

رؤى الحرفيين

ARTISAN ENTREPRENEURSHIP IN JORDAN

Social Enterprise Training Toolkit for Artisans

co-created by Marta Hawkins,
Diana Abouali and Haya Al-Dajani

& a product of the
**Jordanian and Syrian Refugee
Artisans and Cultural Heritage
Entrepreneurship in Jordan**

2018

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The Social Enterprise Training for Artisans Toolkit and policy brief are available to download in Arabic and English on the project website: <https://www.plymouth.ac.uk/research/syrian-artisan-entrepreneurship-project> and the Haqqi website: <http://irckhf.org/en/project/conserving-cultural-heritage-resilience-forcibly-displaced-syrian-artisans-jordan>

Please engage with the Project's community through our twitter account: ResearchRefugeeCraft @SyrianArtisans

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We also want to thank the artisans who participated in the pilot training programme held in Amman, Jordan, on five consecutive Saturdays, from April 14 to May 12, 2018. Their commitment to and engagement with the programme as well as their candid feedback enhanced the quality of this toolkit, and expanded our understanding of the cultural heritage crafts sector in both Jordan and Syria.

We would especially like to thank Ms Hala Abu Taleb and Mr Majed Abu Azzam of IRCKHF. Their hard work and committed assistance ensured the success of our pilot training programme in Amman.



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INTRODUCTION

This Social Enterprise Training Toolkit for Artisans was designed, developed and tested by Dr. Marta Hawkins, Dr. Diana Abouali and Dr. Haya al-Dajani as a deliverable for the Jordanian and Syrian Refugee Artisans and Cultural Heritage Entrepreneurship in Jordan Project, [grant number ES/P004792/1] funded by the UK Global Challenges Research Fund, Economic and Social Research Council and the Arts and Humanities Research Council.

Globally, the challenges that artisans face in creating sustainable and profitable enterprises are well documented as they struggle between making, marketing and selling. Whilst these challenges are familiar to Jordanian artisans, they are magnified for the Syrian refugee artisans given the Jordanian regulatory framework limiting their economic participation to the sectors of agriculture, construction and manual labour services. Informed by the data analysis emerging from our research on this project, we drew upon our expertise and knowledge in cultural heritage, creativity, business, and social enterprise creation, to produce this bespoke social enterprise training toolkit and tested it with Jordanian and Syrian refugee artisans residing Jordan.

The artisans participating in the pilot training programme and for whom this training toolkit is intended, were all highly skilled and successful with extensive experience working in Jordan and/or Syria. Many were masters in their cultural heritage craft skill, producing items of exquisite beauty and workmanship. However, their marketing and sales potential in both the Jordanian and international markets was hugely limited. For the Syrian refugee artisans living in Jordan, their disconnection from familiar and established business networks in Syria meant they suddenly found themselves navigating unfamiliar terrains that required new skills, knowledge, and know-how.

With a team of trained trainers and mentors, we implemented and tested the training toolkit with a group of Jordanian and Syrian refugee artisans over five consecutive Saturdays between April 14 and May 12, 2018. The first training session on April 14 was held at the TIRAZ Widad Kawar Home for Arab Dress and the remaining four sessions were held at the King Hussein Foundation Information and Research Center. All five sessions started at 9.30 am and finished at 5pm. On all five training days, an hour long mentorship session was included, taking place between 4-5 pm. Two months after the completion of Session Five, the trainees received an extended follow-up mentoring session on July 21, where they were able to reconnect as a team, and to monitor and discuss the progress they were making in relation to implementing the actions they planned at the end of Session Five.

During its implementation and testing, this social enterprise training toolkit facilitated the following aims of the social enterprise training programme:

1. Furnish artisans with the space and place to focus and work ‘on’ their businesses by introducing an alternative business model that can enhance their contribution to the Jordanian economy whilst preserving their cultural heritage.
2. Foster peer to peer professional and personal support.
3. Nurture collaboration between Jordanian and Syrian artisans residing in Jordan.
4. Enhance trainees’ knowledge and appreciation of the importance of their cultural heritage, and how best to preserve it.
5. Enhance trainees’ knowledge and appreciation of the history of Syrian craft production from Ottoman times to the present, and to value themselves as part of that historical continuum.

The Toolkit

The toolkit was revised and finalized following its implementation and testing. The modifications enable Arab cultural heritage artisans operating in the Middle East region and other users flexibility in completing the training programme, and the length of time they devote to each topic. The guidance notes accompanying each slide in the trainer handbook are faithful to the training programme we delivered last spring, to give users a sense of the implementation of the full training programme. The toolkit consists of a trainee workbook and trainer handbook comprising PowerPoint slides and their accompanying notes and worksheets/handouts, to help trainers structure and deliver the training programme. As such, the toolkit can be used by artisans individually, and by qualified trainers when delivering a social enterprise training programme for artisans.

The toolkit is freely available to download in Arabic and English from the project website: <https://www.plymouth.ac.uk/research/syrian-artisan-entrepreneurship-project> and the Haqqi website: <http://irckhf.org/en/project/conserving-cultural-heritage-resilience-forcibly-displaced-syrian-artisans-jordan>.

The Training Programme

The training programme consisting of five (whole day) sessions is required to deliver the content of the toolkit. The following outline highlights the title of each session and its aims:

1. Practicing craft, preserving heritage	This session covers definitions and types of cultural heritage and heritage preservation, and knowledge about the history of craft production and the role of today's artisan as a practitioner and a preserver of heritage. It also explores concepts related to authenticity and innovation in designing "traditional" handicrafts.
2. Business. Craft. Market	This session covers the basics of supply and demand, how to read the heritage crafts market artisans are facing/trying to break into, how to map out and maximise personal skills and professional competencies, and what market segmentation is. In this session, trainees will come up with the business idea they want to work on and develop over the programme.
3. Value proposition. Mission Statement. Business Modelling	After identifying their business idea and learning the building blocks of a responsible business plan, trainees will learn how to identify and highlight the value proposition and unique selling point of their cultural heritage product or service; the elements of a meaningful and useful business plan, including a powerful and clear mission statement, and their most appropriate business model.
4. Marketing. Advertising. Branding.	The aims and principles of marketing (including a brief introduction to digital and social media marketing), advertising and branding are explained and illustrated in this session. Trainees will tailor a marketing and advertising strategy for their business idea, and understand ways to appropriately and effectively brand their product.
5. Planning. Creativity. Pitching.	In this final session, trainees learn how passion, creativity and creative thinking can be harnessed to overcome particular challenges they may be facing as they develop their business idea and enhance their entrepreneurial venture. Trainees learn how to effectively evaluate and pitch their business idea, and then pitch it to a 'dragons den'.

Recommendations:

Given our experience in implementing the social enterprise training programme and testing of the toolkit with Jordanian and Syrian refugee artisans operating within Jordan's cultural heritage sector, we would like to share with you our reflective recommendations which will be useful to consider when you use the toolkit:

1. As a trainer, we recommend that you are familiar with social entrepreneurship and the challenges of operating a cultural heritage craft enterprise. This is important as the toolkit and training programme focus on applying the building blocks of a successful business idea and pitch, where trainees will require additional contextualised support.
2. Depending on the trainees' needs and commitments and to avoid attrition, you may wish to spread the content of the 5 full training days, over a longer period, with shorter sessions.
3. Given the trainees' limited financial resources, do offer free refreshments and lunch and reimburse them for their travel costs.
4. Try to host the training sessions in locations that are convenient for the artisans. Trainers should go to the artisans, rather than the artisans coming to the trainers.
5. Given the artisans limited access to the market, inviting guest speakers who can add value to the training sessions will be warmly received.
6. Given the competitiveness within the cultural heritage crafts sector, you must create an environment of trust and honesty where the trainees feel safe to openly share their ideas and opinions.
7. Given that the toolkit and training programme are designed as a series of five sequential sessions, we recommend that you follow this order when implementing your own training programme. You may choose to omit some content from some sessions, but if you do so, please remember that the training programme is a comprehensive and cumulative one, with each section and activity feeding into a final group project to be pitched in session 5.
8. In our implementation and testing of the training programme, we included mentors to assist the trainees in their assignments and to explore the impact of the training programme on their own business practices and approaches. We have retained references to mentors and mentoring sessions in the toolkit to accommodate those trainers and users who wish to maintain a mentoring component, however, mentoring is not necessary, and you can choose to omit it.
9. Dividing the participants into small working groups has to be undertaken sensitively to ensure synergies amongst the group members. One approach could be to allow participants to form their own groups and choosing their group members.

10. Respect and value the skills, knowledge and experience that all trainees bring to the training programme.

When we approached Jordanian and Syrian refugee artisans to participate in our training programme, they were surprised by the invitation as they had never been approached previously for such an opportunity. They readily confirmed their participation explaining that it was rare to meet and work with fellow Jordanian and Syrian artisans where they could engage their professionalism, creativity, dreams of their future businesses, and escape from the struggles of daily life. We hope that you will join us in spreading social and responsible enterprise principles amongst cultural heritage artisans by adopting and adapting this toolkit to support these champions in creating sustainable ventures that preserve the past and celebrate the future.

Marta Hawkins, Diana Abouali and Haya Al-Dajani



SESSION I

**Practicing Craft,
Preserving Heritage**



10:00-10:30 | Part One: Orientation (Slides 1-5)

1 Welcome

[Please use a version of this script]:

Welcome to the first session of the Jordanian and Syrian Refugee Artisans and Cultural Heritage Entrepreneurship in Jordan Project. This project aims to explore the resilience, vulnerabilities and identities of the forcibly displaced Syrian male artisans residing in Jordan since 2011, and to offer Syrian and Jordanian artisans a bespoke social enterprise training programme with mentoring in Jordan, to help you professionalise your enterprises, and protect your heritage artisan skills.

This project is funded by the UK government; specifically, it is funded by the UK's Economic and Social Research Council in collaboration with the UK's Arts and Humanities Research Council under the ESRC-AHRC Forced Displacement call with funding allocated from the UK's Global Challenges Research Fund (GCRF).

[At this point, the trainer introduces him/herself, and the other trainers present can introduce themselves as well by saying their names, what they do/ a little bit about their backgrounds.]

Orientation

Make sure that everyone has registered for the workshop. If anyone has not done registered, let the participants know that they can do so at the short break at 12pm or during lunch.

Workshop Overview

Session	Topic
1	Practicing Craft, Preserving Heritage
2	Business. Craft. Market
3	Value Proposition. Mission Statement. Business Modelling
4	Marketing. Advertising. Branding
5	Planning. Creativity, Pitching

Overview of the workshop

[Trainer can use a version of this script]:

Today is the first day of a five day training program. We will meet every Saturday for five weeks. The schedule is presented here on the slide.

This is a bespoke program that will enable you, with your team (we will divide you into groups) to learn how to devise a business plan for a business that utilizes your skills as craftsmen to market your product. As you work toward refining your plan over the course of the next five weeks, you will at the end of this workshop present your business plan to a panel of “judges” who will listen and give you feedback and award the best business plan among the group.

While the business plan pitch on Day/Session 5 is a simulation, the skills and knowledge gained in this workshop are practical ones that you can apply outside the walls of our “classroom” in the real world.

Let’s go over briefly what we will cover in today’s session and in future sessions:

Session one: What cultural heritage and heritage preservation means, and knowledge about the history of craft production and your role in it as a practitioner and a preserver of heritage. We will also explore concepts related to authenticity and innovation in designing “traditional” handicrafts.

Session two: We will go over with you the basics of supply and demand, how to read the heritage crafts market you are facing/trying to break into, how to map out and maximise personal skills and professional competencies, and what market segmentation is. In this session you will come up with the business idea you will be working on and developing for the remaining three sessions.

Session three: During this session, after having identified your business idea and started learning the building blocks of a good business plan, you will learn how to identify and highlight your value proposition and unique selling point, the elements of a meaningful and useful business

plan, including a powerful and clear mission statement, and identifying the most appropriate business model to apply to your business idea.

Session four: the aims and principles of marketing (including digital/social media marketing), advertising and branding will be explained and illustrated through examples. You will tailor a marketing and advertising strategy for your business idea, and understand ways to appropriately and effectively brand your product.

Session five: In this final session, we will talk about how passion and creativity/creative thinking can be harnessed to overcome particular problems you are facing and to enhance your entrepreneurial project. In this session, you will advance the understanding and structure of your team’s business plan, evaluate it, learn how to effectively pitch your plan, and then actually pitch it to a panel of “potential investors”.

In addition to the 5 Saturdays you will spend here learning about how to create an enterprise using the skills taught here, you will also spend eight additional hours with your mentors who will guide you through this program as well as provide further mentorship post-workshop. Five of those eight hours will take place at the end of each session, during that time you will go over the concepts presented in the session, and work on homework assignments, all of which are designed to lead up to your final pitch on Day 5 (Session 5).

At the end of today’s session, we will divide you into groups of four and assign a mentor to each group. The mentors will also be delivering parts of this workshop’s content, so you will get to know them as trainers (deliverers of content) and as mentors.

Remind the participants that transportation and lunch will be provided for each Saturday session.

Explain to the participants that only those who attend and complete all 5 training sessions and their assigned work, will be eligible for a certificate at the end of the programme.

Introductions and Expectations

- Participant introductions
- Requirements of the training workshop
-- *What will be required of you and us*
- Setting expectations and ground rules

Introductions and expectations

Instructions

Materials: Post-it notes, pens/markers, flip chart

Please ask the participants to introduce themselves: name, background, craft, how long they've been working, and what they hope to gain from this course.

Thank them for sharing a little bit about themselves.

Now you will go over requirements and expectations. Requirements are non-negotiable (to some degree; we will be flexible when necessary but we want everyone to take this program seriously). Participation in this program is a big time commitment of the part of the participants (trainees) and the trainers/mentors. Fulfilling the requirements is one step toward the success of this program.

Requirements

For the trainees

- Attending each session fully. Please understand that in order to benefit from the program, you must stay for the whole Saturday session, of which there are five.
- You will be given assignments to complete during the week. Please make sure you complete the assignments before the next session as best as you can.
- You must also go through eight hours of mentoring. Know that 5 of those 8 will take place during the training program (the last hour of each session). These are for your benefit, but also an opportunity for the mentors to learn from you.

For the trainers and mentors:

- All trainers and mentors will attend all five sessions.
- All trainers will be available during the sessions to answer any questions you might have, etc. We encourage you to talk to us, to ask us questions. We are here to work with you.
- The mentors are committed to give each of your eight hours of guidance, both to help you through this program and to help you plan for the future using the skills and knowledge gained from this workshop.

Setting mutual expectations (You will need a flip chart or a white board here). Here the participants and the trainers

will come up with a set of expectations for each others and for themselves. Tell the participants that they can write down the results of this short exercise at the end in their trainee manuals. They should wait until the end because we might be adjusting/fixing suggestions.

Ask each participant to come up with one expectation they want to have of themselves. For instance, if you can use this example: "I'm going to say, I expect everyone to be on time to the Saturday sessions." Then, write "Be on time" on a post-it and stick it on the flip chart marked, "Expectations".

Give the participants a minute or two to write down their expectations. Then have them each stick their post-it note on the flip chart. The trainer will then go over what's written and if there are overlaps, group those post-its together as one. Then, read each one out loud and ask if everyone agrees if that's a reasonable expectation.

In preparation for this exercise, make sure you have a list of what must be present on the list (As the trainer, you can also add expectations (rules), especially those that are essential (ie, promptness). Some things to consider:

- No cell phone use during the sessions (no surfing, checking Facebook, etc).
- Let others speak
- Listen when others are speaking
- Ownership of this workshop (everyone is going to make an investment in this workshop)

Once you have come to a consensus, ask the trainees to write them down as a record for themselves. After the session is over, collect the post-its and make a record of the expectations that you can type up and handout the following session to make sure we are all working with the same lists.

At this point, ask if anyone has any questions.

Let the participants know that we will now be commencing with the content of the first session, which is on the history of crafts production and preservation of heritage.

Today's Session

09:30 - 10:00	Registration
10:00 - 10:30	Orientation
10:30 - 11:30	Lecture 1: What is cultural heritage? Why preserve it?
11:30 - 12:00	Case study 1: Nada Debs, craftswoman?
12:00 - 12:15	Break
12:15 - 12:45	Class activity
12:45 - 13:30	Lecture 2: The History of Craft Organization in Syria from the Ottoman times to the present
13:30 - 14:00	Case study 2: Azza Fahmy, craftswoman?
14:00 - 15:00	Guest lecture
15:00 - 16:00	Lunch
16:00 - 17:00	Group mentoring meeting

[This is a suggested schedule]

Aims of the session

In this session, you will learn about

- What we mean by “cultural heritage”, why it’s important and how we can preserve it
- A little bit about history of Syrian craft production from Ottoman times to the present
- The fluidity and dynamism of traditional ornamental design in contemporary Middle Eastern contexts through case studies of two innovative and influential Arab designers who push the boundaries of traditional motifs and crafts through their innovative and modern designs.

Trainer reads the slide out loud.

Learning outcomes

By the end of this session, you should be able to

- Explain the concept of cultural heritage, the difference between tangible and intangible heritage, and the reasons for and methods of cultural heritage preservation.
- Identify some of the key elements of organized craft production in Syria/Levant, some reasons behind its transformation, 19th-21st centuries, and the artisan’s role as a preserver of Syrian heritage;
- Identify and speak about the ways contemporary Arab designers have creatively merged traditional methods and design with modern or non-Middle Eastern aesthetics; and
- Think critically about the notion/idea of authenticity and its connection to heritage within a context of changing tastes and new markets

Trainer reads the slide out loud.

What is cultural heritage? Why do we preserve it?

Trainer reads the slide out loud.

What is cultural heritage?

Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. (ICOMOS 2002)

ICOMOS = International Council on Monuments and Sites

Read the definition. Ask if anyone can explain what the definition means to them. Can they give examples of what might be considered “cultural heritage”?

ICOMOS is an authoritative international body that works to preserve and protect cultural monuments and historical sites. You can find out more about ICOMOS at <https://www.icomos.org/en/>

When we speak about “cultural heritage”, we are referring to heritage is that is either

TANGIBLE

-or-

INTANGIBLE

Tell the participants that we will now examine what is meant by these distinctions, and kind of heritage elements they include.

What is *tangible* cultural heritage?

1) Immoveable heritage (i.e. the built environment)



Tangible heritage is just that: heritage that can be touched. It is physical heritage in the form of built structures or objects that are made by men and women. When we speak of tangible heritage, we can refer to one of two types: Immoveable and moveable heritage.

Immoveable heritage is a structure that fixed in the ground, like a temple or a fortress. It can also include the built environment, like the citadel of Aleppo or the ancient Roman city of Jerash.

So based on the images here, what counts for immoveable heritage? Anything that has great historical or cultural value that is built as a structure or an urban system. Archaeological ruins, historical neighborhoods in cities, monuments, or buildings of exceptional creativity and genius.

Examples here are, clockwise from the top: the citadel of Aleppo; the Monastery at Petra; Palmyra.

What is *tangible* cultural heritage?

- 1) Immoveable heritage ...
doesn't have to be ancient!

Weissenhof house (Germany),
1927 by Le Corbusier



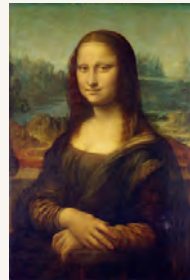
It's important for the participants to understand that cultural heritage should not be equated with something that was created in the distant past. It can also be something that is relatively recent, such as this building in the Weissenhof Estate designed by Le Corbusier in 1927. It's been added to world heritage list because of Le Corbusier's contribution to the development of modern movement (20th century) in art and design.

Le Corbusier (1887-1965) was a Swiss-French architect and designer, and a pioneer of modernist architecture.

Image © UNESCO

What is *tangible* cultural heritage?

- 2) Moveable cultural heritage



Tangible cultural heritage also includes things that can be handled and moved, unlike monuments, buildings and cities. They can be objects like the ones in this slide— things that either express particular values or are examples of artistic expression.

From left, a brass bowl (14th century, Mamluk period, made in Syria or Egypt, ablution bowl for the Yemeni sultan, al-Mujahid Sayf al-Din Ali; Palestinian thob (type of dress) from Hebron countryside, probably early 20th century; Da Vinci's Mona Lisa (completed 1503).

What is *intangible* cultural heritage?

Traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or *the knowledge and skills to produce traditional crafts*.
(UNESCO)

Intangible cultural heritage is a little harder to visualize, (because it is intangible!). It's the cultural knowledge that is acted out or performed, whether dance, song, ritual practice, or the execution of traditional craft. Note that with regards to craft, cultural heritage covers both the product

(i.e. the mother of pearl box) AND the skills needed to create such a box. Take also, for instance, rugs: the final woven product is an example of tangible heritage, but the knowledge and skills needed and learned over many years to create the woven rug is intangible cultural heritage.

What is *intangible* cultural heritage?

Example: Oral poetry & accompanying music

The Hilali Epic (al-Sirah al-Hilaliya) as performed in Egypt was inscribed on the UNESCO list of Intangible Cultural Heritage of Humanity in 2008



- 1- <https://youtu.be/yb9IUTX32dI?t=2m15s>
- 2- <http://www.sirاتبانيhilal.ucsb.edu/virtual-performances>
- 3- <https://youtu.be/69kHXDwMVoE>

Note to the trainer: you don't have to show all three videos since that will take up too much time. You can pick one of these three to show, although the third video, produced by UNESCO, is only available in English (at the time of writing).

1. YouTube (Visual representation of a performance, with Egyptian poet Abd al-Rahman al-Abnudi annotating. (ARABIC)
2. Sirat Bani Hilal Digital Archive, University of California, Santa Barbara Library.
3. Youtube; UNESCO video; see also <https://ich.unesco.org/en/RL/al-sirah-al-hilaliyyah-epic-0007>

Image © UNESCO

What is *intangible* cultural heritage?

Example: a traditional skill used to create a particular craft

Traditional Sadu weaving by Bedouin women in the Arabian Peninsula and Syrian desert (including Jordan) is on the List of Intangible Cultural Heritage in Urgent Need of Safeguarding



Intangible heritage is also the skills and know-how needed to create objects that are representative of a particular culture. Many skills like the weaving skills practiced by Bedouin women shown here in this photograph are in danger of being lost as those who practice them have dwindled in numbers, and interest in passing them to younger generations has waned. Initiatives like the UNESCO List of Intangible Cultural Heritage in Urgent Need of Safe-

guarding raise awareness about these skills and practices, and allow for countries to mobilize funds to develop and implement a preservation strategy.

(NOTE only Sadu weaving as practiced in the UAE is on the Intangible Cultural Heritage list).

Image © UNESCO

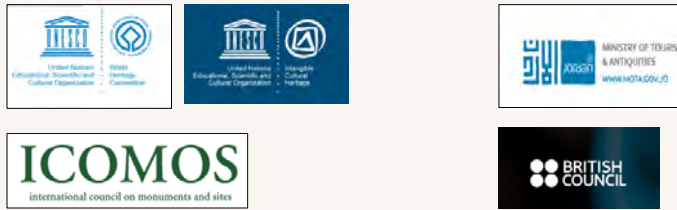
What's the difference between tangible and intangible heritage?

Ask the participants to try to define in their own words what tangible heritage vs intangible heritage, and explain in what ways they're similar and different.

You can also ask them:

- Is one valued more than the other? Or more important than the other?
- Is one easier to preserve than the other? Which one? How? Why?

Who decides what cultural heritage is and whether/how it should be preserved?



International bodies like UNESCO and ICOMOS

National governments, ministries, and semi-governmental bodies

These are the more official groups that work on promoting the preservation of cultural heritage. These include international bodies like UNESCO and ICOMOS. Governmental bodies and ministries also have a say in what is considered important enough to be preserved. National

ministries, like the the Jordanian Ministry of Tourism and Antiquities, is one such governmental body. British Council, which operates internationally but is funded through the UK government, offers generous grants for cultural heritage preservation projects in selected countries.

Who decides what cultural heritage is and whether/how it should be preserved?



Universities, cultural research centers, and NGOs.

But those decision are not solely limited to official bodies like UNESCO or national governments. NGOs, universities (professors, who work on various aspects of heritage, history and culture), and sometimes even individuals can work toward preserving our cultural heritage.

