

Training for Bead Crafters in KwaZulu-Natal, Durban: Four Cases

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Declaration

I, **Kimendhri Pillay (Miss)**, hereby declare that this dissertation, which was prepared and written under the guidance and supervision of Professor Astrid von Kotze, is my original piece of work that has not been submitted to the University of Natal, Durban or any other Institution of Higher Learning elsewhere for any award.

Signature of Author:.....

Date:.....

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Acknowledgements

I am indebted to many who have assisted and encouraged me through this research task. I therefore would like to take this opportunity to thank some of these people who have been my biggest guides (whose names appear in no specific order) as it would be impossible to mention them all. Firstly I am most grateful to my supervisor Professor Astrid von Kotze for her expert guidance and patience through this process and whose great sense of humour made the obstacles of this process bearable. I would also like to thank the following craft organisations and its affiliates: The Siyazama Project, The BAT Centre, Create Africa South and the African Art Centre.

I would further like to thank my only sibling, Dr Sandoshni Pillay, for her constant cheering and sympathetic nature and always believing in my abilities and me. A warm thank you to my parents and a hearty thank you to all my friends for the appreciated well wishes throughout my studies.

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Chapter 1: Rationale

Introduction

The crafters or artists in this research produce craft or artworks for the tourism industry. The majority of them sell their goods to craft shops they are affiliated to. Thus they are not street traders and not organised under any union as many street traders in Durban are. There are several training programmes for these crafters in KwaZulu-Natal. Craft training programmes vary considerably in content and structure from training programme to training programme but one of the common threads they share is to serve the interests of crafters i.e. to enable them to earn a living. This interest is met differently from programme to programme. This research will exhibit the similarities and differences in content, structure and teaching methodology in four selected programmes that aim at providing skills to crafters in order to show how different training programmes use differing approaches in order to enable and encourage crafters to earn a living.

Choice of Research Topic

I chose this topic for various reasons. The first is that I am a woman of colour, which perhaps is part of my reason for my sympathy towards the plight of South African black women who mainly comprise the population of crafters. Being black women places them in the double oppressive category in terms of their gender and racial status. Although South Africans now live in the post-apartheid era this double oppression is sorely slow at dissolving.

Secondly, the fact that I also have a performing arts background has resulted in my interest in other art forms such as craft etc. Craft however is an art form that is more easily accessible than other art forms with particularly women peddling their wares/ craft on the sidewalks of busy Durban streets. This accessibility makes craft more affordable than many other art

forms such as paintings and sculptures. Furthermore paintings need to be housed in specific places like an art gallery or a museum, are often exorbitantly priced, and maintained by a professional like a curator who has sound education and experience in maintaining artworks, and paintings can only be looked at for its beauty and not used like a crafted bead chain or a grass mat. Craft on the other hand maintains its status of functional art.

Thirdly, post-apartheid South Africa is ardently supporting and encouraging craft production and trade as it feeds and boosts the South Africa tourism industry. This in turn has created an income for a number of previously disadvantaged people uplifting them from poverty and hopefully from poverty related issues that contribute to community development in residential and working environments. Besides supporting the tourism industry, efforts are being made to draw attention towards and create a platform for art forms that were previously allocated a low art status. This is in keeping with South Africa's constitution that is based on equity.

A Place for Indigenous Craft Knowledge

Crafters can enter formal craft training/ learning programmes with prior craft making knowledge and experience, and can sometimes be a prerequisite of these programmes. Craft knowledgeable people can receive this previous learning and academics with mixed emotions and could be considered as indigenous knowledge by some whilst others may view it as information one cannot necessarily deem as substantial knowledge. The former view is perhaps partially the reason as to why many training programmes do not offer craft training as such but instead provide business/ marketing skills to their craft trainees. This is probably executed to meet the economic needs of the trainees in the programme who already possess craft knowledge/ skills.

The topic being researched takes into consideration not only current facts and logistics of the training but also the actual opinions and reflections of the trainees training and personal lives. This research seeks to treat the interviewees as not just statistics but also acknowledges their indigenous knowledge and life experiences in craft training and looks at how this affects their lives and economics.

Furthermore it will be determined to what extent the trainees are allowed or expected to transfer their previous craft making knowledge into the training they receive and the positive or negative results that may occur. The ongoing suggestion arising out of the colonial and apartheid past is that Africa requires the adaptation of western systems and knowledge in order to progress and even survive. Some failed to realise however that Africa survived well if not better than prior to being colonialized. Indigenous cultures survived on their own developed indigenous knowledge, which worked and suited their own environment, context and culture. Catherine Odora Hoppers suggests that indigenous knowledge systems "should be recognised as a part of a larger whole pool of universal knowledge" preferably alongside western knowledge (Hoppers 2001:1). This would then assign equal status to all knowledge systems and not just look at western knowledge as the best education model.

Drawing acknowledgement and attention to indigenous knowledge systems does pose a challenge to today's South African researchers and social scientists and certainly requires a paradigm shift amongst the general public. "There are two clear options in relation to change- 'resisting change or participating in promoting it'" (Quoted in Osei-Hwedie 2002:311). It will be determined as to whether the training promotes crafters previous knowledge or disregards it.

People of all cultures can make decisions and draw and execute action plans for themselves. “Self-sufficiency and self-reliance... have to do with peoples’ ability to decide and do things for themselves” (Osei-Hwedie 2002: 313). Dictating that a culture follows the decision and learning skills of another that is foreign to them is unrealistic but has been practiced in South Africa and many parts of the world and is still in some instances being practiced just as staunchly as before. “Indigenisation has to do with what is real to a people and not an imposition of what others define for them” (314). Crafters who have learnt via indigenous knowledge about their craft may or may not benefit from a westernised education on craft depending on what, how and why it is taught to them and its (non) value within the indigenous groups context.

Crafters Earning a Living

A favourable outcome of these training programmes would be to assist crafters to earn a living. If the training programme’s content and structure employed in the chosen case studies is to serve the crafters well, some of their key features could be to enable these crafters to either earn a living or earn a better living than they did prior to their training. This research study investigates the four different training approaches to preparing crafters to earn a living and further looks at how the different approaches achieves to do this, or not, as seen and experienced by the crafters.

Craft Teaching Method

Further explored in this research is the teaching method employed in the training. The choice of teaching method and how it is executed can impact and determine the levels of interest generated in the trainees and the amount of learning that occurs. An example would be that certain teaching methods require more participation in the lessons from the trainees than other

methods, and this can be an advantageous stimulus. Furthermore, certain training programmes do not offer any craft training as such but instead provide primarily management and/ or business skills to their craft trainees. There are thus varying reasons to the type of teaching method and structure employed by the programme.

Addressing Any Existing Social Issues

The research will address any gender matters that may exist in the training or the lives of the crafters. This is important to expose issues negatively affecting crafters and how are they dealt with. I will also look at whether the training includes conscientization, making it even more relevant to the crafters context and predominantly underprivileged background. I will ask whether the training is useful for the crafters to equip them with knowledge and skills on how to earn a living. Finally, I will ask crafters what suggestions they have to make the training more useful.

Gender inequity in the informal sector can have political implications for the women crafters too like poverty and a limited choice of jobs. The United Nations states that it is women who contribute 40 per cent of Africa's GDP and therefore constitute "the principal labour force in the informal sector" (Quoted in Snyder 2000:5). "The common trend in African countries has been the tendency to attach much lower value to informal activities dominated by women and much higher value to those dominated by men" (Quoted in Snyder 2000:6). Low wages and scarcity of jobs leads people to the informal sector.

Feminist theorist Germaine Greer's statement 'the personal is political' implies that a woman's personal problems are important, as a woman may have political rights outside of her home but her personal rights as a women in her private space may prove otherwise.

Poverty may thus have other personal implications for rural women crafters. In South Africa the high number of HIV/AIDS infected people has had numerous effects on many of its citizens and it has proven to be a greater problem in poverty stricken areas. Many rural women are not able to persuade their partners to practice safer sex such and use condoms. They face a great risk of contracting HIV. The non-negotiation of these women's personal spaces can lead to them becoming ill with AIDS and therefore diminish their business production levels such as craft making. Training initiatives could therefore encourage an awareness of such social and health issues amongst their learners as well as how to deal with them. This could in turn promote better levels of craft production that will benefit their crafters.

Craft: A Reaction to South Africa's Escalating Unemployment

Many crafters are black women and many are illiterate, not having had the opportunity to complete their schooling career. Many produce and sell their own craft as a reaction to South Africa's evident high unemployment rate. Craft making and selling is therefore often a response to unemployment. Most of the crafters in this research work in the informal sector of the economy, as they have not been successful in securing employment, especially within the formal sector. Due to this being their main if not only source of income these crafters work exceptionally hard to earn a living. "These doers are producers and no matter what their lot at any given moment, they'll never take a place beside the takers, for theirs is a unique place, alone, under the sun" (Burns&Dewhurst 1996:100). Although here "under the sun" is meant figuratively, it has a literal meaning for most crafters as they work outdoors, especially when making or peddling their wares. Often they have no shelter from the sun.

A South African Indian Writes About Black South Africans

South Africa is still recovering from the wounds of apartheid and people are just as culturally sensitive now as they were then, with the only difference being that people are now freer to voice their racial and cultural beliefs. Given my research interest and my cultural background I may be scrutinised and interrogated as to my assuming the liberty to write about a cultural group that's not of my own. Furthermore the approach I chose to perform and write my research in may conflict with how a person or people of that cultural group may wish to be represented. I may be viewed as being no different from the previous discriminatory colonialists if I were to produce claims that do not satisfy certain people or group. However should I be a member of the cultural group I am to write about and were to produce the same claims I may not be as severely judged, as I would in my own Indian Diaspora skin. Hence the matter of representation could pose as a factor in this research for some readers for my assuming the liberty to write about a group of people not of my own culture.

It is vital though not to allow political issues of representation to silence me or cause me to abandon and change my research interest. Post-colonialist feminist, Gayatri Chakrovortry Spivak articulately unpacks the subject of not allowing oneself to be silenced due to the "accident of birth, the historical accident" (Spivak 1990:62). Spivak suggests that being critical of another means having to do your homework of investigating circumstances and concerns of the *other*, namely being crafters and implementers, whilst developing "a *historical* critique of your position as the investigating person". She explains, "...to say 'I won't criticise' is salving your conscience, and allowing you not to do any homework. On the other hand, if you criticize having earned the right to do so, you will probably be made welcome, and can hope to be judged with respect". In this case being judged by the trainees, implementers/trainers and the reader (62-3).

