

THE CULTURE & CONFLICT PROJECT

Stream: Transformations and
Empowerment.

Gender, Justice and Security Hub, LSE.
2019-2024.

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Consultant: Piyush Suri, Handmade in Britain.

End of Project Report by Piyush Suri, Neelam Raina.

31 March 2024

OVERVIEW

The primary objective of this report was to reflect upon, review and assess work completed on this project over 2022-24. This was undertaken through review of fieldwork data from Afghanistan, India, Sri Lanka, and Pakistan, ultimately crafting country-specific curated lists of traditional practices to inform product design training. This training was delivered to all partners in South Asia in three phases between 2022 and 2023. Training was delivered for Afghanistan and Pakistan partners in Kandy, Sri Lanka in October 2022, for Indian partners in Jammu and Srinagar in December 2022, and for Sri Lankan partners in Batticaloa and Mannar in January 2023.

Key Components of Training Design:

1. Data Analysis of raw field data collected from the partners - consisted of primary data - text and images.
2. Selection of viable crafts for product design training.
3. Data analysis of specific crafts to develop product design training which is bespoke to these practices.
4. At each point context analysis of geography for access, language for training, mobility for planning of training, access to materials and resources that are sustainable in the long run.

Based on these variables, the following crafts were shortlisted and focused upon for the project.

Afghanistan: Khammak Dozi, Charma Dozi, Carpet weaving

Khammak Dozi

Khammak Dozi embroidery, originating from Afghanistan, is a handcrafted art form characterized by intricate stitching and vibrant colors. Artisans skillfully employ techniques like satin, chain, and running stitches, along with beads, sequins, and mirrors, to create elaborate designs on cotton or silk fabric. Reflecting Afghan culture, motifs include geometric patterns and stylized florals. This traditional craft adorns garments, shawls, pillow covers, and wall hangings, serving as both artistic expression and cultural preservation. Passed down through generations, Khammak Dozi embroidery provides livelihoods for many Afghan artisans, particularly women. Its evolution embraces contemporary elements while honouring its ancient roots, ensuring its endurance and economic significance.



Charma Dozi

Charma Dozi, an Afghan traditional craft, involves leather embroidery. Skilled artisans intricately stitch designs onto leather using a variety of techniques. This ancient art form, deeply rooted in Afghan culture, showcases geometric patterns, floral motifs, and cultural symbols. Charma Dozi embellishes various items such as bags, belts, shoes, and decorative pieces. Historically significant, it has been passed down through generations, contributing to cultural identity and heritage preservation. Today, Charma Dozi continues to thrive, blending traditional craftsmanship with contemporary styles. The craft provides livelihoods for artisans, particularly in rural communities, while also serving as a symbol of Afghan artistic ingenuity and resilience.



Charmadozi

Afghan Carpets

Afghan carpets, renowned worldwide for their quality and craftsmanship, represent a centuries-old tradition deeply embedded in Afghan culture. Handwoven by skilled artisans, these carpets feature intricate designs, vibrant colors, and durable wool or silk fibers. Each carpet tells a story, with motifs reflecting Afghan heritage, including geometric patterns, floral motifs, and tribal symbols. Produced in regions like Herat, Kabul, and Mazar-e-Sharif, Afghan carpets serve both practical and decorative purposes, adorning floors in homes, mosques, and government buildings. Despite challenges, including conflict and displacement, the carpet industry remains resilient, sustaining livelihoods and contributing to Afghanistan's economy while preserving its rich artistic heritage for future generations.



Afghan Carpets

India: Basohli art, Sozni and crewel work

Basohli Art

Basohli art, originating from the Basohli region in the Indian state of Jammu and Kashmir, is a vibrant style of miniature painting. Flourishing in the 17th century, it is renowned for its intricate detailing, rich colours, and poetic themes. Influenced by both Mughal and indigenous Pahari styles, Basohli art often depicts scenes from Hindu mythology, including the love story of Radha and Krishna. Artisans use natural pigments and fine brushes to create these exquisite paintings on paper or cloth. Despite its historical roots, Basohli art continues to inspire contemporary artists, serving as a testament to the enduring beauty and cultural legacy of this unique artistic tradition.



Sozni

Sozni embroidery, hailing from the Kashmir region, is a delicate and intricate form of needlework. Traditionally practiced by skilled artisans, usually women, it involves fine, detailed stitching using a single-thread technique. Sozni embroidery adorns various textiles, including shawls, scarves, and sarees, with motifs inspired by nature, Kashmiri landscapes, and Persian influences. Each stitch is meticulously crafted, resulting in intricate patterns that reflect the artisan's expertise and creativity. Beyond its aesthetic appeal, Sozni embroidery holds cultural significance, serving as a symbol of Kashmiri craftsmanship and heritage. Despite modern influences, this timeless art form continues to thrive, preserving Kashmir's rich textile traditions for generations to come.



Crewel Work

Crewel work is a traditional form of embroidery originating from the picturesque Kashmir Valley. Renowned for its exquisite beauty, this art form involves intricate hand-embroidery using crewel needles and fine wool threads on natural fabrics like cotton or wool. Characterized by intricate floral motifs, paisleys, and vine patterns, Kashmiri crewel work showcases the region's rich cultural heritage and craftsmanship. Each stitch is meticulously executed, creating a raised texture and vibrant colors that add depth to the designs. Revered for its elegance and intricacy, Kashmiri crewel work adorns various textiles, including shawls, curtains, cushions, and garments, preserving the legacy of Kashmiri craftsmanship for generations.



