

Digital Technology and Product Presentation Aesthetics among Algerian Craftswomen: An Instagram-Based Study in Bordj Bou Arreridj

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Abstract: This study seeks to analyze the technical characteristics associated with the aesthetics of product presentation in the Instagram posts published by craftswomen's pages in Bordj Bou Arreridj, Algeria. To achieve this objective, a content analysis was conducted on 160 posts from four (4) Instagram pages belonging to active craftswomen, selected via purposive sampling. The primary data collection tools utilized in this study were direct observation and content analysis. The results of the study demonstrate that craftswomen mainly rely on carousels, static images, reels, and videos as their primary forms of communication. Regarding the angles used to capture product images, the most prevalent were: front shots, close-ups, overhead shots, and side shots. As for the aesthetics of language, the findings revealed that the artisans utilize Modern Standard Arabic, English, French, and hybrid forms combining these languages. Concerning color aesthetics in product presentation, the analysis of the posts showed the use of warm colors, Cool Colors and Contrasting colors, and monochromatic. Finally, with regard to the technical quality of the displayed content, the study identified three levels of quality: high quality, medium quality, and low quality.

Key words: Digital technology; Product Presentation Aesthetics; Algerian Craftswomen; Visual Design.

1. Introduction

One of the most notable forms of social engagement in virtual spaces is the digital participation of craftswomen, this engagement is manifested through the creation of online content characterized by distinct technical and aesthetic attributes, which vary according to the proficiency level of the user-creator (the craftswomen in this study).

Indeed, contemporary digital realities have shaped new interactive social spaces, elevating human interaction from conventional forms to the cyber realm. This shift has made

the acquisition of substantial digital literacy an essential requirement for individuals in modern societies to navigate these spaces effectively and produce digital content that reflects their social roles.

From this perspective, it is evident that women and specifically craftswomen have become an integral part of the digital sphere. This presence is reflected in the content they publish online, as they strive to share their work digitally, utilizing artistic features that evolve and vary according to each artisan's technical competence and media-handling skills. This role exemplifies what media specialists refer to as the "user-creator." Furthermore, the form and presentation of this content depend significantly on the artisan's specific objectives and the target audience she seeks to engage to establish and solidify her presence in the virtual world. (Bennia, 2025)

Based on the foregoing, the following main research question is posed:

- How do the technical characteristics of product presentation aesthetics manifest in the posts of craftswomen on Instagram?

From this main question, the following sub-questions arise:

- What types of content do craftswomen use on Instagram to showcase the aesthetics of their products?
- What angles do craftswomen use to present their products aesthetically on Instagram?
- What languages do craftswomen use to communicate with their followers and highlight the visual aesthetics of their products?
- How do craftswomen use colors in visual content to enhance the aesthetic appeal of their products on Instagram?
- What levels of output quality do craftswomen adopt when displaying their products on Instagram to achieve the desired aesthetic effect?

2. Methods

In light of the examined data's nature, content analysis was selected as the primary method of investigation, which is defined by **Bernard Berelson** as: "A research technique for the objective, systematic and quantitative description of the manifest content of communication" (Krippendorff, 2004: p.19).

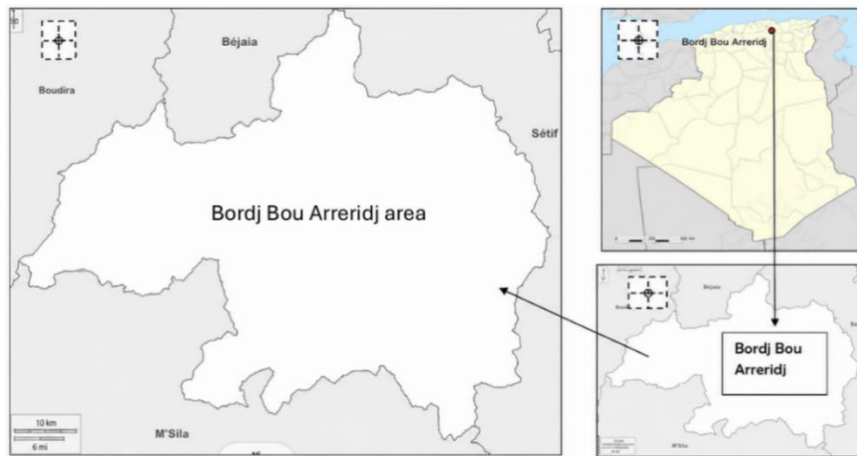
To ensure the accuracy of the analytical process, the study relied on a carefully selected sample. Linguistically, the term "sample" refers to : "number of people or things taken from a larger group and used in tests to provide information about the group" (Oxford, 2010, p.1307). The study sample was selected using purposive sampling. This type of sampling is defined as:

A form of non-probability sampling in which decisions concerning the individuals to be included in the sample are taken by the researcher, based upon a variety of criteria which may include specialist knowledge of the research issue, or capacity and willingness to participate in the research. (Jupp, 2006, p.244)

A corpus of 160 posts was gathered from four purposively selected Instagram pages administered by active craftswomen residing in Bordj Bou Arréridj, Algeria (Appendix A). The digital output published on these platforms was systematically monitored, alongside the

bidirectional interactions between the participant craftswomen and their digital audiences, over an observation period spanning from December 20, 2025, to May 10, 2026.

Geographically, the wilaya of Bordj Bou Arréridj defines the regional boundaries within which all the studied content creators operate. Officially designated as a wilaya under Law No. 84-09 (General Secretariat of the Algerian Government, 1984), the province comprises ten (10) daïras: Bordj Bou Arréridj (the provincial capital), Bordj Zemoura, Bordj El Ghedir, Ras El Oued, Djaafra, Hamadia, Aïn Taghrout, Bir Kasd Ali, Medjana, and El Mansura, which collectively encompass thirty-four (34) municipalities (Institut National de Cartographie, 1997). The geographical distribution and spatial boundaries of the province are delineated in the map below:



Source: Ahmed, S et al (2024)

3. Results

3.1. Contact form category

- What types of content do craftswomen use on Instagram to showcase the aesthetics of their products?

This category was designed to explore types of content do craftswomen use on Instagram; through examining the *Form of Communication* (Static images, Videos, Reels, Carousels). **Table.1** presents the distribution of the content formats identified in the analyzed posts.

Table 1: Distribution of Analyzed Posts by Form of Communication

Note: The information presented was compiled by the researchers

Category: Form of Communication (Technical Format)			
No.	UoA	Freq.	%
01	<i>Static Image</i>	42	26.25%
02	<i>Video</i>	14	8.75%
03	<i>Reel</i>	28	17.50%
04	<i>Carousel</i>	76	47.50%
Total		160	100%

No. = Number, UoA = Unit of Analysis, Freq. = Frequency, % = Percentage

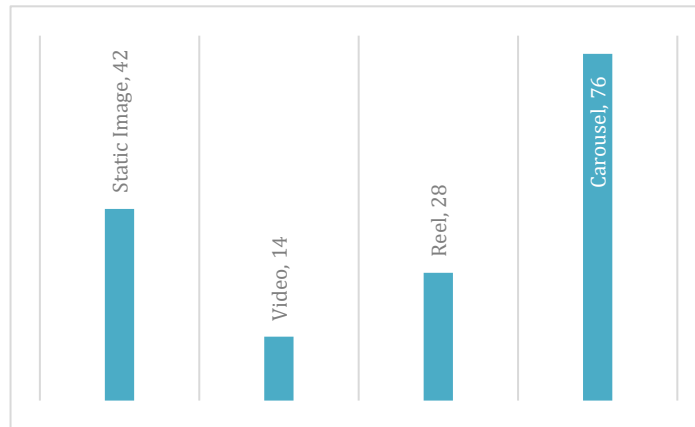


Figure 1: Distribution of Analyzed Posts by Form of Communication

As shown in **Table.1** and **Figure .1** above, The craftswomen managing the platforms within the study sample exhibit a primary reliance on **Carousel** publishing format, which accounts for 47.50% of the total analyzed corpus. The remaining digital output is distributed across alternative modalities as follows: **Static images** constitute 26.25%, **reels** comprise 17.50%, and standard **videos** represent 8.75%. Synthesized, these findings demonstrate a distinct architectural preference for the carousel format to optimize multi-dimensional product visualization and consumer engagement.