Do these people get to decide, too?



Who are these people? They are craft practitioners. What role do they play in preserving intangible heritage/craft?
Image © Turquoise Mountain

*What are some ways to
preserve cultural heritage?*

Ask the participants: WHAT are some ways that we can preserve heritage? See if they can come up with ideas. Give them a minute to think; they can write it down or just keep it to themselves.

Alternatively, you can break up the participants into small groups and have them brainstorm together for no more than 5 minutes.

Ask the participants, after they've had some time to think or brainstorm together, to list ways to preserve heritage. You can write their suggestions down on a flipchart. Make sure everyone has given their suggestions before moving on to the next slide.

THE NEXT SLIDE: Some ways to preserve heritage

1. Restoration (of monuments, building)
2. Documentation (includes research)
3. Education – of the need to preserve, and education in the practice (for crafts, etc)
4. Increasing public awareness
5. Supporting heritage practitioners

Ways to preserve cultural heritage

- 1- Restoration/conservation > to buildings, monuments, works of art and crafts; needs to be done without jeopardizing the originality of the site or object
- 2- Documentation > creating archives of photographs, audio—visual recordings, written records (includes observation and study) and MUSEUMS
- 3- Education > teaching about the heritage element or teaching how to make the heritage element (i.e. opening schools that teach the crafts and traditional art forms)
- 4- Increasing public awareness > similar to education, but aimed at the greater public (how to behave at a heritage site; how to appreciate and celebrate intangible heritage)
- 5- Supporting heritage preservation efforts and heritage practitioners > funding, capacity building, etc.

Some ways to preserve heritage: (NOTE TO TRAINERS: these are not fixed categories; there is overlap among many of these methods)

1. Restoration (of monuments, building) - Of buildings, monuments, works of art and crafts, papers, books (anything physical that has been damaged). This needs to be done without jeopardizing the integrity and originality of the thing being restored/conserved.
2. Documentation - Creating an archive or a set of records about the heritage element. Recording can be done through (digital) photography or audio-visual means. Research and study done by scientists, historians, archaeologists, ethnomusicologists, anthropologists allows for more information to be collected and known about the heritage element
3. Education – on the need to preserve, and education in the practice (for crafts, etc)
4. Increasing public awareness – usually governments or NGOs can work on this. This can be done in the form of public service campaigns, or public events that raise awareness about the heritage element.
5. Supporting heritage practitioners and heritage preservation efforts: government or international funding for these efforts?

What is cultural heritage?

Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. (ICOMOS 2002)

ICOMOS = International Council on Monuments and Sites

Trainer script:

Let's go back to the definition I showed you at the beginning of this lecture. I've highlighted here some terms that we are going to talk about. Here, the important terms are highlighted in red.

Cultural heritage

1. Cultural heritage:

- What is "culture"? Can you define it now?
- Cultural Heritage: We've only talked about "cultural heritage"; are there any other kinds of heritage? There is also natural heritage (which is the sum of the natural habitat/biodiversity, flora and fauna, and ecosystems that we have inherited from past generations).

2. "Expression" – what do we mean by expression? It's how we give shape to or articulate our beliefs. We can sing a song, we can build a monument, etc.

- "Ways of living" – another way to thinking about culture
- "Community" – what is a community? Does every community have their own unique "cultural heritage"? Does cultural heritage only belong to its community, or does it belong to the entire human family?
- "Customs, practices, places, objects, etc.." = these are examples of cultural expression.

Note to trainers: Cultural heritage is a very wide concept that includes anything that can be considered an example of human creativity, regardless of the means of expression.

Why preserve (and protect) cultural heritage?

Ask the participants to think of reasons why we preserve cultural heritage. Why is it important? Possible answers: it is a record of human creativity; it tells about what our society's values are, it interprets the world around us, how we live, what we celebrate. It gives us a direct connection

to our culture and our community. It is a record of who we are as a people, as human beings.

Is preservation in times of war any different?



Tell participants to take a few seconds to look at this poster. (Apologise for not being able to provide them with a better quality image).

Then, ask the participants to describe what it is (a PLO political poster commemorating 17th session of the PNC, Amman 1984). What is Abu Ammar (Yaser Arafat) trying to say? What is the connection between culture and nationhood? (One answer: We are a people with culture, heritage, civilization, and as such we deserve to exist. We exist because we have our own heritage and civilization...)

*Does cultural heritage
evolve, or is it fixed?
Is it living, or is it dead?*

We'd like the participants to think of cultural heritage as an evolving, living thing but participants might have other opinions about their cultural heritage and what defines it. Get them to discuss the notion of cultural heritage as fixed or evolving, and why they think either way. Ask them also about authenticity. What is its definition, and does "authenticity" change or remain the same.

How do we resolve an evolving “cultural heritage” with authenticity?

This discussion can be continued within the mentoring session if there is no time during the main session.

Case study: Nada Debs (Lebanon)



<http://www.nadadebs.com>

<http://www.nadadebs.com>

Pull up the website of Lebanese designer Nada Debs.

Trainer script: Let's look at the work of Nada Debs, a Lebanese designer based in Beirut, who has found success both regionally and internationally. If you think her work has a familiar yet strange “feel” to it, it's because

this designer's work is a fusion of Levantine ornamental design and craft, Japanese aesthetics and design sensibilities, and modern form. She designs the pieces she sells, and she employs local Lebanese/Syrian craftsmen and artisans to produce her designs. She makes small furniture and decorative pieces, like these small plates (go through the gallery on her website).



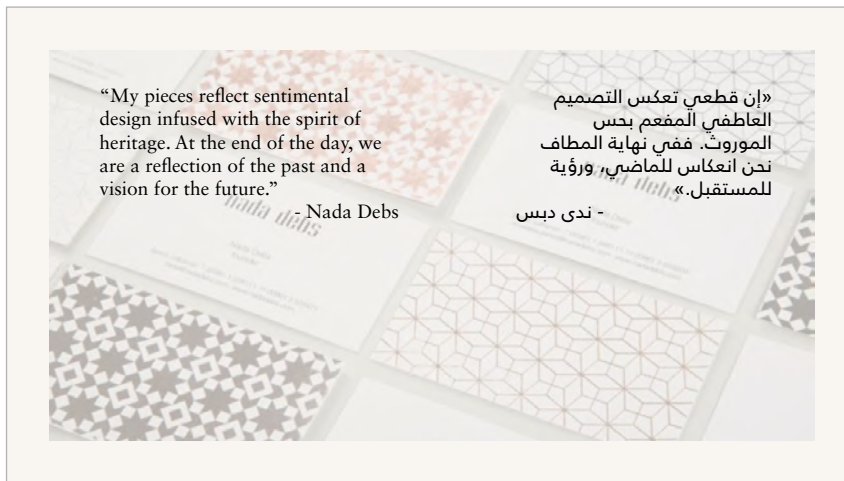
After going through her gallery on Nada Dibs's website, look at the images on both sides of this slide.

- What do you think of her work?
- Is she promoting or preserving her heritage? Why or why not?
- For those of you who do mother of pearl inlay, do you appreciate this kind of design? Do you still consider it Levantine/Shami (Damascene)?

- Is it OK to borrow from other cultures, to incorporate colors, motifs, styles not commonly/traditionally/historically used? Does borrowing of this kind make the object you create less "authentic"?



Ask the same questions as the previous slide.



Ask the participants to reflect on this quote by Nada Dibs.

Tea/Coffee Break: 12:00-12:15



Class activity: 12:15-12:45

Identifying cultural values in tangible and intangible heritage

Divide the participants into five teams (these teams do not need to correspond to their business teams). Distribute one form to each group. (See Activity Sheet 1)

Each team will be given an object or an image that represents some aspect of Syrian/Jordanian cultural heritage.

Some possible objects/images that can be used for this exercise:

- Damascene mother-of-pearl inlay box
- Traditional embroidered dress (Syrian or Jordanian)
- Metal work (brass or copper) – e.g. dalleh

- Photograph of an important and historical building or archaeological site
- Photograph of a platter of mansaf, or some other traditional dish
- Try to include one item that will be unusual / unexpected to the participants, and not an obvious example of cultural heritage.

Each team should complete one Activity Form. They should spend 15 minutes on this part. Once they are done, have each team present their answers in turns.

**The history of crafts organizations
in Greater Syria from the Ottoman
period to the present**

(a very brief introduction)

(Expect to spend approximately 45-60 mins on this section)

Note to trainers: Why are we covering this topic? Part of the general purpose of this workshop is to ultimately contribute to the preservation of the heritage crafts by encouraging artisans/craftsmen and women to continue to practice them. For the Jordanian and Syrian artisans, we felt that it was important to reinforce their place in the continuum of artisanal practice in Bilad al-Sham that actually predates the Ottoman period. We felt it was important to go over the history to see how it has changed from (late)

Ottoman times to the present and to use that notion of change as a catalyst to discuss how crafts can weather a tumultuous present with the knowledge that it has persevered in the past (but had to alter itself by accommodating prevailing circumstances). Current practice can be traced most directly to the system that was in place during the Ottoman period (early 16th- early 20th centuries).

Syria and Bilad al-Sham are used interchangeably here. Jordan is part of geographic region of Bilad al-Sham.

The organization of craft production extant today in Syria and other parts of *Bilad al-Sham* draws heavily upon the model that existed during the Ottoman period.



Trainer:

Syria (Bilad al-Sham) has long been a major regional and international center of crafts production, from ancient times to the present. Syria has benefited from its geographic location in the Eastern Mediterranean in terms of trade and commerce, and cities like Damascus and Aleppo were central nodes on the major international trade routes that cut through Syria.

The organization of craft production extant today in Syria and elsewhere in Bilad al-Sham draws upon the model that existed during the Ottoman period.



Procession of the guild of glassmakers

Slides 4-7

(Note to trainers: you can move back and forth through the following 4 slides as you wish. They all depict craftsmen/guildsmen from Ottoman Istanbul in the 16th and 18th century)

Under the Ottomans, practitioners of crafts organized themselves into what we might refer to today as “guilds”; in Ottoman Turkish, the term used as “esnaf” or “taife” (أصناف أو طائفة); and in Arabic, it’s referred to as “طوائف حرفية”. It’s also important to understand that other corporate groups, like confessional groups, were referred to as “taife” طائفة (for instance, طائفة اليهود).

The guild system – meaning organized craft production -- was (mostly) an urban phenomena; artisanal and craft work was something that was usually practiced in cities and towns, and not in rural areas where agriculture was the primary occupation. Each town had a network of villages that supplied raw material that contributed to craft production, and allowed villagers as well as townspeople to acquire the goods they needed.

We don’t have many images of Syrian craftsmen before the mid- to late- 19th century, but we do have illustrated books that depict the guildsmen of Istanbul marching in imperial ceremonial processions. The images in the next few slides come from two illustrated books (known as Imperial Festival Books) that were made to commemorate the circumcision of the Ottoman sultan’s sons, made in 1587 and 1720, respectively. Guilds used the ceremonial parade as an opportunity for them to show off their artisanal skills and their products. You can think of it as similar to the craft shows/exhibitions that were common in Syria before the war; they were partly done to show the richness of the state’s crafts production and goods, as well as the skills and expertise of its craftsmen.

Image: Parade of the guild of glassmakers, Surname-i Humayun c. 1587

The guild of bakers



In Ottoman Syria, guilds “constituted the backbone of the country’s economy,” meaning that they were essential for its functioning through the control of production of good and services, and marketing (such as setting the price of goods and services). Guilds in Syrian towns, like elsewhere in the Ottoman lands, operated relatively autonomously, with limited interference from the government as long as they “regulated economic activity [efficiently] and

collected taxes for the government from their members (Rafeq, 2002: 102).” Guilds oversaw the distribution of raw materials to the craftsmen, ensuring fair and equitable division at a regulated price.

Image: Guild of Bakers displaying bread, *Surname-i Humayun*, 1587

Potters making pottery



Although the internal organization of a craft guild was a hierarchical one, it offered mutual support and a sense of communal identity to its members. The hierarchy dictated not only one’s privileges and benefits within the guild, but also the kind of obligations and expectations that were placed on members. For instance, the Ottoman government/officials would impose a tax on the whole guild, not on individual members. It was up to the head of the guild (referred to as the *shaykh*) to apportion tax obligations according to the rank and their economic situations of each member. Likewise, craftsmen earned wages (or income) commensurate with their rank.

Pottery guildsmen. From the *Surname-i Humayun*, 1587, in Catherine Hess, ed. *The Arts of Fire: Islamic Influence on Glass and Ceramics of the Italian Renaissance* (The J Paul Getty Museum, 2004).



By virtue of the fact that Syria had, by the Ottoman period, a Muslim majority population, most guild members and craftsmen were Muslim. However, it was not uncommon for many guilds to have multi-confessional membership, meaning that Christians and Jews as well as Muslims

practiced different crafts and enjoyed the same privileges and responsibilities as members of the same guild. That said, Jews and Christians tended to specialize in certain crafts.

Image from Levni, *Surname-i Humayun*, 1720.



What are the ranks of guild membership? There are (generally speaking) three: apprentice, journeyman, and master. We'll go through each one in ascending order of rank.

The apprentice (الأجير): This the entry point to a career as a guild member. Apprentices would be children or young men. Apprentices worked and learned the craft under the supervision of a master, and worked side by side with others in the workshop, including journeymen. The apprentice received a stipend that took care of his food, clothing and other expenses. A contract usually would be signed between the apprentice and master if the apprentice had reached legal age. If the apprentice was a child, the agreement would be made between the child's guardian and the master. The number of apprentices taken in by a master depended on the size of the workshop.

It is not clear how long an apprentice would have to spend in this rank before promotion, but it seems that five years

training was required for an apprentice to master his craft enough to graduate to the rank of journeyman.

According to the Syrian historian, Abdul Karim Rafeq, anyone who wanted to join a guild had to enter as an apprentice and then gradually rise through the ranks, regardless whether they had achieved a higher rank (journeyman, even master) elsewhere (meaning, in another city) and how much expertise they had. Why was this the case? This regulation was in place “to ensure a better quality of work under the supervision of the shaykh of the guild. It also limited the number of guild members, prevented outside competition and ensured equitable distribution of collective taxes among the members” (Rafeq: 2002, 103).

Image: “Swordmaker, Damascus,” from the Matson Collection, Library of Congress (Washington, D. C.).

Insert: from Al-Qasimi, *Qamus al-Sina'at al-Shamiya* (Damascus, 1988)

Three ranks in the guild system

1- Apprentice

2- Journeyman



The journeyman (الصانع): Once an apprentice learned the craft, he graduated to the rank of journeyman and received his wages on a daily or weekly basis, or he would be paid upon the completion of an item (i.e. a piece of cloth). Promotion from apprentice to journeyman involved a public and ornate investiture ceremony that sometimes took place in a public garden (see Ilyas b. Odeh, نبذة تاريخية)

Journeymen often made up the largest group of men in a guild, and its most productive members. Like the apprentice, it is not clear how long the journeyman had to stay in his rank before graduating to master status, for excellence of skill was the major requirement. Promotion from journeyman to master might take some time, for a number of reasons. Rafeq notes that many journeymen preferred to delay their promotion to masters since the latter meant

more responsibility, especially financial (maintenance of a workshop, covering the expenses of apprentices and paying journeymen's wages, etc.). Also, masters themselves might postpone the promotion of a journeyman to reduce competition (he would be conceived of as a competitor/rival), or because there were no available licenses. The government permitted a set number of masters to operate in each city, and a master could only open a workshop with an official license, called a gedik. (Often times, licenses would be passed down from father to son). The gedik system was initially intended to protect guilds and control quality, since it limited the operation of workshops exclusively to master craftsmen.

Image: "Weaver of outer garment/Abaya," from the Matson Collection, Library of Congress (Washington, D. C.)

Three ranks in the guild system

1- Apprentice

2- Journeyman

3- Master



The master (المعلم) A master is someone who has gained expertise in all matters and elements of the craft itself. Only a master who was familiar with the work of a journeyman could recommend that journeyman for promotion, and it would have to be met with approval from the other masters in the guild. Like the promotion of the apprentice to journeyman, promotion to master required that the journeyman possess the necessary skills and know-how, and that he display good morals and good character. Indeed, a strong work ethic and principled behavior was a requirement for all guild members, especially when it came to choosing a guild leader. Good morals and ethics often times trumped religious identity; historical documents (court records) reveal that both Jews and Christians not only enjoyed guild membership, but they were occasionally appointed as guild heads.

Masters would elect a guild head, or shaykh, who would

“[look] after the interests of the taifa, [regulate] the affairs of its members, [distribute] raw materials equitably among them, and [intercede] on their behalf with the authorities. For this, he was sometimes referred to by the title of mutakallim, that is, spokesman for the taifa, as in the phrase used on the occasion of the confirmation of the shaykh: نصب شيخا ومتكلما.” [Ilyas b Odeh??]

Image: “Potter (Jerusalem),” from the Matson Collection, Library of Congress (Washington, D. C.)



The guild of tailors

What are some of the characteristics of guild practice:

They played an Important economic and fiscal role in a city's economy:

- They upheld the principle of the division of labor, regulate the distribution of raw materials among its members, guaranteed the quality of production, fixed the prices of commodities and levied taxes collectively imposed on its members."
- Guilds operated and sold their products in specialized markets
- Ensuring the quality of goods produced by craftsmen was an important aspect of guild practice. For example: "the number of threads in silk manufactures, the length of the cloth before and after soaking it in water, and its weight before and after it was dyed were all set by the taifa and strictly adhered to by its members." Any member who did not follow these strict guidelines was punished by the qadi and liable to pay a fine usually to a religious establishment.
- Guilds set prices, but qadis (judges) could interfere. When guild authority declined in the 19th century, the qadi interfered more directly

- Guilds had complete authority over guild members. They could only work in the places assigned to them by the guild.

Despite the existence of collegial guild system (a sort of fraternity), before the impact of industrial Europe on trade/commerce in the 19th century, master craftsmen rarely if ever partnered with other masters, or with retailers. Partnerships were frowned upon, and judges encouraged masters to work independently. The belief was that partnerships, especially with retailers, might lead to price fixing that judges considered unfair to consumers. Because of such strict guidelines regulating practice, it was difficult for guildsmen/craftsmen to accumulate wealth, and estate records testify to their relatively modest means. The system would slowly erode under the impact of increasing urbanization and changes trade policies of the 19th century.

(from Rafeq, 1991).

Changes in the 19th and 20th centuries



Note to trainers: Change is a constant, and by this title we are not implying that no changes occurred to the structure or nature of Syrian guilds before the 18th-19th century. We can talk more easily about change in the 19th century onwards because scholars/historians know more about how guilds were affected by political and economic factors in the modern era.

Several factors impacted craft practice and production during the 19th century, which eroded the authority of the guild as the primary organizational structure of craft production in Syria, and the Ottoman world.

Changes in trade policies negatively impacted local production of certain commodities, an effect that was intensified by improved transportation systems. In 1838, the

Ottoman government signed a trade agreement with Great Britain (and similar treaties were signed with other countries) which placed a lighter tax burden on imported British goods than locally produced merchandise. Opening of the Beirut-Damascus road in 1863 brought in more European goods into the markets of Bilad al-Sham. These imported goods priced out local production, especially textiles and other sectors like glass production, to the point where some sectors shrunk significantly (because it was cheaper to import goods than to produce them locally). Twenty percent of the Damascus labor force was employed in the textile industry, so the impact of European imports of fabric on local textile production was especially devastating. It not only impacted the local workers' livelihoods, but also affected the operational structure of guilds.

Changes in tastes and fashions

Photo circa 1908. Notice the seated man's European-style suit and the children's clothes.



At the same time as changes in trade policies were taking place, domestic market demand for types of goods was shifting. Imported European cloth was now cheaper, but also ideal for the European style clothes (suits, pants) that was considered highly fashionable and desirable by certain sectors of society. Middle and upper-middle class men

and women began to adopt European dress to reflect their modern and fashionable ways, which would be embellished with accoutrements like the seated man's cane, neck tie, and handkerchief. Lower classes also might adopt such dress to communicate aspirations for social mobility.



Images from the Tarazi catalogue targeting tourists. Note the numbers written for the purposes of ordering items.

Slides 14-15

There also occurred in the 19th century an awareness of and a shift toward catering to the tourist market. Increases in numbers of American and European tourists to Damascus led to the fetishization of certain crafts, especially woodwork and mother-of-pearl inlay. Changes in tastes also encouraged craftsmen and businessmen to produce goods that catered to a more European way of life, such as hard furniture like wooden chairs, tables, armoires, which were not used historically in Syrian (or Arab/Middle Eastern) homes.*

This slide shows images from a catalogue produced for European and American tourists looking to buy souvenirs from Damascus. Growing prosperity and technological advancements in transportation allowed for Europeans, and particularly Americans, to travel abroad. The growing interest in the Holy Land led many to visit Palestine and Syria. Many furniture items similar to the ones in the photos above can be found in American and European museums, public and private, donated by their former owners or heirs.

* Note to trainers: How do we know this? Two sources corroborate this understanding: The first are estate records of the deceased, located in court records of Syrian cities during the Ottoman period. These records had to list all the possessions of the deceased, including personal items such as clothing, books, bedding, etc), and they rarely mentioned hard furniture. The second type of source are travelers accounts, including merchants' writings, which note that most homes were usually empty of these kinds of furnishings until the 20th century. For instance, the French traveler Volney, who spent time in Syria, wrote in 1787 that "All the inventory of a rich house consists of carpets, mats, cushions, mattresses, a few small sheets of cotton, copper trays, or wood, which serves as a table; some pans, a mortar, a portable grinder, some porcelain and some plates of tinned copper."

Dimitri Tarazi and Sons, merchants of silk goods and eastern wares (furniture). Catalogue images from Stefan Weber, *Damascus: Ottoman Modernity and Urban Transformation, 1808-1918*. Aarhus University Press, 2009.



World Fair Catalogs showing the Turkish (Ottoman) Pavillions



More indication that production is facing outward and directed at foreign tastes. These are pages from the Chicago World Fair catalogue of 1893.

Crafts production responds to market pressures and the old guild system starts to crumble



Note to trainers: The following is an outline of some of the changes that took place over the 19th and early 20th centuries. Please note that this outline is not comprehensive. The intent is to indicate that there was a change in the systems of production.

Also note that the following pertains to the textile industry, one of the most important industries in Syria at the time. Other crafts may not have experienced such a radical shift.

Significant changes in the guilds structure and craft production took place in Syria during the 19th and early 20th centuries.

1. There occurred stiff competition with cheap imported goods, which meant that locally produce goods were no longer competitive. Many kinds of guilds, and the crafts they practiced, disappeared or their numbers shrunk considerably.
2. Master craftsmen no longer operated individually; they now begin to partner either with each other or with merchants.
3. Many craftsmen became merchants themselves; see #7 below
4. Restrictions loosen on 'gedik' (license to operate a craft workshop) ownership, and it is no longer the exclusive domain of master craftsmen. These licenses can be bought and then leased out. Because master craftsmen are no longer in absolute control of production, the quality of goods made by the guild fluctuates.

5. In some industries, like textile production, larger workshops became more common (because of consolidation); journeymen became wage earners in factory-like operations; wages fluctuated and unemployment became a reality. (Entry into the craft was no longer strictly regulated).

6. 19th and 20th century markets were more volatile and receptive to cyclical forces (shifts in demands for goods; changing prices of raw materials) which added to the instability of prices and wages. Remember, previously prices were fixed by guilds, and were not at the whim of volatile market forces.

7. Tension between masters and journeymen (craftsmen) increased. Many masters soon became merchants, or as Reilly (1993) calls them "merchant entrepreneurs": "The merchant-entrepreneur was different from the old guild master in that he himself was not a producer, nor did he pass along production skills to his workers (i.e. the journeymen)." Rather, his functions were administrative, clerical and commercial." (Reilly, "From Workshops to Sweatshops," p. 209)

8. Craftsmen are no longer required to work in specialized or designated markets. They are more free to move around in search of work.

The old system of crafts/guild solidarity was fading, but it did not entirely disappear. Craftsmen (at the journeymen level) still exhibited "class solidarity" at this time. But there is clearly now management of and ownership of production by entrepreneurs and merchants, and no longer solely by the craftsmen themselves.

