

**MARKETING OPPORTUNITIES AND CONSTRAINTS
OF INDIGENOUS HANDCRAFTERS
IN IZINQOLENI, RURAL KWAZULU-NATAL**

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ABSTRACT

In many cases rural crafters have had only limited exposure to the market economy and have little understanding of how it works. If the crafters are unable to market their products, then their efforts in making craft items are being wasted. It was for this reason that this study was undertaken. The study focused on indigenous handcraft (beadwork, basketry and leatherwork) owing to the fact that these kinds of crafts are widely produced in the area of Izingoleni. The purpose of this study was to investigate the marketing opportunities of indigenous handcrafts, and highlight problems faced by crafters in Izingoleni. To accomplish this, the study had to describe the productive functioning of individuals and group producers of indigenous handcraft, find out about the kinds of craft items produced, and understand what was required to produce crafts in sufficient quantities and appropriate quality for markets. It also had to identify such suitable markets and describe the market places in relation to access, requirements, and potential for economic returns of crafters, to identify the gaps in the relationships between present production by crafters and marketing requirements, identify the constraints on crafters and markets, and recommend remedial actions that need to be taken.

For this study, in-depth interviews, focus group discussions, and personal observations were employed to obtain information. The target population of this study comprised of the individuals and group crafters, craft traders (formal and informal traders such as art and craft galleries, craft shops, farm stalls, Tourism Information Centre, beach/road side craft sellers) as well as the buyers of indigenous handcrafts (schools and Shembe religious groups). Ten individual crafters, two craft groups, seven informal craft traders, four formal craft traders, two schools and two Shembe groups participated in this study.

The findings of this study indicated that, despite the constraints facing the crafters in Izingoleni; both the individual and group crafters had great potential for producing marketable products, although groups had better opportunities in term of exposure to markets and other requirements than individuals. There was not a big difference between the craft items that were produced by the crafters of Izingoleni and those that were

available at the local craft outlets. The traders, however, did not obtain their goods from local crafters; they depended on the distant crafters for supply of indigenous handcrafts. Therefore, they were very positive in creating strong relationships with the local crafters, provided they conformed to the requirements of these markets. It was therefore recommended that the crafters form cooperatives so that they could become recognized and then be supported in every possible way. The Government policies should consider indigenous handcraft as a major contributor to the economy, and promote indigenous handcraft production and marketing by providing sufficient support and services.

DECLARATION

I, the undersigned, hereby declare that this dissertation is my own original work and that it has never been presented in part or in its entirety at this or any other University in order to obtain a degree. Where the work of others is used, this is acknowledged in the text.

Signed: 

Date 20/03/07

E. S. DUBE

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CHAPTER ONE: SETTING FOR THE RESEARCH

1.0 Introduction

The call for this study stemmed from the need to alleviate rural poverty through strengthening existing indigenous handcraft expertise. The base data supplied by Statistics South Africa (2005) reflects that in the year 2001, 3185 households within the area of Izingolweni had no income, whereas 1848 households earned between R1-R4800 per annum. These statistics show that poverty was still a problem in rural areas. Statistics reflect that unemployment rate in this area was also high, as 42615 people did not earn any income.

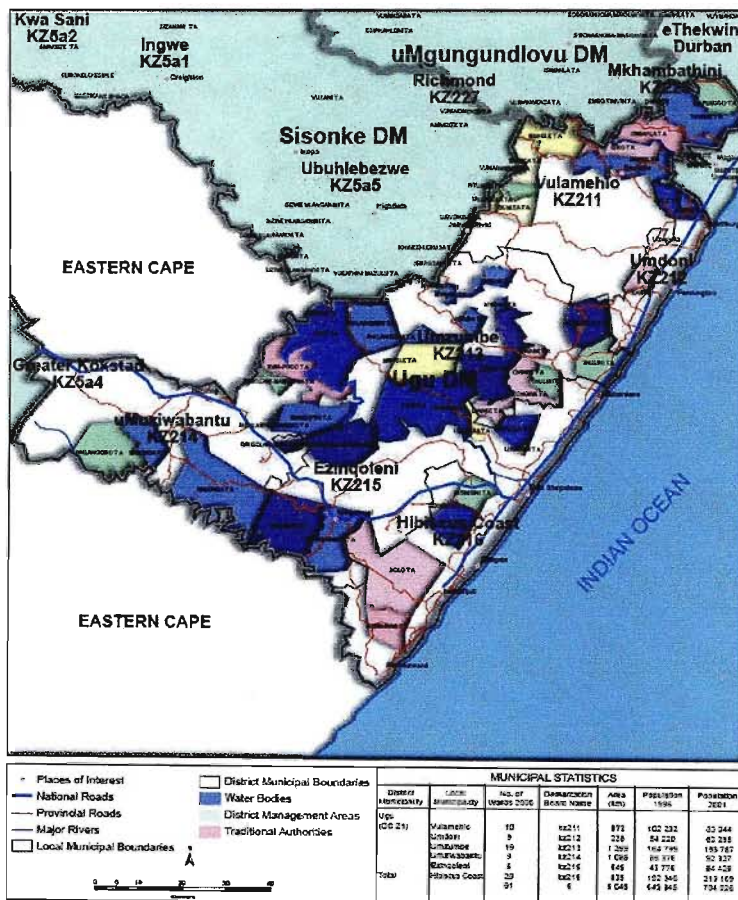


Figure 1.1: Map of Izingolweni (Source: KZN Top Business 2005)

According to Blanco (2000) throughout the world, poverty and unemployment amongst rural communities have frequently been alleviated through the production of traditional crafts. There are many cultural activities taking place nowadays which promote the use of

traditional outfits and other indigenous craft items. Tourism has also expanded and opened up the market opportunities for indigenous crafts since tourists seem to adore African crafts. However, the economic status of small crafters from rural areas like Izingoleni does not seem to be improving, yet they produce lots of handcrafts. It is apparent that there are underlying conditions that need to be addressed in order to maximise crafters' earnings. Ngwevela (1994) was supported by Kruger and Verster (2001) in that; indigenous handcraft production was widespread in many regions of KwaZulu-Natal.

Murley (1998) expressed that the craft industry has been largely ignored in the past, but it is now recognized as a viable business with the potential to contribute to the local as well as to the national economy; however the craft producers find it difficult to participate in the formal market due to a range of constraints. Mdletshe (2002) was concerned that very little has been done towards developing crafters; there was very little information on the nature and extent of the KwaZulu-Natal indigenous handcraft markets. Murley (1998) as well as Kruger and Verster (2001) were concerned that some producers remained poor due to the fact that their underlying conditions were not addressed within a problematic approach that integrated skills; that includes: product development, business management and marketing skills which must be integrated to improve sales.

Furthermore, Mdletshe (2002) and May and Networkers (undated) observed that though most indigenous handcraft producers were rural and illiterate, they were highly skilled in producing good products, but the outcome was not beneficial due to lack of information about appropriate markets and their requirements. There was a considerable amount of information available but it was very difficult for rural craft producers to access it unless they were assisted by for example, community development workers and external agencies.

Dludla (2005) and Trollip (2001) stressed that insufficient knowledge about target markets resulted in the production of unmarketable products because most people produced goods before knowing who they would sell to and what the buyers wanted. In most cases rural crafters were limited to local markets (surrounding communities) which were not reliable or economically adequate to generate reasonable incomes. Very few crafters went out to sell their products; most of them sold from their homes.

Based on the above discussed views of different authors, it is evident that craft has the potential to generate income, but this industry has a range of constraints. These issues raised the need to conduct this survey research to investigate the crafters' potential insofar as craft production is concerned, identify appropriate markets and market processes and the understand constraints related to production and marketing of indigenous handicrafts such as beadwork, basketry and leatherwork in Izingoleni. The aim was to expand the market for crafters from Izingoleni, Southern KwaZulu-Natal. This could facilitate the sale of more articles, thus increasing the earnings of the crafters. The knowledge about the needs and tastes of the markets would result in the production of more marketable products. This study looked at all marketing aspects from the perspectives of both the crafters and traders, which include specific product descriptions and their related characteristics, the price, promotion of the products, and the distribution or organization of the delivery systems of the products to a place where consumers can purchase them.

The indigenous handcraft (IH) industry includes other crafts besides beadwork, basketry and leatherwork which fall outside the scope of this study. This study concentrates on these kinds of crafts because they were widely produced in the area of Izingoleni. Studying the crafters and craft production would give insight into the strengths, weaknesses, threats and opportunities available to the crafters of Izingoleni. The study attempts to describe the current situation; what craft items were being produced by the crafters in Izingoleni, their pricing as well as promotion strategies used, and how and where their products were marketed. The study also identifies the major constraints encountered by the crafters in the production and marketing of their craft, as well as solutions and opportunities for developing the commercial aspects of their craft business.

This study also investigates how the markets work, for instance, what craft items are in demand, consumer preferences, product specifications, best times for marketing, the prices that traders are prepared to pay for the goods, promotion methods and delivery systems used to deliver the products from the suppliers to the markets. Gaining this knowledge would reveal the gaps between current production by crafters and market requirements. This in turn would help the crafters to understand the marketers' needs and produce craft

items that would conform to those standards. The crafters would also gain information on which and where those markets are, and identify changing trends. Most importantly, the study would help the crafters make their problems known so that their needs could be met. Trollip (2001) pointed out that seemingly there were no institutional structures in the South African public sector to provide assistance specifically to craft projects.

The findings of the study could influence the Government policy to consider indigenous handcraft as a major contributor to livelihoods of households as well as to the economy of the country, and then promote indigenous handcraft production and marketing. This study might arouse policy makers' interest, make them understand the dynamics of craft production and marketing in the rural areas, and see the need of providing sufficient support and services in order to upgrade the craft industry. The information could also enhance the process of documentation and recording of indigenous knowledge of hand craft production system in KwaZulu-Natal.

1.1 Statement of the research problem

In order to increase the earning capability of indigenous handcrafters, the study intended to investigate suitable marketing opportunities for indigenous handcrafts (IH) and develop an understanding of the requirements of appropriate markets in Izingoleni, rural KwaZulu-Natal.

1.2 Research sub-problems

1.2.1 Sub-problems relating to the crafters

- What kind of craft items are being produced in Izingoleni?
- What resources, skills and expertise are required to produce the craft in sufficient quantities and quality for markets?
- To what extent do crafters have access to market information and utilise it?
- What pricing and promotion strategies are in place?

1.2.2 Sub-problems relating to the markets

- Which craft items sell well? (Product)
- What prices are requested? (Pricing)

- What process of distribution operates locally? (Place)
- What promotion is offered by the markets? (Promotion)
- Who are the target customers of these markets? (People)

1.3 Research objectives

- To describe the productive functioning of individual and group crafters;
- To identify the constraints of indigenous handcraft producers and markets;
- To identify appropriate markets for indigenous handcrafts
- To describe the market places in relation to access, requirements, potential for economic return for crafters;
- To reveal the gaps in the relationships between present production by crafters and marketing requirements;
- To propose remedial action for crafters and markets in terms of networking, training, availability of resources, access to organized markets and information.

1.4 Design of the study

Figure 1.1 reflects the methodology employed in obtaining information regarding marketing opportunities and constraints faced by indigenous handcrafters (IH), as well as the aspects covered in reviewing the literature to guide this study.

Both quantitative and qualitative research approaches were employed to describe the functioning of individual and group indigenous handcraft producers, to identify suitable markets, and to describe the market places in relation to access, requirements and potential for economic returns for crafters, and to identify the constraints of crafters and markets. These approaches were also used to reveal the gaps in the relationships between present production by crafters and marketing requirements, to identify support structures in favour of craft enterprises and to propose remedial action for crafters and markets. The target population comprised individual crafters, craft groups, craft traders (formal and informal), Shembe religious groups and schools as they were potential purchasers of traditional craft items, particularly beadwork and leatherwork. Sampling techniques such as systematic, snowball and purposive were utilized to select the samples.

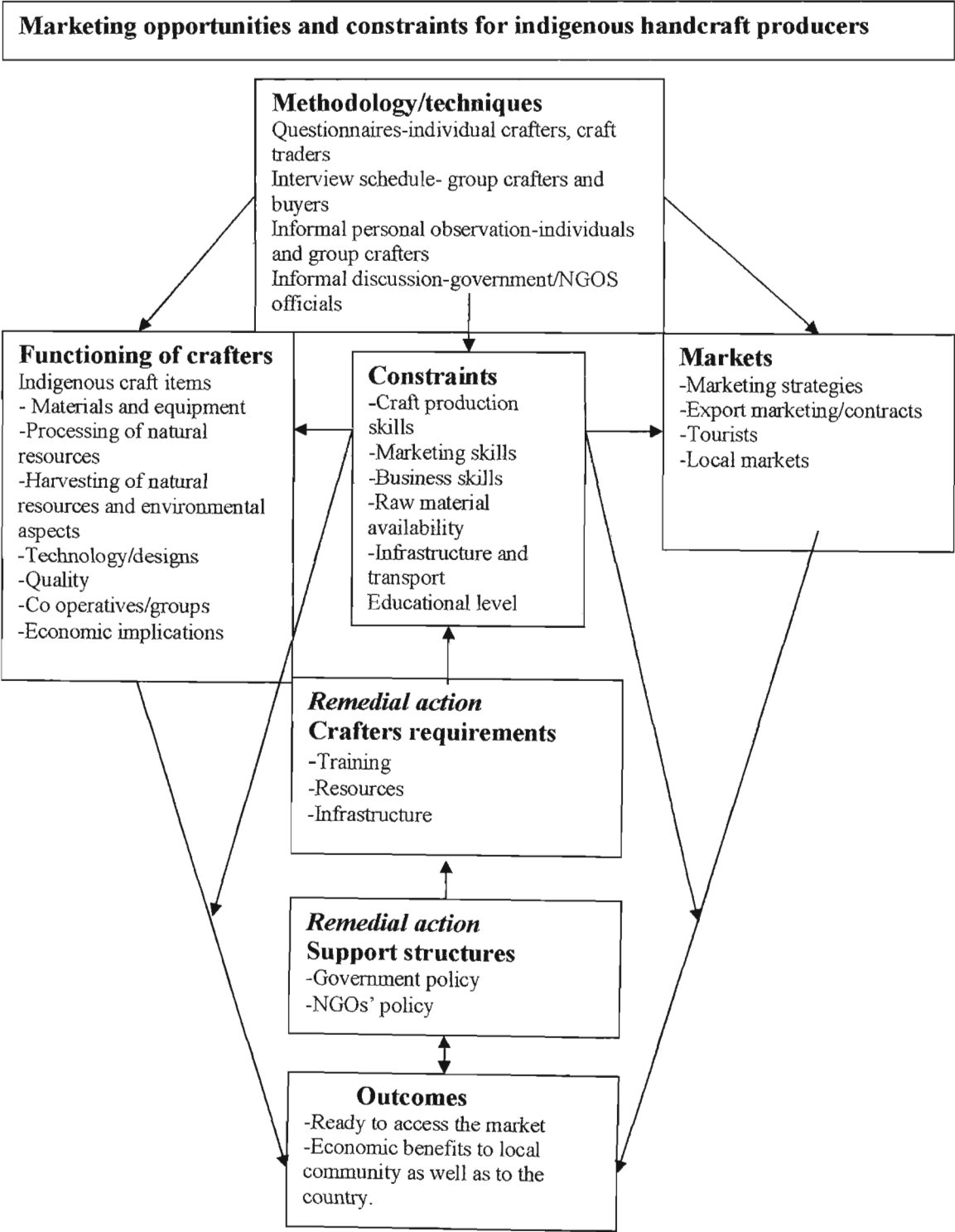


Figure 1.2: Conceptual framework of the study

Various methods were employed to gather information from the above mentioned population. The researcher used questionnaires to the individual crafters; craft traders and then conducted focus group discussions with group crafters using interview guide or schedule. An interview schedule was used to gather information from the Shembe groups and schools representatives. Data was obtained from school representatives through informal interviews. Informal personal observation was also utilized in gathering information from individual and group crafters. Through observation the researcher became acquainted with materials, equipment/tools used in craft making and got a picture of their end products.

As reflected on the conceptual framework of the study (Figure 1.1), this study included the functioning of indigenous handcrafters in producing crafts such as beadwork, basketry and leatherwork. The study described each type of craft in terms of materials and equipments utilized to make particular crafts. It further looked at the techniques used to process the raw materials before the actual process of making craft items begins.

Since the basketry crafts involve the use of natural resources such as palm tree leaves and other species of grass, harvesting of such material is always accompanied by environmental concern. Therefore the study also included some environmental aspects. Though the study was concerned with handcraft production, another area of interest was investigating technology used in speeding up the craft production, particularly beadwork, basketry and leatherwork. Quality is the issue of concern that needs to be emphasized in order to survive in the competitive world of business. The study analysed and described quality aspects as presented in the literature.

The study further examined how working cooperatively or in groups could benefit the crafters. The economic potential for indigenous handcraft was also examined, to see whether there were any economic benefits derived from such crafts. Regarding the market, the principle is similar for any business and therefore could be adopted and used on marketing of indigenous handcraft. As in any business, there are some constraints hindering the growth of the craft industry, which commonly include lack of skills, infrastructure and resources. The study described those constraints in detail and remedial

actions to be taken to help rural handcrafters increase their earnings, thus boosting the local's and the country's economy.

As reflected in the framework in Figure 1.1, once the study had identified potential markets existing within the area of Izingoleni and described ways and means of overcoming constraints affecting growth of indigenous handcraft producers of Izingoleni, the crafters would have ready access to markets and earn reasonable income that would improve their standard of living, thus boosting the local economy as well as the economy of the country.

1.5 The study limits

The study focused only on Izingoleni due to cost and time constraints. Therefore the results were not generalisable to other areas in South Africa or even KwaZulu-Natal province. The quality of products produced by the crafters was not assessed.

The limitation of the focus group discussion had some impact on the study, since some of the members were not present on the day of the meeting. Because of this, information about those members was not obtained. Reliability on income data in rural small businesses, where record keeping is limited, is always questionable. It was difficult to find out exactly the number of craft items made and sold by participants within a specific time period, but in such cases some estimates were recorded. It was also difficult to obtain the correct information on distances from the suppliers and markets; therefore the researcher used a map of the area to measure distances.

1.6 Study assumptions

-It was assumed from casual visual evidence that all indigenous hand craft producers had the necessary skills for making craft items and so assessing the quality of products did not form part of the study.

-The economic viability of the crafters could be improved by sourcing additional outlets for sales of craft items.

-There is a market for indigenous hand craft outside the area of Izingoleni that could be used by local crafters but was not followed up in this study.

1.7 Layout of the report

The background and purpose of this study has been outlined in Chapter One, through the description of the research problem, and sub-problems, objectives relating to the crafters and markets, conceptual parameters, study limitations and study assumptions. Chapter Two focused on the literature review. Information from literature sources includes beadwork, basketry, and leatherwork craft production processes, natural resources, environmental aspects and technology used in craft production. In addition, literature was reviewed on constraints faced by the craft industry in the informal sector, marketing strategies, and tourists as a target market for indigenous handcrafts, and further information on quality, cooperatives, and support for craft industry and economic implications for indigenous handcrafts. In Chapter Three, the characteristics of the study area and the methodology used to gather information has been described. The results and findings of the study have been presented in Chapter Four. Chapter Five discusses the findings in relation to the literature. The final chapter presents the conclusions for the study, recommendations for improvement of the study and implications for further research.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

A review of the relevant literature is necessary since the literature provides the theoretical framework for guiding the study, provides knowledge into the problem area, and identifies “gaps” which may form the foundation for new work to avoid duplication. It also provides a clear conceptualisation of the problem in all the aspects that relate to it, delimits the research problem by identifying variables, scopes and boundaries, provides justification of the problem and also provides a point of reference, thus enabling the researcher to make comparisons, conclusions and recommendations (De Vos, 2002). Therefore the literature based on beadwork, basketry and leatherwork production, marketing and other issues related to such crafts were reviewed in order to have a clear understanding of how the craft industry works.

The literature included descriptions of craft businesses in relation to resources and techniques used to produce the craft items. It also discussed aspects that contribute to the success of such business and examined the constraints affecting the production and marketing of crafts. It further looked at what has been done and what needs to be done in terms of support to alleviate those problems. The formation of groups or cooperatives has been recognised as the most efficient process if sustainable development was to be achieved. The literature review looked at the benefits the crafters could receive from working together as groups or cooperatives.

The review of literature also looked at the economic implications of indigenous handicrafts in order to verify the potential of craft in generating income. The literature review covered marketing in general and marketing strategies that might help the crafters make greater successes of their businesses. It concentrated on the components of marketing strategy such as market segmentation, which has been described as the process of dividing the total market into segments based on consumer background needs and behavioural processes and then targeting specific products at selected segments (Cant *et al*, 2003). Another important component of marketing strategy is marketing mix which encompasses a product and its

features, pricing strategy, promotion strategy and distribution strategy as described by (Cant *et al*, 2003). The literature further looked at other aspects of marketing such as product quality. The chapter ends with the tourism industry's contribution to the economy of this country (South Africa) through tourists as admirers and potential purchasers of indigenous craft items

2.1 Indigenous handcraft production

Indigenous handcrafts are objects that are made by hand and have a cultural association. According to Occiti (1994) and Hoppers (2002) in most cases, people used indigenous knowledge to produce indigenous crafts. "Indigenous knowledge (IK) comprises ideas, experiences, practices and information that has been generated locally or is generated elsewhere but has been transformed by local people and incorporated in the local way of life" (Occiti, 1994: 71). Indigenous knowledge involves skills and experiences that originate from people who lived long ago and whose knowledge has been passed from generation to generation.

The South African Government introduced the idea of an African Renaissance and the celebration of Heritage Day. It is in that regard that indigenous skills are contributing greatly to job creation and a revival of culture. Art and crafts such as beadwork and other kinds of indigenous crafts are now widely sold. One disadvantage with indigenous knowledge is that it is transmitted by word of mouth and often there are no written records (Occiti, 1994).

May and Networkers (undated: 31) stated that "handcrafts have positive and negative aspects". Positively, they are often based on skills in which women are traditionally trained, and it is work which can be fitted around their subsistence work in the fields and homes. Negatively, they are also based on the old missionary idea of what is suitable women's work. It involves high labour intensity with very little in terms of tools and technology to make work more productive and very little potential for accumulating capital.

Herald (1992) commented that crafts were more than objects to be handled and admired. In the Western countries, most crafts were made as a leisure activity, but in the developing world they were produced for economic reasons. He pointed out that throughout the world; poverty and unemployment amongst rural communities have been frequently alleviated through the production of traditional craft, although earnings from crafts were desperately low. Herald (1992) and Mallik (2001) also revealed that, according to the crafters, the most important aspect of crafts was the way in which production can fit into the patterns of the working day and the year seasons. Many processes can be done conveniently around domestic duties and the field work seasons. Many women in particular make their crafts in any spare time of the day, which is otherwise filled with household chores such as cooking, tending crops and raising children. Herald (1992) stated that another reason for the production of crafts was their cultural significance. Decorative pieces are made for important occasions such as marriage and religious festivals at which they are worn, displayed or given as gifts.

