

# Supporting sustainable inclusive arts and crafts in Southern Africa

Studies leading towards a template for transformative innovation and supporting innovation eco-system.

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# The Project

## Aims

- This presentation will review use a series of studies to present evidence of how a positive sustainable inclusive business approach was developed over a period of four years.
- The outcomes of initial discussions and network events led to the knowledge exchange relating to training in graphic print design as an example of a sustainable inclusive business skills for the charity SAFOD and followed by a new pilot study to bring business practices to disabled artists and crafts people to enable them to run sustainable businesses.





# The Project

## Context

- From the previous AHRC funded projects it is clear that craftspeople in Southern Africa struggle to make enough money to live, even before the COVID pandemic. For example, South Africa has around 3 million people living with disabilities, equating to approximately 7.5% of the Country's population.
- Many find it difficult to get work, resulting in a significant section of the most vulnerable population of South Africa without work or access to a means of generating income. This unemployment has significant costs for South Africa as a country. The results of the Quarterly Labour Force Survey (QLFS) for the first quarter of 2021 show that the number of employed persons remained almost unchanged at 15,0 million. (Stats SA, 2021).



There is some evidence to demonstrate why this follow-on development is needed. The United Nations Department of Economic and Social Affairs Disability quote a specialist recruitment manager:

‘The real obstacle lies with employers. Many are still hesitant to take on employees with disabilities because they believe they may create problems in the workplace. There is also the assumption that this type of appointment will incur cost as the workplace is changed to become disability-friendly.’

Disability and employment fact sheet, United Nations 2003



Groups such as Disabled People South Africa (DPSA), an affiliate of the Southern African Federation of the Disabled (SAFOD), look to support their members by providing training advice and resources to facilitate finding employment.

‘handicraft creates an entry-point into the economy for marginalized groups who have the potential and ability to develop their skills through apprenticeship, training and mentoring. Some South Africans are getting their livelihoods from marketing and producing handicrafts, as government departments and non-governmental organizations equally accept the sector as a means of fighting poverty and raising awareness about employment.’

Oyekunle and Sirayi (2018)



# The Project

## Activities

- This presentation documents some of the outcomes from a series of sponsored activities. The first of which was an AHRC sponsored Network activity: “Expression of heritage and culture through inclusive arts and crafts design: empowering people with disability to contribute to their community in Southern Africa.” (AH/R004307/1)
- The outcomes of that network activity included:
  - The high quality of skill and design presented by the Craftspeople who participated.
  - The highlighting of the continued prejudice towards women and disabled crafts people (defined as a “no person”).
  - Needs highlighted were focused on business and accessing markets.
  - Raised awareness of ‘Heritage’ markets with participants.
  - Raised awareness of different pathways to self-sufficiency, highlighted through discussion with staff of Inclusive workshops in the UK that were Community Interest Companies (CIC’s) and the best practice highlighted by the Crafts Council, UK in a recorded webinar.
  - Development of the Crafts abilities website that contained images and recordings from the Network activity.



# The Project

## Activities

- Follow-on funding was provided to take forward a more detailed discussion of need and requirements, as well as developing a training package. The outcomes of this follow-on activity, 'Raising awareness of inclusive crafts: building capacity and self-sufficiency of communication within the Charity SAFOD and the Countries of SA.' (AH/S005765/1), undertaken and still continuing during the ongoing COVID pandemic, included:
  - Completion and application of a training package for computer graphics and printing for members of the Southern African Federation of the Disabled (SAOFOD) to enable the SAFOD charity and others to be self-sufficient in their physical and online publications. Those trained will help to train members of other affiliate Charities within SAFOD in different Countries.
  - Reflective practice used to modify the approach and format for learning and teaching within the Charity members being trained.
  - An enhanced Crafts abilities website and associated social media sites.
  - Progression towards SAFOD setting up a Community Interest Company, (CIC).

Continues on the next screen



# The Project

## Activities

Continued from previous screen

original



**Session of Heritage & Culture through Inclusive Arts & Craft Design**

Arts and Humanities Research Council Officially launched on 1st November 2017, the objectives of Arts and Crafts Abilities is a shortened this project are:

