



Faculty of Design

2020

Seeing the 'Craft for Empowerment System' in Pakistan

Kulick, Gwendolyn

Suggested citation:

Kulick, Gwendolyn (2020) Seeing the 'Craft for Empowerment System' in Pakistan. In: Proceedings of Relating Systems Thinking and Design (RSD9) 2020 Symposium., 9-17 Oct 2020, Ahmedabad, India. Available at <http://openresearch.ocadu.ca/id/eprint/3682/>

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SEEING THE 'CRAFT FOR EMPOWERMENT SYSTEM' IN PAKISTAN

- > A BASIS FOR COLLECTIVE LEARNING OPPORTUNITIES
TO ADDRESS MANIFESTED STRUCTURES, PROCESSES,
VALUES AND MIND-SETS

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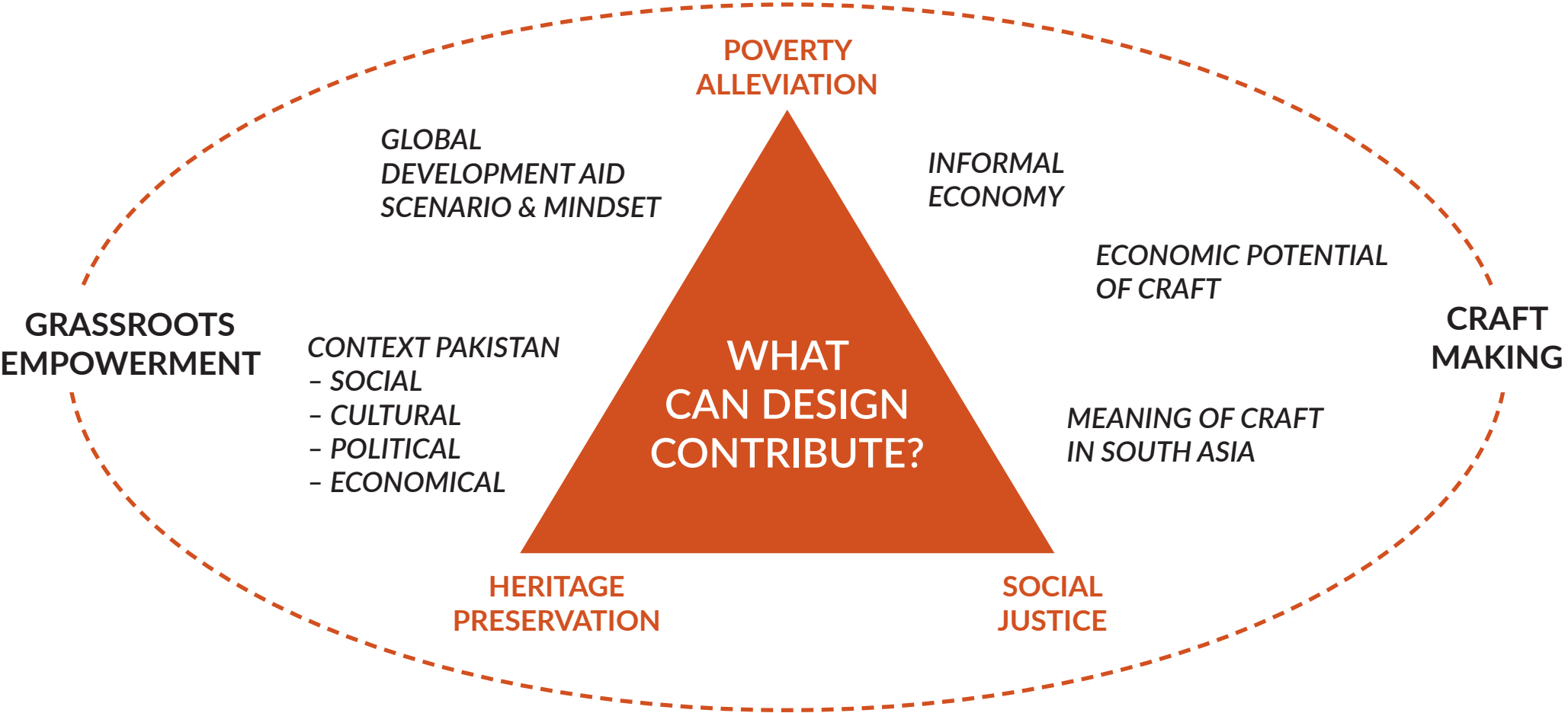
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Gwendolyn Kulick
gwendolynkulick@gmail.com

RESEARCH TOPIC / FIELD OF INTEREST

Craft for Income Projects [CFIP]



CONTEXTUAL BACKGROUND

A rough idea of the Scale of Pakistan's Craft sector*

Overall Population 208 Million

Employment ca. 61-62 million people
ca. 14.6 % in Craft and related trades

Earnings Men: ca. 150 Euros / Women: ca. 41 Euros per month

Vulnerability of Informal Employment

In Pakistan 72 % of men and women are employed in the informal sector
25,4 men / 59.7 % women in craft and related trades

- > No legal and social protection
- > Exclusion from state benefits

* Data from the Pakistan Bureau of Statistics

CONTEXTUAL BACKGROUND

Relevant insights

- Craft production is a significant sector of Pakistan's labour force
- The craft sector engages a relatively large number of women, who mostly earn very little
- Craft producers are vulnerable to financial exploitation
- Craft production is predominantly an occupation of poor people

RESEARCH APPROACH

Research objective

- Understanding real life experiences of people involved in craft projects in grassroots empowerment

Research character

- Conversational
- Explorativ

Empirical research

- Case study
- Action research project
- Focus groups
- Serendipity through engagement in the field

EMPIRICAL RESEARCH > CASE STUDY

Selection Criteria

Projects that link craft making and grassroots empowerment in order to address precarious conditions of the craft sector.



EMPIRICAL RESEARCH > CASE STUDY

Case projects include:

- Large internationally funded aid schemes
- Social enterprises from micro-enterprises to large brands
- Community development projects
- Fashion and product designers with a craft interest
- Private philanthropic initiatives
- Outreach and social responsibility projects of universities