Sri Lanka: Pang Pedura (Palm), Dambura Ratta (weaving)

Basket Weaving

Skilled artisans intricately weave natural fibres like rattan, palm, and bamboo into sturdy and beautiful baskets. These baskets serve various purposes, including storage, transportation, and as decorative pieces. Mannar basketry showcases exquisite craftsmanship, with designs ranging from simple patterns to complex geometric motifs, often reflecting cultural symbols and traditions. Despite modernization, this ancient craft endures, sustaining livelihoods and preserving Sri Lanka's rich artistic legacy. Mannar basket weaving not only embodies the beauty of traditional craftsmanship but also represents a vital aspect of community identity and pride.



Handloom weaving

Handloom weaving plays a significant role in Sri Lanka's economy, providing livelihoods for many rural artisans, particularly women. Additionally, it contributes to preserving traditional craftsmanship and

cultural identity while also catering to both domestic and international markets. Despite challenges posed by mechanisation and global competition, efforts are underway to promote and sustain this ancient craft, ensuring its continuation for generations to come.



Pakistan: Carpet, Sozni (embroidery) (Shawl, kurta, carpet)

Swati Embroidery

Swati embroidery originates from the Swat valley in Pakistan and is a traditional form of needlework characterised by its vibrant colours and intricate designs. This ancient craft is predominantly practised by women artisans who skilfully embellish textiles using a variety of stitches, including satin stitch, chain stitch and mirror work

Swati embroidery often features floral motifs, geometric patterns and intricate borders reflecting the rich cultural heritage of the region. Artisans meticulously stitch these designs onto fabrics such as cotton, silk or velvet creating beautiful pieces of clothing.



Charsuti Embroidery

Also known as charsaddha embroidery, originates from the charsaddha district in khyber pakhtunkhwa province of Pakistan. This traditional craft is characterised by its intricate needlework and geometric patterns often embellished with mirror work and colourful threads.

Skilled artisans, predominantly women, meticulously embroider motifs onto various textiles, including garments, shawls and home decor items. Charsuti embroidery typically features bold designs and vibrant colours, reflecting the cultural heritage of the region.



Carpet

Pakistan is known for carpets of a wide range. Our research was based in Laspur in Upper Chitral Valley, in Pakistan. Here hand made carpets of pure wool from sheep reared locally by community members. These carpets are soft, and use natural colours, they are dyed using local dyes and are made on vertical looms which are locally assembled. Women make these carpets in community based practices which are communal and collective in nature.



PRODUCT DESIGN TRAINING

A training program was created to teach craftspeople / artisans how to design products based on these traditional crafts. A manual with visual instructions was developed, ready for translation into local languages. Training was designed to connect artisans to the UK market with the aim to sell at two contemporary craft fairs in the UK, through Handmade in Britain in Oxford and London. The purpose and ambition of this training was to enhance design and colour knowledge of craftspeople, to allow them to perceive design in unique and interesting ways. The training was **not** intended to promote crafts people as production labour, but to enhance practice, as well as learn through peer interactions with those outside of their geography.

The training programme was phase two of this research project, it followed an intense period of data collection which came through focus groups who had been trained in research practices at the start of the project (Raina, Fieldwork Training Manual, 2019).

In-person Training:

Working closely with the team, facilitate hands-on training in two locations in each country:

- Afghanistan: Peshawar, Quetta (done in Sri Lanka)
- India: Jammu, Srinagar
- Sri Lanka: Kandy, Batticaloa
- Pakistan: Islamabad, Laspur (done in Sri Lanka)

Each training was designed for a specific craft and was between 3-6 days.

Pre- Training : Creative exercises were designed for individual craft practices. Training materials were developed and purchased including stationery and art materials for exercises.

Specific exercises were printed on paper prior to the training.

Visual library with contemporary design reference for individual craft practices was developed to enhance the awareness and encourage learning on how the craft practice can be diversified into a broad product range.

The training was designed to challenge craftspeople into exploring their own skills, and their relationship with making. This was done through encouraging them to talk about their own work, and critically evaluate others' work within the safe space created through this training. It also allowed them to explore their own limitations and biases about design, and view how design is used and consumed outside of their regional affiliations. This training embedded peer to peer learning within it, asking craftspeople to feel confidence in their own style choices and design decisions. This extended into a verbal exercise where craftspeople were given a client brief to work to, to imagine the world of another person and design objects that would appeal.

Each training opened its doors to external audiences of policy makers on its last day. Showcasing achievement, encouraging confidence to speak about their work, and to understand how their work contributed to local thinking about the creative sector, and their value.

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Residential Training of craftspeople

This was an in person residential training programme ranging from 3 -6 days depending on the craft discipline and number of participants. The sessions required visual materials and art materials to deliver. Furniture was laid out in a room that allowed participants to sit down with some amount of space to work within. Each participant produced a portfolio of art works through this training, which was used as a starting point for design processes which followed.

Objective: The training session aimed to provide participants with a comprehensive understanding of colour stories, motifs, placements, and product development for upcoming exhibitions.

Session Overview: Throughout the training session, participants engaged in various activities and discussions focused on understanding the elements of effective product development. These included exploring colour stories, selecting motifs, experimenting with placements, and finalising product designs.