2.1.1 Beadwork

According to Ngwevela (1994), beadwork is an ancient worldwide craft that survives in South Africa. Beadwork has value as a recognized cultural practice through which people communicated and as an economic activity on which many women in South Africa depend. A large proportion of women who depend on beadwork for income generation are mainly rural and illiterate (Ngwevela, 1994). Carey (1991) revealed that beads have played an important part in human culture throughout many civilisations. Beads have been used for adornment, for religion in the form of rosaries, and for their healing power; as protective charms against evil, and as visible sign of wealth and power. Siniska (1994) further revealed that Zulu cultural traditions used woven belts of beads to convey messages. The message would lie in the design and colour of beads used and their relation to one another within the belt. Each colour would symbolize an emotion. They were considered important, but nowadays beads are woven to beautify the body, and used as ornaments (Siniska, 1994). Therefore care needs to be taken in generalizing about the meaning of beads as they can be strung together for entirely commercial purposes, and have no symbolic meaning. Morris and Preston-Whyte (1994) also stressed that, these days, beaded

articles are sold at open air markets, still serving an economic purpose and in most cases have no meaning, but are purely decorative.

Ngwevela (1994) stated that the practice of beadwork has always been gendered with women as the sole makers and givers of beadwork in South Africa. In promoting beadwork as a form of decoration and communication (Nkamba-Van Wyk, 1996) gave an example of women who were asked to bead a message in a campaign to stop violence against women. The result was the beaded legend on a bracelet which read “Real men don’t beat up women”. For this reason many organizations like Talking beads, Ngezandla Zethu and Siyazisiza Trust were concerned with cultural changes, and that this colourful and powerful form of communication might disappear. These organizations developed programs to encourage tertiary education students and school pupils to learn and practice the craft (Ngwevela, 1994). Bead making is a special skill that is passed through generations, though it was not always taught formally.

Meyer (1995) stated that over a long period of time, handcraft like beadwork has enjoyed an enormous upsurge in popularity. This kind of craft has come back into fashion. Beads in Africa continue to provide crafters with many opportunities to increase their craft and jewellery in maximum creative expression (Murley, 1998).

2.1.1.1 Beading material and equipment

Beads, threads, needles and bead looms are the requirements for producing beadwork articles. The raw materials such as beads and threads are purchased. Today beads are available in a variety of shapes, sizes and colours. Beads are made from many materials, both natural and man-made, including bone, glass, and seeds and plastic (Siniska, 1994). Siniska (1994) also pointed out that small glass rocaile (seed) beads are very popular and available in many colours. Bugle beads are also very useful; these are long cylindrical beads which come in varying lengths.

Nylon-monofilament fishing line is a strong and transparent thread used to make bead work. Other kinds of threads are strong cotton and cotton covered shirring elastic which is

used for many bead items requiring flexibility, such as hair ornaments (Siniska, 1994). Such materials are readily available from specialist bead shops and craft shops but they are not manufactured locally.

2.1.1.2 Processing

There are not many processes involved in producing beadwork, except that beads are strung together using the above mentioned tools to form different designs. The most popular items are hair bands, hairclips, bracelets, neck chokers and waistbands. Beaders utilize various coloured beads to produce mostly traditional attractive items.

2.1.2 Basketry

Shaw (2001) and Herald (1992) stated that basket making and related objects is one of the oldest and simplest techniques of production and yet can produce the most sophisticated and versatile results using cheap and readily available materials. Shaw (2001) stated that the ancient and often beautiful craft of basketry was part of the wider technique of basketwork and was found practically all over the world. However, Shaw (2001) was concerned that the increasing availability of metal ware and plastic utensils had caused a great decline in basketry across Southern Africa, and further mentioned that the promotion of home industries and small businesses, and desire of people in over-sophisticated societies to have in their homes some articles that are hand made, have led to a revival of such craft in some places, such as the Vukani Movement in KwaZulu and the Entsha in Northern Botswana. These crafters then produced basketwork which had a world market (Shaw, 2001).

2.1.2.1 Varieties of basketry

Herald (1992) mentioned five types of basketry: coiling, twilling, plaiting, wicker, and splint. The one that dominates in an area depends mainly upon available indigenous materials. Shaw (2001), Kruger and Verster (2001) and Herald (1992) mentioned that basketry's application were endless: baskets (lidded and unlidded), hats, containers, sieves or beer strainers and mats (small flat mats are popular and used as wedding presents). Smaller mats can serve as plates and some-what larger ones serve to catch the meal from

Smaller mats can serve as plates and some-what larger ones serve to catch the meal from the grinding stones. Shaw (2001) noticed that in the renaissance of basketry in KwaZulu the little mats have become an art form. Large mats were used to sleep or sit on in Southern Africa. For example of basketwork items see plate 4.2.

2.1.2.2 Materials and Equipment

Shaw (2001) and Kruger and Verster (2001) revealed that many different materials are used to make basketwork items but in Southern Africa certain materials are exceptionally important. The most important materials are sedge, palm leaf, creepers, roots, wood and bark. Grasses are used, but frequently as the foundation in sewn work. The inflorescent stems of the sedges, *Cyperus* and *Juncus* species are used both in weaving and sewing techniques. Fine strips of the leaves of the fan palm, *Hyphaene* species are used especially for the sewing of coiled baskets. Wider strands are used for the twilled weave of beer strainers and bags. Creepers and roots are used for the foundation and split for the sewing of sewn work. Some barks are stripped for the fibre that is used for sewing mats (Shaw, 2001).

The following grass species are predominantly used to make different traditional woven articles such as sleeping mats, beer strainers, mats and hats and modern woven articles such as table mats, fruit bowls, washing baskets, lamp shades, beach baskets and picnic baskets: uHashu (*killickii*), palm leaf and *ikhwani* are used to make beer strainers, door mats and sleeping mats, uVindi (*Merxmuellera macowanii*) is used for hats and small ornaments, and *incema* grass (*Juncus effusus*) is used to make beer strainers, sleeping mats and small flat mats. These raw materials are available in most nature reserves of Kwazulu- Natal (Kruger & Verster, 2001: 246).

In most cases, communities harvest raw materials within protected Nature reserves, and are permitted to harvest natural resources free of charge under supervision of nature reserve staff to ensure sustainable harvesting of natural resources (Kruger & Verster, 2001). The research findings from the Vulamehlo handcraft project situated in Northern Kwazulu-Natal indicated that 77% of Vulamehlo hand craft producers collected their own resources for making of craft items, 85% harvested the raw material within the Spioenkop Nature

Reserve (SNR) which is also situated in Northern Kwazulu- Natal, and 35% produced their own resources.

Herald (1992) stated that the main tools of basketry are ones own fingers. Beyond that, the implements are few and simple. They include an awl, utility knife, cutting pliers, metal knitting needle, heavy scissors, and a crochet hook. Some craft producers use traditional weaving looms to make, for example sleeping mats. Such looms are made from flat pieces of wood and marked at equal intervals to form straight lines and designs. Any smaller objects such as stones or torch batteries are used to hold threads during the weaving process (see plate 4.2). Threads are wound around these objects, this helps in speeding up the process of weaving (Ntleko, 2005). Crafters use either commercial cotton threads available at shops that are selling craft making materials or cabbage bag threads to weave sleeping mats and other traditional items (Kruger & Verster, 2001).

2.1.2.3 Processing

Shaw (2001) and Kruger and Verster (2001) stated that traditionally, basket makers gather and prepare their own materials, but at times they purchase materials. Ntleko (2005) explained that after harvesting of basket-making raw materials, the materials are allowed to dry in the sun for some days (depending on the prevailing temperature and weather) and further explained that while drying the material, care must be taken to avoid discolouration. The basis of the technique is the interlacing or sewing together of two sets of elements. Herald (1992) indicated that the main techniques used to produce the craft items are coiling, twinning, stake and strains, plaiting, loop and knotted mashing. According to Shaw (2001) sewn work is more commonly used in Southern Africa. Shaw (2001) asserted that by the manipulation of the elements or by the introduction of colour, or both, much decorative effect can be achieved.

Herald (1992: 50) revealed that expressions in patterns and colour are generally determined by the natural shades of the local plants, and plant based dye stuffs or tree resins available to tint them. For example, the Chachi Indians in Ecuador used fan-shaped rampira leaves which, when cut into strips and arranged alternately face-up and face down, create a two-tone effect in their baskets (Herald, 1992).

In Bali, palm leaves are turned to mid- and deep- brown by burying them for a few days in earth, where the naturally rich minerals give the perfect combination of dye and mordant (the agent for chemically fixing the colour into the fibre). Half of the leaves are removed from the earth after a few days, and the other half are boiled with ground-up teak leaves before a further 3-4 days burial to produce a deep-brown colour (Herald, 1992). Herald (1992) further revealed that in Kenya, the basket's rainbow patterns had been achieved by dyeing them with cow-pea and pumpkin leaves for green, tea leaves and a local mineral for brown, loganberries for purple and bougainvillea flowers for lavender.

Ntleko (2005) pointed out that the local South African crafters were no longer using natural dye stuff to decorate their craft items, but they used commercial dyes.

The crafters use indigenous knowledge and skills they have learnt from others, either family or friends, to produce these items. Kruger and Verster (2001) indicated that 77% of Vulamehlo handcraft producers learnt from friends, family and from members of Thandanani handcraft project, situated near the Royal Natal National Park. These women assisted Vulamehlo women in the identification of grass species for harvesting, the making of craft items, and in the pricing of items. Only 23% of members from Vulamehlo indicated that they learnt skills at school.

2.1.2.4 Environmental aspects

Kruger and Verster (2001) highlighted that Nature reserves were often the only substantial assets in many impoverished rural communities, where they were viewed as source of wealth and the basis of future development. Kruger and Verster (2001) citing Arrow *et al* (1995) stated that economic growth and socio-economic status of communities depend on the environment because natural resources, among other things, supply the basic needs for development. The Republic of South Africa Constitution Section 24 (b) (iii) cited by Hlatshwayo (2004: 34) provides that “every one has a right to have the environment protected for the benefit of the present and future generations through reasonable legislative and other measures that secure ecologically sustainable development and use of natural resources while promoting justifiable economic and social development”. Kruger

and Verster (2001: 240) highlighted that the KwaZulu-Natal Nature Conservation Service (KZNCS) formerly known as the Natal Parks Board and the KwaZulu Department of Nature Conservation had also moved towards a more people-orientated approach to conservation. In 1992, the Neighbour Relations Policy was adopted by the Natal Parks Board which concentrated on job creation and outreach schemes. The policy of the KwaZulu Department of Nature Conservation was similar in that local communities should derive tangible and financial benefits from conservation and should participate in the management of that environment (Elliot & Steel, 1994).

Kruger and Verster (2001) revealed that communities within the protected Nature reserves were allowed to harvest materials free of charge under supervision of the Nature reserve staff to ensure that the natural resources were sustainably utilized for the benefit of the next generation. Both Murley (1998) and Kruger and Verster (2001) indicated that the communities were being taught about conservation of natural resources. They further mentioned that the reserves from neighbouring communities had been involved in drawing up and implementing a management policy, and a recognized code of conduct which promoted conservation of natural resources.

2.1.3 Leatherwork

Meyer (1995) stated that leather has long been one of the most important and useful materials known to mankind. It is the oldest form of permanent clothing; many years ago garments were made of animal hides and skins. Leather is made into bags, belts, sandals, whips, shields, book covers and many more articles. Simelane (2005) pointed out that men mainly produce male traditional clothing such as *amabheshu* as well as cow-hide battle shields; while women produce female traditional clothing such as *izidwaba* (pleated animal skin skirt).

2.1.3.1 Material and equipment

Hides and skins are sourced from cattle and wild animals such as lions, tiger or wild cats, reptiles and bucks. The wild animal's skins are rare and expensive (Michael, 1995). Materials and tools include awls, rawhide, mallets, stitch markers, utility knives, edgers, heavy-duty shears and others.

2.1.3.2 Processing

(Meyer 1995: 13) defined leather as a hide or skin that has been preserved by a chemical process known as tanning. Tanning prevents leather from drying out and from rotting when exposed to water, and it keeps the leather porous.

Both modern and traditional preparation for tanning begins after the pelts have been removed from animals used for meat. They are spread out and salted to prevent bacteria and enzymes from attacking them (Michael, 1995; Simelane, 2005). The salted pelts are bundled and placed in a hide house. Traditionally the pelts are spread out in the sun to dry up. To soften them, they are soaked in water for several days. After they have become perfectly soft they are then cut into desired shapes and the process of making various items begins. This especially applies to the traditional hand craft items and no further processing is required (Simelane 2005). In modern preparation for tanning, to hasten the softening process the hides and skins are placed in drums and tumble dried with a mechanical dryer. Dirt, blood and salt are quickly removed, and the pelts become clean and soft. The length of time the hides soak may be several days (Michael, 1995: 22).

In modern tanning processes, after the skins have become perfectly soft they are placed between the rollers of a fleshing machine to remove any remaining flesh and fat. Hairs are removed by placing the skin in a tumbler containing a solution of water, lime and sodium sulphide. The treatment is usually completed in three or four days. The solution causes the skin to swell and its pores to open for easy penetration of chemicals (Michael, 1995: 22). This swelling gives the skin a rubbery condition which must be reduced and the skin brought back to a soft condition before tanning is done. This is achieved by a chemical process called “bating”. The skin loses its rubbery condition and become silky-soft. From the bating drum the skin is placed in a vat containing a solution of common salt, sulphuric acid and water. Upon removal from this solution the skin has lost its silky condition and has assumed a leathery feel. The skin may be kept in this condition for some time or sent to a tanner for further treatment (Michael, 1995). This gives an insight into why leather items are so expensive. It involves a long process to get the end product.

2.2 Technology

Smillie (1991: 14) defined technology as combination of knowledge, techniques and concepts, for example tools and machines, farms and factories, organizations, processes and people. Smillie (1991) indicated that in the past people used to make things by hand, which was laborious and time consuming, until enterprising people realised that they could gain by producing large quantities of goods quickly and cheaply. They then invented machines which speeded things up. This increased productivity and reduced manual labour. It is evident that producing craft manually is no longer profitable enough since nowadays art and craft work is recognized as a business. Herald (1992) argued that the Western factory system, which mechanised cottage industries, devalued hand-skills. By the mid 19th century manual production was finding it difficult to compete with factory goods, which were much cheaper than traditional, hand-made items. Towards the end of the century, the Arts and Crafts Movement brought about a new appreciation of hand made products through the ideology of artists and designers such as William Morris, who admired hand made designs over factory made products (Herald, 1992).

May and Networkers (undated) stated that the most successful approaches are often those which build on traditional skills but introduce new methods and technologies that can increase productivity of the work and marketability of the goods. One man was quoted by Murley (1998), saying that mass production and quick turnover are not easily facilitated when products are hand made. For example, some woodworkers pointed out that leadwood is a hardwood which is difficult to work manually; it often breaks and blunts tools. This causes a wood worker to take many days to finish up a single product. May and Networkers (undated: 32) stated that types of goods, tools and processes that can help productivity vary from craft to craft. An example for pottery might be improved with to give a sturdier pot after firing, a potter's wheel to speed up production, and new techniques of glazing instead of using traditional ones. Blanco (2000) defined a glaze as a glassy coating that is melted onto a piece of clay during firing. It adds strength and beauty to the clay while usually making it non-porous. From the literature reviewed there was no mention of special machinery used to improve or speed up production of basketry and leatherwork. It was only hand used tools. Ntleko (2005) the crafter mentioned the traditional loom as a crafter's special tool which helped in improving and speeding up

production of traditional grass mats, especially sleeping mats. It improved the work because one can never weave skewed products since the loom is marked with lines and designs that guide the user of loom. This kind of loom also was said to speed up production in comparison to a weaver who works without the help of such a tool. Siniska (1994) mentioned the bead loom as a special tool for making bead items.

2.3 Quality

Hayes and Romig (1997), Schuler and Harris (1992: 20) and Macleod and Terblanche (2004) defined quality as fitness for use, which means that a product or service should do what the user needs or wants and has a right to expect. Hayes and Romig (1997) stated that two principal aspects of quality are functional and appearance criteria. Functional characteristics encompass performance factors, such as reliability, durability, and maintainability, whereas appearance features are colour, shape and texture.

According to Schuler and Harris (1992) quality has a role as a proprietary competitive strategy, which means quality ensures that a product sells well and survives over competition in the market. Schuler and Harris (1992: 21) quoted Michael Spiess, a Vice President of the Wallace Company statement which said “We decided to use quality to differentiate our business from others in the same field”. Trollip (2001) and May and Network (undated) stressed that quality is essential to ensuring the marketability of craft items. May and Networkers (undated) suggested that value can be added by making bigger items to ask for higher prices, but Trollip (2001) argued that such items sold more slowly. Helriegel *et al* (2002) stated that most successful entrepreneurs begin by offering a higher quality product or service, rather than by introducing something completely new. They make small modifications to what others are already offering.

Schuler and Harris (1992: 21) citing Juran and Gryna (1980) defined some dimensions of quality as follows:

- Design which specifies what a product or service is and what it should do,
- Conformance which reflects the match between design intent and actual product delivery, this means producing something according to design and with minimum variance.
- Availability encompasses aspects of reliability, and durability,

-Safety, which examines risks to the user from product hazards that may be associated with one of other dimensions.

Factors such as colour, design, pattern, size, neatness, and material used are all components of quality. May and Networkers (undated) stressed that it is important to sell high quality goods, so there must be some sort of selection process to separate good quality goods from low quality when dealing with the tourist market. For example in Kenya, a basket project succeeded in the market because the producers were selecting only the best quality baskets for export, and the rejects were then sold on the street at a lower price.

2.4 Cooperatives

A co-operative is a voluntary organisation formed by a group of people who have a common need that they want to address jointly, or a group of people who want to create employment for themselves (Department of Trade and Industry: Government of the South Africa,2005: 1). Murley (1998) stated that the labour intensive nature of handcrafted goods needs many people to work together in order to manage to supply the market, especially the tourists and the local market, with traditional handcraft. Herald (1992) commented about individual producers that they were being exploited in many ways, and had no power to challenge those situations. It was mentioned that they were denied access to grants.

By coming together the producers could develop skills as they might be able to share some ideas. This was also confirmed by Herald (1992) who described a number of benefits derived from working collectively as follows:

In combining skills and sharing funds, crafters could reach out to a wider market by jointly promoting their products. Buying raw materials in bulk and jointly investing in storage facilities could be beneficial enough, since it could reduce the production costs. For example, the Mhala Wood Workers Association opened up many opportunities for its members (Murley 1998). The association enabled 30 crafters to share machinery, transport, ideas and knowledge, as well as providing a forum for meeting with authorities, accessing credit facilities and funding and maximizing on

the joint marketing opportunities. In addition, Nkamba-Van Wyk (1996) revealed that in 1995, 25 women came together as Abaphothelayo (bead production groups) to make beadwork articles to sell for a living. As a result, those women received support from the South African Communication Services (SACS) - a Government communication and information organisation which was involved in community media projects. The SACS provided the women with an office as a work space and offered support for exhibition of their work. Herald (1992) indicated that in many cases, such developments have been supported by organisations concerned with tackling the roots of poverty.

2.5 Economic implications for indigenous handcraft

Empirical studies have indicated that crafts are much more than objects to be handled and admired, but in developing countries the main reason for making craft is economic. Kruger and Verster (2001) and Herald (1992) have indicated that the earning from crafts seemed low but the results of their studies still presented a significant economic benefit.

The Department of Agriculture and Environmental Affairs as well as other Government Departments are engaged in facilitating access to markets of the rural crafters. This enables rural craft producers to be exposed to better marketing opportunities and generate a more regular income. In the year 2002, the Department of Agriculture organized more marketing opportunities for handcraft producers from the whole province of KwaZulu-Natal. During the course of their marketing at the ICC during Durban Expo Small Micro Medium Enterprises (SMMEs) and at GateWay, an amount of R27969-50 was created by crafters from two Regions, that is, North West and South West Regions of KwaZulu-Natal. Apart from sales, the crafters received many orders. For example, the traditional leather producers received an order of a hundred sets of traditional outfits, which was placed by Correctional Services Officials. This alone shows that handcraft produced by the rural people can enable them to generate more income, should more marketing opportunities become available and be consciously sought (Msomi, 2002)

Kruger and Verster (2001) found that during the 12 month period that the craft items for Vulamehlo handcrafters were displayed in the SNR curio shop (15 September 1997 to 15

September 1998), 478 of the 909 items were sold. A total of R8096.40 was collected. Seventy five women received a total of R6228.00 for the sale of the 478 items. Although the earnings presented here are low, it is evident that indigenous handcraft has the potential to generate income if marketing opportunities are expanded. In the case of Vulamehlo, the reason for not selling well might be, amongst others, their focus on only one fixed outlet. They were not yet exposed to other alternative markets (Kruger & Verster, 2001). Trollip (2001) as well felt that market expansion could facilitate the sales of more articles.

2.6 The marketing of indigenous handcraft

George (2001: 4) cited Kotler and Armstrong (1994) defining marketing as ‘a social and managerial process by which individuals and groups obtain their needs and wants through creating and exchanging products and values with others’. Dlodla (2005) cited Kotler (2000) stating the American Marketing Association’s definition which is: marketing is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods, and services to create exchanges that satisfy individual and organisational goals.

2.6.1 The marketing strategy

According to Cant *et al* (2003) the marketing environment of a particular product and service is made up of its consumers and its intermediaries who are responsible for its distribution. Without a clear understanding of the nature and extent of the target market for the particular product or service, it is impossible to formulate appropriate marketing strategies. It has been discovered that there was very little information on the nature and extent of the KwaZulu-Natal indigenous handcraft markets (Mdletshe, 2002).

The marketing strategy includes knowing who the target customers are, where and when they are to be found. A marketing strategy specifies a product’s target market and the related marketing mix. The marketing mix encompasses a product, pricing strategy, advertising promotion and distribution strategy. Cant *et al* (2003) emphasised that in order to develop a successful marketing strategy, marketers need to group consumers into segments that can each be satisfied by a specific product. Furthermore, producers must produce usable products of acceptable quality and required quantity, price the product so

that consumers will be able to buy it and promote a product in such a way that consumers will be attracted to buy it and distribute the product to potential customers (Cant *et al*, 2003).

2.6.2 Product design

Kotler (2000) believes that marketing mix planning begins with formulating a product that will meet target customers needs and wants. Bloch (1995) and George (2001) stated that the physical form or design of a product determines its sales value in the market, and that customers look for an attractive design especially if they have to choose from two or more products of similar price and function, they often buy a product because of its aesthetic appeal.

May and Networkers (undated) suggested that in designing a product producers should be aware of who they will sell to, as this will help to find appropriate markets for goods. Knowledge about the buyer can also help producers to produce goods suitable for the job they are needed for, for example, since the basketry are above all intended to be functional their shape should be adapted to their use, for example, the garden basket, which is used especially carrying crops field should have a narrow base which is suited both for carrying on the head and standing on the ground (Shaw 2001). Furthermore, producers must understand that each consumer segment consists of individuals who have subtle variations in their shared needs, and offer product line extensions, which means similar products of different sizes and shapes.

