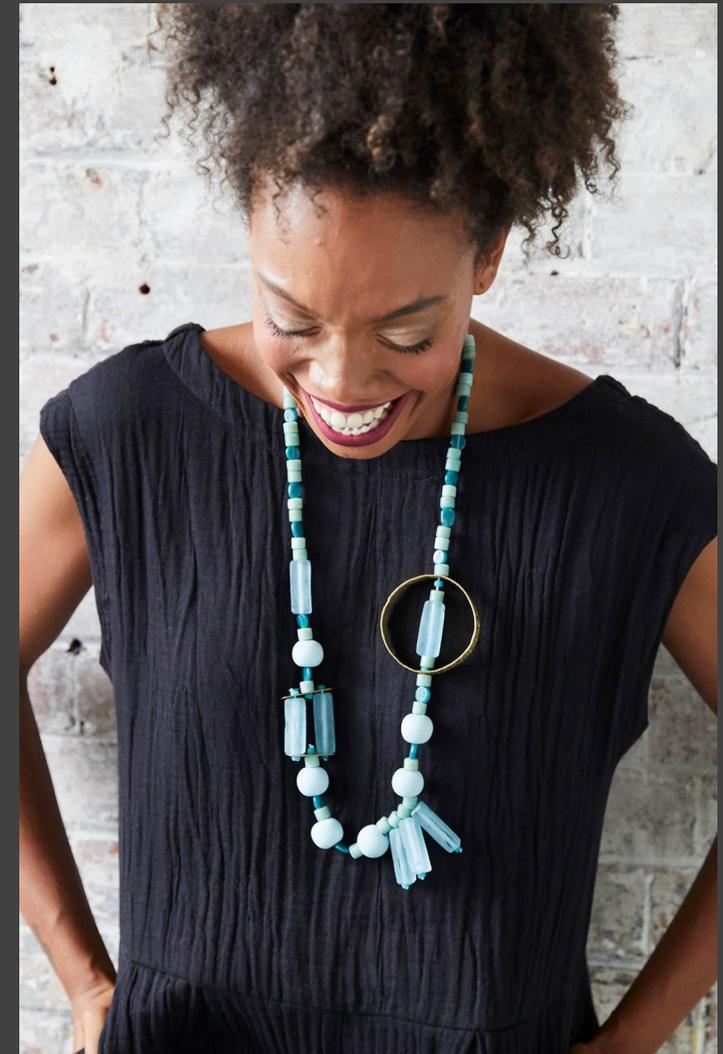


This collection of jewellery artefacts made from recycled glass and metal are the outcome of an enquiry which explored how the application of co-creative design thinking strategies within a rural Indonesian community can provide creative agency for artisan craftmakers. The research is set within the context of the United Nations eighth sustainable development goal, which promotes inclusive and economic growth, employment and decent work for all.

Craft-makers within many overseas development contexts are often seen as inferior to designers, especially within communities where formal education and knowledge about design is limited or non-existent. This collaborative project led by Hanson involved an Indonesian Academic, a UK Fair Trade entrepreneur, a Javanese design graduate, a Balinese craft facilitator and 17 Indonesian artisans in Jombang, a rural village in East Java. A second workshop at ITS, Surabaya involved a further 16 artisans. The fieldwork used Participatory Action Research (PAR) methods through cumulative co-creative design activities devised by Hanson, that sought to empower by teaching design thinking through co-creative making in a collaborative shared studio/ workshop environment.

The Making Links project was supported by a Research England GCRF grant. It built upon Hanson and Levick-Parkin's earlier work (Create and Connect) undertaken with a craft community in Tanzania in 2014 and Dearden and Hanson's 2017 AHRC funded grant which had established linkages and project partners in Indonesia.

The fieldwork activities and outcomes were documented through a project website; artefacts were exhibited in Plumbon Gombang, Jombang and at ITS, Surabaya. The project was presented at the Making Futures VI conference; People, Place, Meaning: Crafting Social Worlds and Social Making, (19-20 September 2019) and selected as a full paper for the special addition Journal published in 2020. It was also disseminated through a presentation at the 15th International WFTO Fair-Trade Summit in Peru (16-19 September 2019).



Necklace
Recycled Glass, Brass and thread

1/2

-
-

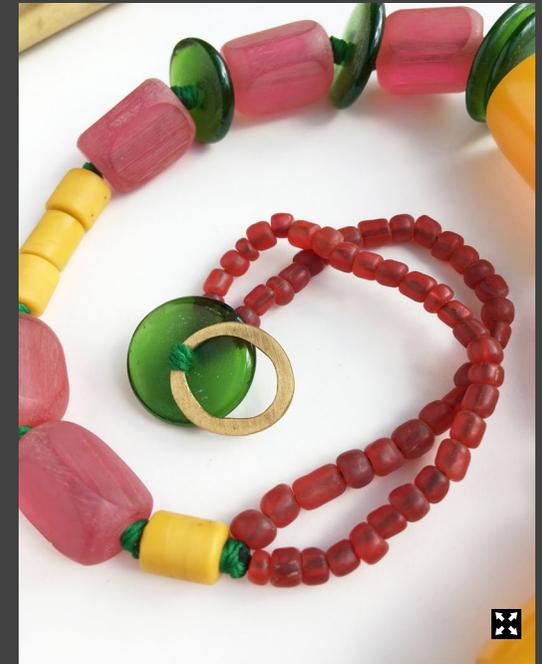
This collection of jewellery artefacts in recycled glass and metal are the outcome of an intensive 3-day collaborative, co-creative workshop with 17 artisans in a rural community of Jombang in East Java.



Bracelet
Recycled Glass, Brass and thread



Necklace
Recycled Glass, Brass and thread



Necklace (Detail)
Recycled Glass, Brass and thread



Necklace
Recycled Glass, Brass and thread



Necklace
Recycled Glass, Brass and thread



Necklace (Detail)
Recycled Glass, Brass and thread



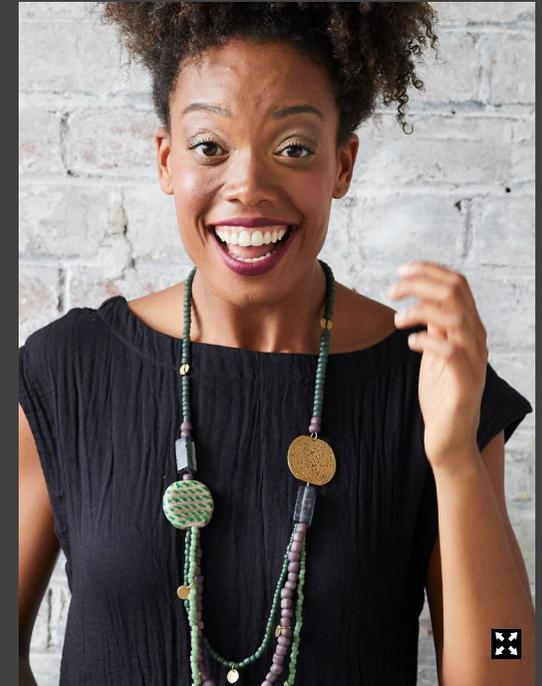
This collection of jewellery artefacts made from recycled glass and metal are the outcome of an intensive 3-day collaborative, co-creative workshop with 17 artisans in a rural community of Jombang in East Java.



Necklace
Recycled Glass, Brass and thread



Necklace (detail)
Recycled Glass, Brass and thread



Necklace
Recycled Glass, Brass and thread



Necklace
Recycled Glass, Brass and thread



Bracelet
Recycled Glass and thread



Necklace
Recycled Glass, Brass and thread

Making Links is set within the context of the United Nations (UN) 2030 sustainable development goals and specifically addresses goal 8, which ‘Promotes inclusive economic growth, employment and decent work for all’. It responds to the specific targets which support entrepreneurship, creativity and innovation in order to encourage the growth of micro, small and medium enterprises and promote local culture and products.