Key Learnings:

Colour Stories: Participants learned how to develop cohesive colour stories that convey a specific theme or message.

Motif Selection: They gained insight into choosing appropriate motifs that complemented their colour stories and resonated with their target audience.

Placement Techniques: Techniques for strategic motif placement on different products, including scarves, bags, rugs and cushions, were explored and practised.

Product Development: Participants developed a clear vision for the products they will create for the upcoming exhibitions, considering factors such as design, functionality, and marketability.

Outcome:

At the end of the training session, participants emerged with a solid understanding of colour stories, motifs, placements, and product development. They were equipped with the knowledge and skills necessary to create cohesive and visually appealing products for exhibition showcases

Overview of Creative Exercises conducted during the training session were as follows:

ICEBREAKER ACTIVITIES

Purpose

These exercises were ice breakers as some of the craftspeople were not familiar with the others present in the training. The women we trained face numerous inequalities and face huge challenges in their everyday lives, preventing them from building confidence in their practice. The training started with icebreakers as we wanted to identify commonalities of understanding emotions and objects that surpass the language barrier and can be seen as common between disparate communities.

Activity 1

Group pairing (1 from each group) knowing and introducing each other

Activity 2

Drawing their own representation of things/ drawing things as per their understanding

2. River. 3. Clouds 4. Tree 5. Grass 6. Sun. 7. Flower. 8. Stars. 9. Animal 10. Moon 11. Rocks 12. Mountains. 13. Fruits. 14. Fish. 15. Feather

Activity 3

Figure representation of emotions/ writing down whatever comes to mind after listening to the particular word.

1. Night 2. Day. 3. Happy. 4. Sad. 5. Angry 6. Light. 7. Dark. 8. Love. 9. Hate. 10. Water. 11. Air. 12. Fire. 13. Wood. 14. Fertile 15. Barren

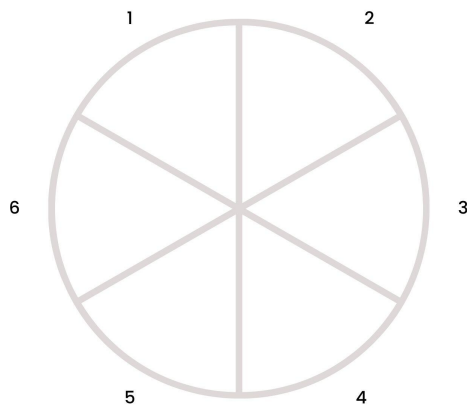
1. EXERCISE : INTRODUCTION TO COLOUR THEORY - Understanding Colours

Participants were introduced to basic colour theory to have a better understanding of how colours are made, mixed, combined and complimented. Through this exercise, craftspeople/ participants learned the concept of colour and identified primary, secondary and tertiary colours and developed colour knowledge. They understood the set of rules, guidelines and principles that helped them decide how to use colour effectively in their work.

Through different playful and engaging exercises participants were encouraged to learn more about colour combinations, their favourite colours and how to use them with other colours and identifying the colour combinations in nature.

COLOUR WHEEL - PRIMARY & SECONDARY COLOURS / PART 1

Step by Step Instructions written below were provided to the participants



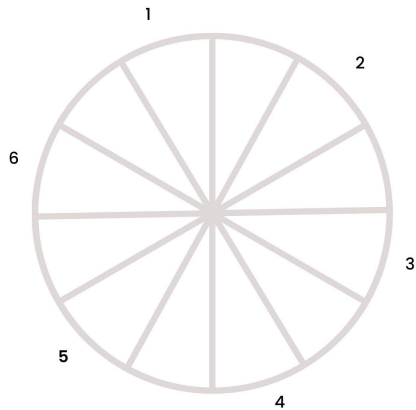
1. Draw a circle and divide that circle into 6 pieces, like a pie.
2. Number each pie from 1 to 6
3. Colour 1/3/5 with primary colours and label the primary colours - RED, YELLOW and BLUE
4. Mix Primary colours and create secondary colours and fill them in 2/4/6 respectively and label the secondary colours:

Orange, Green, Purple. (E.g If 1 is Red and 3 is Yellow then 2 will be a mix of red and yellow creating orange)

5. Each colour has its complementary colour opposite it on the colour wheel. Red and green are complements, orange and blue, and yellow and purple.
6. Colours that are next to each other are known as analogous, such as yellow and green.

COLOUR WHEELS - Tertiary Colours / Part 2

Step by Step Instructions written below were provided to the participants



1. Now draw a circle and divide that circle into 12 pieces, like a pie.
2. Add Primary and secondary colours
3. Now Mix Primary and secondary colours to add in red-orange, orange-yellow, yellow-green, green-blue, blue-purple, and purple-red. (E.g. if 1 is red / 3 is Yellow / 2 is orange, mix 1 and 2 to create red-orange and 2 and 3 to create orange yellow.. And so on)
4. After your colour wheel is made, spend time painting little swatches next to each other. See what the yellow looks like next to the purple, next to the orange. What does the red look like with the blue or with the purple.