Berkowitz *et al* (1997) argued that the marketers of traditional art and crafts had adopted a system of managing their product's life cycle by adding value to the products in order to improve sales. Hellriegel *et al* (2002: 134) commented that highly successful entrepreneurs often are differentiated from less successful ones by how quickly they increase their new business activities. The most successful are those whose businesses grow most rapidly. They find market opportunities that others may have overlooked and form a vision of how to exploit those opportunities. They position themselves in markets that are shifting. In that way, they are innovative and creative. They accurately predict the direction markets are moving and then prepare to serve those markets before others do.

2.6.3 Pricing

Macleod (1999) stressed that pricing is an important aspect of a business. Indigenous handcraft sales is one of the informal sectors in which pricing is more difficult because generally, any informal sector operates under no specific pricing policies, and is characterised by lower literacy (Munbodth, 2001, citing Mclaughlin, 1990). Due to the fact that in the informal sector entry is easy for everyone, the competition is high because people end up selling the same type of products at a uniform price while located at the same area (Morris 2002). Macleod (1999), Du Plessis and Rousseau (1999) warned that marketers must investigate all factors that could affect the price, and stated that there are a variety of price determining factors, including legislation, availability of raw materials, transport, competition, production and marketing cost, product demand and uniqueness, lifecycle stage of the product and the market positioning or the target market.

Zahorsky (2005) pointed out that some businesses fail because of a lack of appropriate pricing strategy. With a special reference to the informal sector, their pricing is not fixed and changes all the time. Zahorsky (2005) revealed that some marketers tend to put lower prices than competitors' assuming that they could win business by offering the lowest prices. Du Plessis and Rousseau (1999) stressed that in order to achieve sustainable profitability, pricing must become an integral part of strategy not merely an afterthought. The pricing policy of the business should involve all the production costs including a mark up for unforeseen future expenses. Macleod (1999) stressed that producers must set a price that the customers are willing to pay, which means that the price must be high enough to show a reasonable profit for the work involved but low enough to be competitive.

Macleod (1999) emphasized the fact that before marketers set a price, they need to know how much customers are prepared to pay for a product, the competition's prices, how to design a pricing strategy and how to make the price more attractive to customers, for example by using special offers, discounts, and attractive packaging.

Zahorsky (2005) and Macleod (1999) said that another aspect that needs to be considered when setting a price is the customer demand for a product. This is called demand

elasticity. Macleod (1999: 50) defined demand elasticity as the degree of consumer sensitivity or response to price, expressed in increase or reduced sales of a product when its price changes. Understanding the concept of demand elasticity of a product helps marketers to formulate the appropriate price for a particular product. The higher the demand, the lower the price and this would increase the sales volume, thus increasing the profit margin (MacLeod, 1999).

Other factors that need to be considered are competitive analysis and ceiling price. Zahorsky (2005) suggested that one could avoid low pricing strategies by looking at the whole package of the competing business, not the prices alone, and try to add value to the products or services the business is providing. That is what Zahorsky (2005) called competitive analysis. The ceiling price is not the highest or lowest price in the market but the price that the customers will bear; therefore it should not be too high or too low.

Du Plessis and Rousseau (1999) pointed out that there are four stages of product life cycle: that is, introduction, growth, maturity and decline. Macleod (1999) pointed out that prices vary for each stage of a product life, for example, during stage one, prices may be set either higher (especially for new or rare products) or lower depending on the competition and product positioning in the target market. In most cases, however, prices are low to attract customers. At the growth and maturity stages, Macleod (1999) suggested that the prices have to be low to discourage competitors from getting into the market. During the decline phase of the product life cycle, the lower price may help the life of the product and boost sagging sales (Macleod, 1999). According to Willis and Lau (2002) there are many ways to price a product, but the following ways are universal:

(a) Premium pricing

In this case, marketers charge a high price where the product is unique. This approach is used where there is a substantial competitive advantage.

(b) Penetrating pricing

A low price can be set in order to gain entry into the market, once this is achieved then the price may be increased.

(c) Economic pricing

In this case price is low and affordable; the production and marketing costs are kept at a minimum so that the price appeals to a large market thus increasing turnover.

(d) Price skimming

In price skimming, a high price is charged as there is a substantial competitive advantage through higher prices. This in turn attracts new competitors into the market, thus leading to falling of price due to the increase in supply.

Du Plessis and Rousseau (1999: 434) stated that whether the pricing strategy is being developed for a new or for an existing product, a useful first stage in the process is to analyse the consumer/product relationships. In this regard, marketers need to find out how the product benefits consumers, what the product means to the consumers, what the consumers use it for, whether it has any psychological or social significance for them and finally if the product itself has the clear differential advantage for which consumers are willing to pay, or must a differential advantage be created on the basis of other marketing mix variables (Du Plessis and Rousseau, 1999).

In the informal sector, most producers do not know when a price can be changed. They generally set prices to undercut competition (Dludla, 2005). Cant *et al* (2003) stated that prices can be changed for a variety of reasons, such as an increase in production costs, a change in the price of competitive products or a change in distribution channels.

2.6.4 Promotion

The way of informing and attracting the customers to purchase a product is the promotion process. Promotion involves mass media, advertising, displays and various kinds of sales patterns (Cant *et al*, 2003). Promotion communicates the features and results of products to the consumers. Promotion also appeals to or creates a need in the consumer, and can convince consumers that the product is something that meets their needs.

Displaying products at exhibition expos, shows, advertising on billboards, posters and catalogues are other ways of promoting the products. The craft producers get a chance to expose their work to people from different places at Exhibition expos and shows. A good example was the craft producers of the South West Region of KwaZulu-Natal who received an order of traditional attire (*imvunulo*) from Correctional Services for more than R10 000.00. They were spotted when displaying their traditional craft items at the small business Expo which was held at the ICC in the year 2002 (Msomi, 2002).

The Southern African catalogue serves to expose products to importers of South African crafts and gifts. According to Murley (1998) this catalogue opened up opportunities for private enterprises and overseas funders to contribute meaningfully in this country by financially supporting crafters through the catalogue. This catalogue offers opportunities to an important sector of the community. A variety of Southern African traditional craft is represented in the pages of catalogue. It briefly describes the product or the product range and gives approximate sizes where applicable. Products are coded. To obtain information on the products such as pricing, there is an enquiry sheet accompanying the catalogue. It is published annually and distributed internationally. The crafters and their products are featured in the catalogue free of charge. The Southern African catalogue is available at book shops, such as Adams and Griggs, as well as at public libraries. For contact details see Appendix E.

2.6.5 Distribution Channels

In marketing, the most important factor is to have the product available to the end users in a convenient and accessible location (Blem, 2001). Distribution involves transfer of products from the producer to the consumers. The most commonly used channels of distribution are direct, one link chain, or a two link chain. With the direct one link, the business has a direct relationship with consumers. This is when consumers come directly to the producer to purchase the products, whereas in a two link chain the producers sell their products through middlemen or agents. It is important for marketers to decide on the best distribution/marketing channels to use. In the case of the craft producers, these could be craft shops, art and craft galleries, craft stalls, museums, roadside craft markets, Railway

stations, exhibitions, curio shops, guest houses, hotels and other overnight facilities and schools, using both direct and linked chains.

Outeniqua Railway Museum (2005) revealed that in George there is a craft centre which is known as the Rainbow Craft Village. This craft centre is located inside the Transnet Heritage Foundation (Outeniqua Railway Museum) in which the local crafters have the opportunity to make their local hand made crafts and sell them. Their target market is mainly foreign tourists. These crafters have a great opportunity for selling their items since many foreigners visit the Railway Museum daily. The tourists used the Outeniqua Choo-choo train to visit other places, therefore when still waiting for the train, they have a chance to browse through the museum, and look at the craft items sold within the Craft centre. The train departs twice daily and is always full of passengers (Outeniqua Railway Museum 2005).

The traditional method of selling beyond the immediate community is through middlemen, but Herald (1992) warned that, if working as a family or individual, this leaves the craft producer vulnerable to exploitation, and further revealed that at a certain stage some producers joined together to combat this exploitative situation. They formed cooperatives which benefited them in a number of ways. They combined skills, shared funds and reached out to a wider market by jointly promoting their products. They also purchased raw materials in bulk and jointly invested in storage facilities, since it reduced the production costs. Working as groups, the producers had greater negotiating power over fair prices at which articles were sold, and individuals who had previously been exploited gained strength through solidarity (Herald, 1992). In many cases these developments have been supported by organisations concerned with alleviation of poverty. Working collectively in producing handcrafts had become important to many development programmes around the world (Herald, 1992).

May and Networkers (undated) were concerned that the main disadvantage about middlemen (two or three chain process) is that they often take a large commission. If producers can control the whole process by themselves, from management to production and then to marketing, they would earn more profit than when they would have used a

middleman that would take a commission. May and Networkers (undated) stated that it might be unwise to sell through a middleman if the returns are the same or even less than they would have been if the product sold locally. A useful gauge could be the price the producer would get for the same goods on the local market.

May and Networkers (undated) warned the producers about the issue of payment, that a good principle to aim for is payment on receipt of goods, at a fixed price. There are many cases of producers who had taken goods to be sold on consignment through shops and had never been paid, because producers had never been issued with invoices and there was no proof of handing over or selling any goods to shops. The shop owners cheat the producers who are inexperienced in business. May and Networkers (undated) said that the shop owners either denied receipt of any goods or said they had not been sold.

Kruger and Verster (2001) revealed that the Vulamehlo handcraft items were brought to and sold to the Spioenkop Nature Reserve (SNR) curio shop which is situated in Northern KwaZulu Natal-uThukela Region. They indicated that the members priced before sending them to the SNR curio shop for sale. The price included the amount required by the producers, and the amount to cover KwaZulu-Natal Nature Conservation Service (KZNNCS) administration costs. Dlodla (2005) found that roadside market stalls were also a very good potential market for indigenous handcrafts.

2.6.6 Exporting as distribution channel

When May and Networkers (undated) considered the difficulties experienced in exporting the craft, they suggested that the local market is better. Even where an export market is the target, it is wise to keep a larger number of articles for sale on the local market, as the local market is generally more stable and long-term. Murley (1998) also supported local markets and said the goods should be sold directly and locally, rather than having them retailed through outlets, because this would be beneficial to the producers. They would have control over the retail price and they would have ownership of the products from beginning to the end.

May and Networkers (undated) pointed out that the procedure for packaging, handling and transporting goods and all the paper work entailed in exporting, (not to mention legal requirements governing exports) might be unfamiliar and frustrating to the people who are primary producers, and further mentioned that sometimes there are delays in payment for the producers, which causes problems.

May and Networkers (undated) revealed that Kenya External Trading Authority was set up to deal with these kinds of problems. South African Government sectors such as the Department of Economic Affairs assist in this regard. The Department's main focus is to promote the overseas market (Mdletshe, 2002). It has been emphasized by many marketing experts that if one is to reach international markets, it is important that one is a constant supplier, and good quality has also been emphasized.

2.6.7 Tourists as a target market for indigenous crafts

Murley (1998) commented that there is a considerable increase in the volume of tourists visiting Southern Africa, and a growing number are consumers who constitute a ready market for African craft products. Herald (1992), Heath and Wall (1992) also highlighted that tourism has expanded and opened up the market opportunities for traditional craft. Koch (1997) stated that tourism has been recognised as an industry that will contribute to the improvement of the quality of life for many rural South Africans in the future.

The South African White Paper on Development and Promotion of Tourism (1996) cited by Hlatshwayo (2004) pointed out the potentially important contribution of tourism to the economy of this country. The paper stated that there is unlimited potential for tourism as the top earner of foreign currency for South Africa as opposed to other industries. Koch (1997) commented that if utilised efficiently, tourism as an industry could contribute to redistribution of wealth from the rich who usually make up the tourist population, to the relatively poor who have skills.

A domestic tourist is any person travelling to a place within the borders of his or her country and which is different from his or her usual environment for a period of less than a

year but for at least one night and whose main purpose of visit is different from the exercise of activity, remunerated from within the place visited (Seymour, 2000).

Seymour's (1998: 12) findings reflect that approximately 2.5 million domestic tourists visited the province of KwaZulu-Natal on at least one occasion between October 1997 and January 1998. The Seymour's 1998 survey also showed that December and January were the key months when the domestic tourists visited KwaZulu-Natal. Seymour's (2000) survey results reflect a change in that April was a core month for domestic tourists visiting this province as a result of the Easter holidays. Seymour (2000) noted that the primary factors which attracted tourists were its beaches. It was discovered that the most important activities the tourists engage in when visiting this province were beach related (56% domestic and 41% foreign tourists), and art and craft centres (13% domestic and 41% foreign tourists). Murley (1998) confirmed that tourists were the main target customers for African craft producers. These statistics serve as a guide to handcraft producers, knowing the busy months and tourist routes will help them know when and where to market their products.

May and Networkers (undated) warned the craft producers that sell to tourists is a kind of a hidden export which also requires high standards. The most important thing the producers should remember when targeting the tourists with their products is the size. In most cases the tourists, especially foreign tourists, prefer smaller items that would easily fit in their luggage, and thus are easy to carry in the aeroplane.

2.7 Constraints faced by craft industry as an informal sector

Herald (1992) pointed out that in many developing countries the vast majority of the population still live in rural areas, and large numbers of these people are reliant on the informal sector of employment (such as labouring on farms, running market stalls, and making and selling crafts).

Sales of indigenous handcraft has been classified as an informal sector activity since according to Weigo (2001) (cited by Pillay, 2004) the informal sector includes all those who work in small unregistered enterprises, both employed and employers, as well as self-

employed persons who work in their own family businesses. The informal sector also includes easy entry, small scale activities, requires little capital equipment, labour intensive technology, low business skills, low levels of organisation, limited or no access to formal credit, organised markets, little education and training, services and amenities, and according to McLaughlin (1990 cited by Munbodth, 2001) the informal sector is also characterised by lower literacy.

Though Ikoja-Otongo (2001) mentioned that the informal sector had provided innumerable income-earning opportunities, Sethuraman (1997) argued that despite the informal sector's contribution to the economy it is confronted by a number of constraints that hampered its growth. As a result, some businesses in this sector deteriorated. Munbodth (2001) pointed out that people in this sector had expanded without any subsidy from Governments. Particularly in South Africa there were no policies that were directed at the informal sector, yet there were many job opportunities created by this sector that the Government would not have been able to provide. The craft industry is being faced by similar problems. Murley (1998) stated that the craft industry has been greatly ignored in the past, yet it is already one of the largest employers in the rural areas. It is also a labour intensive industry that can provide employment for thousands of the citizens of South Africa if the products are exposed to admirers of South African craft.

Nyangute (2002), Trollip (2001), Murley (1998) and (May & Networkers, undated) described constraints faced by the informal sector as follows:

- lack of capital for raw materials and equipment,
- shortage of raw materials,
- lack of organized market facilities,
- lack of markets for their products,
- lack of knowledge in the areas of product development, marketing, and
business management skills,
- lack of space for shelter to operate from,
- lack of infrastructure and transport, as well as distance from markets and suppliers,
- lack of knowledge in the areas of product development, marketing, and
business management skills,

-competition,
-unavailability of policies and legal framework to address the problems faced by this sector.

Nyangute (2002) was concerned that these constraints often affected the operation and development of businesses.

Murley (1998) found that Bush Buck Ridge traditional craft producers had been having a problem with lack of infrastructure and transport, and their products could not reach potential markets until the time when the producers joined together and formed an association which opened up many opportunities for them. Among other things, the association enabled crafter's products to reach urban and international markets. Mhala woodworkers in Mpumalanga Province struggled to sell their stock. They had established a trade relationship with the Kruger national park, but were still left with excess stock. In order to sell that stock, woodworkers had to carry their wares to the main roads where they would commute to urban centres by taxis.

The marketability and therefore the profitability of crafts depend on the availability of raw materials; yet one of the biggest problems identified by Davies (1997) and Trollip (2001) was an insufficient supply of resources, particularly the natural resources. Shaw (2001) said that was due to the fact that there had been a tremendous increase in the number of people turning to craft production in order to generate incomes. This has been confirmed by Mpenjati Nature Reserve (situated on the Southern Coast of KwaZulu-Natal) staff who indicated that the number of people harvesting the natural resources within the reserve has increased. This resulted in limitations set on the quantity being harvested by each member to ensure fair supply of resources to all.

Kruger and Verster (2001) indicated that 45% of traditional craft producers were having a problem in accessing the natural resources needed, especially those that were found within the reserves, such as palms fronds, because of the distance. It was too far and expensive to travel. The studies showed that there were only a small number of crafters who produced raw materials such as *incema* grass. Davies (1997) and Shaw (2001) indicated that the

number of crafters producing the resources for themselves ranged between 30% and 35%, and it was observed that they produced on a very small scale; such that they ended up purchasing from others who were also producing very little material.

Herald (1992) pointed out that the intensive cultivation of land, including deforestation, brought about considerable change in the environment. These have in many cases restricted access to raw materials used to produce traditional crafts. For example, “the world demand for hard wood and rattans led to scarcity and to prices which local people could not afford” (Herald, 1992: 13). Another problem was the personal time constraints (with special reference to women), caused by living in the rural areas. Many women work their crafts during their spare time in a day which is filled with tasks such as looking after children, household chores and tending crops (Siniska 1994, Herald 1992).

2.8 Support for crafters

The craft industry has already established itself as a feasible enterprise for rural crafters in KwaZulu-Natal (Nkwanyana, 2002). In the developing areas of South Africa, the rural craft producers find it difficult to participate in the formal market due to a range of constraints discussed in section 2.7. Therefore, something must be done to alleviate these constraints. Trollip (2001) was concerned that there did not seem to be any institutional structures on the South African public sector’s side to provide assistance to craft projects in particular. In the past the craft industry has been ignored but lately the Government and the NGOs are beginning to recognise it as a great contributor to the economy.

Mdletshe (2002) and Nkwanyane (2002), from the Department of Economic Development and Tourism, presented the Department’s vision statement as that of developing and creating entrepreneurs. The Department had started to put the crafters on a programme where they could export their products. The Department was working with other Departments such as the Department of Education and Culture as well as with the Ethekewini Business Centre. These had an interest in developing crafters and establishing markets both overseas and locally. The Department had been assisting the crafters with registration of their businesses and cooperatives. The workshops offered were on how to run businesses. Other topics included in this training were: product development, colour

coordination, pricing, marketing, packaging and preparation of products for exporting. This support fits in perfectly with the current South African interest in skills-enhancement programmes, with self-employment schemes and a vigorous informal trading sector.

Nkwanyane (2002) further revealed that in the year 2002 the Directorate assisted the following crafters in marketing their products to different places: Six craft producers exhibited their products at the World Summit in the year 2002, 120 were taken to exhibit their crafts at the KZN Craft fair, nine had been taken to Liege in Belgium, and seven were taken to the Rand Easter Show.

The Department of Agriculture and Environmental Affairs has always striven to meet community needs. The Department is helping the people using agricultural and environmental products to make crafts for commercial purposes. These crafts include wood sculptures, both traditional and modern wood cuts, useful items and decorative items, leather clothing for men and women, hand bags, belts, sandals, beadwork, pottery and basketry. The Department offer support on exhibition of crafters' work (Msomi, 2002).

Blanco (2000) indicated that the Government, through the Department of Trade and Industry-(DTI), provided support primarily geared towards products that were competitive both in the local market and export markets, with resulting economic gains for the communities. Programs under Trade and Industry include product development, technology transfer, skills development, marketing, financing, project management and sustainability and resource regeneration. Technology transfer is being accomplished through the introduction of new processes and the employment of new production machinery and equipment (Herald, 1992). The DTI assists clients in promoting their products, establishing market linkages, producing products appropriate for the time spent, expanding and penetrating wider markets. Activities undertaken along these lines are to conduct seminars on market opportunities and current trends, preparation and publication of directories and product profile and referrals to potential buyers (Herald, 1992).

Mdletshe (2002) pointed out that the major problem with small industries is a lack of business management skills on the side of the producers. The rural craft producers do not

keep business records. As a result they did not know how many items they had produced and sold over a certain period. It has been pointed out that most of the craft producers are illiterate which means that they cannot read or write. IFPRI (1997) revealed that there was overwhelming evidence that people in the informal sector lacked access to training, and further revealed that the kind of training in the informal sector tend to be supply driven, which means people got to it by a screening test. For instance it needs someone with a higher level of education, which denies those in the informal sector opportunities to receive training (Sethuraman, 1997).

The findings of Kruger and Verster (2001) showed that 46% of the Vulamehlo handcrafters were illiterate, 39% had primary education and only 15% had tertiary education. This clearly indicates that the majority of crafters were illiterate and could not qualify in such institutions that require educated people for training.

Sethuraman (1997) further stated that training was not only governed by government regulations but also formed part of the public sector control and hence was administered by a bureaucracy that is unfriendly to the poor, illiterates and semi-illiterates in the informal sector. Therefore the kind of training that can be given to these people is the one that can be provided by private organisation such as Non Governmental Organisation (NGOs), which could be specifically directed to people's needs. Nkamba-Van Wyk (1996) revealed that the women of Talking Beads had formed an organisation called Ngezandla Zethu (With Our Hands) which was prepared to offer training in beadwork to youth and children, making contributions to the schools' curricula, and encouraging the inclusion of arts and culture, particularly in traditional hand craft like beading, and teaching business skills to beadwork groups to help them become self reliant. Mdletshe (2002) also pointed out that the crafters lacked exposure to information about their businesses. For example, they did not know where to sell their crafts other than the surrounding communities.

Trollip (2001) recommended that craft projects should have facilitators assisting them. But Wetmore and Theron (1998) cited by Trollip (2001) were concerned that working with a facilitator created a dependency syndrome because the people tended to rely on the insights and decision making skills of a facilitator. Trollip (2001) stated that such dependency

undermines self-reliance and sustainability which is the main objective of development. However, Trollip (2001) did not seem to believe that the unsophisticated rural people could easily understand the cultural and product requirements of sophisticated markets without the help of a facilitator. Therefore it was suggested that income generating groups should be assisted at least during the initial stages of project establishment.

2.9 Summary

It has been realised that most studies concentrated on group crafters with little mention of individual crafters. The literature reviewed described materials and tools utilised to make beadwork, basketry and leatherwork as well as processes involved in producing such crafts. In the case of leatherwork, the literature dealt mainly with production of modern leatherwork which was not commonly produced in Izingolweni, thus not providing sufficient information on African traditional leatherwork. The literature further described policies regarding protection of environment for the benefit of the present and future generations. These concerns were raised owing to the fact that natural resources such as palm leaves, *incema* grass and other grass species were used in making basket items. It was mentioned that communities were involved in nature conservation programmes to ensure that natural resources were sustainably utilised. The commercial bead looms and home made weaving looms were utilised to speed up processes of making beaded and basket articles. There were no special tools mentioned to be speeding up processes of making leatherwork.

The literature confirmed that the use of machines in producing goods was better rather than producing by hand because machines speed up things, thus increasing productivity. There was a controversy that hand made designs were more admirable over machine made ones.

