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START AUDIO

Interviewer: As you are aware, my own interest in this is trying to understand, kind of, a systematic perspective about everything that can be done to discarded materials before they are sent to waste recycling. So before things are sent to recycling, incineration or landfills.

I am interested in trying to understand what are the possibilities and what kinds of policies, methodologies and technologies could be devised, could be designed, to make sure that society reuses as much as possible of the materials it currently discards.

There are many implications in that, but in this study I'm trying to understand what are the ways that different organisations and different groups of people use nowadays to assess the potential value of materials and to act, to make sure that this potential value is utilised as much as possible. I'll be making...

[Aside conversation 0:01:24 – 0:02:19]

So maybe, then, trying to jump in, I'd like you to describe a bit of your work with the scrap shop and particularly trying to address if you think of the, kind of, ecosystem perspective related to the circular economy, reuse, pre-recycling and value recuperation. How do you describe your organisation and what kinds of practices do you usually do?

Respondent: Okay. So the scrap shop aims to deal with excess. So excess is what... So the top of our chain is we recycle industry and retail waste. I think those are the largest wasters of resources. And so it's trying to take their resources that basically they just can't afford to store and there isn't a great belief in environmental sustainability, so they're much more- as long as they can cover the cost, they're willing to just get rid of it and landfill it.

And so everywhere needs a scrap store and we need to find a way in which we can use those. So I'm not necessarily an artist that is trying to create what happens to that waste. But if we can create a portal where it can all be stored, then, you know, I don't need to do that.

Basically, I just need to invite absolutely everyone and make the right environment that people can use it because it's their minds that are going to create the solutions, not mine. But, of course we can only take some, we don't have the storage either, so that's where everyone needs to have a scrap store.

So my job is really becoming that link between the businesses and between the people and when you were talking, I was writing ways in which we can do that. And you were saying how we can do that or maybe that's another question? So really what I think is... so we go to industry, big paper mills, fabric mills, furniture makers, that make big contracts for NHS and the council, and they have so much waste. I mean, it's tons and tons and tons.

So it's just creating that, starting that conversation with them, because whenever you first talk to them, what they think you really want is pallets and recycled paper. And that's, like, you're already doing that. I'm trying to get involved in the stuff that you don't understand how to recycle yet.

So, yes, and then of course, people right down the chain from the industry to shops to the community, you have people who also have far too much stuff. They don't know what to do with it either because we have charity shops, but at the same time, charity shops only want the cream of the crop and, like, so how the scrap shop is different to that is it doesn't look at something what it is now., it looks at the material that it is and how it can be reused.

So it doesn't look at a t-shirt as a t-shirt, it would look at the t-shirt as being a piece of fabric. And so it's not whether you can still wear the t-shirt, it's whether you could make something from the t-shirt, although we don't take clothes, (Laughter) but that's the idea.

Interviewer: What kinds of materials do you usually get? I know it's very diverse but most of it?

Respondent: So it's really broad. So from industry, we get literally sheets of wood, strips of metal because it's off-cuts. But we get like six metre lengths of sandpaper. We get, you know, van loads of wood sheets, generally, MDF these days. We get Perspex from places like V&A and museums, they tend to have a lot of extra resources that they bought because... or from construction industries, every subcontractor will buy an excess of materials.

And then when they leave, they don't take that small excess away that they haven't used. And so it is left to the main contractor to just get rid of and, of course, they don't want it either, so they just crush it and skip it and thousands of tonnes go away. The school projects, [the 'Loose Parts' play 0:07:56] that gets drainpipes and, you know, we've had railway sleepers and foam matting and damp-proof membranes.

So really, really very broad fabric, lots of fabric mills. So Halley Stevensons in Dundee, they donate a lot of wax cartons. And, again, we've had van loads of rolls of fabric. The linen industry based in Fife, we've had van loads of excess. So they might have a small imperfection in the fabric, but it takes... I don't really understand, but it seems take about 10 metres to slow the machine down.