COLOUR WHEEL SHOWING ALL 12 COLOURS

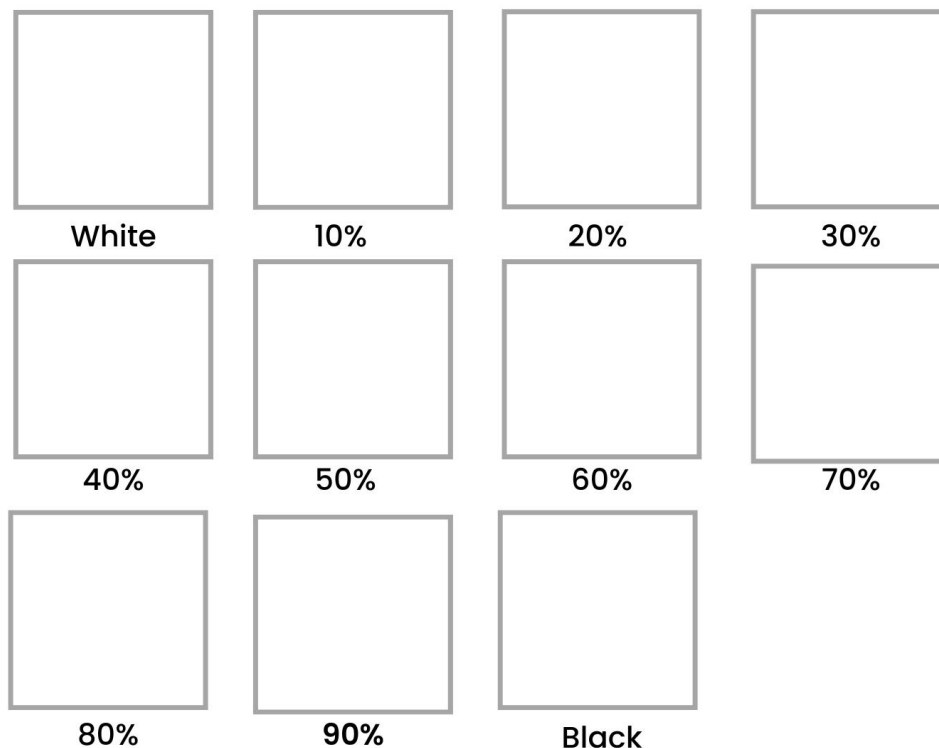


2 EXERCISE : UNDERSTANDING BLACK, WHITE AND GREYS

Participants engaged in a creative exercise exploring black, grey, and white hues which offered insight into aesthetic potential. By experimenting with mixing these colours and analysing their impact, participants deepened their understanding of contrast, balance, and tonal variation.

In this exercises participants mixed black and white colours to create different tones of grey they then learned their significance and how to use them with other colours and balance a colour combination

They mixed black and white to learn to make different shades, tones and tints. This helped them create and understand monochromatic colour palettes. They added black to white at the rate of 10% till they reached fully saturated black, allowing them to understand the grey scale in a monochromatic scheme.



EXERCISE : COLOUR MIXING CHALLENGE / CHOOSING A SIGNATURE COLOUR

In this exercise, participants identified a colour of their choice and talked about the significance of the colour in their life including perhaps how it made them feel and what it made them think about. They selected a photo with their favourite colour and learned to mix colours to create and match to their favourite colour.

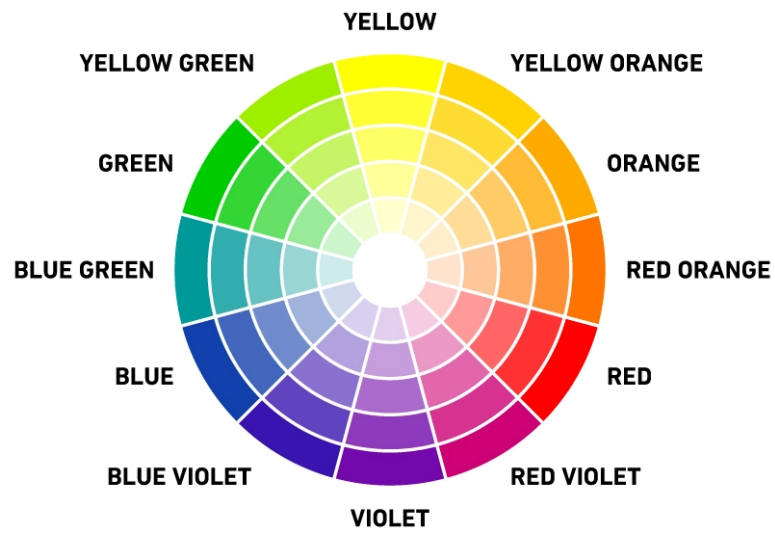
1. They mixed colours to match the 1 colour they have identified.
2. Wrote down how they mixed the colours
3. They then added whites and blacks (20% , 40%, 60%, 80%, 100%) to create various shades (Colour mixed with black) and tints (colour mixed with white) of their favourite colours.





EXERCISE : COLOUR COMBINATION THEORY

In this session, participants were taught on how to make colour combinations and they learned 2 out of 7 types of colour combinations theory.



1. MONOCHROMATIC COLOUR COMBINATION

Monochromatic colour theory is defined by a set of colours that all have the same hue, scaled from light to dark. Monochromatic colours can be found on a colour wheel, and are often created by mixing colours of the same hue.



2. COMPLEMENTARY COLOUR COMBINATIONS

Examples of complementary colour combinations are: **Red and green; yellow and purple; orange and blue; green and magenta**. Complementary colour combos tend to be bold, which is why sports teams often use this formula for their colours.