This research enquiry is situated within Participatory Action Research (PAR) (Swantz: 2008) in order to methodologically position, contextualise, theorise and enhance creative making practices. Co-creative activities adhered to the approach of design and research with the users (Spinuzzi. 2005) adopting the methodology of collective participation concerned with the democratisation of knowledge making, inequalities of power and social exclusion (Chevalier & Buckles: 2013).

The essence of this methodology is to create a more democratic approach, that removes hierarchical top-down decision making to change the paradigm of the owner of knowledge being the main recipient of decision making (Kinson 2007). By involving participants in collaborative activities there is a move away from the mere transferring of knowledge to a position of producing knowledge. (McTaggart 1991)



MAKING LINKS: Craft Value Chain

- Data Collection
- Workshop planning
- Field Work: Co-creative design and making workshop

Methods

This research enquiry is situated within Participatory Action Research (PAR) (Swantz: 2008) in order to methodologically position, contextualise, theorise and enhance creative making practices. Co-creative activities adhered to the approach of design and research with the users (Spinuzzi. 2005) adopting the methodology of collective participation concerned with the democratisation of knowledge making, inequalities of power and social exclusion (Chevalier & Buckles: 2013).

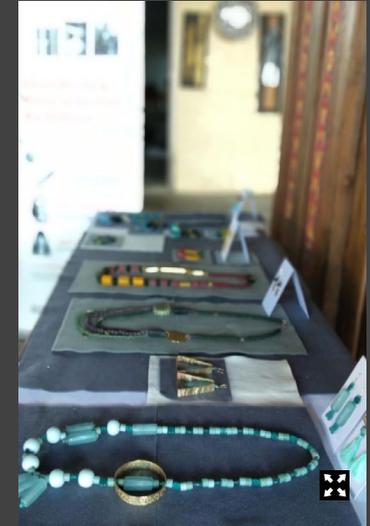


[View 12-Page PDF Documentation of research methods \(2019\)](#)

Chevalier, J. M. & Buckles, D. J. (2013) Participatory Action Research – Theory and Methods for Engaged Inquiry, Oxon: Routledge
 Kinson, S., Pain, R., & Kesby, M. 2007. "Participatory Action Research : Origins, approaches and methods." In Participatory Action Research: Approaches and Methods: Connecting People, Participation and Place, by S., R. Pain, R., & Kesby, M. (Eds.) S. Kinson, 90-95. London and New York: Taylor & Francces, Routledge.
 McTaggart, R. 1991. "Principles for Participatory Action Research." Adult Education Quarterly 41 (3): 168-187.
 Spinuzzi, C. (2005) The Methodology of Participatory Design, Technical Communication; May 2005; 52,2; ProQuest Education Journals, p163
 Swantz, M. L. (2008). Participatory Action Research as Practice. In P. Reason& H. Bradbury (Eds.), The SAGE Handbook of Action Research: Participative Inquiry and Practice (Second ed., pp. 31- 48). London: SAGE Publications.



An exhibition of artefacts produced during the co-creative workshop in Plumbon Gambang. The exhibition was attended by local government ministers, press, artisans, family, and friends.



MAKING LINKS: Exhibition
 Plumbon Gambang, Jombang, East Java, Indonesia
 (June 2019)

A pop-up exhibition of artefacts produced during the co-creative workshop in Plumbon Gambang was held in Surabaya, East Java for local artisans, academics and students.

2/7



MAKING LINKS: Exhibition
ITS, Surabaya, East Java, Indonesia
(June 2019)





Journal Article

Hanson, M. Cave, L & Zulaikha. E (2020) Making Links Together: Valuing People and Creativity in *Making Futures*, Volume VI

<https://makingfutures.pca.ac.uk/journal/MFJournal2019>

Making Futures: 2020 International Research Conference
 Plymouth College of Art, Plymouth, UK
 People, Place, Meaning: Crafting Social Worlds & Social Making
 19-20 September 2019

PLYMOUTH COLLEGE OF ART **making FUTURES**

Making Links Together: Valuing People and Creativity

Maria Hanson Laura Cave Dr Ellyla Zulaikha

Introduction

Craft makers (also referred to as craftspeople and artisans) within many Overseas Development Contexts (ODC) are often seen as inferior to 'designers', especially within those areas, where formal education and knowledge about how to design is limited or non-existent. In cultural contexts where rote methods of teaching are the norm, it is not surprising that artisans often rely on copying existing products rather than having the confidence and agency to embark on a creative journey that generates new ideas and products. Many craftspeople rely on orders from buyers who determine the design. The origins and "ownership" of these designs can be a contentious and complex issue, leading to debates about cultural appreciation vs cultural appropriation. As a consequence, if craft makers have no creative agency for whatever reason, and there is pressure to sell products in order to earn a living, many of them attempt to compete on price as the primary point of difference (Cave 2016).

In contrast to this, within countries with greater developed economies 'Design' is seen as a process which is inextricably linked to craft making. The term Designer/(Craft)maker is established and understood to mean someone who has the creative agency to generate ideas, innovate, make decisions and utilise craft skills in the realisation of end products. This ability to transition from an idea through product development, problem solving, and understanding of materials through hands on making is cited as key in the innovative cross-disciplinary work being done within the UK craft sector (KPMG LLP 2016). A recent Study by the UK Crafts Council revealed that the growth of consumption of crafted products in the UK has risen significantly in the last fourteen years. Consumers in England buying craft increased from 6.9 million in 2006 to 31.6 million in 2020 (Morris Hargreaves McIntyre 2020). A number of factors are believed to have influenced this rise including a desire for authenticity, for experiences, and for ethical and sustainable consumption.

This paper explores how the economic livelihoods of a defined group of craft producers in Indonesia can be improved through design focused activities that expand upon already established linkages and collaborations. Fieldwork uses Participatory Action Research (PAR) methods, (Swantz 2008) involving co-creative design thinking workshops that are situated within the terrain of Design Anthropology (Gunn 2012). Funded

✕

[View PDF of Journal Paper \(2020\)](#)

PLYMOUTH COLLEGE OF ART Making Futures

Making Futures 2019 · Journal · Contributors · Editorial Committee · Past Issues

Making Futures Journal

The Journal of Plymouth College of Art's *Making Futures* Biennial Conference

Volume VI, 2019. ISSN 2042-1664

People, Place, Meaning: Crafting Social Worlds & Social Making

Introduction

Community is at the heart of the *Making Futures* agenda, and this 2019 addition, *'People, Place, Meaning: Crafting Social Worlds & Social Making'*, is no exception. As a collection of essays from makers, scholars, organisers and educators from across the globe, it appreciates the value of makers as singular creative agents producing material objects, as well as the social dimensions of these maker practices positively contribute to the construction and regeneration of communities.

Of particular interest within this issue is how individual practices develop and promote socially and environmentally responsible making practices, but

Making Futures Journal

[← back to list of articles](#)

Making Links Together: Valuing People and Creativity

Authors, Maria Hanson, Laura Cave & Dr Ellyla Zulaikha





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✕

<https://makingfutures.pca.ac.uk/journal/m-hanson-l-cave-e-zulaikha>



Making Futures VI International conference

People, Place, Meaning: Crafting Social Worlds and Social Making
Plymouth College of Art (19-20 September 2019)




Making Links Together: Valuing People and Creativity

Maria Hanson, Laura Cave & Dr Ellyza Zulaikha

Abstract

The eighth United Nations sustainable development goal promotes inclusive and economic growth, employment and decent work for all (UN 2015). Creativity and innovation are seen as key drivers in the strategy to develop and increase SME's in specific overseas development contexts (ODCs) by connecting communities and promoting local culture and products. However, for this to be effective, understanding the identity, provenance and cultural relevance of crafted products, are fundamental in the design development of new products that will be meaningful to others.

