

The background of the entire image is decorated with several light gray, hand-drawn sketches of leaves and feathers. These sketches are scattered across the page, with some appearing behind the text and others in the open spaces. The sketches are simple, using thin lines to define the shapes and veins of the leaves and the barbs of the feathers.

BRIEF 3

SHOP GDE730

Bethany Galeckyj

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Week 9

Core Characteristics, Ethics, and Theory

The weeks topic allows us to explore the questions and ideas associated with design authorship and the ongoing development of designers putting theory into practice- all within the process of becoming entrepreneurs.

This weeks lecture is hosted by Neef of ustwo, and explores entrepreneurship and how these different studios have embraced the challenges that came with developing their business.

Robin Howie



After education, Robin went on to start his own design studio called Fieldwork Facility. He describes his studio as 'a design studio for uncharted territories' meaning that whilst they work in intersection of 'brand, product innovation and place making' they like to challenge themselves by taking on unusual design challenges and projects. Although he had initially been putting his effort into becoming a better designer and doing work that he is proud of, he's now entered a stage where in order for him to find bigger and better challenges, he's had to configure the business in way that would allow him to take on those challenges. Even so, he maintains the belief that 'Design is a role of citizenship', and that whilst we can't save the world with every single project, we should be trying to leave the world in a slightly better place. This statement is something I relate to and hope to achieve in some way with my own ideas and designs.

John Sinclair



Sinx (John Sinclair) is one of the founders of ustwo. Throughout the 15 years of ustwo, their history and purpose and revolved around the word 'craft'; instead of making something that is beautiful and aesthetically pleasing, its about making sure that the project is successful- does it achieve its goal? "It's the design, it's the business, it's the financing, it's all these facets that need to be on track and working, in order for a product or piece to be successful." It's also important to understand that in order to do projects that are impactful or charitable, your business needs to be big enough to afford it. When you're smaller, you need to rely just on your values- because whilst you might not be doing everything you want to be doing or you're working for clients that you may not want to be working with, as long as you maintain strong core values, it will allow you that ability to form goals that you can work towards.

Sophie Hawkins



Sophie studied Fashion and Performance Sportswear back in 2009 at Falmouth University- from there she explains how she was fascinated by 'dressing and designing functional clothing for labourers' and was able to learn more about how to craft clothes from start to finish. After graduating from university, she developed on her experience in the industry. However, after the loss of her brother, she started to prioritise the establishment of her own company, and after five years she produced her own line of smocks. At first, in order to keep her product eco-friendly and low in cost, she up-cycled a load of beautiful fabrics and made sure to work with local factories. However, now she collaborates with the world's finest Japanese fabric mills and Shimoka-wa-San and his team of craftspeople, to create pieces that will last for years to come.

Week 10

Exploring Trends and Outputs of Influential Studios



This weeks lecture was created by guest practitioner Craig Oldham, writer, designer at his own gig 'Office of Craig', and the director of Rough Trade books. Within this lecture, he discusses his own work alongside a few different case studies where he explores the designer and authorial practice. He also gives some words of wisdom as to what to keep in mind when creating self-initiated projects.

The things you need to ask yourself; what are you when you're doing these projects or when you're approaching these kinds of projects? Interrogate your interest in them- are you more interested in photography, or writing, or illustration etc than you are in the actual design elements?

Figure out what it is you're interested in and then devote your time to it. You don't have to be amazing at it but its about putting the effort in to try and figure it out and get better.

When doing self-initiated projects, in the early days, Chris realised that all of these projects ideas were coming about moreso because of the fact that he hated where he worked and he wasn't being satisfied with the work he was being given.

However, to him, this isn't a valid enough reason for him to create work. Which is why you have to ask yourself why- and if you can answer that question with a genuine or meaningful answer or something that is really going to help you and you target demographic, then you can move forward.

Who are you doing this for? Are you doing it for yourself? Is it out of vanity? Do you want to be famous? Fame isn't a valid enough reason for going forward with these self-initiated project.

The whole point you must ask yourself is, 'is there an audience for this, or a client that could push this project forward?'. What is the problem you're solving and what demographic could benefit from the solution you're creating? "Can you become an entrepreneur and find that audience and then target that audience and use your creative skills to then go for it? That is a better answer and if you apply some sort of meaning to that, could be a pretty fundamental answer."

The final question you've got to answer, is it worthwhile doing? Can you not use your creativity better? If it isn't, then consider the ways you can use your time more wisely, don't do anything that doesn't have any meaning to you or for others, or in which has no purpose.

Chris' fundamental belief is that authorship is about the content- its not about how you put it together. "its not about the book you design, its about the book you write". "The best design will not save you if you've got nothing to say". What do you have to say? What do you want to change? What do you want to do? What do you wish was different? What wrongs do you want to right? Not just in industry, in creative disciplines, in creative education and in the world.

Week 11

Market Research- Revealing Gaps, Targets and Audiences



To start with, Dan lists some of the questions you should be asking yourself when you're thinking of your product:

- Who are your customers/ audience?
- What are they trying to do?
- Why are they trying to do what they're trying to do?
- What problems do they face?
- What do the first 100 of your customers look like?

This weeks lecture was lead by guest practitioner Dan Parry (the digital strategist from Metier Digital) in which discussed market research in the graphic design industry- identifying gaps, targets and audiences. We explore the question: how can we ensure a business or creative idea is targeted and researched to maximise its potential? Here are some of the main takeaways:

When thinking of the first 100 customers, you need to try and gage and deep-dive who they are so that you can understand their motivations, their goals, their desires, what they're trying to achieve, and what problems they're trying to solve. It's not only about their location, or their age, but it's about their psychological behaviour and patterns.

Its key to understand the assumptions you're making about your business- "What assumptions are you making about your audience? What assumptions are you making about your products or your service? And what assumptions are you making about your own ability to do this too?"

One of the cheapest ways of being able to validate or invalidate your assumptions is to ask questions. There are two key ways that Dan does this within their own business and it's within qualitative (interviews) and quantitative (surveys) questions.

Bear in mind, It's important that you choose discrete questions as leading questions will skew your results. "Discrete answers will allow you to look through data and be able to see your own patterns and see whether certain groups of people do something more or whether your data is inconclusive."

Throughout the journey of you building anything, talking to your customers and receiving feedback is essential as it allows you to look at how you can improve your product the whole way through. Stay in the loop of your feedback so that you can ensure that your creative idea is the thing that people want and will be choosing to use.

By speaking to more people, you will also be able to gain new information and find new problems that people feel more strongly about.

It's important that you also start looking at your competitors- who out there is doing what you're trying to do? How are your customers currently solving the problem at the moment? How you could solve that problem in a more unique or interesting way?

MVP (Minimum Viable Product) is the version of your product that allows you to serve the market and provide value for the market but also learn from it. This will allow you a very quick way to see if people really care about the service you're offering.

Week 12

Developing Ideas and Designs for Launch of Authorial Artefact

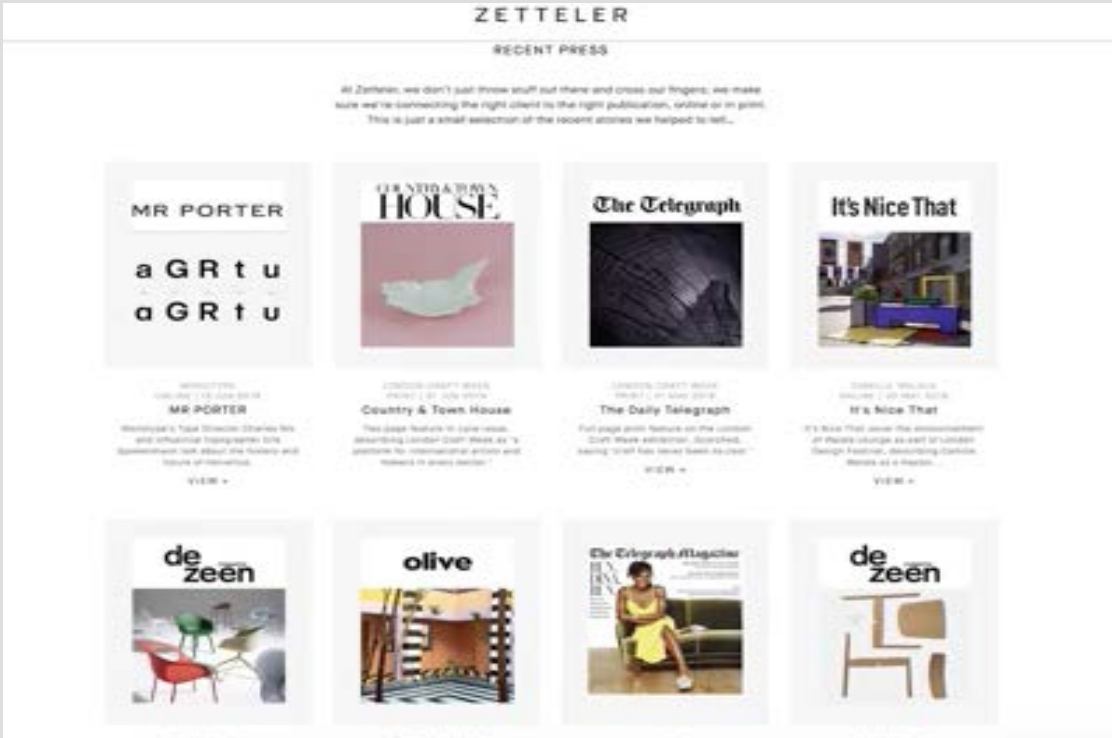
Zetteler

Zetteler is a creative business-focused PR agency that was set up in London in 2021 by Sabine Zetteler. “They describe themselves as an international communications agency specialising in innovation, design, architecture, art, technology and, overall, the creative sector.”