EXERCISE: CREATE A COLOUR COLLECTION

Participants identified 2- 3 other colours to go with their chosen colour and created a colour story by combining colours. This was in the form of found objects, painted colours, magazine photos etc. This built on previously completed exercises and knowledge. By the end of this session participants had understood colours and identified a colour story to work on.

Forming their own design using different geometric shapes

During this session, with the help of creative and playful exercises participants collected things from nature and created different textures and patterns. The participants learned to form their own designs using different geometric shapes. They understood lines and developed their stripes and linear patterns. Participants also used free hand drawing with paint brushes and black ink to draw stripes of varying thickness and different gaps between each. They used inks, pens, pencils, paint and masking tape to create linear patterns and experiment with the visual effects that lines create. This exercise allowed participants to explore their hand movements, and mobility of the brushes, their strokes and how this visualised on paper.

EXERCISE : LINES / SHAPES / MOTIFS / PATTERNS & REPEATS

During this session, participants engaged in creative exercises aimed at exploring lines, shapes and motifs. The exercise encouraged playful experimentation and creativity to develop unique patterns and motifs.

Participants explored various types of lines, experimenting with size, thickness, texture and style. Each participant selected one element to further develop into their own patterns.

After selecting their elements participants learned about basic types of repeat and pattern creation.

Participants were taught different styles of pattern repeats, including negative and positive space and by the end of this exercise they had developed a new motif to work with.



CREATE A PATTERN REPEAT

Using a grid, participants then created repeatable motifs. They then drew their own grid and fill the squares with their motifs to create patterns, initially they created a pattern in one colour and then applied their final colours to create a new body of work

Through these exercises, participants gained a deeper understanding of lines, shapes and motifs, they learned to experiment with variations and develop their own unique patterns. This session provided valuable insights and skills that participants can apply to future design development.



OTHER CREATIVE EXERCISES

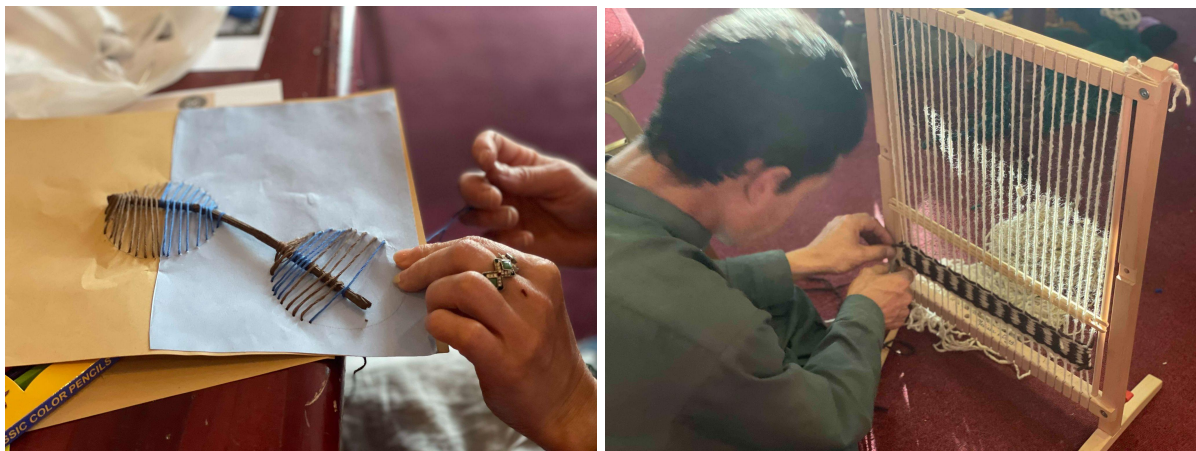
CREATIVE EMBROIDERY / CREATIVE WEAVING

EMBROIDERY: In this exercise, participants were given paper instead of fabric for embroidery and they collected some materials from nature - like leaves, grass, sticks, stones etc and incorporated them into their design

WEAVING : Similarly participants collected materials in their weaving project.

This exercise was aimed to challenge participants' usual routines by introducing unconventional materials into their craft practice.

The exercise emphasised participants' skills and creativity, encouraging them to think outside the box and explore new possibilities in their craftwork. By incorporating natural and unconventional materials into their embroidery and weaving, participants were able to expand their creative horizons and push the boundaries of their craft practice.



TIME CHALLENGE

This exercise was mainly designed for participants specialising in embroideries. Their task involved selecting a single motif and embroidering it within 3 different time frames, 30 minutes, 15 minutes and 5 minutes.

The objective was to observe how design choices evolved under time constraints and to gain insight into participants' prioritisation of details and embellishments.

Throughout the exercise, participants' designs evolved noticeably, as time decreased the designs became more simplified with fewer embellishments and less intricate stitching.

This exercise provided valuable insights into their design processes. By observing their work at different time intervals, they gained an understanding of where they naturally prioritised details and how their designs evolved under time pressure.

The exercise effectively demonstrated how time constraints influence design decisions in embroidery. Participants learned to recognise their instinctive design preferences and areas where they tend to focus their attention.

This mini-reflection allowed them to see in real-time which areas they prioritise and what they instinctively go to make their design pop.