Limitations

The importance of representation can be a sensitive issue especially in this situation where my research focus is on a cultural group not of my own. During the colonialist and apartheid era and even a fraction of the post-apartheid era people of colour were often misrepresented by the ruling colonialist/ apartheid, white, patriarchal community. The postmodernist era (1960's onwards) saw the trend of people of colour beginning to write about themselves and rewrite their history. This was due to people of colour often being viewed in a negative fashion and misrepresented in the past by the ruling class whilst writing positively of themselves. However this does not imply that information that could appear questionable and irregular about the crafters, the training or anything related to the research topic should be left out or slyly manipulated. The issue of my representing another cultural group can therefore pose an important issue, as I should attempt to represent the “other” as honestly as possible declaring my biases where necessary. If I am to disagree with an aspect of African culture/ craft then it would perhaps be of interest to the reader to decide if I am being disrespectful and degrading towards Blacks, or if I provide substantial reasoning and evidence to be permitted to adopt such a stance or possibly all of the above.

Other research conducted in this area has often been a focus on single training programmes analysed in detail, such as Kate Wells MA thesis on her craft training initiative, the Siyazama Project in KwaZulu-Natal (www.iaen.org/files.cgi/7039_wells.pdf). It is an ethnographical study. I have failed to find research conducted on a number of training systems under a comparative study. The training initiatives of this study are fairly new as it is only in the last decade or two that training focused on entrepreneurial skills was introduced for crafters that could benefit them taking (some) power away from the often viewed as greedy already privileged middlemen. Cultural tourism is where artists produce and exhibit their cultural art

for tourists in order to earn a living. A relative current reading found is the debate as to whether cultural tourism is an advantage to the artist or actually exploits the artist (Wang 2002). Many researchers have exhausted this debate. Basically the debate manoeuvres around those who believe that these artists earn a living so the exploitation is non-existent whilst others believe that there is always an agent like a curio shop owner/ greedy middleman between the artist and the consumer who actually generates an astoundingly high income for himself/ herself and the artist earns a ridiculously minute fraction of that. Exploitation will certainly not be the chief focus in this thesis although it negatively affects the crafters and could be a recommendation for further research.

Research Aims

This research will finally suggest recommendations based on its outcome from data gathered and analysed. These recommendations could benefit firstly trainers by offering possible suggestions on the content, structure and teaching methodology in craft training where it is required. Secondly it will benefit crafters as the research serves as a voice for the trainees as to what they consider relevant to their lives and their learning to be included in the training. Thirdly it will provide information to policy makers and implementers of such training. There may be a fourth benefactor from this research namely the sponsors of such programmes who will be able to have access to researched information. Providing examples of training that proves to be reasonably successful could perhaps encourage consistent incoming funds from the same sponsor as well as perhaps secure additional sponsors. These sponsors will have proof that their funds are assisting people to further their craft skills and earn a living.

Overview of the Rest of the Dissertation

Following this chapter one, that provided an introduction of this study's focus of training for bead crafters in KwaZulu-Natal, will be a literature review in chapter two. The literature review gives further explanations to concepts such as indigenous knowledge, to better understand the crafters beadwork knowledge. Chapter two also looks at education theories applicable to the type of training the crafters are offered and looks at social issues such as HIV/AIDS and gender inequity, as they may or may not affect the craft production.

Chapter three will examine how this research was planned and implemented. The discussion of the research results follows in chapter four that makes detailed reference to the interviews conducted. Finally, an analysis of the results are offered in chapter five where it will be determined as to the extent that indigenous knowledge, craft teaching and social issues affect the craft making and the crafters lives. Lastly, insights and recommendations gained from the study are outlined in chapter six.

Chapter 2: Literature Review

Introduction

The literature review provided assistance in determining my standpoint on issues concerning my research and directed me on possible angles and approaches in my research. It also helped me to identify gaps in the research on training for crafters so as not to repeat and reproduce research that has already been done. This chapter looks at theories and writings that have some recognised relation to my research. These relations range from the subject of education to craft entrepreneurs/ economics, to gender issues and a brief discussion of indigenous knowledge.

This review allows me to draw some conclusions about the types of training provided, the notion of economic skills training with regards to crafters, and indigenous knowledge systems and their value to crafters, and the relationships within the training.

Education Theory

Education theory is first explored in this chapter to gather knowledge and education terminology to best equip myself to explore and understand the type of education implemented in the four selected training initiatives. Samuel (Allen 1987:142) claims that educational forms or training can be distinguished as formal, informal or non-formal education. *Formal education* can be considered a “hierarchically structured, chronologically graded education system running from primary school through the university” as well as a “variety of specialised programmes and institutions for full-time technical and professional education” (142). *Informal education* is viewed as a “lifelong process whereby every individual acquires attitudes, values, skills and knowledge from daily experience” (142). In the latter, educative sources and teachers including ones family and one’s community are the

environment (142). *Non-formal education* is “any organised educational activity outside the established formal system” (142). This study looks at four training programmes that draw on both non-formal and informal modes of teaching and learning.

Srinivasan (1990:26-9) distinguishes between didactic and participatory styles of teaching: “The traditional didactic style is a content-focused approach in which information is largely passed in one direction from the outside expert to the learner” whilst “the participatory style is a learner-centred approach in which the focus is on the learners developing abilities and skills to diagnose and solve their own problems”. In the participatory style the trainer assumes the role of a facilitator who builds on existing knowledge of the learner. The teacher in the didactic style, on the other hand, transmits pre-defined knowledge and skills to a learner who is considered deficient.

Different relationships between educator and learner were described by Brazilian philosopher Paulo Freire in terms of the systems of “banking education” as opposed to problem posing education (Allen 1987:218). Freire suggested that banking education has an oppressive nature that includes “hierarchical power relations wherein one of two elements is placed in a position of domination over the other” (219). This exists in “relations between:

- Teachers and learners
- Learners and learners
- Educational institutions or organisations and learners” (219).

When a teacher dominates the learner it suggests that the teacher contains knowledge that is to be absorbed by the learner who is required to be dependent on and considered less important than the teacher (219). Srinivasan explained that in order to convert the didactic relationship into an equitable relationship both teacher and learner need to acknowledge that

when learners and teachers work in conjunction, “co-investigating” the subject to be learnt “a deeper and more complex understanding” arises (219). This research will determine whether ‘co-investigation’ takes place in the training and how any previous craft knowledge of the trainee affects the learning process.

Crafters’ Social Issues

Most Kwa-Zulu Natal crafters are black and female. From this race and gender status evolve other implications such as a previously disadvantaged background. Their self-awareness should be developed to allow them to understand the politics behind their previous and present social position. The training received should liberate rather than domesticate (Allen 1987:217). This implies that education provided in the four examples can either encourage crafters to gain access to at least some “power, privilege and status”, or it can feed abstract knowledge to trainees, that is, knowledge that is foreign to their context and experiences. The former could arm crafters to shift away from their disadvantaged background by not just producing more marketable craft but also using their craft to move beyond their disadvantaged plight.

Moreover the crafter cannot begin to develop an awareness of the tastes and preferences of others if they do not possess an awareness about themselves and their surroundings. Part of producing and selling the right craft is understanding the market, which translates into personal tastes of the general public or those who the crafter wishes to sell to. Also part of the market is determining how much people can afford to pay for craft. This need is met by some training offering business skills. Crafters need also to understand current issues so as to be able to sometimes take advantage of the situation. For instance producing and selling the beaded red ribbon for AIDS awareness that many people are seen wearing prior to World

AIDS Day on the 1st of December. HIV/AIDS workshops are conducted by some case studies so as to raise an awareness of current issues that directly affect the crafters and even the rest of society.

All trainee interviewees in my research were rural black women crafters so any constraints experienced by them will affect some or most of the crafters and could prove to prohibit maximum production efforts. Trollip (2001:46) claims that crafters, especially women, display the inability to help themselves and that this “ascribed to insufficient motivation to overcome constraints”. In order to test this claim my research will thus look at gender issues the crafters may experience and how that is accommodated for or not by the training.

Urban Places of Learning Verses Rural Places of Learning

The venue can prove to play a significant role in the training process, as it needs to allow for maximum participation and intake of knowledge from the trainer/ facilitator as well as from the other trainees. The training venues of the four case studies should suit the needs of the crafters so as to gain maximum benefits from attending the training. In developing countries, however, formal educational buildings such as schools and training centres etc are often replaced with informal teaching venues. The emergence of informal teaching venues is a reaction to what the west may view as a lack of infrastructure. In developing countries examples of emerging informal venues are “private houses...and public spaces such as churches, mosques and other community centres and even outdoors” (Jones 1995:71). These are venues that play host to other varying activities. Such adaptability of these venues allows “non-formal education to go out to community groups which makes it a more flexible option in the long run” (71).

Community Economic Development (CED)

Community Economic Development is the development of "...local economies through engaging local communities in shaping their own destinies..." (Danson 1998:874). In order for the crafters in this study to develop CED initiatives in their communities or amongst a group of willing individuals the first requirements would be that the craft is to be produced by the "local people", who "maximise local control of assets and decision making" (874). CED furthermore encompasses sustainable development where a community should not only flourish and develop economically but also develop as a productive community in other spheres. For instance, the people should maintain general good health, live in harmony, increase literacy and establish a basic equilibrium. This social and economic development then needs to benefit all the community members involved in the initiative and aims at maintaining an environment suitable and beneficial for even the next generation.

Community Economic Development is a form of "community organisation practice" that fuses economic growth with sustainable development (Shragge 1997:1). If one of the major principles for developing a sustainable community is gaining "economic self-reliance" then it is permissible in CED for crafters to rely on an initial capital to enable the business to take off with little or no financial obstacles (20). However if there is constant funding being sought after and secured by a craft project or small craft enterprise then that does not equal "economic self-reliance", as the entrepreneurs would be relying on external funds that are not generated by the project or enterprise itself. The funding patterns of the cases in this research will therefore determine the sustainability of the crafters economic development initiatives. The training programmes should thus encourage sustainable funding patterns amongst the crafters.

Craft Entrepreneurs

Some crafters are said to be more motivated than others, therefore earning a better living than other crafters. Such crafters do not go unnoticed and are brought to the public's attention by awards and further publicised by newspapers. For instance, Zimbabwean born Alan Glasser, who began on his own as a weaver, has now 14 weavers and 25 staff in total. Glasser began as a single crafter and thereafter developed his weaving talents into a successful business. For this he was an entrant in the Cape Argus Entrepreneurship Award for 2002, sponsored by the Liberty Life and the University of Cape Town Graduate School of Business (Cape Argus, 14 October, 2002).