>> Often they are a mix of these project types

CASE STUDY > THATTA KEDONA



Craft making as part of a community development project



CASE STUDY > THATTA KEDONA



CASE STUDY > THATTA KEDONA

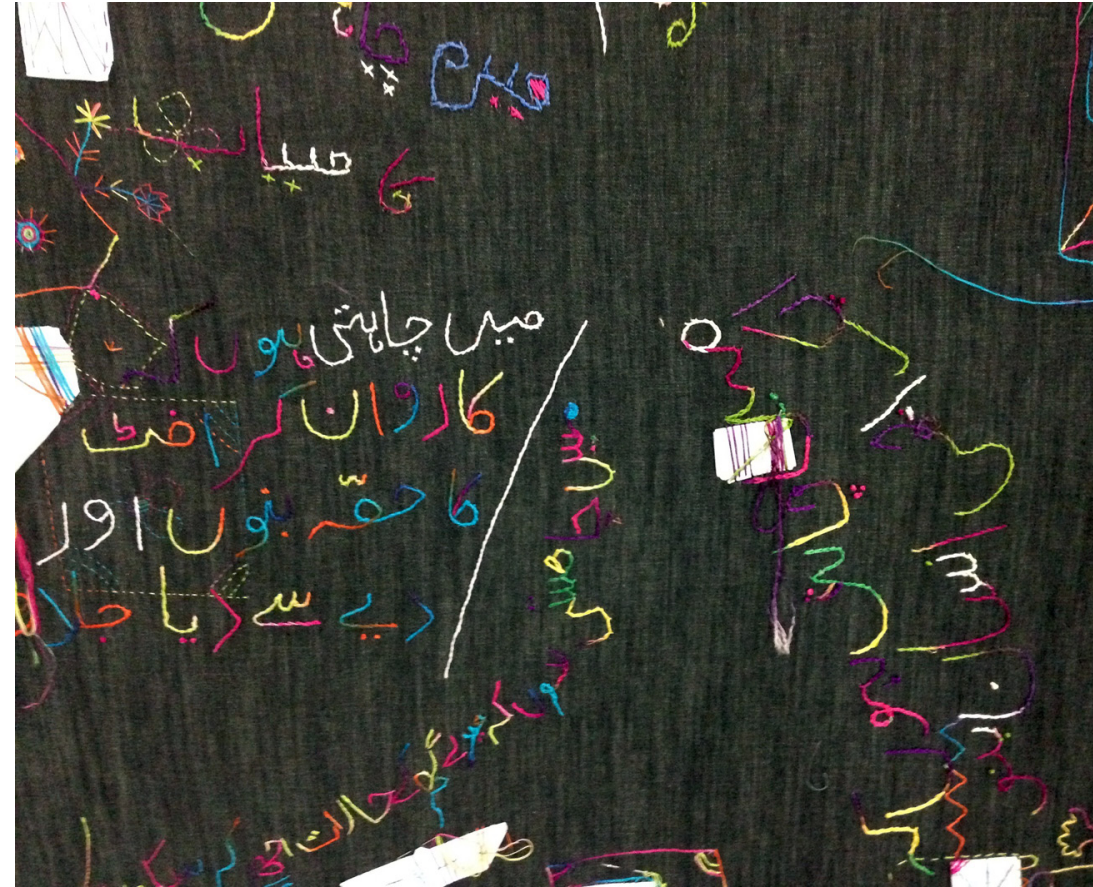


CASE STUDY > SABAH



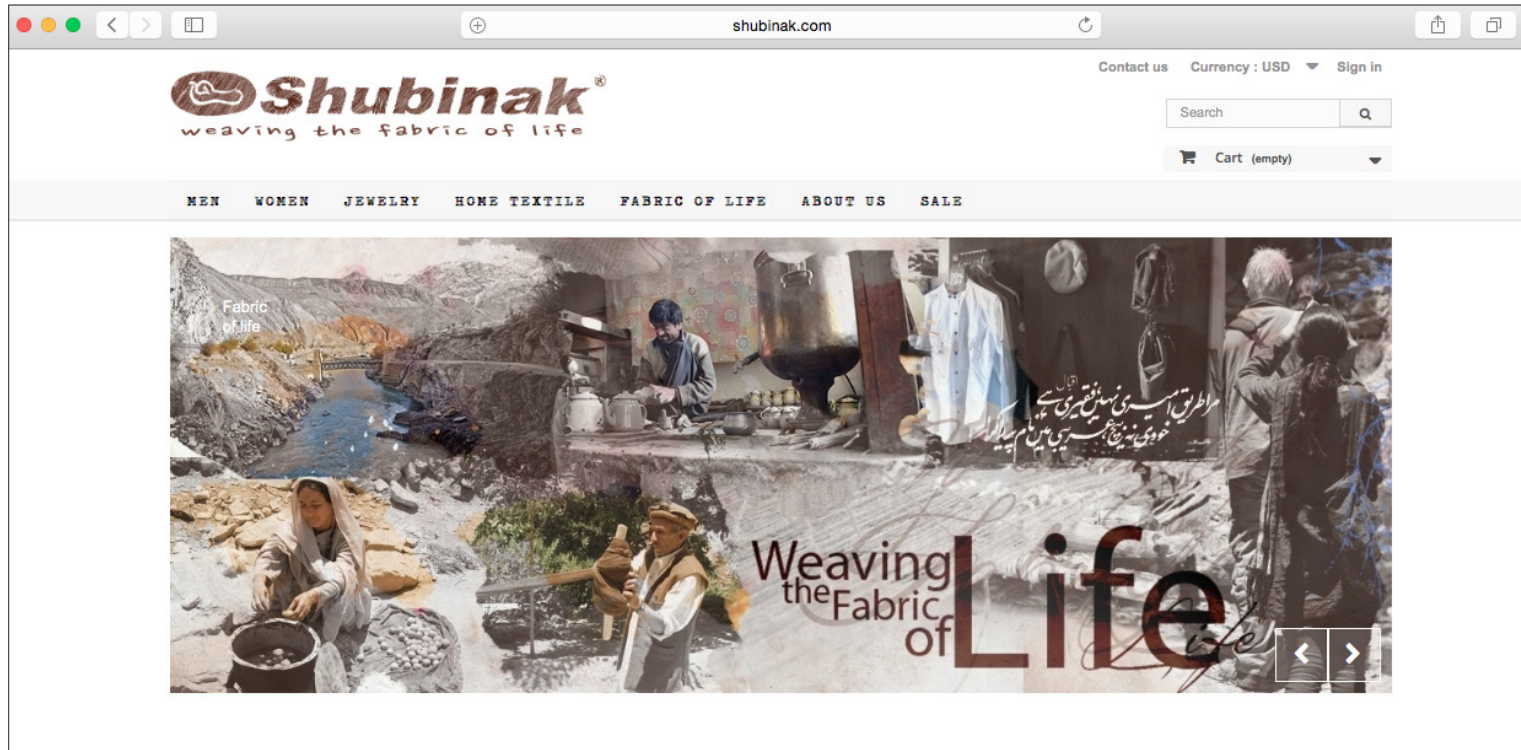
Craft enterprise rooted in a social justice NGO's work