DESIGN PLACEMENTS & SCALE

During this session participants learnt about placement of their designed motif on their chosen products

- Scarves
- Tote Bags
- Rugs
- Cushions

Objective: This session was aimed to educate participants on the strategic placement of designed motifs on various products such as scarves, tote bags, rugs, and cushions. Through experimentation, participants gained insights into scaling and finalising their product designs.

Participants learned about the significance of motif placement in product design and its impact on aesthetics and functionality. They experiment with different scales of their motifs to determine optimal sizing of each product type.

Techniques for placement including centering, off-centering and border placement were demonstrated and practised. They understood the importance of scaling and strategic placement in enhancing the visual appeal and usability of their designs





FINAL PRODUCT DEVELOPMENT

The training session concluded successfully, with participants empowered to apply their newfound knowledge and skills to develop innovative and market-ready products. Their clear understanding of colour stories, motifs, placements, and product development undoubtedly contributed to the success of their products sold at the 2 international exhibitions held in Contemporary Craft and Design Fairs HANDMADE OXFORD, Waterperry Gardens, Oxford (16-18 June 2023) and HANDMADE CHELSEA, Chelsea Old Town Hall, London (10-12 November 2023).



Sri Lanka



Pakistan



India



Afghanistan



Communications and Follow Up

Implemented Whatsapp as the primary communication channel for enquiries fostering quick and convenient exchanges, this channel allowed for real-time discussions and prompt resolution of queries. Bi-monthly zoom meetings were conducted to offer comprehensive support and address any emerging issues. During these meetings, feedback and guidance was provided on various aspects of product prototypes.

Feedback was provided on aspects including colour, design, fabrics, motif placement to ensure refinement and alignment with project goals.

TRAINING & ONSITE SHOW SUPPORT for **HANDMADE OXFORD 16-18 June 2024** and **HANDMADE CHELSEA 10-12 NOVEMBER 2024**

Product pricing, labelling, packaging and show curation

This section highlights the training sessions conducted for the project director, Dr. Neelam Raina, and her team, focusing on essential aspects such as product pricing, labelling, packaging, and retail space curation. Additionally, it outlines the onsite supervision and support provided to ensure seamless execution during the project implementation phase.

Handmade Oxford - International contemporary Craft Festival Stand Display



Training Sessions:

Comprehensive training sessions were organised to Dr. Neelam Raina and her team with the necessary skills and knowledge to effectively price products, create labels, package items, and curate the retail space. These sessions aimed to enhance their understanding of industry best practices and optimise their ability to showcase products within the allocated stand space.

Onsite Supervision and Support:

During the execution phase, onsite supervision was provided to oversee the curation of the retail space and ensure adherence to established guidelines and standards. This supervision encompassed aspects

such as product arrangement, display aesthetics, and overall presentation to maximise visual appeal and customer engagement.

Transaction and Sales Support:

Furthermore, transaction and sales support were extended to Dr. Neelam Raina and her team to facilitate smooth operations and optimise revenue generation.

Conclusion:

This proactive approach not only enhanced the quality of product presentation but also contributed to the overall success of the project by ensuring a seamless and engaging retail experience for customers.

Marketing and Sales Training

As part of the project to support artisans participating in the Oxford show, a focus group was formed to provide training in pricing and marketing of craftmade products.

Objectives:

- To educate artisans on pricing strategies and profit margins.
- To enhance understanding of sales techniques and labour costs.
- To incorporate artisans' time and knowledge into the pricing of craftmade goods.
- To provide practical insights through case studies and real-life examples.
- To address follow-up questions and concerns post-training.

Methodology:

- Online Training:** The training sessions were conducted online with live translation into local languages to ensure accessibility for all participants.
- Content Delivery:** The training covered topics such as profit margins, sales techniques, labour costs, and pricing strategies.
- Case Study:** A case study from a group member was presented to illustrate how to build costs, categorise expenses, and include overheads like space hire and utilities costs.
- Participants were encouraged to ask questions and engage in discussions during the training sessions.
- Follow-Up Meetings:** To address any queries or concerns post-training, catch-up meetings were organised via Zoom.

Outcomes:

Improved Understanding: Participants gained a better understanding of profit margins, sales techniques, and the importance of labour costs in pricing craftmade products.

Practical Application: The case study provided practical insights into cost calculation and expense management, enabling artisans to apply the concepts learned to their own businesses.

Enhanced Skills: Artisans developed skills in pricing strategies, cost analysis, and marketing techniques, empowering them to make informed decisions about their craft businesses.

Continued Support: Follow-up meetings facilitated ongoing support and addressed any additional questions or challenges faced by the participants.

PRODUCT PRICING TRAINING MANUAL



COST BASED PRICING

VARIABLE COSTS

RAW MATERIALS
DIRECT LABOR
PACKAGING
DELIVERY
SALES COMMISSIONS

FIXED COSTS

RENT
UTILITIES Gas, Electricity, wifi, phone
SALARIES
MARKETING & ADVERTISING
LOANS, TAXES etc.