Another outstanding crafter is potter Sonwabo Dunywa from Gugulethu. His business now plays a major role in exporting craft (Cape Argus, 21 August, 2002). His big break came in 2000 when the department of Trade and Industry funded his attendance for a trade show in Italy. He then became aware of international markets and how to make products to suit the market. His success as a black crafter directly challenges Trollip's claim that, "it is unrealistic to expect unsophisticated rural women to understand the culture and product requirements of a sophisticated market" (Trollip 2001:47). It will be documented as to whether any of the crafters in the four cases are entrants for, were nominated for or received awards for their craftwork or entrepreneurship that encourages crafters to strive to manufacture outstanding products and also become entrepreneurs or better entrepreneurs. Trollip also makes us aware of some of the preconceptions about crafters that are subject to be challenged like the example of Sonwabo Dunywa.

In their mission to earn a living crafters like Sonwabo Dunywa further develop their efforts into an enterprise. Some crafters may not even regard it as such whilst showing certain

evident characteristics typical of small enterprises. Professor Abhijit Bhattacharya, director of the Centre for Entrepreneurship (CFE) at the University of Natal, encourages South African students and unemployed not to rely on the government and private sector for a job. He states that “the government and private sector cannot employ everyone. Therefore they should become job creators instead of job seekers” (Sunday Times, 17 August, 2003). He provides an example to South Africans saying that “In India today there’s so much entrepreneurship in the air, you don’t have to make people aware of it” (Sunday Times, 17 August, 2003). This research will determine whether or not crafters who become entrepreneurs earn a living based on the business skills acquired from their training.

Previous/ Indigenous Craft Knowledge

Indigenous knowledge or previous craft knowledge may prove to be prevalent amongst the crafters. The issue is not to denounce western training/ learning systems but to redefine and integrate it to comply with the African context (Osei-Hwedie 2002:314). It is clearly evident that South Africa has already embedded strong roots of the west in its culture by the influence of the media, the colonialists and apartheid rulers. We can perhaps try to find the relevance of indigenous knowledge even if it is to be found relevant to only one group of citizens. “To be indigenous is to be relevant in an appropriate context... as it must capture the socially constructed reality of a given society as it relates to its own social experience” (314).

The question arises as to whether the African Renaissance has assisted in promoting craft training so as to maintain the production of traditional African craft? Pitika Ntuli claims that globalisation gave rise to the rethinking of Africa’s role in world affairs and therefore the emergence of an African Renaissance (Ntuli 2001:1). Although it could even be that the African Renaissance was actually an anti-thesis to globalisation that came into existence when

it was realised that the west was selling their knowledge systems and views of the world to the rest of the world as the ideal model which was readily accepted by many people around the world. According to Marxist theory, as soon as a thesis is created an antithesis already exists even without it being vocalized. Furthermore there was no evident exchange of knowledge for knowledge or goods for goods between the west and other parts of the world. When some non-western countries did share their knowledge with the west it was often appropriated, developed and marketed as a western product or invention.

Ntuli further explains that if we allow our education system to be conventional and “Euro centric that fails to meet the needs of indigenous Africa” then such systems are of no use and should be closed down to instead produce unconventional works (Ntuli 2001:2). One must beg to differ: From my artistic experience, artists are considered cultural politicians and have since time immemorial rallied against blindly accepting Eurocentric notions of art and how it should be produced. For example performance art is used to tackle social issues and shock people into reality to not blindly accept injustices but to react to them. It is not the artists who are to blame for adopting a western education system; it is the education authorities that insist that artists who teach art must follow educational guidelines that sometimes fail to meet the needs of indigenous African people and their supporters.

The relevance of quoting theorists on indigenous knowledge is to determine its relevance to the training initiatives and the crafters ability to earn a living. Emeagwali (2003:2) stresses the need for the inclusion of African Indigenous Knowledge in the curriculum: “Tapping into the intellectual resources associated with indigenous knowledge is not only cost effective but also relevant and indispensable...” (2). South Africa has a wealth of knowledge and learning systems at their disposal but have yet to seriously consider its implementation.

Indigenous knowledge is referred to in many other terms such as "traditional knowledge, local knowledge, indigenous skill, indigenous technical knowledge, folk knowledge, peoples' science, rural people's knowledge, ethoscience and cultural knowledge" (Chisenga 2002:16). Chisenga believes that such knowledge is at the "risk of becoming extinct" around the world (17). He suggests that imposing a western education system in a non-western society or country does not allow for indigenous knowledge to be implemented in an educational curriculum (17).

Some western training systems, however, could perhaps prove to be useful when reinforcing indigenous knowledge. One could argue that besides colonialism indigenous people do not fully have a valid excuse for sometimes not having preserved their culture themselves with their own indigenous methods with the aim to teach it to the future generations. Furthermore, if indigenous cultures of India and China have maintained and preserved their indigenous knowledge with indigenous traditional systems that are then taught with a non-western approach then traditional South African cultures should be able to do the same. One should consider that one of the many reasons that western methods of recording and teaching indigenous knowledge has been implemented is due to the lack of known indigenous methods. Western methods of recording and teaching can thus also be seen as an alternative or as a replacement for something that should have been in place already.

Chisenga states that efforts need to be made to design educational materials so that more people can learn how to record indigenous knowledge systems or the knowledge gained by the crafters prior to entering the training (Chisenga 2002:19). One needs to acknowledge, however, that there is no correct or absolute model or way to record indigenous knowledge

like the indigenous craft knowledge. One should steer away from opting for a conventional western route of recording such knowledge.

Conclusion

For the purpose of this research it is useful to keep in mind that the type of training and the relationships within the training can encourage or hinder learning ability. Also, in order for crafters to understand the market and the people they supply, the crafters first need to understand themselves and their surroundings. Furthermore, some crafters turn their skills into a business becoming entrepreneurs. Finally, indigenous knowledge if employed in the four cases, could prove to serve the crafters more and enhance their current training.

Chapter 3: Research Methodology

Introduction

This exploratory study will investigate the following four cases:

- The “Siyazama Project”, that is run by Kate Wells, a lecturer at the Durban Institute of Technology.
- The BAT Centre craft projects, coordinated by Marise Jordaan
- Create Africa South, facilitated by Nqobile Hadebe and
- African Art Centre craft projects, co-ordinated by Anthea Martin and Hoeing Dube (also being the facilitator)

Each of the above cases offers some form of training for crafters. They will be explored and described with regard to what they offer the crafters who enter their training programmes. This study’s data collection methods are interviews as well as information drawn from newspaper articles and internet sites.

Qualitative Study

This is a piece of qualitative research in which I explore four training programmes in order to understand what each one has to offer crafters as the chief beneficiaries of the training. It is a qualitative study, firstly, because the research will be an exploration of a topic of interest where people are the key participants such as the implementers, trainers and trainees of the training. Secondly, this study is qualitative since the choice of data collecting methods are interviews and the collection of documents such as the course outlines and lists of sponsors.

Selection of Cases

A further feature of qualitative research concerns how the researcher chooses his/ her sample to be researched. In quantitative research, the samples used typically are random. Here the sample of four cases was carefully selected to include variants, in this way I have employed a purposeful sample. Criteria of choosing samples were the attempt to maintain a balance between rural and urban training venues; and the availability or non-availability of craft shops.

Research Instruments:

a) Literature Review

This research began with a literature review. The focus of the literature review was intentional so as to present other findings and links to this research. The writings of other researchers also made me more familiar with the research area. The literature review was however not implemented to validate new insights of the research as further study needs yet to be conducted.

b) Interviews

The predominant data collection method in this study were interviews. I interviewed three programme designers, namely Anthea Martin, Kate Wells and Marise Jordaan; one trainer, Nqobile Hadebe, Hlengi Dube who is both trainer and designer, and nine trainees. Three of them were chosen due to having attended both the Siyazama Project and the African Art Centre so as to compare training they received. Three trainees/ crafters were chosen per case, although the same crafters were interviewed under the cases Siyazama Project and the African Art Centre. The selection of trainers and programme designers was due to their availability and my wanting at least one or more designer/s or trainer/s per case to be interviewed. It was

determined from the crafters in these interviews as to whether they were able to make a living from craft and if/ how their previous knowledge affected their current craft making. The trainers were asked especially as to whether/ how the previous craft knowledge of crafters affected the training process. Social matters affecting the crafters craft output were also discussed in the interviews with both trainers and trainees.

A non-scheduled structured interview list was employed. The structure implies that a list of issues was drawn up prior to the actual interview. It was however non-scheduled because the researcher/ interviewer was free to compose other questions where possible and necessary. However there were questions related to issues of entrepreneurship, successful business skills, information on the training programmes and previous craft knowledge.

I also conducted one group interview with the Create Africa South programme, which encompassed three respondents being interviewed together. This group interview was employed in this research with three interviewees who arrived together when contacted for an interview. They had travelled from a far off place, Ndwewe, and had spent hours travelling to Durban to be interviewed. These interviewees knew one another, so only one of them was contacted and asked to contact two other crafters from the same training and neighbourhood. Due to the three crafters arriving together they expected to leave together making the long journey back home. I therefore thought it would be unkind of me to expect three crafters to each be interviewed separately making the wait longer than a group interview might be. A group interview was more convenient for the mentioned crafters. Shorter interviews does not imply less information as a similar amount of time was spent, nevertheless.

Selection of Interviewees

I arranged interviews with the trainers and programme designers telephonically. Interviews with the trainees were arranged with the trainers and designers. Trainer Nqobile Hadebe phoned Create Africa South crafters for me and our deal was that I pay their travel expenses. The African Art Centre and BAT Centre required that I interview the beaders on the days the beaders are expected to visit the centres. Regarding the latter the trainers chose three crafters for me to individually interview. Kate Wells provided me with one contact number of a crafter, but I did not phone the number as I realised I could interview crafters from African Art Centre who had attended her training. Besides, the contact number belonged to a crafter that was affiliated to the African Art Centre, and she was one of the crafters that were already selected to be interviewed for African Art Centre.

In this research a translator was necessary to assist in interpreting my questions to the interviewees, especially the crafters, as all the crafters to be interviewed were first language IsiZulu speakers and do not converse easily in English and I do not speak IsiZulu fluently. Here, my position of being a South African Indian does not enable me to speak fluently in IsiZulu. This does affect the thesis to a certain degree, as I had to rely on interpretations from the translator. I recorded the interviews with a dictaphone when granted permission to do so.