CASE STUDY > KAARVAN

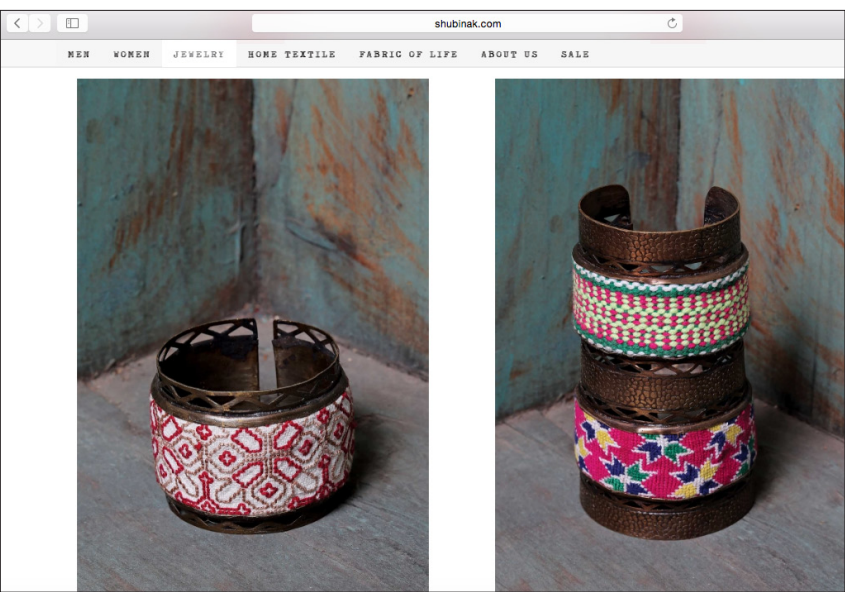
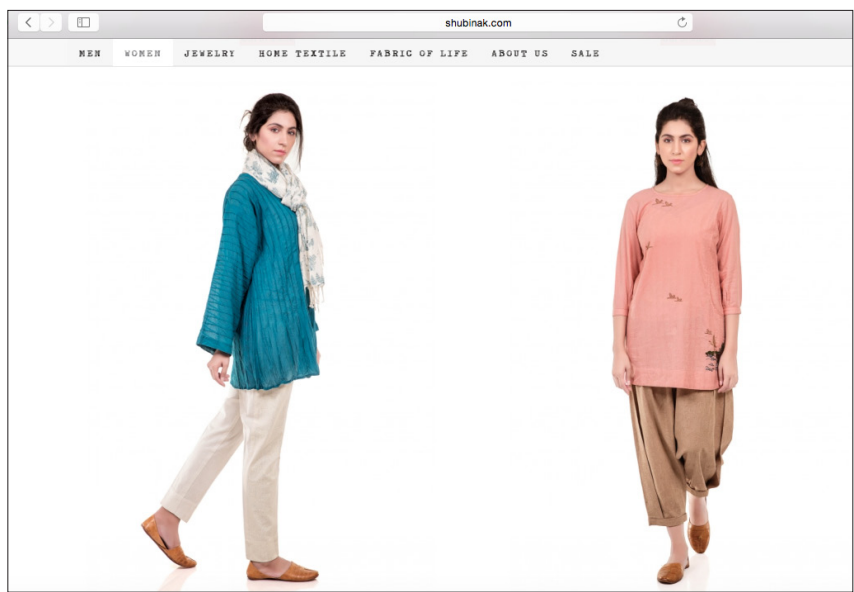


Craft enterprise rooted in a
micro-finance bank

CASE STUDY > SHUBINAK



Craft enterprise rooted in a joint effort of a textile industrialist and community organization in rural Chitral



EMPIRICAL RESEARCH > ACTION RESEARCH



What can be done with a group of interested women in a village near a university campus?



EMPIRICAL RESEARCH > ACTION RESEARCH



EMPIRICAL RESEARCH > ACTION RESEARCH



EMPIRICAL RESEARCH > FOCUS GROUPS



A discussion on sustainable craft value chains

> With participants from the case study and the action research



RESEARCH METHODS

Data Analysis & Synthesis Inspiration

– Bricolage* & GIGA-Mapping**

The reearcher as
a bricoleur
> Tinkers and
improvises
with tools
and materials
at hand

Accepting of
eclectic and
complex reality

BRICOLAGE

Inclusive of
multi-perspectives

Unravelling,
questioning and
addressing power
hierarchies

**SYSTEMIC
DESIGN**

Exposing & Visualizing
systems dynamics:
people, processes,
hierarchies,
and the quality
of their
relationships.

Acknowledging
the cmplexity
and wickedness
of most challenges.

* As outlined by Kincheloe and Berry, 2006

** As developed by the Systms Oriented Design group at the Oslo School f Art and Architecture

DATA ANALYSIS

Bricolage > Threading through emerging topics

Conceptual Frameworks

Motivations

Formats: program, business, & laboratory

Open-ended or closed case projects

Official registration formats

Shared values & objectives

Scale & principles of scaling up

Donor relationships & finances

Strategies for more independence

Communication of impact

Skill & Knowledge Transfer

Skill assessment

Anticipated training outcomes

Separate and integrated learning

The need for long term assisted learning

POINT OF ENTRY TEXT[POET] CRAFT FOR INCOME PROJECTS

Stakeholder Concerns

Stakeholder categories

Number of involved stakeholders

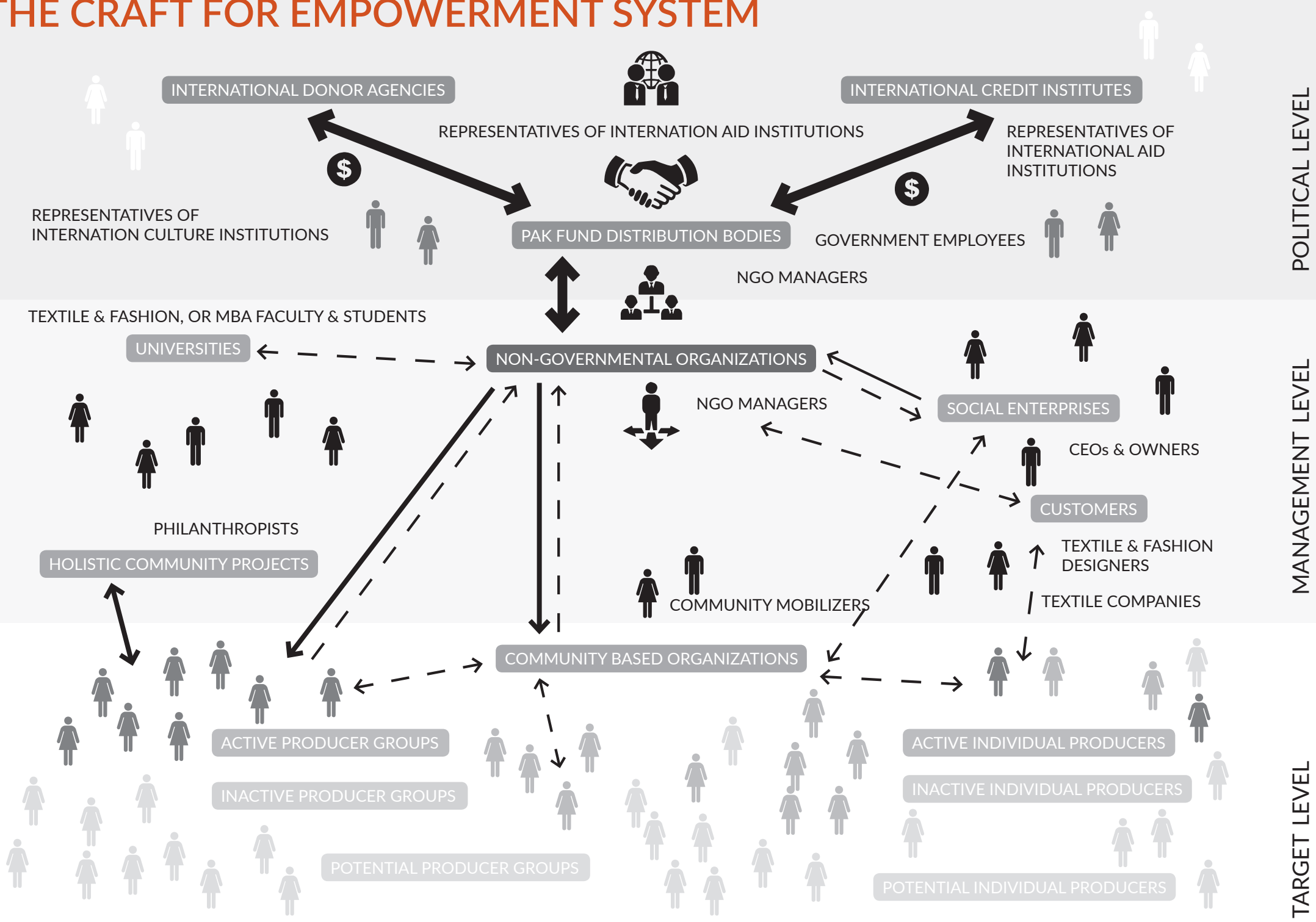
Demographic differences and the impact on CFIP