This paper explores how the economic livelihoods of craft producers in Indonesia can be improved by developing appropriate linkages and collaborations. The project 'Making Links: craft value chain' was funded through Research England's, Global Challenge Research Fund (GCRF 2018-19). Building upon the AHRC funded, *Create-Connect-Sustain (Indonesia)* project which established initial craft networks in the UK, Java and Bali it extends co-creative design thinking and fair trade principles as important aspects for export trade. Craft makers within ODC's are often seen as inferior to 'designers.'

Making Links seeks to empower craft makers by teaching design thinking through making in a collaborative environment underpinned by the principles of fair trade. The aim was to work within a specific context where potential had been identified by members of the in-country project team for the development of unique craft items for an international market. Project collaborators consist of a UK academic researcher; a UK fair-trade social entrepreneur; both trained and practiced within the field of jewellery and an Indonesian design academic with expertise in collaborative learning in the Indonesian rural craft industry. A Javanese design graduate with knowledge of sustainable craft cooperatives and a Balinese craft facilitator with European export market experience completed the team.

Field work was situated within Jombang, East Java, a rural area with established artisanal skills in recycled glass bead making. Two thirds of the community work in this craft making industry which has been in decline since 2000. Therefore, design innovation and new markets are pertinent to the long-term sustainability of the community (Zulaikha & Brereton 2011). The UK collaborators devised a field work methodology, that engaged 18 artisans in an intensive 3-day collaborative workshop, resulting in a collection of new jewellery products in glass and metal suitable for exhibiting with export potential. Collaborative activities will continue in order to achieve a long-term sustainable route to market.

References

Research England (2018) Global Challenge Research Fund. <https://he.ukri.org/research/global-challenges-research-fund/>

United Nations. (2015) Sustainable development Goals. <https://sustainabledevelopment.un.org/>

Zulaikha, E and Brereton, M (2011) "Innovation strategies for developing the traditional souvenir craft industry," presented at the First International Postgraduate Conference on Engineering, Designing and Developing the Built Environment for Sustainable Wellbeing, Queensland University of Technology, Queensland, 2011, pp. 53-68

1 Making Links Together: Valuing People and Creativity / 2019

[View PDF of abstract](#)

Final Programme

Please note: in the interests of cost savings and unnecessary paper wastage, we have decided not to publish a conventional conference brochure and abstracts booklet this year. Rather, we have published the full conference programme online for viewing and/or downloading below. The programme documents include overviews of the entire two-day event, along with the accepted abstracts of all delegate-speakers organised under the sessions they appear in.

Making Futures VI Programme
Thursday 19th September 2019



Day 1 - Downloadable PDF

Making Futures VI Programme
Friday 20th September 2019



Day 2 - Downloadable PDF

MAKING LINKS TOGETHER: Valuing People and Creativity

Authors:

Maria Hanson – Reader in Jewellery & Metalwork (Sheffield Hallam University - UK)
 Laura Cave – Director (Just Trade - UK)
 Dr Ellyza Zulaikha – Head of Product Design (ITS – Indonesia)

Crafting Value, Social Making: A Way of Contributing to the World
Making Futures Conference
 19 - 20 September 2019
 Plymouth College of Art



[View PDF of Conference Presentation \(2019\)](#)

<http://shura.shu.ac.uk/26216/>



Research documented through project website and social media

The screenshot shows the Making Links website's 'Workshop Gallery' and an Instagram profile. The website gallery features three workshop entries:

- Design thinking through making workshop** (Jun 17, 2019): [Plumbon Gambang, Jombang, East Java] Making a necklace for a giant We are inspired by the things that...
- Design thinking through making workshop** (Jun 16, 2019): [Plumbon Gambang, Jombang, East Java] The Making Links team of 5 arrive in Jombang ready to start...
- Material and Making as Agency: Design thinking workshop** (Feb 10, 2017): [Sheffield Institute of Arts] This participatory workshop day,

The Instagram profile for 'makinglinks5' shows 15 posts, 82 followers, and 233 following. The bio describes it as a collaborative jewellery design thinking and making project in Indonesia, funded by Research England (GCRF). The profile picture shows a necklace made of green beads.

Making Links Website and Instagram
<https://www.makinglinks5.com/>
<https://www.instagram.com/makinglinks5/>

The screenshot shows a blog post titled 'Material and Making as Agency: Design thinking workshop' by the Sheffield Institute of Arts. The post is dated Feb 10, 2017. It describes a participatory workshop day interspersed with short talks, involving creative making activities to highlight the importance of material qualities and design thinking strategies. The event was funded by the AHRC through the Create-Connect-Sustain (Indonesia) Project.

The post includes several images: a group of people at a workshop, hands working with materials, and finished wearable objects like necklaces and earrings. A section titled 'Getting to know each other' shows participants learning to thread pearls. Another section, 'Creating Meaning: Changing the way an object is viewed', shows colorful beaded necklaces. The final section, 'Wearable story: Representation and Metaphor', shows participants creating wearable objects that tell a personal story.

AHRC - Workshop
<https://www.makinglinks5.com/post/material-and-making-as-agency-design-thinking-workshop>



Imagine Connectivity - (2014) *Create & Connect: Empowering female artisans in Zanzibar*
 SHU Multidisciplinary funding
 (£18,944)

The *Making Links* research built upon Hanson and Levick-Parkin's earlier work, *Create and Connect*, undertaken with a craft community in Tanzania in 2014 and Dearden and Hanson's 2017 AHRC funded grant which had established linkages and project partners.

Journal Article

Hanson, M. Levick-Parkin, M (2016) *Create & Connect: empowering female artisan craft makers in Zanzibar through design thinking, in Making Futures, Volume 4*
<http://shura.shu.ac.uk/12155/>

Conference Presentation

Hanson, M. Levick-Parkin, M (2015) *Create & Connect: empowering female artisan craft makers in Zanzibar through design thinking at Making Futures: craft and the (re)turn of the maker in a post-global sustainably aware society, PCA 23 - 25 September 2015*

PLYMOUTH COLLEGE of ART Making Futures

Create & Connect:
 Empowering female artisan craft makers in Zanzibar through design thinking.

By Maria Hanson & Melanie Levin, Sheffield Hallam University

Introduction
 This paper presents initial findings from a multidisciplinary research project instigated in 2014 that brings together researchers from tourism, craft practice and service design. Funded by a modest Sheffield Hallam University *IMAGINE... CONNECTIVITY* research grant the pilot project undertaken focused on female artisan craft producers and the tourist market in Zanzibar, Tanzania. The primary aims of *Create and Connect* were to:

- Understand the socio-cultural links and identity of crafted souvenirs and the practices of production.
- Identify barriers and creative opportunities
- Test co-creative design thinking strategies as a methodology to empower female craft makers
- Explore ways to increase links between maker and market.

This research project combines perspectives and knowledge from human geography, development and gender theory, sustainable tourism, design anthropology, design thinking and craft-making. Previous research undertaken by the academic from tourism highlighted that the female artisan craft makers in Zanzibar were primarily Muslim women, who had little or no knowledge and experience of the kinds of people who might be buying their craft products as most were sold through non-government organisations (NGOs). As we were trying to imagine 'oneself into another person's world' (Gunn and Donovan 2012) we realised that coming into these women's world and showing them how to 'design' things better was not going to be enough, even if the designing was to be done collaboratively.

The discussion within this paper will focus on aspects connected to the notion of *design thinking together* and specifically addresses the first three aims of the pilot project. Using making and sharing of the designer's way of looking at things as a way of democratising design research in tourism. It was important to adhere to a participatory design approach where the design and research would be *with* the users and not *only on behalf* of them. (Spinuzzi 2005) *Create & Connect* uses a range of Participatory Action Research (PAR) methods, design thinking workshops, activities and tools in order to capture multiple viewpoints involved in the product chain from maker to market. A key aspect of this included working with Zanzibar artisans through practical co-creation strategies, and by sequencing the experiences of producers, consumers and other stakeholders. To date this project has involved two stages of fieldwork.