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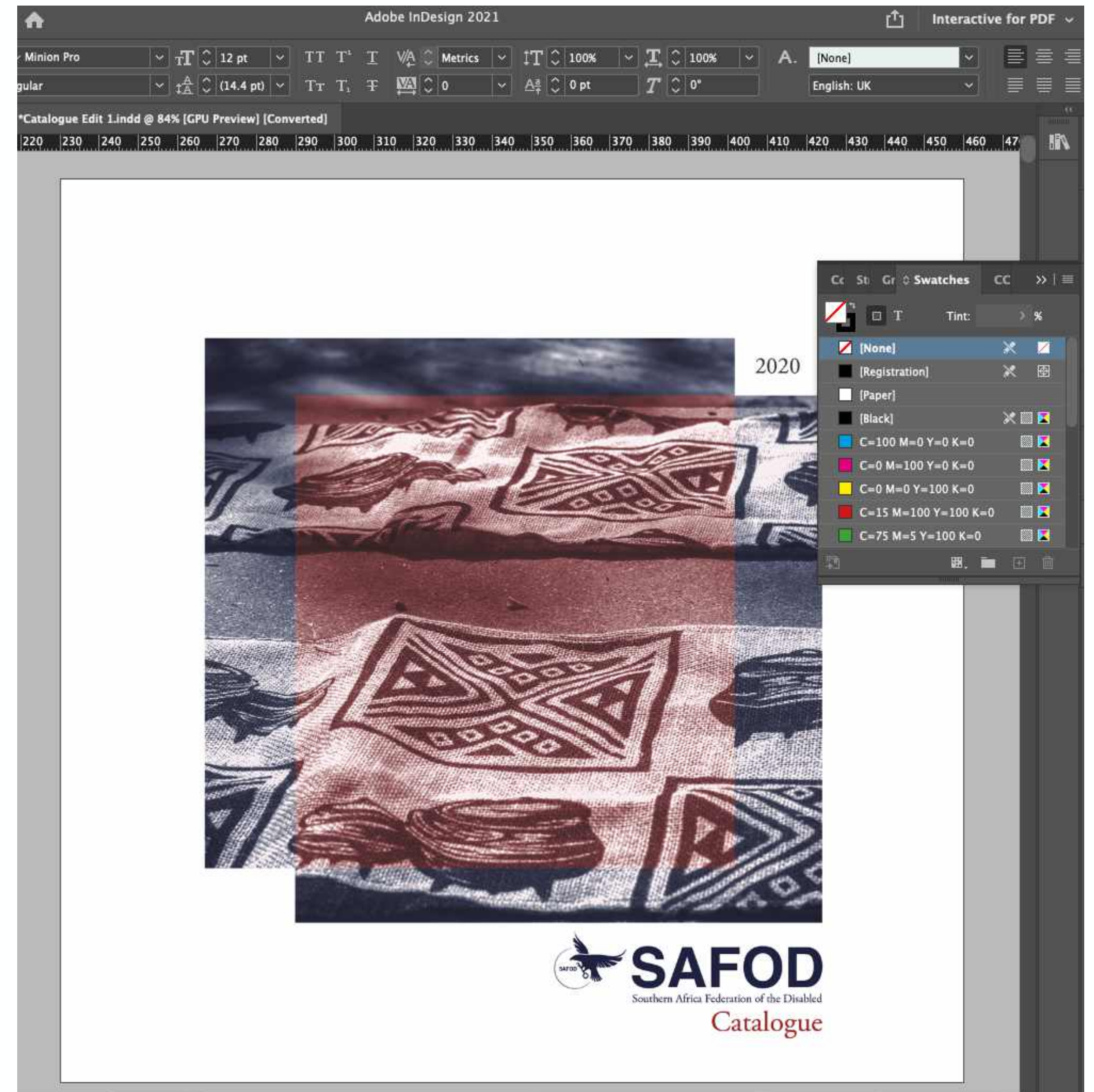
- Detailed accounts of difficulties in getting investment, due to prejudice, and disabled craftspeople being taken advantage by others within a community, through non-payment for services or goods.
- The difficulties in getting access to a wider market and enough money to enable the production of craft artefacts to sell, (e.g. buying soil/clay and wood to make ceramic pots), as well as the difficulties of logistics and supply chain (getting goods out of remote communities to market).
- A webinar of invited presenters from Africa and Internationally, scheduled for September 2021, to discuss issues around inclusive and sustainable innovation, as well as inclusive crafts.



# Design Studio

The work of the SAFOD organisation would be supported by helping them develop an internal capability to control their own public communication through the

development of a project own design studio. The idea of a production facility was mooted, but would bring too many overheads with it.





# Design Studio

## Controlling your message

- SAFOD suffers from the same problem that many frontline charities and NGOs do. They spend so much time and resource on their work, that they have little left to communicate the good news about their work.
- The project was intended to allow SAFOD to reach stakeholders & potential partners they couldn't currently reach.

TECHNOLOGY EXPO (SAATE)

up and do it  
yourself

advance local AT solutions  
for Southern Africa

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We are glad to respond and clarify anything related  
Phone: +267 317 0751, E-mail: assistivetech@safod

APPLICATION

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Spread #140

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SAFOD is involved in a wide range of advocacy projects, involving multiple governments and a range of regional languages. As a result, their communication operation is large, widespread and diverse. Having an internal design studio would allow SAFOD to:

- Enable the consistent application of a brand, to improve their profile on the world stage.
- Enable the production and archiving of their own documentation.
- Enable the production of a wider and stronger range of marketing material.
- Allow for a better control of their (and their member's) intellectual property (IP).
- Allow for archiving and reuse of project assets. (Potentially allowing for monetising project assets for the benefit of the organisation and its stakeholders.)
- Lastly, as disclosed to the researchers during the course of the project, to gain the capacity to operate as a design studio servicing other regional charities and NGOs.