Data Capturing

The collated data consisting of the transcribed English translation (by myself) taped interview recordings, and photographs taken with a camera was organised first under the four different case piles. The research findings were then arranged into relevant categories, namely:

- When/ Where? - Logistics of the training

- Why? - Aims of the training
- Who? - People involved in training
- What? - Contents of training
- How? - Teaching Methodology

The above information was initially sought from newspaper articles and the internet before interviews were conducted. Comparisons and similarities of the four training programmes were drawn from the explored details of the programmes under the above categories. Important quotations from the participants were recorded and included to create a stronger impact on the findings and allow the voices of the interviewees to be heard. The photographs taken by myself during the fieldwork are included in the thesis (refer to Appendix) to display the evident craft works created by the trainees from the different training offered.

Data Analysis

There was continuous data analysis as I conducted and collated research and compared the training programmes. This made me aware of any new leads that I may have to include or exclude in my research whilst still in the process of collecting the data. This allowed me some flexibility to include new discoveries within the stipulated topic or subject area. Data was verified by information passed on to me from one case about another. This was possible as there are some links between the cases. Furthermore, craft organisations do have knowledge of their competitors.

Interpreting and drawing conclusions on qualitative data is more personal than in quantitative studies. The researcher has to include his/ her opinion; therefore, my biases will not be hidden from the reader and will be mentioned.

Shortcomings

One of the foremost shortcomings is the lack of observation of the actual training being conducted by the four cases. I had intended to observe participants particularly where I could possibly be granted access to their actual training sessions in order to investigate the interaction of trainees with the trainer, and with one another, as well as the context and setting. This would have been useful as some people are unable to fully articulate their actions or do not realise some of their actions. Observation proves most useful in such instances. However, it was not possible to observe because the actual training occurred prior to the scheduling of interviews. Most of the research is thus based on interviews and hence the perceptions of the crafters themselves. This is a major limitation of this research.

Chapter 4: Findings

Introduction

This chapter contains a detailed description of this research's four cases namely: case one- African Art Centre, case two- Siyazama Project, case three- BAT Centre and case four- Create Africa South. Each case is described under the following headings:

- When/ Where? - Logistics of the craft training

This section provides information on the schedule and venue of each training programme example. These logistics are necessary to provide a background understanding of when and where the training was implemented.

- Who? - People involved in craft training

This section centres on the trainers, crafters/ trainees and where possible the training programme designers. It looks at the background of the people involved. By focusing on the people involved, I acknowledge the trainers, crafters and programme designers as people who make key decisions in their lives with either obstacles or encouragement or both to perform the craft related work they do.

- What? - Contents of training received

This section concentrates on what comprises the actual training provided by each of the four cases.

- How? - Teaching Methodology

This section concentrates on how the above-mentioned contents of the training are implemented. If the content of the training received is to be valuable it then needs to be implemented successfully with the most suitable teaching methodology possible.

- Why? - Aims of the training

This section centres on the purpose of the four training cases and what it hopes or sets out to achieve. The purpose is often decided on by the craft training designers and/ or trainers, and to some degree, determined by funding sources.

Case 1: African Art Centre

When/ Where- Logistics of the training

Introduction/History

The African Art Centre is a public benefit organisation that was founded in 1959. Its aim is to promote African art and craft and to offer support and encouragement for crafters. The African Art Centre is aptly situated at the Tourist Junction in busy central Durban where it runs a craft shop. The African Art Centre develops, promotes and sells craft for over 2000 South African crafters/ artists and further maintains documentation of craft, the crafters and some of their activities such as visuals. Besides the African art shop, the African Art Centre simultaneously conducts craft training for its regular or resident crafters. These experienced trained crafters then supply the craft shop with their craftwork. Furthermore, there are groups or organisations that contract the African Art Centre to train them but do not necessarily exhibit or sell their work at the African Art Centre.

The entry levels for the training offered by African Art Centre varies as some trainees do need to have previous knowledge of craft before they are trained in beadwork. The regular crafters that are affiliated to African Art Centre are expected to have previous craft knowledge, but outside requests for training do not expect previous experience. The training usually runs for the first three days of two consecutive weeks, that is, six days in total. The venue for the resident African Art Centre crafters is the African Art Centre and the three crafters

interviewed for this research travel two and a half hours, each way, to this venue. The second week is the check up and for the trainers to establish where the crafters have their problems in their craft making. The crafters do not pay for the training “because the people that we train don’t even have money. At African Art Centre we approach organisations for sponsorship so as to be able to afford and run craft workshops” (Dube, interview 2003).

Workshops for the regular African Art Centre women are held when there is a need to run them, for instance, every year during the months prior to Christmas there is a workshop on how to make Christmas ornaments. Additionally, how often the workshops are run at the African Art Centre depends predominantly on the availability of funds. There are nevertheless groups of crafters and crafter hopefuls who do not depend on African Art Centre funds and wish to train to become crafters and are situated in cities far from the African Art Centre. African Art Centre trainers travel to these respective areas in order to teach these people craft. As Hlengi Dube, the trainer explained, “If we teach outsiders they [the outsiders] look for sponsors [themselves]” (Dube, interview 2003).

Who- People involved in training

Trainers:

Hlengi Dube, whom I interviewed on 19 November 2003, conducts the bead craft training. The African Art Centre’s director Anthea Martin whom I interviewed on 10 November 2003 guides the training. Kate Wells, a lecturer in Design at the Durban Institute of Technology, has in the past also played a role in designing beaded dolls for the African Art Centre at the request of Anthea Martin. This will be explored later in this chapter under one of the cases the ‘Siyazama Project’.

Hlengi Dube has had experiences with other craft communities:

I also worked with the Indian Americans and what is even more interesting is that they also make beadwork just like us with colours and everything; it looks like we come from one place. But the Americans don't want to make big pieces they want to make small pieces but their works are so perfect in terms of quality and the mix of colours and the new styles. The reasons being: they don't go for big pieces which are more difficult to work with number one; number two they don't use what I call the Zulu colours like blue and red, they use gold and even grey beads some colours that you don't get here from our traders. They also concentrate on jewels and their earrings are so beautiful (Dube, interview 2003).

Trainees:

Anthea Martin explained that the training offered at the African Art Centre:

...Targets the craft people and the different groups of craft people i.e. beaders, the telephone wire workers, doll makers, beaders and embroiders, and jewellers. We also run on going art workshops for young people on Saturday mornings, which is more fine art, orientated although they do a jewellery module. Sometimes they do a weaving module (Martin, interview 2003).

Due to the research focus on bead workers, the beaders, doll makers and jewellers will be discussed in this case as all these involve beads.

The trainees are predominantly black rural women. Their age group ranges from twenty to sixty-seven years old although there is no age limit. In this case the three beaders interviewed on 21 November 2003 were Tholiwe Sithole, Foksile Ngema and Labolile Ximba.

The numbers allowed into a class for training varies. Hlengi Dube explains, "The outside projects: twenty to twenty five but with my [African Art Centre] ladies because I can cope I take about twenty to thirty, but there is one project we had about nine or ten where we were designing the Jewish cloth so the numbers has to be small because it takes time to teach and make" (Hlengi, interview 2003)

Prior Knowledge

All three crafters had prior knowledge of beading. Lobolile Ximba is known in her community for passing on her bead craft knowledge to her community and children. It is the many crafters that she has trained in her community that are also regular crafters at the African Art Centre. These crafters that initially receive their craft training from Lobolile Ximba gain craft knowledge and experience required by the African Art Centre to be their regular crafters and receive their training. Fellow crafter Foksile Ngema claimed,

Before dolls I was making the sleeping mats and then Lobolile Ximba whom I live next door to taught others and I to make dolls and sell them. I make and sell mats at pension [collection offices] or when someone gets married they buy the mats from me and I sell within my community” (Ngema, interview 2003)

Tholiwe Sithole, the third beader, stated that she made things like jewellery that they made to wear but not to sell (Sithole, interview 2003). Before coming to African Art Centre Tholiwe Sithole was taught by her mother.

The literacy level of the beaders plays a role in how the information is conveyed to them from the trainers. Written information is not an option for illiterates as they would not be able to follow the written instructions of the trainer.

Forty percent [of the crafters Dube trains] can read and write in Zulu. I don't write it down for them if I know that they are illiterate, I just explain it. Also with the outside projects they need to have it written down so their leaders help them (who are literate). With my ladies I don't write and they understand what I say to them (Dube, interview 2003).

The leaders of the outside groups need to be literate then the written aids are useful to them in order to assist the crafters. Of the three crafters interviewed at African Art Centre none was literate but all their children were as the latter were learning how to read and write at schools.

Motivation for Crafters

There are those who go further, such as Lobolile Ximba:

If I need to make ten waistcoats in two weeks but I can only make three then I have to ask the women to help me get other people to make more. It is not them making a profit as such. Labolile Ximba is one of those people who we would give an extra order to. She has done well and was taught by her mother and then she taught her neighbours and her children who are proud of her (Dube, interview 2003).

Lobolile Ximba's craft skills and success in beadwork does not stop there. She states, "I got R500 and cannot remember where from and also got R5000 in Johannesburg for FNB Vita Crafts for 2003" (Ximba, interview 2003). The income has affected her craft making as she states that the awards and money "encourages me to make beautiful things and better quality" (Ximba, interview 2003).

Positive Gender Matters

There is evidence that males are also making beadwork, which was previously considered a female job. "In my workshops I don't only teach women but also men and they are very quick in picking up things. It is interesting that men seem to pick up faster than women. Sometimes they watch and help their parents and wives and get involved and they fall in love with beadwork and that's how they start beadwork" (Dube, interview 2003).

Crafters interviewed claimed that the low employment rate in South Africa also has something to do with males becoming interested in beadwork so as to have a greater job option to choose from. All three crafters interviewed for this case claimed to not only passing on their craft knowledge and experience to their female children but also to their male children as well. These regular beadworkers are implementing a different mindset as opposed to their mothers who might have had craft knowledge and only taught the females of the family. These crafters intentionally encourage their male children to create craft and Lobolile

Ximba's reasoning is, "My children like to do beadwork because they can get money. And I tell them it's not about male or female. They make dolls and then I bring the dolls and sell them for my children here [at African Art Centre]" (Ximba, interview 2003)

Constraints and Challenges

The socio-economic background and plight of the crafter is important especially when it affects and even hinders his/ her craft making capacity. Crafters experience a number of constraints in their work. One constraint is related to gender and the other to HIV/AIDS.