Crafts production today



Ask the participants to share what they know about how crafts production was organized when they were living and working in Syria; or for non-Syrians, how it's practiced in their country.

Note to trainer: The following is a brief overview of crafts production in Syria in the late 20th/early 21st centuries

Many crafts production establishments are structured as roughly follows

1. The owner of the establishment manages the commercial and administrative side; he not necessarily a producer/craftsman himself. The merchant-entrepreneur model still holds.
2. There are now designers – creatives – who come up with patterns and designs for craftsmen to produce.
3. Craftsmen execute the designs given to them by the designers.

Note: these roles are not always distinct. There is usually overlap; i.e. a craftsman (#3) can design and create (#2).

The crafts market continues to cater heavily to an export/tourist market. As the 19th century craftsmen were attuned to the European/American tourists and foreign markets, today's craftsmen produce a lot of goods for the Arab Gulf states, either for private customers or larger clients (i.e. hotel chains, etc). Even for Syrians working in Lebanon and Jordan, the sense is that the real clients are located in the Arab Gulf, and not locally.

Before moving on to the next slide, ask the participants what are some of the difficulties that the crafts sector may have been facing before the war.

Some problems perceived with the Syrian crafts sector (based on an article from 2013)

- Lack of focus on how to enhance the sector (competing and contradictory directives coming from various ministries such as economy, trade, tourism, etc)
- Abandonment of the craft for other kinds of work (the author mentioned factory work, but perhaps shift to other sectors?)
- Difficulty with financing workshops, enterprises
- Lack of proper training facilities
- Limited local market and demand for handicrafts

Ask participants what their recommendations might be to improve the crafts sector in Syria? Can they draw inspiration from what they now know about the history of crafts production in Bilad al-Sham? Do this before moving to next slide, which has the article's recommendations .

Image (c) Sputnik; Craftsmen at work, Damascus.

Recommendations for enhancing the Syrian crafts sector (2013):

- Documentation and registration of handicrafts
- Set up designated markets for selling traditional handicrafts
- Improve state of vocational institutes and training centers in order to improve the skills of craftsmen and the quality of products made
- Encourage investment in craft ventures
- Stimulate local demand for handicrafts
- Subsidizing imported materials, creating quality controls for exported items.

Read over the recommendations with the participants. Ask them if they would like to add anything.

Author's recommendations are from the article, Ahmad Kh. Atieh, "Developing Handicrafts and Traditional Markets as an approach to promote cultural tourism: Reality, challenges and development ways in Syria," *Tishreen University Journal for Research and Scientific Studies*, Engineering Sciences Series Vol. 35, No. 5 (2013): 9-29.



What has been the impact of the war on the crafts sector in Syria?



Ask the participants to share their views on how the war in Syria impacted the crafts sector.

Here is some information on how the war impacted the sector:

1. From the Jordan Times, "In old Damascus, war threatens Syrian handicrafts" 11 January 2016 (<http://www.jordantimes.com/news/business/old-damascus-war-threatens-syrian-handicrafts>)

"The artisanal designs were popular among tourists, who generated about 12 percent of Syria's pre-war gross domestic product.

In 2009, Syrian craftsmen registered with the national union had numbered some 18,000, alongside an estimated 39,000 who were unregistered, Fayyad indicated.

By the end of 2015, between 70 and 80 per cent had left the trade, many emigrating after the destruction of their workshops around Damascus and in the northern city of Aleppo, another handicrafts hub, according to Fayyad [Muhammad Fayyad, researcher on cultural heritage].

...Few foreigners now come to Damascus to purchase the lavish cloth, and Syrian buyers can no longer afford it.

Ibrahim Al Ayubi, who has produced brocade in the Syrian capital for decades, said good quality silk is hard to come by, and anyway, the price has gone up "tenfold".

"The crisis had a really big effect on us because of the lack of tourists, who made up about 95 percent of our customers," Ayubi indicated.

"Our craft [is] essentially dependent on our sales returns, which in turn depend on tourists. Our situation is tough now, and we're working with whatever we have," Shakaki said.

"The war has made the new generation reluctant to learn the trade," he added. "I am worried that this loom will stop weaving."

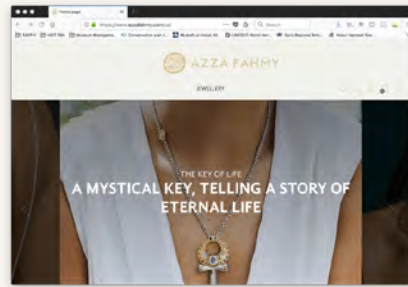
See also

"Syria war condemns handicrafts industry to slow death." January 10, 2016. Gulf News. <https://gulfnews.com/news/mena/syria/syria-war-condemns-handicrafts-industry-to-slow-death-1.1651107>

صناعات تقليدية دمشقية على طريق الاندثار", ١٠ يناير ٢٠١٦، جريدة الحياة
<http://www.alhayat.com/article/722347/%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%AA%D9%82%D9%84%D9%8A%D8%AF%D9%8A%D8%A9-%D8%AF%D9%85%D8%B4%D9%82%D9%8A%D8%A9-%D8%B9%D9%84%D9%89-%D8%B7%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D8%A7%D9%86%D8%AF%D8%AB%D8%A7%D8%B1>

حرف يدوية دمشقية تراثية مهددة بالاندثار", هشام عدرة، ٩ مايو ٢٠١٣، الشرق الأوسط
http://archive.aawsat.com/details.asp?section=54&article=727900&issueno=12581#.W7fVohMzb_Q

Case study: Azza Fahmy, craftswoman?



<http://www.azzafahmy.com/us/>

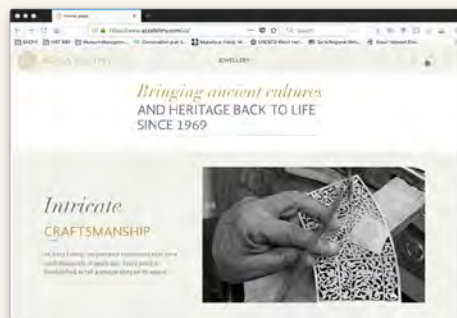
13:30-14:00

Case study: Azza Fahmy, craftswoman?

Note to trainers: make sure you have visited the Azza Fahmy website and explored it carefully. Identify some pages to land on.

Ask your participants

- Has anyone ever heard of Azza Fahmy?
- Just looking at this website, where do you think she works and operates? (Egypt, but her website is entirely in English? Why? She is catering to an international audience through her online presence
- [Go through website a bit, look at her work]



<https://youtu.be/mFD9KVUNgSs>

<https://youtu.be/3Wpb5SSmzYM>

Read the text on this page of Azza Fahmy's website.

Who is she bringing heritage back to life for? (Answer: judging from the website -- international clientele, and middle/upper middle class Egyptians/Arabs)

Is she also trying to preserve heritage? Do you feel that her designs reflect the cultural heritage of Egypt/Middle East?

Is she a craftswoman? How is your practice and the goods you produce similar/different than hers?

Homework

- Please write a “diary entry” about your journey as a craftsman. When and how did you start your career? Why did you choose your craft? Did you apprentice with a master craftsman, or did you attend a vocational school or college? (For those who worked in Syria and Jordan) what is the difference between practicing crafts in these two countries?
- Tell us about yourself, what you do and what you love doing. Include your hobbies, passions, skills, and talents – not just your professional career
- Note: these questions are to prompt you to think about how to compose your answers; you are not obligated to answer all of them.

Please ask participants to complete this diary entry during the week. They will have time to discuss this with their mentors after lunch during their first mentoring session. The participants should email their answers to the Session 2 trainer two nights before Session 2 convenes. (Tell them if they prefer handwriting it, they can take a photograph with their camera phone and send it via whatsapp or as a message).

Note to Trainers:

Before Session 2, read through the diary entries of all participants, and create a list of emerging soft skills and hard skills on a flipchart, to share with the participants in Session 2.



Activity Sheet (Session 1)

Your team has been given an object or an image that represents an aspect of your broader cultural heritage. Discuss the object or image together, and fill out the following table:

<p>What is this object? Or, what is this a picture of?</p>
<p>What is the object made of? What are the elements in the photograph?</p>
<p>What is this object be used for? What does this image represent (or what can you image is happening in this photograph)?</p>

Does this object/image represent tangible culture, intangible culture, or both? Explain how you determined your answer.

What values does this object/image represent? What does it say about its society's culture?

How could we preserve these examples of cultural heritage?

This exercise is adapted from The Artifact Chart worksheet (Appendix 5.2), in *Cultural Heritage and Cultural Diversity Lessons: A Handbook for Teachers* (2015). Council of Europe. <https://edoc.coe.int/en/cultural-heritage/6551-cultural-heritage-and-cultural-diversity-lessons-a-handbook-for-teacher.html>



Homework: Short essay (Session 1)

Please write a “diary entry” about your journey as a craftsman in Jordan or Syria. When and how did you start your career? Why did you chose that craft you did? Did you apprentice with a master craftsman, or did you attend a vocational school or college? For those who worked in Syria and Jordan: what is the difference between practicing crafts in either of these two countries?

Note: these questions are intended to guide you as you begin to compose your answers; you are not obligated to answer all of them.



SESSION 2

**Business. Craft.
Market.**



10.00-10.30 Introduction to the session (covers slides 1 – 5):

1. Welcome the participants back and ask them to complete the sign-in register.
2. Ask participants to share briefly an update of their actions / successes / challenges since Session 1. Record these on a flipchart.

3. Remind the participants that their homework from session 1 was to prepare a diary entry and that they will need it in this session.

4. Ask if there any questions which arose since session 1 and use this time to address them.

5. Check that all participants have been allocated a mentor. If anyone hasn't been, please speak to them at the end of the session to resolve this.

Today's Session	
10.00 - 10.30	Introduction
10.30 - 11.30	Supply and Demand
11.30 - 12.00	Social Enterprise
12.00 - 12.15	Tea Break
12.15 - 13.00	Social Enterprise continued
13.00 - 14.00	Heritage Craft Enterprise Journeys
14.00 - 15.00	Market Research
15.00 - 16.00	Lunch and Networking
16.00 - 17.00	Group Mentoring

[This is suggested schedule]

1. Introduce the topic of today's session by reading the following:

In this session, we will discuss the situation of Syrian and Jordanian crafts and craftsmen and what kind of economic, professional, and commercial challenges they face at present. We will analyse the relationship between supply and demand and how this affects the heritage crafts market. We will identify obstacles and challenges to the market standard equilibrium and how they can be mitigated. New market trends will be discussed, a model of social

enterprise will be introduced alongside demand for social values in business, and we will monitor the craftsman's journey through a bespoke quiz.

In the second part of the session, we will work in small teams to brainstorm new business ideas, and we will discuss and practice the process of market segmentation.

2. Go through the schedule of the session quickly so that participants know what to expect from today's session

3. Icebreaker exercise

Aims of Today's Session:

- Identify opportunities and challenges within the Heritage Crafts Sector in Jordan
- Explore the factors influencing supply and demand in various situations
- Explore different roles within the heritage crafts sector and how they work together to complement each other
- Understand market research and market segmentation and their role in business development

Trainer reads the slide out loud.

Learning Outcomes:

By the end of this session, you should be able to:

1. Understand the context of the heritage crafts and economic and cultural determinants of the relationship between supply and demand
2. Map out and maximise personal skills and professional competencies
3. Describe the relationship between the artisan's professional journey and the conditions of the market
4. Apply market segmentation

Trainer reads the slide out loud.

Supply and Demand

10.30 – 11.00

1. Explain the purpose of this part of the session by stating:

In the next half hour or so we want to focus on the context of heritage crafts, and economic and cultural determinants of the relationship between supply and demand. The principles of supply and demand help us to understand how the market changes and where new customers may emerge

if the historical and political circumstances change. So, we will focus on the opportunities and challenges that characterise the heritage crafts sector in Jordan, and explore the factors influencing supply and demand in different geographical and historical locations.

The trainer may want to refer to Session 1 for the reference on historical differences

Supply and Demand

- The relationship between supply and demand reflects the relationship between the **quantity** of a commodity that producers wish to **sell** at different prices, and the **quantity** that consumers wish to **buy**.
- The **price** of a commodity is determined by the interaction of supply and demand in a market. The resulting price is referred to as the **equilibrium price** and represents an agreement between producers and consumers of the good. In equilibrium:

the quantity of a good supplied by producers = the quantity demanded by consumers

Ref: Encyclopedia Britannica, 2013

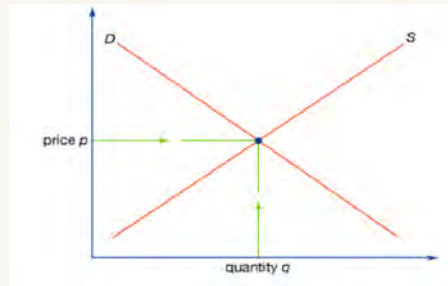
25 mins for slides: 6-15

1. Read the content on this slide out loud to the participants and make sure that the participants understand the information here.

2. Ask participants if they agree / disagree and why

3. Ask participants if they can recall an example from their experience when there was equilibrium price.

Supply and Demand



Ref: Encyclopedia Britannica, 2013

1. Explain this graph as follows:

This graph illustrates how supply and demand affect price and quantity of products sold and vice versa. For business, these two factors are the most important, nothing matters more than how much profit the business will make and what quantities it will need to produce and sell to make a profit.

The graph also shows that if a business increases the price, the quantity of products sold drops. If the price is decreased, the quantity of the products sold go up. This is a simple intuitive rule. But it does not explain that demand may still survive and even go up, when the quantity of the demanded product dropped. Demand and the quantity of the products demanded are two different things. Supply and the quantity of supply are two different things. This will help the participants to understand that even though the business sells less at one stage, it does not mean that the demand for the product went completely down. It is just the price that affects this reaction among consumers. And the situation can change.

2. As participants to think about and discuss what happens when the green lines in the graph move higher (price) or to the right (quantity).

A step by step explanation is here:

<https://www.khanacademy.org/economics-finance-domain/microeconomics/supply-demand-equilibrium/market-equilibrium-mentor/a/v/market-equilibrium>

This is a ten minute video in English so it may not be accessible to all participants. However, we highly recommend that you watch it as the trainer so you can gain a richer and clearer understanding of the principles in this graph so you can facilitate the discussion here confidently.

3. To help the participants identify the limitations of the model, ask them to consider the graph and think about if / how, and why, the model addresses the following questions:

- Is it the demand that dictates the supply, or the supply that can influence the demand?
- What factors other than price and quantity can influence market behavior?
- Is there a demand for Syrian and Jordanian crafts? Where? How do you know this information? Is there a supply too?

4. Now explain that the demand/supply curve is a theoretical explanation of the relationship between price and quantity, whereby if the price changes, the quantity of products sold will also change.

5. Now ask the participants: But what about the supply? Will producers start supplying more if the price is lower and the quantities sold are increasing? Answer: with supply, producers can produce more if the price is higher and the quantity is higher, so they can sell more. As such, this scenario is difficult to achieve in real life.

6. Explain: As such, this abstract model is limited as it does not take factors other than price and quantity into consideration.

7. Ask the participants to now consider, discuss and list other factors to show how supply and demand can be affected.

Possible Answer: participants might suggest that there is a growing demand for Syrian heritage crafts but the supply is not sufficient due to the situation in Syria, and the limits to formal and informal business operations in Jordan, the political and economic instabilities in the region.

1. Income

- Due to higher income levels, the demand curve goes up (right). People have *more money* on average, and are *more likely to buy* a cultural heritage product at a given price, *increasing the quantity demanded*. Here, people buy more expensive goods (called 'normal' – something they aspire for)
- A decrease in income will have the opposite effect, causing the demand curve to go down (left). People have *less money* on average, so they are *less likely to buy* a car at a given price, *decreasing the quantity demanded*. People buy more cheaper goods (called 'inferior' – something they can replace with a better good if they can afford it)

1. Explain that income here is an example that illustrates how demand and supply can change under different economic circumstances.
2. Read the slide to the participants.
3. Ask the participants for other similar examples that they would like to share.
4. Note to participants that heritage craft products are not affordable for all people, especially when they have other needs to meet. During economic hardships or recessions, most people are less likely to buy such products. Ask if they agree or disagree, and if they have any examples of this.

2. Population Changes

- A society with an ageing population will have a higher demand for nursing homes and hearing aids.
- A society with relatively more children, will have a demand for related good like pushchairs and car seats.
- A society with an increasing population of young professionals with no children will have a higher demand for socialising facilities, fashionable products for their households.

1. Explain that changes in the composition of the population also affect the relationship between demand and supply.
2. Read the slide and explain that each of these changes in demand will be shown as a shift and needs to be taken into consideration by businesses.
3. Ask: How has the population change in Jordan changed and how is this impacting on your business? Can you predict what this changing population may demand and like? How?
4. Explain: Through formal and informal market research, businesses can predict the changes in demand. Sources of formal data about Jordan include government reports, national statistics reports, UN reports, ILO reports and all are largely available freely through the internet. It is important to keep up to date with this information to understand the changing consumer groups.

3. Related Goods:

- The demand for a product can also be affected by changes in the prices of related goods such as substitutes or complements. A substitute can be used in place of another good or service. For example, mobile phones have reduced the demand for video cameras and printed books. However, culture, habits, values, family and friends may influence customer choice.
- A lower priced substitute decreases demand for the other product. A higher priced substitute product has the reverse effect. As the price of tablet computers drops, the demand in quantity increases. Since people are purchasing tablet computers, the demand for laptops decreases.

1.Explain that the changes in the prices of other related goods (substitutes) can affect the relationship between supply and demand.

2.Read the slide and explain that each of these .

3.Ask the participants and list their answers on a flip chart: please give me other examples of substitutes?

Answer: For example, some craft objects are more in demand than others, and this affects the prices of both.

The plethora of fake cultural heritage products that are made in China, or made locally and cheaply for example machine embroidered instead of hand embroidered, home products from IKEA which are produced from low quality materials such as mdf instead of wood.

4.Ask the participants: has the supply of substitutes increased or decreased the demand for your cultural heritage products? How? Why?

4. 'Other Related Goods':

'Other related goods' are complements for each other:

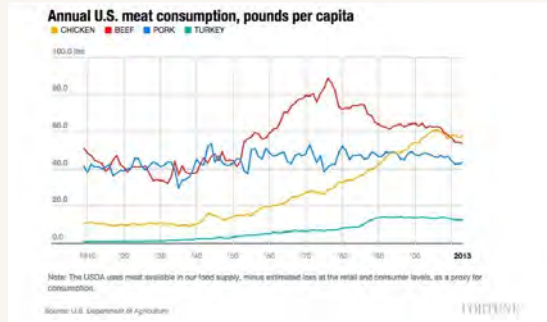
- Goods that are often used together because the consumption of one tends to enhance consumption of the other. For example bread and butter/jam; notebooks and pens; coffee and coffee pots. If the price of the coffee pot rises, the quantity demanded decreases, and the demand for the coffee (complement good) also decreases. But the demand for coffee in coffee houses may go up.
- Similarly, a higher price for skiing equipment will shift the demand curve for a complement good like skiing resort trips to the left, while a lower price for a complement has the reverse effect.

1.Explain: There are other related goods that can affect the relationship between supply and demand, which complement each other.

2.Read the examples on the slide

3.Ask the participants if they can think of other examples from their heritage craft sector

5. Taste, Fashion, Awareness

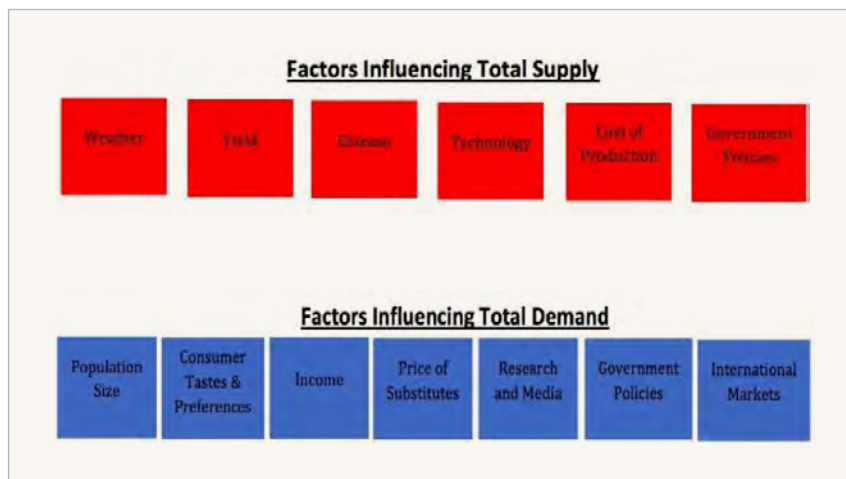


- 1.Explain: This examples illustrates how the change in taste can affect supply and demand of meat (chicken, beef, pork and turkey).
- 2.Point at the red line (beef) against the yellow line (chicken) to show the difference in consumption of these meats in the USA over time.
- 3.Explain that changes like these are largely due to movements in taste, which change the quantity of a good demanded at every price—that is, they shift the demand curve for that good, towards the right for chicken and towards the left for beef.
- 4.Explain that it is really important to be aware of the trends and changes in consumption of a particular product or good, as this awareness will affect supply and demand.

5.Ask the participants and capture their answers on a flip-chart:

- What changes if any, have you observed in taste for Syrian or Jordanian heritage crafts?
- Are there any new trends that can be observed for new awareness when it comes to heritage crafts?

Answer: For example, sustainable crafts, ethical consumption, responsible crafts, social enterprise, handmade objects, authentic products. All of these are correct and relevant answers.



- 1.Explain this table to the participants presenting it as a summary of the factors that affect supply and demand and read through it.
- 2.Ask participants if there are other factors they would add and include this on a flipchart.
- 3.Point that displacement is not included in this diagram and ask the participants if they could include it, where they could include it and why.

This visual summary is taken from <http://www.grainphd.com/wp-content/uploads/2017/07/Supply-and-Demand.pdf>. We recommend that you read this document to familiarize and immerse yourself into the topic of supply and demand.

During Crisis:

- The Supply and Demand Balance (equilibrium - logic) that you knew before the war in Syria and moving to Jordan, is disturbed.
- New relations emerge: new substitutes, complements, new supply chains, networks, connections, tastes, preferences, demographics and clients.
- New markets and new behaviours need to be mapped out and understood.

- 1.. Explain: Regular factors as shown in the earlier slide do not take into account dramatic changes like war and displacement, which disturb the whole equilibrium.
 - What new relations have emerged since you arrived in Jordan?
 - What are your new markets?
 - How are you behaving differently to before?
2. Ask the participants and capture their answers on flip-charts:
 - How has the supply and demand balance that you knew before moving to Jordan changed?

Case Study: Craft Boom in Britain

- “Britain’s craft boom produces new model artisan army”
- Prices change and new jobs emerge



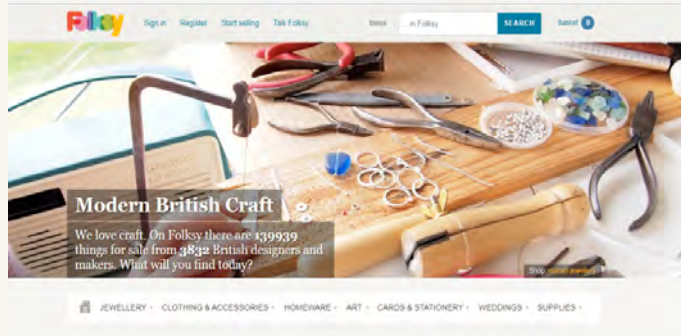
<https://www.theguardian.com/lifeandstyle/2015/apr/26/crafts-world-of-handmade-arts-is-booming>

11.30am-12.00pm Case Study

Please read Dan Glaister, “Britain’s Craft Boom produces new model artisan army.” 26 April 2015. The Guardian (<https://www.theguardian.com/lifeandstyle/2015/apr/26/crafts-world-of-handmade-arts-is-booming>) ahead of this session so you are familiar with the content for this case study. This document is not available for the trainees in Arabic.

11.30-11.35: Introduce the case study by explaining that there was an article published in the Guardian (a British newspaper) in 2015 showing how new awareness and consumption trends affect sales. The article discusses the changes in the UK craft sector by focusing on Folksy – a website where different UK artisans can sell their goods.