Regarding the issue of quality, the principal aspects of quality (durability, reliability, maintainability, colour, shape and texture) as well as dimensions of quality (design, conformance, availability and safety) were defined in order to have a clear understanding of what is expected from a product or service.

The literature also described benefits derived from working cooperatively or in groups, and provided evidence of how other people had benefited from this. The benefits included

sharing of ideas, skills, funds, transport, machinery, work space and joint marketing of crafters' products. It was mentioned that such developments were supported by many organisations concerned with alleviation of poverty.

The literature also pointed out economic benefits derived from sales of indigenous handcrafts. Though Kruger and Verster (2001) and Herald (1992) indicated that the earnings from crafts were apparently low, there was evidence that IH had the potential to generate income. There was a concern that low earnings were due to lack of exposure to the potential markets.

Regarding markets, the literature described marketing strategies which included a product's target market and the related marketing mix which encompasses a product, pricing, promotion and distribution strategy. It was stressed that the producer must produce usable products of acceptable quality, price a product in a way that consumers are able to buy it, promote a product in such a way that consumers are attracted to buy it and distribute a product to potential customers. The suitable craft outlets identified in the literature reviewed included a craft centre, located inside the Railway Museum targeting foreign tourists visiting the museum and curio shop. Other opportunities for selling of crafts were at craft fairs, exhibition centres and craft stalls located along busy traffic routes. Several studies confirmed that the majority of indigenous handcrafters were women, who found it difficult to increase productivity and thus profitability, when such activity has to be fitted in between other tasks for women. That resulted in relying on the local markets since it was hard for women to look for far-off markets due to traditional tasks assigned to them. That seemed to aggravate the problem, forcing the women into a vicious cycle of small markets.

Export market is a dream of every producer, but it has been mentioned that exporting involved difficult procedures such as packaging, handling, transporting legal requirements and all the paper work which might not be easy for small crafters. However, it was revealed that some Government sectors could assist in attaining this, but local markets were seemed to be the best option as they are more stable and long term.

It was mentioned that tourism has expanded and opened up market opportunities for traditional crafts since tourists seemed to be admirers of African crafts. The literature revealed that the Province of KwaZulu-Natal was one of the Provinces that had attracted millions of tourists each year. It was found that the tourists liked visiting beaches and art and craft centres. The peak seasons which were mainly summer seasons for such visits had also been stipulated. This point out that the crafters should target such places and peak seasons for sales of their craft articles provided they meet required standards such as high quality and size, since it has been emphasised that the tourists in most cases chose smaller items which would fit in their luggage. The literature revealed that tourists preferred smaller items that fit in their luggage.

Several studies indicated that most existing indigenous handcraft enterprises have brought economic benefit to the community. However, crafters were facing constraints which included lack of capital for purchasing sufficient raw materials, equipment and tools, lack of skills and business management abilities, and lack of organised markets for their crafters' projects. The literature further indicated that the rural crafters lacked business management skills due to the fact that the larger proportion were illiterate, therefore had less opportunities to access training from places that required people with higher levels of education. It was also pointed out that crafters produced items before knowing their target markets, and ended up having their products unsold. The literature recommended that networking is the key to accessing greater opportunities such as support structures which develop access to information, materials, technology, communication, accommodation, funding and marketing outlets.

Despite these constraints, many studies confirmed that marketing opportunities for indigenous handcraft such as beadwork, basketry, and leatherwork were numerous. The literature recommended that producers should understand tastes and preferences of their target markets if they were to produce acceptable products.

Craft is the business that has lately drawn the attention of many development institutions including South African Government and NGOs. Their focus is, amongst other things, on the development of the craft industry. It was indicated that such institutions had started

offering support in the areas of product development, marketing and business management skills. They were in the process of linking crafters to the appropriate markets and organising for exhibition of crafters' items. It was also stated that training should be directed to people's needs. There was a concern that crafters, as in any kind of project, would not be able to function effectively without the help of a facilitator, at least during initial stages of project establishment.

CHAPTER 3: DESCRIPTION OF STUDY AREA AND METHODOLOGY

This chapter describes the characteristics of the study area and outlines the methodology adopted for this study. The sampling methodologies employed included snowballing; systematic and accidental sampling techniques. Data collection tools used included questionnaires, interviews and focus group discussion.

3.1 Characteristics of the study area

The study area is the Izingolweni sub-district which lies in Ugu district Council (DC 21) incorporating KZ 214, 215 and KZ216 local municipal areas of KwaZulu-Natal. This sub-district is located between the Umzimkhulu (which forms the northern boundary) and Umthamvuna rivers (which is the southern boundary).

The size of the sub-district is about 13 5873 ha. The area is made up of the following 13 Amakhosi wards: Jali, Machi, Cele, Xolo, Nzimakwe, Mavundla (Nsimbini), Ndwalane, Nyuswa, Shwawu, Mbotho, Fodo, Dumisa and Mavundla (Mthimude) with the human population of about 263 375 (Ngwabe 2001, cited by Dlamini, 2001). Dlamini (2001) pointed out that despite the fact that Izingolweni has good natural resources; it was regarded as one of the poorest sub-districts in KwaZulu-Natal. It is one of the areas in which indigenous crafts such as beadwork, basketry, and leatherwork are widely produced for income generation purposes. Of the 13 Amakhosi wards as indicated above, data was collected from five wards due to the fact that the researcher relied on key informants' knowledge of the craft producers existing around Izingolweni. Therefore, according to the key informants these were the wards with large numbers of people producing beadwork, basketry, and leatherwork crafts for sale.

3.2 Methodology

The research design, sample population, sampling procedures and techniques employed are outlined in this section. According to Marlow (1994) every research project has its own specific method and further, the goal and /or intent of the research often determines the choice of a research design, and the amount of information also influences research design. For this research study, it was necessary to employ focus group discussions, questionnaires

and informal personal observations to obtain information about production and marketing opportunities and constraints for indigenous handcraft in the Izingolweni area.

Information for the literature review was sourced from secondary data which directed the researcher to aspects and key issues that were considered during the research procedures. These include the construction of the questionnaires used in both the quantitative and qualitative procedures. The review of literature also focused on crafts such as beadwork, basketry and leatherwork in order to understand production, marketing opportunities and constraints faced by crafters.

3.2.1 Population

One target population of this study consisted of all the individuals as well as the groups that were engaged in the production of indigenous handcraft (IH), such as beadwork, basketry, and leatherwork, for marketing purposes in Izingolweni sub-district of Southern KwaZulu-Natal. Another target population included the indigenous handcraft traders existing in the area of study, such as art and craft galleries, farm stalls, craft shops and the Tourism information office, as well as those who sold at the beaches and along main roads.

Because it was essential for this study to find out the requirements of all potential purchasers of such crafts, especially beadwork and leatherwork, the schools which were very active participants in cultural activities were amongst the targeted population of this study. Since the Shembe worshippers mainly used traditional clothing during their religious gatherings they were also included in the study. The latter are potential users of traditional clothing such as *imvunulo* (attire) made of animal skins, cow hide shields, beaded articles and other traditionally made craft items.

3.2.2 Sampling

De Vos (2002: 199), citing Reid and Smith (1998: 170) and Sarantakos (2000: 139) stated that the major reason for sampling is feasibility. The use of samples usually results in more accurate information because time, money and effort can be concentrated to produce better quality research, better instruments, and more in depth information (De Vos, 2002). Without

a sample, it would have been difficult to identify, contact and study the entire relevant population, due to time and cost limits.

For the purpose of this study, probability and non-probability sampling techniques, namely, systematic, snowball, purposive and convenience sampling technique were used to select the sample. With the assistance of local municipality personnel; Non Governmental Organization (NGO) officials and the staff members of the local Offices of the Department of Agriculture and Environmental Affairs (DAEA), the names and locations of twenty one individual crafters, as well as two groups of people who were engaged in indigenous handcraft making, were identified. Those officials were also of great help in identifying four formal indigenous handcraft traders/outlets such as (craft shop-Margate, farm stall-Izotsha, Tourism information office-Izinqoleni, and an art and craft gallery- Ramsgate) existing in the area. Twenty seven informal IH traders/outlets situated at Silver beach- Port Edward, Margate beach - Margate and roadside traders - along the road between Port Edward and Ramsgate town) were identified by the researcher.

A snowball technique was used to select the individual and group craft producers as well as the formal traders of indigenous handcraft. The few crafters that had been identified by the above mentioned officials acted as key informants. They were asked to identify others who were also in the business of producing IH, particularly beadwork, basketry, and leatherwork, to make up the sample. The researcher proceeded in this way until the variation in responses became very small. This resulted in ten out of twenty one individual IH producers (from Machi, Nyuswa, Xolo, Nzimakwe, and Mavundla-Nsimbini wards), and seven out of twenty seven informal traders being interviewed.

There were very few groups producing and selling IH in the area of study; most producers were working individually; therefore only two groups comprising 15 women from different locations (Nzimakwe and Machi) of Izinqoleni were identified and included in the sample to compare the individual and group potential for production and marketing of crafts.

Two groups of men and women from the Nazareth religion (Shembe) were selected for inclusion in the study because there were large numbers of people within those groups who

wore full traditional clothing produced by such crafters when compared to other groups. There was a possibility of getting full details from them as to what was actually required from the crafters, and a focus group discussion was conducted with only those who had attended a normal church service. In this case, both purposive and convenience sampling technique were utilized to select those groups.

Since the DAEA officials were involved in rural community development, they knew exactly what was happening in their areas of operation. They were able to identify schools that were actively involved in cultural activities and that would use traditional clothing when participating in schools' annual cultural activities. The beaches were places where most people sold their crafts, mainly targeting the tourists and other beach users. The researcher visited the South Coast beaches and took the informal outlets that were available using a systematic technique where all subsequent cases were selected according to a particular interval. In this situation, the researcher decided to select every alternate outlet, and proceeded until the variability in responses diminished; consequently, seven beach traders were included in a sample.

3.2.3 Data collection

Both quantitative and qualitative data, generated from a survey of producers as well as traders of indigenous handcraft (such as beadwork, basketry and leather work) provided the data for analysis. A quantitative research approach was utilized because according to Huysamen (1994) and Miller and Dingwall (1997) it focuses heavily on reliable, objective data, specific measurement devices, while qualitative research involves practical knowledge and experience of particular people.

Data collection methods utilized included questionnaires, focus group discussions, informal interviews and informal personal observation as presented in Table 3.1. These are discussed in details below.

Pre- arrangements for interviews were made with all people concerned. Every precaution was taken during the interview to explain the objectives of the research and obtain their consent for participation in the study.

Prior to the main investigation, a pilot study was conducted with one individual crafter, one craft producing group and one craft trader to identify unclear questions and the relevance of questions to the issues that needed to be addressed. According to Babbie (1992) these are important to ensure clarity and to avoid misleading answers.

Table 3.1: Summary of sampled groups and data collection methods/techniques adopted.

Sample Group	Data Collection Method/techniques	Sub-problems
Producers: Individual producers Group producers	Interview Questionnaire Informal personal observation Focus group discussion	Functioning of individual and group crafters Gaps in production and markets Identify constraints
Community workers: Local Municipality Officer NGO Official	Informal discussion	Remedial action for crafters and markets
Traders: informal (beach/roadside) sellers Art gallery (Sales person/ Manager) Art and Craft Shop (Sales person/ Manager)	Individual interview questionnaire Formal Interview Formal Interview	Identify suitable markets Gaps in production and markets Identify constraints
Buyers: Schools	Informal interview with person in-charge of cultural activities	Gaps in production and markets
Shembe Groups	Focus group discussion	

In the case of individual crafters semi-structured interviews were subsequently conducted. The questionnaires were administered in face-to-face interviews with respondents, see Appendix A. A questionnaire was designed and used to gather information from the participants. The questionnaires were designed to elicit information on, for example, the demographics, infrastructure and services, production and marketing of indigenous handcraft items, as well as constraints affecting the ability of crafters to access the formal markets.

The advantages of questionnaire surveys are widely recognized (Davis, 1997), and according to Kruger and Verster (2001) citing Pero and Crowe (1996) response rates are maximized when surveys are carried out face-to-face. The face-to-face interview is widely recognized for its flexibility; it enables the interviewer to probe for specific answers and can ensure complete answers (De Vos, 2002).

The researcher attempted to obtain accurate qualitative and quantitative information from the interviewees. Questions with fixed alternate answers were combined with open-ended questions, but the researcher aimed at using as many closed questions as possible because they allow for statistical analysis. Closed questions also offer respondents the opportunity of selecting (according to instructions) one or more response choices from a number provided to him or her, though this requires that a substantial amount of information about a subject, and the response options, be well known (De Vos, 2002). Other considerable advantages of closed questions are that the results of the investigation can become available fairly quickly and that the respondents understand the meaning of the questions better. Questions can be answered within the same framework and responses can consequently be compared better with one another (Scheurman 1985, 157, cited by (De Vos, 2002). However, using only closed questions can result in important information being missed because closed questions can never completely provide for the variety of response options that may exist in any particular subject (Huysamen, 1994).

The open ended questions led to discussions which enabled more qualitative data to be obtained, as open ended questions gave the respondent the opportunity of writing any answers in the open space. In this case, the open questions enabled the researcher to explore the variable better and to obtain some idea of the spectrum of possible responses, though processing of such data is difficult and time consuming as it needs to be done manually. The open questions have an advantage when a variable is relatively unexplored or unknown to the researcher (De Vos, 2002).

Besides interviews, informal personal observation method was used to gather information on the production of different kinds of crafts. The aim was to look at materials, equipment and

tools used to make different kinds of crafts. Another aim was to see crafters in action making crafts and their end products. Informal personal observation was used during meetings with interviewees. In most cases the researcher arranged for respondents to be interviewed at their respective work places/homes so that she could have a look at their work in order to familiarise herself with processes involved in craft making and end products.

In the case of group crafters, focus group discussions were performed to gather information. According to De Vos (2002), group discussion is a valuable tool to achieve common understanding, and the sharing of thoughts and ideas assists in defining the opinion of all participants. Holstein and Gubrium (1995) observed that information obtained from focus group tends to centre on people's experience. This helps in understanding how people feel and think about their businesses. This data collection method was selected because the researcher needed to obtain viewpoints, perceptions, experiences and concerns of different members of group crafters in as far as their craft businesses were concerned.

The discussion with the focus group was unstructured and based on a questionnaire guideline (see Appendix B). The researcher asked respondents to express their opinions, helped them to be more specific in their responses and encouraged all members to participate in the discussions. With a focus group discussion there is always a risk that the opinion of only the active participants may be recorded, but the interviewer allowed the members to discuss each question before recording any response, to ensure that there was a consensus among the club members. The researcher was aware that this would be time consuming but it would yield better results than those given by one member representing the club. One member then gave responses which were tape recorded. Responses were recorded on tape, since according to Smith *et al* (1995:17), cited by De Vos (2002), tape recording allows a much fuller record than notes taken during the interview. It also meant that the researcher could concentrate on how the interview proceeded. The respondents described their businesses in terms of success and failures they encountered. They also described their businesses in relation to market channels and distance. Information about management of business, membership, turnover, payment methods, resources, and output was obtained. Anonymity was assured to the interviewees. All facilitation and discussions were conducted in Zulu.

The researcher had an informal discussion with one community development officer based at local municipal offices as well as with one local NGO officer. The aim was to gain an understanding of how these institutions assist or support rural crafters.

The questionnaire was used as data gathering method within the quantitative approach with the IH traders/sellers, see Appendix D. The research aimed to cover the different market outlets available in the area in order to gain understanding of how the markets work. Both closed and open questions were asked to allow the participants to express themselves fully. The purpose of the research was explained as was the manner in which the researcher was going to record responses. As a result, the interviewees had a relaxed and positive attitude and saw the interview as an opportunity to discuss their requirements.

Focus group discussions were conducted with two Shembe groups from different places to get information about handcraft items used by those groups as religious clothing. Informal interviews were also conducted with two representatives from two schools to find out what they specifically required from the handcraft items that they used during schools' cultural activities.

3.2.4 Data analysis

According to De Vos (2002: 339) data analysis is the process of bringing order, structure and meaning to the mass of collected data. In order to determine the outcomes of the sub-problems, both qualitative and quantitative methods of analyzing and interpreting data were used. The research approach used was more of a quantitative nature, there was not much qualitative information obtained. The data for this study was collected using questionnaire, interview schedule/focus group discussion and observation methods.

3.2.4.1 Quantitative data analysis and interpretation

Questionnaires consisted of more closed questions suitable for statistical processing by computer and open questions that had been processed manually. Data from the individuals, and craft traders were analysed using SPSS. SPSS is a comprehensive statistical analysis and data management system (Clarke 1997: 6). Data was coded and entered into Microsoft Excel

and then imported into SPSS before any calculations were performed. Through SPSS, the researcher carried out an exploratory examination of the data and obtained summary descriptive statistics. The researcher selected the frequency, means and chi-square statistical procedures and analysed the data.

3.2.4.2 Qualitative data analysis and interpretation

Qualitative methods of interpreting data which reflect the concerns and views of the respondents were also used. Themes were extracted and categorised using Creswell's (1998) model, cited by De Vos (2002: 340-345) which involved describing, classifying, interpreting, representing and visualizing data. De Vos (2002), citing Creswell (1998: 144), states that classifying means taking qualitative information apart and looking for categories, themes, or dimensions of information. Interpreting involves making sense of the data; 'the lessons learned'. The final step was presentation of a package of what was found in text, tabular, figure and graphic forms.

The research methodology as shown in this chapter was a system of collecting data and data analysis. In this study, both quantitative and qualitative research approaches were utilized for investigating the following sub-problems:

- describe the productive functioning of individual and group crafters;
- identify the constraints of indigenous handcraft producers and markets;
- identify suitable market; and describe the market places in relation to access, requirements, and potential for economic returns for crafters;
- reveal the gaps in the relationships between present production by crafters and marketing requirements;
- propose remedial action for indigenous handcrafters and markets in terms of networking, training, availability of resources, access to organized markets and information.

CHAPTER FOUR: RESULTS

This chapter presents the findings from the research. These findings were derived by answering the key sub-problems, that is, to describe the productive functioning of individuals and group crafters, identify the constraints of indigenous handcraft producers and markets, identify suitable markets, describe the market places in relation to access, requirements, and potential for economic returns of crafters, to reveal the gaps in the relationships between present production by crafters and marketing requirements and lastly, to propose remedial action for crafters and markets. The findings presented in this chapter emanated from the survey research conducted with the individual crafters, grouped crafters, and craft traders as well as from the buyers of traditional craft items, such as Shembe groups and schools.

4.1 Description of individual handcrafters in Izinqoleni

This study differed from that conducted by Kruger and Verster (2001) in that this present study focused on three types of indigenous handcrafts that were mainly produced in Izinqoleni, namely beadwork, basketry and leatherwork. It also included the marketing system rather than concentrating on the production alone. Trollop (2001) on the other hand reported exclusively on a project in the Gauteng Region. In addition, data for this present study was collected from the producers of these three crafts only.

Table 4.1: Types of crafts produced by the respondents (N=10)

Type of business	No. of producers
Beadwork	3
Beadwork & basketry (multi-producers)	3
Basketry	2
Leatherwork	2
Total	10

Multi-producer is the one who produces more than one type of crafts (bead and basket work)

Table 4.1 indicates that most craft producers in the study produced beadwork (six), whereas five produced basketry, only a small proportion produced leatherwork (two). This implied

that the main crafts in Izingoleni were beadwork and basketry, and therefore these crafts were possibly financially viable. There were very few leatherwork producers in the whole area.

These craft producers had been in such businesses for about thirteen years, the longest was the one who had been in this business for almost 40 years (basketry) and the shortest period was two years (by a multi-producer). All respondents said that their businesses were not registered with anybody and most of them worked individually; they did not have assistants, with an exception of two (one multi-producer and one leatherworker) who agreed that they sometimes found themselves people to assist when they had big orders and needed to meet deadlines.

It was noticed that most crafters were women; there were only two men (both leatherworkers) among the respondents. It was not easy to find males for this study as there were very few male craft producers in that area. Those few were engaged in other types of crafts (mostly woodwork) which did not form part of this study.

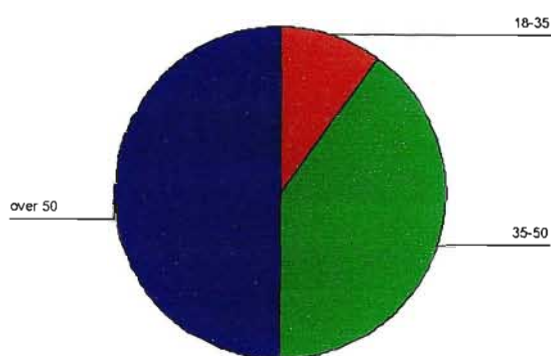


Figure 4.1: Age categories of individual crafters (N=10)

Another issue of concern was age. It was found that the majority (five) respondents were over 50 years old, four respondents ranged between 35 years and 50 years old and only one respondent fell in the category of 18-35 years of age. This shows that very few young people were learning or making crafts for income generation, the majority were pensioners.

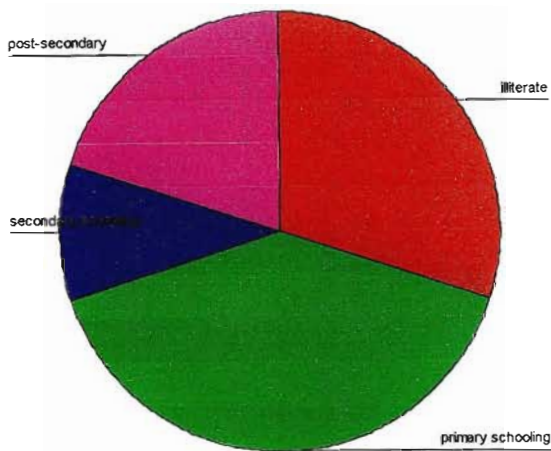


Figure 4.2: Educational levels of individual crafters (N=10)

In as far as education is concerned, most respondents (four) had primary education, three had never attended school and two attended up to a post secondary level (one of them was a retired teacher and the other one held a diploma in Human Resource Management but was not yet employed so craft making was her only source of income). One respondent had secondary education. One man (leatherworker) fell under illiterate category, whereas the other had primary education. The results reflected that a higher number of women had a better level of education than men. However, fewer men were involved than women.

It was essential for this study to find out where the crafters gained their skills from, and how much they knew about the businesses in which they were engaged. Responses were as follows:

Table 4.2: Training of craft producers (N =10)

Training source	No of yes responses
Family/friend	8
Counterparts (co-workers)	5
Training institute	1
School	0
Other	0

The results show that the majority of crafters (eight) received training from family members or friends and five received knowledge from their counterparts. The counterparts, in this case, were the people who had knowledge of producing similar craft items as theirs. Surprisingly, the results indicated that not a single one received craft making training from school. Some respondents agreed that they did make craft at school as it was part of school curriculum and they were allocated some marks for that, but they were never really taught how to make different items. For those who had been taught at school, knowledge was too shallow to be recognized. They used to come to school with the work that they had already made from home, being assisted by family members and sometimes using skills learned from their friends.