Arts &  
Humanities  
Research Council

## Planned Intent & Benefits of the SAFOD Design Studio Project

Southern African  
Federation Of  
the Disabled

Loughborough  
University  
+ Aston  
University

SAFOD control  
of their brand  
and public  
reception

SAFOD gaining  
capacity to  
produce their  
own documents

SAFOD gaining  
capacity to  
archive and prepare  
their own  
media assets

Working  
Design  
Studio

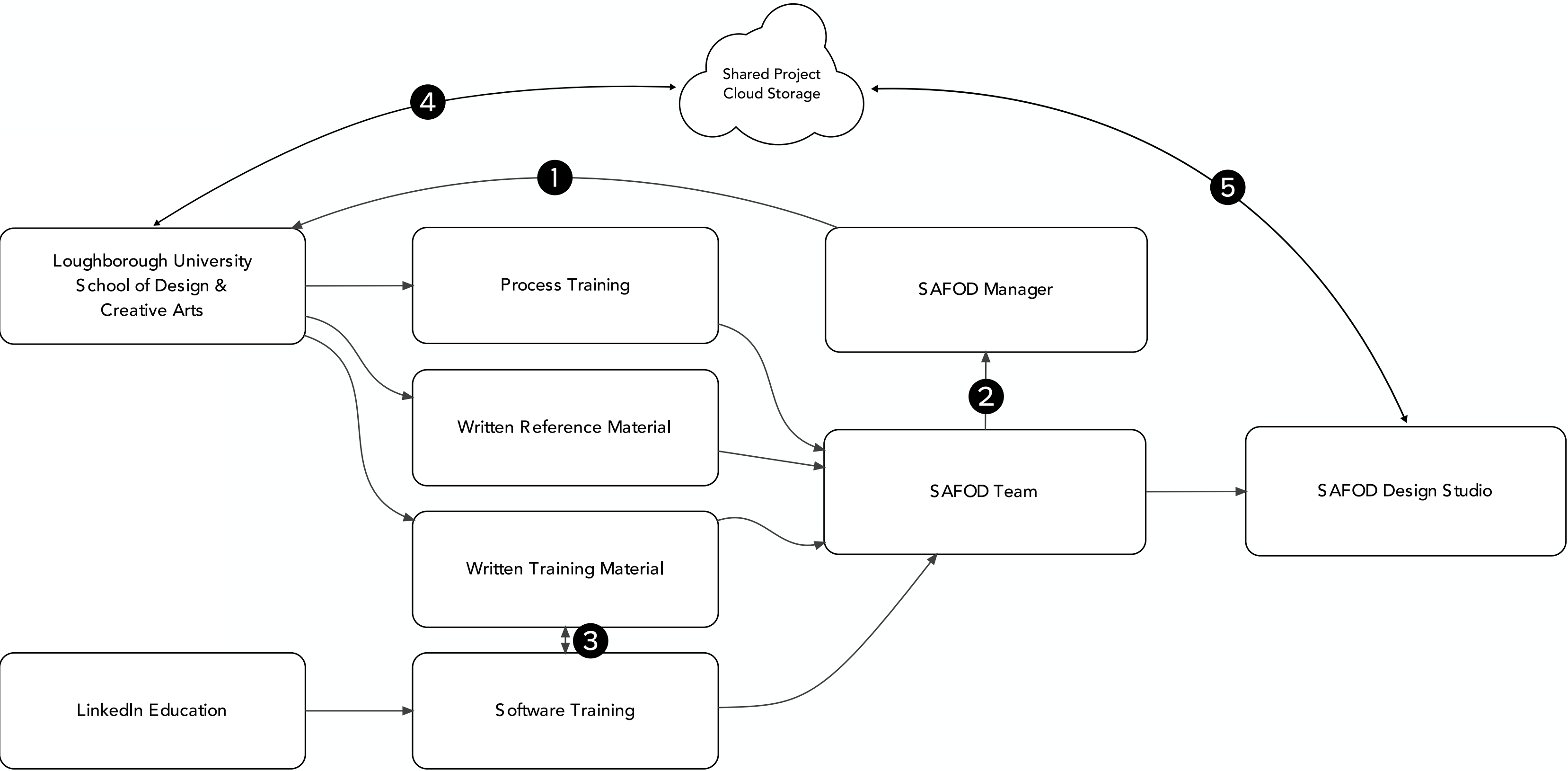
SAFOD gaining  
capacity to  
produce their  
own marketing

SAFOD gaining  
capacity to  
control their  
own I.P.

SAFOD gaining  
capacity to  
design material  
for other  
regional NGOs



This developed into the following project plan:



1. Feedback from regular meetings between SAFOD managers and the Loughborough University SDCA project team.
2. Feedback from the SAFOD team to their team manager.
3. Written links to training materials selected by Loughborough project staff from the mass of LinkedIn Learning training material.
4. Draft template designs for a project publication authored by the Loughborough Project team, and feedback from the Loughborough team about the uses made of the templates by the SAFOD team.
5. Operations and applications of the digital assets by the SAFOD team.



# Design Studio

## Controlling your message

- This part of the project included the design of a custom curriculum suited to covering the gap between software training - which was covered through a subscription to LinkedIn Learning for the project - and production - which would be carried out by trained professionals.
- This curriculum would deal with processes and design studio heuristics.

6. Using this common .icc profile will ensure that a colour in one programme will be the same when viewed in another programme. Colour in a specific program is called the *Colour (or Color) Working Space*. These spaces are local to a programme unless you tell all your graphics software to use the same space. It is entirely possible to have Photoshop working to one colour working space, InDesign to be working to a second and have Corel Draw working to a third. This will make every aspect of colour in your job problematic. It is common to find a student designer with two distinct black colours on a job and several shades of white.

7. More than this, the colour data in your .icc profile will be saved in many graphic file formats. This means that if you send a file from a colour calibrated computer, to another computer it will carry your colour modifications with it. The target computer's graphics software will ask if the file colour should be adjusted to match the target computer, or if the colour displayed on the target computer should be adjusted.<sup>6</sup>

We can see this in the colour sample document the author made in Adobe Illustrator on a MacOS computer and imported into Inkscape on Linux. Since both systems are colour calibrated and both systems can read the enclosed .icc profiles there is very little colour variation.



Left: Original in Adobe  
Illustrator – MacOS  
Right: Reproduction in  
Inkscape – Linux Mint

5 In MacOS you need to open the Display control panel in Systems Preference and click on 'Colour'. Make sure you hold down the Option key before you press the Calibrate button. This activates the 'Expert Mode'. Follow the instructions. They are very good. The author does suggest squinting at the sample swatches. It helps.