An example of a client that has used Zetteler is Camille Walala, a French multi-disciplinary designer based in East London “The example what we’ve got here is a feature on It’s Nice That, which of course goes without saying is a very effective place to be being talked about if you’re a visual communicator.”

Although you could say that Camille Walala, with the profile she has, didn’t need any help creating a story, the advantage of having a PR agent is that she doesn’t need to think about these things too much or organise these things herself, which allows her the opportunity to focus her time and efforts purely on her creative work. Another few advantages to using a PR agent, is that they’ll not only handle important documents such as press releases, but they’ll be in contract with a large network of people working within all different media-based industries.

A good PR agency also, as a service, will help you analyse your personal and company brand so that you can elaborate on your story and break down those creative opportunities.



In this lecture, hosted by Alec Dudson (Founder and Editor-in-chief of Intern) we got to investigate into how designers and makers publicise their activities or products, and the way in which different kinds of media organisations and business platforms serve as a mouthpiece for the marketing of our initiatives Whether you’ re using a highly strategic activity, or a more subtle and targeted approach, it is important to consider the ways in which you will reach your desired audience.



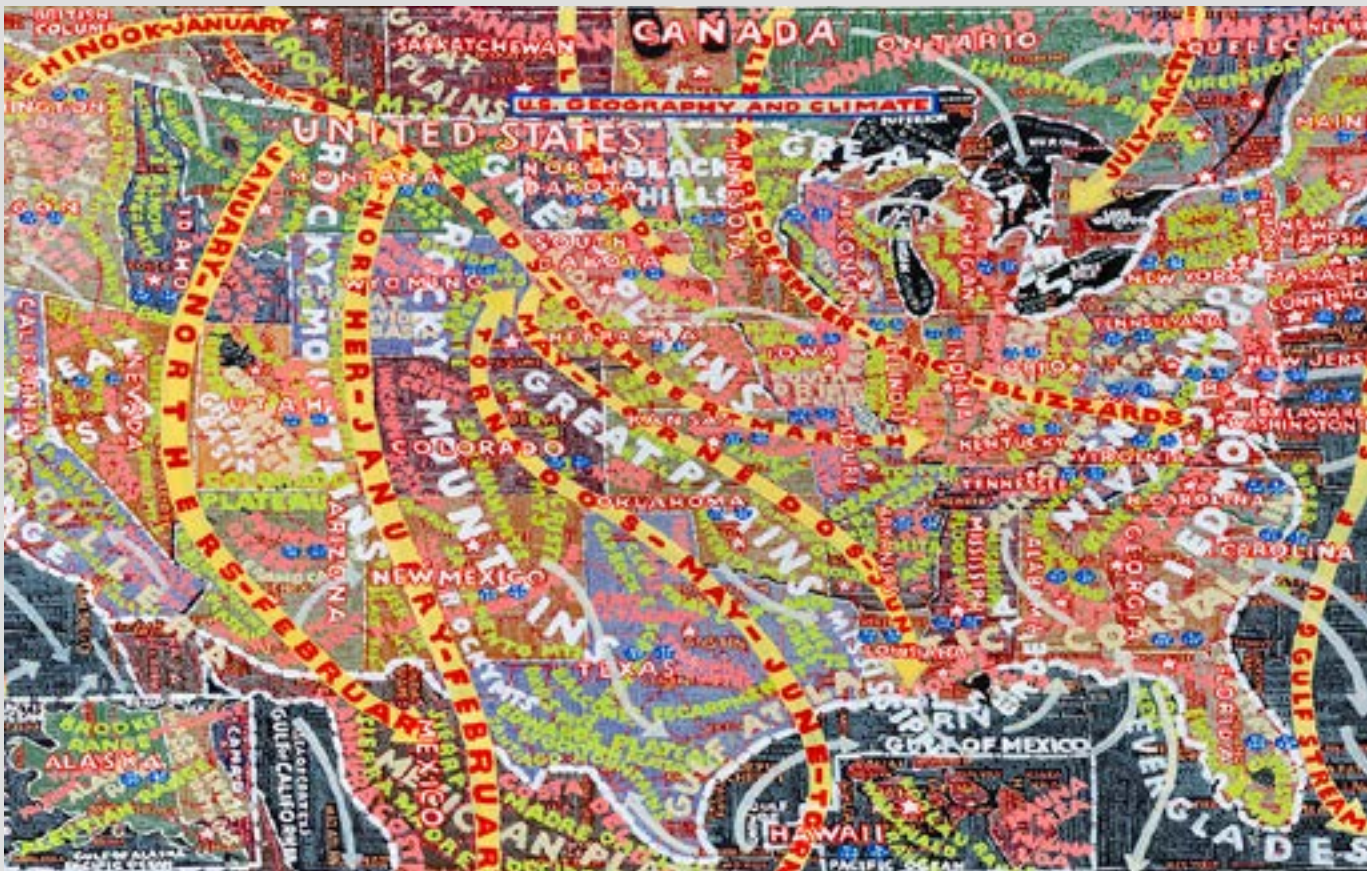
Michael Lester

Michael Lester is a great example of someone who does very effective personal communications about projects he’s worked on, and there are three key elements that makes them so successful.

For one thing, it’s the idea. With projects such as, ‘The World’s Smallest Portfolio’, which is a portfolio the size of a thumb, the idea and the motivation behind the idea is what makes it so special and effective, which can be said for a lot of his work, as he has a knack for taking a big idea and translating it into a single image. Another key element, is the documentation of his work. He sent out five packets to his favourite studios, but before sending it off, he made sure to present and capture it in the best way possible; by using a rubber band and a small plastic card (complete with a tiny magnifying glass) he packaged the artefact in way that got people to engage with the project and see his work in a way that was more accessible. The third key element, is the strategy. This work was a response to a brief that Jelly London has set through D&AD’s New Blood Festival. In order to publicise his work further, he also started getting in contact with multiple different journalists about this idea. Which is then where the documentation became crucial as he already had the professional, web-ready, edited images he needed to publish the idea online. In the end, he ended up getting coverage in places like Adweek, Fast Audience, Mental Floss, DesignTaxi, and Bored Panda. He also had a lot of interaction with this project on Behance, which ended up getting tons of engagement such as likes, comments and shares.

Other Inspiration

Paula Scher



Sarah Boris



I watched a documentary about Paula Scher not too long ago and it gave me some really amazing insight into her person, her work, her career, her career within Pentagram, but also her personal life and aspirations. A portion of the documentary took place inside her studio where we saw her working on one of her famous typographic maps.

Scher's interest in cartography (map making) came about when she was fairly young- she recalls the time when her father had first showed her full colour US Geological Survey aerial photography was of different areas such as the Rocky Mountains, she thought these maps were art and this had, in turn, inspired her to play around and create her own (more personal) interpretations of these maps.

This segment I found from the blog site 'Design Week', written by Tom Banks incapsulates the purpose of Schers maps really well. 'She sees the maps as neither artistic expressions or infographics but rather "infographics as expression". Together the maps "convey a spirit of place as we understand it". And while some can argue that they're not cartographically accurate, it's safe to say that they do show Scher's personal understanding of the diversity of the US.'

This is quite inspirational because initially I felt like a designers self-initated project had to be selfless, or had to at least be thinking about their target demographics above all else. And whilst in some ways this piece has definitely captured a lot of interest from the audience, and does bring up some interesting ideas regarding diversity within the US, I also like to think that Paula Scher had created these maps because of her background, her interests and who she is as a person. I feel that having a more personal interest or story revolving around your artefact will help to create something that people can really connect with.

However at the same time, I also have to agree that in some way it needs to serve a wider purpose and has to be of some value to others.

Before starting her own studio back in 2015, the artist and designer Sarah Boris has created a huge portfolio of books, exhibition graphics and visual identities for a lot of big institutions. But now a days, she is focused more-so on making public art commissions and self-initiated projects in the form of screen-printed editions, sculptures and murals.

A lot of the self-initiated projects that Sarah has done in the past has touch upon some really important themes and issues that are/were going on in the world- things like climate change, Brexit and the Ukraine war. One of her projects includes her self-published book 'Global Warming Anyone?' Which compiles over one hundred tweets by Donald Trump on the subject of climate change (also includes an introduction by Tommy Walters as well as an interview with Sarah.) This book was shown as part of the exhibition 'Man Made Disaster: How Patriarchy is Ruining the Planet'. Whilst these projects were created out of passion and interest, they were also created with the intention of spreading awareness of the corruption and issues happening in the world, and its effects on our planets future.

Overall, I want my artefact to not only be something that reflects upon myself, my story and my interests, but is something that will also be worthwhile to others

The Pigeon Project



Summary

Inspired by the concept of 'Noticing the Ignored', The Pigeon Project aims to encourage observation, to prompt discourse, and in the grand scheme of things, to endorse new relations, partnerships and collaborations within the local community of Cheltenham.

The products in question, are a range of stylish badges that utilise the iconic pigeon as a form of symbolism— because not only do they symbolised fertility, prosperity, fortune and luck, but they are also the official symbol for the city of Cheltenham.

By wearing one of these badges, we hope to create a more active creative community, where creatives can confidently promote themselves and recognise each other, and their practices, at a single glance.

Inspiration

The Pigeons of Cheltenham

For as long as I have lived in Cheltenham, there are still days where I notice something new or something that I had never seen before.

Not too long ago, I had noticed these intricate and beautiful pigeon statues dotted around the high street and promenade of Cheltenham. Upon further investigation, I found an article that explained how the pigeons were part of an art project that came about back in 2014.