So then we get a 10 metre length of perfect fabric that they have to just cut off for one imperfection and are chucking it out. And since we've been involved with them, they're actually now changing their... the way they deal with their fabrics. I think they're realising they could be selling a lot more of their off cuts. So that's a shame because it means we don't get it, but it's good that they will use it and it won't be waste.

Oh, so what do we get? So we get Perspex off-cuts, would off-cuts, metal. We do get clothing from printers, but that's brand new, so it can be used for t-shirt decoration with kids' projects. We get stationary supplies, shops closing down, window displays. So at Christmastime, after that, there's literally so much window display stuff from shops, mannequins, dressmaker's dummies.

We have, like, filmmakers give us all their stocks. So we've cleared out two film stage shows now. So when they finish and, literally, all their props, you know, that aren't worth saving or again, were excess but are brand new, maybe have used in a film for one week or three months, chucked out.

So, yes, at least there's a way of...

Interviewer: Do you have regular contracts with these companies? And then you get a, kind of, regular supplier of materials? Or is it usually just one-off when you go there and collect whatever they have?

Respondent: It's both, and it's taken time to work that out. So, originally, the hardest part of my job was explaining to managers what we wanted and how we worked.

We've worked with about 50 companies and we now have quite a few in Dundee who will routinely ring us up and say, "We're having a clear out, come and get it." Or, "We're changing the exhibition. You need to get involved. " Yes, we also have companies just getting in touch going, " I've heard about you. I need you. I've got all this stuff. I can't bear to throw it out. Please, can I bring it around or can you pick it up?" So, yes, we do.

Interviewer: Do you decide whether you want to accept materials or not?

Respondent: We usually always take it. We take some and we'll trial it. So if stuff just doesn't work, we just don't have the space and we're not claiming to answer any one business's problem. You know, the linen mills, 40 tonnes a week, we can't do it. The NHS got in touch, could we get rid of one tonne of linens? They mean, like, sheets and fabrics and things rather than the product linen, but you know, one tonne a month and we're, like...

We could use some in the community, then we could send some to Calais. Then we could send some to Malawi, but once you've exhausted that, it's still too much. So we're not... it's a conversation between us and the business of how we're not trying to replace their existing recycling. We are trying to ask them to support us in another way, a more creative way.

So it's not just being- like, people talk about recycling and basically it just gets chopped up and remade. But upcycling is

above that, but of course it's harder to do because it takes a lot more thought and it means people need to be innovative.

A lot of the people that use us are not running businesses, they're just doing small projects or educational projects within the schools and things like that. So we get through a fair amount for the size of business we are, but it's nothing compared to what there is.

Interviewer: Hmmhmm. About those being innovative, what kinds of skills do you think are involved in that? Are there artistic skills and this understanding of... ? Because, one of the things that I'm interested in is how to understand this assessment of potential value and how this skill of understanding what can be reused could perhaps be systematised and taught to people, so more people could learn how to evaluate the potential value of discarded materials.

I guess, I mentioned perhaps in one of our previous conversations about this role that I've seen in France in Nantes, there is the role of the [Non-English speech 0:13:53], the person who evaluates amongst, you know... Goes into a warehouse where they store materials discarded by the industry, and this person tries to understand which of those things should be sent to recycling, which of them should be sent to charity shops or 'ressourcerie', and which of them could be reused in a more creative and innovative way.

So this specific scale of understanding and evaluating the potential value of materials, do you think there is a chance that this can be systematised or be aided by technologies, I don't know?

Respondent: I think there's lots that can be done. If government actually started supporting and giving credence to really resourceful products- we listen to a lot of negative news. We could try and listen to something really positive about, so someone created bags out of old fire hoses, fire engine fire hoses, and they're really thick material but they are sew-able. And that was something that really took off. I think that inner-tube tyres- but it is still seen as a very alternative, maybe, hippie kind of thing.

And until we really start taking it seriously and it is given credence because there's a lot of top design out there, but it's not given the credibility by the manufacturers itself. You know, if the companies that were providing the material actually said, "Look what they've done with our stuff," and actually backing it and promoting it as well, that would- And we're looking to do that with Halley Stevensons, so that's part of a future project.