The pilot workshops were undertaken in Collaboration with the Zenzi Foundations (ZenjiFoundation.com 2016) Chiko recycling workshop during the second stage of field work and explored how design thinking (and seeing) can be used in a shared, practice led research process in order to ensure that ideas are formed collaboratively. The workshops centred on meaning making in design and how objects talk to people by the way they look and feel. Through co-creative activities participant craft makers from Chiko engaged in a dialogue about materials and objects and through design thinking they began to feel empowered to determine what an object might say based on their own, rather than others ideas.

Keywords
 Design thinking • Participatory action research • Craft, Jewellery • Overseas development

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create & connect
 Empowering female artisan craft makers in Zanzibar through Design Thinking

Making Futures: craft and the (re)turn of the maker in a post-global sustainably aware society
 Fourth edition of the biennial Making Futures International research conference
<http://makingfutures.plymouth.ac.uk/>
 Thursday 24th September 2015

Maria Hanson
 Reader - Jewellery & Metalwork (SIA - Sheffield Hallam University)

Melanie Levick-Parkin
 Senior Lecturer - Service Design / Visual communication (SIA - Sheffield Hallam University)

Sheffield Hallam University **IMAGINE connectivity**

Babina, Chiko workshop (July 2015)

6/7

View PDFs of [Journal Paper \(2016\)](#) and [Conference presentation \(2015\)](#)

In conversation with David Poston

"Across Continents: adventures in and beyond contemporary jewellery"

Wednesday 13th January 2016

School of Jewellery **BIRMINGHAM CITY UNIVERSITY**

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Made in Zanzibar: A jeweller's perspective

Maria Hanson MA RCA
 Reader - Jewellery & Metalwork
 Sheffield Hallam University

Across Continents: adventures in and beyond contemporary jewellery
 Wednesday 13th January 2016
 School of Jewellery, Birmingham City University

Sheffield Hallam University

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View PDF of [Conference Presentation](#)
 Hanson, M. (2016) *Made in Zanzibar: A jeweller's perspective in Across Continents: adventures in and beyond contemporary jewellery*. School of Jewellery, BCU January 2016



Conference Presentation

Hanson, M. Levick-Parkin, M (2015) Design thinking together: because tacit knowledge is tacit power at Discourse, Power and Resistance 15 (DPR 15th annual conference), Goldsmiths University, London. 15 – 17 April 2015

DISCOURSE, POWER, RESISTANCE 15
CREATIVE SPACES FOR COLLECTIVE VOICES GOLDSMITHS, UNIVERSITY OF LONDON, UK

CREATIVE SPACES FOR COLLECTIVE RESISTANCE VOICES

DPR 15th annual conference
15-17 April 2015
Goldsmiths, University of London

To register, go to:
dprconf.wordpress.com

Abstract for proposed paper for **DPR15 Creative Spaces for collective voices**
Maria Hanson
Melanie Levick-Parkin
Sheffield Institute of Arts

Design Thinking Together – How to use ‘making’ and sharing the ‘designerly’ way of looking at things as a way of democratising design research in tourism.

The aim of this paper is to discuss how design thinking (and seeing) can be used in a shared, practice led research process in order to ensure that issues are formed collaboratively. To conceptualise some of these discussions in this paper we will be using a recent research project called: ‘Create & Connect: Connecting female artisan craft producers in Zanzibar with tourist markets through Participatory Action Research (PAR) and Design Thinking methodologies.’

The project was a multi-disciplinary project that included academics from tourism, art & design and computing. The initial brief for the designers was to look at artisan products from the region and look at ways in which they might be improved and made to the taste of a broader tourist audience. It was important to adhere to a participatory design approach where the design and research would be *with* the users and not only on *behalf* of them. (Spinuzzi:2005)

Design Thinking Together
Sharing the ‘designerly’ way of looking at things in order to co-create insights relevant to research participants. *Tacit knowledge as tacit power*

Connecting female artisan craft producers in Zanzibar with tourist markets through Participatory Action Research and Design Thinking methodologies.

Conference Workshop

Hanson, M. Levick-Parkin, M (2014) Creat & Coinnect: Wearable stories at RGS-IBG Annual International Conference 2014 Royal Geographic Society, London, Geographies of Making (3): Workshops, 27 August 2014, Session 3

Annual International Conference 2014 Programme

- Geographies of Co-Production
- 26 to 29 August 2014
- Royal Geographical Society (with IBG)

Royal Geographical Society with IBG
Advancing geography and geographical learning

Geographies of Making (3): Workshops	
Research Group(s)	Social and Cultural Geography Research Group
Convenor(s)	Laura Price (Royal Holloway, University of London) Rob Mackinnon (Aberystwyth University) Stephen Saville (Flowering Elbow)

create & connect
Wearable Stories

RGS-IBG Annual International Conference 2014
Geographies of Co-production
26 - 29 August 2014
Royal Geographic Society - London
Geographies of Making (3): Workshops

Maria Hanson (Sheffield Hallam University)
Melanie Levick-Parkin (Sheffield Hallam University)

Imagine Connectivity

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RGS-IBS Annual International Conference 2014
Geographies of co-production
Strand: Geographies of Making / Making Geographies

Workshop Title: Create & Connect: Wearable Stories

CONTEXT - MEANING - CRAFT

Welcome to the ‘Wearable stories’ workshop. We would like to invite you to sit with us and make. What you make is yours to instil with meaning and yours to keep.

We appreciate being part of your meaning making and maybe we can share a few thoughts on why we value the making process as a catalyst for creativity and design thinking processes that can transcend object.

As we navigate through our lives we often collect and keep mementoes, souvenirs and found objects that

AHRC (2017) *Creating, Connecting and Sustaining Links with the Indonesian Craft Economy (£24,106)*

The Making Links 5 research built upon an earlier AHRC funded project, *Creating, Connecting and Sustaining Links with the Indonesian Craft Economy (CSS)*, (Dearden 2018) which had already established initial craft networks in the UK, Java and Bali.

CCS Indonesia focused on enabling organisations in the Indonesian fair-trade craft sector to uncover and communicate evidence of the social value being generated through knowledge sharing. This was achieved through UK / Indonesian exchanges and creative design and making networking activities held in Sheffield (UK), Surabaya (East Java) and Ubud (Bali).

The visit to the UK by Zulaikha (Academic and Researcher from ITS) and Kadek (Co-ordinator and translator for the *Tungjung Women's Creative Project*) coincided with the 2017 Spring Fair in Birmingham, providing the opportunity to see first-hand how crafted products from Indonesia were being marketed and sold within an international context.

Other activities involved visiting and meeting UK craftspeople, workshops, maker groups and fair-trade retail stores. The visit culminated in a creative making symposium led by Hanson and hosted at Sheffield Hallam University. It utilised the methodology of 'making as enquiry' (Bowen 2013) allowing

participants to use the act of making as a catalyst to share ideas and knowledge and to explore co-design through collective making. It was this symposium that enabled the core team of Making Links 5 to connect and start discussions about future research activities.

The final phase involved a series of participatory workshops held in Surabaya and Bali that brought together craft producers and producer organisations to share their experiences and explore areas of common interest. These were led by Zulaikha and Kadek and utilised some of the methods and strategies introduced by Hanson (Academic and Co-Investigator SHU) in the UK creative making symposium.

The AHRC project revealed a need for future research activities that would focus more on understanding and facilitating:

1. Product identity and cultural capital.
2. The importance of design, methods of making and material quality.
3. Skills training needs and development of low technology tooling.
4. Who the export market consumer is.
5. The importance of branding and packaging.