Most of the crafters (eight) were confident about what they were doing; they said they had sufficient knowledge and skills to produce crafts of high quality. Though quality assessment was not part of the study, but through observation, the researcher was impressed with their work. Only two respondents indicated that they still needed to be trained on production of certain craft items.

4.1.1 Information about support services provided to individual craft producers

It was essential for this study to find out whether the crafters' businesses were being supported or recognized by development agencies including the Government and, if they were supported, then to what extent and where those agencies were, so that other crafters could know about them. They would then get closer to them or contact them for similar assistance when necessary. In this regard, only two respondents had received assistance from a Non- Governmental Organization (NGO) which was situated in Port Shepstone. They had been provided with raw materials (beads, processed hides for traditional outfits and other items). They were also offered training on business management. They received assistance through the help of NGO's officer whom the crafters approached for assistance. That officer helped them make and forward applications to the organization he worked for.

4.1.2 Information about the craft items mainly produced in Izingoleni

Plate 4.1 displays beadwork (such as beaded clay pots, beaded pens, beaded skirts, bracelets, necklaces). Plate 4.2 shows both basketry and beadwork (sleeping mats, baskets, trays, bead skirts, beaded belts). Plate 4.3 shows leatherwork (*amabheshu* and *izinjobo*- traditional pieces of soft animal skin which covers the lower back and front part of man's body, sandals, cow-hide shields and crowns).



Plate 4.1: Beadwork



Plate 4.2: Basketry



Plate 4.3: Leather work

Plates 4.1 to 4.3 reflect the types of craft items that were being produced by the crafters in Izingoleni so that the assortment becomes evident; a diversified production scheme.

Table 4. 3: Reasons for concentrating on these craft items by crafters (N=10)

Reasons	No of yes responses
Skilled to make	9
Demand for products is high	8
Easy to make	3
No competitors	2
Materials readily available	0

Table 4.3 shows that most crafters (nine) concentrated on making such crafts because they were skilled to make them and that they were easy to sell, which means they were in great demand by customers. Three said the reason was that the kind of craft they produced was easy to make. Interestingly both leatherworkers responded that they were interested in such business because there were not many competitors in their respective areas, so they had greater chances of earning more income. No one mentioned the point of materials being readily available, which clearly confirmed that the shortage of raw materials was an issue of concern as it was one of major the constraints raised in section 4.1.4

Table 4.4: Quantities of craft items produced by crafters within a week (N=10)

No of items produced	No of Yes responses
0-20	8 (5 beadwork and 3 multi-producer)
21-40	1 (multi-producer)
Over 40	0
Do not know	1 (leather work producer)

The results show that out of ten respondents, eight produced fewer than 20 items during that week of interview. Only one had managed to produce between 21 and 40 items, and the other one could not estimate the number of items produced. This situation varied because production depended on demand and amount of time set aside for craft production, especially for women since during the peak seasons of field work, craft work came second. The bead workers and leather workers indicated that such craft items were greatly demanded during school's annual cultural events which usually took place in August. This was confirmed by figures appearing on Table 4.6 which reflect that the bead workers earned between R101-00 and R500-00, and leatherworkers' earning ranged between R501-00 and R1000-00 and above during the month of August. There was no specific period for major production of basket work.

It was not easy, especially for women, to determine the time spent on each item, as the time for craft making is restricted due to traditional family burdens assigned to them, more especially when they make crafts from home. The women revealed that even a small item which is supposed to take an hour sometimes ends up taking more because they have to attend to other household chores, whereas one male crafter indicated that he spends about 9 to 10 hours per day doing his craft. This confirms that men have more time for craft making than women. Such statement supports the findings of Mallik (2001) which says women make their crafts whilst busy with other household chores. It is assumed that this is because males have fewer household duties than women.

The results indicated that crafters travelled about 34km on average to purchase or harvest raw materials for craft such as beads, grass *incema*, palm fronds, *ikhwane* and other materials

such as animal hides. Some respondents (four) indicated that they grew materials such as *incema* grass, but this was grown on a very small scale. In most cases they bought *incema* and from the local suppliers. The raw material such as palm fronds was purchased from the few local suppliers, or the crafters sometimes harvested it from the nearest Nature Reserve called Mpenjati, situated on the Southern Coast of KwaZulu- Natal, but the problem was that the quantity to be harvested was limited as the policy of the KwaZulu-Natal Department of Nature Conservation states that the natural resources should be sustainably utilized for the benefit of the next generation. They normally paid a small amount as an entry fee, and harvested under supervision of some Nature Reserve staff members. Another problem raised by the respondents was the restrictions that they could not harvest raw materials within the Nature Reserve at any time, but there were stipulated times within a year when they were permitted to do so.

4.1.3 Information about marketing of indigenous handcraft in Izingoleni

The crafters used three types of distribution channels, that is, direct (one link chain), two link chain and three link chain which are shown in Figure 4.3. A one link chain means that products for sale pass directly from the manufacturer to the consumer. A two link chain implies that there is a retailer who acts as a conduit between the manufacturer and the consumer. A three link chain includes an agent to distribute goods from manufacturer to retail outlet (Strydom, 2002).

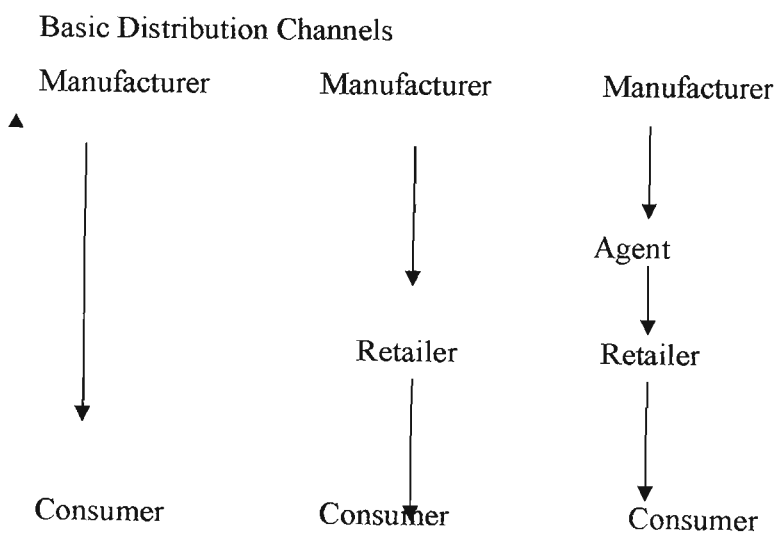


Figure 4 .3: Potential distribution channels (Strydom, 2002)

Table 4.5: Distribution channels used by respondents (N =10)

Distribution channel	No of yes responses
Sell from home	8 (bead, basket and leather producers)
Through middlemen	1 (basket producer)
Hawking	1 (leather, bead, basket and multi-producers)
Multiple responses*	5 (bead, basket and multi-producers)

**Multiple responses referred to where a respondent's situation was applicable to more than one response which is in this case; channels of distribution such as sell from home and also hawking at pension pay points.*

Table 4.5 reflects that one chain distribution system is prevalent amongst the crafters. They sold more often directly to the customers. It shows that the crafters had direct relationships with consumers as the majority (eight) of respondents indicated that the consumers came directly to their homes to purchase the craft items. Three of them said that besides selling from home they were hawking, which means that they went out to sell their craft items to consumers. These crafters mentioned pension pay points as the places where they sold their crafts during pay days.

The crafters also mentioned that they received orders for craft items, be it from individual purchasers or schools. When respondents were asked which selling method they preferred over another and reasons, seven respondents said that receiving orders was the best way of doing business because they only made the required quantities and there was no need to go out and look for buyers of items that would have already been made. In most case the buyers came to collect their orders from crafters' homes because respondents said it would be costly to deliver them to customers. This method of selling from home had been stated by Mallik (2001) as the type of marketing which was probably still the most common form found in the traditional rural sector. Only two respondents said that they sometimes delivered orders to consumers.

The crafters also mentioned that though they made crafts for selling, they also catered for consignment requirements. The schools used to hire the craft items such as beadwork and leatherwork during schools' annual cultural activities. Such items were also hired for traditional ceremonies like weddings and *Umemulo* (21st birthday). As reflected in Table 4.4

only one respondent sold craft through middlemen. That individual crafter did business with a certain individual who used to buy craft items for resale.

When they were asked which (one) distribution method they preferred over another, two crafters said they preferred to sell from home because there were no travelling expenses involved and that they would be forced to charge higher prices when they travelled. Five respondents said they sold from home because they did not have any other places from which they could sell their craft items, but if there were local market places they would opt for selling from them since such places would enable them to gain exposure to the customers. They mentioned that it took time for some craft items to be sold out when selling from home. Two crafters said they would prefer to make crafts and supply craft outlets if available. One crafter preferred selling from home because she had some family members (elders and children) to tend to.

The distance to market for the majority of respondents was between zero and ten kilometres, where most crafters did not go out to sell craft items. The furthest market for those who were hawking was between 25 and 50 km, and only two respondents had travelled that far to markets. The average distance to market was 21 km. Those crafters who sold their crafts away from their homes used public transport when needing to reach the markets. Only one male leatherworker said that he used his own transport to deliver orders to customers.

Table 4.6: Quantities of craft items sold by respondents within a week (N=10)

No of items sold	No of yes responses
0-20	7
Don't know	2
21-40	1
Over 40	0

It was found that nine respondents never kept business records. This made it difficult to get accurate figures for the items produced or sold within a particular period, they just estimated. Table 4.6 reflects that seven respondents sold between zero and twenty items during the

week of interview. Two of them could not even estimate a number of items produced and sold in that particular period. Therefore it was difficult to conclude who produced and sold more items than the others. This is probably linked to a lack of formal education, as it has been indicated earlier that the majority of respondents had low levels of education and there were those who were illiterate. The only one who kept some records was the highly educated young woman. She was one of those who had indicated earlier that they had been trained in business management by an NGO. This confirmed an assumption that level of education has an impact on management of a business.

Table 4.7: A comparison of monthly income from sales of different crafts (N=10)

Monthly income	No of bead workers	No of basket workers	No of leather workers	No of both bead & basket workers
R10-R100	1	0	0	0
R101-R300	1	2	0	2
R301 –R500	1	0	0	0
R501-R999	0	0	1	1
R1000 and over	0	0	1	0

(χ^2 test: $p=0.335$ not significant)

Table 4.7 shows that one bead worker, two basket workers and two bead plus basket workers (multi-producers) seemed to fall in the lower income category as they earned between R101 and R300-00. One bead worker earned between R301-00 and R500-00. One producer of bead and basketwork (multi-producer) earned between R501-00 and R999-00 from craft sales during the month of August. The results show that the basket workers earned the least as they tended to earn between R101-00 and R300-00.

The results show that the leather workers, who were men, were high earners as they both earned between R501 and over R1000-00 in August. The leather workers seemed to have done exceptionally well in that month owing to the high demand for traditional outfits and other items, as it was one of the busy months for schools' annual cultural activities. The leatherworkers pointed out that when it was not such a peak period, sales were low because there were not many people who bought or hired their products. It was only those who needed traditional outfits for cultural ceremonies such as *Umemulo* (21st birthdays) and

weddings, as well as for the Shembe religious ceremonies. The results show that the economic benefits from craft items sales were minimal in terms of the income per person but for this sample of individuals, craft earnings represent a significant benefit. Possibly because of the inaccuracy of reported incomes, the results were not significant when test with χ^2 test: $p=0.335$. However, the sample was really too small to provide valid statistical test results.

As far as pricing was concerned, almost all respondents said their prices were determined by production costs. They were mainly considering material costs. When they were asked about costs of time they had spent making craft items, they said they could not calculate or determine time costs. It was difficult, especially for women, to determine an amount of time spent on craft making as they worked on craft while attending to other household activities. Even for those who knew the time spent, the problem was that they had no idea of how to cost time.

4.1.4 The constraints faced by individual crafters in Izingoleni

The major constraints which affected the ability of crafters to generate reasonable incomes from craft sales were presented by crafters as follows:

- Lack of capital for purchasing raw materials and equipment/tools. This problem was common amongst the majority (nine) of respondents;
- Lack of exposure to organized markets such as road side stalls and other more formal craft outlets. Four respondents were concerned that there were no organized places nearby where they could sell their craft items. That was the reason why they sold crafts from home. Two respondents were concerned that their products were not properly exposed to the customers since they worked and sold from homes.
- Lack of work space. Three crafters pointed out that they were forced to work from home because there were no other places to operate from. They perceived this as a disadvantage because as women they had to engage in craft making and household chores simultaneously, thus having less time for concentrating on craft production.
- Shortage of raw materials such as *incema* grass and palm fronds for basketry. Three respondents said they were sometimes unable to produce the required number of items due to a shortage of the above mentioned grass. Palm fronds were very

scarce as such material was mainly available at the protected Nature Reserve area located along the coast which was quite a distance from the crafters, and they were only allowed to harvest at stipulated times of the year. Otherwise crafters relied on the local suppliers who buy the raw material from as far away as Zululand and sell it locally. They also said that they did grow their own *incema* grass but on a very small scale due to shortage of land or shortage of money for fencing the plots to prevent the material from being destroyed by livestock. They were therefore supplied by other growers of *incema* grass who also grew small quantities of such material.

- Working individually. One crafter perceived working alone as a problem because she said sometimes she failed to produce required quantities or meet deadlines.
- More competitors coming on the market. One respondent raised a problem of competition, that there were many people producing similar craft items in the area.

The constraints stated above were perceived by the respondents to be hindering the development of the community, especially the craft producers.

Opinions on help needed to overcome the constraints as presented by the crafters:

- Financial assistance or provision of raw materials for free. According to nine respondents it was the government's role to assist in providing the crafters with financial resources in order to promote the craft industry
- Four respondents suggested that proper structured craft stalls be established along tourist routes, such as main roads, that were used by tourists as they were considered the major potential buyers of African craft items;
- Three respondents' opinion was establishment of craft centres where all crafters could meet and share knowledge and skills and also could help to work away from home in order to concentrate on craft making and gain exposure to customers;
- Three crafters needed their craft items to be promoted through advertising and to be linked with the available local craft outlets but the problem was that they did not know how to do that;

- Three respondents felt that there should be more local suppliers of raw materials such as *incema* grass and palm leaves. The crafters wanted to have unlimited access to Nature Reserves for harvesting of raw material and to be offered sufficient land for expanded production of raw materials;
- One suggested that formation of groups of members engaged in similar activities could help crafters combine their efforts in order to be able to supply according to demand, be exposed to markets and receive any kind of assistance;
- One crafter said that in order to overcome the problem of competition they needed new knowledge and skills to establish niche markets.

4.2 Description of group crafters

One purpose of this study was to identify the appropriate markets and understand market's specific requirements from the crafters. Therefore it was essential to investigate crafters' abilities in relation to production and marketing. The craft producers were divided into two; those who produced individually, and those that worked together in groups or co-operatively in producing and marketing crafts. Two groups were investigated with the aim of comparing the individuals' and groups' potential on production and marketing.

Group one was composed of ten members, and nine managed to attend the group discussion and group two consisted of eight members, and six members were present for discussion. They were all women.

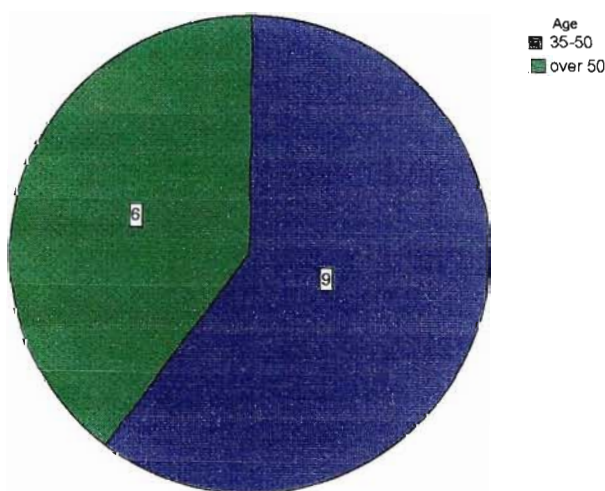


Figure 4.4: The representation of the age group of the handcraft group members (N=15)

Figure 4.5 reflects that the majority of members (nine) were between 35 and 50 years of age, whereas six members were over 50 years old. This might not be a true reflection of group representation since other members were not present and the members who were present did not know the age of those who were absent.

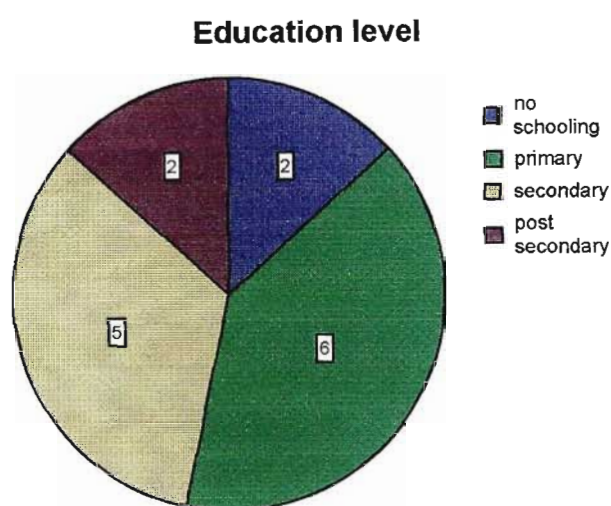


Figure 4.5: The levels of education of the handcraft group members (N=15)

Most members (six) had primary school education but the same circumstance as above applies here as group representation was not full. Five members attended up to a secondary level, two members had never been to school, and two had a post secondary level of education (Figure 4.6).

4.2.1 Description of group craft businesses

These groups had been in operation dealing with craft for almost eight years. Both groups were guided by a constitution and had a management committee which ensured smooth operation of businesses

The main activity of these groups was craft making for income generation. They specialised in crafts (such as beadwork and basketry) and sewing. The members of group one highlighted that they normally came together to produce crafts where each member came

with her own material to make her own items. However, when they had received big orders they combined their efforts to fulfill orders at a given time. They equally divided amongst themselves the number of items required. When they were asked about what happened when one did not finish a given task, their response was that, it was up to an individual to complete her target on time. If, for some reason, one could not achieve her own target others took over, "*Umntu uholo ngangokusebenza kwakhe*" which means earnings were divided according to amount of work accomplished. It was realized that the members of this group were trainable, and were very much eager to learn new skills. The spirit of unity was stronger among members, because in most cases even if one had received a manageable order but she would choose to share it with other group members so that they could all share profit. Furthermore, the members always shared knowledge and skills. They trained one another on certain skills. That is why they almost all possessed similar skills. They might not produce uniform quality items but they made sure that every one within the group would produce similar items.

Group two operated in a different manner from group one. From the discussion with group two members, it emanated that tasks were allocated amongst members according to ability and skills, which meant that one specialised on making the type of craft that one could make best. All members contributed equal amounts of money for purchasing material for all members, because all items that were being produced belonged to the group. This group was specializing in beadwork and sewing. Some group members specialized in sewing and others in beadwork. For instance, those who could sew made garments and the beadworkers would add value to those garments by adding beads as shown on plate 4.1. Beadworkers and sewers also produced other beaded and sewn items. In the end the earnings were divided evenly amongst the group members.

When they were asked why they concentrated on making particular craft items over the others, they responded that it was because they sold well, were easy to make, some members were skilled to make such crafts and that the material especially *incema* grass was readily available as some of them had grown it.

Both groups indicated that they had never experienced any major problems in working together as groups. The only common problem they stated was that of attendance which was not always full, but they said it didn't affect their businesses much because even if one could not attend, one could continue working from home during her spare time. Especially if they had orders, they divided the work equally amongst themselves which meant that each member had a certain number of items to produce in the given time. Another problem that one group raised was that sometimes conflicts arose amongst the group members but the executive members managed to resolve them. They could not disclose what the conflicts were about; but they said it was often minor misunderstanding.

Concerning the benefits realised in working as groups, they stated that this enabled them to share knowledge and skills. Exposure that they had gained was also identified as a significant benefit as they were networking with relevant stakeholders. They said it was easier to receive support and services as compared to individuals. They also mentioned that as groups they were able to produce more items thus making it easier to meet deadlines, in comparison with individuals, and that they had enough time to concentrate on craft making when they were away from home. Lastly they said they had time to socialize with one another about things affecting their lives.

According to members of group one; they normally met once a week to make craft items, except when they had received a big order where they met daily until they finished making the order. Group two met from Monday to Friday but their schedule used to change during the peak season for field activities and they then met three days a week.

4.2.2 Information about support and services rendered to group crafters

Regarding support and services provided to groups, group one indicated that they had been assisted by the Department of Agriculture and Environmental Affairs with the building of their craft Centre in which members met to make and sell their craft items. They were also offered training on certain skills such as product development and business management, and their progress was monitored by an Agricultural Officer from time to time. Group two had not yet received any assistance but had applied to the local municipality for funding. This group needed a craft centre and to be supplied with raw materials such as beads and sewing

materials. Group two also needed training on various aspects such as business management and product development skills.

4.2.3 Information about the craft items produced by the groups

The group members indicated that they purchased raw materials (*incema* grass and palm fronds) from the local suppliers. They also revealed that some of the members had grown the material, but on a very small scale. At times they even harvested raw material such as palm fronds from Mpenjati- KwaZulu Natal Nature Conservation Service (KZNNCS). The average distance to the raw material suppliers was 70km.

Group one indicated that they produced fifteen sleeping mats and three bead skirts in that particular week, whereas the other group made three sleeping mats and thirty eight sewn items. Group one indicated that the biggest order they ever received was that of 65 bead skirts (*izigege*) which earned them R4550-00. That order was placed by one of the local schools participating in cultural activities. The other group's biggest order was 56 sleeping mats and 47 HIV pins from which they received an amount of R2038-00. Sleeping mats were ordered by the local individuals for traditional wedding ceremonies (*umabo*) and the HIV pins were ordered by a local municipal officer. When they were asked if they managed to complete orders in the given time, group one's response was negative, reason being, it was a very short notice (one week) for time consuming items like bead skirts. Out of 65 bead skirts, they managed to make 36 within the given time and the rest (30 items) followed afterwards. The members revealed that the other reason for failing to complete that particular order on time was that the schools asked for colours that were not available at the local bead suppliers. It took them some time to find the suitable requested beads. The members of group two said they managed to finish their order at a given time.

4.2.4 Information about marketing of group craft items

When the groups were asked if they had problems in selling their articles, their response was no, "we do not have problems in selling our articles because in most cases we produced on orders". According to group members, their target customers were local communities and schools. The local community members normally came to their work places to buy items in cash or on consignment or to place orders of items they required. The schools'

representatives also came to the work centre to place orders or to buy on consignment. Group two mentioned that they even sold their items at pension points. That was one of the means of gaining exposure because that was where many people met. The groups' members indicated that the average distance to such markets was 10km.

As far as pricing decisions was concerned, the members indicated that they discussed and agreed upon one price for each and every item. They normally considered production costs, the size of items and competitors' prices. Group one kept business records. That was the one which worked under the guidance of an Agricultural Officer. The other group responded positively as well, but from what the members said it was clear that they were not doing it properly because they only recorded income and debts, their records didn't reflect any other expenditure.