To actually use the backing of the original donator because they're a much bigger business, to actually try and get them to use it to validate the products that are being made. But at the moment, you know, it is seen as, like, it's a bit trendy. I mean, I think government know that if you make something trendy, it comes in, it goes out. It's a way of placating, "Yes. Oh, this is great, isn't it? It's good." "Oh, look, it's gone." And so we're talking about something else.

Well, if it was much higher up the agenda, because there's... it's part of lots of university courses now, how to create your own industry and all the art degrees are very much part of there. They all have to do a recycled module. They have to look at how they can reuse and the circular economy, which is great because we have that relationship with the universities ourselves. So we can be promoting what they want and looking for what they want, but still it's not..., like, maybe it's shops that need to take it on as well, you know, and promote it and stick it

on the plinth, stick it in the window, make it, but not just something as art, you know, and then get it on the catwalk.

I don't know. As a whole ecosystem, we need to see that it really is. And maybe that's what's happening now. Maybe people are realising, you know, COVID is [direct 0:17:34] because of we're getting too close to natural environments. We're destroying them. And so we're getting these diseases and we need to stick to our own environment more where we're reusing stuff and stop exploiting everything we find, considering it [Crosstalk 0:17:52].

Interviewer: What other kinds of actors do you see in this ecosystem? So you have mentioned charity shops already and industry, but what are the other sorts of organisations?

Respondent: Well, I think artists and designers have got to be a massive first because they're the ones who are going to come up with really innovative ideas. Yes, so artists and designers, who else is there? I see shops should be taking it onboard and asking people to use their excess and coming up with other things. I mean, obviously, at the waste disposal, the dumps, you know, they have somewhere that you can- that companies can take it.

No, they have a recycling company Tayside Recyclers [sic] that will take stuff on and literally put it back into the community rather than dump it. But it is that remaking it. I'm trying to think.

Interviewer: Do you see any...? Or do you interact in any way with repair shops and, I don't know, hardware stores? That would...?

Respondent: No, no, because I think that- So we collect from bicycle shops, so I'm thinking of bicycle shops [____ 0:19:31]. So again, we collect from bicycle shops, all the gears and the cogs and the wires, the cables and everything that they are chucking out. But again, it's just to put in our shop.

We have a lot of artists who are creating stuff and making stuff with ours and we're trying to get together, galleries, and we had an exhibition that would have just finished. Oh, it would still be on now, but it didn't happen because- and that would be to encourage it.

But, actually in Dundee, I'm trying to think. There's tailors, very traditional tailors. There's the key shop and phone repair, but really because we live in an age where it's just as cheap to buy another one as it is to repair, people are always seduced into re-buying rather than repairing.

So we work with a lot of independent, small businesses, but I wouldn't say we work with anyone instrumental in massive change. There are, like, Cocoon, I think they're called in Dundee, who we've been in touch with their fashion designers and they did a talk saying they like to use fabrics that would otherwise go to the skip. I did say we've got some but they haven't been in as far as I know.

There are musicians. I have quite a lot of musicians who come in to make different musical instruments, for the more experimental, homegrown music scene. And then we help to put on gigs. So we're trying to promote it there. I'm trying to think, actual recyclers that are quite big.

Just working from home is a total brain numb-er [sic] because, you know, I'm now so on funding and my connection with people is so limited remembering everyone it's, like, thinking back. But we go into schools a lot to look at the design process and, really,

we just take them random materials and then ask them to design things with them.

So we're hoping that, you know, we're coming in early enough that this will change the behaviour by the time they're older.

Interviewer: Any relationship with makerspaces or, let's see, you know, this new setting for fabrication and manufacturing, local manufacturing? Do you have any interaction with this, kind of, space?

Respondent: Yes. We share forums and we chat and we're open. Yes, again, you know, they'll advertise us as a makerspace in Dundee Central Library, and they use us in advertising. They're allowing us to have workshops there and they advertise for us and then we can spread the word and they have a makerspace where they have t-shirt printing and 3D printers and things.