In families if a woman comes into town and the husband accuses her instead of coming to town to sell beads, the lady has a boyfriend. Also if a woman at home raises a point then the man says that: 'oh, because you earn more money than me you think you are a boss now (Dube, interview 2003).

Another case is where the husband expects the wife to give him money on a Friday to buy alcohol and if she doesn't do it she has to face his anger. These women do go to the help centres in town but they don't understand your life and take things for granted so these women get tired of going there. My ladies said that they didn't even register to vote because they were busy beading and if they do not bead they will lose out as they will be wasting hours and will not get paid for work they have not done while standing in the queue and the people standing for elections are already rich (Dube, interview 2003).

The Issue of AIDS

Hlengi Dube also recalls the issue of AIDS when she says:

One lady who has a big family of 11 children and grandchildren and others. Most of her children have passed away because of the disease and she is the one who now looks after the grandchildren and her children who are sick and it's very hard because everything is from her: school fees for her grandchildren, the sick have to be taken care of and buying of their medicines and to feeding them. She is more than seventy years old and survives on her grant as she is not quick with beadwork as younger people are and she finds it difficult because her grandchildren don't want to bead but when she comes from town after selling her work her grandchildren expect her to have bought something for them. Just imagine she has grandchildren which are approximately twenty years and some are in matric and she can't help them go further with their studies because she doesn't have money and so she tells them why can't you make beads so you can make a small amount to start your studies but they don't want to as they are expecting her to do everything which is a form of abuse (Dube, interview 2003).

Abuse also from her children because one who recently passed away went away from home when she was strong and her family never heard from her and she just left her kids with her mother and never provided money for them and when she was very ill from AIDS and on her deathbed she was expecting her mother to feed and buy her medicines and she did not ask politely, she was rude and demanding good food. That is an example as there are lots of women who have problems with their families but I found her example to be very sad. She is surrounded by people that are unemployed, very ill HIV positive children as well as some of their children are sick. One child of her child is three years and can't even crawl. Can you imagine although she is a very strong woman and she is always in her mourning cloth as she is constantly burying her children (Dube, interview 2003).

Interviewed beader Foksile Ngema wept whilst sharing the problem that she faced that prevented her from making her dolls/ craft for a specific period, "After my first born was sick and passed away I couldn't do anything at that time and it was very painful for me and still is painful" (Ngema, interview 2003). I sympathised with Foksile Ngema when she wept but I was hesitant to hug her and just said that I was 'sorry'. In my Indian cultural upbringing we would hug a person or shake their hand that is in mourning for someone that has passed on but with Foksile I did not know how to react in the way someone from her culture would have reacted to her. Tholiwe Sithole said, "My son is very sick and I cannot make the dolls as much as I want because I have to take care of him, and I have to provide him and the family with food and everything" (Sithole, interview 2003)

What- Contents of training

The training involved learning new designs and how to produce better quality crafts. The training also provided crafters with business skills and taught crafters how to make dolls in the form of angels.

New Designs

Hlengi Dube stated that "with the outside groups there are always new faces but with our set group at AAC I don't teach them the same thing but train them in something new" (Dube,

interview 2003). All three crafters interviewed have had previous training often learnt from their mothers or from people within their community. “Most of them did have some skills making jewels and ornaments to dresses from beads in their community, so my training the first group, it wasn’t about teaching them how to thread a needle but about new designs” (Dube, interview 2003).

An interviewed crafter from the Bat Centre, Dumisile Mathe, who had previously sold her work only to the African Art Centre recalled training she received while affiliated to the African Art Centre in 1995 saying, “We were taught about putting colours together and quality. I was taught a different style of necklace with different layers. It was my first time. It was helpful. The training was conducted by Hlengi Dube, the lady working at the African Art Centre and is still working there” (Dumisile, interview 2003).

Some orders require craftwork that is different to what the beaders have always been producing. Thereafter training workshops are set up in order to meet the requirements of such orders and encourage new craft to be made. “I like attending workshops because it encourages us to make better quality, new things and we get new ideas and more things to do” (Ngema, interview 2003).

Ensuring Good Quality

Hlengi Dube teaches how to avoid unnecessary knotting of the thread when beading and explains how her travel to America helped shaped her craft making and training:

Such an experience did much for my craft and training methods such as: instead of having your beads with lots of knots, how to avoid too many knots and if it happens that your thread finishes before you complete your item, then how can you avoid the joining of knots but adding the thread onto the item. Just quality control I would say I learnt that I include in training the beaders (Dube, interview 2003).

If you just make work only because you want money then you don't check the quality it will be hard to sell. So there must be a joint between the product and the maker. If an artist brings items here and its got knots and it is dirty then the person does not like the work that he/she is doing. It must be cleaned and it must be neat and in good quality to sell (Dube, interview 2003).

Crafter Tholiwe Sithole says, "I am happy here about the workshops because I am learning a lot and encouraged to make better quality than I did before."

Observation on a single day proved that some beaded dolls were not selected due to evident dirt on the dolls, such as the faces, and incomplete beadwork with extra thread sticking out to suggest that the beadwork was to be continued. However, this observation was only carried out on a single day and does not imply that this type of neglect is constant.

Business skills

Hlengi Dube stated that business skills are also included:

We teach them how to price like: how many beads [which the crafters buy themselves] and how much does it cost and how long does it take therefore the cost of the item is this much as some of them do not have a clue as to how to price their things. The ladies here make work that they also hope will sell and not mainly for orders. If people only supplied orders then we will not have the need for this shop. That's why I motivate artists that they have to love their work 1st before they expect us to buy it from them (Dube, interview 2003).

These business skills are further exercised when the regular crafters carry their craft to Durban central once every twenty weeks to sell. The African Art Centre selects works by the crafters. Hlengi Dube states:

If it's good I take everything. Sometimes I have to phone them and ask them to come in before that date when there is a need especially if we have [more] orders or if someone comes into the shop and clears an entire range of something I have to call them to come earlier. Most of the time I take everything from the ladies that come here as they know what we buy and the quality we look for and they always make us their first option as they always come here first before going to the other shops so I come here earlier so they have a chance to then take their goods to the other shops (Dube, interview 2003).

Crafting Angel Dolls

Hlengi Dube who stems from the Valley of a Thousand Hills explains how the dolls that were being made were expected to look, “We started with birds and then we continued from there and then we did dolls- the way women dressed in the areas according to their areas like the women of the Valley of a Thousand Hills will make dolls that were dressed like them for special occasions” (Dube, interview 2003). “I learnt how to make the AIDS sign and put it on the dolls and also to make the angels and the crosses” (Ximba, interview 2003).

Tholiwe Sithole described what she was taught, “When we came here we only knew how to make the dolls, then Hlengi taught us how to put it onto a stand and how to put takkies for them. She taught us how to mix the colours nicely and put the beads and make the doll look like a married woman, like a lady” (Sithole, interview 2003). Lobolile Ximba explains the training content that she feels improved her craft skills, “Its made me creative and what I can do now, I could not do before the training such as I didn’t make angels and now I make angels” (Ximba, interview 2003).

Recommendations

None of the three crafters had ideas as to how the training offered to them could be improved. “I don’t know how it can be improved but that it can be improved and it is those who run the course that will know how to improve it so that we can learn more” (Ximba, interview 2003). Foksile Ngema stated that nothing needed to be changed about the content of or how the training is carried out (Ngema, interview 2003). Tholiwe Sithole with a surprised laugh said, “I can’t think of anything right now” (Sithole, interview 2003).

How- Teaching Methodology

How Training was Initiated

The idea to conduct training here started when:

I worked with Jo Thorpe and we always think of something new and then we discuss it first and my input then we run workshops...You look at the market and you think of the new things you want to create and then you run about to find out whether you can get a sponsor and then invite the artists...We have a design committee where we put on the table what we think is the need then discuss it and see if there is a budget. We are nine to ten in number including artists so they can give us an insider view (Dube, interview 2003).

Peer Education

When training takes place at the African Art Centre, crafters are invited from specific but different rural areas. Besides the trainer teaching directly to the beadworkers, the latter also teach each other anything new or different in beadwork they might know. This process resembles peer education:

We teach the other ladies like the ladies from the Valley of a Thousand Hills who make animals and necklaces, how to make dolls and the Valley ladies teach us who are from Msinga how to make animals and necklaces so we all learn more about beadwork and are able to make a variety of beaded craft so we women meet here and teach each other so its also sharing knowledge (Ximba, interview 2003).

Written Guidelines Verses Verbal Instructions

No specific education model is employed but Hlengi Dube explains:

Before I used to say put this amount of beads and stuff like that. I now do drawing; I write instruction and take photographs of myself doing it. [The change happened when] I would train outsiders that I only see for a week that might not remember what I said so if I write it down and they can see the drawing then they can remember. It happened in 2001 I was running workshops in America in Indiana and I worked with people that wanted to know from me step by step what I say like step 1: tie the knot, put the needle, put two beads. You need to write first the materials you need for that item and then step one with the drawings they understand. But I told them that in South Africa we don't write and draw but these people can understand. But I found that even here there is a need for having a book because if you go to the bookshop you will never find a book with instruction on how to bead (Dube, interview 2003).

The training is structured in the following manner:

You can't say today we are going to make this and discuss at length. We have to start with how to make a solid item then from there. But I don't teach them how to make a solid item then mixing of colours and then design, I show them all in one for instance I will tell them how to put the needle through and the tricks or way of picking the beads and the way of joining the beads together, together with how to come up with a pattern as you working and then the colours. You cannot undo and say now is the time for patterns, now is the time for colours, we do it all in one. But we do take them step-by-step but we do it all in one (Dube, interview 2003).

Accreditation/ Certificates

Part of validation, proof and pride of attending any training is if certificates are given to crafters after completing a course and the training can be furthermore accredited. The training offered by the African Art Centre does not carry any accreditation but "they get certificates that state what training: such as quality control [and a list of the names of] who runs the workshop and the sponsors" (Dube, interview 2003).

Why- Aims of the training

Saving Craft from Extinction

Some of the outsiders that Hlengi Dube teaches are also teachers and youth, which further increase the number of crafters. The workshops for teachers in schools is initiated due to there being a "need of craft: something that the kids can produce and be proud of. It's not only about books. In the township and rural areas they do not do beads" (Dube, interview 2003). It is not that the youth are not taking the time to learn craft from their parents, but that "their parents are not doing craft so the new generation don't know anything" (Dube, interview 2003).