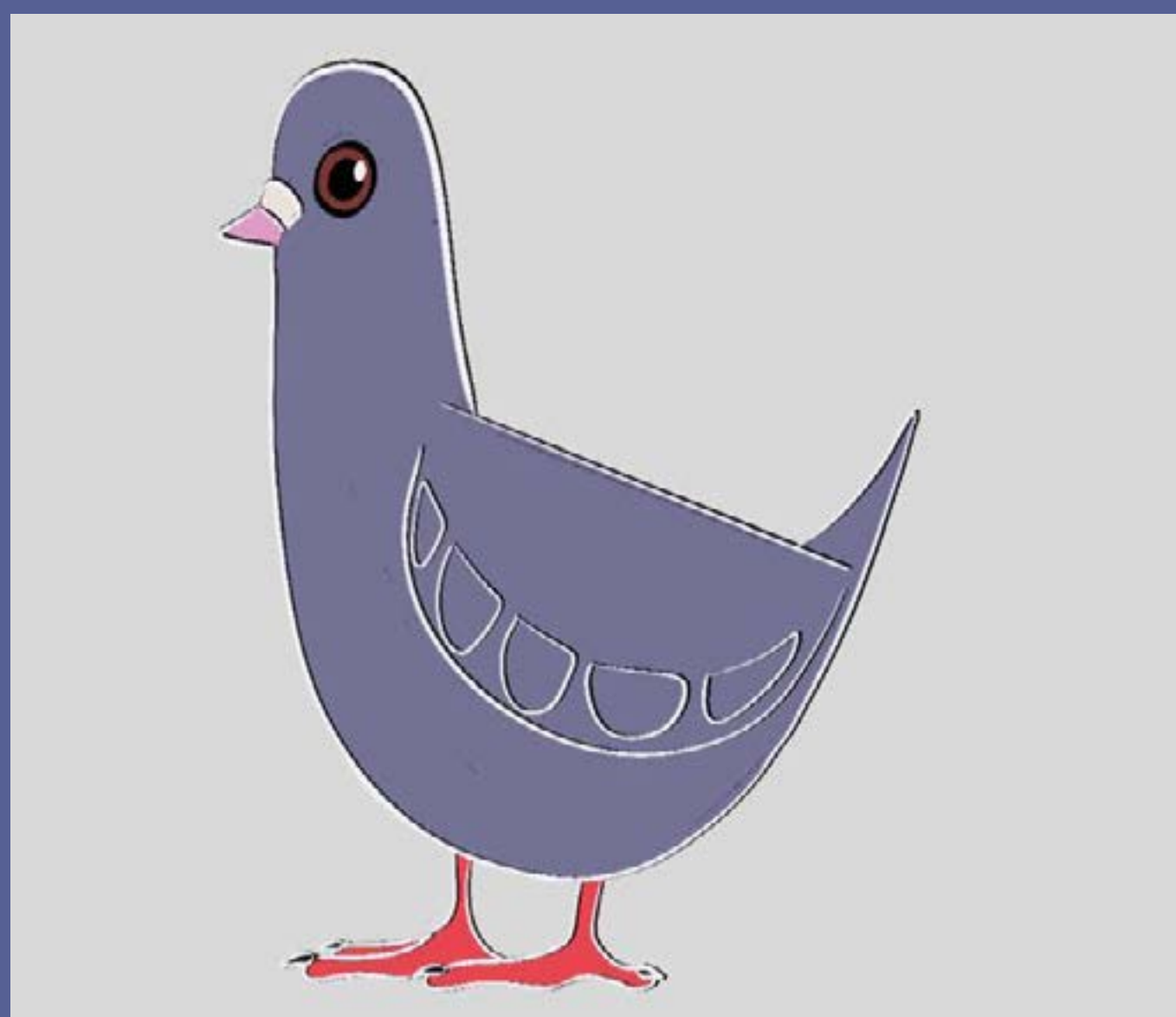
Each pigeon was made by a different local practitioner, creative and artist and was created with the purpose of celebrating Cheltenham's heritage.

'It is said that Cheltenham's spa water was discovered in 1716 when pigeons were found gathering and pecking around a spring near present day Bayshill Road. Ever since, the pigeon has been a symbol of Cheltenham's spa water heritage, featuring as a motif on the Cheltenham Coat of Arms and as cast-iron finials atop the town's fingerpost signs.'

I really love these statues because not only does it pay tribute to a creature that has often been disregarded, but they celebrate the creative practices that makes up a special part of Cheltenham's community. In turn, this has inspired me to create these badges with the idea that we expand upon this celebration, and promote the notion that in order to find inspiration, beauty, and prosperity, we must first open our eyes.

