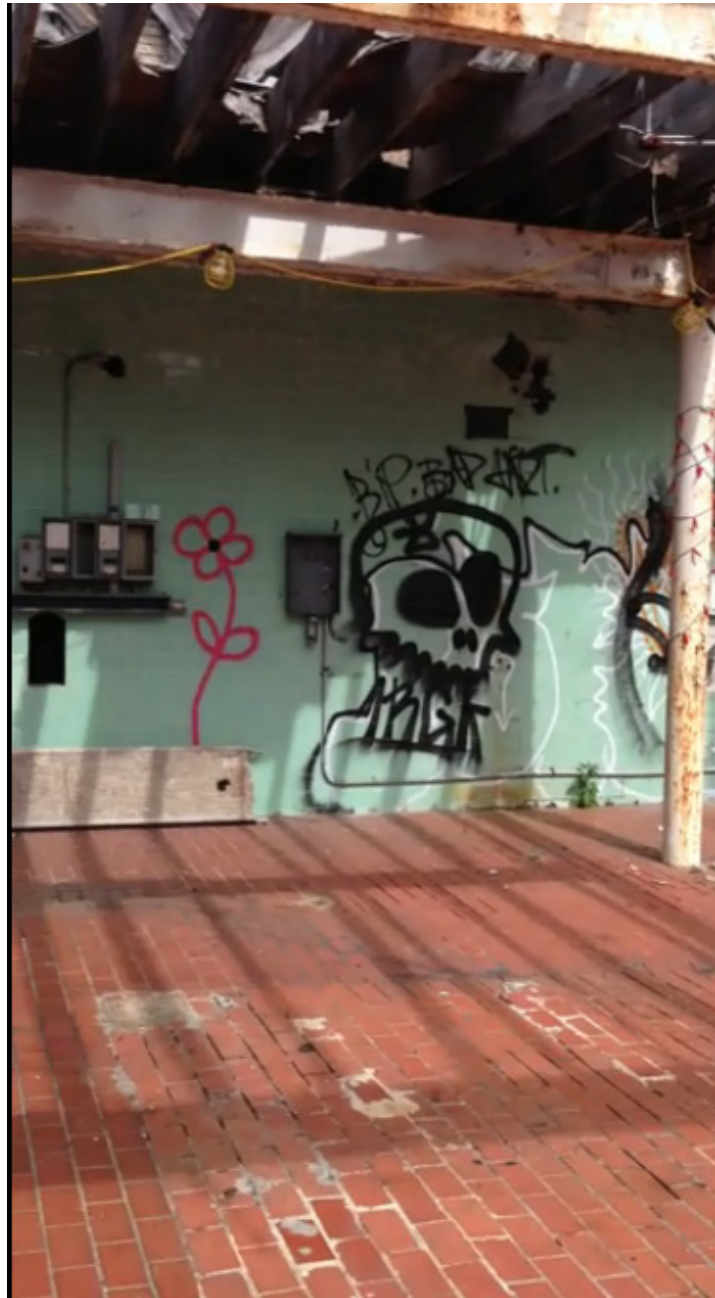
Much of the crowd was composed of friends and acquaintances of AWOL participants.

The crowd was very supportive and would respond with singing and clapping.

*“friends with a lot of them [gallery owners].” -Juliana*

*“If you want to make it, you make the job opportunity yourself.” -Emily*





A video taken by DeSoto Gallery director Jeanne Svendsen of the Starland Dairy.

She values both the refined and well-developed graffiti as well as the rough and spur-of-the-moment sketches on the walls, and cherishes the authenticity and uniqueness of this environment.

DeSoto Row Gallery uses this space for events, shows, and concerts alike.

# opp map

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## **putting it all together**

The Opportunity Map is the result of applying a specific framework designed to develop thorough design concepts that are founded on our field work/gathered research.

The framework explicitly discussed the insight, the opportunities, possible directions (macro-perspective of solutions) and design concepts (micro-perspective of solutions). In compelling circumstances, design concepts were expanded.