Producer engagement strategies

Involvement of designers in CFIP

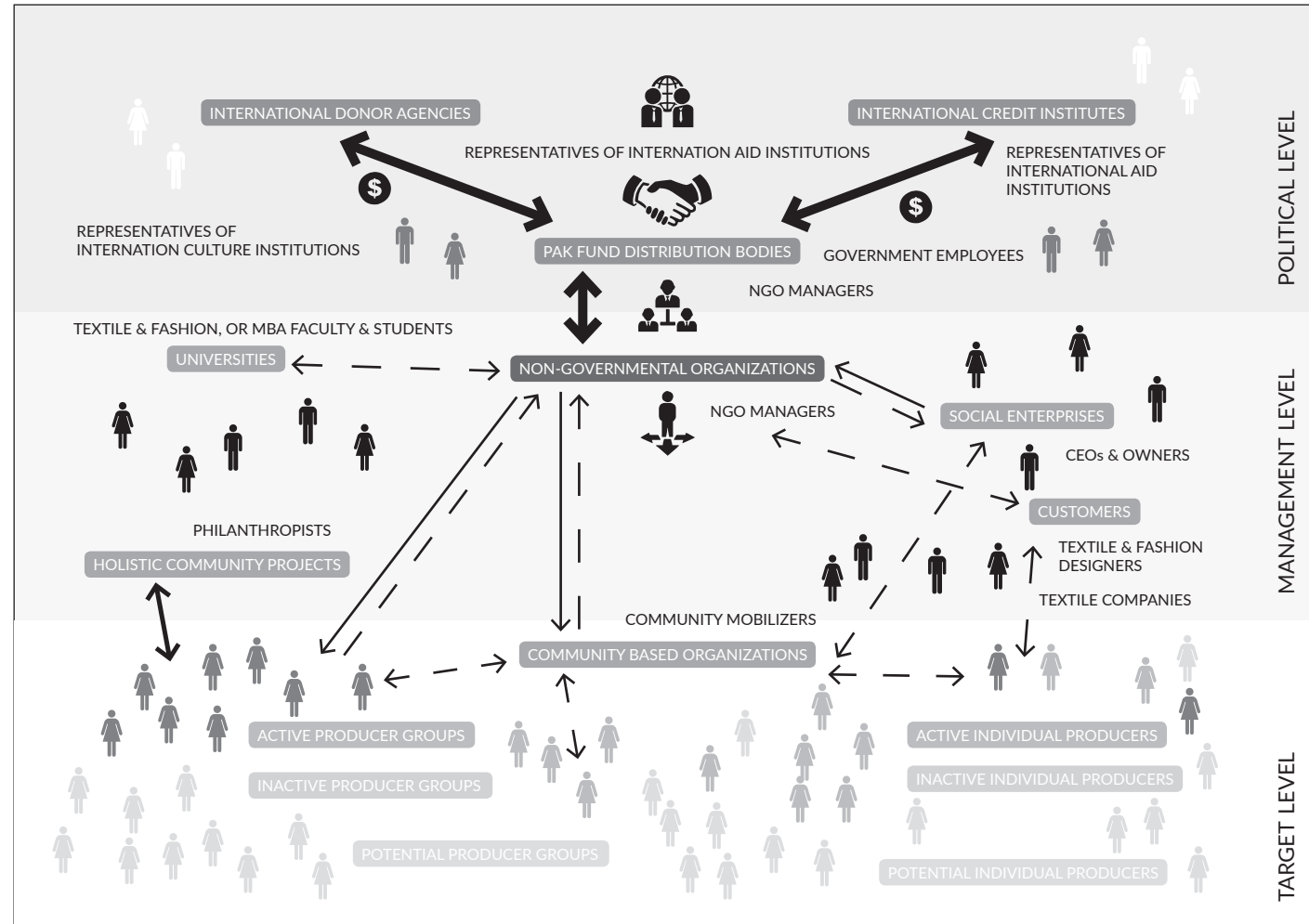
Paid and voluntary engagement

THE CRAFT FOR EMPOWERMENT SYSTEM



THE SHAPE OF THE SYSTEM

- Large scale with fuzzy boundaries
- Three main levels
- Top-down direction and power hierarchy
- Differing network strength
- Differing contours of stakeholders' identities