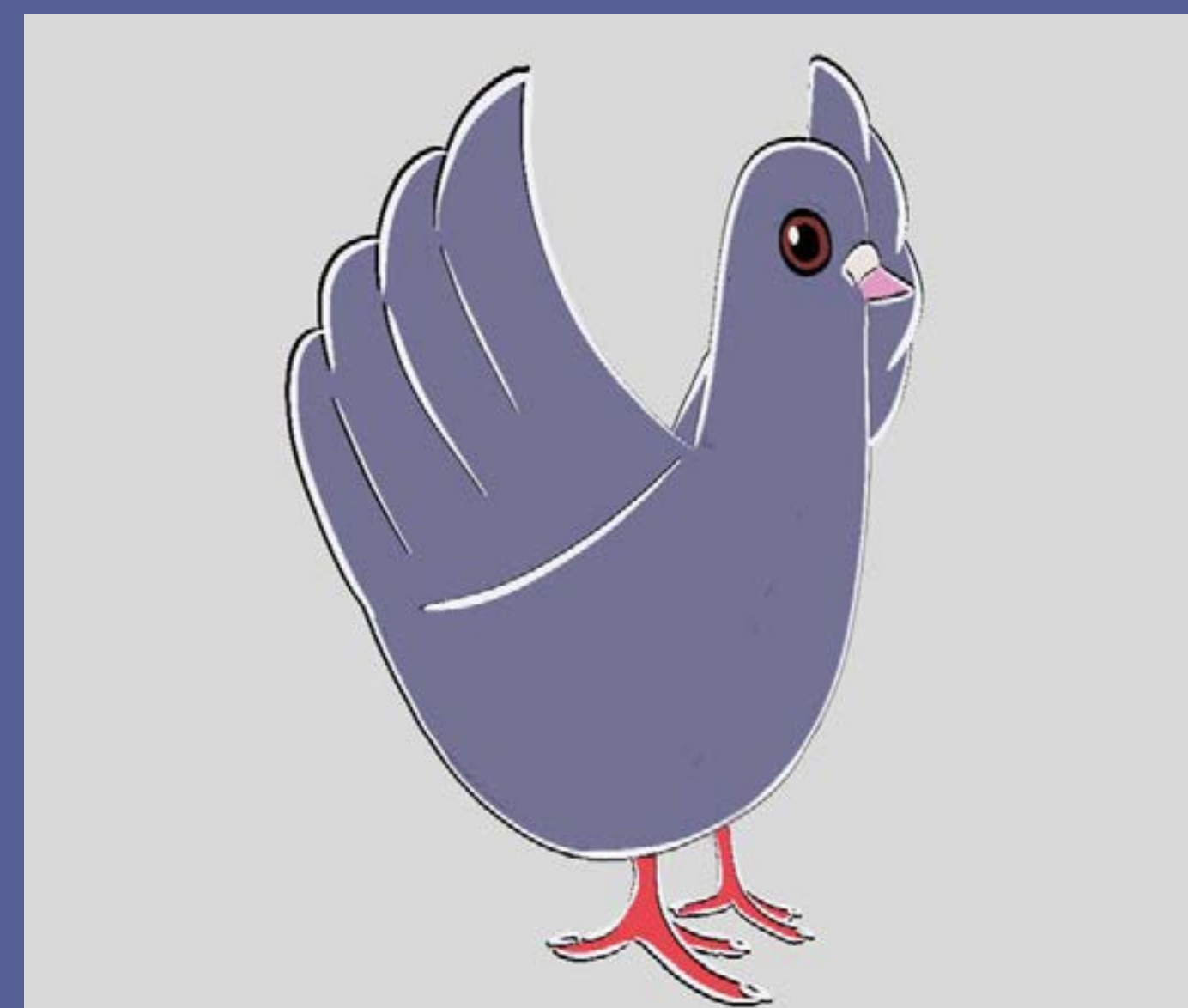


Target Demographics



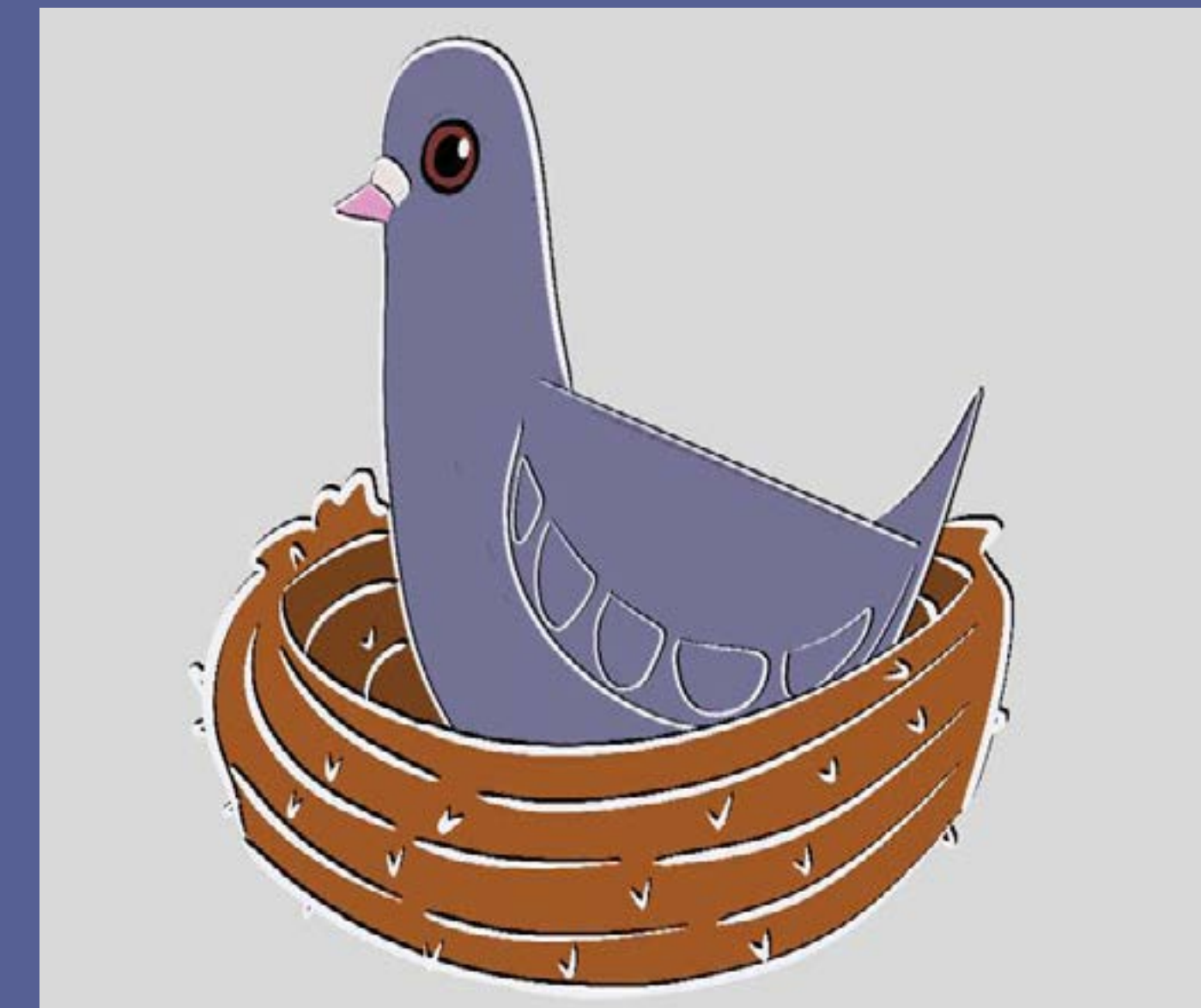
Young Creatives

This project could be perfect for any young creative person that is just starting to establish their practice. Especially if they're going to college or university and are starting to mingle and cross-pollinate with others- which can be quite nerve-wracking. Having this badge gives them the opportunity to promote their practice and observe the kind of practices that exist around them- this then gives them the idea as to who they could collaborate with on projects.



Freelance Creatives

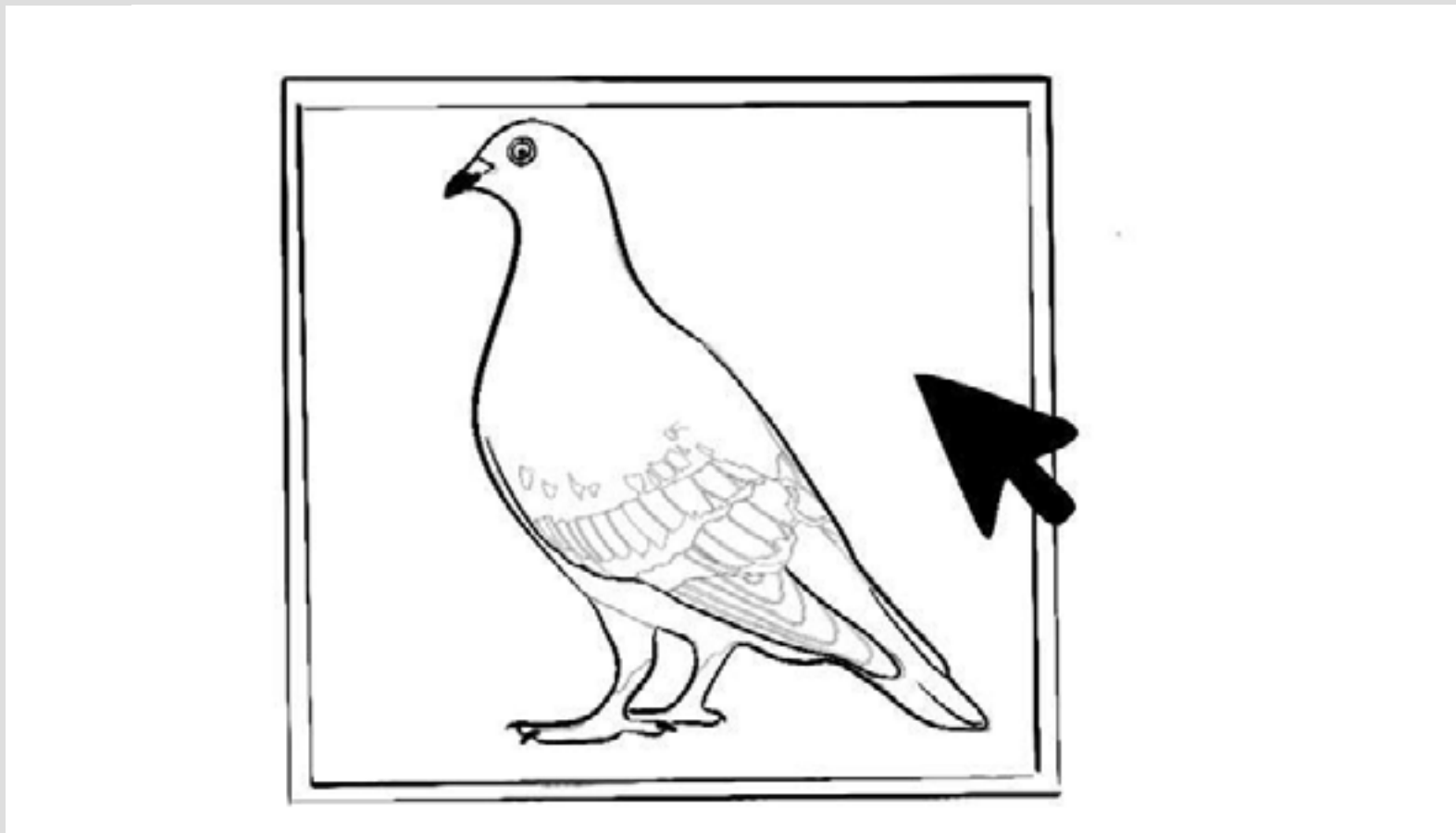
Freelancing can be isolating and especially for those who are new to the freelancing game- this can make it incredibly hard to find clients and collaborators. With this project, and these badges, I hope to make it easier for freelancing creatives to meet new people, cross-pollinate, and open doors to new collaborative opportunities.



Local Creatives

Overall, one of the purposes of these badges is to establish a more active creative community in Cheltenham, and so one of the primary demographics that I would like to target, are the independent creative practices that reside within and around the local area. I love the idea that these badges, and this project in general, could act as a bridge between these practices and businesses so that they can cross-pollinate and collaborate.

How It Works



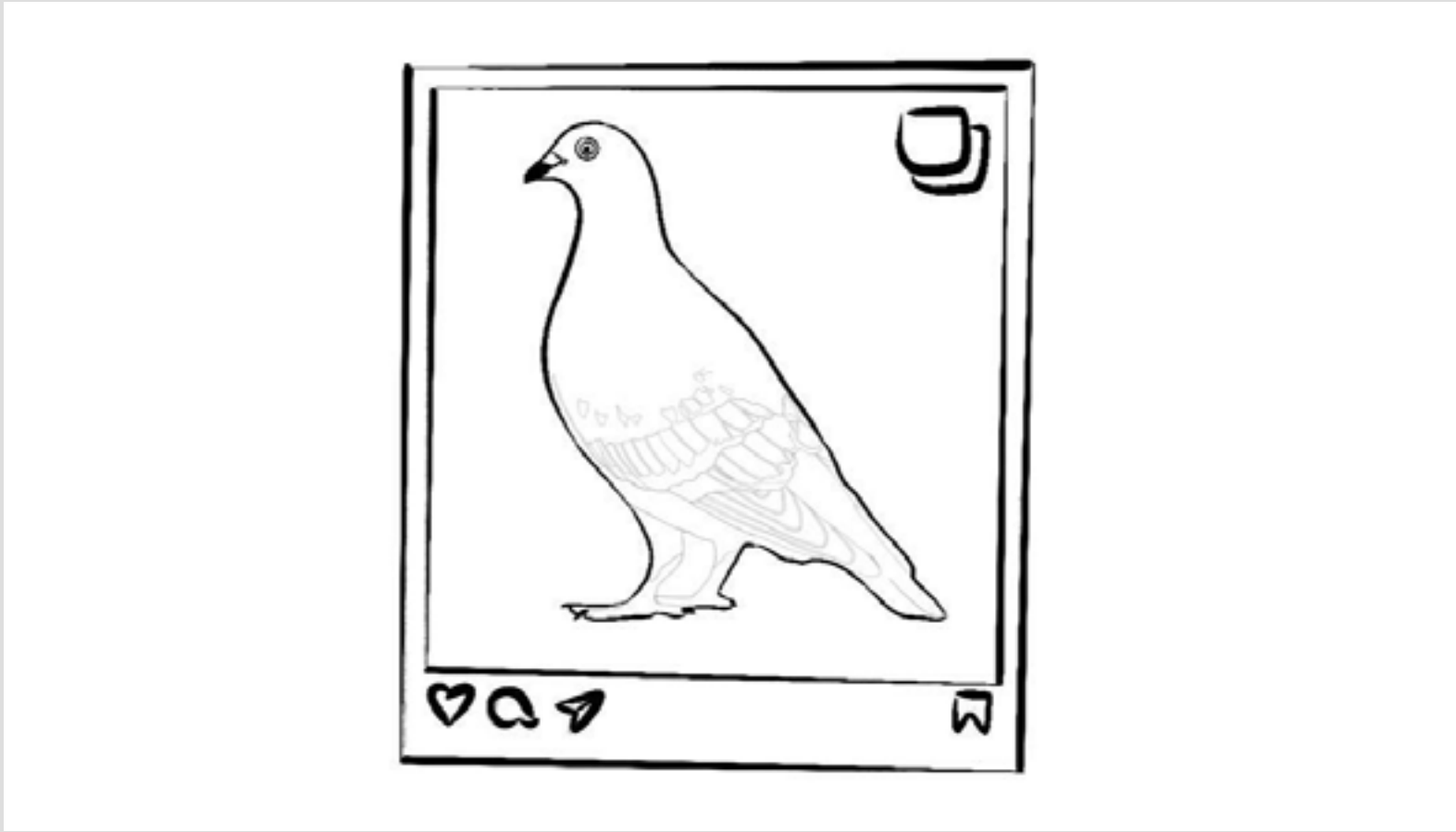
Select your pigeon on the official Pigeon Project website.