3.2. Capture angle category

- “What angles do craftswomen use to present their products aesthetically on Instagram?”

This analytical category focuses on examining the capture angles (Front Shot; Overhead Shot; Side Shot; Close-up) used in the selected Instagram posts published by the sampled craftswomen’s pages. **Table 2** shows the most frequently used capture angles in the selected posts.

Table 2: Distribution of Analyzed Posts by Capture Angle.

Note: The presented data were produced through the researchers’ analytical process.

Category: Capture angle			
No.	UoA	Freq.	%
01	<i>Front Shot</i>	59	36.88%
02	<i>Overhead Shot</i>	37	23.13%
03	<i>Side Shot</i>	24	15.00%
04	<i>Close-up</i>	40	25.00%
Total		160	100%

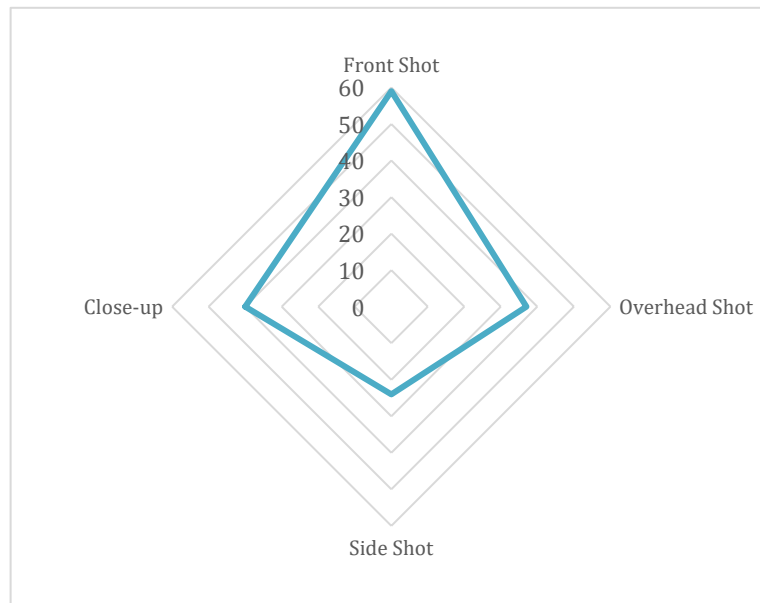


Figure 2: Distribution of Analyzed Posts by Capture Angle

Table 2 and **Figure 2** show the distribution of product capture angles used by craftswomen. **Front Shot** ranks first with 36.88% of the shots, followed by **Close-up** at 25.00%. **Overhead Shot** accounts for 23.13%, while **Side Shot** records the lowest proportion at 15.00%. Generally speaking, the results indicate a greater reliance on frontal and close visual perspectives in product presentation “ which contributes to promoting the product or service, visualize benefits (arising from the product or service), attract interest and look aesthetically pleasing” (Smith, P. R., & Zook, Z, 2011: p.404)

3.3. Language used Category

- “What languages do craftswomen use to communicate with their followers and highlight the visual aesthetics of their products?”

This analytical category is devoted to examining the linguistic choices reflected (MSA; Hyb; Fr; Eng) in the Instagram posts published on the sampled craftswomen's pages. **Table 3** illustrates the different languages identified in the analyzed posts

Table 3: Distribution of Analyzed Posts by Language Used

Note: The table presents post-analysis data compiled by the researchers

Category: Language Usage			
No.	UoA	Freq.	%
01	<i>MSA</i>	85	53.13%
02	<i>Hyb.</i>	29	18.13%
03	<i>Fr</i>	18	11.25%
04	<i>Eng.</i>	28	17.50%
Total		160	100%