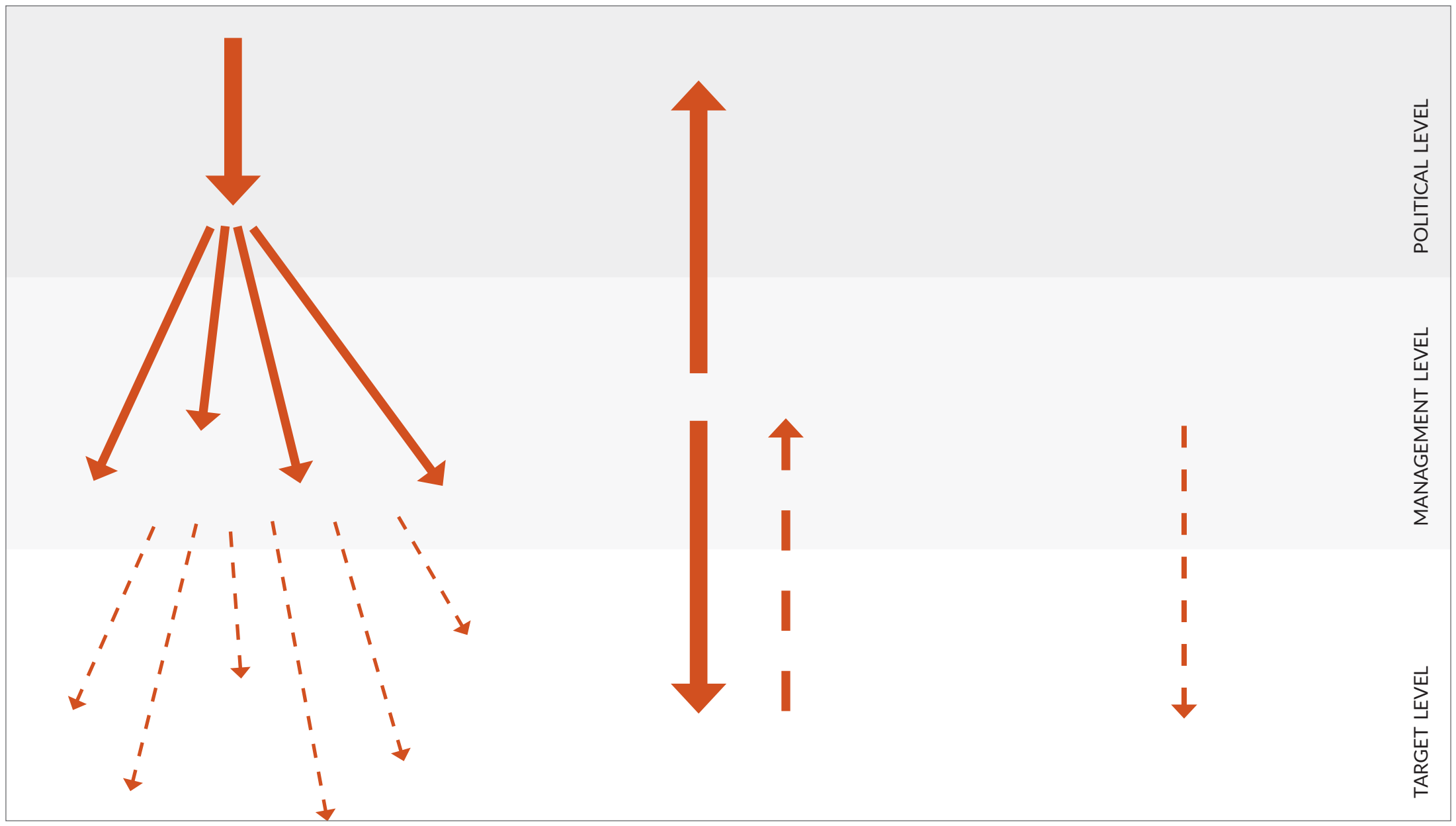
THE DYNAMICS OF THE SYSTEM

Flows

Funds

Accountability

Business Revenues



THE DYNAMICS OF THE SYSTEM

Character of Communication

Cross-Level Communication

Intra-Level Communication



THE DYNAMICS OF THE SYSTEM

Stocks and Flows of Skills & Knowledge

Knowledge when a project starts

- International relations
- Global aid: topics, structures and procedures
- Implementation partners such as NGOs
- The terminology of the aid sector

Learnings from interaction with other levels

WITH MANAGEMENT LEVEL

- Not much
- About target level realities
- About management level realities

WITH TARGET LEVEL

- Insignificant
- Very little direct interaction

POLITICAL LEVEL

- How the political level operates
- How to apply for grants from the political level
- How the target level operates
- What the target level needs
- Strategic partners in different fields like academia, business, civil society, local communities

WITH POLITICAL LEVEL

- Not much
- Latest trends in global aid

WITH TARGET LEVEL

- Abilities, skills and limitations:
- Production / Craft skills
 - Working tools & equipment
 - Mobility & Infrastructure

MANAGEMENT LEVEL

- Crafts skill
- Sometimes about the customers' tastes
- Sometimes quality expectations
- That the promised impact of a CFIP will not necessarily materialize

WITH MANAGEMENT LEVEL

Basics of:

- Production management
- Business thinking
- Group management

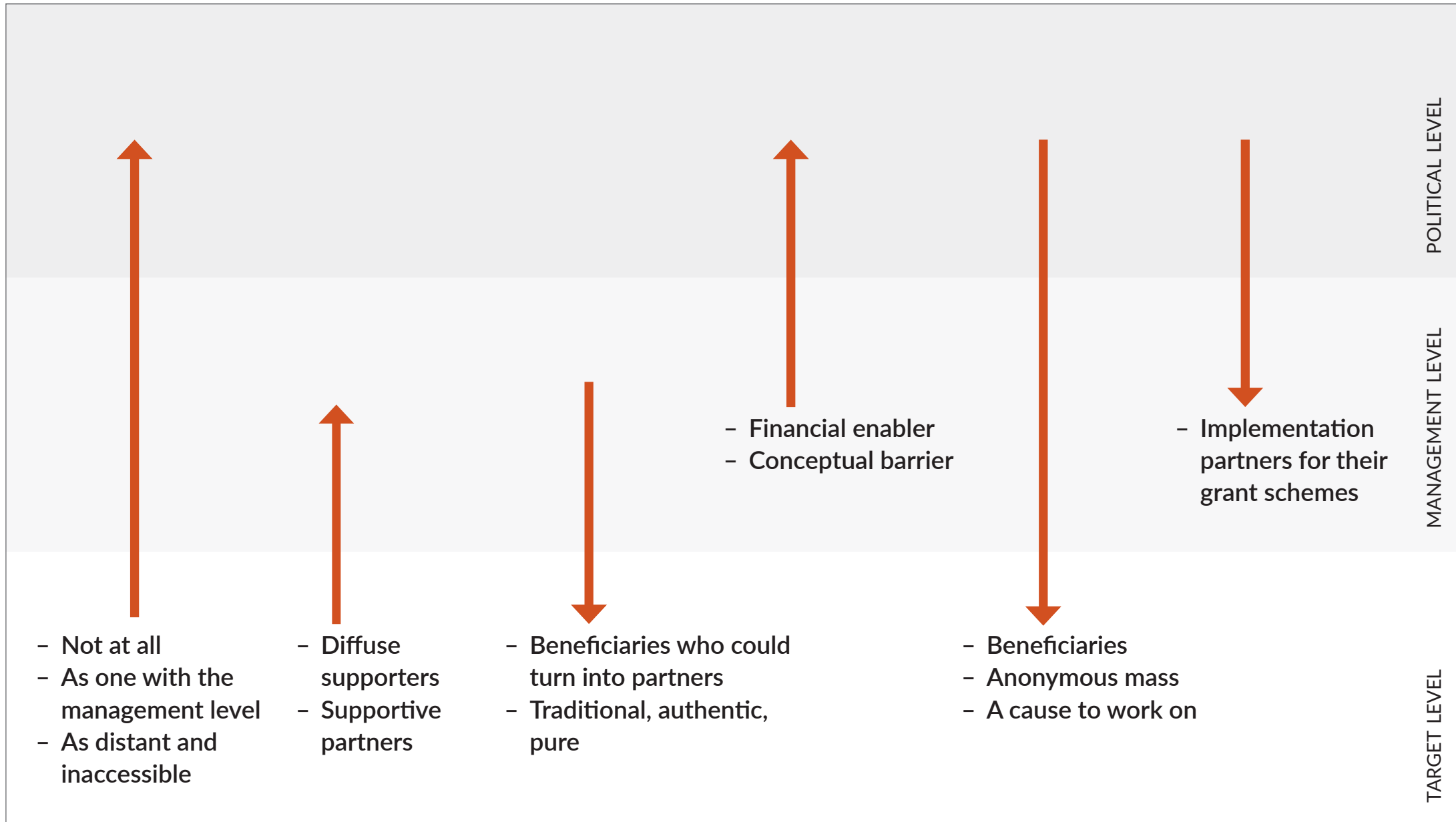
WITH POLITICAL LEVEL

- Insignificant
- Very little direct interaction

TARGET LEVEL

THE DYNAMICS OF THE SYSTEM

Perception of each other / Stereotypes



THEORETICAL UNDERPINNINGS

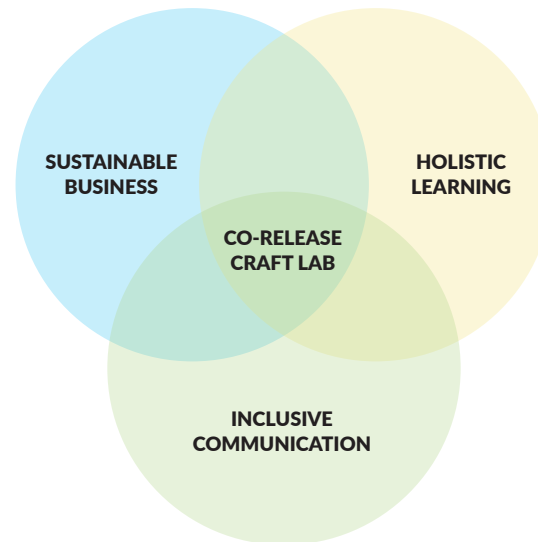
Critical reading about
Aid and International Relations:
History, mindsets,
implementation strategies,
power relations