In Windows click on the Cortana search button and type 'calibrate'. It will offer you a link to the Color Calibration control panel. The Windows version is less accurate, but simpler to use. It has the positive benefit of also allowing you to refine the display of text.

In both cases you will be given the option of naming your .icc profile.

6 Let's hope that the target computer is as well colour calibrated as yours.

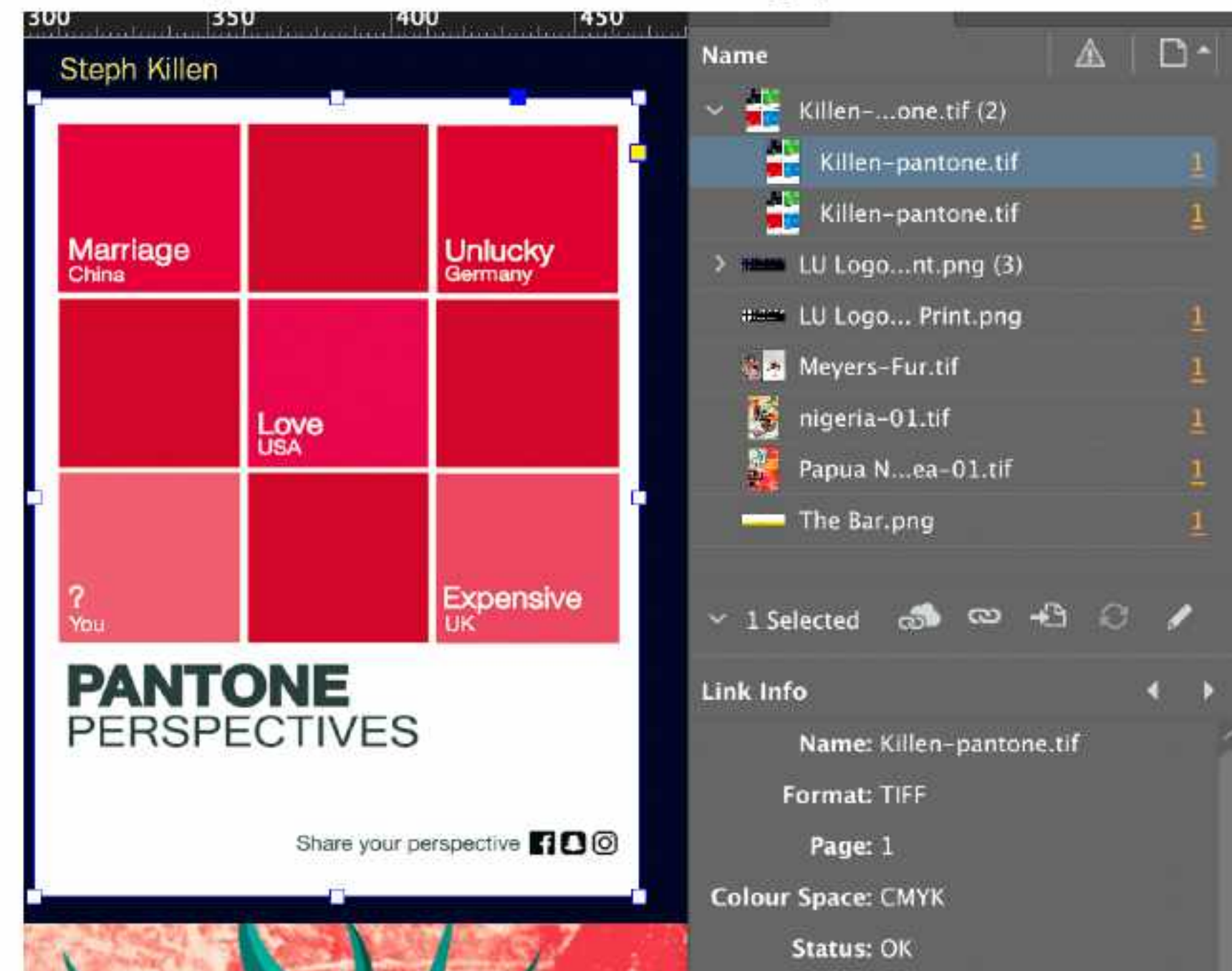


# Samples of the LU-SAFOD Training Material

SAFOD project – this work is issued by Loughborough University as Creative Commons Attribution-ShareAlike (CC BY-SA)

*Links palette.*

- Your original image was never at the correct resolution. Once again, go to the *Links* palette, select the offending image, and scroll down in the *Links Info* pane to the section called *Effective PPI*. If the Effective PPI<sup>8</sup> is less than 300 dpi (or 240 dpi if needed), then a higher resolution version is needed. In the sample below the image supplied (*Actual PPI*) was correct but the Author needed the image to be slightly larger for the design and traded a little resolution for physical scale.