MSA = Modern Standard Arabic, Hyb. = Hybrid, Fr. = French, Eng. = English

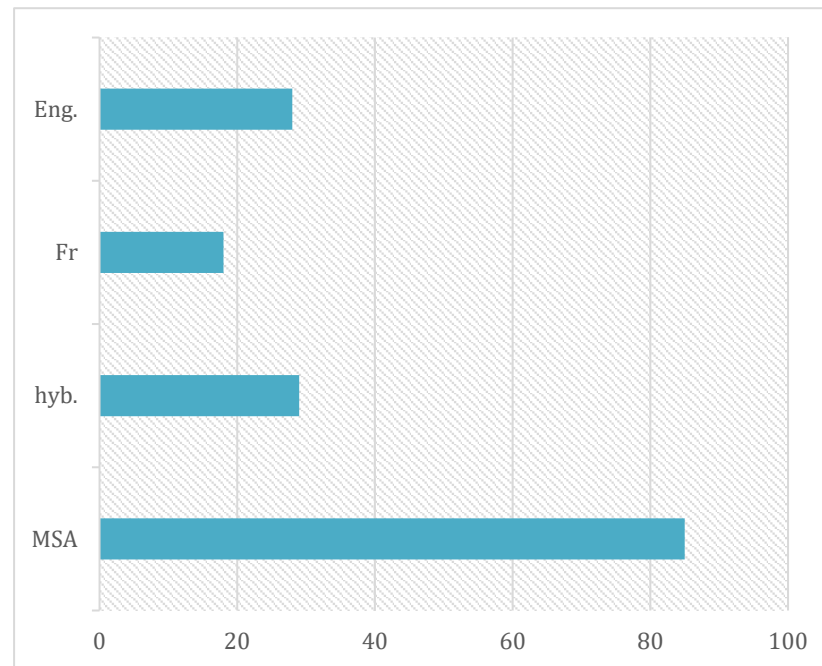


Figure 3: Distribution of Analyzed Posts by Language Used

Table 3 and **Figure 3** show that Modern Standard Arabic *MSA* is the dominant language used in the posts, representing 53.13%. This is followed by hybrid language forms *Hyb.* at 18.13%. *Eng.* accounts for 17.50%, while *Fr* appears least frequently with 11.25%. As a whole, the results indicate a clear predominance of Arabic with moderate multilingual usage, as noted by Funk, T (2013), "Reach is an aggregate view of the demographics of all the people you reached with your posts and ads: age, gender, location, [and] *language*" (p. 157)

3.4. Visual Style Category (Color Scheme)

- "How do craftswomen use colors in visual content to enhance the aesthetic appeal of their products on Instagram?"

This category addresses the visual dimension of the sampled digital output, focusing specifically on the chromatic configurations namely warm, cool, monochromatic, and contrasting color schemes utilized across the Instagram platforms of the observed craftswomen. Table 4 delineates the primary color profiles identified throughout the analyzed corpus.

Table 4 : Distribution of Analyzed Posts by Visual Style (Color Scheme)

Note: Data collected by the researcher from the selected Instagram pages

<i>Category: Visual Style (Color Scheme)</i>			
<i>No.</i>	<i>UoA</i>	<i>Freq.</i>	<i>%</i>
01	<i>Warm Col.</i>	64	40.00%
02	<i>Cool Col.</i>	35	21.88%
03	<i>Mono.</i>	26	16.25%
04	<i>Contr.</i>	35	21.88%

Total	160	100%
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Col. = Colors, Mono. = Monochromatic, Contr. = Contrasting

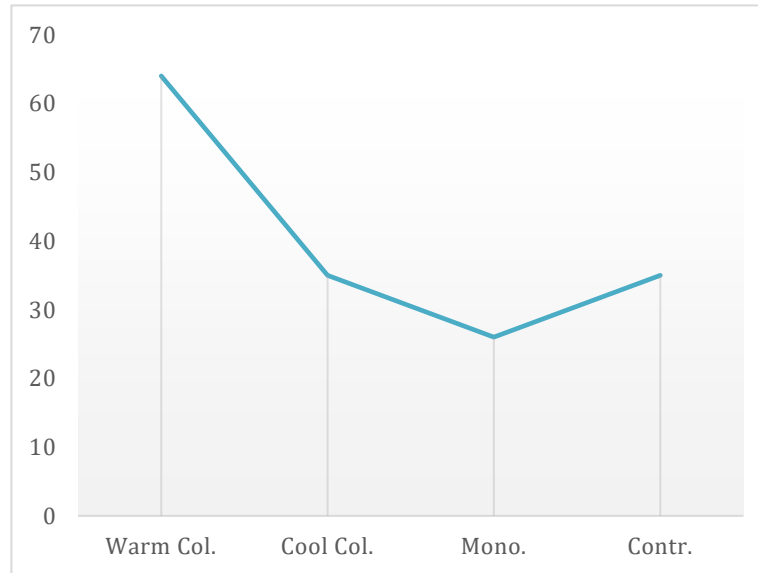


Figure 4: Distribution of Analyzed Posts by Visual Style (Color Scheme)