<https://folksy.com/>



11.35-12.00: Slide 16-17

The UK Crafts Council showed there were 11,620 craft businesses in the UK, with 43,000 employees in 2015. The overall value of craft skills to the British economy each year is £3.4 billion.

[Folksy](https://folksy.com/) is a website offering an alternative craft universe of funky graphics and bold design, of blogs and forums – all online. The average price of an item on Folksy is just over £17 – jewellery, greetings cards and homeware were the site's big hitters last year.

If you have internet access, you can enter the website through the folksy.com link at the top of the slide to show it to the participants so they can see how it is organised

“While Folksy has followed a path pioneered by US startup Etsy, there has been an accompanying surge in the non-virtual world of craft. Next month is [Craft and Design Month](#), with fairs and events across the country, while May also sees London Craft Week, a showcase for the capital’s more established craftspeople, and the Crafts Council’s Collect, “the art fair for contemporary objects”, at the Saatchi Gallery.

Meanwhile the BBC has its Get Creative initiative, designed to turn us from consumers into makers. It is not just knitting and crocheting: embroidery, furniture-making, dressmaking, glass-blowing, ceramics and screen printing are all enjoying their moment. “Craft”, it appears, is the new food, following the trend for artisan, hand-crafted food. The buzz term in brewing nowadays is not real ale, but craft beer.

Annie Warburton, the Crafts Council’s creative programme director, said: “At one level our lives are increasingly virtual. *The return to making and working with our hands is in part a reaction to that. There’s also an increased awareness of provenance. People are aware of the ethics of where things come from and how they are produced.* Then there is the sense of wellbeing that comes with making things yourself.”

1. Read the slide which is a quotation taken from the Guardian article.
2. Ask participants to focus on the section in italics, and to read it by themselves.
3. Ask the participants what does this fragment say? What underlying tones can we identify here? “provenance” means “origin” – people care more these days about the origin of the product they buy. Do they agree with this?
4. Ask the participants: What about the term “ethics” – what is meant by using it here?

Answer: the ethics of production (not using animals for testing/ the use of natural material, not using chemicals, showing recycling procedures) and consumption (how the product is sold, is it sold through lots of heavy transport, not recyclable packaging / transparent way to show finances and policies of the company on the website), the sustainable approach to resources, not having a carbon footprint, not exploiting workers, and most importantly

SHOWING VALUES: DOING SOMETHING GOOD FOR SOCIETY, CONTRIBUTING TO A GOOD CAUSE, LIKE ENVIRONMENTAL PROTECTION, EMPLOYING REFUGEES or DISABLED PEOPLE, HELPING SCHOOL CHILDREN, REDUCING POVERTY and INEQUALITIES etc.

5. Ask the participants (if there is not time to have this discussion now, encourage the participants to pick this up with their mentor during the next mentoring session):
 - have you experienced any evidence of such new awareness on the market? Please share your examples.
 - How can local artisans reply to this shift in awareness
 - What related products (substitutes and complements) can you think of that are emerging in response to this new trend?
 - How would you like to contribute to this new trend? What can you do as an individual trader? What can you do through a collective or cooperative?

Tea Break: 12.00 pm - 12.15 pm



- Remind participants to return in 15 minutes

SOCIAL ENTERPRISE

1. A new business model or the oldest human need?
2. Definition changes from country to country, but in general a social enterprise has socially oriented values embedded in all business activities and in its mission.
3. In the UK it is regulated by business and financial laws for social enterprises, which dictates how income must be reinvested in the cause that the enterprise is committed to. (50%-70% back)
4. There are businesses which do not call themselves 'social enterprises' and have social values embedded in everything they do. But if they change their model formally to a social enterprise, they can apply for funding from investors and governments (not in every country) and connect with other social enterprises' mission to change the world into a more equal, healthier and happier place.

12.15-12.35

- 1.Explain: We will now focus on the social enterprise model.
- 2.Read the content on the slide to help the participants understand what a social enterprise is and at the end check to see if everyone has understood this.

Social Enterprise: A UK Perspective

- (1) The enterprise must generate a minimum of 75 (BIS) or 50 (Cabinet Office) per cent of its income from trading (i.e. selling products or services). This draws a distinction between organisations that rely predominantly on grants and donations and those that are mainly funded through commercial activities.
- (2) The enterprise must not pay more than 50 per cent of profit or surplus to owners or shareholders, as a social enterprise principally reinvests profit or surplus into the enterprise instead of paying it to owners or shareholders.
- (3) The enterprise must self-identify as a social enterprise, specifically as: 'A business with primarily social/environmental objectives, whose surpluses are principally reinvested for that purpose in the business or community rather than mainly being paid to shareholders and owners'.

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/644266/MarketTrends2017report_final_sept2017.pdf

Explain: these 3 characteristics define social enterprises in the UK.

- Ask participants and capture their answers on flipcharts:
 - 1.Do you know any social enterprises? What do they do? How successful are they? Why?
 - 2.Do you think the social enterprise model is suitable for your business? Why? And if yes, how?
 - 3.Do you think a social enterprise model will attract more customers? Why? And if yes, how?
 - 4.What values would you like to embed in your business if you were to set up a social enterprise?
 - 5.What can you do to ensure that your customers share those values with you?

Notes to the Trainer:

We recommend that you review these documents before the session so you can answer the participants' questions effectively and to learn more about social enterprise:

- 1.The UK context and perspective: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/644266/MarketTrends2017report_final_sept2017.pdf
- 2.The Middle East and North Africa region: <https://wamda-prod.s3.amazonaws.com/resource-url/e2981f10ea87448.pdf>

Examples of Social Enterprises in the Arts and Crafts Sector Operating in Plymouth, UK



Flameworks

<http://www.flameworks.org/about>



Real Ideas
Organisation

Real Ideas Organisation (RIO)

<https://realideas.org/>



Ocean Studios

<http://www.oceanstudios.org.uk/about-the-space>

1.Explain: Here are 3 examples of social enterprises operating in the arts and crafts sector that the trainers visited in Plymouth

2.Describe each of the 3 examples of social enterprises to the participants. If there is access to the internet, please connect to each social enterprise's website through the link on the slide to familiarise the participants with these enterprises. If you don't have access to the internet, here is a reminder about each social enterprise that you can share with the participants:

Flameworks: Established in 2000 by former staff and students of Plymouth College of Art. Providing communal facilities and equipment for artists and recent graduates to continue their professional practice. Flameworks is now one of the largest managed workspaces for Devon and Cornwall. Flameworks Artist Studios hosts a community of professional artists ranging from painters and illustrators to blacksmiths and sculptors.

Associate members benefit from being able to hire specialist equipment such as forges, pottery wheels, kilns and lampworking torches for metalwork, glass, ceramics and jewellery making. Associate membership starts at £30 a year. Art Exhibitions are curated biannually for artists and associate members.

Flameworks is a Not for Profit, Community Interest Company managed by a board of directors and volunteers, in a Large industrial unit with waterfront views in the heart of Devonport, Plymouth.

Real Ideas Organisation (RIO): From breathing new life into old buildings, to supporting young people to develop the skills to succeed in an ever-changing world, RIO innovates to deliver real and lasting social change. By creating a change ecology – one where we influence policy, shape places, deliver strategic programmes and support and develop people – we can unlock potential and opportunities to create a fairer world; one that works for everyone, not just the privileged few.

We're passionate about solving social problems and by working with individuals, organisations and sectors we harness the power of social enterprise to deliver real and lasting social change.

We draw on our own very real experience of developing award winning social enterprises such as Column Bakehouse (an artisan community bakery), Devonport Guildhall (a creative social enterprise community hub) to deliver [strategic programmes](#), along with a range of [social enterprise solutions](#) – including consultancy, training and business support, to help others realise their ambitions through social enterprise.

Ocean Studios: The growing vibrant creative community created by Ocean Studios, has acted as a catalyst to revitalise Plymouth as a cultural destination re-engaging the city with the national arts dialogue. By creating specialist provision in the form of unique managed workshops, Ocean Studios boosts creative enterprise in the city aiming to engage local people in the arts. In addition to providing affordable individual studios, shared spaces and well-equipped workshop facilities for artists to develop their practices, Ocean Studios has now welcomed Column Bakehouse Stores and additional cafe within the gallery space.

Facilities include 32 individual self-contained studios, Royal William Yard's only indoor events space (available to hire all year round), an associates retail facility, [fully equipped workshops](#) facilitated by local artists/makers including a pint room, jewellery, photographic studio, dark-room and processing room, digital suite, plaster room, kiln room, ceramic workshop, cold glass finishing, all available to hire by resident artists.

3.Ask participants and capture their answers on flipcharts:

- What is your opinion about these three social enterprises? Why?
- Which is the most appealing one to you? Why?
- Do you think there is a need for such a model in Jordan? Why? How can it work here?
- Do you think any of these can be successful in Jordan? Which one? Why?

Examples of Social Enterprises in the Arts and Crafts Sector Operating in Jordan



SEP Jordan

<https://sepiordan.com/>
<https://sepiordan.com/pages/about-us>



Souq Fann

<https://souqfann.com/en>
<https://souqfann.com/en/about>

1. Explain: Here are two examples of social enterprises operating in Jordan.
2. As with the previous slide, describe each of the 3 examples of social enterprises to the participants. If there is access to the internet, please connect to each social enterprise's website through the link on the slide to familiarise the participants with these enterprises. If you don't have access to the internet, here is a reminder about each social enterprise that you can share with the participants:

SEP:

From the About page:

"SEP hand-embroidered accessories blend hallmarks of premium Middle-Eastern craftsmanship with Italian style. SEP creations are one-of-a-kind ethical fashion accessories, distinguished by their intricate embroidery and geometric patterns.

Every Stitch Tells a Story: each piece is embroidered by a single talented artist. Women refugees, who treasure the cross-stitch technique that has been passed down from generation to generation.

The SEP Promise is #mutualhappiness: SEP provide fortunate consumers access to beautiful, bespoke and elegant fashion accessories. At the same time, SEP empowers less fortunate artists with professional, personal and economic stability.

OUR VALUES:

- **SOCIAL-IMPACT MINDED - SEP ARTISTS ARE AT THE HEART OF WHAT WE DO**

SEP artists are unique: Our skilled craftswomen are uniquely talented. Their skills are respected and appreciated by the world's sophisticated consumer.

SEP artisans are the core of the SEP model: We work to ensure that the SEP artists are proud to be part of the SEP community. They are respected as individuals and each of them can express their personality in the creative process. Children are not involved in the production.

- **BUSINESS FOCUS - SO MORE PEOPLE BENEFIT**

SEP artisans benefit: SEP producers earn above-market rates. The best producers earn performance-related bonuses at the end of the year. We take pride in ensuring that they benefit from the work both emotionally and financially. To ensure the bonuses are funded, we must make a profit.

Rigorous attention to detail: we aim for a superior level of quality and efficiency at all times, deadlines are respected and waste avoided.

- **CROSS-CULTURAL - SEP CULTURAL AWARENESS MAKES US UNIQUE**

Respect for traditions and cultures: SEP is cross-culturally aware. The founder and most of the management team and consultants are Italian; the producers are refugees in the Middle East.

We all love elegant design: No matter our location or circumstance we all love beauty.

- **ECO-SUSTAINABLE - SO THE PLANET DOESN'T PAY THE PRICE**

All of our embroidery is undertaken by hand. Even assembling is mostly hand-made, using minimal machinery.

We promote recycling and respect for the environment in the workplace.

We ask our fabrics suppliers to avoid use chemical coloring and we are always on the lookout for new fabrics based on recycled materials."

SOUQ FANN:

From the About page:

"Souq Fann is an easy-to-use online platform where you can find Jordan's best handmade and locally-produced goods, gifts, and treasures. We provide a platform for small-scale artists and artisans to share and sell their work online. From the comfort of their computer or mobile device, our customers can browse through hundreds of high-quality products made with pride. Each product tells a story about the person or people who made it. Like our items, each story is unique.

In Arabic, Souq Fann means "Art Market." But to our community of vendors from across the Kingdom, it means much more. Our vendors are all highly-skilled artisans, but many have a difficult time marketing and selling their products. Some live far from major cities and markets; some have other responsibilities at work or at home; some haven't been able to take full advantage of the Internet as a tool to grow their businesses.

To these producers, Souq Fann is more than just an Art Market - it is a door to new possibilities for their business. Souq Fann gives them access to new markets across the Kingdom and around the world, connecting them with new customers, and increasing their sales.

At the same time, Souq Fann gives customers around the world a window into the rich history and culture of communities across Jordan. Browse Jordan's largest online bazaar and find products as unique as the people who made them. Find something you like? Souq Fann delivers the product right to your door. Every purchase on Souq Fann provides revenue directly to the artist or artisan who crafted your item. Their earnings through Souq Fann help them support their craft, grow their business, and increase their economic independence.

Our artisans have incredible gifts to share with the world, and we think you'll agree. Place your first Souq Fann order today."

Types of Funding for Social Enterprises:

Types of Funding	Examples
Angel Investment	Middle East Venture Fund (MEVF) Social Angels Jordan Oasis 500
Competitions	Jusoor
Grants	Community Development Programme Juhod
Micro-Finance Loans	Tamweelcom, Al-Majmoua
Crowdfunding	Zoomal, Kickstarter, Crowdfunder, Indiegogo



Ask:

1. Have you accessed any funding for your business before? What was this used for?
2. Would you consider applying for funding in the future? Why and what would you use it for?

Explain: The slide shows five different types of funding sources that you could consider if / when you need to. However, we don't have enough time to focus on this in detail now but you can discuss it further with your mentor if you want to.

Briefly explain each of the types of funding as outlined here:

1. Angel Investment:

Explain: There are 'angel investors' all over the world who want to invest in good causes which help improve the lives of disadvantaged people, or the environment etc. If the angel investor likes a business, they can invest in it from anywhere in the world – they don't have to be in the same country. Generally, to attract angel investment, the business has to have a viable idea, professional business plan, and concrete profitable projections for the near future.

Most angel investors invest in high tech and media businesses, rather than heritage crafts, but this is changing in this part of the world because of the desire to preserve the traditional and highly valued skills and heritage products that highly skilled artisans produce.

The Middle East Venture Fund (MEVF) was set up to support the ecosystem, with a target size of US\$250 million, and a focus on early-stage and growth stage ventures in the tech sector in Turkey and the MENA region.

Note to Trainers: we highly recommend that you watch this short video [Inspiration: where there is a video which the trainers should watch in advance:](https://www.entrepreneur.com/video/303939)

<https://www.entrepreneur.com/video/303939> before this session. Here, Walid Hanna - Founding Partner and CEO, Middle East Venture Partners (MEVP), talks about the launch of the The Middle East Venture Fund.

2. Competitions:

Ask: who has participated in a competition before? Was this an entrepreneurship or craft competition or something else?

Explain: It's good to look out for competitions, and what counts is the participation, not only the winning.

Ask: In what ways will participating in competitions be useful / harmful for you and your business?

Set up in 2017, Jusoor is a non-profit organization powered by Syrian expatriates to empower Syrian youth in the fields of education, entrepreneurship, and community engagement, and runs an annual Entrepreneurship Competition for aspiring Syrian entrepreneurs. Jusoor's program caters to Syrian entrepreneurs,

wherever they may be based, with teams requiring to have at least one member who is a Syrian national or Palestinian-Syrian. The competition is open to projects across sectors with a focus on social and economic development ideas.

Note to Trainers: For more information about Jusoor, please visit <https://www.entrepreneur.com/article/308252>

3. Grants:

the good thing about grants is that you don't have to repay them. However, because you don't have to repay them, they are hard to find, and they may have very strict rules and specific guidelines about what you can spend the grant on. The King Hussein Foundation's Community Development Programme has several grant schemes that you may wish to explore. Similarly, the United Nations Industrial Development Organization (UNIDO) has an entrepreneurship development programme (EDP) in Jordan to create employment and generate income for Syrian refugees and local Jordanian farmers.

4. Micro Finance Loans:

Unlike grants, micro finance loans have to be repaid and usually with interest. Increasingly, micro finance organisation are adopting a group lending model (where a group of borrowers assume joint responsibility for their combined loan) to mitigate the risk of defaulting.

Note to Trainers: we highly recommend that you visit the following websites before this session to learn more about microfinance loan programmes in Jordan and Lebanon:

For more information about Tamweelcom in Jordan, please visit <http://www.tamweelcom.org/>

For more information about Al-Majmoua in Lebanon, please visit <https://www.almajmoua.org/>

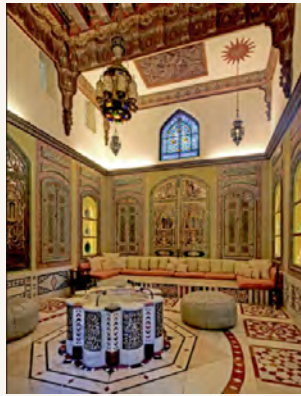
5. Crowdfunding:

As its name suggests, crowdfunding is a funding method where the public - people like all of us (the crowd), fund someone's personal or business project with our own money through donations. Crowdfunding is usually undertaken through an online platform like all the examples here so donors need to have internet access and a bank account.

If participants are not familiar with crowdfunding, you can suggest to them to take a look at Zoomal as it is a crowdfunding platform that according to their website, "aims to make it easy for creatives and innovators in the Arab world to get their work funded".

Note to Trainers: To learn more about crowdfunding, do visit the websites of Zoomal (www.zoomal.com) and also kickstarter (<https://www.kickstarter.com/>) as this is the world's largest funding platform for creative projects.

Skills Quiz and Team Building



1.00 -1.40pm:

- 1.00 -1.40pm:
 - 1.Ask participants to share their diary entries: Tell us about yourself, what you do and what you love doing.
 - 2.At the end all presentations, ask the participants to highlight the skills that were mentioned in presentations, and list these on a flipchart, under two headings (soft skills / technical skills).
 - 3.Share the list of skills that you created after reviewing the participants diary entries ahead of this session, and compare your list with the one just created by the group discussion
 - 4.Distribute a copy of the quiz to each participant.
 - 5.Explain how to complete the quiz by reading the instructions on the quiz.
 - 6.Ask participants to complete the quiz individually and not to consult with others.
 - 7.When all participants have completed their quiz and calculated the total scores, show the slide with the descriptions of the Maker, Entrepreneur and Creative designer to the participants and read to them the descriptions of each.
 - 8.On a flipchart, create a table with 3 columns as follows and complete it so everyone can see the results:
 - 9.Ask participants about the changes between ‘10 years ago’ and ‘now’, whether they agree with this or not, and what factors have attributed to this. Also ask participants if they are satisfied with the ‘type’ (Maker, Entrepreneur, Creative designer) they are now.
 - 10.Ask all the current Ms to sit together, the current Es to sit together and the current Cs to sit together.
 - 11.Ask participants to create labels for themselves that identify them as makers, entrepreneurs or creative designers, so it is visible to everyone. (You may want to prepare such labels in advance using sticky labels, coloured stickers etc).
 - 12.Ask the groups to form groups of 3 whereby each group has one M, one E and one C, and ensure that there is a mix of Jordanian and Syrian artisans in each group. If there are people left without a group, then create groups of 4 as needed.
 - 13.Ask each group / team to give themselves a name.
 - 14.Announce that from now on participants are expected to work through the rest of the training programme in these teams. In session 5 they will have to present their team’s business idea, mission statement, values, their market research plan, and marketing strategy to a judging panel. The teams will consult their mentors every week and the team members will regularly communicate with each other, if possible.

NAME	10 YEARS AGO	NOW
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Heritage Craft Business Journey

- In your new teams, discuss the obstacles, challenges and positive shifts that you have experienced during the last ten years. Do refer to your diary entry which you completed after Session 1.
- In your teams, come up with an idea for a social enterprise in the heritage craft sector and decide:
 1. what you want this enterprise to do? For whom?
 2. what difference will this enterprise make to the world?
 3. who will work there?

1.40 - 2.00 pm Heritage Craft Business Journey discussion

1. Explain that these exercises will help the team members get to know each other, identify their enterprise strengths, and areas for development.
2. Read the instructions on the slide and explain to the participants that they have 15 minutes to complete these exercises.
3. Ask each team to capture a summary of their answers on a flipchart.

Example Answers:

Obstacles:

1. The old supply chains and networks collapsed
2. There is a shortage of original materials
3. Prices have gone up

4. Contracts came to an end and the new ones cannot be renewed

5. Younger generations do not want to engage with the production and consumption of traditional crafts

Challenges:

1. If the old closed circles collapsed, how can the new ones be created? Using current contacts and family members to create a new brand, a new support network, new clients
2. Can you replace the material with something?
3. Can you interpret the tradition? How far do you want to go?

Positive shifts: Working in new collaborations? Learning new skills?

Market Research

You are ready for your new venture if you have all the following in your team:

- Knowledge
- Capability
- Connections
- Experience
- Passion
- Commitment

But at this stage, you still need:

- Name/brand/recognition
- Business Plan
- Marketing Plan
- Market

2pm-3pm Participatory Lecture

2.00-2.05:

1. Explain to the participants that they now have a team which increases and expands the resources listed in the column on the slide – read these out please.
2. Continue onto the second column by stating that: in the next couple of days, you will work in your teams to come up with a business idea which would respond

to the changing market and the changing circumstances, supply and demand in Jordan. It can be a hypothetical business which you would really like to create, or it can be a real business that is based on the real experience of your team members.

3. Remind the participants that they need to think about how they will change (at least) some of the obstacles to challenges and positive shifts which they identified during the earlier slide.

Market Research: Segmentation

- The process of market research means: asking about customers (market) and providing the answers.
- The market means: people who buy a given product/service and the share of that buy against the competition

2.05 - 2.20pm:

1. Explain that in this section we will focus on understanding the aims and benefits of doing market research.
2. Read this slide and ensure that the participants understand what market research and market mean.
3. Explain that there are different approaches to doing market research, but the more questions you ask about your customers (i.e. market), the easier it will be to target them.

In their homework the participants can suggest their own questions too, which they think are relevant for pinning

down as much knowledge about customers as possible. But they have to explain why they think such questions would be relevant and what they will achieve.

4. Ask the participants to identify in their teams the customer group they would target if they were to set up a business together.
5. Reassure the participants that the details can change later, but at this stage, they need to arrive at a general idea of the customer group that they will target if they were to work together as a business.
6. Remind the participants that they must give team-agreed answers.

In your teams, decide which of the following three is your preferred strategy and why:

1. You want to create a new market (you will need to convince customers why your product is special and they need it).
2. You want to enter the existing market and produce your own share of it. You will need to convince customers why your product is BETTER QUALITY / MORE ORIGINAL / MORE ETHICAL and why they should buy from you.
3. You want to use your previous market and upscale it to the next stage (customers already know your product, you need to convince your customers to buy more from you).

2.15-2.30:

1. Read the slide out and give the participants 5 minutes to discuss in their teams, to arrive at their preferred strategy.
2. Ask the teams to shout out their preferred strategy.
3. Ask one team to justify their answer to point 1, point 2 and point 3 so that you have one shared answer per strategy.

And who are your customers?

1. Individuals, households or organisations or a mix?
 2. Primary customers who actually need the product (end users)
 3. Secondary customers who need access to the primary customers (economic buyers) (e.g. advertisers)
 4. Middle men, who pay to access information about people and their purchases
 5. Other businesses
- Do you deal with a multi-dimensional market: e.g. eBay that needs sellers and buyers. Do you want to have a platform like eBay for artisans selling and buying?

2.15-2.30

1. Read the slide out and give the participants 10 minutes to discuss in their teams, to arrive at their preferred customer category.
2. Ask the teams to shout out their answers.
3. Ask one team to justify their answer for customer category 1 - 5 so that you have one shared answer per customer category.

Who are your customers? (demographics)

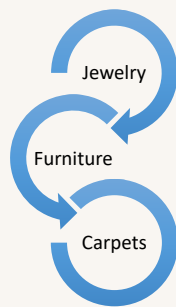
1. Why would they buy your product?
Brainstorm their reasons: examples include luxury, convenience, value, basic need, improvement of performance/gap that has not been filled in yet
2. Where do they live?
In your region, country, globally, how will you access them?
3. Who are they?
What do you know about their taste, style, preferences, needs, income? Are they changing? What is their 'story'?

