



**Bead Flowers**  
Plumbon Gombang, 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).



## MAKING LINKS: Craft Value Chain

This Research 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 links. This partnership project is a collaboration between the UK and Indonesia. Funded through Research England's, 2018-19 Global Challenge Research Fund *Making Links 5*, (2019) sought to empower craft makers by teaching design thinking through making in a shared studio/workshop environment.

**Dr Ellya Zulaikha:** Head of Design ITS - Institute of Teknologi, Surabaya, Java, Indonesia

**Laura Cave:** Director  
Just Trade UK – London  
Chair – BAFTS

**Veronica Lasarati:** Graduate Designer from ITS - Institute of Teknologi, Surabaya, Java, Indonesia

Underpinned by the principles of fair trade, the aim was to work within a specific context, where potential for the development of unique craft items for an international market, had been identified by members of the in-country project team. The core team of five people brought a breadth of skills and experience. This was crucial in being able to deliver this project. Enabling things to be achieved collectively that would be incredibly difficult to do alone.



**Kadek Febry:**  
Indonesian Craft agent  
Ubud, Bali

**Maria Hanson:**  
Reader in Jewellery & Metalwork  
Sheffield Hallam University, UK

# Stage 1 Activities March – May 2019

<b>GCRF Project: Linking Up Craft Value chains</b>	
Indonesian Craft Jewellery: Product Research and Analysis	
<b>Product Analysis</b>	
Company Name:	Beads Flower
Product Description:	001 / Stripes Necklaces
Design Aesthetic:	Bold and Tribal This design embrace the vibrant color and combine stripes and plain glassbeads
	
Materials Used	Handmade glass beads Mass produced Hook Nylon thread
Origin of materials	Recycled glass from West Java Glass beads from Jombang Nylon Thread from China Hooks from China
Cost of Materials	Stripes Glass beads : IDR 75.000 /chain Small Plain Glass beads : IDR 8.000 /chain Oval plain glass beads : IDR 75.000 /chain Hook : IDR 1200 / pieces Nylon thread : IDR 10.000/roll
Manufacture / Making Time	Glass beads : 1 hour Assembly : 15 minutes
Number of people making this	2
Making processes / techniques	1 person making beads, 1 person do the assembling

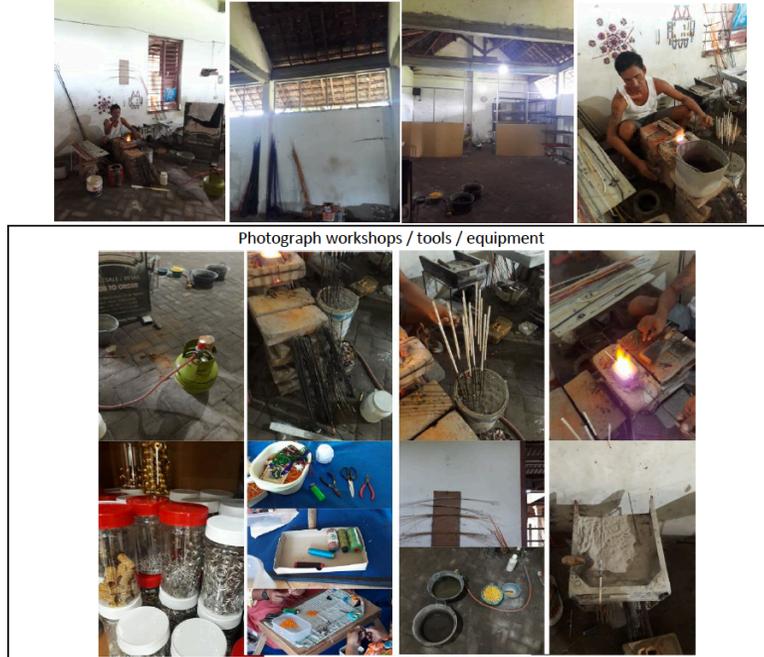
Photograph making process



Description :

1. Preparing the glass sticks for making beads
2. Preparing the iron sticks covered with kaolin and flour (so that the beads won't sticks to the iron and easy to be taken)
3. Light the fire and let the burner heat up until ready to be used
4. Melting the glass sticks for making desired shape and colors of glass beads
5. Using Kapi for perfecting the beads' shape
6. Laying the iron sticks full of glass beads in the ashes box to bake the beads. This step is important to avoid the glass beads from cracking and breaking
7. After cool enough, then remove the glass beads from the iron sticks and ready to be assembled
8. Measuring the length of the necklace with wooden ruler and cut the thread with scissors
9. Using needles to put the nylon/cotton thread into the beads
10. Burn the end of the thread using match
11. Put on the hook with pliers

Photograph workshops / tools / equipment



Tools for glass beads making : Small stool, burner, LPG, Iron stick covered with kaolin+flour, glass stick, kapi, iron block, pail, box full of ashes for kiln. For Assembly : Pliers, Scissors, match, needles, nylon and cotton yarn, findings like clasp, hook, rings etc.