Table 4 and **Figure 4** indicate that **Warm Colors** are the most frequently used, accounting for 40.00%. **Cool Colors** and **Contrasting colors** follow equally, each representing 21.88%. **Monochromatic** colors appear less frequently, with 16.25%. Overall, the distribution shows a clear preference for warm color palettes, while cool, contrasting, and monochromatic schemes which refers to: “light has only one WAVELENGTH”. (Longman Dictionary of American English, 2009: p.652)

3.5. Output technology category

- “What levels of output do craftswomen adopt when displaying their products on Instagram to achieve the desired aesthetic effect?”

Visual quality serves as the core analytical metric for this category, providing the framework through which the digital content published on the sampled platforms is systematically evaluated. This dimension differentiates between high, medium, and low-quality tiers to assess the technical execution of the imagery. Table 5 delineates the distribution of these varying levels of visual resolution identified across the analyzed corpus.

Table 5 : Distribution of Analyzed Posts by Technical Production Quality

Note: The table contains analytical data prepared by the authors of the study.

Category: Output Quality			
No.	UoA	Freq.	%
01	<i>High Qual.</i>	95	59.38%
02	<i>Med. Qual.</i>	47	29.38%
03	<i>Low Qual.</i>	18	11.25%

Total	160	100%
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Abbreviations:

Qual. = Quality

Med. = Medium

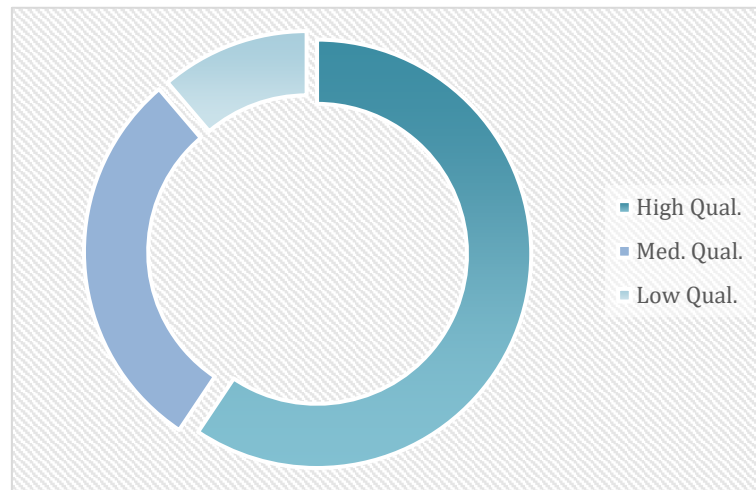


Figure 5: Distribution of Analyzed Posts by Technical Production Quality

As illustrated in Table 5 and Figure 5, the distribution of content quality levels exhibits distinct variation across the analyzed data. High-quality content predominates, accounting for 59.38% ($n = 95$) of the total sample. Medium-quality content follows at 29.38% ($n = 47$), whereas low-quality content is the least prevalent, representing just 11.25% ($n = 18$). Cumulatively, these metrics indicate a pronounced inclination toward high-fidelity visual production among the sampled creators, with intermediate and low technical standards occurring with significantly lower frequency across the observed corpus.

4. Discussion

This section contextualizes and discusses the empirical findings of the study, mirroring the structural sequence established in the preceding content analysis. However, prior to evaluating these results, it is critical to delineate the socio-technical framework that underpinned the evolution of social media platforms and subsequently facilitated the integration of Algerian craftswomen into the domestic digital sphere. The observed artisans belong to Generation Z a demographic cohort for whom hyper-connectivity is a defining baseline, rendering an existence detached from the internet virtually impossible,” (...) those born after them have never lived and experienced a world without the internet and social media. They were born in a connected world, touching screens, doing many virtual tasks at the same time” (Charles Alves et al, 2022)

Central to this technological paradigm is the evolution of successive web generations. The foundational iteration, Web 1.0 pioneered by Tim Berners-Lee in 1990 (Nath et al, 2014) was characterized by static, non-interactive architectures designed exclusively for

unidirectional content consumption, a framework widely conceptualized in media studies as the "read-only Web" (Król, 2020).