Regarding problems with customers, it appeared that payment was a major problem for both groups. The members complained that some customers did not pay up front or in full which means they were given items on credit. This badly affected their businesses because at times they ended up not having sufficient funds to produce the required number of items, and that meant one thing to the business- losing profit.

The other problem was that customers demanded craft items that members were not skilled to make. They gave an example of traditional clay pots, but they said they bought them from individual producers. When they were asked about quality problems they responded that the customers had never complained about quality because each and every member specialised in making items that she could make best. Group one revealed that in one instance a customer placed an order for sleeping mats which had never been collected and paid for. That is one of the disadvantages of not paying upfront for items because if that customer had already paid for those items he or she would have claimed them.

4.2.5 The major constraints faced by group craft producers in Izingoleni

It was noticed that the groups' problems were similar to those that had been presented by individual craft producers. According to both groups, the major constraints that affected their ability to make craft production a viable business in Izingoleni were:

- Shortage of raw materials such as *incema* grass and palm fronds;
- Lack of funds for purchasing raw materials;
- Lack of skill for producing a variety of craft items that were demanded by the market;
- Lack of craft centre in which to meet for making and selling of crafts (one group);
- Lack of organized markets for craft (craft outlets).

When the members of group one were asked to raise their opinions on what was needed to overcome the above mentioned problems, both responded by saying "since we could grow *incema* grass on our own, we need to produce on a larger scale; therefore we need to be provided with sufficient land". Group one also raised a point that policies that limited harvesting of palm fronds by KZNNCS should be changed. Group two members indicated that they already had land which still needed to be fenced; therefore they needed funds for purchasing fencing material or to be provided with fencing materials for free. Both groups needed funds for purchasing raw materials, such as beads, which were very expensive. Training in product development and business management skills was also required to make their businesses profitable. The establishment of the craft centre was also a need for group two. The other opinion raised by group one was the establishment of local craft stalls along main roads so that their crafts could be exposed to all the road users. They also mentioned that they needed the organized local markets because they did not own transport to deliver their products to distant craft outlets.

4.2.6 Comparisons of individuals and groups in terms of crafts production and marketing

In comparing the functioning of individual and group crafters, the results showed that groups were more successful in terms of production and marketing of their craft items, regardless of the fact that groups also faced some difficulties in doing this business. The reason for their

success is based on the fact that groups were exposed to many more opportunities than individuals. In terms of support, it was not easy for individual crafters to be provided with a craft centre as happened for groups. When groups received big orders they fulfilled consignments cooperatively. As a result, they managed to finish a large number of items within a short time, which was hard for individuals unless they organised a helping hand, which in turn required a wage, thus minimizing a profit.

Groups were exposed to opportunities of sharing knowledge and skills, as it appeared that those who possessed certain skills within the groups transferred them to those who lacked. It was not easy for individuals to access such opportunities, as a result, most individuals concentrated on one skill as indicated on Table 4.3, because that was what they were trained to make. Groups were better exposed to customers than individuals, for the mere fact that they met together at a craft centre as mentioned earlier they were easily identifiable. This was evident when the researcher was at a stage of establishing a sample of individual crafters. It was not easy to identify them, since they worked from their homes; it was found that not many people knew about them, whereas the groups had been easily identified. The groups had access to assistance group one indicated that it had already been provided with a craft centre, and group two had been promised one which was awkward for individuals to access since the funders mostly preferred offering help to people who worked co-operatively. However, the results reflect great potential for both individuals and group crafters because some income has been generated.

In spite of constraints faced by crafters, most crafters were satisfied with their work. They said they enjoyed doing this work because of the creativity and the freedom that comes from being your own boss. They also said they liked their work because it allowed them time with their families.

4.3 Description of the craft traders

The craft traders referred to in this study were people who purchased craft items from craft producers for resale to earn a profit. They are either individuals who own or sell from a formal outlet (craft shops) or those who sell on an open space such as a beach or roadside.

4.3.1 Description of craft traders' businesses

This survey targeted all the indigenous handcraft outlets, (particularly for crafts such as beadwork, basketry and leatherwork) existing within Izinqoleni sub-district situated on the southern Kwazulu-Natal coast. Eleven craft outlets were identified. Four outlets were categorised as formal, and seven as informal businesses. The formal businesses included a farm stall situated at Izotsha, a craft shop at Margate (Manaba), a gallery at Ramsgate and a tourism information office situated at the Simuma area of Izinqoleni. The informal outlets included the beach and roadside traders. Five of these were at the beaches, namely Margate and Silver beach (Port Edward), whereas two traded along the main road between Port Edward and Margate, nearby Ramsgate (see area map, Figure 1.1). The formal businesses had permanent structures, whereas the informal outlets had temporary or open and removable structures in which stock could not be securely stored and left unattended for the next market days.

It was found that these craft outlets had been trading with crafts for an average of seven years. Of eleven traders, only one was trading in craft only. The rest (10) were selling craft and other goods such as clothing (beach clothes, crocheted bags and hats) as well as food (fruits and vegetables, dairy produce and many other goods such as toys, gifts and beads. Seven outlets were selling craft plus clothing and, three outlets were trading with craft plus food. Three outlets were selling craft plus other goods.

The Tourism information office operated differently from other craft outlets; this business provided information to tourists visiting the area. However, it was committed to improving the economic status of the local communities, especially the rural crafters among others. There were officers from this office who were dedicated to go out and see what the rural crafters produced. When the officers were asked how they found out about the crafters and their work, they said they reached the rural crafters through key informants.

During the discussion with the Tourism information officers they revealed that fourteen crafters from KwaNyuswa area had been identified and trained on craft making and business management skills. Those crafters were trained in order to produce high quality craft because the officers intended to link the crafters with big craft markets, and even with

international markets. The Tourism information office offered to take crafters' items and sell them on their behalf, targeting the tourists that visited the office for information. The craft sales were made on their behalf free of charge. The officers arranged for crafters to take part in the trade shows and exhibitions. They also took tourists to visit crafters' homes. They mentioned that the tourists enjoyed seeing African crafters in action making their craft items.

4.3.2. Suppliers details

The craft suppliers in this case referred to people who produced crafts for selling to retailers and consumers. The craft suppliers included small crafters producing individually and crafters that produced in groups or co-operatives (those who produce and sell jointly and divide a profit among themselves). The craft suppliers also included commercial agents who sold craft items on behalf of craft producers for commission, and those who sold their products direct to consumers (own production).

The traders were supplied by various craft producers from different places. The results show that most of the craft traders (six) made some craft items themselves and ordered other items from craft suppliers. It was noticed that this was common amongst the informal traders. All eleven traders indicated that they were supplied by small individual crafters, and two of them (formal) purchased items from both individuals and group suppliers. Only one trader (formal) ordered the stock from individual suppliers as well as through the commercial agents.

Table 4.8: The list of craft trader's preferences for source of craft items

Preferred supplier	Business type N=11		
	Formal	Informal	Total
Individual crafters	3	6	9
Own production	0	1	1
Groups/co operatives	1	0	1
Commercial agents	0	0	0
Total	4	7	11

It was found that some traders were supplied by more than one supplier, but when it comes to preferences, they were asked to choose one. Table 4.8 reflects that most traders (nine: six informal and three formal traders) considered individual crafters as the best supplier. Their

main common reason for selecting individual suppliers was that their items were reasonably priced to earn them a profit. Their comment about ordering from groups was that group's items tended to be expensive probably because groups normally had more expenses to cater for, such as small wages for person(s) carrying out some administrative duties. That was some traders' assumption, though such a situation had never been mentioned by either of the groups that were investigated. Therefore supplies from individual suppliers appeared important.

Table 4.9: The location and type of craft suppliers

	Business type (N=11)		Total
	Formal	Informal	
KZN (Durban)	0	7	7
Local (Izingoleni)	1	1	2
Both international and local (through agents)	2	0	2
Total	3	8	11

One trader preferred ordering from groups because according to that trader a group could manage to supply large quantities timeously. Another one preferred to make and sell items herself because she said she could make almost every craft item required on the market, and said it was cheaper to make items rather than buying them for resale.

As far as the locality of suppliers is concerned, it was found that most of the traders (seven) ordered their stock from Durban (KwaZulu-Natal), only two traders were supplied by local crafters, which were the Tourism office and one informal trader trading at one of the beaches. Two formal traders were supplied by international crafters (Zimbabwe, Mozambique, China, Eastern Cape) and one was supplied by local suppliers (from Izingoleni).

4.3.3 Information sources about suppliers

The results show that not a single trader had received information about craft suppliers through advertisements. This clearly indicated that the craft producers or suppliers did not advertise their businesses. It appeared that three (one formal and two informal) traders found out about suppliers when they visited the place where the suppliers produced and sold crafts.

Five said they heard from other traders about suppliers. Three traders found out about suppliers when the suppliers came into their business places to sell craft items.

Table 4.10: The information about craft items availability (N=11)

Source of information	No. of Yes responses
Through counterparts	5
Through visits to suppliers	3
Through visits to business places	3
Through advertisement	0

In Table 4.11, it is reflected that the most common way of communication between the suppliers and traders again was through visit which means that the majority of traders (nine) met with suppliers when they went to buy the stock. Three contacted suppliers by telephone/cell phone and two said they talked to suppliers when they came into traders' places to sell their products. Three traders contacted suppliers when they went to buy from them and by phone.

Table 4.11: The methods of communication between the suppliers and traders (N=11)

Communication method	No of Yes responses
Visit	9
Telephone/cell phone	3
Other	2

* Multiple answers by three respondents

The information in Table 4.12 shows that the majority (10) of traders found out about the available stock when they visited the suppliers' places and when the suppliers came to their business places to sell their items. One trader also mentioned that sometimes the suppliers phoned to inform him about the stock available, or he phoned the suppliers. One trader used both (visit and phone).

Table 4.12: The information about stock availability (N=11)

Stock information	No. of Yes responses
Through visit	10
Through telephone/cell phone	2
Through counterpart	0
Through advertisement	0

* *Multiple answers by one respondent*

Table 4.13 shows that most (seven) traders were concerned about lack of variation of craft items. The traders complained that craft suppliers brought in the same stock all the time which ended up not being sold because consumers lose interest in seeing the same items every time. They required more unique items that could sell well. One trader suggested that crafters be creative and design new and attractive items, and mentioned packages for gift items as something that could be eye catching.

Table 4.13: The problems encountered by traders with the suppliers (N=11)

Problems	No. of Yes responses
Lack of variety of items	7
Poor quality	2
Size of items	2
Lack of delivery long distances	2
Lack of invoices	1
Lack of delivery	1
Lack of communication	1

* *Multiple answers by five respondents*

The traders were also concerned about group work: there was lack of uniformity in terms of quality; their items showed that they were made by different people while they were marketed on equal bases. This is one of the reasons group or co-operatives suppliers were not favoured by many traders.

There was a concern that sometimes the crafters supplied craft items that were not suitable for target customers, especially in terms of sizes of particular items. The Tourism office targeted the tourists who were not in favour of bigger sized items. They preferred smaller items that could fit in their luggage because of the distance and mode of transport they used.

Most of the informal traders seemed to have no problems with suppliers except that some (two) considered the distance to the suppliers as a big problem, and that the suppliers' place opened only once a week. One formal trader complained that the suppliers did not issue invoices when buying items and she experienced some problems when doing her tax returns.

Another area of concern was lack of delivery, and communication. It was pointed out that craft suppliers sometimes failed to deliver the stock required at a given time. For example, the Tourism officer revealed that the crafters they dealt with failed to meet deadlines such that the officer sometimes felt bound to go out and buy from distant craft suppliers when he needed some stock.

Communication between the traders and craft suppliers was also a problem because of language. Most formal outlets' owners were English speaking people and most rural crafters could not communicate in that language. That became a problem unless there was someone to interpret or communicate in their own language.

Table 4.14: The presentation of traders' specific requirements from craft items (N=11)

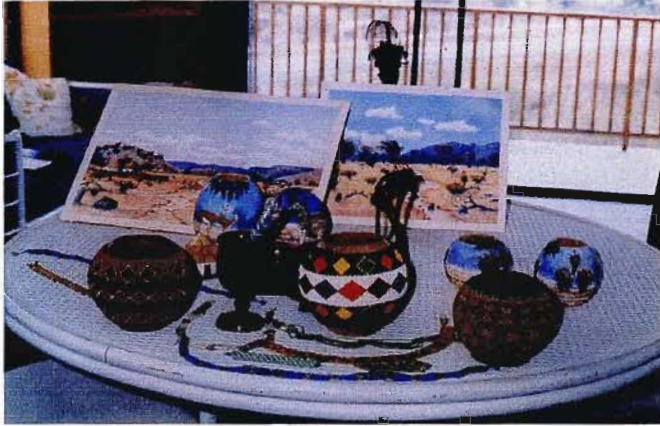
Beadwork	Basketry	Leatherwork
Good quality	Good quality	Good quality
Durability and neatness	Durability and neatness	Freshness and neatness
Appealing designs	Freshness and appealing designs	Smaller items
Good colour co-ordination	Small and medium baskets with or without lids	Unique items of different shapes
Smaller items	Safe to use items	African or traditional items
Bright African colours	Unique items	
Not too many shiny beaded items		
Unique items		

The traders had specific requirements as presented in Table 4.14, which the crafters should take into consideration when making craft items for their businesses. All eleven traders mentioned that quality was their number one requirement. According to Hayes and Romig (1997) and Schular and Harris (1992), the principal aspects of quality encompass performance factors such as reliability, durability, conformance, maintainability, safety, and appearance features such as colour, design and texture. Seemingly almost all the traders' requirements have been covered in these aspects. Six traders stressed the need of unique items. They wanted something that would draw the consumer's attention and make them want to buy.

African look items were also a requirement as reflected in Table 4.14. Eight traders required bright African coloured beaded items, and two required African traditional leather items which were very scarce according to these traders. The traders emphasized that today's consumers, especially the international tourists, adore African style or items. Another essential requirement was in relation to size of craft items. The smaller sizes on all craft categories are demanded owing to the fact that they can fit well into tourist's luggage. This can be seen on Figure 4.4, where there was only one large size cowhide shield. One trader from a farm stall commented that that shield had been there for a long time, the medium and smaller sized shields that were in stock with it had long been sold. This confirms the statement of Trollip (2001) which says smaller items did sell faster than bigger items. Table 4.15 also confirms that smaller items were easily sold. The particular items as appearing in Table 4.15 were rated as 'doing well' at the market because of the fact that they were sold faster than other items, in other words, they were in demand. Six traders were more specific about sizes they required which were mainly small to medium sizes in all crafts' categories.

Table 4.15: The specific items that were in demand at the market

Beadwork	Basketry	Leatherwork
Bracelets, necklaces, earrings, spectacle holders, beaded pens, S.A. Coloured flag, HIV pins, beaded animals, beaded Christmas tree decorations, earrings, beaded dolls.	Baskets (small, medium) Doormats	Small sized cowhide shields, drums-musical instrument, key holders



Plates 4.4 Indigenous handcraft items sold from formal outlets, beads and baskets



Plate 4.5 Indigenous handcraft items sold from informal outlets

The appeal of beadwork and basket items appearing in photos is quality in terms of appearance, colour co-ordination, freshness, neatness, and shapes. The designs are very appealing.

It was indicated that the peak seasons for sales of craft items were during holiday months, which was, according to traders, September, December, January, and March/April.

Concerning monthly stock orders, the results reflect that most of the traders (six) could not state clearly how much stock was ordered. Some of the traders were reluctant to disclose such information. Others were too busy to search for that information but were willing to, and others did not keep records at all. Because the traders could not divulge their income, the amount paid for the stock was used as a proxy. It was revealed that the average amount of R3104-00 had been paid for the stock of that particular month. Bigger stock orders implied bigger sales and a great demand for crafts.

Regarding the issue of prices for craft items, almost all traders (ten) responded that items came with prices set by suppliers. Only one trader said that the prices were set by agents. When coming to traders' perception of prices given by suppliers, it appeared that the majority (six) considered them reasonable enough though some said that at times they seemed higher but were negotiable. Five traders perceived their supplier's prices to be low, sometimes very low. For example, the officer revealed that the local crafters' prices were so low such that in some instances he had to increase prices for them in order to gain a gross profit.

When coming to the stock delivery system, five (four formal and one informal) traders indicated that the stock was delivered to their businesses, but three of them (two formal and one informal) said that they used both systems. Six (informal) traders said collecting stock from the suppliers was the only system they used; no deliveries were made to them.

As far as payment was concerned, almost all traders (ten) said they paid up front for craft items. Only one (tourist centre) responded that the crafters were paid after their items had

been sold, but the problem raised about this method of payment was that the crafters did not show up at the stipulated time to check or collect their payments. Agreement between the traders and suppliers was that they would come and check their earnings 30 days after delivery or before the seventh day of each month.

It appeared that the most common technique used in promoting the craft items by traders was that of displaying their items in such a way that they were easily recognised by customers. This promotion method was common amongst informal traders. Advertising was mainly used by formal traders as a means of promoting craft items. Their advertisements were made by word of mouth, notices put on bill boards and calendars. They also used posters which were displayed outside or near business places. The Tourism officer mentioned that they normally tried to market the crafters and their work. They advertised them in magazines, on their calendars, diaries and even on the internet. But he pointed out that it was costly since all those services were offered for free to the crafters. The craft traders used various promotion methods, but the displaying technique seemed significant because it involved little or no costs.

Though the traders indicated in many instances that they were satisfied with the way they interacted with craft suppliers, they highlighted some things that the crafters needed to take into consideration. The traders needed more local craft suppliers to come forward and make deals with them, although there was a concern that the local suppliers tended to offer higher prices in comparison to the distant suppliers. It is assumed that the cause might be a shortage of raw materials as this appeared as one of the major constraints for the crafters. The majority of crafters purchased raw materials mainly from the distant suppliers which was too expensive in terms of transport costs. The traders also pointed out that there was a short supply of traditional leatherwork. One trader commented that the Local Economic Development (LED) officers should assist the crafters with resources in order to maximise production of crafts and improve marketing abilities. The point of good quality and constant supply of a variety of items was once again reiterated.

4.4 Description of purchasers' requirements from indigenous handicrafts

The study found that the schools which were actively involved in cultural activities were the potential purchasers of crafts such as leatherwork and beadwork. They either purchased items for cash or on consignment. The schools and Shembe groups required craft items as appearing in Appendix C and F. The specific requirements from craft items were most importantly quality (which encompasses durability, neatness and freshness) and uniformity in designs and colours. The buyers required that the items be made with materials that would not wear out easily. They gave an example of strings for beadwork that they should be strong enough so that items last longer.

The schools' representatives indicated that they bought or hired traditional outfits from the local crafters. They highlighted that sometimes they faced a problem of shortage of leatherwork items for their groups during cultural events due to the fact that there were not many producers of this kind of craft locally. They revealed that there was only one local crafter they knew who produced such items, from which most local schools bought or hired traditional outfits. One of the schools indicated that in some instances they were bound to travel long distances to hire the outfits.

It appeared from discussions with Shembe groups that it was mainly the crafters who belonged to this religion who produced traditional outfits for fellow members of the church. However, according to respondents there were no restrictions, anyone could make such items for church members, but it appeared that there were very few (only two) local crafters who produced the leatherwork items required by groups. In most cases the groups purchased full sets of outfits from their Headquarters (Ebuhleni) located at Inanda near Durban.

CHAPTER FIVE: DISCUSSION OF FINDINGS OF THE STUDY

5.0 Introduction

The main purpose of this study was to describe the productive functioning of individual and group crafters, identify the constraints of indigenous handcraft producers and markets, identify appropriate markets for indigenous handcrafts and describe the market places in relation to access, requirements, potential for economic return for crafters. The study also intended to reveal the gaps in the relationships between present production by crafters and marketing requirements and then propose remedial action for crafters and markets in terms of networking, training, availability of resources, access to organized markets and information. Therefore it was essential for this study to examine the functioning of crafters in order to determine gaps in the relationships between current production by crafters and markets requirements.

The discussion will be based on the findings with regard to the craft producers (individual and groups), craft traders (formal and informal) and the buyers of craft items such as schools and Shembe groups. There were quite a number of craft producers in Izingolweni but due to the cost and time constraints the investigation was limited to a sample of ten individual producers, eleven craft traders (four formal and seven informal traders), two schools and two Shembe groups. In the case of group crafters, the investigation was limited to two groups because of the fact that there were not many group crafters in Izingolweni.

In view of the findings of this study, a brief discussion will be given on the aspects of indigenous handcraft production, marketing and constraints facing the crafters in Izingolweni. The discussion will cover the functioning of crafters, comparing individuals and groups capabilities in terms production and marketing. The discussion will also cover the suitable markets in relation to their operations, access and requirements from indigenous handcraft items, the gaps between the crafters current production and markets requirements, as well as constraints affecting both individuals and group crafters, and then present possible solutions for both crafters and markets.

5.1 Indigenous handcrafters : Individuals and groups

Sub problem 1: Describe the productive functioning of individual and group crafters. The study found that most crafters in Izingoleni produced individually. There were very few producing craft in groups. In that way they were missing out on many opportunities they should have been enjoying if worked as groups or co operatives. Those opportunities include sharing of ideas, skills, funds and machinery, buying of materials in bulk, thus reducing production costs, joint marketing and selling of their product as well as opportunities for accessing credit facilities as stated by Murley (1998) and Herald (1992). Kruger and Verster (2001) also felt that it was beneficial to produce crafts in groups. Having realized that the crafters that they investigated could not produce the required quantity in the given time, Kruger and Verster (2001) recommended that they combine their efforts with those of other crafters who provided similar items in order to be able to supply according to demand. Among other benefits was networking which was according to Trollip (2001) important in order to develop opportunities such as support structures to develop access to information, materials, technology, communication, funding and marketing outlets. This is not easily attainable by individual entrepreneurs.

During investigation of the groups that were producing crafts it coincidentally occurred that one group was working with the community worker (Agricultural Technician-Home Economist) whereas the other one was operating without a community worker's guidance. Though it is outside the scope of this study to compare group functioning, the study found that the group that worked with the community worker was more organized than the one that worked without the community worker. That group had already been assisted with a craft centre, trained in certain skills through the help of a community worker who mediated funding and ensured proper management of the project. Consequently that group kept all the necessary business records. This confirmed the findings of Trollip (2001) which revealed that, the groups that worked under the guidance of a facilitator were more successful than groups that worked without the assistance of a facilitator, as the facilitator's knowledge, skills and understanding of the market could access better opportunities.

The two groups were studied to compare the individual's and group's potential in the area of production and marketing of crafts, and the findings of this study reflect that both the

individual and group crafters did have the potential of producing marketable products. Although the results reflected that the economic benefits from the craft sales were marginal for most of individual crafters, but they were significant in a rural area where poverty was still a problem; people could not even afford to move from their homes to find jobs farther away than the immediate vicinity. As the base data supplied by Statistics South Africa (2005) reflected that in the year 2001, 3185 households within the area of Izingoloni had no income and that 1848 households earned between R1-R4800 per annum. Statistics reflected that unemployment rate in this area was also high, as 42615 people did not earn any income. Even Kruger and Verster (2001) and Trollip (2001) found that the incomes of most of crafters were marginal, but they continued to produce and sell craft as they had no other means of generating any income.