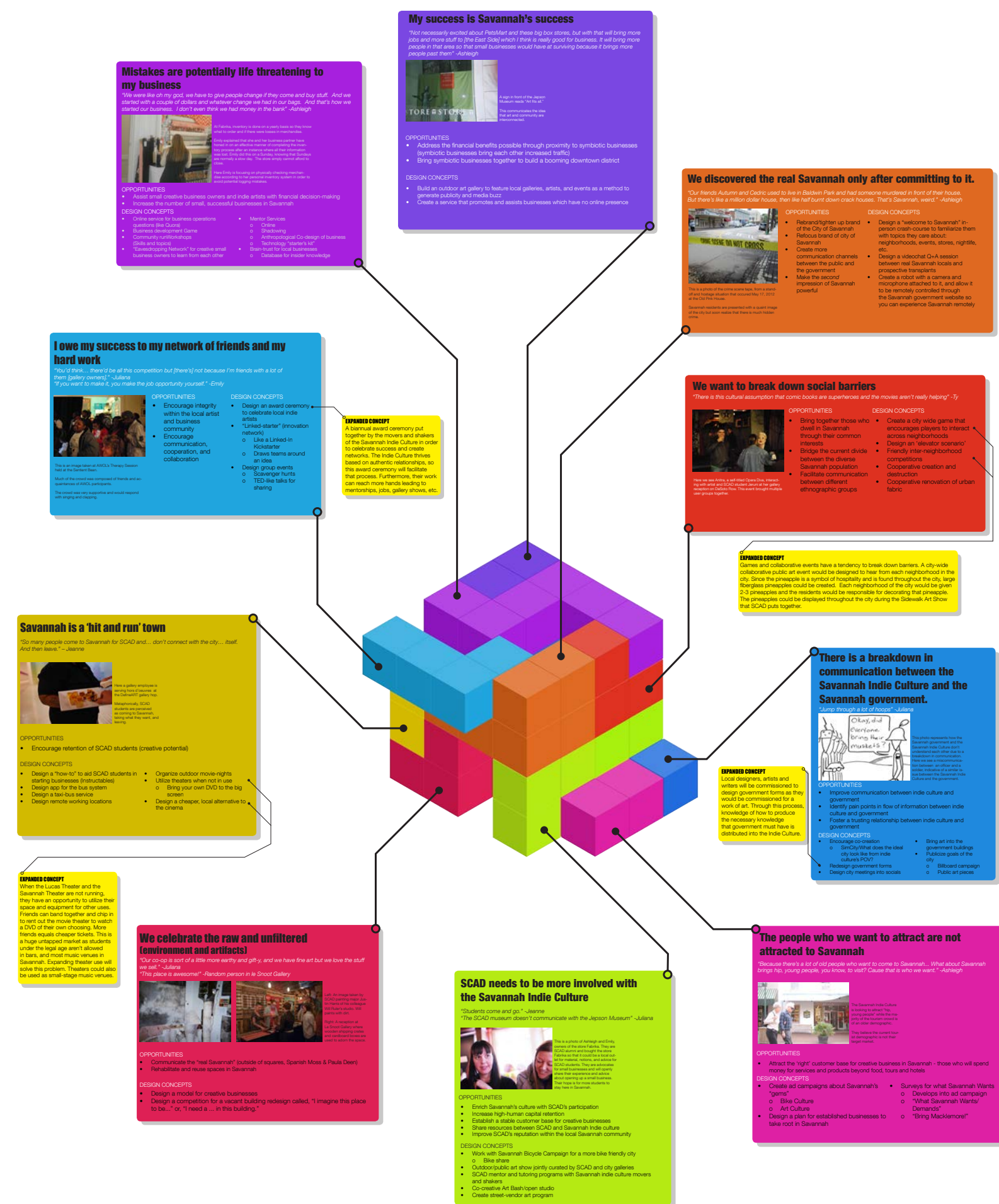
The Opportunity Map allows further design groups to develop design concepts which are rooted in user-centered research. These design concepts respond to explicitly researched user needs, frustrations, wants, behaviors, etc.

This deliverable directly addresses the team's scope and answers the initial research questions.



# OPPORTUNITYMAP

## THE SAVANNAH INDIE CULTURE is represented as a complex interlocking cube made up of insights derived from an ethnographic study. This map shows a path forward.



# conclusion

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## **final thoughts and next steps**

Our ethnographic research evolved over the course of the study. We questioned the boundaries of our problem, eventually settling through conversations with the movers and shakers of the Savannah Indie Culture that we would focus on the needs, frustrations, pain-points/happy-points and behaviors of the Savannah Indie Culture. This includes individuals, and small businesses.

Our research uncovered that the Savannah Indie Culture has a deep appreciation for reality, simplicity and authenticity. Each of these qualities harmonize with the personalities of those with whom we spoke.

We uncovered insights that were obscured in the mountain of data; made sense of them and then used those as drivers for innovative design solutions (see the opportunity map on the previous page).

*The next steps:* take our design concepts further and create viable scenarios from our findings. Develop ways for human capital and financial capital to be leveraged for the growth of this unique culture.