The screenshot shows the project overview page on the UKRI website. It includes the project title, lead research organisation (Sheffield Hallam University), and a navigation menu. The 'Abstract' section describes the project's goal to explore opportunities for rural craft producers in Indonesia. The 'Planned Impact' section details the project's aim to support Indonesian partners and develop a local design research institution. A sidebar on the right lists key metrics: Funded Value (£24,106), Funded Period (Nov 16 - Jan 18), Project Status (Closed), Project Category (AHRC), Project Reference (AH/P000361), Principal Investigator (Andy Dearden), Research Subject (Design), Development studies, RCLK Programmes, Research Topic (Design Processes), Economic Development, Product Design, Social Policy and Development, and Research Programme (GCRF).

The screenshot shows the 'People' page for the same project. It lists the Principal Investigator (Andy Dearden), Co-Investigator (Maria Hanson), and Co-Investigator (Ann Maxwell Light). It also includes the ORCID ID for each individual. A navigation menu at the top includes 'Home', 'About this system', 'Release history', and 'Contact us'.

<https://gtr.ukri.org/projects?ref=AH%2FP006035%2F1#/tabOverview>

Research England - GCRF (2018-19): Making Links - Craft Value Chain (£21,662)

2/2

The screenshot shows the Research England website. The main heading is 'Global Challenges Research Fund'. Below this, there is a section titled 'Aim' which states: 'The aim of the GCRF as set out in the Government's GCRF strategy is to ensure UK science takes the lead in addressing the problems faced by developing countries, whilst developing our ability to deliver cutting-edge research. Specifically, the GCRF will significantly increase research capacity and capability in the UK and in developing countries, and excited research with impact. The ambition is to generate innovative solutions to intractable development issues and to identify practicable pathways to healthier and safer lives, sustainable development and prosperity for all, equal and effective education, social justice and human rights, and stable institutions.' There is also a section 'What is the funding for?' which explains that the UK's ODA commitment is monitored by the Organisation for Economic Co-operation and Development (OECD) and that GCRF allocations must be spent according to ODA principles.

<https://re.ukri.org/funding/our-funds-overview/global-challenges-research-fund/>

[View in full online](#)

Allocation of GCRF Funding - Communication

The email is from Anita Gurney to Helen, Maria, and WGS, Sarah R. The subject is 'GCRF Funding'. The email content includes: 'Dear Maria, I hope this mail finds you well - it's been a while since we last spoke. I am pleased to be able to allocate research funding to you in support of Global Challenges research; this continues your craft value chains project. This email sets out further detail regarding background information, requirements of the scheme and information that will need from you regarding your project. Background: Research England has allocated funding to the University for 2018-19 to support the Global Challenges Research Fund (GCRF) in line with our approved three year strategy. The University will be running approx. 10 projects under four beacons of activity as identified in our strategy: 1. Gender and Violence (Lead Sarah Toor, SHU) 2. Sustainable Food Production (Lead Martin Howarth, STA) 3. Empathy and Risk (Lead David Cornerstone/Davidson, STA) 4. Health Inequalities (Lead Hana Sobhan, HWB). Attachments: Our three-year strategy, for information only. Requirements: All activity undertaken using this GCRF fund must be ODA compliant. All GCRF activity must directly and primarily benefit the economic and social problems faced by developing countries on the OECD's Development Assistance Committee (DAC) list. Research England will monitor all universities allocated this funding and so must ensure our activities meet expectations. Attachments: An overview of GCRF and permitted activities. GCRF Project Form: The GCRF forms part of the UK's Official Development Assistance (ODA) commitment, which is monitored by the Organisation for Economic Co-operation and Development (OECD). We must ensure our activities are compliant and monitor activities over the year. I have drawn up a project form based on known reporting requirements at this point in time. I have pre-populated as much as possible from the information provided by you (or your Assistant Dean Research) regarding your proposed project. Attachments: Partially completed project form for review. Action required: I would be grateful if you would: 1. Please confirm that you are all able to undertake your GCRF project. 2. Confirm the information in the project form is correct and/or amend as appropriate and return this to me by end November 2018. 3. Prepare an indicative budget either in the project form or in an excel spreadsheet. I have attached a template spreadsheet that you may find helpful. You are not obliged to use this as you may find budgeting tricky. Spend can start immediately on your project. The costs code and the amount of funding can be found in the project spreadsheet. I am very happy to talk through the further with by phone, email or in person. I have copied in your finance and research support teams so they are aware of developments.' There are two 'X' icons in the bottom right corner of the email content area.

Sheffield Hallam University GCRF Strategy Document

Section A: Official Development Assistance (ODA) and GCRF strategy

The strategy

- Summarise the key aspects of your three year **strategy for development related and GCRF research activity**, including:
 - Your institution's strategy and priority objectives for all development related research activity funded through all sources for three years from 2018-19.
 - A summary of the key aspects of your three year strategic plan for QR GCRF, in light of the criteria and objectives for the GCRF outlined in the guidance.
 - How activity funded through QR GCRF fits into your broader strategy and priorities for all development related research activity.
 - How activity funded through QR GCRF relates to the UK strategy for the GCRF.¹
 - How your development-related and GCRF strategies relate to your wider institutional strategy for using QR.
 - Likely key barriers and enablers to implementing your strategy.
 - The key activities by which you will realise your objectives, such as capacity

There are two 'X' icons in the bottom right corner of the list item.

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Abstract for proposed paper for **DPR15**

Creative Spaces for collective voices

Maria Hanson
Melanie Levick-Parkin
Sheffield Institute of Arts

Design Thinking Together – How to use ‘making’ and sharing the ‘designerly’ way of looking at things as a way of democratising design research in tourism.

The aim of this paper is to discuss how design thinking (and seeing) can be used in a shared, practice led research process in order to ensure that issues are formed collaboratively. To conceptualise some of these discussions in this paper we will be using a recent research project called: ‘Create & Connect: Connecting female artisan craft producers in Zanzibar with tourist markets through Participatory Action Research (PAR) and Design Thinking methodologies.’

The project was a multi-disciplinary project that included academics from tourism, art & design and computing. The initial brief for the designers was to look at artisan products from the region and look at ways in which they might be improved and made to the taste of a broader tourist audience. It was important to adhere to a participatory design approach where the design and research would be *with* the users and not only on *behalf* of them. (Spinuzzi:2005)

The previous research provided by the tourism academic highlighted that the female artisan craft-makers were primarily rural Muslim women, who had little knowledge and experience of the kind of people who might be buying their craft products as most of them were sold through NGOs. As we were trying to imagine ‘oneself into another person’s world’ (Gunn & Donovan: 2012) we realised that coming into these women’s world and showing them how to ‘design’ things better was not going to be enough, even if the designing was to be done collaboratively.

PAR and its methodology of collective participation, is particularly concerned with the democratisation of knowledge making, inequalities of power and social exclusion (Chevalier & Buckles: 2013) and in order to facilitate these principles we really needed to find out about these women on a human scale and show a little of ourselves too, both as people and as designers.

We decided on a workshop approach that centered around meaning-making in design and how objects talk to people by the way they look and feel, which is also known as *embodied tacit knowledge* (Polanyi:1958) The aim was to engage participants in a dialogue over how this tacit knowledge is embedded in objects and how designers can control what an object is ‘saying’ if they know who will be ‘reading’ it. Because tacit knowledge is tacit power.

Chevalier, J., M., Buckles, D., J., (2013) *Participatory Action Research – Theory and Methods for Engaged Inquiry*, Oxon: Routledge

Gunn, W. and Donovan, J. (2012). *Design and anthropology*. Farnham, Surrey, England: Ashgate.