2.30-2.45 Team discussion:

1. Ask the teams to take 5 mins to discuss their answers within their teams
2. Ask teams to share their answers with the whole group

Please ensure that you engage all participants

Primary Market:



Consider geographic location/s for your primary market

2.45- 2.50:

Ask the participants:

- 1.Can you identify at this stage which is your primary market?
- 2.Do you want to specialise in one specific heritage craft sector: jewelry, furniture or carpets, or do you want to

specialise in the primary geographic market (e.g Jordan, Gulf region, Europe) and in parallel also target the secondary market?

You can try to target a few markets, but it is not easy and you have to have the right resources and infrastructure to do so. If, in your team, you have the representatives from different markets, then you can try to combine them, but be aware of the level of difficulty of writing a marketing plan and business plan at this stage.

Tasks to complete before Session 3:

1. Identify 2 or 3 social enterprises operating in the cultural heritage crafts sector either in Jordan or elsewhere in the world. Identify what they do and how they do it, and whether their experience and strategy can be applicable to your business. Be ready to share this with everyone else in Session 3.
2. In your team, answer the following questions in writing and send your answers to the trainer of Session 3 two nights before Session 3. The document should be signed with the names of all team members:
 - Specify your customer target market. Think about what and to who you will be selling, what they do, what you can't do and what you don't want to do.
 - What / who is your competition? Think about how the competition stands out and what values they represent? How are you planning to stand out in response and what values you will be representing?

2.50-3pm: Closing and homework

- 1.Explain that all teams are asked to complete the homework as outlined on this and the next slide.
- 2.Read out the slide and ensure that everyone understands what is expected of them.
- 3.Explain to the participants that they must complete all tasks between the training sessions if they want to obtain the certificate at the end of session 5.

More tasks to complete before Session 3:

3. Decide which role you will play in your team (Maker, Entrepreneur, Creative Designer) and divide home tasks accordingly among yourselves.
4. In your teams, come up with a business idea that you will present in Session 3, including presenting your market group and explaining why you think you have a chance to win that market.

1. Explain to the participants that:

- In their teams, they need to discuss what kind of business they want to do together (hypothetically) and to be ready to give a short presentation of their business idea, business values and market to the group at session 3.
- The teams will need to do some market and audience research for session 3 to ensure that their business idea has a chance to survive. They need to take into account ethical issues (how to help refugees) and sustainability issues (how not to harm environment, people and animals and use sustainable resources)

2. Thank the participants for their attendance, attention and participation and ask them to complete the evaluation form before they leave the session.

3. Remind the participants of the date of the next session

Note to Trainers:

In your preparations for Session 3, read through the homework from all the participants, and prepare a set of 5 questions to ask each team following their presentations in Session 3.

There will be lots of slides to read from in Sessions 3 and 4. If you prefer, you can create posters of the 'reading slides', hang this up on the walls of the room, and invite participants to walk around and read the content for themselves. This is called a 'Gallery Walk'. Following each walk, you can have a group discussion to capture what the participants understood from their Gallery Walk.



Skills Quiz for Artisans

Created by @Marta Hawkins

For each question below, choose one, two or three answers and tick the right letter in the columns on the right.	Ten Years Ago	Now
	Insert A, B or C	Insert A, B or C
1. Where does your biggest professional satisfaction come from? A. from putting your hands on the raw material and making new objects from it B. from finding clients and arranging sales C. from imagining and conceiving new ideas		
2. When you realise that there is a shortage in the original material you need, you first try to: A. find out where to find the original material, no matter the price and the waiting time B. find out other business you could do in the meantime from other materials and new clients C. wait until someone else supplies the material and asks you for an appropriate design		
3. When you don't have any help and no orders, you: A. Keep on making objects that you know best B. Try to find a new job C. Try to convince suppliers and clients that you can adapt your designs to their needs no matter what sector they are in.		
4. In your efforts to promote Syrian/Jordanian heritage crafts, you focus on: A. reflecting the traditional ways of creating the craft in the same way as your ancestors did B. securing a steady income C. making designs that are creative and appealing to customers		

<p>5. What does innovation mean to you:</p> <p>A. Finding creative people who can show me how to transform the traditional methods and products</p> <p>B. Taking risks when there is no income and changing the traditional ways into something new</p> <p>C. Breaking the mould of creative habits just to try something new</p>						
<p>For each question below, choose one, two or three answers and tick the right letter in the columns on the right.</p>	Ten Years Ago			Now		
	Insert A, B or C			Insert A, B or C		
<p>6. What does culture mean to you:</p> <p>A. A set of rules inherited from my ancestors</p> <p>B. A mesh of connections and exchanges between people, organisations, and countries</p> <p>C. A source of inspiration to be re-imagined and re-interpreted</p>						
<p>7. The knowledge area you know most about:</p> <p>A. Understanding the quality of the material</p> <p>B. Understanding the market</p> <p>C. Understanding the abstract potential of design</p>						
<p>8. The skill where you need most help:</p> <p>A. how to find clients and arrange sales</p> <p>B. know how secure the authenticity of the product</p> <p>C. how to use the necessary tools</p>						
<p>Total:</p>	A	B	C	A	B	C

The Analysis:

MAKER	ENTREPRENEUR	CREATIVE
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Majority A scores: MAKER

As a Maker, you understand and appreciate the material and its physical qualities. Your focus is on the process of creating. Making gives meaning to what you do. You articulate your own passions and interests in the objects you make, and believe in quality. You don't want to sacrifice this when you face obstacles. You enjoy both responding to the creative commission, and re-interpreting it where possible. You feel confident working independently, and you also appreciate the security that comes from working in a structured group.

If you think it is time for a professional shift now, ask yourself: am I ready to go solo and take full responsibility for making a living on my own as a maker? Where else beyond my previous familiar structures will my making skills be needed and appreciated? How can I access these? Who can help me? How can I advertise my skills and document my making achievements?

The competencies and skills you need to work on to improve and develop are self-efficacy, communication skills, and business management.

Majority of B scores: ENTREPRENEUR

Being entrepreneurially oriented, you understand the operational side of business and can apply it successfully to an artisan enterprise. Your experience and confidence is grounded on practice: contacting suppliers and customers, communicating in their familiar ways and styles, understanding their needs and understanding the changing market. You are not afraid of taking risks, but you need to plan in advance to have a back-up solution if plan A fails. You have excellent people skills and can intuitively predict what would sell and where. You can work across different businesses and you feel confident in any of them.

If you think it is time for a professional shift now, ask yourself: where else outside of the artisan enterprise can I apply my business skills? Can I expend the current business and include new or adjacent products/services? Am I ready to explore new markets or invest to upscale? Who do I know who can work with me in a collaborative entrepreneurial team to cover the skills I don't have?

The competencies and skills you need to work on: leadership, empathy, persistence.

Majority of C scores: CREATIVE

You are a creative person and see creative opportunities everywhere around you. You know how to connect and combine ideas to challenge assumptions and modify rules and traditions. You are willing to experiment and push through barriers to find creative solutions. Your knowledge, imagination, and curiosity fuel your innovative designs. You appreciate and honour cultural heritage and its cohesive social meaning but you also question it and come up with new ideas which can make people appreciate and reflect upon their past.

Is time for a professional shift now? If so, you need to look at all the creative resources you have at hand, your environment which has contributed to your creativity, and ask yourself where else are my skills needed? Which sectors and markets? You also need to ask yourself: do I want to expand my creativity, learn more about other cultures, environments and designs? What would be the purpose of such learning? How will I be able to 'sell' my creativity to others? How will I do it?

The competencies and skills you need to focus on: handling pressure, decision making, and confidence.

If you scored a similar number of A, B and C: you competencies come from different areas, you are confident to change roles and can apply different 'types' in a business. You may want to ask yourself if this is the route you prefer, or you want to specialise in the next stage.

You can now reflect upon and discuss how and why your score changed from '10 years ago' to 'now' and then think about which 'type' (maker, entrepreneur, creative) you would like to be in 5 years' time. Discuss why, and how you'll achieve this.



SESSION 3

**Value Proposition.
Mission Statement.
Business Modelling.**



10.00-10.10am - Slides 1- 5:

1. Welcome the participants back and ask them to complete the sign-in register.

2. Ask participants to share briefly an update of their actions / successes / challenges since Session 2. Record these on a flipchart.

3. Ask if there any questions which arose since session 2 and use this time to address them.

Today's Session	
10:00 - 10:30	Participant Updates – activities since Session 1
10:30 - 11:30	Value Proposition and Unique Selling Propositions
11:30 - 12:00	Writing a Mission Statement
12:00 - 12:15	Tea Break
12:15 - 13:00	Business Modelling and SWOT Analysis
13:00 - 14:00	Business Models
14:00 – 15:00	Guest Presentation / Case Study
15:00 – 16:00	Lunch and Networking
16:00 – 17:00	Group Mentoring

[This is a suggested schedule]

1. Introduce the topic of today's session by reading the following:

In this session, we will learn about your activities since Session 1, and then focus on the importance of value proposition which is also known as a unique selling proposition, the mission statement, and business modelling through different examples and applications to practice. There will also be time for you to analyse, identify and write your value proposition and Mission Statement in your teams.

For the most part of this session, you will be working in your teams, especially as we look at the business plan, the stages of business modeling, SWOT analysis and the value of social enterprise.

2. Icebreaker exercise:

- Create 9 questions based on the content from Session 2
- Separate the trainees into two teams
- Create a 'naughts and crosses' (tic-tac-toe) table with 9 cells
- Ask each team to choose a question to answer, and if the answer is correct, they can block a cell with either an 'X' or 'O'.
- Keep going until the 'naughts' (O's) and 'crosses' (X's) are complete and there is a winning team.
- Award the winning team with a small prize.

Aims of Today's Session:

- To understand the role of the value proposition/Unique Selling Proposition in business
- To identify the business meaning of a mission statement
- To understand the complexity of business development
- To differentiate business models and their characteristics

Read the aims of the session and ask if everyone is satisfied with the content for today.

Learning Outcomes of Today's Session:

At the end of the session the participants will be able to:

1. Apply the value proposition/USP to their own potential business
2. Evaluate and articulate a mission statement
3. Prepare the elements of a business plan
4. Apply the most appropriate business model

Read the learning outcomes of the session and ask if everyone is satisfied with this

Participant Updates Since Session 2

5 Minute Team Presentations: Business ideas

10.00-10.30

Each team should select one person to present for 5 minutes only about their business ideas that they have been working on in their teams since Session 2.

At the end of each presentation, ask each team: why is your idea special / different? What is your competition?

Note to Trainers: as the teams will have emailed you their Session 2 homework notes about their business ideas a couple of days ago, please prepare comments and questions for each team that you can ask them at the end of

their presentations. Here is a reminder of the questions they were asked to answer for this Session, at the end of Session 2:

1. Specify your customer target market. Think about what and to who you will be selling, what they do, what you can't do and what you don't want to do.
2. What / who is your competition? Think about how the competition stands out and what values they represent? How are you planning to stand out in response and what values you will be representing?

Value Proposition

Trainer reads the slide out loud.

What is your value proposition?

A. What is so special about your business that would enable you to stand out? Choose one or more of the following:

1. Price? (Cheap/expensive)
2. Market? (Special audience, for example your product helps refugees, disabled people, youth)
3. Material? (Original and difficult to access, sustainable)
4. The way the product/service is produced? (Hand-made/bespoke)
5. The way the product/service articulates some special meaning? (It stands for equality/feminism/sustainability)
6. The way it is produced (refugees produce it)
7. The way it is delivered (speed/caution)
8. The way it is endorsed (celebrities endorse it / politicians / famous artist)

10.30-11.30

1. Ask participants what does 'value proposition' mean? Capture their answers on a flipchart.
2. Explain what VALUE PROPOSITION is by stating: value proposition is a set of values and attributes that you want your business to stand for. These values and attributes make your business different from other businesses on the market. Values are abstract and are embodied into the real, physical attributes of your product or service. The Value Proposition is slightly different to the Unique Selling Proposition, as it is more abstract and emphasizes the VALUE message of the whole business, not only the unique selling proposition coming from selling and buying. VALUE PROPOSITION is what you, as a business, are proposing to your target market in terms of experience and the overall impact of your business.

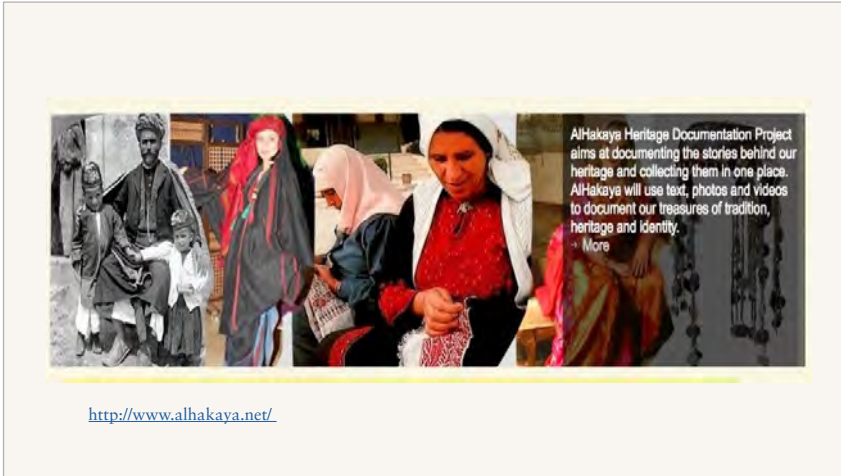
3. To make the Value Proposition concept easier to understand and to enable the participants to decide what their value proposition is, read the questions on the slide and then ask: is anything else missing from this slide? What would you add?
4. 10.45 – 11.10: Ask participants to work in their teams and to discuss their answers for each question. Ask each team to write their answers on a flip chart so they can share their value proposition (answer to question A on the slide) with the rest of the group later in this session. Encourage CLARITY rather than SIMPLICITY here.
5. The trainer hangs each team's flipchart on the wall and takes a photo of these for documentation.
6. 11.10 – 11.30: Ask each team to present their "VALUE PROPOSITION" followed by discussion, questions and comments about it from the rest of the group.



11.30 - 11.35:

Explain: here is an example of a value proposition.
Ask: in your opinion, what is the value proposition and the approach in this picture and text? Capture the nouns and verbs expressed by the participants on a flipchart.

Answer: This one is a more luxurious, brand-oriented approach (Azza Fahmy)



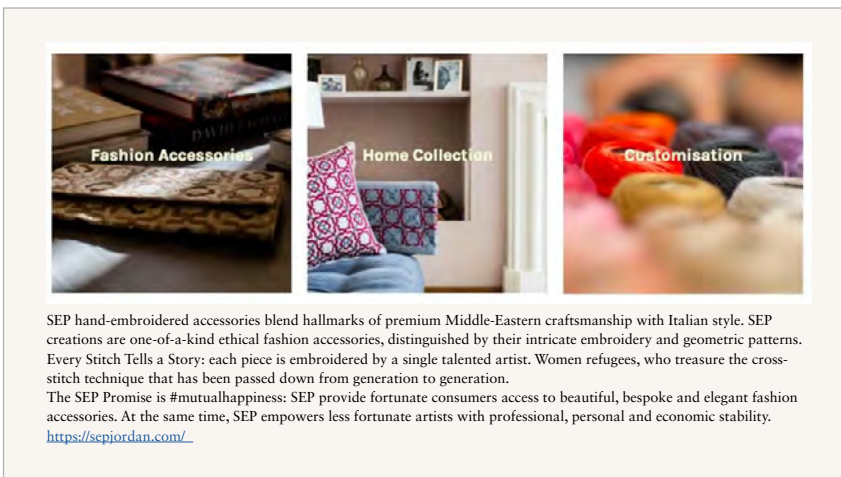
11.35 – 11.40:

Explain: here is another example of a value proposition.

Ask: in your opinion, what is the value proposition and the approach in this picture and text?

Capture the nouns and verbs expressed by the participants on a flipchart.

Answer: This one is a social/good cause: charity model



11.40 – 11.45:

Explain: here is another example of a value proposition.

Ask: in your opinion, what is the value proposition and the approach in this picture and text?

Capture the nouns and verbs expressed by the participants on a flipchart.

Answer: This one is also a social cause but designer sales-oriented approach and as of March 2018, are selling their products in the prestigious Harrods department store in London, UK.

Mission Statement

Explain to the participants: Using the four flipcharts with the nouns and verbs reflecting the 3 examples we just discussed, in your teams create a list of the words that are relevant to your social enterprise idea.

What is Your Mission Statement

1. Do you have a story that would underpin the meaning of your business?
2. Does the story lie in the people who will be running this business or in their beliefs, or in their partnership, or all of these?
3. What will you be doing differently to other similar businesses?
4. Is your business a social enterprise that can positively change the well being of some people? How?
5. Is the way you treat your customers special and unique? How?

11.50-12.00pm:

1. Explain: In your teams now think about and start the discussion about your mission statement for your business, as well as images / pictures that you think will represent this mission statement well. Spend time with your team members before Session 4 to complete this task. Your mentor can help you with this task too. The mission statement is really important to get right as you'll need it for the marketing and branding strategy which you will work on in Session 4. Ideally, the mission statement should appear on the front page of the business website.
2. Read the questions on the slide and explain to the participants that they should be formulating answers to these questions as a team, so they can use this information to write the mission statement.

Tea Break: 12.00 pm - 12.15 pm



Remind participants to return in 15 minutes



12.15-12.50: This 35 minute mini-lecture covers the slides up to SWOT - slide 25

1.Explain that we'll now focus on different approaches to business planning before applying a SWOT analysis to your business idea.

2.Explain: The business plan needs to show the:

- product description: why your product is needed
- company background: your qualifications / experience / expertise to run this enterprise successfully and so that your customers can trust you
- mission, executive summary, marketing plan: your strategy, goals and your ways of approaching the market
- SWOT/operations: the strengths, weaknesses, opportunities and threats impacting the performance of the business, and the ways in which you will operate the business
- competitor analysis, market segmentation: a detailed description of your competitors and your market

- financial planning: balancing the finances, forecasting production, sales and profits etc

3.Explain: there is no one ideal business plan that will suit all enterprises. Each business is unique and will need to have a unique business plan to guide its operations. Your concept and value proposition however, will guide your design of the business plan, and need to be reflected in your strategy and all your business activities.

4. Explain: in your teams, you will create your own business plan and all teams must bring the first draft of their business plan to the next session – Session 4. The business plan will focus on the business idea you shared at the beginning of this session (a hypothetical business), or you can focus on an existing business that belongs to one of your group members if everyone agrees to this.

5.Ask the participants: before we move on to the next slide, who remembers the six essential components of the business plan?

6.Write down the answers the participants shout out on a flip chart.



1. Compare the answers on the flipchart (that the participants called out on the earlier slide) with the business plan components on this slide.

2. Ask the participants to call out what information needs to be covered within each of these business plan sections.

Answer:

- Executive summary: represents the goals of the business and what the business does. It is a very general description of the business, its market and its audience
- Mission Statement: represents mainly the value proposition and what the business believes in.
- Executive Summary and Mission Statement go together in Business Strategy (which will not be discussed here but is the document which shows how the business plan will be realised in response to Business Goals and Mission)
- Operations: daily activities
- Company background: if there is a history to the business (family, culture, some extra meaning to the story of the business or its owners) it can be included. If not, it can be skipped. Many new businesses skip this part.

- Product Description: this can be a description of a service that is offered too.

- Marketing Plan: requires a detailed plan of how the business will be marketed and to who. This topic will be focused upon in Session 4.

- SWOT – analysis: Strengths, Weaknesses, Opportunities, Threats: classical model of analysing what the business is good at, at this stage, what it needs to improve, and where the risks and threats lie. Teams will conduct a SWOT analysis for their business idea later in this session.

- Financial Planning: requires knowledge of all figures which are current, past and projected. It is important to get some help from a financial advisor / mentor for this part when it becomes too complex.

- Competitor analysis: who is the competition. The participants should have already completed a competitor analysis in their earlier in the training programme.

1. **Executive summary:** represents the goals of the business and what the business does. It is a very general description of the business, its market and its audience
2. **Mission Statement:** represents mainly the value proposition and what the business believes in.
3. **Executive Summary and Mission Statement** go together in Business Strategy (which will not be discussed here but is the document which shows how the business plan will be realised in response to Business Goals and Mission)
4. **Operations:** daily activities
5. **Company background:** if there is a history to the business (family, culture, some extra meaning to the story of the business or its owners) it can be included. If not, it can be skipped. Many new businesses skip this part.
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7. **Marketing Plan:** requires a detailed plan of how the business will be marketed and to who. This topic will be focused upon in Session 4.
8. **SWOT – analysis:** Strengths, Weaknesses, Opportunities, Threats: classical model of analysing what the business is good at, at this stage, what it needs to improve, and where the risks and threats lie. Teams will conduct a SWOT analysis for their business idea later in this session.
9. **Financial Planning:** requires knowledge of all figures which are current, past and projected. It is important to get some help from a financial advisor / mentor for this part when it becomes too complex.
10. **Competitor analysis:** who is the competition. The participants should have already completed a competitor analysis in their earlier in the training programme.

Trainer explains the elements of the business plan. The expression: Executive Summary may be replaced in the participants' business plan with: "General Description", "Summary of Business", "Business Goals". In most business plans, the expression "Executive" appears as the whole idea of business planning comes from corporations, where they had executive, meaning: directors. When business planning was adopted by small business, the template

stayed and is still in operation. The reason for business planning derives from banks. Banks originally required from businesses a plan of their activities, so they could decide whether the business could get a loan or not. Today, business plans can be presented to investors, to employees, to partners, and it helps small businesses to understand their strengths and gaps and plan their strategy on that basis.

Preparing the Business Plan

- Customers
- Key partners
- Key activities
- Revenue streams
- Cost structure
- SWOT

Explain: To prepare a good business plan, you need to dig deep into the analysis of your customers, key partners, key activities, revenue streams, cost structure and SWOT. As such, we'll now concentrate on each one of these now.

Customers

SEGMENTS:

1. For whom are you creating value through your business?
2. Are your customers in "segments". E.g those buying your jewellery, those buying furniture, those buying carpets, or are they the same people?
3. Who are our most important customers?
4. Mass market? Everyone?
5. Some groups of customers (niche)? with a special taste?
6. Mixed groups?

CUSTOMER RELATIONSHIPS:

6. How do you care about your customers?
7. How much would it cost you to secure, for example:
 - Personal assistance on the phone/in the shop
 - Self-service process
 - Automated service process
 - Sharing with other businesses

CHANNELS:

3. What communication would you apply to reach your customers? Which media? What ways would you use? (these ways are called "Channels")
4. How are you integrating all your communications types? Do they all have the same style? Images? Tone?
5. What you know about customers routines and habit and how do you respond to them?

CHANNEL PHASES:

4. Awareness: how will you inform your customers about your product?
5. Evaluation: how will you enable your customers to evaluate your value proposition and how will you collect that information?
6. Purchase: where will your customers be buying and how? How will you evaluate their experience?
7. VP Delivery: How will you deliver a Value Proposition to your customers
8. After sales: how will you provide post-purchase customer support?

1. Read this slide to the participants in the following order: Segments, customer relationships, channels, channel phases.

Ask them to think about how they will answer these questions in relation to their business.

2. This will build on the tasks they completed from Session and answering the questions here will allow them to complete their 'market segmentation'.

Key Partners

1. Who are your key partners?
2. Which key resources do you require from your partners?
3. Which operations do your partners perform, how important are they for your business?
4. Can your partners reduce certain risks for your business?
5. Can they acquire certain resources cheaper than you can?
6. What is the deal with your key partners?
7. Do you need them or can you succeed without them?

Read the questions on the slide to the participants and ask them to think about their answers so they can discuss them with their team members and mentor later as there is no time for discussion now!

Key Resources

1. Types of resources:
 - Physical
 - Intellectual (copyright)
 - Human
 - Financial
2. What key resources does your Value Proposition require to become real?
3. How will you distribute your product and at what cost?
4. What resources do you already have?
5. What resources would you like to have and at what cost?
6. What is your customer relationships base and how much does it cost?
7. Do you know your revenue streams? What are they?