So they will encourage people to use our resources Dundee Makerspace started the same. So we have that, sort of, relationship that they know we're there if they needed anything and anyone doing social product projects, you know, generally working with people on low incomes or with reduced incomes, for resources.

So we're obviously a good spot for them to buy high quality, slightly random (Laughter) materials.

Interviewer: Can you tell me a bit more about the physical space, the shop, and where do you store things and how much does that take in proportion to... ?

Respondent: Yes. So, we have two properties down in the industrial area of Blackness in Dundee.

The first building that we share with 100 other artists and at least 12 other small businesses. We have our shop and it's an old mill building. It has quite good access and it's walkable from town. And I think that is the biggest thing, is ease. You have to make everything so easy for people. They will not... you know, we have to have parking and we have to get it there, we have to help them find it. We try to make things as easy as possible. So that's a shop that we're hoping to, sort of, create. Oh, we're going to have to diversify at the moment. We're thinking how we do that because it's two metres social distancing. We're going to have to change it, but at the moment, you go in and it's quite cramped.

There is stuff everywhere. It's a complete menagerie of shapes, sizes and colours, which we try and group, but not very well. And we are literally open to everyone and we encourage everyone from schools and business and community groups, to artists, to the homeless, to absolutely anyone to come in and everyone is welcomed in.

So it's a very open policy. We try and find out what they're wanting to do or what they're interested in and try and find them bits or pieces or just connect them with other people in the shop at the same time as well, because we like to think that we're, sort of, working towards breaking down isolation within the community.

And then part of that is on the other side of the street we have another industrial property, which we use a storage, but we also have 11 artist studios and a community area that can be used by anyone in the Facebook community. So you could run groups, there are film nights or cafe events or children's birthday parties. We do music events and workshops there, as well.

And we try and encourage the artists to use our materials, to create things that we can then sell in the shop for them and get workshops in schools. So they give us a lot more diversity in what we can offer schools because we've got printmakers and textile workers and fine artists and sculptors and photographers.

And so it really does mean we're offering this really broad range, educational experience.

Interviewer: And does the scrap shop have any, kind of, equipment for people to use that? Or do you leave that open to the artists to sort that out themselves?

Respondent: We don't. We do keep talking about getting, you know, equipment that we can sell, but- Not sell, rent. And we did apply for funding for a tool library, but we didn't get it. And we are very small. I mean, in November, we had two members of staff and now we have five. So we are just at the point of getting bigger. But we don't have any resources. But we encourage people to share.

And we've had friends with kilns and pottery wheels and we've put people in touch. So we're really more, like, the little pin in the wheel that knows things and sends people... so we signpost, I guess, is the word to each other. And that's the whole idea of the collaboration room, is for- the community room is for artists to have a space big enough to work together.

So the council were giving us some big commissions to make an enormous whale, a 10 foot whale for COP24. And that was to bring a load of artists together to create it in the community space, for the council to then use. And it would then go around schools to talk about climate change.

Interviewer: Two questions. One is, this is tricky, I guess. How do you deal with your own excess?

Respondent: Well, I have a love/hate relationship with excess and stuff. (Laughter) I actually find I get very claustrophobic by stuff. Which, in a way, is quite good because it means that we're not just hoarding, because if something isn't selling or just doesn't work, you know, we have to face the reality that we just pass it on.

If I'm having one of my days where I'm just getting rid of everything because I'm overwhelmed by it, you'll get given a lot of stuff when you come in the shop because I just want rid of it. (Laughter) But, as in my own personal waste, of course, I have the scrap store to put things in. And I probably use that more than charity shops.

But we are also now trying to find someone to sell stuff on eBay for us. So stuff that maybe isn't resources but is, you know, we get given lots of musical instruments. Part of the ethos of the shop is that it sells things really cheaply. But we are a community, non-profit making. And so when we get- like, we've been given two accordions that are worth £300, you know, we sold- we had a 100 instruments from the school system that we were selling at £15 each, but we can't really afford to sell the accordions.