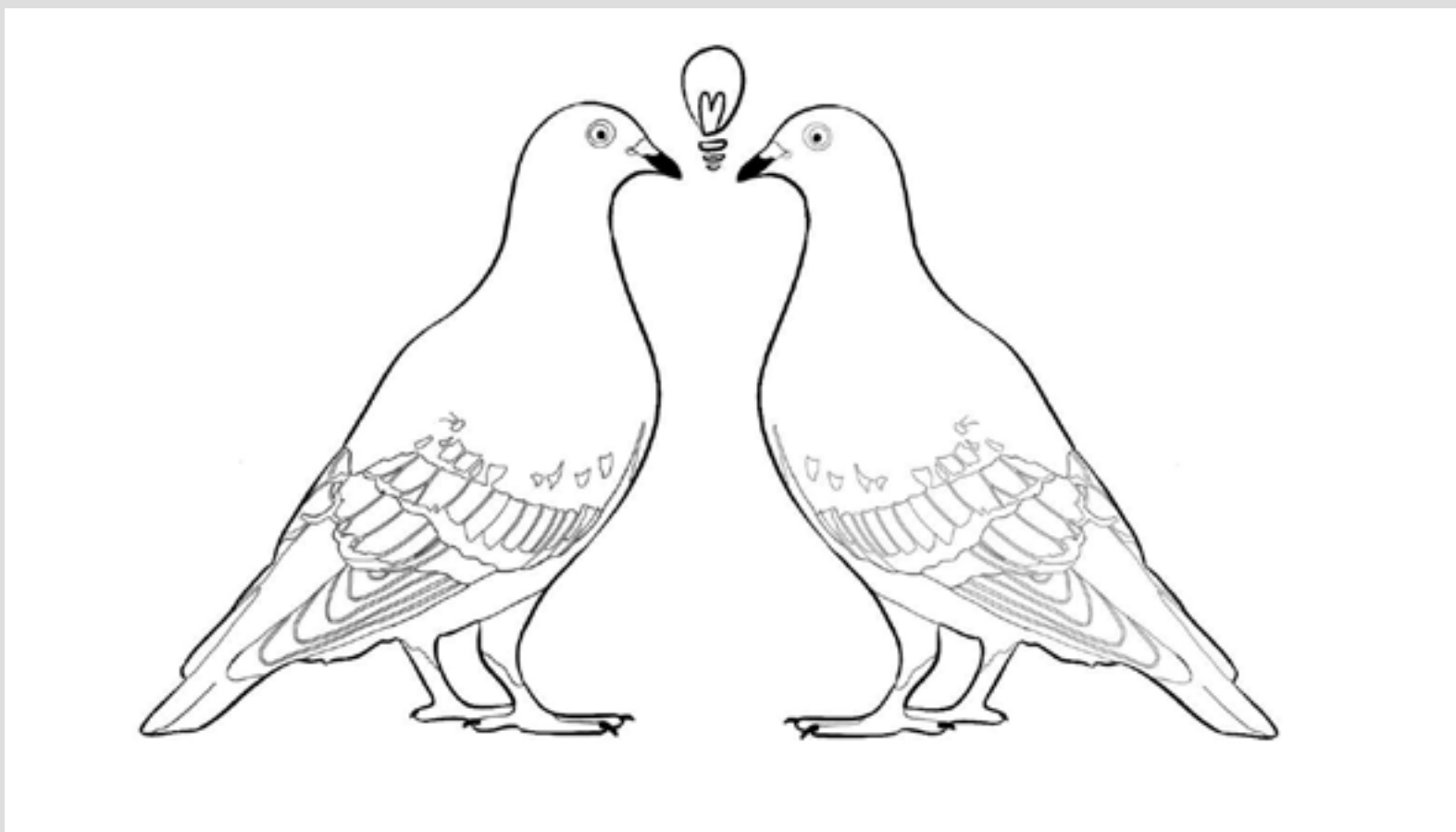
Order it to come to your house.



Wear your badge out and about.



Get involved with the online community.



Meet up and network.

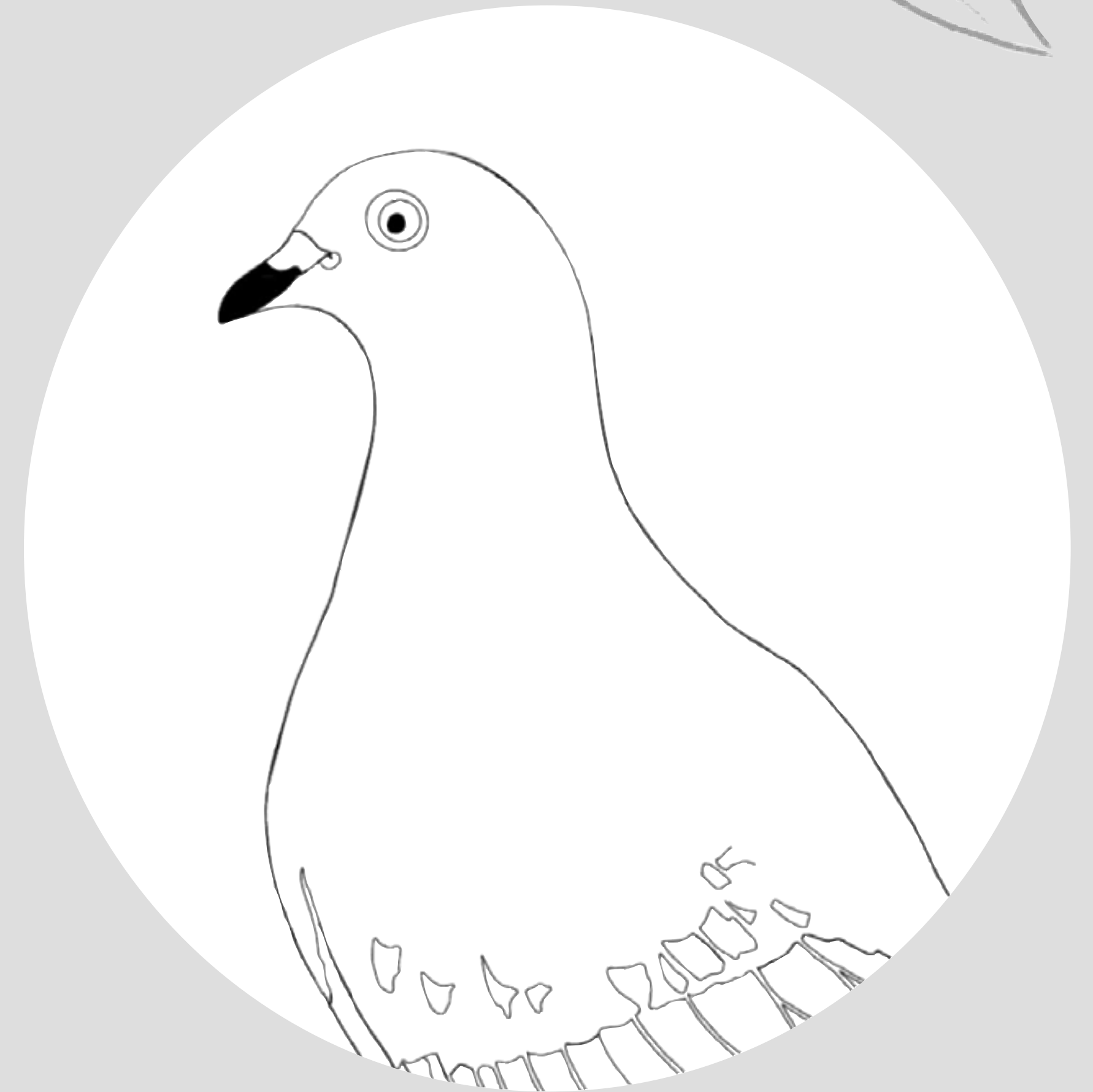
Why?

It wasn't until after my time at university that I truly got to see how community-driven and creative Cheltenham can be. The amount of events, opportunities, practices and creative individuals that reside around town is amazing, but at the same time frustrating, as I always end up reminding myself how useful it would have been to know these things during my studies.

And now, as I am studying Graphic Design, I have found that I have become more observant and curious and have started to notice what I had previously ignored.

I want to use these badges as a way to encourage people, especially young creatives who are just starting to establish their practice, to be more observant and to always be on the look out for those creative opportunities that might pass them by.