By contrast, Web 2.0 the technological paradigm that catalyzed the emergence of contemporary social media marked a transformative shift toward dynamic interactivity, enabling users to communicate, collaborate, and engage via decentralized social networks. Coined by Dale Dougherty and subsequently popularized by Tim O'Reilly (Singh, 2022), this iteration is widely conceptualized as the "read-write Web." This descriptor encapsulates the ecosystem's defining feature: the democratization of user-generated content and collaborative participation. Furthermore, Web 2.0 architectures facilitated the formation of networked, interest-based digital communities, effectively aggregating geographically dispersed individuals around shared socio-cultural concerns and entrepreneurial pursuits (Pranay, 2015).

Consequently, the communicative and aesthetic practices identified across the empirical stages of this study do not represent isolated technical choices; rather, they reflect a profound structural integration of traditional craft industries within a contemporary digital culture. This digital transformation has fundamentally reconfigured the paradigms of cultural production, visual display, targeted marketing, and algorithmic interaction across social media ecosystems, most notably Instagram.

Positioned within this socio-technical framework, the subsequent analysis evaluates the study's primary empirical findings, assessing their critical implications for the evolving aesthetics of digital product presentation and virtual marketplace curation.

The study's findings emphasize that the most common display style used by Craftswomen is the Carousel style. They resort to this type of advertising format because it offers "advertisers can display multiple images or videos in one single ad, and users are able to see all the ad content by swiping left and right on their social media feeds" (Lewen et al, 2021) and due to considerations related to the nature of the target audience, and the nature of the digital consumer interacting with the content they provide.

From an aesthetic perspective, craftswomen strategically deploy Instagram carousels to articulate the technical nuances of the production process within a sequential, visually cohesive narrative, thereby ensuring that the intended cultural meaning effectively resonates with their digital audience.

Conversely, the process through which craftswomen aesthetically present their products inevitably necessitates a photographic stage. Within this context, the empirical findings highlight that the front shot constitutes the most prevalent aesthetic composition a trend partially supported by Wang et al. (2024). This stylistic preference can be interpreted through the lens of the communicative dynamic established between the object as the primary signifier and the recipient as the consumer. By deploying this specific spatial orientation, artisans endeavor to highlight the micro-details of the handicraft, thereby offering the user a phenomenological viewing experience that closely mimics the creator's own perspective. This technical choice cultivates an aesthetic framework that accentuates visual elegance, formal symmetry, and structural balance in the public presentation of the product.



While the preceding analysis evaluated the visual economics of dominant photographic angles, equal consideration must be directed toward the chromatic profiles leveraging the highest frequency of use. Empirical observation indicates that craftswomen systematically prioritize a **warm color** predominantly characterized by crimson, nuanced iterations of brown, and organic, earthy tones such as honey. This deliberate color selection is governed by precise aesthetic strategies that operate at the intersection of material culture and targeted digital marketing. A corresponding chromatic tendency was identified by Kwon (2022). Within this framework, these warm spectrums function as powerful semiotic vectors that evoke notions of cultural authenticity.

By directly mirroring the organic materiality inherent to the domestic and industrial environments of Algerian society, these tones are profoundly intertwined with local heritage and identity. Indeed, the foundational raw materials of traditional Algerian handicrafts spanning ceramics, pottery, textiles, woodwork, and culinary arts possess naturally warm properties. Consequently, this alignment with the consumer's deep-seated cultural aesthetic preferences serves as an affective stimulus, effectively driving purchase intentions within the digital marketplace.

Furthermore, the empirical findings indicate that within the linguistic repertoires of the sampled craftswomen, **Modern Standard Arabic** (MSA) emerges as the dominant code. This prevalence validates the sociolinguistic axiom that the efficacy of any communicative message depends on its structural alignment with the linguistic baseline of the target audience. This outcome aligns with Bell's (1984, 1997) theoretical framework of "Audience Design," which posits that interlocutors actively calibrate their linguistic style in response to, and in anticipation of, their specific audience. Conversely, the deployment of **linguistic hybrids** characterized by the merging of Arabic semantics with Latin typography or the transliteration of foreign loanwords into Arabic script reflects the emergence of computer-mediated glossia. This vernacular phenomenon is inherently produced through the discursive practices of cyber-social interaction on Instagram, where digital-native modalities such as abbreviations, memes, and algorithmic shorthand reshape traditional orthographic conventions.