Polanyi, M. (1958) *Personal Knowledge: Towards a Post-Critical Philosophy*. London: Routledge

Spinuzzi, C., (2005) *The Methodology of Participatory Design, Technical Communication*; May 2005; 52,2; ProQuest Education Journals, p163

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&create
&connect

Design Thinking Together

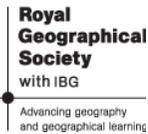
Sharing the 'designerly' way of looking at things in order to co-create insights relevant to research participants. *Tacit knowledge as tacit power*

Connecting female artisan craft producers in Zanzibar with tourist markets through Participatory Action Research and Design Thinking methodologies.

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**Annual International
Conference 2014
Programme**

- Geographies of Co-Production
- 26 to 29 August 2014
- Royal Geographical Society (with IBG)



	Geographies of Making (3): Workshops
Research Group(s)	Social and Cultural Geography Research Group
Convenor(s)	Laura Price (Royal Holloway, University of London) Rob Mackinnon (Aberystwyth University) Stephen Saville (Flowering Elbow)
Chair(s)	Rob Mackinnon (Aberystwyth University)
Timetable	Wednesday 27 August 2014, Session 3
Session abstract	<p>The power and significance of creative material practices of 'making' has drawn increasing attention within and beyond geography (Sennett, 2008, Crawford, 2009, Charny, 2011, Institute of Making, UCL). Whether this is a critical engagement with craft and vernacular creativities, artistic practices or the extensive range of making practices studied under the banner of the creative economy. Scholarship not only acknowledges the social, economic, political and cultural potentials of these practices, but also increasingly doing so by way of in-depth studies of the material, practiced and embodied dimensions of making. This represents, we argue, a requirement that we revisit and re-negotiate the spaces and practices of production, and that we interrogate the politics therein.</p> <p>Geographical research on the creative economy alongside cultural-social geographies of arts and creative practices give us the foundation for these studies of the geographies of creative making and crafts whether this be explorations of creative cities, clusters or networks, the intersections of creativity and place or making in the home, the studio, or at the scale of the notebook (Scott 2002; Pratt 2008; Bain, 2009; Edensor et al. 2009; Brace and Putra-Jones, 2010; Rogers, 2011; Sjöholm, 2012; Harvey et al, 2013). Alongside this research we find attention being turned to the multiple lives of things, reworking and extending biographies of objects via practices of, for example, mending, repairing, up-cycling or other ways of creatively re-working objects, including second-hand consumption practices (Gregson and Crewe, 2003; Gregson et al, 2012; De Silvey and Ryan, 2013). Long recognising the place-making possibilities of such forms of creative making, we now find a growing attention to the productive force of these material, embodied and skilled practices (Hawkins, 2010; 2013; Paton, 2013). This might concern thinking through the production of human subjects through their material relations with the world, or it might explore the broader social context of communities of makers and the growing appreciation that "making is connecting" (Gauntlett, 2011).</p> <p>We seek to expand geographical engagements with making and explore and experience some of the ways that geographers can attend to the power of making. We are interested in both sustained research with, and participation in making and re-making practices and communities, but also wider theoretical reflections on the use of 'making' as a geographical tool to understand and conceptualize the world and to comprehend the social, cultural, political and material relationships therein.</p>

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**& create
& connect**
Wearable Stories

RGS-IBG Annual International Conference 2014
Geographies of Co-production
26 - 29 August 2014
Royal Geographical Society - London
Geographies of Making (3): Workshops

Maria Hanson (Sheffield Hallam University)
Melanie Levick-Parkin (Sheffield Hallam University)

Imagine Connectivity

Sheffield Hallam University

Royal Geographical Society with IBG
Advancing geography and geographical learning

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Maria Hanson

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Senior Lecturer - Advertising/Graphic Design
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RGS-IBS Annual International Conference 2014

Geographies of co-production

Strand: Geographies of Making / Making Geographies

Workshop Title: Create & Connect: Wearable Stories

CONTEXT - MEANING - CRAFT

Welcome to the 'Wearable stories' workshop
We would like to invite you to sit with us and make.
What you make is yours to instil with meaning and yours to keep.

We appreciate being part of your meaning making and maybe we can share a few thoughts on why we value the making process as a catalyst for creativity and design thinking processes that can transcend the object.

As we navigate through our lives we often collect and keep mementoes, souvenirs and found objects that remind us of significant moments, times, places and experiences. However for the vast majority of people, making and material knowledge is limited and a sense of agency with our 'stuff' is missing. In his book 'The case for working with your hands' Matthew Crawford (2009) suggests that in order to be responsible for the world and our sense of being within it we need to feel that it is intelligible and the provenance of our things need to be brought closer to home.

This session is based on a recent research project with female artisan craft producers in Zanzibar, which used participatory action research and design thinking methodologies. Geographies of making are complex and any achievements or insights are often small. The main thing we have learned is that meaning making through craft can give people space to think and ownership of the craft making process is paramount. Otherwise it is just another exercise in reproduction.

In this workshop we will explore how different material objects can be used as cultural probes in order to articulate cultural identities and values. It will use contemporary studio jewellery making as a device to engage participants in a dialogue about the everyday and will explore how sensory experiences with the material world define who we are.

The aim is to combine design thinking and craft knowledge in a practical co-creative way to interrogate the emotional connections between people, materials and body adornment. It will use life experiences, storytelling and narrative structures to inform the making of a wearable jewel.

We would like to focus on the following two questions:

- How can the intrinsic preciousness of 'things' often discarded (but kept) be re-appropriated through creative making?
- How can objects, fragments and materials be beautified and re-contextualised through design thinking and processes of craft (reclaiming, reworking, transforming and relocating)?

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Creating, Connecting and Sustaining Links with the Indonesian Craft Economy

Lead Research Organisation: [Sheffield Hallam University](#)
 Department Name: Faculty of Arts Computing Eng and Sci

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Abstract

This project will bring together rural craft producers, fair trade businesses and design researchers in Indonesia to explore opportunities, to develop new networks, build long term partnerships and support innovation.

The UN has a Sustainable Development Goal to "Promote inclusive and sustainable economic growth, employment and decent work for all". To achieve this, the UN has set targets to: "Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises ...", and to "...devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products"

Creating new connections between Indonesian design researchers, international fair trade organisations and rural craft producers, will stimulate innovation in products, services and marketing (both for export and for local sustainable tourism). These initiatives will improve employment opportunities in rural areas, encourage pride in local culture, improve rural incomes and reduce pressures of migration towards cities.

Planned Impact

Our primary route to impact is via the Indonesian partners who will be engaging with this project and will be brought together through this project. This includes both formal project partners such as Tunjung Women's Creative Project in Bali and the Institute of Teknologi in Surabaya, Java and Shared Earth Ltd in the UK; the connected organisations who have indicated their interest in collaboration such as Mitra Bali (a fair trade craft organisation based in Bali) and the Creative Economy Board of Indonesia; and new networks of craft producers who will be encouraged and supported through the activities of this project.

The choice of partners, particularly the engagement of a local design research institution is critical to the sustainability of this project.

The networks and chains of communication that will be constructed through the project activities will not only enable marginalised craft producers to understand the markets that they are addressing, but also enable these producers to develop their creative capacities to generate added value for customers and to capture that value for themselves and their families.

Tunjung Women's Creative Project will receive direct benefit from the study visit of Ms Kadek Feby to the UK to study the craft and gift market and to meet with organisations from the Create Connect & Sustain network, as well as from developing relationships with the Institute of Teknologi in Surabaya.

Other producers will gain directly from the learning provided in workshops hosted in Java and in Bali, by developing new relationships with creative design research at the Institute of Teknologi, and by building linkages to fair trade actors working at different points along the fair trade value chain. They will also gain by meeting diverse craft practitioners which may stimulate thinking about new product possibilities that combine diverse skills. These two links could be viewed as building 'linking' and 'bridging' social capital respectively.

The Indonesian creative economy as a whole will gain from the demonstration of new modes of collaboration between design research, craft practice, and fair trade that will be sustained after the completion of this short intervention project.