Read the points and questions on the slide to the participants and ask them to think about their answers so they can discuss them with their team members and mentor later as there is no time for discussion now!

Key Activities / Operations

- What key activities do your Value Proposition/USP require?
- Is your VP reflected in the following? How?
 1. Distribution Channels/Sales
 2. Marketing
 3. Communication
 4. Customer Relationships
 5. Production
 6. Networking and seeking new clients
 7. Problem solving and finding solutions
 8. Strategy and Mission

Read the points on the slide to the participants and ask them to think about their answers so they can discuss them with their team members and mentors later as there is no time for discussion now!

Revenue Streams

Types of Revenue Streams:

1. Transaction based
2. Recurring
3. Assets sale
4. Usage fee
5. Subscription fee
6. Lending / Renting / Leasing
7. Advertising / Brokerage fees

Dynamic Pricing:

4. Negotiation (bargaining)
5. Real-time market (changes online)

Fixed Pricing:

4. Price specified
5. Bulk or Retail dependent
6. Product feature dependent (more for extras)
7. Customer segment dependent (different price in different areas/markets)

Questions to Consider:

4. For what value are your customers willing to pay?
5. How would they prefer to pay? (cash / credit card / other?) Can you satisfy this?
6. How much does each revenue contribute to the overall revenue?

1. Read the points and questions on the slide to the participants in the following order: types of revenue streams, fixed pricing, dynamic pricing, questions to consider.
2. Ask them to think about their answers so they can discuss them with their team members and mentor later as there is no time for discussion now!

Cost Structure

1. What are most important costs in your business that you cannot avoid?
2. What are your fixed costs? (salaries, rent, utilities)
3. What are your variable costs?
4. Which key resources are most expensive?
5. Which key activities are most expensive?
6. Is your business more:
 - a. cost driven (low price/automation/outsourcing)
 - b. value-driven (focused on value creation, e.g. heritage, premium value proposition, bespoke production)
 - c. How is this articulated in all your activities?



Read the points and questions on the slide to the participants and ask them to think about their answers so they can discuss them with their team members and mentor later as there is no time for discussion now!



Explain: before moving to the SWOT analysis, please remember that all the points and questions we have covered so far on Customers, Key partners, Key activities, Revenue streams and Cost structure provide the necessary information for business modelling which we will explore later. And also, don't forget that you cannot produce a business plan without the answers to the points and questions about Customers, Key partners, Key activities, Revenue streams and Cost structure.

Recommendation for the Trainer: We recommend you to watch this 2 minute video <https://strategyzer.com/canvas/business-model-canvas> before this session as it summarises the content on Customers, Key partners, Key activities, Revenue streams and Cost structure nicely.

Notes for the Trainer: The knowledge required through answering the previous question can be used in the business plan under different headings. The participants need to decide on their own how to use this knowledge in their Business Plan, either under operations, marketing, strategy, financial planning. They need to think about these aspects of business modelling together in teams and use the answers where they think it suits them best. Each Business Plan will be different and this is absolutely fine.

To complete the Business Plan, the participants will need to define their business model, which they will do later after the SWOT analysis. They have already thought about it in their homework from session 2, but it needs to be developed in more detail.

SWOT Analysis



12.50 -1.00 pm

Notes for the Trainer:

1. Ask participants to work in their teams and to discuss and begin their SWOT analysis for their business idea on a flipchart.
 2. For the weaknesses and threats, ask the participants to think about how they can mitigate the risks where possible.
1. If the business idea and plan are solid and well thought through, the SWOT analysis should reveal far more strengths and opportunities than weaknesses and threats. If there are too many weaknesses and threats, then you or the mentor should encourage the participants to rethink their business idea.
 2. The time allocated for this task might be too short for participants to complete their SWOT analysis. If it isn't completed, encourage them to complete it before Session 4 and to discuss it with their mentors.

Your business model must respond to your own situation and needs

Which one of these are you?

- | | |
|-----------------|----------------------|
| 1. Advertising | 8. Social Enterprise |
| 2. Auction | 9. Subscription |
| 3. Direct sales | 10. The Affiliate |
| 4. Distributor | 11. The Freemium |
| 5. Franchisee | 12. The Low Cost |
| 6. Manufacturer | 13. Wholesaler |
| 7. Retailer | 14. Other? |

1.00 pm – 1.50pm slides 27-39

1. Explain: we will now explore the different business models, but let's start with the essential ones:
 - a. Manufacturer - who produces / makes objects
 - b. Distributor - who distributes from the producer to the buyer for a commission
 - c. Retailer – who sells individual products bought from the wholesaler or manufacturer
 - d. Wholesaler – who buys in big amounts from manufacturers, or distributors, achieves a discount and sells to retailers.
2. Explain: We will now explore the other business models.

Direct Sales Model:

"I buy from one source in bulk and sell to my client".

1. This model enables a direct 'route to market'
2. The sale takes place away from the shop: at home, or in a workplace, thus saving cost.
3. Remains very popular through door-to-door sales or by doing in-person presentations.
4. Applies in a B2B (business to business) environment.

Introduce the title of the slide and then read each point on the slide and add the following explanation to each point as relevant:

Point 1 on the slide: In direct sales, the seller identifies his/her clients directly or he/she knows the market very well and can respond to the needs of the clients.

Point 2 on the slide: It was a very popular model for decades which customers appreciated, as it saved them lots of inconvenience with arranging the purchase. However the emergence of the Internet eliminated the need for a middleman 'direct seller', as the producers now can access their customers directly using Internet data. Especially popular among Business to Business (B2B) companies, which provide parts (e.g. The PC Dell company providing parts to different industries using computers)

Point 3 on the slide: Generally income is earned only on commissions from sales. Hostess or Party Plan: where one person hosts a party (a distributor or a representative) to encourage sales on behalf of some company. In some cases, a company might sell to individuals in a business.

Point 4 on the slide: For examples: a software representative might do a group sales presentation to a group of relevant business people which can improve their business by buying the software. Income can come from commissions from sales, and sometimes through the recruitment of other reps

* Ask participants:

1. if they've ever participated in direct sales before?
2. How was their experience?
3. Would they consider it in the future?

Auction Model:

1. eBay is a classical example today
2. Auctions still exist in non-internet environments
3. The tulip market in Amsterdam, Vickrey, Sealed Bid, Sotheby Auction House
4. The price is not fixed
5. Each customer can evaluate the product independently
6. Final value is determined via competitive bids



Read the slide and ask participants:

1. If they've ever participated in an auction
2. How was their experience?
3. Would they consider it in the future?

Low Cost Model :

The aim of the low cost model is to attract as many customers as possible at a low customer acquisition cost. In return, the price of the low cost product or service is low but it may include extra costs. For example:

1. Added extra delivery cost
2. Added expensive products/services from the same range. For example, cheap food accompanied by expensive drinks, or a cheap jacket and expensive accompanying trousers
3. Special discounts on some products and an increased price on its accessories. For example, discounted leather shoes, and expensive specialist shoe polish or discounted watch and expensive batteries.

Read the slide and ask participants:

- 1.If they're familiar with the low cost model?
- 2.Do they have any experience of this?
- 3.Would they consider it in the future?

Explain that focusing on low prices and being cheap will affect the business reputation and brand. Big companies can afford to adopt a low cost model as they have a range of complementary and other products will make up for the losses from the cheap prices of their main products

Affiliate Model :

- The affiliate can be a person or an internet business. The affiliate aims is to direct customers to retailers, for a commission or percentage from sales.

Read the slide and ask participants:

- 1.If they've done this themselves or know of others who act as affiliates?
- 2.How was their experience?
- 3.Would they consider it in the future?

Freemium Model:

"I will give you something for free, so later you will buy something from me at a good price"

1. The business gives the customer something for free in return for their personal details so they can then market to them and hope to build up a relationship so that the customers will buy from them in the future.
2. Freemium is typically used in service-based businesses where the lifetime value of the average customer is high.
3. Freemium is increasingly popular with internet services such as Skype or Flickr. Many of these offerings have similar cost structures where the marginal cost of serving an additional customer tends towards zero. The core free offering then acts as a gateway to the paid service.

Read the slide and ask participants:

- 1.If they've done this themselves or know of other examples?
- 2.How was their experience?
- 3.Would they consider it in the future?

Subscription Model:

1. Customers are obliged to purchase a product/service by signing up for a long term contract. The revenue is established from repeat purchases (bringing recurring revenue).
2. Given that the cost of customer acquisition can be high, retaining customers is a primary goal for most businesses. It is also becoming synonymous with 'subscribing via direct debit'. Most utilities providers operate under this model. Magazine publishers, utility and phone companies, and gyms.

Read the slide and ask participants:

- | | |
|--|--|
| <ol style="list-style-type: none"> 1.If they've done this themselves or know of other examples? | <ol style="list-style-type: none"> 2.How was their experience? 3.Would they consider it in the future? |
|--|--|

Advertising Model:

1. Originally, it was applied to the Media industry where advertisers placed an advert on behalf of a company/client. It still exists in the Media, but is extended to the Internet where business can be made from the content provided by individual clients (e.g. YouTube, Instagram) for a certain price. Some Internet advertising businesses derive revenue predominantly as a result of being able to offer clients (like us) access to highly targeted consumer niches. You need to pay for that access and the number of “likes”.
2. Risk: Applying “likes” or ‘impressions’ or numbers of views as the evidence of popularity of your business is not sufficient today. You should know how exactly you can benefit financially from those views/likes.
3. Would people actually buy your product if they open your website? It is very difficult and expensive to prove?

Read the slide and ask participants:

1. If they’ve done this themselves or know of other examples?
2. How was their experience?
3. Would they consider it in the future?

Social Enterprise Model:

1. This is a business model that represents the business owner’s commitment to particular values or a cause. For example: improving lives, reducing poverty, helping marginalised people, protecting the environment, preserving heritage and culture. In different countries there are different approaches to social enterprise.
2. The most popular social business models are:
 - collaborations/cooperatives (owned by a group)
 - service-subsidy
 - organisational support
 - social service
 - fee for service (e.g. museums, hospitals, schools)
 - community groups
 - employment model (disadvantaged people are employed)
 - the market intermediary (SE arranges sales for some clients who are not capable to do so)
 - Charities and non-profit organisations.
3. Examples in Jordan include: Social Enterprise Project, Alhakaya, Souq Fann

Read the slide and ask participants:

1. Given what we covered on social enterprise in Session 2 and now, what is your opinion about the social enterprise model?
2. Would you consider it in the future? Why?

Notes for the Trainer:

1. Here are the links for the examples of social enterprises in Jordan. We recommend that you explore these before the session so you are well informed about them and can answer the participants’ questions about them:

<https://sepjordan.com>

<http://www.alhakaya.net>

<https://souqfann.com/>

2. We recommend the following source which has a wealth of information about social enterprises in the UK:

<https://www.socialenterprise.org.uk/>

Your business model must respond to your own situation and needs

Which one of these are you?

- | | |
|-----------------|----------------------|
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| 5. Franchisee | 12. The Low Cost |
| 6. Manufacturer | 13. Wholesaler |
| 7. Retailer | 14. Other? |

1. Ask: So which of these models appeal to you most and which ones appeal to you least?
2. Give the participants 15 minutes to discuss in their teams which are their most and least favoured models and why?
3. Ask each team to report back to you on their results and capture these on a flipchart. Please take a photo of the flipchart for the project's documentation.

Business Ownership Type and Business Model

Most popular among small businesses:

1. Sole traders: the business is owned and run by the same person
2. Partnership: two or more partners equally own and run the business

1. Read the content on the slide and present this as a conclusion to this session for the participants to think about.
2. Ask participants to think about and discuss in their teams the business ownership type and business model they are thinking of adopting for the business which they are developing (hypothetically) on this programme.

Business Ownership Types: all these can have a social enterprise structure and values

Type of business	Private limited company (ltd)	Public limited company (plc)	Franchise	Cooperative
				
Owned by shareholders	✓	✓		
Leasing brand name to franchisee			✓	
Owned by workers				✓
Run by board of directors	✓	✓		✓
Run by franchisor			✓	
Funded by retained profits	✓	✓		✓
Funded by shares	✓	✓		
Funded by royalties			✓	

<https://www.bbc.co.uk/education/guides/z4br87h/revision/3>

1. Read the top row of the table to introduce the 4 basic types of business ownership as follows:

a. **Private Limited Company:** A private limited company is a business entity that is held by private owners. This type of entity limits the owner's liability to their ownership stake, and restricts shareholders from publicly trading shares.

Members: You can start a private limited company with a minimum of only 2 members (and maximum of 200).

Disadvantages of a Private Limited Company: The shares in a private limited company cannot be sold or transferred to anyone unless other shareholders agree on the same.

There is no option to invite the public to subscribe to the shares, so the private company does not need to publish its statements (called 'prospectus') that the public company does.

b. **Public Limited Company:** A public company is a company that has permission to issue registered securities to the general public through an initial public offering (IPO) and it is traded on at least one stock exchange market. A public company is not authorised to begin its business operations just upon the grant of the certificate of incorporation. In order to be eligible to run as a public company, it should obtain another document called a trading certificate.

Disadvantage of a public company:

- Prospectus:** For a public company, issuing prospectus is mandatory because the public is invited to subscribe for the shares of the company.
- Expensive:** Going public is an expensive and time consuming process. A public company must put its affairs in order and prepare reports and disclosures that match with SEBI regulations concerning initial public offerings (IPO). The owner has to hire specialists like accountants and underwriters to take the company through the process.
- Equity Dilution:** Any company going public is selling a part of the company's ownership to strangers. Each bit of ownership that the owner sells comes out of their current equity position. It is not always possible to raise the amount of money that you may need to operate a public corporation from shares, so compa-

ny owners should hold at least 51 percent of the ownership in their control.

c. **Franchise:** A franchise can be a manufacturer, distributor, retailer. A franchise is a business system in which private entrepreneurs purchase the rights to open and run a location of a larger company. The franchising company, or franchisor, signs a contractual agreement with the franchisee, explaining in detail the company's rules for operating the franchise, and receives a license fee for applying their business model in addition to a percentage of sales revenue. Franchise businesses come with a number of pros and cons that franchisees must take into account before signing the contract. Examples include McDonald's, Burger King, Subway and Starbucks.

d. **Cooperative:** type of ownership where profits are shared equally among the workers who own the business. Cooperative serves social enterprise, which was already mentioned Session 2 and will be explained further at the end of this session.

2. Ask participants if they are familiar with these business types of business ownership and if they can think of any examples operating in Jordan or elsewhere in the MENA region.

3. Read through the terms in the left column of the slide and explain as follows:

- Shareholder:** the owner of a percentage of the business
- Franchisee:** purchases an ownership stake in a business model that has already been successfully developed by someone else
- Retained profits:** what surplus of income is invested in the business
- Share:** an amount invested by investors, they can be of different sizes (percentages)

4. Ask if this is all clear and if there are any questions.

For the Trainers:

We recommend reading the following UK Government Guide for content relevant to this topic:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/31676/11-1399-guide-legal-forms-for-business.pdf

Tasks to complete before Session 4:

1. Write a mission statement for your business, which will represent your Value Proposition, and attach relevant images if possible.
2. Draw your own diagram of a Business Plan, include all necessary elements as shown in the image below, and add two sentences of description to each element explaining what you still need to do or learn about this element:
3. As a team put the answer to the following question in writing from the perspective of your team business :
 4. What type of business ownership you want to apply and why?
 5. What type of business model you want to apply and why?
 6. Who / what at will be your:

• Customers	• Key partners
• Key activities	• Revenue streams
• Cost structure	



AFTER DISCUSSING THIS WITH YOUR MENTOR, SEND YOUR WRITTEN ANSWERS IN ONE DOCUMENT TO THE TRAINER TWO NIGHTS BEFORE THE NEXT SESSION AT THE LATEST

1.50-2 pm: Closing and homework

1. Explain that all teams are asked to complete the homework as outlined on this slide.
2. Read out the slide and ensure that everyone understands what is expected of them.
3. Explain to the participants that they must complete all tasks between the training sessions if they want to obtain the certificate at the end of session 5.

4. Thank the participants for their attendance, attention and participation and ask them to complete the evaluation form before they leave the session.

5. Remind the participants of the date of the next session

Note to Trainers:

In your preparations for Session 4, read through the homework from all the participants, and prepare a set of 5 questions to ask each team following their presentations in Session 4.

Guest Presentation / Case Study

- <https://sepiordan.com> (based in Jordan, its products are made for an audience outside of the Middle East; a social enterprise which assists Palestinian refugees)
- <http://www.alhakaya.net> (based in Jordan, archiving Syrian and Jordanian crafts)
- <https://souqfann.com> (based in Jordan, an e-commerce social enterprise)

2.00 – 3.00 pm: If there is no guest speaker, please use SEP as a case study and access their webpage on the internet through the link on the slide.

Describe SEP to the participants and ask them to discuss SEP's social goals, business type, business goals, mission statement etc.

If there is no Internet access, please read the following information about SEP copied from their website:

SEP is a Social Enterprise and a Community. Our presence in Jerash Camp has become a catalyst for change and for great initiatives, all borne out of the fantasy of our beloved #SEPAmbassadors and the ideas of the SEP Social Impact Team at the camp!

We thought we would share some of these initiatives with our readers: they will help understand the deep impact of each of Your Purchases!

1. Gifting: [Banque Landolt & Cie](#), The Tamari Foundation, lifestyle blogger [Johanna Maggy](#), a Geneva based Law Firm, a Jordanian Princess among others, have decided to source their corporate gifts from SEP Jordan. Why? From the 2016 Christmas letter by Banque Landolt “<this gift> is a way to share with you our choice to be a company which listens to others, proud to be based on a durable and responsible culture, aiming to contribute to a better world in the future”.
2. Endorsement: top [model Bianca](#) Balti, the face of labels such as Dolce&Gabbana and L’Oreal, one of the most beautiful models active on the fashion scene today and a UNHCR ambassador, chose to become a SEPAmbassador. Bianca even decided to feature SEP Jordan as a shopping destination on her [website](#)!
3. Hosting Private Events: amazing ladies such as Catherine Tabatabay, Della Tamari, Sawsan Asfari, Atalanti Moquette, Veronica Goei De Pianté, Raheek Ador, Mary Nazzal-Batayneh to name but some, have opened their homes for the most incredible SEP Jordan events, including photoshoots. Such events are wonderful opportunities to tell the SEP story and to build our brand awareness, we cannot thank them enough!
4. Entrepreneurial development: Helen Al Uzaizi’s [BizWorld UAE](#) held intense and exciting entrepreneurship classes in the SEP House during the summer of 2017, which culminated in a local market to showcase 18 children’s business ideas. The course developed basic business skills, in strike contrast with the aid dependence culture which too often takes hold of refugee camps. When kids were asked to draw one big company, one of them chose to draw SEP Jordan, along with other children’s choices such as Toyota, Coca Cola, and the likes :)
5. Philanthropy investments: the [Tamari Foundation](#) in Geneva generously decided to cover the fixed costs of the Sep-Tamari Academy, opened in 2016 at the camp to train all SEP artists to ensure every SEP creation meets the highest international quality standards. This is inherently a non -for-profit initiative, which SEP Jordan profits will one day be able to support, but the Tamari Foundation intervention allowed us to get going a few years ahead of schedule, enabling us to focus on building a unique, innovative luxury brand. Over 100 students attended the Academy since inception.
6. Summer Activities for children: Geneva based SEP Ambassador Ms Catherine Tabatabay generously offered to pay for teacher fees this summer for courses in English and IT aimed at dozens of SEP kids. Yet another activity SEP Jordan plan to fund with corporate profits in the future; Ms Tabatabay’s intervention allowed SEP to reach more children and faster than planned. Why are these courses important for SEP? A happy SEP Artist also need happy kids, especially when they are off school in the summer! :)
7. Time: SEP Jordan and the ACS ([American Community School Am-](#)

[man](#)) started a partnership in 2016, which is being taken to a whole new level in 2017. One of the many initiatives agreed upon is English Lessons over Skype, for both SEP Artists and children. The computer room at the SEP-Tamari Academy will be the nest for english lessons and hopefully friendships which will develop in the coming months between camp residents and ACS students willing to donate their time to teach English online.

8. Book donations: Dr Salam Al Mahadin was looking for a safe home for her late father’s book collection. She decided to donate 400 titles, mainly novels, history and politics, to the SEP-Tamari library in Jerash Camp. The library was created by ACS in 2016 and Dr Al Mahadin’s donation has made it an absolutely outstanding library, not by camp standards, but by country standards. We offer free access and borrowing facility to camp residents and a calm reading area for the SEP community.
9. Targeted courses: SEP Social Impact Activities Manager Duah Syam has coordinated a host of courses which our community has thoroughly enjoyed. [UNICEF](#), [Jordan Paramedic Society](#), [Jordan Origami Club](#), Paramedics Kids Initiative, [Shoman Foundation](#) Knowledge Path are some among the many organisations who generously donated their time and knowledge to the SEP community, holding classes in first aid, domestic violence, childhood development, origami, marionette, reading skills, etc. #mutualhappiness: SEP always guarantee full classes with a highly focused and motivated public, for maximum impact of the course.
10. Auctioning: Zainab Shami is a SEP Ambassador and a 10th grade student in Amman, Jordan. She was assigned the project: “create something original, with a positive social impact”. Zainab designed 4 t-shirts, featuring the words “peace”, “love”, “unity”, “freedom” and asked the SEP Jordan creative team to embroider unique patterns around these magical words. The t-shirts were auctioned in Amman and the funds raised will speed up SEP’s investment plans, aimed at making the artists’ lives better: namely an air conditioning and heating system, among others.
11. Conscious Sourcing: [Orange Spain](#) CSR Department decided to source several hundreds of embroidered creations which will be sold at their employees’ Christmas Markets across Spain. This is not a classical charity initiative: it is a firm purchase, which of course the SEP team was very excited about, based on the conviction that the same items will be sold before Christmas and the investment repaid. We call this “vertical integration of social impact”.
12. Space: our CSR partner in Jordan, [Landmark Hotels Amman](#) and their SEP Ambassador Chairperson [Mary Nazzal-Batayneh](#) have designated an area in the Landmark hotel lobby, which has become the beautiful Amman SEP Jordan shop. SEP get a 5 star window in central Amman and Landmark customers get a unique shopping experience: a wonderful example of triple-bottom-line focus by a visionary company in Jordan!

After looking at SEP for 30 mins, ask the teams to work together and discuss the following questions which will feed into their home task:

- What type of business ownership you want to apply and why?
- What type of business model you want to apply and why?
- What is your business canvas:
 - Customers
 - Key partners
 - Key activities
 - Revenue streams
 - Cost structure



SESSION 4

**Marketing.
Advertising. Branding.**



10.00-10.05am

Slides 1- 4: The trainer introduces the topic, aims, learning outcomes and short description of the session.

Today's Session	
10:00 - 10:30	Introduction and Presentations of Assignments from Session 3
10:30 - 11:30	Marketing Mix: aims and needs
11:30 - 12:00	The Marketing Campaign Brief
12:00 - 12:15	Tea Break
12:15 - 13:00	Advertising
13:00 - 14:00	Branding and Brand Attributes
14:00 - 15:00	Digital Marketing and Social Media
15:00 - 16:00	Lunch and Networking
16:00 - 17:00	Group Mentoring

[This is a suggested schedule]

Introduce the topic of today's session by reading the following:

In this session the aims and principles of marketing, advertising and branding will be explained and illustrated through examples. The role of Marketing Mix and marketing brief will be discussed, followed by planning an exemplary marketing campaign. Three major aims of advertising will be presented and compared to brand awareness as a long term goal.

In the second part of the session the principles of digital marketing will be introduced. Finally, the importance of communication through social media for conversion into sales will be demonstrated with the use of the Net101 template.

Do a warm-up or icebreaker activity that gives participants an opportunity to revisit topics covered in the last session.

Aims of Today's Session:

1. To learn the principles of marketing and the Marketing Mix.
2. To understand the marketing needs of the business, the role of planning, and the marketing brief.
3. To recognise the purpose of digital marketing and how it is evaluated
4. To understand the principles of social media marketing
5. To understand the difference between marketing, advertising and branding

Read the aims of the session and ask if everyone is satisfied with the content for today.