COMPETITOR
BASED PRICING

GEOGRAPHICAL
PRICING

VALUE BASED
PRICING

CHANNEL BASED
PRICING



PRODUCT COST

VARIABLE COSTS +
PORTION OF FIXED COSTS +
PROFIT MARGIN

FIXED COSTS

FOR EXAMPLE, IF YOU HAVE RS. 10,000 IN FIXED COSTS FOR THE MONTH AND PRODUCE 20 PIECES, EACH PIECE WOULD CARRY RS.500 OF FIXED COSTS.
$$\text{FIXED COST PER PIECE} = \frac{\text{TOTAL FIXED COSTS}}{\text{NUMBER OF UNITS PRODUCED}}$$

PRICING FORMULA

ADD VARIABLE COSTS = A

FIXED COSTS = B

TOTAL COST A+B = C

CONTINGENCY 5-10% OF C = D

COST PRICE C + D = E

PROFIT MARGIN
25-40% OF E, DEPENDING ON
THE PRODUCT

TRADE PRICE / WHOLESale
PRICE

$E + 40\% \text{ OF } E = F$

RETAIL PRICE/ CUSTOMER
PRICE

$= F \times 2 + \text{GST}$

Social Media Training

This project addressed the impact of the Covid-19 pandemic on craft markets by providing social media marketing training to craftsmen. Market surveys revealed a unanimous demand for such training, as craftsmen witnessed increased sales through platforms like Instagram. Training

modules were developed to teach effective social media marketing strategies. Additionally, a guide with examples was created for NGOs to streamline the logistics of selling crafted goods at shows in the UK.

Objectives:

To provide social media marketing training to craftspeople

To empower individuals with the skills to effectively market products on social media platforms.

To create a guide with examples for NGOs to utilise in managing the logistics of selling crafted goods at shows in the UK.

Implementation:

Training Development: Social media marketing training modules were developed to teach key individuals how to effectively market products on various social media platforms.

Guide Creation: A guide containing examples and best practices was created for NGOs to utilise in managing the logistics of selling crafted goods at shows in the UK.

Delivery: Training sessions were conducted to impart practical skills and knowledge to craftsmen, empowering them to leverage social media for marketing purposes.

Conclusion:

The social media training initiative has been instrumental in empowering craftspeople to navigate the challenges posed by the Covid-19 pandemic and adapt to evolving market trends.

IMPORTANCE OF FACEBOOK AND INSTAGRAM IN THE CURRENT DIGITAL LANDSCAPE

ECONOMIC IMPACT

VAST USER BASE

FACEBOOK - Over 2.8M users,
world's largest socialmedia platform

INSTAGRAM - Over 1M users,
popular among younger demographics

DIVERSE CONTENT

INSTAGRAM - Stories, IGTV, Reels, and Posts,
offers multiple formats for content

FACEBOOK - Text updates, images, videos,
live streams, and more.

DIGITAL MARKETING

- Businesses of all sizes utilize Facebook and Instagram for ads.
- Platforms provide detailed audience targeting.
- Results in more relevant and tailored advertisements.

E-COMMERCE INTEGRATION

- Features include Facebook Marketplace and Instagram Shopping.
- Platforms bridge social media and e-commerce.
- Lines between social networking and online shopping are blurred.

JOB CREATION

- Millions find jobs as content creators and influencers.
- Rise in positions for digital marketing managers.

COMMUNICATION AND COMMUNITY BUILDING

NEWS & INFORMATION

DATA ANALYTICS

CULTURAL IMPACT

INTEGRATION WITH OTHER PLATFORMS

GLOBAL REACH

PERSONAL

Allow individuals to stay in touch with family and friends, share life updates, and celebrate milestones

COMMUNITIES

- Facebook Groups cater to niche interests.
- Range from hobbies to support groups.
- Facilitate interactions and enhance community bonds.

BRANDS

- Allow businesses to build a community around their brand, engage with customers, and offer support.

CONTENT CREATION & STRATEGY

- Types of content: Posts, Stories, Videos, IGTV, Reels, Live broadcasts.
- Content calendar creation.
- Content optimization: visual aesthetics, captions, hashtags.
- User engagement: creating shareable and interactive content.
- Tools for designing graphics and editing videos.

SOCIAL MEDIA TRENDS

- **Short for Video Content** : Instagram Reels, Tiktok etc
- **Ephemeral Content** (Which disappear after a while prompting more immediate engagement from the viewers
- **Social Commerce**: Shopping features
- **Live Streaming**
- **Social justice Campaigns**

HOW DO SOCIAL MEDIA ALGORITHMS WORK

Personalization and Relevance

- Platforms show user-relevant content.
- Based on user's frequent content engagement.
- Influenced by interactions with other users.
- Post type preference (video, photo, link) also considered.

Engagement

- Content that receives more likes, comments, shares, and other forms of engagement is usually given higher priority in a user's feed.
- This is why content that encourages interaction (e.g., polls, questions) can perform well.

HOW DO SOCIAL MEDIA ALGORITHMS WORK

Relationships

- Frequently interacted profiles, messaged profiles more likely to appear higher in the feed.

Profile Searches:

- Frequent profile searches signal user interest.
- Algorithm promotes content from that profile.

Content Type:

- Users see more of what they engage with.
- Watch more videos? Get more videos in feed.

HOW DO SOCIAL MEDIA ALGORITHMS WORK

Recency

- New content is prioritized.
- Ensures fresh feed upon app opening.

Time Spent & Frequency of Use

- Time on post = passive engagement.
- Infrequent users see popular posts., Frequent users get chronological feed.

Advertisements

- Paid promotions and advertisements are integrated based on algorithm.
- Factors: user relevance, bid, and ad quality.