Empowerment
through strengthening
visibility & voice
of marginalized people

Gayatri Chakravorty Spivak
Planetary & Pluralism

Pluriversive Design
Arturo Escobar

Collective
Empowerment for all



Paulo Freire
Critical Consciousness

Systems Thinking

Systems Change

Leverage Points by
Donella Meadows

Multi-level perspective on
sustainable systems change
by Frank W. Geels

Second Order Cybernetics

Communities of Practice
by Etienne Wenger

Management concepts for
low hierarchies

Teal Organizations
by Frederic Laloux

THE CONCEPT OF CO-RELEASE

Release

‘to give freedom or free movement to someone or something’

Co

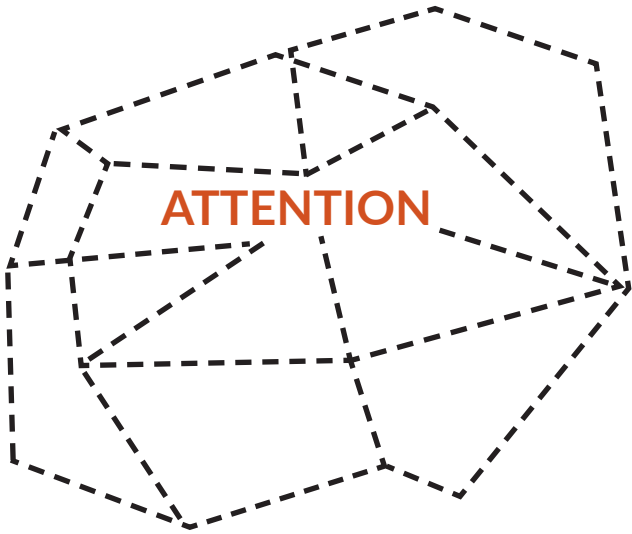
indicates collective activities, including critical reflection and ideation



– Co-release –

indicates a co-creative process with the intended direction of releasing the locked-in structures, processes and mind-sets of the current craft for empowerment system.

CO-RELEASE PRINCIPLES

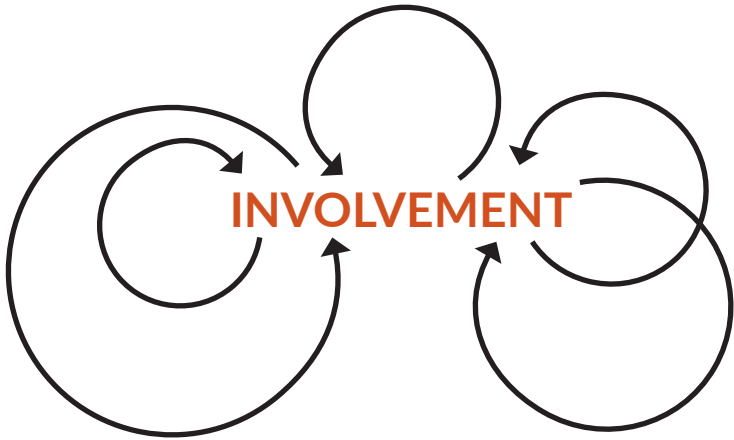


CARING FOR

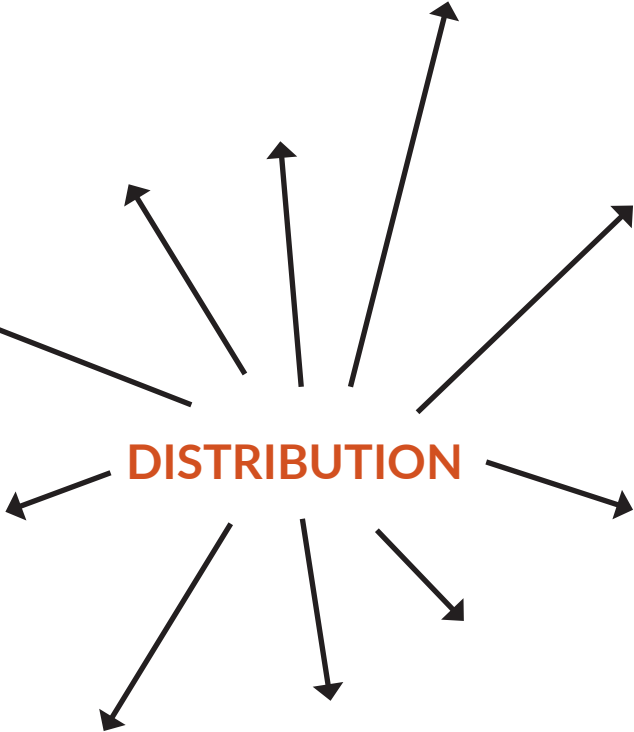
Perceiving
Accepting
Lking
Differences



TAKING ON
Establsihing
ownership &
responsibility



BRINGING INTO
Motivating stakeholders of all
system levels to participate



SPREADING ACROSS
Making information,
knowledge and skill
accessble across
system levels

THREE LAYERS OF THE CO-RELEASE LAB

BUSINESS

- Attractive craft products
- Services:
Product development and production management for different customers
- Services:
Research & consultancies