I also want to help people who find it hard to talk about their work by giving them a recognisable pin that visually represents their practice.



Market Analysis

Competitors- Pigeon Badge Design

There are absolutely tons of pigeon badges out there- just going onto websites like Etsy or Amazon and you will receive hundreds of results. And so I decided to look into a few (popular) examples of pigeons badges that I felt were unique or interesting in some way- mainly due to the kind of materials they were created with, or the way that they were designed.



Claire Spiller- Black Nickel Enamel

This enamel pin has a really unique design (reflecting the designers house style) and is part of her 'Wildlife in the City' badge set. I love the design and find it really striking, but I also love the packaging, which is something I feel I need to consider more for my own badges- how it can add to the aesthetic and value of the product. The enamel is a really nice and sturdy material that gives badges a lovely shine and makes the product feel more luxurious. There are also two silver clutch clasps on the back to make it extra secure which is a good idea because it's always frustrating when you end up losing one. All packing is sustainable and compostable which is also a really important factor to consider.



CharmingBadger- Acrylic on Wood

These hand painted wooden brooches stood out to me as I really like how they have clearly been hand-painted- which is something a lot of people love as it feels more personal and special. The wood that the creator had used is fsc ply wood which is an eco-friendly wood created from recycled materials, it's then laser cut and painted using acrylic, before being finished with a coat of varnish. With the amount of time that goes into painting each one, as well as the price of the laser cutting, the materials they use to make the badge, and the packaging- it's not too surprising that it's priced at £11.



Claire Garbutt- Print on Shrink Plastic

Claire is an illustrator and maker and each of these badges are made from prints of their own watercolour illustrations. Each brooch is hand cut and baked once they are printed onto shrink plastic- afterwards they are then fixed with a brooch fastening pin. I think this is a really unique and interesting way to create a badge and I feel like the watercolour texture and style has come out really nicely as a result. Shrink plastic is very versatile but can become sturdy when heat is applied to it, although there are a lot of questions as to whether or not shrink plastic is hazardous the creators of the badge, but also the environment.



Jessica Taylor- Print on Wood

This badge is actually part of a larger pigeon badge series and is created by the designer and illustrator Jessica Taylor- the collection is called the Coosplay Collection and contains a large variety of different, fun and quirky designs. Each illustration is printed off and cut in the UK on sustainably sourced Cherry veneered MDF. I really like how the design for each of these pigeons has come out and feel like wood is not only easier, and in some ways cheaper to use, but is ultimately better for the environment than most other materials.

Market Analysis

Competitors- Local Creative Communities



Wilson Arts Collective

The Wilson Arts Collective was a ‘dynamic creative network of art and design practice’, the Facebook page they had upward of 560 members and the idea was that the admins of this page would keep the members up to date with all creative events happening in Cheltenham, end especially in regards to events and exhibitions being shown at The Wilson Museum and Gallery. The group was created for all young creatives between the ages of 15 to 25 and used to encourage members to turn up to their meetings at The Wilson every Wednesday. However, unfortunately the collective has become inactive for over a year and their web space has expired.

Although it seems like this collective is no longer active, the idea they had for this collective was really brilliant and the content they would post on the group page was really inventive and encouraging. Having an active social media presence is really important to me, especially for a product that is supposed to promote networking and encourage cross-pollination. However, my idea for the social media platforms is to allow the members the ability to share their own ideas and events and create their own posts instead of having one single admin doing it all. I want people to be posting pictures of themselves wearing these badges, tagging us in the creative things and projects they do, and feel like they can actively being part of our community.

Although the general idea is to create a series of fun and stylish pigeon badges, the purpose behind these badges is to encourage the people of Cheltenham to network together and become a open and active creative community. In turn, I decided it would be worth researching into the different creative communities that already exist within the area, so that I could get some inspiration as to how I could effectively market my product and brand.



Create Glos

‘Create Gloucestershire is a community led movement making it possible for arts to be everyday for everyone.’ The Create Gloucestershire community is made up of around 3000+ individuals, practioners and organisations. Their website contains some really useful tools and resources, including an opportunities page where all members of the community are free to post and share their own creative opportunities and events.

They also have a community page where anyone can create their own profile and be added to the list of creatives and practices. You can then go onto any of these profiles, see what kind of work these people do, and have access to their social media platforms, websites and contact details. They also have an active instagram account where they post more about the opportunities, news and events currently happening in the surrounding areas of Gloucestershire. It seems like the community is open to anyone and everyone within the area- no matter your age, profession, or creative practice etc. Both their website and the content on their platforms exudes a warm, supportive and inclusive vibe that I hope to try and replicate in my own brand.

Market Analysis

Other Inspiration



Lucy & Yak

Lucy & Yak is a recurring inspiration of mine for many reasons. Other than the fact that they sell really lovely clothes made from sturdy and sustainable material, over time they have continued to establish and grow a really amazing and inclusive community.

They proudly display their logo on the pocket and waist band of the clothes and accessories, which makes it really easy to see and indentify, and something that I myself have come to notice when I wear my Lucy & Yak clothes, is that when I am out and about in public, people who wear these clothes and know of the brand will actually point it out (which will often lead to a really nice pleasant conversation about the brand etc).

This is something I would love to try and achieve with my own product- to be able to have someone wear it out in public and for it to be identified by another person which could then lead to a conversation about their practices.

I wanted to include a couple more examples of brands and collectives that have inspired me in some way; mainly due to their recognisable brand and symbols and how those helped to generate an active and positive community.



Lovers

Lovers is a creative collective or 'supergroup' that I have come to know quite recently. The company was built with the idea that for each project, the team leaders will cherrypick their team members out of their pool of creatives based on their experience, skills and interests. This not only allows creatives the chance to only get involved with projects that they are interested in and comfortable doing, but it guarantees that each project is completed to a high standard each time.

What I like about Lovers, is that their goal is to make every one of their members or 'lovers' feel like they are part of a community or team. They have even made badges for each member to wear so that they can feel like they are part of the brand and identity- in a way, it lets them know how much they are valued.



Here are some rough ideas as to what these badges could look like.

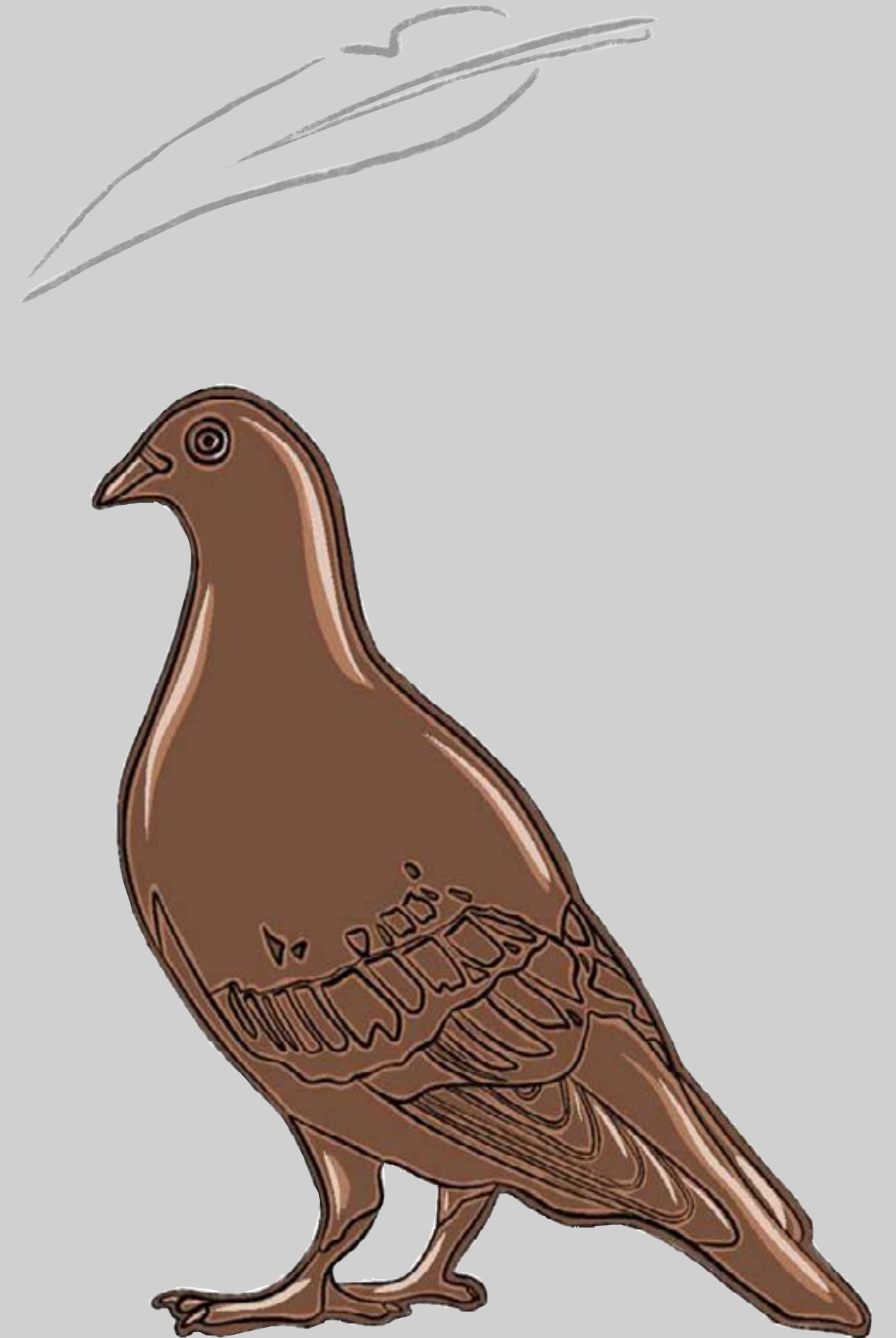
The idea is that each of these pigeons are designed in a unique way that represents a different creative discipline or practice.