Hlengi Dube expressed her initial recollection of the African Art Centre:

...there were no other developments. They [crafters] were just bringing what they were producing for example when I started at African Art Centre we had less than twenty telephone wire weavers, and now we are counting more than three hundred weavers same thing in beads we had about three hundred now we have more than three thousand which we can say is due to the workshops (Dube, interview 2003).

Earning a Living Equals Women's Empowerment

Besides the aim to increase the number of crafters in KwaZulu-Natal another aim of the training was to help them make a living. The manager of the African Art Centre, Anthea Martin, said, "Another thing is that because they [crafters] can't find jobs and that is the only income they can think of to make things with their hands. So I always tell them [crafters] that they must use their hands profitably so they can make a living" (Martin, interview 2003).

Hence the training is conducted in order,

To give people skills to empower themselves to help them make money. To keep alive some kind of traditional craft. To certainly empower women and therefore empowering the community. In some cases the woman is the only bread winner...most of the cases actually they are all supporting nine to ten people in their home" (Martin, interview 2003)

One African Art Centre crafter Lobolile Ximba who has ten children and makes dolls as a full time occupation to earn a living said,

I am self employed, can survive and am always happy because I have something to earn money from and with the responsibility of my family I provide everything for them. My family are all happy because I make it easy for them if they want something they will have it and they are also proud of me and my craft skills (Dube, interview 2003).

The African Art Centre maintains regular crafters and thus ensures the crafters have some livelihood security:

We do get orders of two thousand or five hundred, for example we have an order right now for CNA that has ordered AIDS pins especially because the first Dec [2003, World AIDS Day] is nearing as well as by other people. We do special prices for people so there is not a huge mark up. But we don't go with mass production, as we don't want to motivate crafters to create the same thing. We do not do orders from curio shops but from galleries because curio shops sell just anything (Dube, interview 2003).

Conclusion

The African Art Centre assists crafters in earning a living by buying the craftwork made by the crafters for African Art Centre tourist shop. It also serves as network for the crafters to secure craft orders. The training the beaders receive is useful when orders for new products are secured and when the market tastes change. Resident crafters are expected to have craft knowledge before training obtained from members from their community or family. The African Art Centre does not only train women but also men. Unfortunately, HIV/AIDS and other (related) illnesses prohibit the beader's craft making process and in turn lessen their earning capacity even though the crafters are well trained and experienced crafters of both indigenous and current craft knowledge.

Case 2: Siyazama Project

When/ Where- Logistics of the Training

Introduction/ History

Anthea Martin, the manager of the African Art Centre, states that:

The Siyazama Project actually came out of a workshop that we [African Art Centre] actually ran and invited Kate Wells to be a part of. That was a workshop working with craft for the thirteenth AIDS International Conference. That was working with doll makers, beaded jewellery and telephone wire. We invited a group of our women to attend those workshops, which were our craft people, and Kate was invited to run the design element in conjunction with Hlengi Dube and myself (Martin, interviewed 2003).

Kate Wells describes the key players involved in conducting the AIDS workshop:

In the early day we had Durban City Health, Environmental Health, we had the ATTIC people, we had NAPWA (you know those acronyms) National Association of People Living With AIDS, we always have a 'Sangoma' (an African traditional doctor) because all my women are Zulu and practice ancestral worship so we always burn the 'Mphempu' (African traditional herbs) first thing then go through. So we have experts coming in and we always have dance dramas, performances, poetry, role plays, interactive forum type sort of play group and so on (Wells, interviewed 2003).

Kate Wells, the founder of the Siyazama Project states, “The name ‘Siyazama’ was literally only born two and a half years ago because before it was called the ‘Rural Crafters HIV/AIDS Project’” (Wells, interviewed 2003). The Siyazama Project has a strong HIV/AIDS focus. Hlengi Dube from the African Art Centre says the ‘Siyazama Project’ workshop has a dual purpose, “as not to sell the work they made but firstly to break the silence to the women and not to make a market for their craft although it was part of it but it was more important to have the ladies understand more about HIV/AIDS, and secondly to earn a living from it. It is also to encourage people that if they get sick they can still use their hands [to make craft]” (Dube, interviewed 2003).

Hlengi Dube explains the link between the African Art Centre and The Siyazama Project’s AIDS intervention:

It was in 1999 or the early 2000 when Kate had a sponsor to fund workshops and she asked me if I can teach the ladies to do the AIDS pins and she was a co-ordinator because she found the sponsor and we used the African Art Centre boardroom and so she invited the people from the health dept who discussed about AIDS and stuff and asked the ladies: how do they feel about AIDS; how they feel about people who get sick in their communities; did they have any people that were sick in their family; things like that, because that information is confidential and the ladies can break the silence by saying whatever they have on their minds through their item or artwork as a way of getting it off their chest. It was my ladies who did the beaded animals, jewels. Doll makers and wire weavers (Dube, interview 2003).

Kate Wells Introduction to Working with African Art Centre crafters

Kate Wells, the founder of The Siyazama Project says:

I was working with the beaded cloth doll makers at the African Art Centre. I got a phone call from Anthea Martin saying: “Kate, I know that you are passionate about craft and have a long history of this passion, to please come to the African Art Centre. The dolls are no longer selling which is having a serious impact on the economics on a small group of women crafters. And I was going to start working down there in ‘97 and kind of said these are the workshops and these are the women and the dolls can no longer stand up. They were sort of like standing on pegs and they were covered with stockings, laddered old stockings and dirty old socks. They were very dishevelled and very dilapidated and tourists no longer thought that they were cool. They didn’t want to take that doll although

they a year or two before certainly bought them. Something changed in global taste I think. They didn't want to put that dirty old thing in their bag and take it home. It was a change in global taste (Wells, interview 2003).

A Designers Perspective

Kate Wells further explains:

Designers actually understand this: it happens you, cannot produce what you produced last year cause its not going to have a place in the market certainly not as good as last year. You need to update, upgrade, alter, and innovate. You need to develop. So literally the first couple of workshops at the Bat Centre and at African Arts Centre was sitting down on the floor. I didn't speak a word of Zulu, they didn't speak a word of English but I had a Zulu student with me who translated and we basically got to know each other in a big way. By the end of the first two years the dolls were back on the market finding a place, you know that the dolls at the African Art Centre were selling. There were no AIDS interventions at that point whatsoever (Wells, interview 2003).

Motivated by the Enjoyable Craft Atmosphere

The exciting atmosphere the bead workshops maintain and her shopping of the beads for it also motivates Kate Wells:

So I go off, I go shopping which I still do till this day. It's like Christmas when the workshop starts. I buy beads. I buy thousands of rand worth of beads. I select them myself, go and stand in the queue with all the ladies in Madressa Arcade. That's where we've always bought them and never once were we given a discount. I would supply all the good equipment, the material, the beads, the fabric, the good wood, the studs, and nice little accessories. You know I would go off on a major shopping spree and that's what I still do today (Wells, interview 2003).

The Need for AIDS Awareness

Kate Wells also views AIDS awareness as critical and includes it in her training programme stating:

...In 1998, because in those previous workshops before we launched the AIDS project there was lots of gossip, and hushed whispers going on in the workshops and you would come there and there was something going on and nobody could actually even say the word but with quiet sort of dialogue we built up some trust at that point and we're all women, and I had my own personal experience with that sort of disclosure or indiscretion, I had a personal friend who was the father of my god child was actually HIV positive and I could not tell anybody because we were sworn to secrecy until the day he died actually.

He died in denial as everybody in South Africa who is HIV positive is. People are still dying in denial now, so what's changed you know? (Wells, interviewed 2003).

When they started to not really being able to talk, there was something going on. I heard the words AIDS coming through and I could recognise it cause I've been there, done that you know. And then I asked them if they wanted to do something about this, with my heart beating in my chest. Me also knowing sweet blow all about it, this being 1998 other than having had experienced a friend of ours going through these strange changes and literally bleeding to death. I said: 'Should we all learn together about AIDS?' Yes, every single one of them from the oldest to the youngest said please we have got to do something about this thing because it is frightening we don't know how to stop from getting it. But what they did say was that the neighbours were sick with it but they can't even go visit their neighbours. They know in their heart they have got this dreadful disease but where as before this Aids came up, if somebody was sick, they would go and drink tea with them, they would go and say: "How are you doing?" or you know pep them up during the day. But since the whole Aids thing, they were too scared to even go through the front door, without the fear of getting it (Wells, interview 2003).

Inspiration from Gugu Dlamini and AIDS Crisis

Kate Wells describes what inspired her to write the proposal saying:

[In] '98 I wrote the proposal over the Christmas holidays just relying totally on my gut feel and the women and you know thinking about it very sensitive delicate approach to the subject. Knowing that Gugu Dlamini had just been murdered. Do you remember the Gugu Dlamini story when she stood up first of December 1998 on World AIDS Day, she stood up on national television and disclosed her HIV/AIDS status and within two hours she was stone dead (Wells, interview 2003).

Kate Wells further motivates her initiating such an AIDS programme after the incident with

Gugu Dlamini:

So it was clear to me that women were an incredibly vulnerable and risky and it was dangerous. The whole thing was dangerous. You know you were moving into territory that was very sensitive and very dangerous. And so I knew that whatever workshops we had, that I was actually putting them into a dangerous situation. Because yes the workshops were happening in Durban, they then got onto a bus for two and a half hours back to Msinga, they got this new information, thinking: "What are we going to do with this information?" Are they going to say to their boyfriends: "Look, we don't trust you" or "You are making me vulnerable" (Wells, interviewed 2003).

You know I have also been married for some twenty odd years and could a women in that situation go back and maybe guess that their boyfriend is having an affair or a fling and they can actually say: "Can we start using condoms, because I don't trust you anymore and I don't want to die." You know that sort of thing. So I was very concerned at that point about all of those issues. So when I say that we took really delicate baby steps together we

did to. In early 1999 the first workshop started and I had written this whole proposal everything from my heart and my instinct cause I knew it was the right thing to do because it made it real and meaningful (Wells, interview 2003).

Time and Venue

The workshops run from about 8:30- 2:30 on a Friday. The beaders attend four Fridays in a row and thereafter attend once following a two to three week break. “So it will be a Friday, and the following week, and the following week and the following week. Then there will be a two or three week gap cause the women go into a major sort of industry and come back after two/ three weeks where we have a return date. When they come back they just sit everywhere and there is just craft” (Wells, interviewed 2003). The two workshops a year is deliberate as Kate Wells explains, “we went from awareness [in the first workshop] to treatment [in the second workshop] and I was absolutely fastidious that we were going to close that circle” (Wells, interviewed 2003).