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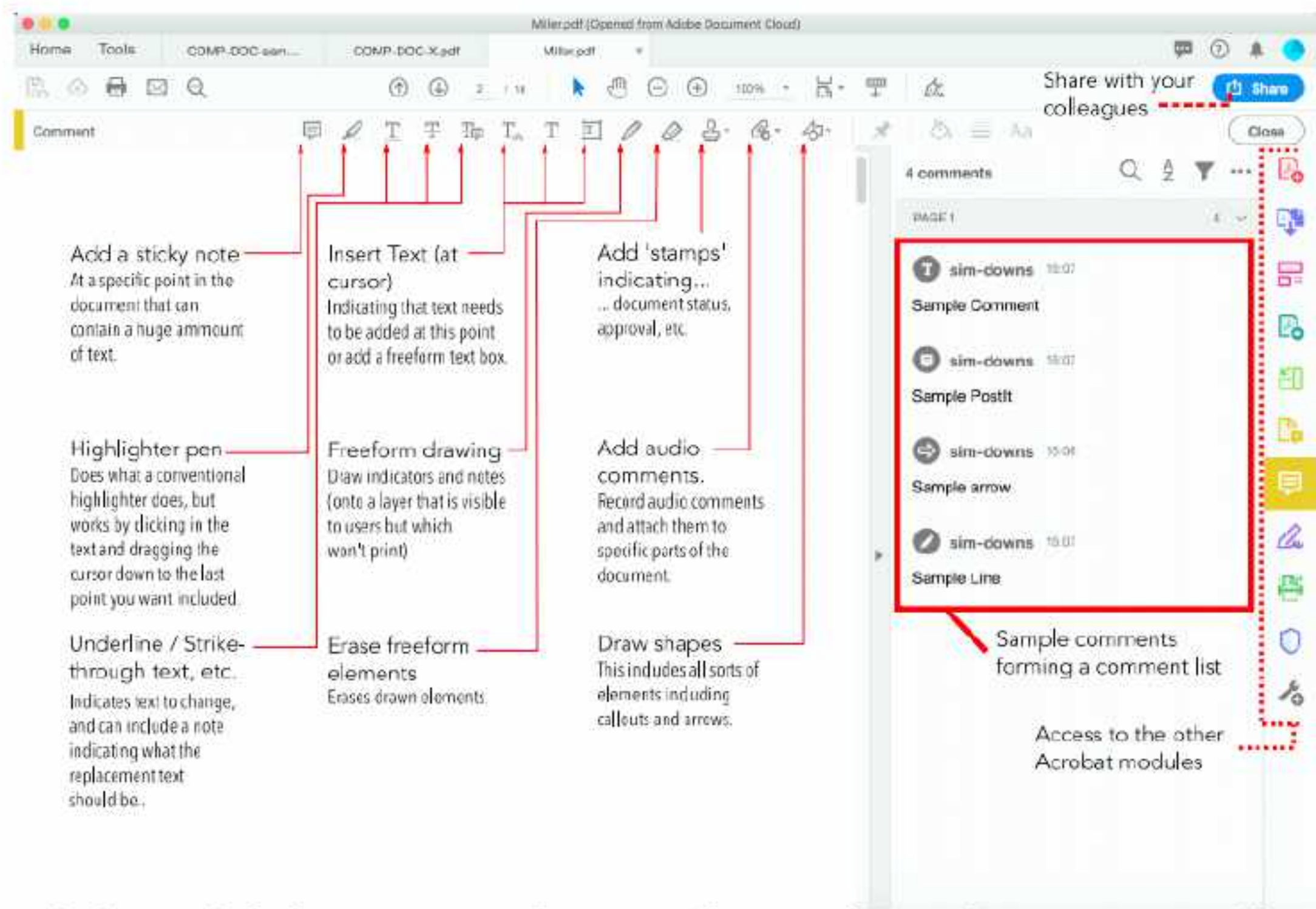
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Or you can contact me for a copy at:  
[s.t.downs@lboro.ac.uk](mailto:s.t.downs@lboro.ac.uk)



# Samples of the LU-SAFOD Training Material

s.t.downs@lboro.ac.uk



With these tools both parties can make notes and request changes that are: persistent (they are saved with the document and any versions of the document made from this version), they are non-printing (none of the notes or associated documents print or otherwise reproduce), the notes form a visible dialogue that the team can track (they are tagged with the name and date of the author and include comments made on that authors notes.),

The file forms its own chain of corrections and modifications that can be shared, tracked and reviewed.

Workflow segment is: Pre-Production	Task group is: Arkworking	Activity is: 007 – Digital Artwork- ing
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**Definition:**

With a clear design to hand,<sup>1</sup> a good design team can quite literally list the assets they need to complete the job. Let me explain.

There are ideas around **Art** that frame creative working as a mystical enterprise where ‘the resistance of the media’<sup>2</sup> is a measure of the value of the work. This is in direct contrast to thinking in design where we are attempting to meet a defined aim of making a social change, and we define the simplest and most effective means for achieving that aim. Making our work difficult in order to achieve a mythic status is not the point. Making the work as easy as it needs to be in order to achieve a real-world objective is absolutely the point.

For this reason, once we have designed our plan, we should be able to simply list...

- ... the number, and qualities of fonts that we need to achieve the job. E.g. Caslon Bold for headlines, Caslon for sub-heads, Futura Book for the body, Futura Italic for emphasis, etc.
- ... the characteristics, numbers and sizes of all our images. E.g. One piece of full-colour artwork for the cover at 300dpi and 20 x 30cm, one photograph of each of the SAFOD management team at 300dpi and 3cm x 4cm, etc.
- ... any media assets we already own and any media assets we need to commission.

This list needs to be generated from our design as early as possible to allow for the team to collate or commission the assets we will need. It is entirely likely that you will have missed something.

A diagram illustrating the process of creating an asset list. It shows a design layout with various elements labeled: 'HEADLIN', 'Subhead', 'Body text version 1 font', 'Subhead version 1 font', 'Page 1 large image', 'Subhead #2', 'Subhead version 2 font', 'Body text version 1 font', 'Page 2 small image', and 'Masthead graphic x1'. A red arrow points from the design layout to a table titled 'Each page asset needed for the project goes into the list ...'. The table has columns 'A' and 'B' and rows numbered 1 to 5. Row 1: Images, Fonts. Row 2: Car Photo, An. Row 3: House Photo, Avenir. Row 4: --, Times. Row 5: --, Arial. A red arrow points from the table to a stack of design pages, with text indicating '... which creates a list of all of the assets needed for the whole project.'