Regarding the deployment of foreign languages, **English** maintains a strikingly prominent presence within the analyzed posts, functioning as a strategic socio-technical and commercial instrument. By leveraging English, these craftswomen actively maximize their global digital reach and align their promotional strategies with the transnational architectural features of global social media platforms. Meanwhile, French is deployed as a tactical mechanism for domestic market segmentation, enhancing content accessibility and user-friendliness for localized demographic cohorts who exhibit historical and institutional familiarity with the language.

Similarly, the analysis indicates that regarding the production quality of Instagram posts, the findings demonstrate that despite modest technical backgrounds, craftswomen generate high-quality content that supports explicit aesthetic values. This output is driven by three dimensions: first, a technical factor linked to smartphone advancements and the democratization of user-friendly, AI-driven editing applications (such as CapCut, Canva, and

InShot) that catalyzed a digital aesthetic revolution. Second, a cognitive factor concerning the accelerated self-learning trajectories of creators who acquire visual literacy through immersion in online media; and third, a physical factor involving the deliberate exploitation of natural ambient lighting, which artisans strategically utilize to optimize the visual professionalism of their content.

5. Conclusion

Overall, the findings indicate that the primary technical characteristics shaping the digital presence of craftswomen - Owners of the pages under study- in Bordj Bou Arréridj are intrinsically linked to their individual foundational skill levels, which fundamentally dictate the modalities of content production and aesthetic presentation. The study therefore concludes that:

- Craftswomen's engagement in online activity and content production in Bordj Bou Arréridj is fundamentally conditioned by the digital divide that exists in Algerian society.
- The empirical data reveal that the technical and visual configurations of the posts published by these craftswomen remain predominantly within a functional, rudimentary utilization of digital media production tools. Paradoxically, this operational simplicity simultaneously manifests distinct aesthetic dimensions that optimize product presentation.
- **Carousels** emerge as the dominant communicative modality, enabling artisans to accentuate the micro-aesthetic nuances and structural details of their handmade products. Concurrently, short-form video content and reels introduce a kinetic dimension that fundamentally heightens the visual salience and engagement of the posts.
- The analysis further reveals a predominance of **Front Shot** and **close-up** compositions, which accentuate material craftsmanship and intricate structural details, thereby consolidating the intrinsic aesthetic value of the handicraft.
- Linguistically, the institutional prioritization of **Modern Standard Arabic** serves as a mechanism for socio-communicative proximity with the target audience, while the systemic high-fidelity production quality fundamentally optimizes the overarching aesthetic presentation of the products.
- On the matter of color use, a chromatic hegemony of **warm color** spectrums dominates the visual ecology of the digital content produced by the craftswomen, cultivating a heightened affective and aesthetic resonance.
- Regarding content quality, the findings indicate that the majority of the analyzed posts were of **high quality**, reflecting a considerable aesthetic awareness in the products presentation across the Instagram pages included in the sample.

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Appendices:

Appendix A: Descriptive Information about the Analyzed Instagram Pages

Logo	Name	Followers	QR Code
	<i>cuisine_ayet_zam</i>	<i>10.6K followers</i>	
	<i>nassimacollection34</i>	<i>33.4K followers</i>	
	<i>halawiate_el_amira</i>	<i>57K followers</i>	
	<i>Sia Couture Bba</i>	<i>58K followers</i>	

Appendix B: Overview of Instagram as a Social Media Platform

Logo	Overview
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	<i>Instagram is a location-based [social networking platform] and mobile application, founded by Kevin Systrom and Mike Krieger in San Francisco, California. The service was officially launched [Starting] exclusively for iPhone devices on October 6, 2010, under its original name Burbn. The platform enables users to apply digital filters to visual content and share photographs and video clips across various social networking sites and social media platforms, [for both commercial and non-commercial purposes]."</i> <i>(The SAGE Encyclopedia of Economics and Society, 2015)</i>
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