Well, we don't want to, we would rather sort of honour the donation to our collective by getting a bit more money from someone. But we still sell them at a third of the price, we reckon. So we were selling instruments too cheaply because someone was actually buying them and then scrapping them, which we

had to deal with quite heavily-handed. We refused to sell them anymore.

Yes, that's where getting the balance- but then part of our ethos is that if you can find something cheap in our shop and sell it somewhere else, more expensive, then that's just people being innovative and that's absolutely fine, but not scrapping.

Interviewer: No, that's too much. (Laughter)

Respondent: That's senseless.

Interviewer: How does it work for the companies that donate? Because I imagine they must have some, kind of, fiscal procedure to make the asset be accounted for. How does that work?

Respondent: It's the usual things like insurance, you know, they're worried- initially, they're worried about who carries the insurance responsibilities once that.. say those old...I don't know, tools or something are being used by someone else, maybe to make a lamp or maybe- everything has insurance for what it is, but we don't use it for what it is. So that insurance is invalid.

So that's why we have a membership and everyone joins. And then they sign the disclaimer, but companies also have a corporate social responsibility policy and that is where we can help and say thanks to them. So we try and tell people where their stuff is from, so we're promoting them.

We ask people to photograph what they make and put it back up on our social media or, again, we're very much promoting

people. We promote the artists who made it and the company that donated it and we try and put that out there. And the corporate social responsibility, we weigh everything and then send them a trade waste receipt, and they can then, in their end of year report – companies report – can say, like, you know, 'we donated 3.6 tonnes to a local charity that supports artists and education in Dundee'. Or another way in which it's working now is with procurement.

So if companies are applying for procurement to the council for big contracts, something that will get them a lot of points is community give-back and we can help them with that. The community give-back scheme, so they can either donate their resources to us to be used, or they can buy our workshop facilities. And we'll take their materials into schools. So they pay us to go into schools and look at their resources and how it can be used with young people.

So that's a new way in which we're working with business and creating more revenue for us and more notability about the whole thing of recycling that needs to be taken seriously.

But to be honest companies, you know, big construction companies, they're just doing it because they want the contract. We really want to create that importance in doing these things not just, again, financially driven.

Interviewer: And what's your geographical reach? You mentioned Fife and Dundee. What is the, kind of, area that you get materials from?

Respondent: I've been to Glasgow to get materials. They have a scrap store. So scrap stores, we try to be very respectful. We don't tread on each other's toes, but at the same time, you can't say to

someone, "You can't work with us, you have to work with them." So we make it very clear that there is a scrap store in Glasgow and it doesn't make sense to be driving rubbish around the country.

But at the same time, you know, we've collected from Glasgow, Aberdeen, the south, like, in Edinburgh and Fife. Our customers come, again, from all those areas and we've had people saying they're willing to travel and it's also very much our social impact reason why people will come because it's really inviting, And it's what they say, but I mean, they say they want to come because they see what we're doing, they meet people, there's very social reasons to come as well. So that's really good.

Interviewer: Nice. And do you see any potential in the city council or whatever other government body to implement policies that would help this, kind of, ecosystem of organisations working with scrap and reuse and repurposing materials? Do you think anything is lacking from current policies and municipal infrastructure or even facilities or educational campaigns?

What kind of advice would you give to, you know, your council?

Respondent: Well, we work with the council. So they are working with us. Like, when schools closed, because they're rebuilding another one, they will get in touch with us to go out and help empty the schools rather than it all just go to waste. You know, they are contacting local social enterprises to try and divert the waste for them. So we take all the art and music stuff and there's Tayside Re-users who take the furniture and there's Home-Start that will take the microwave and kitchen stuff and fridges. So we are being invited to work there.

They also do promote us in their schools, in their outdoor education programmes or their... our loose parts. Sorry, our loose parts packages are making big behavioural changes in the outdoor play. So, you know, that and there's research going into that and they're pleased that. It has good benefits for them.

So they support us there as well. I think, everyone just needs to own it a bit more and be really compassionate about it instead of doing it because it's just a job and it's part of your job. Zero Waste Scotland and the Esmée Fairbairn are both, you know, really trying the whole zero waste, circular economy.