Funded Value:
£24,106

Funded Period:
Nov 16 - Jan 18

Funder:
AHRK

Project Status:
Closed

Project Category:
Research Grant

Project Reference:
AHF006035/1

Principal Investigator:
[Andy Dearden](#)

Research Subject:
Design
Development studies
RCUK Programmes

Research Topic:
[Design Processes](#)
[Economic Development](#)
[Product Design](#)
[Social policy and Development](#)

Research Programme:
[GCRF](#)



Data

The Data on this website provides information about publications, people, organisations and outcomes relating to research projects

APIs

A set of REST APIs enable programmatic access to the data. Refer to the application programming interfaces GIR and GIR-2

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Creating, Connecting and Sustaining Links with the Indonesian Craft Economy

Lead Research Organisation: [Sheffield Hallam University](#)

Department Name: Faculty of Arts Computing Eng and Sci

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People

ORCID iD

[Andy Dearden \(Principal Investigator\)](#)

[Maria Hanson \(Co-Investigator\)](#)

[Ann Maxine Light \(Co-Investigator\)](#)

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● Gurney, Anita

15 October 2018 at 15:48



QR GCRF Funding

[Details](#)

To: Hanson, Maria, Cc: Wild, Sarah R, Szejewski, Dave

Dear Maria

I hope this mail finds you well – it's been a while since we last spoke.

I am pleased to be able to allocate research funding to you in support of Global Challenges research; this continues your craft value chains project. This email sets out further detail regarding background information, requirements of the scheme and information that I will need from you regarding your project.

Background: Research England has allocated funding to the University for 2018-19 to support the Global Challenges Research Fund (GCRF) in line with our approved three year strategy. The University will be running approx. 10 projects under four beacons of activity as identified in our strategy:

1. Gender and Violence (Lead Sunita Toor, SSH)
2. Sustainable Food Production (Lead Martin Howarth, STA)
3. Empathy and Risk (Lead David Cotterrell/Andy Dearden, STA)
4. Health Inequalities (Lead Hora Soltani, HWB)

Attachment: Our three-year strategy - for information only

Requirements: All activity undertaken using this GCRF fund must be ODA compliant. All GCRF activity must directly and primarily benefit the economic and social problems faced by developing countries on the OECD's Development Assistance Committee (DAC) list. Research England will monitor all universities allocated this funding and so must ensure our activities meet expectations

Attachment: An overview of GCRF and permitted activities

GCRF Project Forms:

The GCRF forms part of the UK's Official Development Assistance (ODA) commitment, which is monitored by the Organisation for Economic Co-operation and Development (OECD). We must ensure our activities are compliant and monitor activities over the year. I have drawn up a project form based on known reporting requirements at this point in time. I have pre-populated as much as possible from the information provided by you (or your Assistant Dean Research) regarding your proposed project.

Attachment: Partially completed project form for review

Action required

I would be grateful if you would:

1. Please confirm that you are still able to undertake your GCRF project
2. Confirm the information in the project form is correct and/or amend as appropriate and return this to me by end November 2018.
3. Prepare an indicative budget either in the project form or in an excel spreadsheet. I have attached a template spreadsheet that you may find helpful – you are not obliged to use this as you may local budgeting tools.

Spend can start immediately on your project. The costs code and the amount of funding can be found in the project spreadsheet.

I am very happy to talk through this further with by phone, email or in person. I have copied in your finance and research support teams so they are aware of developments.

Kind regards, Anita

Dr Anita Gurney | Head of Research Services | Research and Innovation Office | Sheffield Hallam University | +44 (0) 114 225 5540 | a.gurney@shu.ac.uk | www.shu.ac.uk/research

New Open Access requirements for the next REF came into force on 1 April 2016: <http://www.hefce.ac.uk/rsrch/oa/Policy/>.

The final peer-reviewed manuscript of any article in a journal or conference proceedings with an ISSN number must be deposited in SHURA within three months of acceptance: <http://research.shu.ac.uk/library/oa/>



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Section A: Official Development Assistance (ODA) and GCRF strategy

The strategy

1. Summarise the key aspects of your three year **strategy for development related and GCRF research activity**, including:
 - a. Your institution's strategy and priority objectives for all development related research activity funded through all sources for three years from 2018-19.
 - b. A summary of the key aspects of your three year strategic plan for QR GCRF, in light of the criteria and objectives for the GCRF outlined in the guidance.
 - c. How activity funded through QR GCRF fits into your broader strategy and priorities for all development related research activity.
 - d. How activity funded through QR GCRF relates to the UK strategy for the GCRF.¹
 - e. How your development-related and GCRF strategies relate to your wider institutional strategy for using QR.
 - f. Likely key barriers and enablers to implementing your strategy.
 - g. The key activities by which you will realise your objectives, such as capacity and capability building; mono-disciplinary, interdisciplinary and collaborative research; generating impact from research; meeting the full economic cost of GCRF activity funded through other sources; rapid response to emergencies with an urgent research need; and pump priming.
 - h. The main developing countries, included in the Development Assistance Committee (DAC) list, which you intend to collaborate with.

Institutional strategy

The University's mission is to transform lives. Our research programmes address real-world problems which demand innovative thinking and the development of solutions that impact on people's lives. Our research and knowledge exchange will generate social, economic and cultural benefits, working in partnership with others to ensure those benefits are wide-reaching. This ethos underpins our approach to development-related research activity. Our GCRF strategy aims to promote collaboration with international stakeholders and wider communities from the Global South to ensure the challenges, opportunities and priorities of developing countries are identified and to make certain that a shared vision generates excellent outcomes and impact where it is most needed in those communities.

¹ UK Strategy for the Global Challenges Research Fund,

<http://www.rcuk.ac.uk/funding/qcrf/challenges/>

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Bead Flowers
Plumbon Gambang, Jombang
East Java, Indonesia

MAKING LINKS: Craft Value Chain

- Data Collection
- Workshop planning
- Field Work: Co-creative design and making workshop

Methods

This research enquiry is situated within Participatory Action Research (PAR) (Swantz: 2008) in order to methodologically position, contextualise, theorise and enhance creative making practices. Co-creative activities adhered to the approach of design and research with the users (Spinuzzi. 2005) adopting the methodology of collective participation concerned with the democratisation of knowledge making, inequalities of power and social exclusion (Chevalier & Buckles: 2013).



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Making Futures Journal



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Making Links Together: Valuing People and Creativity

Authors, [Maria Hanson](#), [Laura Cave](#) & [Dr Ellya Zulaikha](#)



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Making Links Together: Valuing People and Creativity

Maria Hanson

Laura Cave

Dr Ellya Zulaikha

Introduction

Craft makers (also referred to as craftspeople and artisans) within many Overseas Development Contexts (ODC) are often seen as inferior to 'designers', especially within those areas, where formal education and knowledge about how to design is limited or non-existent. In cultural contexts where rote methods of teaching are the norm, it is not surprising that artisans often rely on copying existing products rather than having the confidence and agency to embark on a creative journey that generates new ideas and products. Many craftspeople rely on orders from buyers who determine the design. The origins and "ownership" of these designs can be a contentious and complex issue, leading to debates about cultural appreciation vs cultural appropriation. As a consequence, if craft makers have no creative agency for whatever reason, and there is pressure to sell products in order to earn a living, many of them attempt to compete on price as the primary point of difference (Cave 2016).

In contrast to this, within countries with greater developed economies 'Design' is seen as a process which is inextricably linked to craft making. The term Designer/(Craft)maker is established and understood to mean someone who has the creative agency to generate ideas, innovate, make decisions and utilise craft skills in the realisation of end products. This ability to transition from an idea through product development, problem solving, and understanding of materials through hands on making is cited as key in the innovative cross-disciplinary work being done within the UK craft sector (KPMG LLP 2016). A recent Study by the UK Crafts Council revealed that the growth of consumption of crafted products in the UK has risen significantly in the last fourteen years. Consumers in England buying craft increased from 6.9 million in 2006 to 31.6 million in 2020 (Morris Hargreaves McIntyre 2020). A number of factors are believed to have influenced this rise including a desire for authenticity, for experiences, and for ethical and sustainable consumption.