The women were the majority with very few men in this study. This confirms the findings of Ngwevela (1994) which stated that a large proportion of women depended on indigenous handicrafts for income generation. Unfortunately the literature reviewed did not specify gender in relation to craft production. Several studies only mentioned the fact that women dominated in this industry without drawing distinction between kinds of indigenous handicrafts produced by men and women, but generally, men produce leatherwork and woodwork, whereas women produced beadwork, basketry, sewing and pottery. Although, the current study found that women spent less time on craft making compared to men, but that did not make any difference regarding quantities of items produced. Both men and women produced less than 20 items within a week, with an exception of one woman who had managed to produce between 21 and 40 items. However, it must be noted that the respondents provided limited responses in ranges rather than the exact number of items produced (because most respondents could not provide such information since they did not keep production records). It was therefore difficult to derive a true reflection in this case.

Nevertheless, this study found that men earned more than women. But there are a number of factors that might contribute to that situation. Firstly, their income would be fairly comparable if both men and women produced similar items. Price wise, normally leather items are much more expensive compared to most of craft items produced by women which mainly are beadwork and basketry. Another reason might be the fact that traditional leather

items were in great demand during the period of investigation. Although this was not investigated, but generally KwaZulu-Natal School's cultural celebrations take place during the month of August and September which was the period of investigation for this study, therefore they are peak periods for sales of traditional outfits. Women were also disadvantaged by competition because almost all women crafters produced similar items in terms of design, pattern and size. This means that women should consider producing niche items that will make them differ from one another. They need to be innovative and creative. Whereas, men in this study had no competition for the kind of craft they produced, as there were very few people producing traditional leather outfits and other items in Izingoleni.

5.2 Individual and group producer comparisons

However, in a comparison of individual and group crafters' abilities, it was found that both had the potential in terms of craft production. Although the groups were not asked about the number of items produced by each member of the group but since group two consisting of eight participants indicated that a total number of 41 items had been produced within a week, it was concluded that on average each member in that group produced five items. Group one produced lesser items compared to group two. According to the results the majority of individual crafters produced less than 20 items within a week, but it was not easy to verify the precise number of items. However, it must be noted that the respondents in this regard were to give the number of items produced the previous week only. The reason being, it would be very difficult for respondents to remember something that happened over a long time since they did not keep the records. The results reflected that only one individual crafter had managed to produce between 21 and 40 items in a week, although she indicated that she would not manage without assistants. This shows that both individual and group crafters could manage to produce large quantities of craft items in a short period of time. The issue of lack of record keeping skills is a common problem in the informal sector. Mdletshe (2002) viewed that as a serious problem caused by illiteracy and low levels of education among rural entrepreneurs.

Regarding markets for individual and group crafters, individual crafters indicated that though they produced on orders, in most cases they just produced items and waited for customers to come and buy from their homes, they did not go out to sell their products further away,

except few individual producers who indicated that they sold items at pension points. In the case of a group that had a craft centre, customers bought from a centre but the groups indicated that in most cases they produced on order. This shows that besides the local market and orders, the crafters had no alternative markets. Mallik (2001) was concerned that the rural and illiterate women relied on the local markets which were not reliable enough to generate reasonable income because they lacked exposure to market information. That is why crafters were reluctant to produce many items. Definitely, it would be unwise to produce more articles for such a small and unreliable market. That is why the crafters needed to expand their market by looking for other suitable markets for their products. The groups, especially the one with a craft centre had an advantage; since the centre on itself advertised them and their work. Kruger and Verster (2001) considered the craft centre for Vulamehlo craft project as something providing women with an identity within the community.

5.3 Constraints

Sub-problem 2: Identify the constraints of indigenous handcraft producers and markets.

An interesting picture came from analysis of the needs as perceived by both the individual and group craft producers of Izinqoleni that were investigated. The individual and group producers had common problems such as the shortage of funds for purchasing raw materials for their work. This was the most prominent overall problem that they felt hindered them from reaching the best markets. They pointed out that the material such as beads and processed hides were very expensive such that at times the crafters failed to produce the required quantities especially when they received big orders due to a shortage of funds. The crafters were concerned that since they made craft to earn an income for living, at the moment they could not afford saving for such demanding circumstances. Similar problems were found in the study of Trollip (2001) and Nyangute (2002) when investigating income generation groups in the informal sector. This is an attitude (of not using income for living rather using it for reinvesting in the business) that does not support business, because people should not always depend on grants to make their businesses succeed.

The crafters also faced problems arising from insufficient supply of raw materials. Regarding markets for craft items, the crafters indicated that they needed craft stalls located near their respective homes, which would be impossible for every crafter to have. Craft stalls

would have to be centralised in order to be within the reach of all the crafters who wish to sell their crafts.

They also raised the issue of lack of accommodation (craft centre) in which they could meet to work and sell their products. This situation of working individually forced crafters to work from their homes which resulted in failure to concentrate on craft making; especially for the women, who were the largest group of crafters, because they devoted most of their time to carrying out household chores. Most respondents mainly women perceived this particular issue as one of the major constraints hampering them from reaching their potential productivity thus affecting their ability to access markets. The individual crafters confessed that sometimes they were unable to meet deadlines due to this problem of working from home. It was found that the average amount of time individuals spent on craft making was three hours a day which is inadequate for a person who intends to supply big and demanding markets. This is a true reflection of weakness on the side of individual producers. Herald (1992), May and Networkers (undated), Mallik (2001) confirmed that women made craft in between their daily domestic duties and the field work. Mallik (2001) was concerned that this resulted in production of fewer items which limited the women's abilities to look for distant markets. The small size of production further aggravates the problem forcing the crafters to a vicious cycle of small markets. That was the reason why the respondents indicated that they preferred producing on order because it was risky to produce without knowing who is going to buy. For the mere fact that most individual crafters raised this as a need, it showed that they saw the need for working in groups since it might not be easier for individual producer to be provided with accommodation.

However it was realized that crafters also had needs to which they were not sensitive. They never realized that they lacked skills in the areas of production and business management. This emanates from the fact that some crafters revealed that sometimes customers ordered items that they were not skilled to make and they turned the order over to others who produced them. But they did not bother to learn those skills and didn't identify them as a need, yet such items seemed to be in great demand at the markets. For example, members from group one indicated that at some stage they received an order for clay pots, there was

not a single member among them who possessed such skill, and as a result, they missed that order.

It appeared that the majority of crafters never kept business records. This was a clear indication that they lacked managerial skill, but they didn't indicate that as a need either. Apparently the crafters should be trained on these areas. They should learn to produce a variety of items so that they afford to meet needs for different consumers and business management skills. Similar situation was experienced by Trollip (2001) from the Northern Province of South Africa while investigating the needs and problems of income-generating groups that were producing arts, craft and sewn products. The producers did not realize that they lacked knowledge of their target market and its culture. May and Networkers (undated) also pointed out that insufficient knowledge about target markets results in the production unmarketable products. Even the findings of Dlodla (2005) indicated that many crafters didn't search for target customers before they produced their crafts, which resulted in having large quantities of unsold items. However, for the fact that they were able to identify some of their needs it reflected their good insight into wider aspects of their businesses.

5.4 Indigenous handcraft traders

Sub-problem 3: Identify suitable markets and describe the market places in relation to access, requirements and potential for economic returns for crafters.

When the purpose of the research was explained to craft traders, their opening statement said "if there were any local crafters why would we be supplied by distant crafters?" It appeared that the traders were supplied by crafters from as far away as Mozambique, Zimbabwe, Eastern Cape and Durban. Such a statement clearly indicated that the local crafters were not known to local traders. This simply means that the local crafters never considered advertising their craft businesses to available craft outlets important. Even the results of the crafters showed that the majority sold their items from home. They did not go out to sell or advertise their products. It was found that in the case of formal traders, it was not the traders who hunted the crafters down for craft supply, but it was the crafters who contacted and informed the traders about their stocks and products. It appeared that the crafters usually visited the traders with their craft items to show them what they produced. That was how the

relationship between the traders and crafters built. Therefore, the crafters from Izingoloni should try ways and means of exposing themselves to such markets.

It was found that most of the informal craft traders purchased their stock of craft from Durban. The informal traders bought craft items from places like Esithebeni (Durban) and Mnini craft stalls (Umgababa). What is really interesting about these places is the ways those craft suppliers were organized. The crafters came together to sell their items, where each crafter had his or her own stand or stall. This is really encouraging and shows that if the crafters from Izingoloni could meet together at central and busy routes to sell their crafts, they would be exposed to more customers and even to craft traders. This was also recommended by Kruger and Verster (2001) for Vulamehlo Handcrafters that they could expand their markets by selling to nearby holiday resorts and open a craft market along the Bergville to Ladysmith road, targeting visitors to the Northern Drakensberg and surrounding resorts. Dlodla (2005) stressed that roadside stands should be located where there is a reasonable flow of traffic and people walking. This kind of market would be suitable for crafters from Izingoloni as they themselves indicated that they would like to have such market closer to their homes for convenience sake. Although the majority of craft traders could not provide information on quantities of craft items ordered over a specific period but at least one trader in-charge of a formal craft business indicated that R3, 104.00 had been paid for indigenous handcraft stock during the month of August. Even Kruger and Verster (2001) realised that a formal craft outlet like a curio shop was economically beneficial to the craft workers since 478 items sold from such outlet earned the members of Vulamehlo handcraft project an amount of R8, 096.40 within a 12 month period. These figures show that the crafters supplying such a formal market benefit economically.

Most of the crafters indicated that they didn't know about the availability of formal outlets, such as craft shop, farm stall, Tourism information office and gallery. They only knew about those craft traders at the beaches and along main roads (informal outlets), but they thought that the traders had made their items themselves. They were not aware that they were being supplied by others. Only one crafter admitted knowing about some of the formal outlets, but had never accessed them because of the distances. This might also be caused by the fact that

these crafters were older people, because older people especially from rural areas do not often travel to such places where most of these outlets are located.

This simply shows that the local craft traders did not do enough in advertising their businesses to crafters. This also shows that the crafters lacked exposure to information about markets. This confirms the findings of Mdletshe (2002) who stated that rural crafters had little or no knowledge about a variety of available markets for crafts.

The point of accessibility is important as the crafters had indicated that they would like to have craft markets located near their homes. However, they should consider using the already existing craft outlets while the government and other development bodies concerned are being challenged to consider the issue of constructing additional outlets that would be easily accessible because it is not an overnight process. The local crafters could possibly reach the above mentioned outlets of which the farthest is about 70 kilometres away as the majority of traders indicated that they were being supplied by the crafters from as far away as Durban and Eastern Cape among others. If other crafters could travel such long distances, what would stop the local crafters? This is where the point of working cooperatively could help since the products from every member would be combined in one trip, thus making delivery of items to market easier and cheaper than doing it individually. The point of working cooperatively in marketing and selling craft items was supported by Herald (1992) and Murley (1998) because that reduces costs. In this case, what is required is change in crafters' mindset and develop strategies that would help them reach these markets.

Interestingly almost all the craft traders that were investigated responded positively, they were very keen to build a strong relationship with the local crafters provided they conformed to traders requirements as reflected in Table 4.13. It generally means that opportunities for craft marketing are numerous for Izingoloni crafters. Therefore sub problem three which required identification of suitable markets for indigenous handcraft was answered.

5.5 The potential buyers of IH

The study found that the schools which were actively involved in cultural activities were the potential purchasers of crafts such as leatherwork and beadwork. They either purchased items for cash or on consignment. The schools and Shembe groups required craft items as

appearing in Appendix F. The specific requirements from craft items were most importantly; quality which encompasses durability, neatness and freshness as described by Schuler and Harris (1992), and uniformity in designs and colours. The buyers required that the items be made with materials that would not wear out easily. They gave an example of strings for beadwork that they should be strong enough so that items last longer.

The schools' representatives indicated that they bought or hired traditional outfits from the local crafters. They highlighted that sometimes they faced a problem of shortage of leatherwork items for their groups during cultural events due to the fact that there were not many producers of this kind of craft locally. They revealed that there was only one local crafter they knew who produced such items. One of the schools indicated that at some instances they were bound to travel long distances to hire the outfits.

It appeared from discussions with Shembe groups that it was mainly the crafters who belonged to this religion who produced traditional outfits for fellow members of the church. However, according to respondents there were no restrictions, anyone could make such items for church members, but it appeared that there were very few (only two) local crafters who produced the leatherwork items required by groups. In most cases the groups purchased full set of outfit from their Headquarters (Ebuhleni) located at Inanda near Durban. In conclusion, it shows that there is a shortage of supply of traditional leather work items in Izingoleni, yet there is a great demand for such items. This means that the already existing leatherworkers should work hard to increase their production so as to meet such demand or employ more helpers, thus keeping the money circulating within Izingoleni. Those crafters should also advertise their businesses to schools and churches or visit customers so that everybody knows about them.

Sub-problem 4: Reveal gaps in the relationships between present production by crafters and marketing requirements.

Almost all the crafters who were investigated seemed to have self confidence and were proud of their work that they produced using knowledge gained from one another. Most crafters had never been trained from either school or any formal institution on making of indigenous

handcrafts. Through observation one could see that their items would meet the standard of markets as reflected on Table 4.13, which included quality, durability, neatness, freshness, appealing designs, colour coordination, small to medium items, unique items, safe to use items, bright African coloured beadwork and mainly African traditional items. It was noticed that the most common specifications on all categories (beadwork, basketry and leatherwork) were good quality which has always been on top of the list followed by durability, appealing design, smaller items, unique items and good colour coordination. Quality has been described by Schuler and Harris (1992) and Trollip (2001) as having a role as a proprietary competitive strategy and as an important tool to differentiate one business from the other. Product design is also very important as it determines its sales value in the market. This was also confirmed by Bloch (1995) who stated that customers always look for an attractive design. Therefore the crafters need to understand tastes and preferences of markets.

In addition, when comparing the craft items that were being sold at both the formal and informal craft outlets (which were supplied by crafters from outside Izingoloni see plates 4.4 and 4.5), with those that were being produced by the local (Izingoloni) crafters (plates 4.1-4.3); they were similar in terms of quality, design, pattern, and size. Although the quality of crafters investigated was not assessed, they would compete in the market. The evidence was that most of their items had been sold, otherwise they would not have continued with production.

But the problem noticed was lack of variation in craft items. The majority of crafters produced similar items. This was noted as a serious concern by almost all the craft traders that were investigated. The traders required a variety of items as highlighted in section 4.12. Seemingly such problem existed everywhere because the traders comment was based on their experiences with craft producers they ordered their stock from. Even from the literature this seemed to be a common problem (May & Networkers, undated;f Dlodla, 2005). This resulted in stagnation of the market.

Apparently, there was a slight gap between craft items demanded at the market and those items that were being produced by the local crafters. That could be seen in Table 4.14 which reflects items that were doing well at the market. There were items that the local crafters had

never produced like beaded animals, beaded dolls and beaded Christmas decorations. This suggests that crafters should concentrate on making items that were in great demand and be creative enough to produce niche items.

Sub-problem 5: Propose remedial action for crafters and markets.

Lack of capital for purchasing raw materials and other requirements seemed to be a common problem among crafters. As much as crafters needed to be granted finance, they could try to overcome such problem by forming cooperatives so that they combine their contributions and buy materials in bulk thus reducing production costs. In the case of materials like *incema* grass crafters should grow their own. These may be possibly made by the community development workers from Governmental or NGO institutions. The community workers should assist crafters applying for funding, in formation of cooperatives and organise the crafters to produce their own materials where applicable. The community workers should also arrange for raw materials to be locally available by establishing some outlets closer to crafters where all kinds of craft raw materials could be sold. That was also supported by Trollip (2001). In that manner both the crafters and those who own such outlets would benefit by cutting down transport costs for crafters and generating income for outlets owners.

Besides, co operatives would also expose crafters to other resources important to growth of craft businesses. They will have to be registered for easy identification and also for them to easily access benefits. The government could assist in registration of co operatives. The government of the Republic of South Africa is currently focusing on formation of cooperatives for the benefit of entrepreneurs that was confirmed by the Department of Trade and Industry (2005). The Department of Economic Development and Tourism and Department of Agriculture and Environmental Affairs for example, revealed that they assisted crafters with registration of their businesses. Formation of cooperatives may also eliminate problem of lack business management skills, such as record keeping among other things which may be caused by illiteracy of individuals as the study revealed that some crafters had a low level of education and others had never attended school, such people would not be expected to manage businesses effectively. In that sense, individuals would be

mixed with literate members. Moreover, exposure to informal adult education is a necessity for crafters who had never attended school in order for them to manage their businesses.

The findings show that even educated crafters did not keep the business records; therefore skills such as bookkeeping and financial management are required by the crafters to manage their businesses. These could be acquired by crafters through government departments, NGOs, and private sector.

Since the craft traders voiced their concern about lack of variety from craft items supplied by various crafters; it is believed that packaging would add value to craft items as customers are often attracted to sophisticated packaging. One craft trader mentioned packaging of small craft items as something unique that would attract customers. Different types of packaging could be used for a variety of craft items. Paper making crafters sold clay pots of different sizes in packages made of card board boxes (Tembe, 2004). It has been observed that competition is high in this industry, therefore one need to develop niche items to beat competition. Helriegel *et al* (2002) stated that the most successful entrepreneurs are those who make small modifications to what others are already doing, which means it is not always necessary that one has to develop something new to differ from others.

In addition, although the crafters produced marketable items but their skills need to be improved, they needed to learn new skills since the market's taste changes from time to time; that was also the feeling of May and Networkers (undated). Nkamba-Van Wyk (1996) also confirmed that the majority of rural crafters relied on indigenous knowledge to produce their craft; they were not exposed to formal training where they could have been channelled to innovations, creativity and produce a variety of items of high quality in order to compete on the market. There is a need to develop their skills and form viable businesses which would provide a reasonable income through selling of high quality crafts to the local community, craft outlets and exporting companies.

The results also show that the majority of crafters were older people. Regarding this issue, Nkamba-Van Wyk (1996) had a fear that if young people do not practice indigenous handcrafts, such crafts might disappear. This situation could be corrected by the government

(Department of Education and Culture) by including indigenous handcraft making in the curriculum so that pupils learn such skills from schools. There should also be other formal institutions that teach such skills to adults.

The lack of organized markets was perceived by crafters as affecting their businesses. Therefore in addition to the local markets that have been identified, establishment of craft stalls would be ideal for local crafters. Such market place could be set up along main roads where there is a substantial amount of people and motorists passing by. Tourist's routes should be targeted as main avenues where crafts would be sold. The provision of infrastructure to support crafters is a function of Government. The Local Economic Development (LED) can be used as an overall strategy for improving the socio-economic conditions of the rural crafters.

Since it was observed that the crafters of Izingolweni lacked information about indigenous handcraft outlets already existing in the area which also confirms the findings of Mdletshe (2002); the craft outlets especially the formal (craft shops, farm stalls, art and craft gallery, Tourism information office and other craft outlets that might not have been identified and investigated for this study) should develop new strategies for advertising their businesses to crafters as well as customers. It is also recommended that the community development workers assist in linking crafters to such markets as Mdletshe (2002) indicated that their institutions delivered such services to crafters.

CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

6.1 Conclusion

The main objective of this research project was to describe the productive functioning of individual and group crafters, identify the constraints of indigenous handcraft producers and markets, identify appropriate markets for indigenous handcrafts and to describe the market places in relation to access, requirements, potential for economic return for crafters; and also to reveal the gaps in the relationships between present production by crafters and marketing requirements and finally, propose remedial action for crafters and markets in terms of networking, training, availability of resources, access to organized markets and information. To accomplish this, key areas such as individual and group crafters, craft traders, and purchasers of such crafts (schools and Shembe groups) were examined in an attempt to determine productive functioning of crafters, the nature of marketing systems of crafts in Izingolweni, gaps in the relationships between current production by crafters and markets requirements, constraints affecting growth of craft industry in Izingolweni and recommendations that might help overcoming constraints encountered by crafters and possibly increase potential of crafters and improve relationships between crafters and markets.

The data presented and analysed in the previous chapters gives some insight into kinds of crafts that were produced, markets and marketing strategies used by crafters in Izingolweni, existing alternative markets that could be used by local crafters, and markets and buyers requirements, as well as problems of crafters and markets. Various methods were utilized to gather qualitative and quantitative information from relevant people. Such information was obtained through structured interviews to ten individual crafters and eleven indigenous handcraft traders (four formal and seven informal), focus group discussions with two group crafters and two Shembe groups, informal interviews to two schools representatives, one Local Economic Development (LED) officers and one local NGO'S official to find out about support services offered by their institutions to crafters.

The results reflected great potential on the side of crafters as they were capable of producing saleable crafts. This was shown by income generated from sales of crafts which

varied from one crafter to the other, ranging between R10-00 and over R2000-00 a month, depending on demand for a particular kind of craft during that specific period. Although these figures could not be declared accurate since most crafters had no business records reflecting production and sales. That weakness is common among rural enterprises. The majority (eight) of interviewees were women and only two men. The literature reviewed also confirmed that women dominated in this industry. The results of this study show that men earned more income than women. But, there were some contributory factors, such as kind and demand of items, price and competition. In comparison of individuals and group crafters abilities in terms of production and marketing of their products, it was found that individual crafters affiliated in group produced more articles and enjoyed more benefits than individual crafters working in isolation. That is because those in groups worked away from homes which enabled them to concentrate on craft making, whereas individuals worked from their homes being surrounded by other household chores.

The study found that in addition to the markets that were being used by crafters from Izingoloni as reflected in previous chapters, there were other alternative markets the crafters could supply with indigenous handcraft items to increase their sales. Those markets included formal markets (craft shops, arts and crafts gallery, farm stall, Tourism Information Centre) and informal markets (road and beach side sellers). It was also found that schools and churches (Shembe) existing in Izingoloni were potential markets for indigenous handcraft such as beaded, small grass woven mats and traditional leather outfits as reflected in appendix F. Such items are being used by school kids and Shembe groups when participating in cultural and religious activities taking place every year. The study found that the stock that was sold from the above mentioned outlets were supplied by crafters from as far as Mozambique, Swaziland, Durban, and Eastern Cape. There were very few local (Izingoloni) crafters who had ever supplied such markets. Yet, the people in-charge of these market outlets confirmed that they were very keen on supporting the local crafters by purchasing from them, should they conformed to their requirements as stated in previous chapters. As much as the local traders would like purchasing from the local crafters, but they were concerned about their pricing. Their prices were sometimes very low in a way that those who sold on their behalf increased them, or sometimes very high as compared to items supplied by distant crafters. However, this forms a conclusion

that there are suitable markets for indigenous handcrafts in Izingolweni that would provide adequate income to crafters on regular bases. It is up to the crafters themselves to find ways and means of accessing such markets through the help of rural development agencies. The agencies could help in linking crafters to such markets, offering training on product development, marketing skills such as pricing and promotion, and in formation of co-operatives so that they could produce and sell their products jointly, thus reducing materials and transport costs.