**Stage 1** involved field work to collect data about craft makers, organisations and craft products made within the Jombang region of East Java and was undertaken by the Academic researcher in Indonesia (Zulaikha) with her graduate designer Larasati. The focus for this was on people, workshop facilities and products being made using glass beads and metal jewellery components.

# Stage 2 Activities April – May 2019

GCRF Project: Linking Up Craft Value chains Indonesian Craft Jewellery: Stage 2 Field Visit (Maria Hanson & Laura Cave) Schedule for Visit and Workshops 13 – 27 June 2019			
	ACTIVITY	Time	Notes / Action needed
Saturday 15 June	Discussion & Planning meeting about workshop activities Ellysa / Kadek / Veronica / Maria / Laura  Maria & Laura – shopping to buy things for the workshop (see separate information - we will need some help to do this please)		Kadek arrive in Surabaya
Sunday 16 <sup>th</sup> June	AM – Travel to Jombang  PM – Visit Bead flowers workshop to view facilities and take tools and materials. Set up workshop	2-3-hour journey  2 hours	
<b>Workshop Day 1 - Monday 17<sup>th</sup> June</b>			
1	<b>Introductions</b> – MH & LC to introduce themselves to participants Punchy / visual / not academic	30 minutes	Prepare presentations A4 / A3 print outs Take a piece of jewellery that we have made 15 minutes each with translation
2	Badge making – Names	30 minutes	badge making kit / Coloured pens / stickers
3	<b>Participant Introduction</b> / ice breaking activity Series of random questions in a hat – everyone gets asked 1-2 questions. Serious / funny / cultural – food etc. / personal & family / political etc.	30 minutes	Discuss with Ellysa – Things to avoid / kinds of questions we can ask. We can do this on the journey to Jombang.
4	<b>Designing 1: Giant Necklace Activity</b>  FORM – COLOUR – PATTERN – COMPOSITION  <ul style="list-style-type: none"> <li>Split group into 4x4 people</li> <li>Using fruit / veg / packages imagine making a necklace for a giant. Activity needs to be quite quick / composition in materials / objects.</li> <li>Iteration: Make – Photograph – Make – photograph – make photograph. Repeat 5 times</li> <li>Pin up photographs share – which is the best? Why?</li> </ul>	1 hour	Polaroid camera and films  MH & LC to buy fruits / veg / tins/cartons/packages for activity 4&6 on Saturday 15 <sup>th</sup>
5	<b>Design – Is a process.</b> <ul style="list-style-type: none"> <li>Having an idea / Discovering – Research – feeding thoughts / Generating visuals</li> <li>There are NO WRONG ANSWERS.....</li> <li>Developing designs – drawing / models / material samples &amp; tests</li> <li>Prototype – Making a mock up</li> <li>Reflecting – what needs improving?</li> </ul>	30 minutes	MH to deliver Prepare visual resources / flash cards
6	<b>Designing 2: Design Development of Necklace</b>	1.5 hours	Materials needed for joining: EZ and VL to source.

## Phase 2: Data analysis, co-creative workshop planning and workshop logistics

The second phase of the project involved activities in both the UK and Indonesia. Analysis of the photographs of the crafted products made in Jombang, informed content and workshop structure. The schedule was devised so that the active co-creative elements would be punctuated by a series of short presentations. This would allow the researchers to bring the group together to collectively share, discuss and ask questions. Visual and material resources were developed to use within the workshops, and created in ways that would allow for both digital and analogue use, depending upon resources available in country on the day.

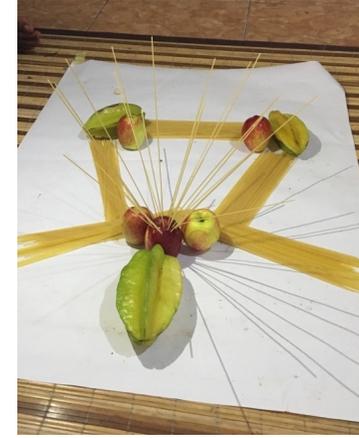
## Stage 3 Activities June 2019



### Field work: co-creative workshop delivery

The space used was situated behind the Bead Flowers shop in Plumbon Gambang a village in Jombang. The layout enabled us to create 2 defined areas. One area that would be the creative design studio for presentations, discussions and creative drawing and model making and the other set up as a production workshop for working with metal.