Learning Outcomes of Today's Session:

1. Identifying the needs of the business depending on its development stage (life cycle) and plan a marketing campaign accordingly
2. Using the marketing brief
3. Applying the most appropriate advertising and branding strategies and methods
4. Differentiating methods of evaluating the efficiency of digital marketing
5. Planning a social media approach to marketing

Read the learning outcomes of the session and ask if everyone is satisfied with this

Participant Updates Since Session 3

5 Minute Team Presentations outlining:

1. Your established Value Proposition/USP? Is your business ready to be marketed? Do you have all your major activities covered and reflecting your VP/USP?
2. Strategy and Mission
3. Production & Pricing/ Distribution Channels & Sales
4. Market Segmentation (you know who your customers are)
5. Customer Relationships (you have established communication with your customers)

10.00-10.30

Each team should select one person to present for 5 minutes only a summary about their work in their teams since Session 3.

Explain that they can only establish marketing goals when they know what their business is about. Therefore, if they do not have their aims, objectives and relevant infrastructure (Production/Pricing/Customers/Customer Relations) ready, they cannot market the business properly.

Note to Trainers: as the teams will have emailed you their Session 3 homework notes about their business ideas a couple of days ago, please prepare comments and questions for each team that you can ask them at the end of their presentations. Here is a reminder of the questions they were asked to answer for this Session, at the end of Session 3:

1. Write a mission statement for your business, which will represent your Value Proposition, and attach relevant images if possible.

2. Draw your own diagram of a Business Plan, include all necessary elements and add two sentences of description to each element explaining what you still need to do or learn about this element.

3. As a team put the answer to the following question in writing from the perspective of your team business :

- What type of business ownership you want to apply and why?
- What type of business model you want to apply and why?
- Who / what will be your:
 - Customers
 - Key partners
 - Key activities
 - Revenue streams
 - Cost structure

Marketing, Advertising, and Branding are DIFFERENT

They have different aims and purposes.

We will learn how to make the best use of them for your business.

You may have a great product or service and apply a good marketing and advertising campaign, but you may not have a brand yet, which requires a longer period of establishing your business on the market and different approach to marketing and advertising.

10.30 – 11.30:

Read this slide as an introduction to today's content

Let's begin with marketing



10.30 – 11.30:

Explain: this figure shows how all the elements of the Marketing Mix overlap, and what a business needs to have in place before starting a marketing campaign. These elements must be considered in marketing planning, as focusing on one – for example price, will have to work in sync with the way the product is produced, distributed, use, its packaging discarded, and the way the message is produced.

Explain: all 7 elements are equally important to achieve an effective marketing campaign.

Target Market: is the segment of the market the business wants to target. e.g furniture market in the Gulf and rich customers there/or jewelry market in Jordan and tourists

Place: is where the customers are accessed

Price: is a result of costing

Promotion: is the whole communication strategy including marketing, advertising, branding

People: are customers but also employees and all other stakeholders

Physical environment: is the environment where the product is made / produced and consumed

Process: is the distribution and all different activities which fall under 'running and developing a business'

Product: is what the business is offering/it can be a service.

For each of these elements, we need to consider the points within our control and those which we have no control over.

Starting Your Marketing Campaign

1. Consider all 7 aspects of your product's positive and negative 'behavior' and 'presence' in a given environment.
2. Decide on the aspects of the Marketing Mix you want to emphasize in your marketing campaign (e.g. that your product cheaper this season). Remember that all other aspects of the Marketing Mix will be affected by your decision and they will need to be presented in sync with the main purpose of your given marketing campaign (e.g. inform the customers about the price discount).

10.30 – 11.30:

Read the slide

Remind the participants that their marketing strategy / campaign needs to reflect the needs of the business in its current stage.

6 Steps to a Successful Marketing Campaign					
Step 1	Step 2	Step 3	Step 4	Step 5	Step 6
What your business needs at this stage	Target audience: For who?	Message: How?	Channel: where are you placing your message	When and for how long?	Budget and Measures
1 Why do you need marketing? More sales? More customers? More recognition? Awareness?	1 Current customers Potential customers	1 How are you going to communicate your message? Is your message informative and simple? Creative and abstract? Why?	1 Print Local news Face to face Special event TV Radio Snail mail Phone	1 Is it a one off campaign? Multi-stepped campaign?	1 How much can you spend? Can you do a cost free campaign?
2 Sell more? New customer base? (e.g. younger people, people in other countries)	2 Compiled Database Partners & Networks	2 Are you persuading your buyer to buy? To explain new features? To like your product?	2 Mix of social media Email Text message Office databases	2 How long do you need on each media channel and why?	2 How would you know your campaign succeeded? What would be the measures of success?
3 Why customers should buy from you? FAB: Features, Advantages Benefits that you would like to offer to your customers	3 What do you know about their needs and behaviour? Are they changing?	3 What problem are you solving for your buyer? Are you saving them money, time, improving their lives? Are you informing them? Raising curiosity and positive approach	3 which channels your customer use? How do you know it? Can you surprise them?	3 the needs of your business should determine the length of the campaign. Short terms for increasing sales, long term for awareness	3 can you create a winning offer? Special prize, free event, a coupon, discount, payment offer, free trial, free event, bespoke

@MartaHawkins

10.30 – 11.30:

Give out Handout 1 - a hard copy of this tool to the participants, and read the slide explaining that this tool highlights the 6 steps to a successful Marketing Campaign.

Explain that participants should think of Step 1 and its 3 points first, then move to Step 2 and its 3 points, then Step 3 and its 3 points and so forth.

Ask the participants to think about the content in each column so they can complete the template shown on the next slide, and on the second page of Handout 1.

6 Steps to a Successful Marketing Campaign	
Goal: what is the need (why are you doing it?)	
For whom? Which audience?	
How? Message	
Where? Which media?	
When/How long?	
Budget and Measures	

11.30 – 12.00:

1. Give this to participants as an A4 handout to complete in their teams. This class exercise should be completed in 15 mins.
2. Ask each team to share and present their answers (the marketing campaign brief) to the whole group
3. Encourage the participants to discuss this brief with their mentors in more depth after the session.

Tea Break: 12.00 pm - 12.15 pm



Remind participants to return in 15 minutes

Advertising



Advertising is a creative execution of the marketing campaign's goals. Depending on the goals of the marketing campaign, advertising will be more or less creative

12.15 – 13.00

Introduce 'Advertising' as the topic for this session and read the statement on the slide.

Advertising has 3 main goals:

1. Buy, Buy now!!! Direct Response: is a **sales**-oriented goal
2. This is my **product** and it is good: goal of introducing features and benefits
3. **Feeling** goal: it is all about the client! The idea or the feeling created by the product/service

Discussion points:

4. Which of these three is your preferred goal? Why?
5. Can you combine / mix these goals? How?

12.15 – 13.00

Explain as follows:

1. Buy, Buy now!!! Direct Response: is a sales-oriented campaign: it will be more focused on pricing and special offers and will be less creative. Simple and clear message. Not much visual imagery, representing the price and the immediacy of the offer.
2. This is my Product and it is good: Introducing features and benefits: it will be on the product/service. Usually not very creative, however, it can be very creative if the client likes visual interpretation of features, or if you want to surprise them. Message can contain lots of technical details. e.g. the amount of gold in jewelry/the way new model of furniture works.
3. Feeling: it is all about the client! The idea or the feeling the product/service: it will be focused more on the abstract emotional connection with the product/service. Very creative message, operating with the mood, emotion, visual abstraction, also humour and surprising connections. In established business, this goal serves as the ground for branding.

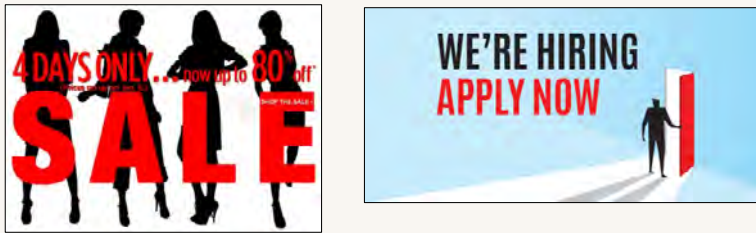
Discussion points: This discussion should be held as a whole group and you can capture the answers on a flip-chart.

Answer to discussion point 2:

Advertising Goals 1,2,3 can be mixed in long term campaigns if the business needs it. For example, in mixing goals 2 & 3 you introduce a totally new concept of using Mother of Pearl that you used before in making furniture and jewelry, and now you are going to use it instead in bespoke exquisite Christmas decorations for European markets: you would need to explain what Mother of Pearl is to make the customers appreciate it and also to make them feel connected emotionally with Christmas and the luxury of the material. In the next stage you will mix Goals 1 & 3 as you want to tell your customers that these decorations are on special offer for 4 weeks. After that, you can mix goals 1 & 2 if you introduce more new features to those already introduced and offer another special discount for a further 3 weeks.

Note for Trainer: The next slides provide examples of advertisements pertaining to these three goals. Do use your own examples if you prefer.

Advertising Example 1:



12.15 – 13.00

Example 1: Ask the participants to shout out which of the three advertising goals (sales, product or feeling) is reflected in this advertisement, and why they think so.

Answer: Sales 'Direct Response' as it does not have any information about the product, only the information about a pricing offer and an invitation to an immediate reaction: buy now, call us now.

Ask: what is missing in these adverts to make the direct response possible?

Answer: The address and the contact details are missing. They should be included in a full version of the advert

These are not creative advertisements, but they communicate the message clearly.

Advertising Example 2:



12.15 – 13.00

Example 2: Ask the participants to shout out which of the three advertising goals (sales, product, or feeling) is reflected in this advertisement, and why they think so.

Answer: Product. The companies (Zuzu Tea and Cerelac) are introducing new products to the market and they want the customers to understand the benefits from using them. The black and white Zuzu Tea advert invites especially some new customers to 'switch' to their product; it urges customers to "insist on it in stores." HALA: in the Arabic

section the advert text: اطلبوه بالحاج من جميع المحلات It is a classical technique still used commonly for products that are used daily and have a lot of competition from other similar products. There must be some promised benefit from switching offered. For example, switching to Zuzu Tea will impress your guests, and its taste is irresistible. The Cerelac advertisement operates on the same principle; it introduces a new product that provides essential nutrients that every child needs. Feeding your child Cerelac will enable her to grow and be healthy. This type of advertising requires some prior knowledge of the company brand, although branding is not a major goal here.

Advertising Example 3:



12.15 – 13.00

Example 3: Ask the participants to shout out which of the three advertising goals (sales, product or feeling) is reflected in this advertisement, and why they think so.

Answer: feeling. A feeling of how it would be to be squeezed by a snake, which can happen for real in the Zoo! Genius advert for a very small business which is trying to attract customers not by selling more tickets (type 1), not

by offering discounts (type 1), not by explaining education benefits of going to the zoo (type 2), but by connecting the audience with a creatively expressed emotion. This advert shows that even the smallest business can apply creative advertising - Type 3. If there was this extra information on the bus about discounts and benefits, it would be a mixed type of advertisements (1,2,3). But the company decided to emphasise shock and humour which will increase the memory and the recall.

Advertising Example 4:



12.15 – 13.00

Example 4: Ask the participants to shout out which of the three advertising goals (sales, product or feeling) is reflected in this advertisement, and why they think so.

Answer: feeling. Heinz feeling of the taste of chips with ketchup and the Coca-Cola feeling of Christmas joy. The products (Heinz Ketchup or Coca-Cola) themselves are not shown, only the feeling associated with them for decades is illustrated.

Ask: what idea and what emotion can you identify in these adverts?

Answer: Heinz Ketchup does not need its logo anymore as the visualized idea of the chips covered with ketchups and the catch line "pass the Heinz" is enough for the audience to "feel the message". The same with Coke: we don't need to see the logo any more. We have seen this image many times.

Ask: why do such established brands still need to produce such adverts?

Answer: This type of idea advert aims at increasing the awareness of the brand on the market against any possible competition.

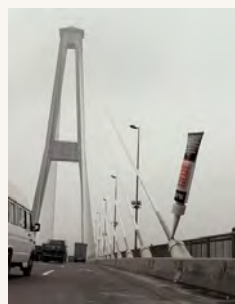
Guerilla Marketing and Advertising

- Guerilla marketing & advertising: where the idea of surprise is in the core of the campaign. A surprising or even shocking event or object involving the audience is staged, created, placed where it should not be. It can stand on its own or be added to Goals 1 and 2 for maximising the memory effect or simply attracting attention.
- Guerilla advertising is more and more popular and takes places in public spaces, airports, train station, streets, parks, wherever people gather who may be attracted to the brand/product, for example: dancing in the street, playing instruments, acting out certain scenes, all by hiring groups of people to do something out of context in front of other people (potential customers).

12.15 – 13.00

Read the slide

Guerilla Marketing and Advertising: Example 1



Explain:

Guerilla – surprise based campaign. The enlarged objects should not be there, but they attract attention precisely through their exaggerated format and out of place location. Very often it is possible to enter such objects; for ex-

ample, you could enter a huge cup of coffee to actually find out there is a table where there are samples to taste. Greggs (a New Zealand coffee company) did it by placing huge cups of coffee in a busy tourist spot by the Tower of London. Here, we see two examples of guerilla advertising tactics; the photo on the left was taken in Amman, Jordan.

Guerilla Marketing and Advertising: Example 2



Explain:

This guerilla campaign shocks by the placement of raw growing potatoes through the roof, where they should not be. Passers by are shocked and try to understand what is happening. On the side of the corridor there is a poster explaining what it is about, so the secret is revealed at the same time. The potatoes are made of plastic and are installed safely in the roof.

What is a brand?

- A set of distinct features related to the company, product / service, which are embodied in the client's memory, triggered by a series of consistent campaigns which have been communicating those features through different channels in a consistent manner.

David Ogilvy: father of British advertising and creative Director at Ogilvy and Mather:
"without good quality and good customer relations that increase loyalty and trust, a brand does not exist"



13.00 – 14.00

Begin by introducing branding as the topic for this session, and read the slide.

Explain: David Ogilvy had a traditional and sound view on branding which still stands, but there are new emerging online brands which do not have any customer relations or good quality yet clients are 'crazy about them'. For example, Instagram makeup models, health gurus, comedy video producers. These are all brands which make reve-

nue from clicks and likes (advertising). Yet in the longer term, if this is to be a viable, profitable business, quality will have to be guaranteed.

The Mather Advertising Agency was founded in 1850 by Edmund Mather. In 1964, this agency became known as Ogilvy & Mather after merging with a New York City agency that was founded David Ogilvy in 1948. They made campaigns for Dove and American Express amongst others, and more recently Vodafone (with Martin Freeman) and Boots.

Building brand awareness:

- Brand awareness is the memory of the brand in the customer's mind.
- Principle of brand awareness: If the customers are aware of the brand, they will choose it before other brands that they are not aware of, and they will buy it first.
- Brands fight among themselves for this awareness, so the customer stays loyal and does not switch to other brands.
- Brand awareness is achieved through most creative, unique and attractive marketing campaigns that will leave a memorable mark on customers' minds.

Read the points on the slide and ask the participants if they're happy with this content and if they agree / disagree.

More on brand awareness:

1. If customers recognise one brand and like it, they will return to it loyally and your sales are guaranteed for a long time. Your brand is your investment for many years. But you will need to guarantee the same Value Proposition quality, customer service, and communication with your customers at the same time.
2. If something goes wrong, for example, the return policy is not working, or phone lines for customer relations are always busy, your whole business will be jeopardized and you may lose some customers for ever. Branding is based on reputation which you must maintain at all times. Once you have a reputable business, you can expand it and incorporate other products and services under the same brand – brand extension (see Virgin, Apple). If you are a strong brand, you can even sell other brands. (Safeway, Cozmo, Carrefour).
3. Brand awareness is calculated as a percentage. For example, if 1,000 people out of 10,000 in a market can identify your brand, your brand awareness is 10 percent. To achieve that you need to be in the market for some time and be sure that your product/service is recognized well. That moment of being recognised is when your brand becomes materialised.

Read the content on the slide and at the end of each point, pause and ask the participants if they're happy with the point, agree / disagree with it etc.

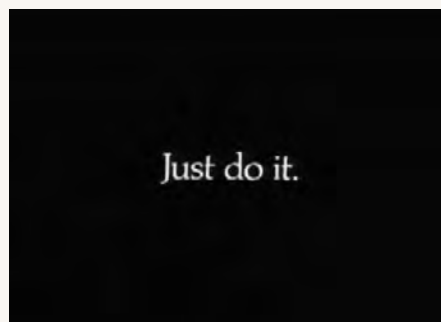
Brand Example 1:



Explain:

McDonalds has the highest brand awareness in history. It doesn't need a business name after almost a century of campaigns that have left their mark on our minds.

Brand Example 2:



Explain:

Nike's slogan from 1988 still stands for the brand today. Nike has the second place in global brand awareness.

Brand Example 3:



Explain:

GUCCI – is still the most famous brand name that stands for style, price, quality of fashion. A simple, black and white advert highlights these qualities, but Gucci as the word is globally recognised, like McDonalds and Nike.

Ask:

what have these companies done to become globally recognised and remembered by all types of audiences?

All answers from the participants will be appropriate here and please sum up as follows: all your answers contribute to the principles of effective branding such as:

- an established effective business for decades
- consistently using the same branding across different media
- sponsored events
- Celebrity endorsements
- Achieving and showing off authentic customer testimonials

No-Brand:



- If you want to make / produce products which will be sold by other businesses under their names, you do not have to have a brand. Your buyer will give your product their own marketing and advertising and even their own brand.
- Unbranded products are usually cheaper as they do not have that extra value, quality or history promoted through advertising campaigns. They are seen in local markets and can be imported in big amounts directly from unbranded manufacturers.

Read the points on the slide and ask the participants for their opinions on this as most participants will be in this position. Ask them about the advantages and disadvantages of this model and if and why they'd like to / have to maintain it.

Brands?



<https://www.azzafahmy.com/uk/>



<https://sepjordan.com/>



<http://www.alhakaya.net/>

Ask:

do you know these artisan businesses? Do they represent brands? Why? How are they achieving brand awareness?

Answers:

Yes - SEP: an eclectic brand which lacks a strong identity but will start selling their products in Harrods from the beginning of March 2018! Their products are designed by Italian designers and made by Palestinian refugees in Jordan's Jerash Camp. They emphasise quality of Palestinian heritage, social issues (displacement and SDG Goals), and convenience of buying. They are a becoming brand mainly due to their brand ambassadors and marketing efforts.

Yes - AZZA Fahmy: classy, luxury, and elegance of heritage. Expensive on purpose as it targets high end market and celebrities. The designer has become the face of the brand.

No - Alhakaya: They do not have a target message for any specific target audience, they do not offer a feeling or a special way of communicating what they do. Although their mission is similar to what Naqsh Collective do, they have not built the customer base and they do not have an offering which would do something special to / for customers.

Ask: How can they build a brand from where they are now? What can be added to their message, their offer, their visual representation? What else do they need to guarantee to their customers that they will become a brand? If they become a brand, would they lose their current character?

Another example of the brand: Luxury Syrian Furniture for the rich markets: <http://www.elpalaciodamasceno.com/en/>

Digital Marketing

Why have a website??? COMMUNICATION

1. To share information about a topic
2. To share personal or social information
3. To share pictures, videos, or other forms of media
4. To express an opinion or point of view
5. To entertain
6. To sell products or services
7. To allow users to post questions for other users to answer
8. To allow users to share files or to download software
9. To make money from ads

Read the slide and ask participants if they have any other points to add here.

Digital Marketing vs Traditional Marketing

Digital Marketing	Traditional Marketing
Effectiveness and cost calculated on the basis of Search Engine Optimisation (algorithm & software measuring the popularity and relevance of the website). Customers targeted in small niche and individually. Responses can be checked instantaneously. Online adverts (ad-buys) cost: 10 cents, £3 per click (as long as needed). Social media: £1 per 1000 people reach Email: no cost	Effectiveness and cost calculated as Cost per Thousand: CPT achieved by dividing the cost of an advertising placement by the number of impressions expressed in thousands (e.g 1000 readers or viewers), but individually targeted message is not possible. Response cannot be checked (whether customers buy or not). Magazine adverts: £500-100K per ad per day, TV £500-£1million per spot, £10000 per full page in a Sunday magazine per one Sunday Direct mail: £3 per order

Read the slide and ask the participants:

1. When do you think digital marketing is not appropriate?

Answer:

Where the audience does not have the Internet

When I want to do a small scale direct marketing campaign directly through the door

2. Do you prefer digital marketing or traditional marketing? Why?

Social Media Marketing

Purpose: drive traffic to your main website and increase sales through the active presence of your business on the Internet, not just one or two channels, and all that needs to be linked and feed into each other.

To do so, you need to:

1. Know your customers and their favourite sites and Internet activities
2. Set up your goals and develop your Social Media Strategy
3. Plan the posting Calendar and Content
4. Update your website to include Social Media Integration system
5. Monitor, measure and review regularly



Explain:

We will now have a brief look at social media marketing.

Read the slide, then add the following:

Social Media Marketing is part of digital marketing and intensifying your digital presence.

1. Choose any social media campaign that you are familiar with as an example (from Twitter to Instagram) or ask a participant to do so.

2. Show for example the project's Twitter account or Instagram for any of the discussed craft businesses: Sep-jordan.com; Azzafahmy.com; nashcollective. Interestingly, AlHakaya does not have social media presence, either they don't have resources for it or they don't appreciate it.

3. Discuss with the participants the effectiveness of this social media campaign in relation to the 5 points on the slide.

Social Media: Rules

1. Produce content that suits your business; make it as original as possible
2. Maintain one tone of voice and one identity, so it is easy to recognise your brand
3. Encourage re-share: comment, share the content of others
4. Apply a social media mix: people switch and try different platforms (Instagram, Periscope, Pinterest, Tumblr, Google+)
5. Use social media automation tools to save time (Buzzlogix, Buffer, Socialbro)
6. Engage your employers and anyone you know in producing and sharing content

Read the slide



From Digital Marketing Company NET101: <https://net101.com/>

Read each column and explain that a social media campaign must have a purpose (referred to as conversion in this model), meaning that everything the business does on social media must bring about some profit (conversion) either directly or indirectly.

- Conversion bridges means: this is what happens between looking at the social media platform and the customer being encouraged to complete a purchase.
- Conversion Points means: places where a sale takes place.
- Conversion metrics means: a form of evaluation of the effectiveness of a given social media platform.

Excel, but the aim of this one is to make sure that the business owner knows which blogs are influential and have many followers and good quality, so the business can be advertised there.

1. This is a team task: on the basis of the marketing brief completed in today's training sessions, create a new brief for the digital marketing campaign for two social media platforms out of: Facebook, Twitter or Blog. Consider the needs of your potential business and its current stage of development to complete the task. You will receive an exemplary document which contains three briefs for the use of: (1) Facebook, (2) Twitter and (3) Blog for the Futures Entrepreneurship Centre at Plymouth University. You can adapt it or change it in your own way.
2. Prepare a 15 minute team presentation of your business, business plan, and marketing plan to deliver at the beginning of Session 5. Use the Executive Summary Template to help you with this.

• AFTER DISCUSSING THIS WITH YOUR MENTOR, SEND YOUR WRITTEN ANSWERS IN ONE DOCUMENT TO THE TRAINER OF SESSION 5 AT LEAST TWO DAYS BEFORE SESSION 5

5. Thank the participants for their attendance, attention and participation and ask them to complete the evaluation form before they leave the session.

- 1.Explain that all teams are asked to complete the homework as outlined on this slide.

Note to Trainers:

3. Give participants a hardcopy of the Executive Summary template to work on during their next mentoring session and to complete before Session 5.