The venue has changed about three times from the time the project started:

The workshops happened in the African Art Centre then African Art Centre expanded and there was no more room left. And then we had a beautiful site in Brickfield Road as the department of graphic design was there so for about two to three years we had workshops there. And now we have them right next door [at the Durban Institute for Technology], where we have a beautiful carpeted room with a kitchen (Wells, interviewed 2003).

Further explaining the schedule of the workshops Kate continues:

The workshop is not a continuous cycle. I am the leader of the project here. It all depends whether I’ve got the money, whether I’ve have done the maximum amount of work to actually get the money: to write the proposal; to motivate to get the money; to actually physically get the money. It usually sits with the Technikon and then I have to write further motivations to get the money out of the Technikon to get them in bite size chunks so we can actually use it and then I have to report on all those spending and send that back to the Technikon before I can get a cent. All of that is such a mammoth and nobody else can do it-that’s it- I have to do all of that (Wells, interviewed 2003).

There are about two workshops a year as that is all the funding Kate Wells can gather.

Accreditation

The workshop is not accredited as, "... when they did the first AIDS workshop they all got a certificate. That was from St Johns Ambulance. But the programme itself is not certificated" (Wells, interviewed 2003).

Funding

Kate Wells initiatives are funded and for her first beads AIDS she recalls, "So the British Council kicked in with DFID with quite a sum of money in 1999" (Wells, interviewed 2003).

I have been very lucky with funding: National Research Foundation has funded me ongoing still fantastically until this day. I have funding through the Ackerman Foundation, Pick n' Pay company/ group who actually contacted me, I didn't contact them. It was when I was doing my Masters they looked at the project and they'd seen the woman of the year thing and said look, we would like to contribute some funding and I remember writing back and saying that: 'I can't think about putting a proposal together because I am doing my Masters. Would it still be alright if I give it to you next year?' But at the same time I am thinking, "Gosh but I so need that money" and I did it the following year and it was great. It came through (Wells, interviewed 2003).

These funders do not have any expectations besides having to account for the money:

If you submit a proposal to a funding organisation they will obviously look at your philosophy, your mission statement, background, your current situation, why you are doing what you are doing. If they don't like any of that, they are not even going to look at you. So essentially your proposal is kind of everything, and if it is within their creed of conduct and within their philosophy and they fund that sort of thing then only will they look at you. But there has not been any interference whatsoever that I can speak of (Wells, interviewed 2003).

Further Funding Links

Kate Wells has also attempts to secure other partners stating:

What we are doing at the end of September 2003 is Michigan State University is funding a whole workshop because they loved the project and they basically want their own collection for their museum in America so they are kind of launching sort of a prototype collection build up as it were. Essentially the women are the recipients first. The money just basically goes their way, so whatever money I motivate for ends up going their way (Wells, interviewed 2003).

Who- People involved in Training

Trainers

The Siyazama Project is founded and co-ordinated by Kate Wells, a design lecturer from the Durban Institute of Technology and rural crafts researcher. Health practitioners as doctors and HIV/AIDS specialists are also involved in the training.

There was a noticeable link between the African Art Centre and The 'Siyazama Project'. The trainees from African Art Centre are the same trainees that attend the Siyazama Project training. The same three interviewees Tholiwe Sithole, Foksile Ngema and Lobolile Ximba were therefore interviewed for both craft training cases in this research.

Trainees

Kate Wells comments on the number of beaders involved in the training:

The numbers of crafters varied, which is slightly growing now, but literally you could say maximum twenty-five. But you can certainly pull in twenty-five if you brought in all the daughters, all the aunties, the mothers, sisters, everybody. That's in Msinga, there's another group in Ndwedwe, there's another group in the Valley of a Thousand Hills and there's jewellery designers scattered all over. I invite as many as I can possibly fit in normally twenty to twenty five people. But we always invite people from the Good Hope Centre across the road from the Portnet, we always invite Hillcrest AIDS Centre and now we have just gotten into a partnership with McCords Hospital. It's about sharing information. What happens throughout this project is actually benefiting the Bat Centre, African Art Centre, Johannesburg galleries whom we work with (Wells, interviewed 2003).

Prior Knowledge

Kate Wells comments on the expectant entry level of crafters in the Siyazama project saying:

They are expert bead workers. They are the best in the world- believe it or not. This province is the richest in terms of craft and the beadwork is excellent. And I work with the best of the best and that is no exaggeration. But what we do love and have had experience a lot of is when they [the crafters] bring in a friend: someone who has not had much beadwork experience nor exposure, or even somebody who has never done any beadwork before, like the young anti-retroviral patients that came in- they all made craft and went off

proudly with them. We welcome them- its like traditional craft we make sure that the young get involved and that the practice of traditional craft remains. There is a very high risk that it could just be obliterated. So whoever has a wish to learn about AIDS and beadwork can participate in the workshop (Wells, interviewed 2003).

Kate Wells explains the prior learning crafter Labolile Ximba offers, “One person makes the head, another does the trimmings, another the arms and she [Labolile Ximba] might be involved in the finishing touch and it will be within her framework that the doll is created” (Wells, interviewed 2003). In this manner the friends and neighbours that Labolile Ximba teaches craft to gain further experience and exposure and therefore better equipped to attend the training programmes and workshops for bead crafters.

What- Contents of training

Craft

Kate Wells as a designer taught the beaders how to improve their dolls saying:

I was simply there and we were talking design beginning till end: three-dimensional design...They were fairly small and didn't have a base so they literally would stand of their own accord. There was no attention to the arms whatsoever. What came through in my project very much in early 2000, they suddenly discovered, if you look into the history of the dolls shape, they were sort of conical, cone shaped dolls because the centre of the dolls would be made with a miellie cob or a twig and then bound very tightly with coils of fabric and then that's firmly beaded so essentially they would be cone dolls very cylindrical (Wells, interviewed 2003).

Kate Wells taught crafters that dolls needed to resemble real people like the crafters themselves like the typical commercialised dolls did. “We paid attention to anatomy, we said lets look at anatomy: look we have necks we have breasts we've got arms we've got shoulders” (Wells, interviewed 2003).

Pricing

The bead makers sell the dolls for the amount they know it will fetch and may even vary the prices. Kate Wells claims that the bead makers actually do have knowledge of business management as well as knowing what to do artistically so she does not tamper with that:

Yes in my workshops you might hear people say that I spoil them but I want them to survive. (One bead crafter) Beauty will bring this thing to me and say, 'Kate how much do you think this should be?' They would normally do that. I know that when they had made these angels they had never done these before. I think the dolls should be two hundred rand each. But I know that when they take them down to the African Art Centre they prices go way down (Wells, interviewed 2003).

I think we have an agreement- although nothing in writing that they have a price for me. You probably will hear people say that I spoil them but I absolutely do not care because if I was feeling that that doll is worth two hundred rand I know that doll is, and I am not going to sell that doll, I want that doll for my collection. And I still know that that is actually kind of a cheap price for that doll. I know the price of those beads and how many hours it has taken, I know what it is to bring those four dolls from Msinga in a bundle. I know what all of that effort takes and I know I have the money to actually pay them a bit more (Wells, interviewed 2003).

Again highly experienced beader Labolile Ximba who brings some of her friends to the workshops is mentioned by Kate Wells:

...Labolile from Msinga is the high flyer, a top earner. In all honesty she makes a lot of money. I am happy for her because they all live in a pretty closed community and they are so happy because it's a filtered down affect because they know that from what is happening, they are going to get a slice of it. Because don't think that she makes the doll from beginning to end. If she gets an order for fifty dolls she is going to call in a lot of people (Wells, interviewed 2003).

HIV/AIDS

The structure and order of the AIDS workshops occurs as follows:

We started with awareness, prevention, we went into nutrition. We went into remembering the people that are dead and caring for the people who are sick. We went into medical magic practices, you have to. We went way into the "Umfundulu" bird and the animals and the magic they have within them and how good and bad and the rest of it, "Abathugathi". We looked at all the untold sort of magical things. From there we went into first aid for AIDS we looked at the opportunistic disease management: if you have someone sick at home- how to deal with that person, psychological issues that go with it.

How not to react when they swear at you which they are inclined to do because they are feeling frustrated, infuriated and weak. We go through how you can get them through those little pitfalls. We then went into the Aids Orphan Project (Wells, interviewed 2003).

Hlengi Dube further reflects that:

The ladies did learn more about AIDS with information they received from Kate Wells. Some of them said they were scared of getting AIDS from people and that it was very hard to say a member passed away from AIDS. They even told stories like if someone is sick and you take them to someone like the Inyanga or herbalist to be healed and you can be asked to kill like goats and cows to your ancestors as food to them and that is why you are sick and stuff and then at the end when they have already lost and spent all that money they find that it was AIDS and has nothing to do with the ancestors (Dube, interview 2003).

Hlengi Dube sees the link between bead making and AIDS as, “traditionally beads were used to pass messages like if you want to say something to someone then you send a beaded message. For instance if a woman fell in love with a man then it was easy to use to pass on their message” (Wells, interviewed 2003).

Crafter Lobolile Ximba describes the training as having two positive outcomes and stated:

[1:] It changed my life because now I know about AIDS and [2:] I know how to put the AIDS warning sign on the doll which I didn't know before. [Furthermore] I told my children and some people in my community about AIDS and it was helpful because the community thought that if you have AIDS they cannot eat with you or go to the same bathroom as you. So I told them that they could do almost anything with HIV/AIDS, it is just in the blood. They were surprised at first but now they know about AIDS (Ximba, interview 2003).

Crafter Tholiwe Sithole commented on the impact the AIDS workshop had on her saying, “I learnt a lot about AIDS that I didn't know before so it made it easier for me to tell the community like my neighbours about AIDS, that they must still like the person that has AIDS and comfort them and not leave that person alone. They were afraid of the information I gave them” (Sithole, interviewed 2003).

Bat Centre beader Maningi Ngcobo who had attended the AIDS workshop for four months in 2000 says, “We were encouraged to make the Zulu Love Letters with an AIDS sign including everything we made had to have an AIDS sign” (Ngcobo, interviewed 2003).

We were very sad and shocked at such a disease but were told how to prevent it. I liked the workshop because I can now tell my children about this disease. We did not have to stick to certain colours as we were taught to use all colours but when we do the AIDS sign we must use red. I attended once a week. I did not learn anything new from the Siyazama project with regards to craft the only new thing I learnt about was AIDS (Ngcobo, interview 2003).