## Field work: co-creative workshop DAY 1



The Indonesian word for bead is 'manik-manik' and in order for participants to connect creatively based upon something familiar, the first design exercise used the conceptual starting point of designing a beaded necklace for a Giant. In order for participants to break away from what they know, the team had brought a large selection of local fruit, vegetables, tinned and dried packaged food stuffs to be used as materials for creative model-making.

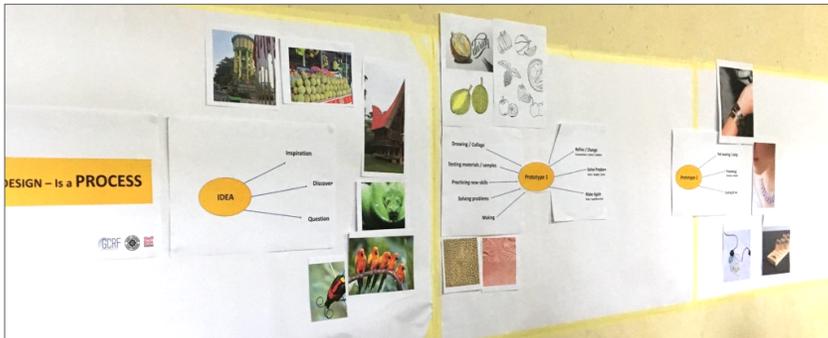
## Field work: co-creative workshop **DAY 1**

Assembling – Wearing - Displaying



## Field work: co-creative workshop **DAY 2**

Day 2 began with a brief overview of the previous day, reinforcing that design is a process that involves a series of stages. Printed version of the earlier presentation were pinned to the studio wall for reference.



Participants explore new skills through initial test pieces.



In the workshop space, 6 of the participants with different specialist skills gave short skills demonstrations to the rest of the group. This involved two glass bead makers, two bead weavers and two metal artisans.

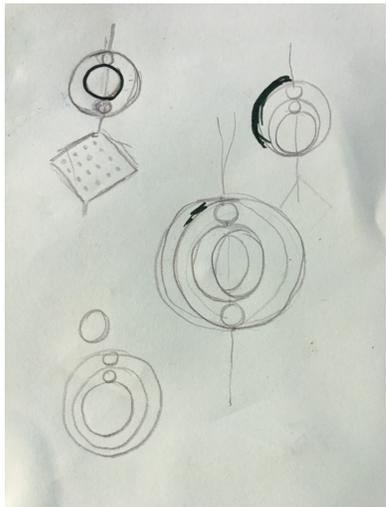
Documenting the iterative process through polaroid photographs.



## Field work: co-creative workshop **DAY 2**

This session started with the artisans (working in groups of 4) being asked to select a prototype from the first day and collectively analyse and evaluate both the compositional arrangement and individual component parts.

They were then to consider how they might start to translate a particular element into metal taking into account the knowledge gained from the morning session. Using simple drawing and card model making they began to visualize ideas, thinking about scale and material thickness.



## Field work: co-creative workshop DAY 3

As had been done with the fruit, vegetables and foodstuff on the first day, the next session began by laying out a selection of glass beads in the center of the studio space. These had been pre-selected by the researchers based on size, shape and colour combinations, but provided great variety and possibilities. Working collaboratively in 4 groups, the participants selected beads and created shapes cut out of card to represent metal elements, making quick compositional arrangements for a necklace informed by previous prototypes. This iteration of creative methods was now becoming familiar and the recording of outcomes using polaroid images allowed for multiple ideas to be generated with ease providing immediate records to refer back to.



## Field work: co-creative workshop **DAY 3**

Each group was made up of participants with a range of skills and expertise which enabled collective discussion, problem solving and decisions to take place. The nature of designing through making allowed the research team to transcend any difficulties with language and to respond visually using drawing and making.

As the day progressed the creative energy and productivity increased. The construction of the necklaces developed with the skilled expertise of the bead weavers, other group members began making additional components for earrings and bracelets that would create a cohesive collection.



## Field work: co-creative workshop **DAY 3**



As the final prototypes were finished, they were displayed in an exhibition. The response by the participants to the cumulative way of working throughout the three days was clearly evident through their reactions to seeing their new design ideas presented in this way. The workshop concluded with the participants completing a feedback and consent sheet, the presentation of certificates of participation, a final reflective discussion and of course the very important photo shoot.