In looking at indigenous handcrafts being produced by Izingolweni crafters and those that are being sold at the above mentioned outlets, there are similarities in terms of quality, design, and pattern (plate 4.1 – 4.5). However, some gaps were noted in relation to what the local crafters produced and what the markets required. The local crafters produced similar items, there was no variation. Moreover, it was observed that there were items that were demanded on markets but not produced locally, such as beaded dolls, beaded animals, beaded Christmas decorations and clay pots to mention a few. This suggests that the local crafters should acquire such skills in order to meet the markets demand. Such skills would enable the local crafters to venture into other money generating crafts, and also help the local customers get such items locally, saving them from traveling long distances to places to buy such items, thus keeping the money circulating within the local community.

It was found that, though the crafters from Izingolweni had potential for growth but had a range of constraints including lack of finance for purchasing raw materials and tools, shortage of raw materials, lack of exposure to organized markets, accommodation, lack of business management skills and competition. These constraints seemed to affect the operation of their businesses, production and therefore profitability negatively. These issues need to be taken into consideration by the relevant bodies such as LED offices, other Government's Departments, Tourist's information offices and NGOs involved in promotion and development of crafts businesses.

6.2 Recommendations

6.2.1 Co operatives

When the study examined the productive functioning of crafters in Izingolweni it was found that most crafters worked individually; there were very few group crafters, which clearly hampered them from accessing benefits that could strengthen their businesses and yield better results in terms of profit. It is therefore recommended that individual crafters form co operatives or associations which would greatly benefit them in rural craft production because of the support they will derive from it in terms of accessing financial assistance. The association would also expose them to other resources important to increase craft production. They will have to be registered for easy identification and also for them to easily access assistance of any kind. The Government could assist in registration of co operatives. The Department of Economic Development and Tourism for example, revealed that it assisted crafters with registration of their businesses. Actually the Government of the Republic of South Africa is focusing on formation of co operatives for benefits of entrepreneurs. The Department of Agriculture and Environmental Affairs and Department of Economic Development among others are facilitating the formation and registration of co operatives in KwaZulu- Natal. Formation of co operatives could also eliminate problem of lack of business records, because such problem is sometimes created by illiteracy of individuals. Since such individuals could be mixed with literate members everything produced would be recorded.

6.2.2. Business management

As revealed in the study, some crafters had a low level of education and others had never attended school, such people would not be expected to manage businesses effectively. It was found that even those who were educated did not keep the business records, therefore skills such as bookkeeping and financial management skills are required by the crafters to manage their businesses. In addition, an informal adult education is a necessity for crafters who had never been to school in order for them to manage their businesses. These could be acquired by crafters through Government Departments such as Department of Economic Development-DED and Department of Trade and Industry-DTI

6.2.3 Raw materials

The success of any crafter solely depends on sustainable availability of the raw materials in abundance. The study revealed that shortage of raw materials limited production of crafts, and there is a statement which says; raw materials should be low or cost nothing, and be locally available, as buying materials involves a big risk in case the products are not sold afterwards. It is therefore recommended that raw materials be made available locally. That could be done by having them stored in outlets closer to the crafters and sold at wholesale price so as to reduce production costs. Alternatively, crafters could be persuaded to grow their own materials (*incema* grass) on larger scales, and be assisted with fencing materials and other requirements to make this happen.

6.2.4 Packaging

The study revealed that traders complained that there was lack of variety from craft items supplied by various crafters, which consumers were no longer attracted to. It is believed that craft items would become attractive if the crafters add value to their crafts by packaging them as customers are often attracted to sophisticated packaging and tempted to buy. For example, a small designed card board box could be used in packaging small beaded items like pens for gifts, necklaces and earrings.

6.2.5 Craft stalls

One of the constraints that were perceived by crafters as affecting their businesses was lack of organized markets. In addition to the local markets that have been mentioned above another viable market could be a craft stall. Such market place could be set up along main roads where there is a substantial amount of people and motorists passing by. Tourist's routes should be targeted as main avenues where crafts would be sold. Factors relating to this are extrinsic to the crafters and can be resolved to a limited extent only. The provision of infrastructure to support crafters is a function of Government. Local Economic Development (LED) can be used as an overall strategy for improving the socio-economic conditions of the rural crafters.

6.2.6 Facilitation

The crafters need to be assisted on an advisory capacity, since the findings of Trollip (2001) confirmed that crafters who worked with a facilitator were more successful than those who did not have a facilitator on their side. The facilitators could help setting product goals, based on product philosophies, quality, and assist on application for funding and on business management skills, for example, Department of Agriculture and Environmental Affairs and Department of Economic Development and Tourism do facilitate on this.

6.2.7 Advertising

It appeared that most of Izingolweni crafters did not know about indigenous handcraft outlets existed within their area. The craft traders businesses especially the formal (craft shops, farm stalls, art and craft gallery, Tourism information office and other craft outlets that might not have been identified and investigated for this study) should improvise new strategies for advertising their businesses. Their current advertisements are being directed to customers. They should somehow go beyond that and inform the craft suppliers about business requirements, because it might be difficult for rural and illiterate people to understand without being told that their crafts are acceptable in such kind of markets. It is also recommended that the community workers assist in linking crafters to such markets.

6.2.8 Networking

Networking among crafters and role players in development is important since it develops opportunities such as support structures. This develops access to information, materials, technology, communication, accommodation, funding, and market outlets. Therefore the crafters need to be empowered in this particular area. The community workers should assist in establishing sound network. Networking systems available in the community include political parties, government and non-governmental organizations.

6.3 Further research

The study's objectives were achieved, though there were some limitations, which yield the results that were not generalisable. The study focused only on crafters and traders from Izingolweni, and worked with a small sample due to time and cost constraints. There is a

need to include more crafters and traders even from outside the area of Izingolweni in such study so as to get a broader sense about functioning of indigenous handcrafters, traders as well as constraints affecting this business. The researcher had difficulties in finding information about individual entrepreneurs. This study found that, most previous studies focused on investigating income generating groups, of course that saves time and costs, but there is a number of people working in isolation who feel neglected, yet being affected in a same way as groups. It is therefore recommended that research of similar nature be conducted with a large number of individual crafters to find their needs and problems. Still on that, further research is recommended regarding the facilitation of groups that generate income by making crafts. It should focus how to identify facilitators (who, where, when) and their potential contribution. The previous studies found that groups working with a facilitator were more successful than those who worked without a facilitator. This needs to be verified if it is the case with group crafters from Izingolweni. This could also reveal if there was any support regarding facilitation directed to crafters in Izingolweni.

Both quantitative and qualitative research was conducted where interviews and focus group discussions were performed. The researcher experienced that focus group discussions yield better results compared to one on one interviews. The atmosphere was somehow tense on one on one whereas participants from groups were confident, free and easy to talk to, as a result the researcher managed to get detailed information than from interviews especially conducted to individual crafters. Another important experience learnt from structured interview was that it limited respondents, so there was no way of getting detailed information. It is therefore recommended that when similar research is conducted in future, individual crafters are grouped together to form focus groups.

The quality of craft items produced was not intensively investigated, while it is a vital aspect of any business which ensures the marketability of products, therefore, if similar research were to be repeated it should focus on quality to find out if their products would meet markets requirements as stated in previous chapters.

The study focused on beadwork, basketwork and leatherwork producers because such craft was widely produced in the area of study. Among other popular indigenous handcrafts are

woodwork and pottery, but were not investigated due to small number of such craft producers in the area. These need to be investigated to find out the reasons for not producing such crafts, because according to the respondents they were in demand, especially pottery. The people traveled long distances to places where they could buy beer clay pots as these are the traditional beer containers mainly used during cultural ceremonies.

The study found that there were very few people engaged into traditional leatherwork production and that it was taken as men's work. It is assumed that this was the reason for low production, because statistically, women dominate in craft industry which proves that men by nature are not interested in craft work. Therefore an investigation is recommended to find out the reasons for low production of such greatly demanded craft, and the reasons for women not producing such craft.

It was found from the craft traders that the potential consumers of indigenous handcraft were mainly tourists. Regarding craft items that sold well, that was only based on perception of craft traders, it would be necessary to get the views of consumers (tourists) about what would they like to see on indigenous handcraft items. Furthermore, this study found that there were crafters that were regular suppliers of craft traders; therefore it is recommended that such suppliers be identified for future research so as to find their views on relationships with craft traders.

Finally, the same, but qualitative research should be conducted to community development workers within the area of Izingolweni to get their views on what needs to be done and their approaches towards development of indigenous handcrafters.

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**APPENDIX A: QUESTIONNAIRE FOR INDIGENOUS HANDCRAFT PRODUCERS-
INDIVIDUALS**

APPENDIX B: FOCUS GROUP DISCUSSION GUIDE FOR GROUP CRAFTERS

**APPENDIX C: FOCUS GROUP DISCUSSION GUIDE FOR SCHOOLS AND
SHEMBE GROUPS**

APPENDIX D: QUESTIONNAIRE FOR INDIGENOUS HANDCRAFT TRADERS

APPENDIX E: CONTACT DETAILS OF CRAFT CATALOGUE

**APPENDIX F: THE TRADITIONAL CRAFT ITEMS USED BY SCHOOLS AND
SHEMBE GROUPS**

**APPENDIX G: COMPARATIVE DATA ON GROUP CRAFTERS IN IZINQOLENI,
2005**

APPENDIX A: QUESTIONNAIRE FOR INDIGENOUS HANDCRAFT PRODUCERS-INDIVIDUALS

QUESTIONNAIRE

INDIGENOUS HANDCRAFT PRODUCERS-INDIVIDUALS

INTERVIEW DATE

NAME OF PRODUCER

DISTRICT

WARD

SUB-WARD

You are kindly requested to provide the researcher with the following information and you are assured that you information will be kept confidential; it will not be released without your prior consent.

.....
E.S. DUBE

1 INFORMATION ABOUT THE PRODUCER

1.1 How long have you been producing craft? Please click inside the appropriate block

Years	<input type="text"/>	Months	<input type="text"/>
-------	----------------------	--------	----------------------

1.2 Is this project registered with any body? 1=yes, 2=no

1.3 Is there any other person assisting you in making craft? 1=yes, 2=no

1.4 Are you male or female? 1= male, 2= female

1.5 Age: Please indicate with an x inside the appropriate block

18-35 years		35-50 years		Above 50 years	
-------------	--	-------------	--	----------------	--

1.6 Educational level: 0=illiterate, 1=Primary, 2=Secondary, 3=Post secondary

1.7 How did you learn about craft making? Mark appropriate block with an X

From friend/family

Through training

From counterparts

From school

Other, specify

1.8 Do you regard your knowledge about craft production

Poor

Average

Good

Excellent

1

2 INFORMATION ABOUT SUPPORT SERVICES PROVIDED TO PRODUCERS

2.1 Have you ever received any kind of support service from any development agency?

1=yes, 2=no

If yes what kind agency?

Government agency

NGOs

- CBOs 3
- Private sector 4
- Other, specify..... 5

What kind of support service did you receive?

- Supply of raw materials 1
- Supply of equipment 2
- Work centre 3
- Training 4
- Financial assistance 5
- Other, specify..... 6

3 INFORMATION ABOUT CRAFT ITEMS

3.1 List the craft items that you mainly produce

Beadwork	Basketry	Leatherwork

3.2 Why do concentrate on making these items?

- They sell well 1
- Easy to make 2
- Skilled to make 3
- Material readily available 4
- Other, specify..... 5

Beadwork	Basketry	Leatherwork	

3.3 How many items did you produce last week?

- Less than 20
- 21-40
- 41-60
- More than 60
- Don't know

Beadwork		Basketry		Leatherwork	
-----------------	--	-----------------	--	--------------------	--

3.4 How long does it take to make each item? Specify item, sizes, and time

Beadwork item	Size	Time	Basketry item	Size	Time	Leatherwork item	Size	Time

3.5 How much does it cost to make such items? Specify raw material used and costs

Beadwork material	RC	Basketry material	RC	Leatherwork material	RC

3.6 Where do you get these materials from?

Beadwork	Basketry	Leatherwork

3.7 How far away are the suppliers of raw materials? Specify material and distance

Beadwork	Mater	Dist	Basketry	Mater	Dist	Leatherwork	Mater	Dist

4 INFORMATION ABOUT CRAFT MARKETS

4.1 Where are your products sold? Specify the name of the market and place

Beadwork	Name	Place
Basketry		
Leatherwork		

4.2 How are your products sold? Mark all applicable

Through middlemen for resale	1
Deliver to customers for own use	2
Own stand	3
Sell from home	4
Receive orders	5
Other, specify	6

4.3 Which one do you consider the best market, and why?

.....

.....

.....

4.4 How far away is the market?

0-10 km

10-20 km

20-50km

50-100km

Over 100km

4.5 Do you use transport to market your products? 1=yes, 2=no

4.6 If yes, what kind of transport do you use?

Own

Public

Hired

4.7 How often do you keep the sales record? Mark an appropriate box with an X

Always

Sometimes

Seldom

Never

4.8 How many craft items did you sell last week? Click the number inside the box

Less than 20	1
21-40	2
41-60	3
Over 60	4
Don't know	5

4.9 How much money did you make last month?

Less than R100	1
R101-R300	2
R301-R500	3
R501-R999	4
R1000-R2000	5

4.10 What determines prices for your craft items? Mark all that are applicable.

- Competitor's prices 1
- Production costs 2
- Demand 3
- Product lifecycle 4
- Other, specify..... 5

4.11 What are the major constraints affecting your ability to access the markets? Prioritize them.

.....
.....
.....
.....
.....

4.12 In your opinion, what needs to be done to overcome these problems?

.....
.....
.....
.....

Thank you for your time and help

APPENDIX B: FOCUS GROUP DISCUSSION GUIDE FOR GROUP CRAFTERS

MARKETING OPPORTUNITIES AND CONSTRAINTS OF INDIGENOUS HANDCRAFT PRODUCERS IN IZINQOLENI DISTRICT, KWAZULU-NATAL

The focus group discussion guide

You are requested to provide information below and you are assured that your information will be kept confidential; it will not be released to any third party without your prior consent.

.....
E S Dube

1 Information about group crafters

1.1 How long has this group been established?

.....

1.2 How many members does this group have?

.....

1.3 Does this group have a committee?

.....

1.4 Does this group have a constitution?

.....

1.5 Age: how many members are:

18-35 years old.....

35-50 years old.....

Above 50 years.....

1.6 Educational level: How many members are:

Illiterate.....

Primary.....

Secondary.....

Post secondary.....

1.7 Describe the main activities of your group; describe craft items you mainly produce.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

1.9 Have you ever experienced any problems in working as a group? If yes, what problems

.....
.....

1.10 What benefits do you see in working as a group?

.....
.....
.....

1.11 How often do you meet to make crafts?

.....
.....

2 Information about support services provided to a group

2.1 Has this group ever received any kind of support service from any development agency?

.....

2.2 If yes, which agency and what kind of assistance you received?

.....
.....

3 Information about craft items produced by a group

3.1 What raw materials do you use to make your crafts?

.....
.....

3.2 Where do you get these materials from, and how far away are the suppliers of raw materials?

.....
.....
.....

3.3 How many craft items did you make last week?

.....

3.4 Describe the biggest order you ever received.

.....
.....

3.5 Did you manage to finish it on time, if no, why?

.....
.....
.....

4 Information about marketing of group's crafts

4.1 Where are your crafts sold?

.....
.....

.....
.....
4.2 How are your products sold?
.....
.....

.....
4.3 How far away is the market?
.....

4.4 How do you come to pricing decisions?
.....

.....
4.5 Do you keep sales records?
.....

4.6 Have you ever experienced any problems with your customers, If yes, mention them all.
.....
.....
.....

.....
4.7 What are the major constraints affecting group's ability in accessing the markets, prioritize them.
.....
.....
.....
.....
.....

.....
4.8 In your opinion, what needs to be done to overcome those problems?
.....
.....
.....
.....
.....

Thank you for your time and help

APPENDIX C: FOCUS GROUP DISCUSSION GUIDE FOR SCHOOLS AND SHEMBE GROUPS

**FOCUS GROUP DISCUSSION GUIDE FOR
SCHOOLS AND SHEMBE GROUPS**

You are kindly requested to provide the researcher with the following information and you are assured that your information will be kept confidential; it will not be released to any third party without your prior consent.

.....
E.S. Dube

1 The information about traditional outfits for school/church members

1.1 Please give me a list of indigenous handcraft items used by your school/church members

.....
.....
.....
.....
.....
.....
.....
.....

1.2 What do you actually need to see from these items? Please give your specifications per items listed above

.....
.....
.....
.....
.....
.....
.....

1.3 How would you describe quality?

.....
.....
.....

1.4 Where do you buy or hire these items from and how far?

.....
.....

1.5 Have you ever experienced any problems with your suppliers?

.....

1.6 If yes, please specify those problems

.....

.....

Thank you for your time and assistance

APPENDIX D: QUESTIONNAIRE FOR INDIGENOUS HANDCRAFT TRADERS

QUESTIONNAIRE

TRADERS OF INDIGENOUS HAND CRAFTS

DATE

NAME OF BUSINESS

ADDRESS OF BUSINESS

You are kindly requested to provide the following information and you are assured that your information will be kept confidential: it will not be released to any third party without your prior consent.

.....
E.S.DUBE

1 GENERAL INFORMATION

- 1.1 How long has your business been established?
.....
- 1.2 What are the main activities of this company (through observation)?
.....
.....

3.5 How much stock did you order last month? Can I see your records to help us?

Beadwork	No.stock	Basketry	No.stock	Leatherwork	No.stock

3.6 Who sets the prices that you pay for items? Mark the appropriate box with an X

Crafters at source	1
Middlemen	2
Buyers	3
Other (specify)	4

3.7 How do you perceive the prices that you pay for the supplies?

High	1
Reasonable	2
Low	3

3.8 How are products being delivered to your business?

.....

3.9 When are payments made?

Upfront	1
On consignment	2
On invoice presentation	3
Other, specify	4

3.9 What strategies do you use to promote the product?

Advertising	1
Special offer	2
Packaging	3
Competition	4
Other, specify	5

3.10 Who are the potential buyers of indigenous handcraft items?

For example, school children, tourists, professional locals, etc

Beadwork	Buyer	Basketry	Buyer	Leatherwork	Buyer

3.11 How can your interaction/relationship with your suppliers be improved?

.....
.....
.....
.....

3.12 Is there anything further that you feel important for better functioning?

.....
.....
.....

Thank you for your time and assistance

APPENDIX E: CONTACT DETAILS OF CRAFT CATALOGUE

Address -South African Craft Catalogue

Box 1647

Manaba Beach

KWAZULU-NATAL

TEL: 039 6950363

FAX: 039 6950364

Email: crafter @ I African com.

Enquiries: village craft

Box 219

Port Edward

South Africa

Tel: 039 3056083

APPENDIX F: THE TRADITIONAL CRAFT ITEMS USED BY SCHOOLS AND SHEMEBE GROUPS

List of schools traditional outfit items

Items	Material used	Uses of item
<i>Ibheshu</i>	Cow hide	Men's outfit worn around waist to cover lower back
<i>Isinene</i>	Wild animal skin	Men's outfit covers lower front from waist
<i>Umqhele</i>	Wild animal skin Cow hide	Worn by men around head
Arm band	Wild animal skin	Worn around men's arm
<i>Izinjobo</i>	Wild animal skin	Worn around waist to cover men's lower front
Small shield	Cow hide	Held by males traditional dancers
<i>Amadolo</i>	Wild animal skin	Worn by men around knees
Hair pins	Beads	Used by women on their heads to beautify themselves
<i>Isigege</i>	Beads	Bead made skirt worn by women around their waist
Hair band	Beads	Worn by women around head
Necklace	Beads	Worn by women around neck

List of Shembe traditional outfit items

Items	Material used	Uses of item
<i>Ibheshu</i>	Cow hide	Men's outfit which covers lower back from waist
<i>Isinene</i>	Wild animal skin	Men's outfit covers lower front from waist
<i>Umqhele</i>	Wild animal skin Cow hide	Worn by men around head
<i>Udidli</i>	Wild animal skin Cow hide	Worn by men around waist
<i>Izinjobo</i>	Wild animal skin	Worn around waist to cover men's lower front
Medium and small size shield	Cow hide	Held by men and women
<i>Ubusenge</i>	Beads	Worn by men around knees
<i>Isigege</i>	Beads	Bead made skirt worn by women around their waist
Hair band	Beads	Worn by women around head
<i>Amambatha</i>	Wild animal skin	Worn by women around neck
<i>Izikhono</i>	Wild animal skin	Worn by men around arms
Wrist band	Beads	Worn by men around wrists
<i>Amadavathi</i>	Beads	Worn by men and women around ankles
<i>Isidwaba</i>	Cow hide	Women's skirt
<i>Isibhamba</i>	Grass and beads	Worn by women around waist
Small grass woven mat	Grass	Mats used to sit and kneel on

**APPENDIX G: COMPARATIVE DATA ON GROUP CRAFTERS IN
IZINQOLENI, 2005**

Item	Nomzamo	Siyathuthuka
Time of operation	1998	1997
Membership of group	10	8
Membership of Focus group discussion	9	6
Committee present	Yes	yes
Constitution	Yes	yes
Model Age range	Above 50 years old	35-50 years old
Model. Educational level	Evenly spread from illiterate to post secondary. (2-3 per category)	Evenly spread from primary to secondary.(3 per category)
Main crafts produced	Beadwork , basketry,	Beadwork and basketry
Reason for selection	High skill levels, demand,	Demand, material available though limited, easy to make
Group problems	Attendance at meetings (not serious because of division of labour)	Poor attendance, conflicts
Benefits from group	Share ideas, socialise, help from others, productive time away from home, exposure to networking opportunities.	Share knowledge, exposure to assistance and customers, socialising, easy to meet deadlines
Meeting days	Meet daily for big orders, but normally meet once a week	Monday – Friday, three times a week during peak season for field activities
Support/services	Yes	No, but applied
Support Agency	Department of Agriculture and Environmental Affairs	N/A
Kind of assistance	Craft Centre	N/A
Material suppliers	Local, Game Reserve-47 km away	Durban, local, Game Reserve-51 km away
No of items made per week	18	41
Biggest order received	65	103
Were deadlines met?	No, because material was not available local	Yes
Market places	Local schools, surrounding community	Local schools, community
Distribution channels	Orders, customers collect from centre	Orders, customers collect orders, members sell at pension point
Distance to market	local	local

Item	Nomzamo	Siyathuthuka
Pricing decisions	Members discuss prices-consider production costs, size of item, competitor's prices	Members discuss prices, consider production costs
Sales records	yes	Yes, but not properly
Problems with customers	Do not pay upfront, not pay in full, not collect orders	Buy on credit, do not pay on time, demand items members not skilled to make
Major constraint	Shortage of raw material- <i>incema</i> and palm fronds, finance	Shortage of raw material, lack of skill, no accommodation-craft centre and market place, finance Lack of organised markets
Opinions	Need financial assistance to fence around the plot of <i>incema</i>	Land for production of <i>incema</i> , change of policies of reserves on harvesting of material, provision of training on skill development, business management, construction of craft centres and market places, provision of finances for purchasing raw materials Establishment of local craft stalls