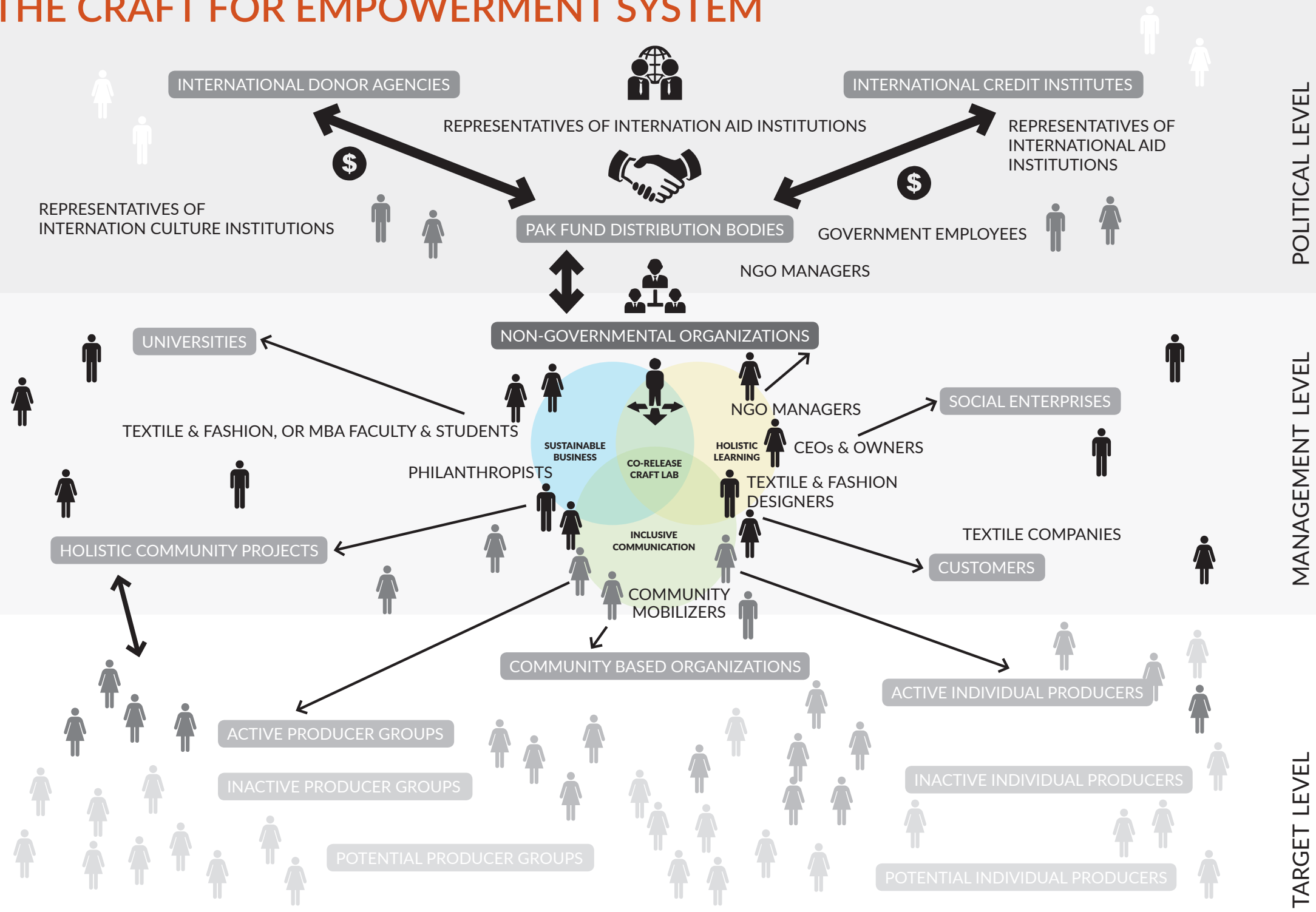
LEARNING

- Collective activities to learn from and with each other
- Non-linear knowledge transfer:
 - > Learning-by-doing, experimentation, reflective practice
- Linear knowledge transfer
 - > Teaching facts & low complex information
- Conducting research & making it accessible

COMMUNICATION

- Inclusive communication
 - > Cross-level
 - > Peer-to-peer
- Regular and constructive feedback loops
- Access to information
- Internal & external representation of the lab

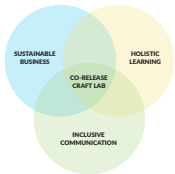
THE CRAFT FOR EMPOWERMENT SYSTEM



GEOGRAPHICAL LOCATIONS

LIAISON LAB

- > In producer communities



LIAISON LAB

- > In producer communities



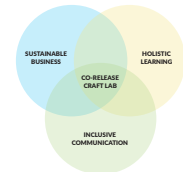
MAIN LAB

Urban

- > Reachable for many stakeholders at the same time, including the main customers
- > Problem: producers often live in remote areas