# BIIDI

Business Integrated Industrial Design Innovation

- The available resources to address the needs highlighted in earlier projects are available but need to be focused on the specific needs of a community of disabled artists and craftspeople to validate their use.
- The Central region of South Africa and the SAFOD affiliate Disabled People South Africa will be the focus of this pilot development, sponsored through the British Council Innovation University Africa (Tim Ref).
- This will enable the assessment of the efficacy (effectiveness and cost effectiveness) of the business integrated industrial design innovation process model (BIIDI) and associated innovation eco-system resources.
- The ultimate key performance indicator will be market reach, market penetration into new markets the increase in sales and revenue available to make more artefacts. This work will be done in collaboration with colleagues from the Central University of Technology (CUT) Bloemfontein, South Africa.

# BIIDI

Business Integrated Industrial Design Innovation

- The BIIDI process model builds on similar checklists and business process models from Loughborough University Business School, University of North Carolina, and MIT '24 step' innovation process model.
- The additional detail of user-centred research methods for user requirements, linked to product design specification, and new product development methods has enhanced conventional innovation business methods and process.
- The BIIDI process model has five phases:
  - 1) situational awareness
  - 2) project design development
  - 3) marketing plan
  - 4) deliver to market, and
  - 5) maximise value and reflection.

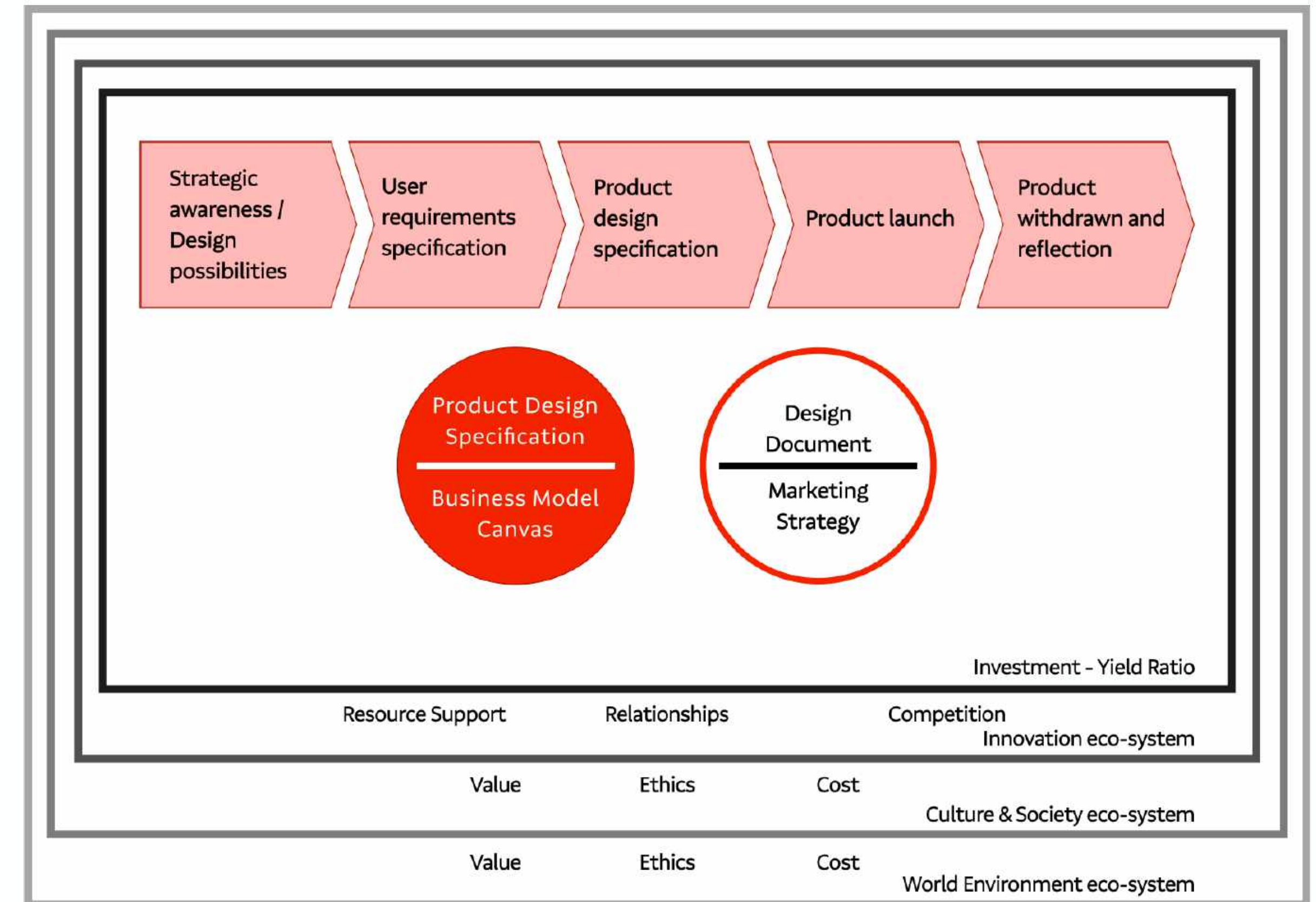


# BIIDI

Business Integrated Industrial Design Innovation

- The BIIDI process model has also been applied and refined with Post graduate designers within Loughborough University who were tasked with defining a business and product to sell.
- Not all 80 checklist points within the BIIDI model will be appropriate for use by disabled artists and craftspeople. The survey activity will enable the support team of academics and SAFOD staff to choose the most appropriate for their needs.