This paper explores how the economic livelihoods of a defined group of craft producers in Indonesia can be improved through design focused activities that expand upon already established linkages and collaborations. Fieldwork uses Participatory Action Research (PAR) methods, (Swantz 2008) involving co-creative design thinking workshops that are situated within the terrain of Design Anthropology (Gunn 2012). Funded

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MAKING LINKS TOGETHER: Valuing People and Creativity

Authors:

Maria Hanson – Reader in Jewellery & Metalwork (Sheffield Hallam University - UK)

Laura Cave – Director (Just Trade - UK)

Dr Ellyla Zulaikha – Head of Product Design (ITS – Indonesia)

Crafting Value, Social Making: A Way of Contributing to the World

Making Futures Conference

19 - 20 September 2019

Plymouth College of Art



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Making Links Together: Valuing People and Creativity

Maria Hanson, Laura Cave & Dr Ellya Zulaikha

Abstract

The eighth United Nations sustainable development goal promotes inclusive and economic growth, employment and decent work for all (UN 2015). Creativity and innovation are seen as key drivers in the strategy to develop and increase SME's in specific overseas development contexts (ODC's) by connecting communities and promoting local culture and products. However, for this to be effective, understanding the identity, provenance and cultural relevance of crafted products, are fundamental in the design development of new products that will be meaningful to others.

This paper explores how the economic livelihoods of craft producers in Indonesia can be improved by developing appropriate linkages and collaborations. The project 'Making Links: craft value chain' was funded through Research England's, Global Challenge Research Fund (GCRF 2018-19). Building upon the AHRC funded, *Create-Connect-Sustain (Indonesia)* project which established initial craft networks in the UK, Java and Bali it extends co-creative design thinking and fair trade principles as important aspects for export trade. Craft makers within ODC's are often seen as inferior to 'designers.'

Making Links seeks to empower craft makers by teaching design thinking through making in a collaborative environment underpinned by the principles of fair trade. The aim was to work within a specific context where potential had been identified by members of the in-country project team for the development of unique craft items for an international market. Project collaborators consist of a UK academic researcher; a UK fair-trade social entrepreneur; both trained and practiced within the field of jewellery and an Indonesian design academic with expertise in collaborative learning in the Indonesian rural craft industry. A Javanese design graduate with knowledge of sustainable craft cooperatives and a Balinese craft facilitator with European export market experience completed the team.

Field work was situated within Jombang, East Java, a rural area with established artisanal skills in recycled glass bead making. Two thirds of the community work in this craft making industry which has been in decline since 2000. Therefore, design innovation and new markets are pertinent to the long-term sustainability of the community (Zulaikha & Brereton 2011). The UK collaborators devised a field work methodology, that engaged 18 artisans in an intensive 3-day collaborative workshop, resulting in a collection of new jewellery products in glass and metal suitable for exhibiting with export potential. Collaborative activities will continue in order to achieve a long-term sustainable route to market.

References

Research England (2018) Global Challenge Research Fund. <https://re.ukri.org/research/global-challenges-research-fund/>

United Nations. (2015) Sustainable development Goals. <https://sustainabledevelopment.un.org/>

Zulaikha, E and Brereton, M (2011) "Innovation strategies for developing the traditional souvenir craft industry," presented at the First International Postgraduate Conference on Engineering, Designing and Developing the Built Environment for Sustainable Wellbeing, Queensland University of Technology, Queensland, 2011, pp. 53-58

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The screenshot shows a blog post on a website. At the top, there is a navigation bar with links for 'Home', 'About', 'Tickets', 'Blog', and 'Resources'. Below the navigation bar, the page title is 'Material and Making as Agency: Design thinking workshop'. The post is dated 'Fri, 18, 2017'. The author is identified as '[Sheffield Institute of Arts]'. The main text describes a participatory workshop day with short talks and creative making activities, funded by the AHRC through the Creative Connected Sutton (Indonesian) Project. Below the text are several images: a group of people working at tables, close-ups of hands working with materials, and finished colorful objects. The post includes social media sharing icons for Facebook, Twitter, LinkedIn, and Email. At the bottom, there is a 'Recent Posts' section with two thumbnails for 'Design thinking through making workshop'.

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makinglinks5

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Reader – Jewellery & Metalwork
Sheffield Hallam University

Across Continents: adventures in and beyond contemporary jewellery

Wednesday 13th January 2016

School of Jewellery, Birmingham City University

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&create &connect

Empowering female artisan craft makers in Zanzibar through Design Thinking

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Fourth edition of the biennial Making Futures International research conference

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Thursday 24th September 2015

Maria Hanson

Reader - Jewellery & Metalwork (SIA - Sheffield Hallam University)

Melanie Levick-Parkin

Senior Lecturer - Service Design / Visual communication (SIA - Sheffield Hallam University)

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Bettina: Chako workplace (July 2014)

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In conversation with David Poston

“Across Continents: adventures in and beyond contemporary jewellery”

Wednesday 13th January 2016

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Create & Connect:

Empowering female artisan craft makers in Zanzibar through design thinking.

By Maria Hanson & Melanie Levin, Sheffield Hallam University

Introduction

This paper presents initial findings from a multidisciplinary research project instigated in 2014 that brings together researchers from tourism, craft practice and service design. Funded by a modest Sheffield Hallam University [IMAGINE - Connectivity](#) research grant the pilot project undertaken focused on female artisan craft producers and the tourist market in Zanzibar, Tanzania. The primary aims of [Create and Connect](#) were to:

- Understand the socio-cultural links and identity of crafted souvenirs and the practices of production.
- Identify barriers and creative opportunities
- Test co-creative design thinking strategies as a methodology to empower female craft makers
- Explore ways to increase links between maker and market.

This research project combines perspectives and knowledge from human geography, development and gender theory, sustainable tourism, design anthropology, design thinking and craft-making.

Previous research undertaken by the academic from tourism highlighted that the female artisan craft-makers in Zanzibar were primarily Muslim women, who had little or no knowledge and experience of the kinds of people who might be buying their craft products as most were sold through none government organisations (NGOs). As we were trying to imagine 'oneself into another person's world' (Gunn and Donovan 2012) we realised that coming into these women's world and showing them how to 'design' things better was not going to be enough, even if the designing was to be done collaboratively.

The discussion within this paper will focus on aspects connected to the notion of [design thinking together](#) and specifically addresses the first three aims of the pilot project. Using making and sharing of the designer's way of looking at things as a way of democratising design research in tourism. It was important to adhere to a participatory design approach where the design and research would be [with](#) the users and not only on [behalf](#) of them. (Spinuzzi 2005) [Create & Connect](#) uses a range of Participatory Action Research (PAR) methods, design thinking workshops, activities and toolkits in order to capture multiple viewpoints involved in the product chain from maker to market. A key aspect of this included working with Zanzibar artisans through practical co-creation strategies, and by sequencing the experiences of producers, consumers and other stakeholders. To date this project has involved two stages of fieldwork.

The pilot workshops were undertaken in Collaboration with the Zenji Foundations (Zenjifoundation.com 2016) Chako recycling workplace during the second stage of field work and explored how design thinking (and seeing) can be used in a shared, practice led research process in order to ensure that ideas are formed collaboratively. The workshops centred on meaning-making in design and how objects talk to people by the way they look and feel. Through co-creative activities participant craft-makers from Chako engaged in a dialogue about materials and objects and through design thinking they began to feel empowered to determine what an object might say based on their own, rather than others ideas.

Keywords

Design thinking - Participatory action research - Craft, Jewellery - Overseas development

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