FUTURES' FACEBOOK UPDATES

What is to be done	<ol style="list-style-type: none"> 1.Communication with Futures Facebook audience 2.Increasing the size of the target audience 	<p>Target audience:</p> <ol style="list-style-type: none"> 1.Current students Potential students 2.PU entrepreneurial groups and societies, other universities societies, Student Unions and extracurricular groups 3.Active entrepreneurs locally & globally
What for	<ol style="list-style-type: none"> 1.to raise the awareness of Futures activities 2.to promote Futures' activities and increase participation 3.to promote Futures' other social media channels 	Among the target audience
How	<ol style="list-style-type: none"> 1.Posting text, images and videos on Futures Facebook page 2.coping & disseminating posts from Futures other social media (except Twitter which will be embedded on the page) 3.following other relevant Facebook pages and posting on their walls 4. Using the form to acquire extra information about Futures activities which do not appear on other social media 	<p>By considering Futures Facebook target audience, identify other Facebook pages relevant for Futures and compare their style of communication</p> <p>- produce /use the existing images and videos</p>
When	Once a day for 100 days	
Who	Social media officers	

Evaluation	1.Evaluation by the Manager 2.Evaluation of efficiency of the task	A member of staff needs to monitor the language and content on a regular basis and react where necessary Tools of evaluation for 2: - Number of followers at the beginning and at the end of work experience -viewing analytics embedded on the page (likes, comments, waves) - survey applied at Futures activities asking: how did you find out about this activity?
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TWITTER UPDATES:

What is to be done	1.Communication with Futures' Twitter audience 2.Exploring and expanding different categories of the target audience 3. Increase the number of followers 4.Create and develop lists 5.Build connections with other researchers and institutions leading to common initiatives and projects	Target audience: -Universities, business schools, other academic departments engaged in relevant research -entrepreneurial research centres -Individual researchers from different disciplines -Entrepreneurial organisations and societies -Third sector organisations
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What for	<ol style="list-style-type: none"> 1.to build the reputation and recognition of Futures as research-driven centre among other research-driven institutions and actors in the field of business, entrepreneurship, economy, the social sciences, the Humanities, politics, arts. 2. to increase the awareness of the broader meaning of sustainable entrepreneurship as a way of thinking among the target audience. 3. to promote Futures' research activities and Futures team's teaching and entrepreneurial activities among the target audience 4. to mark Futures distinctive research-grounded voice derived from Futures mission 	
How	<ol style="list-style-type: none"> 1.posting text, images, videos in response to the above ('what' and 'what for') 2. 'liking' other relevant posts 3.encouraging re-tweeting among the followers by commenting on their posts 4. researching the Internet to find relevant actors and structures to follow and re-tweet 5. posting direct messages with questions and comments 	
When	Every day	
Who	Social Media Officers to schedule posts through HootSuite	
Evaluation	<ol style="list-style-type: none"> 1.number of followers and unfollowers, likes, re-tweets, lists 2. replies to Futures messages 3. human connections transferred from online to offline 4. the use of findings among Futures team in teaching, consultancy and research. 	Manager will take reports from the social media officers once per semester. Discussions at Futures' Team away days

FUTURES BLOG

What is to be done	<ol style="list-style-type: none"> 1. Communication of Futures activities, research, achievements, partnerships, conferences, schools' engagement, local stories and selected 'other' stories covering different issues which are relevant for Futures' brand 2. Establishing Futures friendly, approachable but expert style of communicating with the broader audience 	General public: students, students associations, PU staff, local schools, entrepreneurs, third sector organisations, community groups, UK entrepreneurial centres, individual researchers and centres across different disciplines, creative organisations, projects, businesses
What for	<ol style="list-style-type: none"> 1. to widen Futures' reach within and beyond academia 2. to apply distinctive narrative-based style of communication which is different from Twitter and Facebook 3. to cover more content from Futures, which shows the broader scope of Futures' engagement 4. to contribute and strengthen Futures brand 	
How	<ol style="list-style-type: none"> 1. Posting stories, accounts, briefs, pictures, videos to respond to the two above ('what' and 'what for') 2. Researching what is happening inside and outside Futures and create narratives from that content 3. use the white board in the office and interpersonal communication with Futures members and PU staff and students 	
When	Once a week, once a fortnight	
Who	Social Media officers with Futures team sharing their content	An intern could help here, but would need to be trained first on the style of writing and then get proofread by the officers
Evaluation	<p>number of likes, views and comments</p> <p>number of registered followers</p>	Social Media Officers provide a brief report once per semester to the Manager – discussion at Futures' team away days

Executive Summary Template (Session Four)



Name of the Enterprise:

Team Members:

Mentor's Name:

Please complete the following sections to create a 3-4 page Executive Summary of your Business Plan. This document will be submitted at your presentation to the judging panel in Session 5.

1. Mission Statement: represents mainly the value proposition and what the business believes in.

2. **Operations:** daily activities
3. **Company background:** if there is a history to the business (family, culture, some extra meaning to the story of the business or its owners) it can be included. If not, it can be skipped. Many new businesses skip this part.
4. **Product Description:** this can be a description of a service that is offered too.
5. **Marketing Plan:** requires a detailed plan of how the business will be marketed and to who.
6. **SWOT – analysis:** Strengths, Weaknesses, Opportunities, Threats: classical model of analysing what the business is good at, at this stage, what it needs to improve, and where the risks and threats lie.
7. **Financial Planning:** requires knowledge of all figures which are current, past and projected.
8. **Competitor analysis:** a comprehensive analysis of who is the competition for the business.

Handout 1: 6 Steps to a Successful Marketing Campaign (Session Four)

@Marta Hawkins

Step 1	Step 2	Step 3	Step 4	Step 5	Step 6
What your business needs at this stage	Target audience: For whom?	Message: How?	Channel: where are you placing your message	When and for how long?	Budget and Measures
Why do you need marketing? More sales? More customers? More recognition? Awareness?	1 Current customers Potential customers	1 How are you going to communicate your message? Is your message informative and simple? Creative and abstract? Why?	1 Local print newspaper Face to face Special event TV Radio Snail mail Phone	1 Is it a one off campaign? Multi-stepped campaign?	1 How much can you spend? Can you do a cost-free campaign?
2 Sell more? New customer base? (e.g. younger people, people in other countries)	2 Compiled Database Partners & Networks	2 Are you persuading your buyer to buy? To explain new features? To like your product?	2 Mix of social media Email Text message Office databases	2 How long do you need on each media channel and why?	2 How would you know your campaign succeeded? What would be the measures of success?
3 Why should customers buy from you? FAB: Features, Advantages Benefits that you would like to offer to your customers	3 What do you know about their needs and behaviour? Are they changing?	3 What problem are you solving for your buyer? Are you saving them money, time, improving their lives? Are you informing them? Raising curiosity and positive approach	3 What channels do your customer use? How do you know? Can you surprise them?	3 The needs of your business should determine the length of the campaign. Short terms for increasing sales, long term for awareness	3 Can you create a winning offer? Special prize, free event, a coupon, discount, payment offer, free trial, free event, bespoke

Goal : what is the need (why are you doing it?)	
For whom? Which audience?	
How? Message	
Where? Which media?	
When/How long?	
Budget and Measures	



SESSION 5

Planning. Creativity.
Pitching.



10.00-10.10am

Slides 1- 5: The trainer introduces the topic, aims, learning outcomes and short description of the session.

Today's Session	
10:00 - 10:30	Introduction and Business Plan Summary
10:30 - 11:30	Business Plan Evaluation
11:30 - 12:00	Associate Thinking and Creativity
12:00 - 12:15	Tea Break
12:15 - 13:00	The Rules of Pitching
13:00 - 15:00	Pitching Rounds 1 and 2
15:00 - 16:00	Lunch and Networking
16:00 - 17:00	Group Mentoring

[This is a suggested schedule]

Introduce the topic of today's session by reading the following:

In this session, we will learn about business planning, associate thinking and creativity and effective pitching. And as you know, we will conclude our session and training programme with your pitches of your team business plans.

Icebreaker

Aims of Today's Session:

- Advance the understanding and the structure of the teams' business plans
- Explore the potential of creativity in enterprise and beyond
- Define effectual entrepreneurship
- Understand the rules of effective pitching
- Practise pitching and evaluation

Read the aims of the session and ask if everyone is satisfied with the content for today.

Learning Outcomes of Today's Session:

- Prepare a concise summary of the business plan
- Map out areas for improvement on the basis of evaluation
- Apply creative thinking to solve problems
- Pitch a business idea successfully

Read the learning outcomes of the session and ask if everyone is satisfied with this

Business Plan:



10.00 – 10.05:

Ask the participants who they would present their business plan to and for what purpose. Collect their answers on a flipchart.

Business Plans can be presented to:

1. Investors / crowdfunding
2. Potential business partner
3. Potential employer – to show your experience and knowledge
4. Community groups - to show your reliability and skills
5. Pitching - competition for best business idea
6. Bank managers when applying for a loan



10.05 – 10.10

Ask the participants to identify and share the uses of the business plan. Collect their answers on a flipchart.

Business Plan:

Convincing the investor that your idea is viable:

1. **Mission Statement & Value Proposition:** Why are you selling it? Why is it important? What would you change in people's lives? What are the opportunities? What is the demand for your product? What is the awareness of your product?
2. **Operations:** daily activities
3. **Company background:** use your own journey and personal attributes to convince the investor
4. **Product/service description & business model** – what are you selling and under what business model
5. **Marketing plan**
6. **SWOT – analysis:** Strengths, Weaknesses, Opportunities, Threats: classical model of analysing what the business is good at, at this stage, what it needs to improve, and where the risks and threats lie.
7. **The Competitors:** Who are your main competitors? How do you stand out against them?
8. **Financial prospect:** Can you calculate your potential profits from all costs against potential sales?

10.10 -11.30 – slides 7 & 8

Go through each of the 8 points on the slide explaining to the participants that their business plans should include details / answers to every single point on this slide.

Give the participants some time to check through their plans and to assess whether or not they have the necessary details, and to make notes where further detail is needed. Explain to the teams there will be more time later in today's team exercise session to discuss their plans.

Evaluating the Business Plans



Give each participant a copy of the Business Plan Evaluation Form and ask them to read through it to ensure they understand it fully.

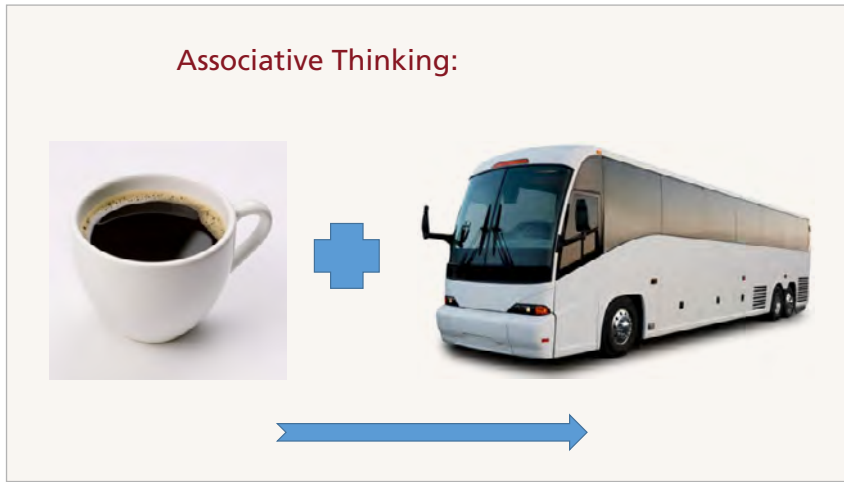
Each team member should evaluate their team's business plan independently and then the team should compare and discuss their evaluations. Doing so will help the team to identify their commonalities and differences, and allow them to reach a common evaluation score and an identification of the areas that require further improvement.

The trainer should move from group to group to monitor their discussions and add their input as needed.

Please allow the final 20 minutes of this session (11.10 – 11.30) for each team to present to a mentor other than their own assigned mentor. The mentors should use Business Plan Evaluation Form to evaluate and score the presentations, and give feedback to the team on their strengths and areas for improvement.

Highlight to the participants that:

1. Business plans which scored 5 consistently on all 12 evaluation criteria are ready to be presented to investors or a bank loan manager
2. Business plans that scored 5 for 9-12 evaluation criteria can be presented to communities groups and / or employers.



11.30 – 11.45

Ask participants: what could you achieve from these two objects/concepts together? What would be the outcome if you did not have any limits.

Let participants think freely and ask them to come up with any new objects, business ideas, new services, new lifestyles, new anything. This is to show that different people have different ideas, but they all can make original connections that no one else can. If some participants come up with similar ideas, this is fine.

Now ask them then to add a third or fourth object to the cup of coffee and bus – for example a dog, or tree, and ask them again what new objects, business ideas, new services, new lifestyles would emerge from this combination.

Explain that this exercise is helpful when the participants feel stuck or not moving forward.

Ask participants to write down or draw the concepts or problems that bother them most of all, and then to add something unrelated and irrelevant to the paper and see if there is a shift or change in direction in their thinking. Ask the participants to share their reflections on this exercise.

Explain that this exercise will not solve their problem, but it will tap into their imagination and creative thinking. It is possible that through this free associative thinking a sudden solution to the problem will appear, or it may inspire a completely new direction in thinking about the problem. This is not a guarantee but is worth practising as creativity and imagination need feeding and nourishment.

Creativity

1. What is Creativity?

Creativity is in all of us and creates new and different outcomes.

2. Where does our creativity come from? Why is it needed – what is its purpose?

'Necessity is the Mother of Invention'

11.45 – 11.55

Ask participants to shout out their answers to question 1.

Ask participants to shout out their answers to question 2.

Explain that everyone is creative, not only those people who scored C in Session 2, and that all our skills including managerial, entrepreneurial, making, designing, selling, trading, are as underpinned by our creative spirit.

Explain that creativity is needed for example to:

1. invent new things and concepts
2. write a poem
3. sing a song, paint or dance

4. produce original artifacts

5. deliver a speech

6. secure a great business deal

7. paint a fence?

8. write a computer programme

9. fix a car

10. Preserve cultural heritage and identity

Explain that the purpose of creativity for example is for problem-solving, innovation, planning, organisation, motivation, creating and maintaining discipline, enhancing imagination, talent, education, courage, and confidence, and ultimately to advance humanity.

Effectual Entrepreneurship:

A certain way of thinking and acting, based on drawing conclusions from experience, making associations, trying and failing, intuitive behaviour, maintaining courage to keep on going, and building formal and informal ventures upon that logic.



11.55 – 12.00

Read the slide and explain that within the effectual entrepreneurship school of thought, everyone and every activity can be entrepreneurial. However, to do so, we need to

apply the entrepreneurial logic which is not available to everyone. People who have it, follow it naturally and don't consciously think about it, and don't have to learn it. Entrepreneurship can be taught and practiced in a disciplined manner by those who want to learn it.

Tea Break: 12.00 pm - 12.15 pm



Remind participants to return in 15 minutes

Being Creative:



Creative and entrepreneurial approaches can be applied to everyday surviving, community and relations building, business development, family, education and other aspects of **resilience**. In all scenarios, creativity has to have some purpose, such as expressing our feelings / views / opinions or solving a problem, or improving a situation, or enhancing our learning. We must use our imagination and keep trying.

12.15 – 12.20

Read the slide persuasively to motivate and encourage the participants to be creative.

The main point to communicate to the participants here, is that creativity enhances resilience.

Applying Creativity and Being Persuasive When Pitching:

1. What is the purpose of your pitch?
2. How to pitch creatively?



12.20 – 13.00

1. Explain that this session will focus on defining the purpose of the pitch and how to pitch creatively and effectively.
2. Ask the participants to discuss and define the purpose of their pitch in their teams. Highlight the point that in entrepreneurship, creativity must have a purpose.
3. Ask the participants to brainstorm in their teams ways in which they can pitch creatively and to finalise the pitches they will present to the Judging Panel later today.

4. Each team should present their pitch in front of the whole group to gather feedback on the extent to which the pitch was creative and persuasive.

Once all teams have presented their pitches to each other and gathered comments for improvement, give the teams some time to revise their pitches and to consider their creativity and persuasion in their Business Plans. For examples, using visual props (objects), clear and attractive PowerPoint slides, dressing in creative clothes, showing creative photos/pictures, using creative language.

In Preparing for Today's Pitch, Explain:

- **What is the Purpose of your pitch:** to present the Business Plan, its viability can be judged by experts and to receive feedback on areas to improve
- **What is the Reason for your pitch:** respond to the opportunity offered, combine the knowledge, skills and learning acquired from the programme, and show my plan to develop my enterprise
- **What is your Evidence:** all assignments completed on the programme and presented in an organised and persuasive manner
- **Who your Audience is and what reaction you are expecting from them:** programme participants, mentors, experts who will decide the winning pitch and offer business advice for the future.

12.20 – 13.00

Ask the participants to answer the 4 points on the slide in their teams.

Explain, that this content is key to helping the teams structure their pitches and by default, their business plans. Without understanding the business plan and its structure, it will be impossible to pitch.

Explain the Four Rules of Pitching as follows:

1. **Purpose:** Each pitch needs to have a purpose. That is, what do you want to achieve from it in your current situation?
2. **Reason:**— a reason for doing it. This could be to win a competition or secure an award / commission / grant.
3. **Evidence:** Every pitch needs to provide evidence as no one will believe you if you don't provide reliable justifications from viable sources.
4. **Audience Reaction:** All pitches require a reaction from the audience. This can be an approval, a loan, an agreement, or a job. Through the pitch you can convince your

audience to give the reaction you want by respecting them, making them feel special, maintaining eye contact, speaking clearly and attracting their attention in creative ways, so they will not forget you or your presentation.

Explain that being creative when pitching can be achieved in of different ways. For example:

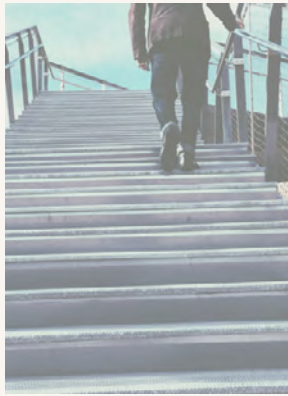
- speaking creatively
- presenting your evidence in a creative, colourful way through objects, sound and film
- Moving around the room when you are speaking in a suitable, attractive, or humorous and funny and surprising way

Add: Creativity in pitching needs to be managed professionally as some over the top and irrelevant creativity can completely spoil the pitch.

Remind the participants: the best pitch is never delivered through reading from notes. It has to be fully memorised. Therefore, you need to learn your pitch and practice it many times, to increase your confidence in yourself and in delivering the pitch.

Final Rehearsal Pitches

There is no elevator to success.
You have to take the stairs.



13.00 – 14.00

1. Give each participant the Pitch Evaluation Form and go through it to ensure that all participants understand the evaluation criteria.

2. Final rehearsal pitches in front of the whole group of participants for final peer review comments and feedback. This competitive atmosphere is created intentionally to simulate the real pitching condition where mostly only one team/person can win. Ask participants to evaluate each other's presentations by completing the Pitch Evaluation Form.



14.00 – 15.00

1. Invite the panel of judges in, and introduce the panel members to the participants.

2. Give the evaluation panel members copies of the Pitch Evaluation Form and ensure that all panel members are clear about completing it.

3. Invite each team to pitch, time them and ensure they stick to the expected pitch time limit.

4. Invite panelists to ask several questions within the allocated question and answer time.

5. Thank all the panelists, mentors and participants for their engagement and contributions to the success of the programme.

6. Give the panel time to deliberate their scores and to agree on the winning team over lunch. At the end of lunch, the panel should announce the winning team.



Components of a Business Plan and Executive Summary

1. **Mission Statement & Value Proposition:** Why are you selling it? Why is it important? What would you change in people's lives? What are the opportunities? What is the demand for your product? What is the awareness of your product?
2. **Operations:** daily activities
3. **Company background:** use your own journey and personal attributes to convince the investor
4. **Product/service description & business model** – what are you selling and under what business model
5. **Marketing plan**
6. **SWOT – analysis:** Strengths, Weaknesses, Opportunities, Threats: classical model of analysing what the business is good at, at this stage, what it needs to improve, and where the risks and threats lie.
7. **The Competitors:** Who are your main competitors? How do you stand out against them?
8. **Financial prospect:** Can you calculate your potential profits from all costs against potential sales?



Business Plan Evaluation Form

Name of the Evaluator / Assessor:

Team Number / Name:

Names of Mentor and Team Members:

- 1.
- 2.
- 3.
- 4.
- 5.

On the evaluation form below please score the presentation for all 11 evaluation criteria and provide some comments for the presenters on how they can improve their business plans and presentations.

- A Score of 1 - FAIL indicates very poor performance on meeting the evaluation criterion.
- A score of 2 - OK indicates some performance, no explanation, and little evidence.
- A score of 3 - GOOD indicates a good explanation for the evaluation criterion.
- A score of 4 - VERY GOOD indicates a very good explanation.
- A score of 5 - EXCELLENT indicates excellent explanation for the evaluation criterion.

Overall Scores:

If the evaluation scores are predominantly:

- 1s and 2s: the business plan needs revising and rewriting
- 2s and 3s: the business plan requires major revisions to improve it
- 4s and 5s: the business plan almost ready and will benefit from minor revisions to improve it further.

Evaluation Criteria	Fail	OK	Good	Very Good	Excellent
	1	2	3	4	5
1. Company background (who are you) Clearly explained connection between your own background (your own journey and experience) and your product/service					
Comments including suggestions for improvements					
2. Product/service description & business model Clearly defined nature of your business, sector, and aim of your business. Emphasis on ‘what’ you are proposing to sell and under what formal structure					
Comments including suggestions for improvements					
3. Mission Statement & Value Proposition Clearly explained Mission and VP, connections made between business model and business idea. What are you selling must be in line with why are you selling it.					
Comments including suggestions for improvements					
4. Market Clearly explains the industry sector for the business, and provides clear evidence and knowledge about the market and the gap that the business can fill, the demand for the business in this market, and the primary and secondary markets. Clear connections made between the market and the customers.					
Comments including suggestions for improvements					

Evaluation Criteria	Fail	OK	Good	Very Good	Excellent
	1	2	3	4	5
5. Customers Clearly documented knowledge about the customers. Clearly presented evidence of understanding customers' buying behaviour (directly or through research) evidence, market segmentation, customer categorisation, marketing and sales channels.					
Comments including suggestions for improvements					
6. Competitors Evidence of clearly documented knowledge about your competitors, where and who they are, and what do they do. Clear connection made between your mission/VP and competitors.					
Comments including suggestions for improvements					
7. Your differentiation Clearly defined 'special feature' of your business, which would make your business stand out against competitors, e.g. price, material, place, customer relations. Clear connection made between Mission/VP and competitors					
Comments including suggestions for improvements					
8. Operations Clearly specified key business activities that you are involved in					

Evaluation Criteria	Fail	OK	Good	Very Good	Excellent
	1	2	3	4	5
Comments including suggestions for improvements					
9. Marketing/Branding Clearly explained marketing approach and suitable strategy for current stage of business development. Clear connections are made between strategy and marketing. If you are ready for branding, clear brand attributes are provided in connection with the Mission/VP					
Comments including suggestions for improvements					
10. Financial prospects Clearly presented evidence of how much you need to invest and spend (cost) against your revenue which will show how much income you will make in the first 3 years					
Comments including suggestions for improvements					
11. Viable idea Convincingly presented statement that your business is needed and viable					
Comments including suggestions for improvements					
Total per column:					



Pitch Evaluation Form

Name of the Evaluator / Judge:

Team Number / Name:

The evaluation criteria in the table below enable an in-depth evaluation of the performance and content of the pitch. As such, please score the pitch for all evaluation criteria and provide some comments for the team on how they can improve their pitch and business plan.

Evaluation Criteria	Score			
	Fair 1	Good 2	Very Good 3	Excellent 4
Presentation Skills:				
1. Eye contact with the audience				
2. Confidence and motivation				
3. Body language/gestures				
4. Ability to grab your attention				
Quality of Content:				
1. Focus on the content of the business plan				
2. Clear purpose of the presentation				
3. Clear justification of the business plan				
4. Viable evidence				
5. Audio-visual aids				
Structure of the Presentation:				
1. Clear opening argument				
2. Clear summary				
3. Clear closure				
4. Correct timing (15 minutes)				
Creativity and innovation within the business plan				
Creativity and innovation within the presentation				
Answering questions				
TOTAL SCORE:				

Overall Comments for the Team:

Please provide an overall score for each team member based on their performance during the pitch and in answering your questions:

Names of team members	Overall Score			
	Fair 1	Good 2	Very Good 3	Excellent 4

Individual Comments for Each Team Member:



References & Resources

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