The Illustration
Pigeon



The Metal-work
Pigeon

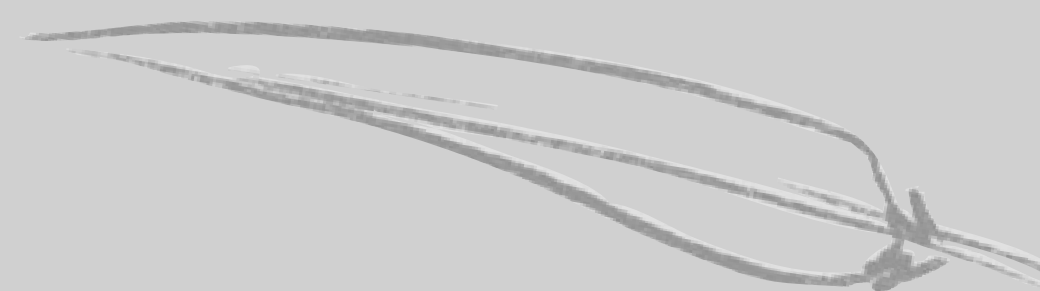


Designs

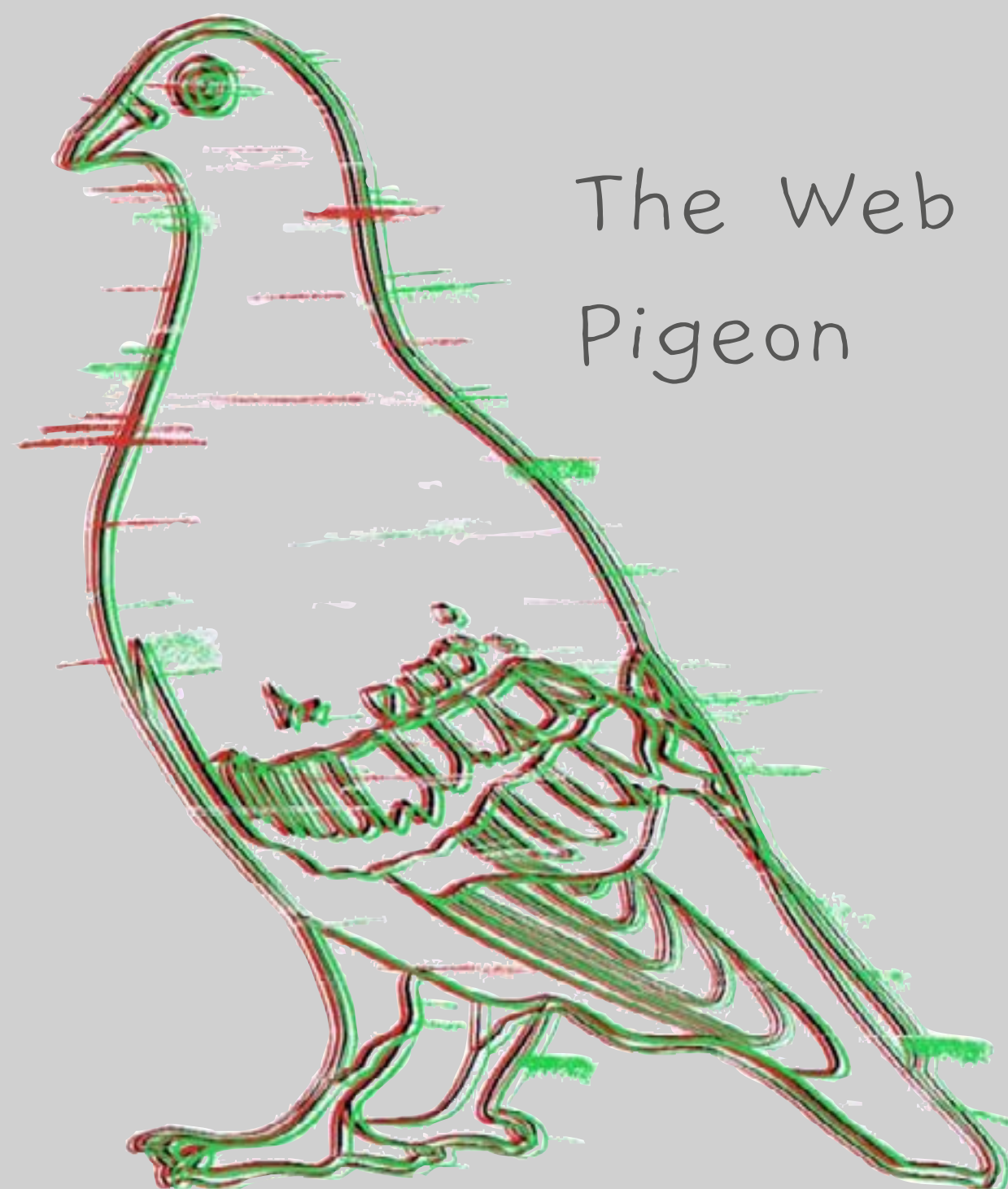
Designs

There are countless different creative disciplines and practices we could do. Eventually we could include a feature that allows people to custom-make their own badges, which would allow people to include and present multiple different practices at once.

The Textile
Pigeon

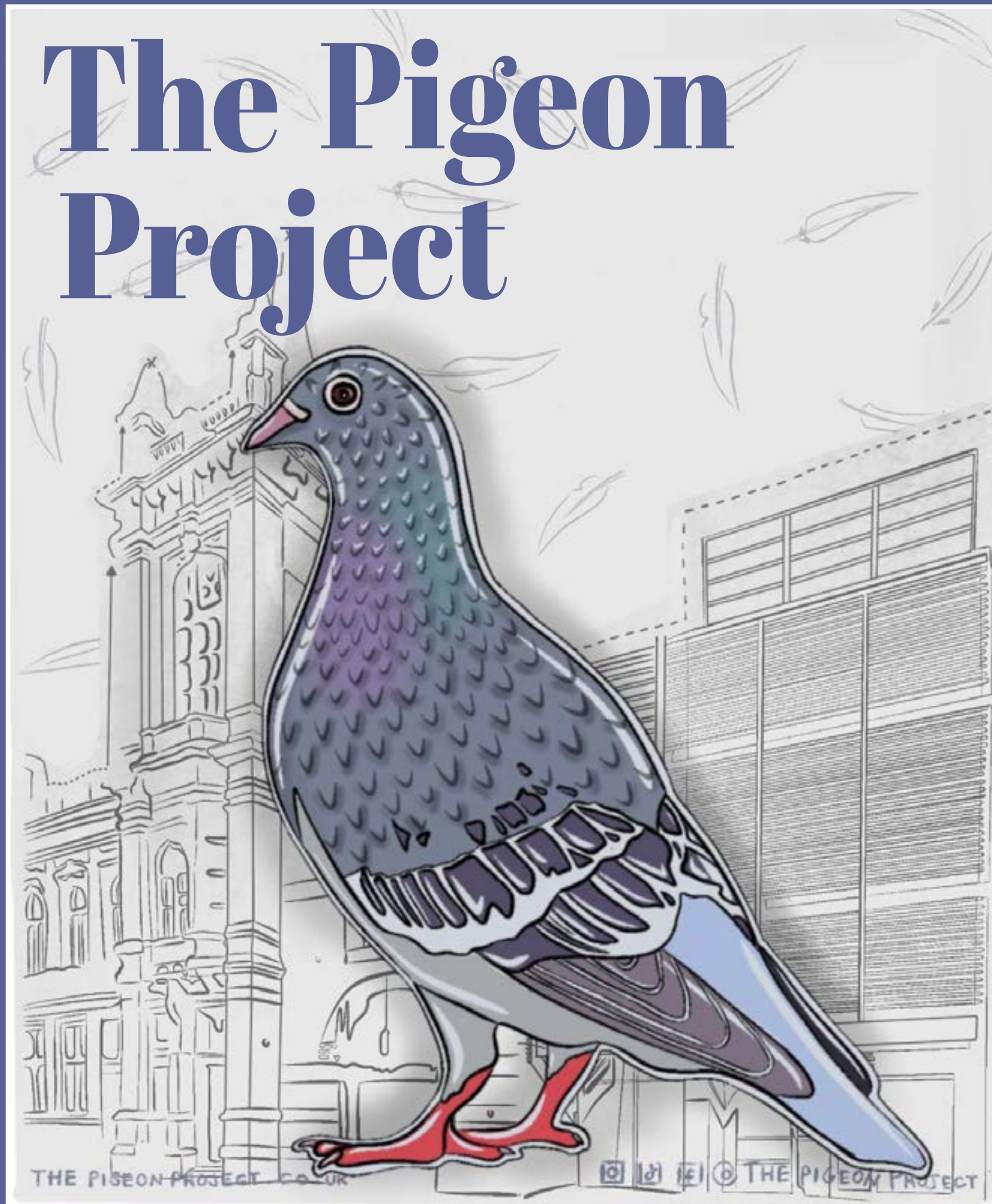


The Web Development
Pigeon



Branding & Packaging

The Pigeon Project



I wanted to create a rough idea as to what the packaging for the badges will look like. Sometimes when you buy a badge, it will come attached to a backing card to keep it secure, and a lot of the time those backing cards uses a design that reflects upon the product and the brand.

I wanted to keep the packing fairly simple as the primary focus should always be the badge itself. However, I also wanted to use this opportunity to reflect upon the area of Cheltenham. I thought it could be a good idea if in each variation of the design, we would illustrate one of Cheltenham's tourist attractions or most memorable buildings. Especially the buildings that attract the most pigeons.