HOW TO OPTIMIZE SOCIAL MEDIA PRESENCE

HOW TO OPTIMIZE SOCIAL MEDIA PRESENCE

Educational Content:

- How-tos and Tutorials: Demonstrate how to use a product or service.
- Webinars: Share expertise on industry-specific topics.
- Infographics: Offer visual data and insights related to your industry

Product and Service Showcases:

- Product Launches
- Behind-the-scenes: Give a sneak peek into production or office life.
- Product Demos: Display the value and features of products.

Engagement-Driven Content:

- Polls and Surveys: Encourage audience participation.
- Q&A Sessions: Address common questions or introduce experts.

Events:

- Event Announcements: Promote upcoming webinars, workshops, or offline events.
- Event Recaps: Share highlights post-event.

Seasonal and Trending Topics:

- Holiday Posts:
- Trending Topics

HOW TO OPTIMIZE SOCIAL MEDIA PRESENCE

HOW TO OPTIMIZE SOCIAL MEDIA PRESENCE

User-Generated Content (UGC):

- Testimonials: Share positive feedback from customers.
- Customer Photos: Showcase real-world use of products or services.
- Stories: Share experiences or results from users.

Visual Content:

- Images: High-quality pictures of products, events, or the team.
- Videos: Diverse range from product intros to user stories or even fun, off-topic content.
- Live Streams: Engage with your audience in real-time, be it product launches, Q&A, or other events.

Company News and Updates:

- Press Releases: Share significant business announcements.
- Milestones: Celebrate company achievements or anniversaries.
- Team Introductions: Highlight staff or team members to humanize the brand.

Interactive Content:

- Quizzes: Engage users while potentially gathering data on preferences.
- AR Filters or VR experiences: If applicable, offer interactive digital experiences.

BITE- SIZED
CONTENT
SHARED OFTEN
BUILDS
AWARENESS,
RELATIBILITY &
BELIEF

WHAT
MAKES A
POST
SUCCESSFUL ?

T TEACH
A ACTIONABLE
S SOLVE PAIN
T TESTIMONIALS
E EXPERIENCE YOU

HOOK

SUBSTANCE

TEASER

CALL TO ACTION

WRAP UP

CONTENT
PLANNER

MONDAY /
HOOK

ENGAGEMENT

RECOMMENDATION

FUNNY BUSINESS STORY

POLL QUESTION

SELFIE WITH A QUOTE

CONTENT
PLANNER

TUESDAY /
SUBSTANCE

EDUCATION

THIS VS. THAT

WORK EXPLAINER

BEHIND THE SCENES

THE MYTHS POST

CONTENT
PLANNER

WEDNESDAY /
TEASER

PROMOTIONAL

TESTIMONIAL

LEAD MAGNET POST

PRODUCT OFFERS

SELFIE / RESULT

CONTENT
PLANNER

THURSDAY /
CALL TO ACTION

ACTIONABLE

3 WAYS TO

HOW TO.....

LIST OF SIMPLE TIPS

SHARE SITE/ OTHERS

CONTENT
PLANNER

FRIDAY /
WRAP UP

PERSONAL

JOURNEY IN BUSINESS

3/5 THINGS YOU LEARNT

SELFIE / FUTURE PLANS

MOTIVATION / INSPIRATION

Follow-Up and Evaluation:

A reflection session was conducted to evaluate the training process and its learnings, providing an opportunity to assess the journey of the project and develop dynamic responses to training needs. Post-training, efforts were made to map follow-up training requirements, evaluate the effectiveness of the project's training, and reflect on ways to enhance future initiatives. This

reflective approach ensures ongoing improvement and adaptation to better meet the needs of participants and optimise the impact of training initiatives.

RECOMMENDATIONS

Through careful observation and assessment, we gained valuable insights that will help us make our future training even better. With this in mind, I am sharing some recommendations for improving how we monitor and improve the training program

Future design training sessions should be in-person training program in three phases

Phase 1: Foundation Training: Introduce basic concepts and techniques related to product design and craftsmanship where the craftswomen learn basics about design principles and gain knowledge on colours, patterns, learn about similar crafts around the world, understand their market

Phase 2: Advanced Training: Deepen participants' skills and knowledge through specialised workshops and practical exercises for product development

Phase 3: Follow-Up and Mentorship: Provide ongoing support and mentorship to participants to reinforce learning and address specific challenges such as international markets, pricing and marketing

Continuous Monitoring and Evaluation:

Ongoing monitoring and evaluation to assess the long-term impact of training initiatives.

Establish feedback mechanisms for every phase to collect input from participants and stakeholders for continuous improvement.

Capacity Building for Local Partners:

Invest in the capacity building of local partners and NGOs to ensure sustainability beyond the project duration.

Development of local expertise and resources to facilitate future training programs independently.

Partnership Expansion:

Explore opportunities to expand partnerships with local businesses and organisations or international agencies to reach a broader audience and scale up project impact.

Knowledge Sharing and Dissemination:

Share project findings, best practices, and training materials with relevant stakeholders through workshops, conferences, and publications.

Emphasise the importance of documenting and disseminating project outcomes to contribute to the wider field of craftsmanship and cultural preservation.

Long-Term Sustainability:

Integrate these training programs into broader economic development initiatives to ensure long-term sustainability and impact on local livelihoods.