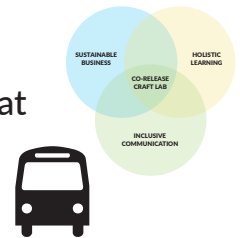
LIAISON LAB

- > In producer communities

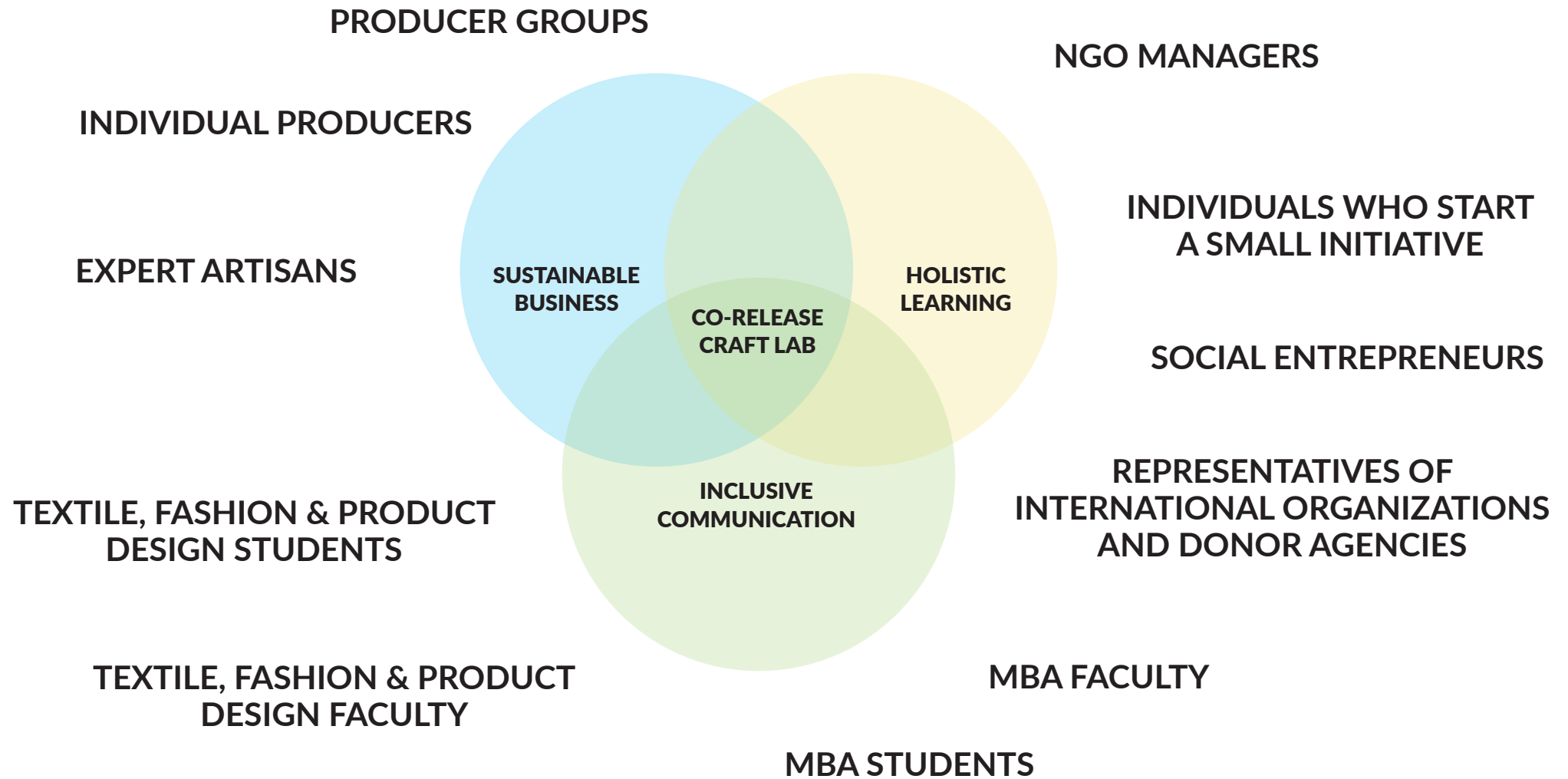


MOBILE LAB

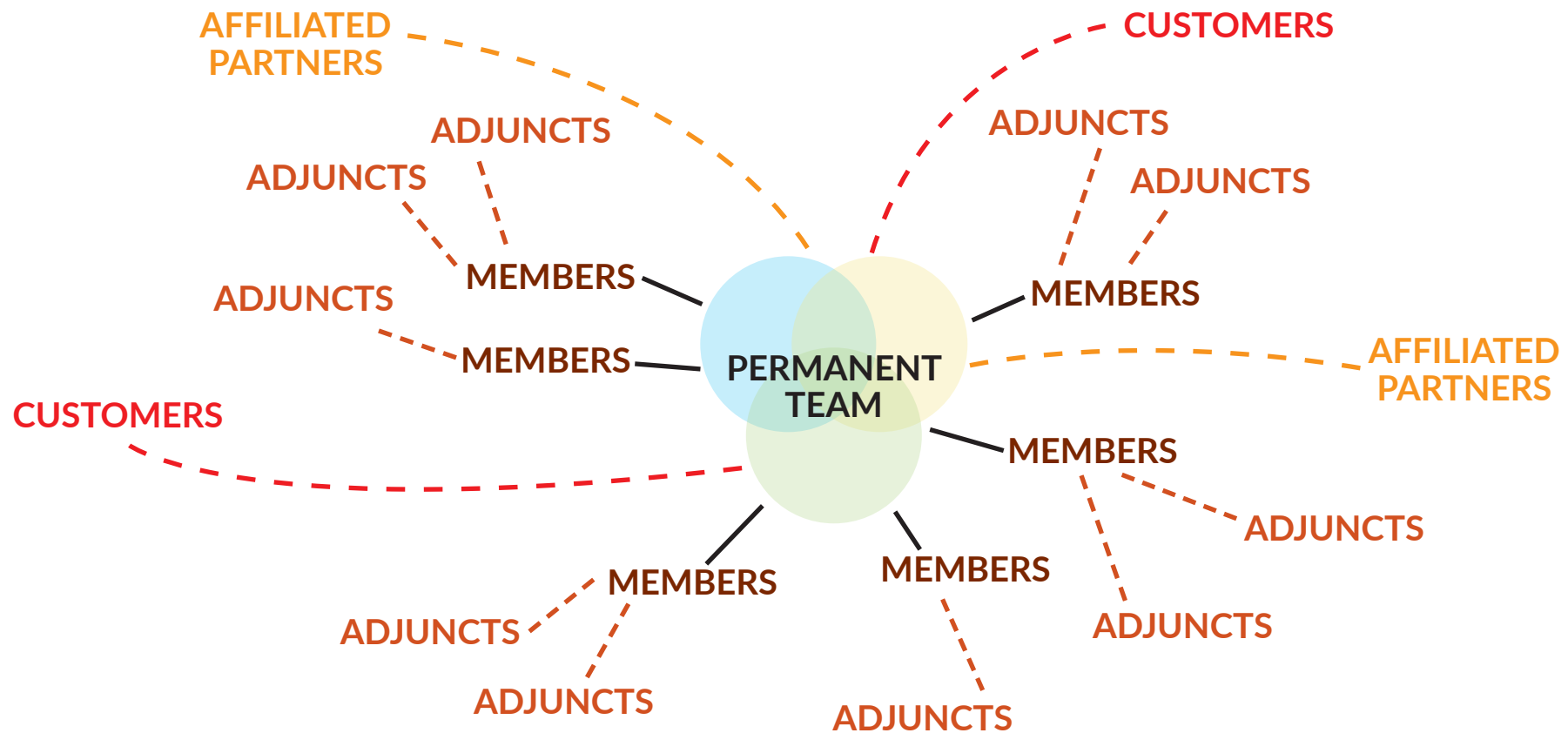
- > Going to places that are too small for a liaison lab



TYPES OF PEOPLE ASSOCIATED WITH THE LAB



TYPES OF PEOPLE ASSOCIATED WITH THE LAB



PERMANENT TEAM

1-2 manager, 2-3 craft people

MEMBERS

Those who commit to regular contributions

ADJUNCTS

Associated with members, e.g. partners, or producer groups

AFFILIATED PARTNERS

Those who work in related fields of grassroots empowerment

CUSTOMERS

Designers and their brands, industry customers such as hotels, individual customers

PROJECTED EXPERIENCES OF LAB PARTICIPANTS



PROJECTED EXPERIENCES OF LAB PARTICIPANTS



PROJECTED EXPERIENCES OF LAB PARTICIPANTS

CHALLENGES

Disconnected from their customers

Limited mobility

Infrastructural limitations

TAKE AWAY

Useful knowledge on

- Customer expectations
- Value chain processes

Expanded network & customer pool

INTEREST IN LAB

Learning what is needed from them

New inspiration

PARTICIPANT

Home-based woman worker

FOLLOW-UP

Production management in producer communities

Plan future projects

CONTRIBUTION

Craft skills such as embroidery skills

SUPPORTIVE ACTIVITIES

Creating opportunities to meet usually distant stakeholders such as customers

Exposure to fairly priced craft markets

FEEDBACK CHANNELS

Continuous reflective practice, mostly verbal

- During lab stay
- During sales events
- During product development sessions

PROJECTED EXPERIENCES OF LAB PARTICIPANTS

INTEREST IN LAB

Forming new alliances
Exposing target group producers to design and business
Exposing donors to the reality of the field

CHALLENGES

Achieving continuity and sustainable impact, e.g. ethical and sustainable value chains
Donor requirements
– Large numbers of producers
– Limited time frames

TAKE AWAY

Ideas for collaborations
Expanded network & customer pool

FOLLOW-UP

Plan future projects
Debate encrusted strategies with donors

PARTICIPANT NGO Manager

CONTRIBUTION

Deep and wide knowledge of the target level's reality
Network of contacts and partners
Infrastructure

SUPPORTIVE ACTIVITIES

Meetings with potential customers, especially large and longterm
Product development with designers / design students

FEEDBACK CHANNELS

Directly from
– Customers
– Producers
– Community managers
– Project partners

PROJECTED EXPERIENCES OF LAB PARTICIPANTS

CHALLENGES

Finding craftspeople who can show students traditional skills

Social awareness

Entrepreneurial awareness

TAKE AWAY

Contacts to integrate design education, social responsibility and entrepreneurship

INTEREST IN LAB

Creating a pool of contacts with craftspeople, NOGs and social enterprises for future student projects

FOLLOW-UP

Plan future projects

Adjust curriculum

PARTICIPANT

Textile Design Professor

CONTRIBUTION

Encouraging potential future designers to engage in this field

Academic knowledge & research

SUPPORTIVE ACTIVITIES

Creating opportunities for students to participate in multi-stakeholder outreach projects

Forming partnerships for class projects

FEEDBACK CHANNELS

Continuous reflective practice

- In class
- in projects activities

THANK YOU!