They're putting it out there and they're making it happen. And they're trying to talk to companies as to how it can happen more, but until it becomes really endemic in behavioural change, you know, if it's just something trendy, it's just not going to work or if it's just to. like, because it financially looks good, it, kind of, looks good- It's like Cadbury's taking on Green & Black's and big companies taking on, like - who is it who has got Body Shot? And then they can say, "Oh, 20% of our makeup is Fairtrade."

And you're, like, "Yes, that's Body Shop. The rest of it can go to hell," do you know what I mean? But they can say that because they can put it on their page. But that's what needs to change, it's the actual belief in what they're doing and why they're doing it. And the passion – it is about passion – needs to change, but it needs to become respectable and admirable.

We don't want to just make dreamcatchers and, you know, it needs to be right up in high-end fashion, right up in food creation. There are some really good projects and they are getting the respect and the support, but it is that government support. We would be nowhere without the financial support and business support that we had. Yes, that just needs to be carried on in a big way.

Interviewer: Hmmhmm.

Respondent: Does that make sense?

Interviewer: You mentioned Zero Waste Scotland and something...

Respondent: I think it's Esmée Fairbairn. I'll send you a link to them. So Zero Waste Scotland is obviously funded by Scottish Government, and in the past three years has grown tenfold. And they are now trying to really spread out into all factions of industry and retail. In fact, you will just see adverts for them, that are coming to Dundee. I saw one the other day. They talked about it to us about a year ago, so there is one big billboard advert that's about promoting recycling in a very, sort of, upmarket way.

Upmarket, I don't mean by making it expensive. I mean, upmarket, as in making it respectable, like, people want to own it. It's not something you do, you know, if you go to some countries and you're vegetarian, it's not seen as an ethical decision, it's seen as poverty driven, you know, like, financially driven.

So it needs to be an ethical decision, not just seen as something that you do because you have to, because you can't afford the other. I'll send you some links if you want?

Interviewer: Oh, yes, please. This one, Esmée Fairbairn, was it?

Respondent: Yes, I'll send you the link.

Interviewer: You mentioned, also, the Tayside Re-users, Home-Start; are there any other organisation in Dundee that you think is part of this kind of context, this kind of scenario?

Respondent: Yes, there are loads. It would be really embarrassing to say there weren't any because there's... So there's Zero Waste Dundee that are creating a directory of all the companies in Scotland that would put themselves on a map to say that they are sustainable and thinking about it, like, really, something you wouldn't expect is Ogilvy vodka, they use all the potatoes that are too small to be sold to shops rather than just feeding them back into the beef trade.

They're making vodka, which is a really high-end product, a very respectable product but actually has sustainable goals. There's a brewery in Glasgow that takes the old bread from bakeries and shops. Hopefully, they're making sure it's excess to... Like people don't need it as well because, actually, people should eat it first, but they're taking the excess and turning it into beer, as well.

There are loads. There are lots of companies making, like, my brain is starting to work again in sustainable... (Laughter) I was like, "There are loads." I can send you loads of businesses that are environmentally sound and using waste in a different way.

Interviewer: [Crosstalk 0:41:48], kind of, organisations who are trying to, in a sense, to broker these kinds of products, such as yourself. And then you mentioned Tayside Recyclers [sic] and here in Dundee, what are the other-?

Respondent: Well, I'm obviously back in work mode because it's starting to... (Laughter) So there's a man called XXX who is in the Levi factory, and they used to make Levi's. But that all closed. And there's a man there who runs a really good project, supporting people with additional needs, but taking pallets and making a lot of furniture.

But, again, it's very innovatively made. It goes into school playgrounds, it goes into hospital community areas and businesses use it. Dovetail, they're called fourth sector because they're industrially big, but they are really right on. Can I send you a list? I'll make you a list. If I sit here now, I'll be, like, "Oh..." Then, I'll think of everyone and I'll be, like, "Oh, I should have said them."