The BIIDI model



# BIIDI

## Business Integrated Industrial Design Innovation

- As defined in previous studies, the Southern Africa Federation of the Disabled (SAFOD) wants to add this developed opportunity to their portfolio of initiatives as a vehicle to empower disabled individuals and communities to be self-sufficient in their needs and have a voice within their respective Countries and on a wider international stage.
- All the Countries affiliated to the Southern Africa Federation of the Disabled (SAFOD) are on the DAC list for overseas aid. SAFOD have 100 affiliated coalition members. Each Country, (Angola, Botswana, Lesotho, Malawi, Mozambique, Namibia, South Africa, Swaziland, Zimbabwe and Zambia), with each having a minimum of 10 affiliate Disabled People Organisations (DPO's) rising up to 50. Each DPO has a minimum of 50 people who they help.
- The total number of people that SAFOD currently help is estimated be a minimum of 50,000, but likely to be much higher. SAFOD would like to increase awareness of their existence and expand the affiliates and DPO's they support in each Country.
- The follow-on study aims to provide a training package and innovation eco-system for disabled artists and craftspeople using a novel integrated business and design innovation model and other best practices for start-up businesses; and, to enhance the awareness of disabled artists and craftspeople within South Africa of the opportunities for Inclusive arts and crafts as a sustainable business.



# BIIDI

## Business Integrated Industrial Design Innovation

- This follow-on study will also extend objectives from earlier activities and to tell the story of experienced crafts men and women who may act as an inspiration for other disabled people in the region. Some of the stories have already been collected from the outcomes of the previously funded network activity on the Crafts abilities website.
- The exemplar stories will be enhanced with tailored marketing strategies to each participant that will enable access to National and International markets from 'Heritage' arts and crafts and the original target of 'Safari tourism'. The exemplars will also encourage other disabled people to take up Inclusive arts and crafts and from collectives to support each other in their businesses.
- The current pilot study will provide for the specific needs of disabled artists and craftspeople in the Central Region of South Africa through raising awareness and giving experience of using the BIIDI business process, which includes attracting investment and marketing of products; connecting high wealth consumers with talented disabled creatives.



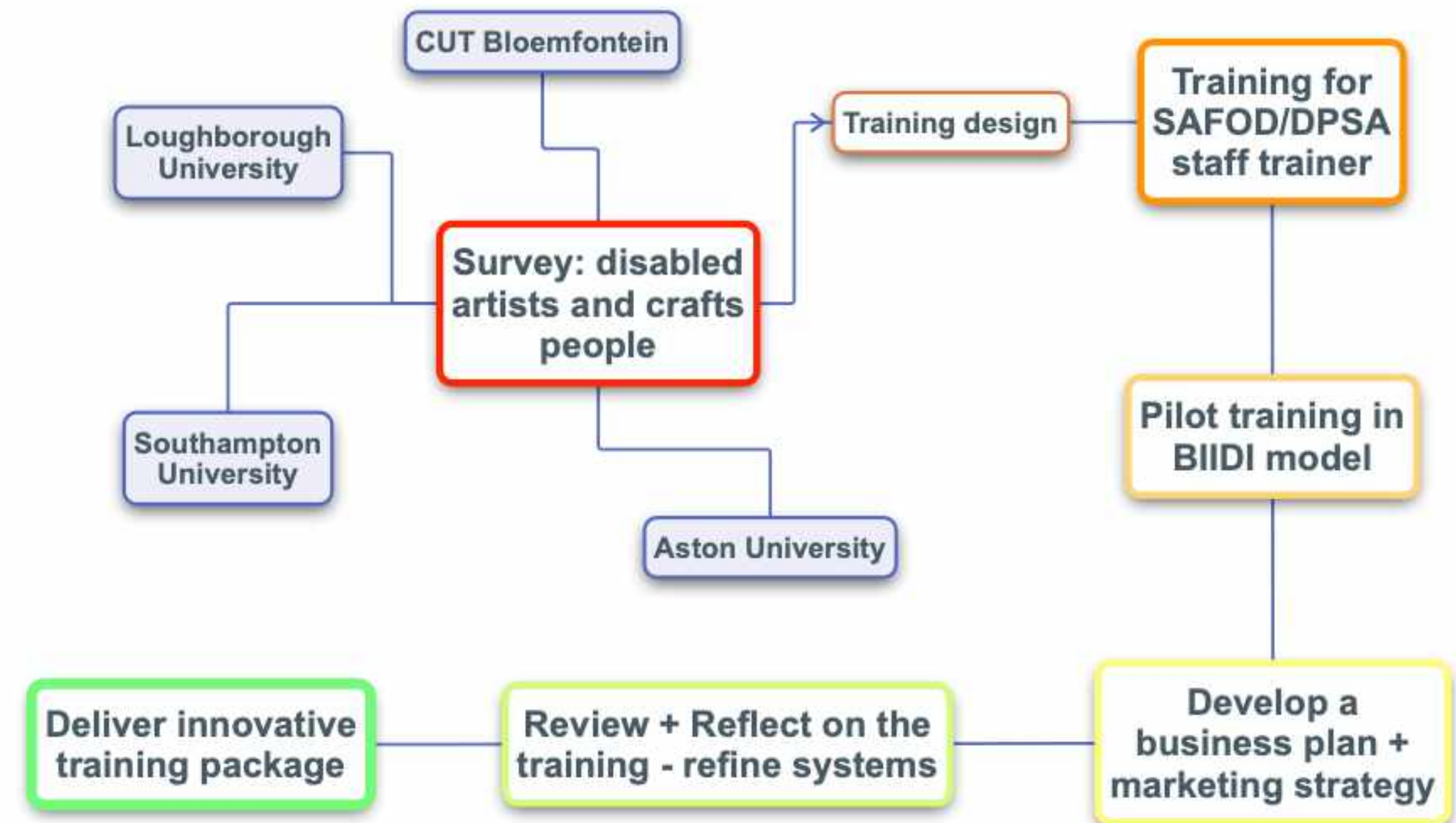
Whilst focusing on the needs of a region within one Country, the refined template will be used by SAFOD members in ten other countries following completion of the project. This proposal will deliver the following objectives:

- A. Survey the specific needs of disabled artists and crafts people in Central South Africa, with the support of Central University of Technology (CUT) Bloemfontein, South Africa and remotely by staff from Loughborough University (LU), Southampton University (SU) and Aston University (AU).
- B. Provide training for a member of SAFOD and DPSA staff in the detail of the BIIDI process model and associated innovation eco-system of resources, with the support of CUT, LU, SU and AU.
- C. Pilot the training of six disabled artists using a blended learning and teaching approach to the BIIDI process model and associated innovation eco-system of resources with the trainee member of SAFOD and DPSA staff, and the support of CUT, LU, SU and AU.



D. Develop a business plan and marketing strategy for each disabled arts or craftsperson and use reflective practice to tailor the requirements of the training to their needs, with the trainee member of SAFOD and DPSA staff, and the support of CUT, LU, SU and AU.

Ε. Review and reflect on the efficacy of the training package and innovation eco-system of resources and refine them, with the trainee member of SAFOD and DPSA staff, and the support of CUT, LU, SU and AU.



F. Deliver a flexible training package and innovation eco-system resources to SAFOD and DPSA for application with their trained members of staff as leads, in collaboration CUT, LU, SU and AU.



# BIIDI

Business Integrated Industrial Design Innovation

- The five stages of the BIIDI process model will be introduced in the tailored format appropriate for the disabled artists and craftspeople. This will be a combination of gamification involving verbal, tactile communication formats, physical models and role play. A gamification approach has been used by Kunkel, Lock and Doyle (2021) for mobile service applications and by staff at LU to train students in enterprise and entrepreneurship who have set up businesses.



# BIIDI

Business Integrated Industrial Design Innovation

- By the end of the training each participant will have developed a business and marketing plan, with a plan for obtaining investment and to source logistics and pathway to market. Resources and contacts have already been identified by SAFOD and LU staff to enable the six participants to have an online profile, tailored to their arts and crafts businesses, on the Crafts abilities website.
- The artefacts displayed will be linked to a commercial platform for online purchasing, that will also manage the money transfer. Issues of no bank account or access to digital finances will be addressed. Low-cost packaging and delivery options will also be made available to the six participants.



# BIIDI

## Business Integrated Industrial Design Innovation

- Sign-posting to resources and contacts from the innovation eco-system will be a starting point for points already highlighted such as investment, supply chain, and marketing. A participatory, codesign approach will be used to rapidly define additional and more detailed requirements to overcome their specific challenges.
- As the six artists and or craftspeople apply their training to their business over a eight-month period, the support team of CUT, LU, SU and AU will provide advice and make additional resources available as unforeseen challenges arise.
- This advice will be given via SAFOD and DPSA staff mobile phones. Signposting to other resources already linked to the previous funded activities will also be highlighted to the participants. These include the 'Innovation toolkit' from the Global Disability Innovation Hub, 'ID Cards' Design communication tool, LU, 'thinking materials' LU, AU, and AT-Info, Washington State University. The training and application will take eight months.
- Once businesses have become established and financially stable, they will be asked to contribute financially back to SAFOD and DPSA to cover the overheads of maintaining the website and marketing facility as well as contributing to an investment fund for future disabled artists and craftspeople to gain training and kick-start their business.

# BIIDI

Business Integrated Industrial Design Innovation

- This study looks to provide the means by which disabled artists and craftspeople can build on the existing legacy of Crafts abilities with members of SAFOD and raise the profile of Inclusive arts and crafts in Southern Africa. The support team from CUT, LU, SU and AU will reflect on the outcomes and continue to support development of the approach through student and other academic projects; and, continue to develop the relationship and collaboration between SAFOD and DPSA for future projects.
- Impact will be measured through the increased revenue of disabled artists and craftspeople following application of the training and use of



innovation eco system resource as well as mentions and linking to and from consumer platforms. Crafts Abilities website and social media activity (Facebook and Twitter) spikes and increased activity over the year will continue to be recorded; SAFOD already have the Facebook software to monitor website statistics. The number of visitors to the website and requests and enquiries for the updated profiles of the disabled artists and craftspeople through the online marketing platform will also be monitored. Requests from DPOs to join SAFOD will also be monitored and collated by SAFOD staff into a database and spreadsheet for review with other project staff.



# References

Kunkel, T., Lock, D. and Doyle, J.P., 2021. *Gamification via mobile applications: A longitudinal examination of its impact on attitudinal loyalty and behavior toward a core service*. Psychology & Marketing, 38(6), pp.948-964.