In this example, I used the Wilson Museum and Gallery.



I've used the typeface April Fatface as a place holder for now, as I've used it before in my pieces about Cheltenham. I feel like the style of the font reflects really well on the traditional and contemporary architecture that Cheltenham is known for.

The last thing I've added is the website name as well as the brands social media handle so that anyone who purchases a pigeon remembers to follow, subscribe and get involved with the online community.

Resources

Manufacturers



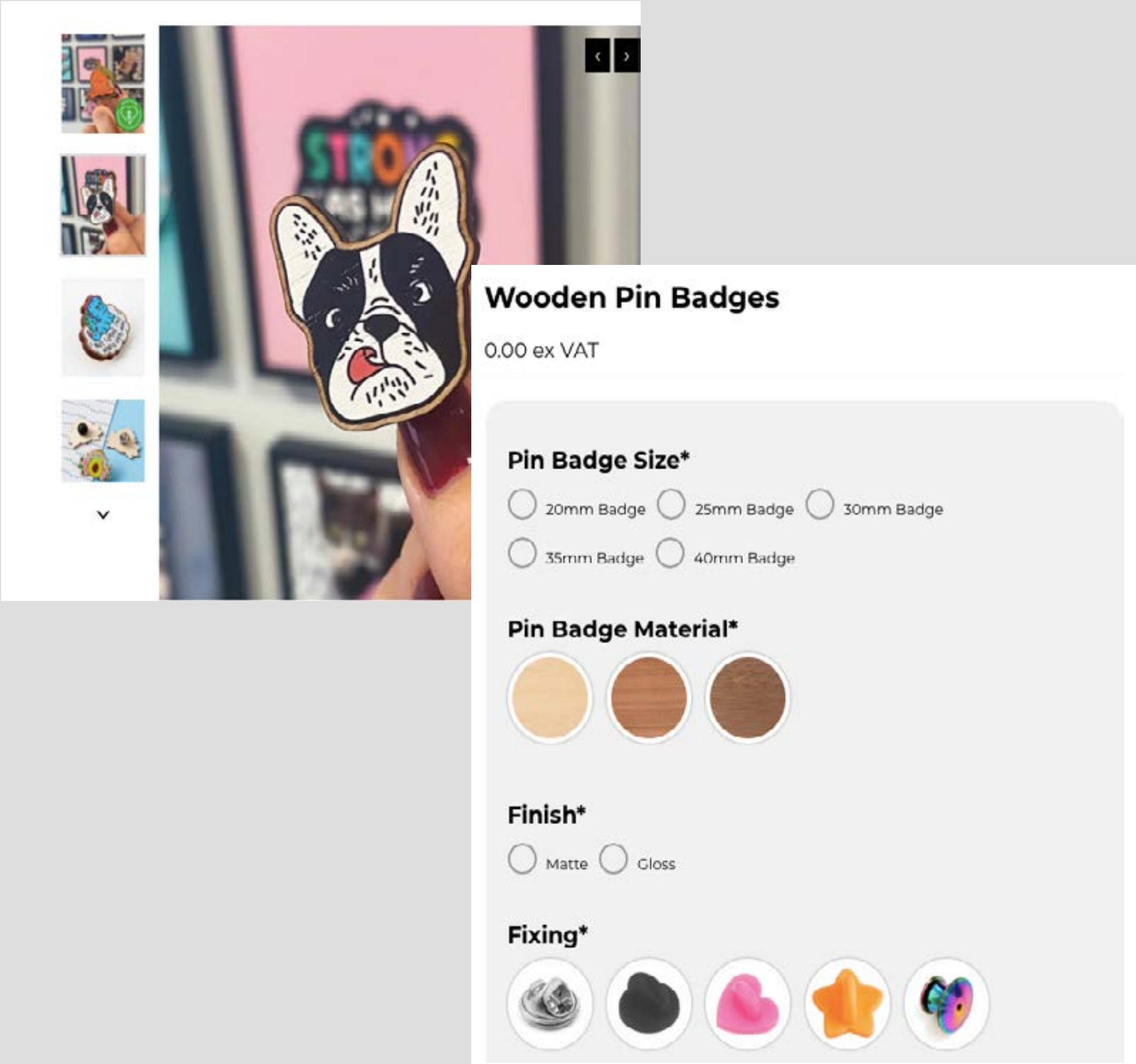
Zap! Creatives

Zap! Creatives is a highly-rated, online manufacturing portal based in Thornaby-on-Tees, England. Their company targets all creative individuals, businesses and organisations that wants to create their own charms, keychains, stickers and badges. On their website, they offer a broad range of unique, customisable products and manufacturing service, making it incredibly easy for customers to customise their products to their own satisfaction.

When customising your own badges, they offer a variety of different materials that you can use, from eco-friendly metals, wood and acrylic. I decided that I wanted my product to made out of wood as not only do I want this badge to be sturdy, I want it to be recyable, bio-degradable and sustainable. The other reason why I want to make these badges out of wood, is because I believe it continues that connection to nature, and furthermore the species (such as pigeons) that exist around us.

When completing an order on the website, you are able to pick the size, the material, the quantity, the finish, as well as the type of fixing you want for the back. You can then upload the artwork you want to use or send it to their email. Overall, this will then produce a quote; for 100 wooden pins, it came to £128.80, which overall is pretty reasonable and allows me to keep the overall sales price fairly low. A low sales price is very important to me, especially as one of my core demographics is young professionals, and I want to make it as accessible to everyone as possible.

When coming up with any product, it' s incredibly important that you research and explore the different ways that you can obtain the resources you need in order to bring it into fruition. There are a two ways that you can do this, you can either find a manufacturer that can create these products for you, or you can make them yourself. I decided that I would look into potential UK-based manufacturers to see what was out there, and to get a rough estimate on how much it would cost to make them.



Social Media

In order to get across the message and purpose of these badges, it's important that we create an active online presence. Facebook is great for making group pages and events, which means that not only could we share local opportunities and events happening around Cheltenham, but we can encourage members to post their own opportunities as well. Instagram is also great for generating a following as it is one of the more popular platforms for creative individuals and practices. With Instagram, people can tag you in posts and you can create stories and reels that are really effective for generating positive engagement. Both of these platforms have services that allow you to schedule, boost and gain insight from your posts so that not only can you keep your pages up to date, but you can boost engagement and gather useful data.

E-commerce

Having a simple, yet eye-catching website is key when promoting any service or product. Not only do I want my website to have the functionality of an online shop, but I want to include a blog page and an opportunities page as well, like I had seen with Create Glos. Shopify is user-friendly e-commerce platform and tool that I have utilised before when I was working as a Content Creator for Ross & Ross Gifts. Shopify is perfect for small businesses because you can use it to easily create and customise your online shop without extensive backend and web development knowledge and experience- which is traditionally required for an e-commerce platform. With shopify, you can also sell your product on multiple places, including web, mobile, social media and online marketplaces. And in general, you are able to manage products, inventory, payments and shipping all from a single unified dashboard.

Pop-up Stalls

One of the best ways that we can showcase these badges, is by getting involved with the local community craft faires, markets, festivals and events. By setting up a pop-up stall, we can physically showcase the product to perspective buyers and engage with our target demographics. They can see the quality of the badge themselves, and ask questions about the product, the process, and the purpose in a more informal and friendly environment. They can then buy these badgers there and then without any concern for shipping costs or waiting times. This also gives us a chance to get valuable insight into customer behaviour, feedback and expectations- which can help us to evolve and develop on our product. Due to the fact that one of my target demographics is young creatives, I also want to get involved with the local university by setting up stalls during their freshers faires and events.

Local Advertising

One of the ways that we can market these badges is by partnering with SoGlos, which is Gloucestershire's leading media brand. First launched in 2007 by two county journalists, SoGlos has made it their mission 'to revolutionise regional media'. Now they reach approximately 300,000 people and utilise an array of different platforms to deliver exciting local news to their audience, such as their monthly online magazines, their social media channels, email newsletters and events. They have partnered with and helped a multitude of local businesses by helping them to craft eye-catching advertsing and content. They now have their 'SoGlos Gloucestershire Business Awards' where fledgling start-ups through to the top businesses in the county can put themselves forward for a SGGBA, before being judged by an experienced panel of judges.

Responsibility

Eco-friendly Materials

It's important that these badges are created responsibly, and one of the ways we can ensure this is by making sure that we use sustainably sourced materials. In this case, I would make sure that the badges are made with materials such as wood veneer or wood that is FSC certified.

Uk-based

I want to make sure that any manufacturers and materials I use to make these products will be based and sourced within the UK. There are a lot of benefits to this, but one of the key ones is that it'll reduce my impact on the environment by lowering my carbon emissions.

Packaging

As well as the materials we use to make the product, I will actively make sure that all materials used to package these badges will be eco-friendly and recyclable.

Self-sufficiency

My goal for the future is to cut down on costs, time and emissions by investing in my own laser cutter and sourcing my own materials. In doing this, I will be able to work from home and create the badges on demand which will also help cut down on waste.

Return & Recycle

In case a customer is not satisfied with the product, they are encouraged to return the badge to the seller. This will then be recycled properly or resold at a discounted price on the website in the hopes that it helps reduce waste.

Giving Back

One of the things I want to do with this project, is to use it to do some good in the world. And that's why I want a portion of the money from each sale to go towards the UK-based charity RSPB (Royal Society for the Protection of Birds) in the hopes that I can help towards the protection of our species and natural environments.

The background features several hand-drawn sketches of leaves and feathers in a light gray color. These sketches are scattered around the central text, with some appearing as simple outlines and others showing more detail like veins or barbs. The overall style is minimalist and artistic.

Thank You!