Actually, someone I would talk about is Wild Mode, make underwear, but they make it for all shapes and sizes and they really promote all shapes and sizes. And it's made with recycle- I think it's offcuts of fabric- Anyway, I'll get in touch with you about them. Right, I'll send you a list.

Interviewer: Okay, thanks. That'd be great. I think I have covered pretty much everything I've thought of asking you, but as soon as I go through this recording, I'm sure there'll be more questions.

And I will also be sending you emails, asking about these things.

Respondent: That's absolutely fine because my brain, as you can tell, is in COVID lockdown. (Laughter) I haven't seen... So we've been going to the shop to make the packs. I don't know if you know about them? So we've been making those, but I mean, I'm working in a shop on my own. So although I'm in the shop, you

know, and I suppose I'm in meetings with other businesses, other social enterprises in Dundee. I have a weekly meet up with them, but it's a really strange thing, you set up a social enterprise because, for me, it's about people and connection with people and environmental sustainability.

I think people care, is so much part of that. And to suddenly be running a business without people, just my brain is running on half.

Interviewer: Yes.

Respondent: It's missing the people. (Laughter)

Interviewer: I understand. I heard the kits and those partners but I haven't seen them. Are you promoting them anywhere?

Respondent: No. We are promoting them but because we're making them for kids who are in care or for people in very disadvantaged situations, it's quite hard to promote them because, you know, we don't want the kids to be like, "Yes, getting this because, you know, I'm in a shit place in life."

And, again, we've looked at how we can, sort of, advertise what they do. Like, not advertise, but promote what they've made with the kits but, again, because of they are children, we can't openly disclose who they are. Originally, I was going to write, 'if you want to share what you did, hashtag it as a simple way, but obviously we can't do that.

So, we're finding generally, I think, we're just doing it and it doesn't matter about telling everyone we're doing it. The fact that it's happening is much better than having to tell everyone that's what we're doing. So we're not making them- we make 35 a week at the moment and that could easily grow because, obviously, in Dundee that's nothing, but, yes, it's keeping us busy.

And so far the feedback, the verbal feedback we've had has been really good.

Interviewer: How does the funding for that work? Do you get a grant for giving-?

Respondent: We do. When COVID happened, we basically had to shut the door and we lost 100% of our income, but we are still paying our staff and our rent. Luckily, we're in quite a good situation and that's probably because we're not a glossy building with the- you know, and we don't have the heating on all winter. And, you know, we have really looked after the income that we've created.

So we are now quite secure, but we have applied for funding. And it's through COVID that we got asked to make the packs and we started doing that without funding, but we applied for it and we got [funded] through Corra, which is the Third Sector Resilience Fund and the wellbeing fund which is, again, is set up to support people projects.

So, yes, we have actually got cover for that, so it's good.

Interviewer: Can you, if you are comfortable with it, before COVID, can you give me an estimate of how much of your income came from

sales in the shop and how much came from other sources, if you are comfortable?

Respondent: Yes, I can. So in four years, the scrap shop have recycled about 50 tonnes of... not recycled, upcycled.

Diverted from landfill, 50 tonnes of materials and resources. And every year, we... Well, last year, we made 50% in the store, was from the sales of those resources. And the other 50% is from workshops and commissions and gigs and community events and all the other things we do.

Interviewer: Nice. How many people do you have working? You mentioned five?

Respondent: So we have five people on the books all the time, but we also have lots of artists who just do occasional work for us. So we have a community group, a community steering group. So there are about 25 people who come together once a month. Everything is very transparent.

We don't hide what we have or what we don't have. The wages are just- everything is open. It is the community that decides. They're not directors, but, generally, their advice is taken and heeded and used, and they very much direct the direction of the scrap shop as a whole. Then, we also have the artists in our studios who have a say and get first dibs on work when it comes in.

So it's very much... ideally I would really like a non-hierarchical business, but I'm struggling to get people to actually take it over.

(Laughter) So they keep saying, "You just have to tell us what to do." And I'm like, "That's not non-hierarchical." (Laughter)

END AUDIO