Lastly trainee Foksile Ngema explained what she learnt from the AIDS workshops:

We already knew about the AIDS but not about exactly what’s going on and we didn’t know how to make the dolls with the AIDS sign until we attended the workshop and learnt how to here [at the African Art Centre] so it was helpful coming here. The AIDS workshops helped me as it made it easy for me to tell my children about AIDS because [after attending the workshop] I knew exactly what its about and warned my children and told them how to prevent. They promised that they won’t do anything that will lead them to have AIDS and they will try and prevent it (Ngema, interview 2003).

How- Teaching Method

Kate Wells attempts to encourage the beaders to create certain types of work without instructing them on what is expected of them:

I went and photocopied a whole lot of beadwork that had texts, letters and words and blew them up enormously and placed them on the wall. Because when I talk about an environment, I create an environment, when I create the white room theme, if its going to be white then everything is going to be white, even to the degree that I will drape white fabric over things so that one actually feels like this is a white theme. Or if it is going to be a lecture we are going to introduce texts and fonts into beadwork (Wells, interviewed 2003).

Most definitely we will spend a certain amount of time pointing these things out: ‘Have you seen that: a real piece made by so and so, I picked it up at the Killy Campbell, what do think of that. Wouldn’t it be nice to now bring those old methodologies, traditional sort of marking styles back into current beadwork.’ And it is never: ‘No I actually don’t like that idea.’ It’s more actually about tantalizing them with things. Its never: ‘you do this and you do that and I want you to put an L here and your name here’ it is never any of that. And within seconds it doesn’t take long to filter through and somehow or the other to be re-articulated through the instructions (Wells, interview 2003).

Kate Wells buying the beads for the crafters was intentional as it would lead the beaders to create a very specific type of dolls namely beaded angels: Ngelesi's (angels):

Other influences were, I never taught them any beadwork, look I can't do beadwork so I could teach them nothing about beadwork but what I can do and continue to do, is when I go out and buy the beads and fabric is that I can intervene because I will simply buy the colours that I want them to use and it is so interesting like we had a workshop last year and I bought all white beads: silver beads, glass beads just all white tones: cream fabric and white fabric, different textures and different tones, not but everything was white, cream, neutral colours.

They came up with these beaded angel dolls. They put wings on the dolls and said these were Ngelesi's. They said these dolls bring their sisters from God, those that had died of AIDS. So I can intervene with what I buy, with what I put on the table, but if I see them picking up black fabric, I just say: 'Wow, that's brilliant.' I don't ever say: "We are just doing white don't you dare use another colour.' Nothing ever like that (Wells, interview 2003).

The beaders are not encouraged to make identical pieces of craft and they do not copy one another either which is one of the successes of the training they receive:

The women do not copy each other's work. I have been involved in design all my life and I know what that feeling is like: "Oh my God she has copied me!" But I also know that if somebody copies you they never do it properly and well. The best thing to do is actually to share that knowledge as quickly as possible and that has been the success of this project. The level of craftsmanship that takes place here amongst the women is virtually impossible to copy. These women are absolute experts. You will notice that in my MA I have made reference to that. They won't do it because they have a sense of pride and there is respect for the women, their ability and her craft (Wells, interview 2003).

Dance and drama was a key "Theatre for Development" method that Kate Wells employed to raising AIDS awareness in her workshops:

That's been a fundamental component. And that I learnt from my work in Uganda in their Aids workshops, in the early days. And in India as well believe it or not, in Bangladesh, when I was working with a girl in Uganda who still lived in Bangladesh. They would always whether they were working with Aids or with abuse issues you know all these type of issues that happen to women type of thing. They were always including dance and drama and she told me about these dance drama, music, movement and role play and I immediately right from the word go made sure that was a component in my project and I know that was a good thing because people would go out of the workshops whistling or [would] put some movement somewhere (Wells, interview 2003).

Kate Wells does not employ a specific education model:

I base it on what came out of the previous workshop. Its ongoing, for example what came out of the previous workshop were issues of the pill and I know that is what I am going to do in the next workshop. But now what came out of this workshop is the most frightening thing the way people are handed their test results in a brown sealed envelope- women who cannot read and write. Can you imagine who are they going to ask to open this letter, who can you tell? So there are loads of sort of social issues that exists. This is one that will take me onto the next workshop. There is no end to it. One always leads into the other and always directed at what they need (Wells, interview 2003).

Why- Aims of the training

Raising Awareness of HIV/AIDS

Kate Wells describes why she essentially holds AIDS workshops for beaders:

I do it because I love it. I love the women. I am committed to the project. I am committed to doing something about AIDS. I have improved. I certainly can't say I have done this for nothing. Everything is documented and video taped from beginning to end so I have enough footage to make a documentary. I have done my Masters degree and currently my PhD on the Siyazama Project and that has made me happy. I have received a degree of fame in the area in which I have worked (Wells, interviewed 2003).

It has also benefited many, many people and directed also subliminally at my graphic design students, as they are also involved in the project. The first years have been indoctrinated with this project and there are many of them. So they illustrate the dolls and work with the dolls doing magazine layouts for the Siyazama Project. So we perpetually keep them informed on AIDS. And this is a good way because you cannot tell youngsters that. By seeing the women come in everyday and seeing the dolls and knowing that it is a tragic situation, they are receiving a message, the correct message (Wells, interview 2003).

Kate Wells has also developed a proud collection from the craft made in the workshops she runs claiming, "With the result I have built quite a huge collection. We have about two hundred and eighty pieces of craft that I bought: dolls ranging from one point eight meters to very small. So I collect that as an archive, as a documentary of everything" (Wells, interview 2003).

Earning a Living

Kate Wells comments on the financial gain of the training, “What the big thing is is that it is about money if you really think about it. It is about actually creating something in that workshop that is going to find a place in the market in short. Why then would someone even participate in the workshop? Then you should rather have a lecture on AIDS if it is the AIDS information you want” (Wells, interview 2003).

Another aim was to have the beaders obtain cell phones so they could be easily reachable by the trainers and the organisations they represent. Kate explained the need for cell phones saying, “We have a splinter Aids Project where we are putting a beaded AIDS orphan on every computer in the world and this has actually been a most amazing project of which the women are quite proud. Through the project profits the women have cell phones...” (Wells, interview 2003). Selling beaded AIDS orphaned dolls produced substantial funds for the purchasing of cell phones for the crafters. The crafters then became easily contactable especially if there were orders they needed to be told about to make craftworks for. This AIDS orphans project had a double motivation expressed by Kate Wells:

They [the crafters] said that they have more money but the money is not going anywhere because there are more children arriving and they are not getting anywhere so immediately at that point decided that we are going to make these little beaded orphans and that we are going to place them on a computer, essentially on a computer or near a computer. There is actually human hair on the orphan. These are what the rest of the world has gone mad about and now we have so many of these Aids orphans/ little soldiers all over the world (Wells, interview 2003).

Conclusion:

In the above case Kate Wells, the co-ordinator’s life experience is hugely interwoven into the HIV/AIDS awareness training she assists in providing to crafters who happen to be the African Art Centre crafters. The AIDS symbol namely the red ribbon on the beadwork created by the trainees has proven to be a successful marketing tool. The AIDS intervention

has not only benefited the Siyazama Project trainees but also their families and communities who heed the advice of the HIV/AIDS educated crafters. Furthermore, Kate Well's clear use of indigenous craft knowledge and traditional African myth as an approach to the HIV/AIDS intervention has won many people in her favour that includes the crafters, the sponsors as well as other craft organisations like the African Art Centre and the BAT Centre.

Case 3: BAT Centre

When/ Where- Logistics of the training

Introduction/ History

Hlengi Dube discussed the historical link between African Art Centre and BAT Centre saying that:

The BAT started in 1994 when the African Art Centre was already established so all [or many of] the artists in KZN come from here [African Art Centre] from our hands, which started in 1950. I started doing the development workshops on beadwork in 1992 and '93 I used the BAT place, that was before the shop was there and there was only music and gallery. I used the upstairs to run the workshops (Dube, interview 2003).

Marise Jordaan who works at the BAT Centre, a performing and visual arts hub situated opposite the Durban Harbour, co-ordinates training for crafters. She explained how, "The crafters come on a weekly basis on a personal intervention as they are seen to individually. It is a long-term capacity building training. The bead workers come to the BAT Centre every Friday" (Jordaan, interview 2003).

Marise Jordaan comments:

We don't offer bad training namely 'Hit and Run Training'. The expectation is that you are going to train people into something. This is more demoralising and takes a huge investment of their time. You have to look at industry and where do they fit. You cannot

put them immediately into a plane. There is a value chain that operates. There is a whole link- someone else should do something else like export. It is the crafters who should learn things and produce and have someone else carry their works to town. The crafters should focus as producers. The craft industry should be viewed as any other industry (Jordaan, interview 2003).

The crafters do nevertheless carry their works to town and is non-optional as they do not have the luxury or resources to have someone carry their craft for them to town.

Funding

Funding is secured for the training from sponsors “Masibhambani Trust and Ntsika are there to help trainees” (Jordaan, interview 2003). However sponsors do not have a say as to what is implemented in the training.

Similar to the above two cases these beaders were not expected to pay for the training they received. However the crafters do pay for the materials they use to make their craft. The completed orders are brought to the BAT Centre on Fridays where their work is assessed. “We are given orders with the design and we pay for the materials ourselves to go and make those things for example necklaces, stars, earrings. Then we come back with the order and then we get paid” (Thusi, interview 2003).

The Crafters Costs

The three trainees interviewed were Phyllis Thusi, Dumisile Mathe and Maningi Ngcobo. The poverty levels amongst some crafters still persist and certain situations the crafters find themselves in with their training centres could prove to be insensitive towards their poverty. Phyllis Thusi is not particularly pleased about visiting the BAT Centre every Friday and expressed, “It would be better if it was closer because I pay for the transport. It would be easier if the ready orders could be collected from us in our community” (Thusi, interview

2003). Phyllis Thusi travels from Cato Ridge and it takes two hours to travel to the BAT Centre. “The materials are bought for us by the BAT Centre for which we pay the BAT. It would be better if they provide with the materials free of charge” (Thusi, interview 2003). Dumisile Mathe further explained that the amount paid for their craft by the BAT Centre was far too little as she is the breadwinner at home so it would help if she got an increase (Mathe, interview 2003). She wished that the BAT could be closer to her as she travels three hours from Bothas Hill to the BAT. Maningi Ngcobo shared her complaint, “If the price of beads could be reduced it would be a help” (Ngcobo, interview 2003).

Training Time and Venue

Dumisile Mathe explained that it was conducted over two days from 9am- 2pm and transport costs was covered and meals were provided by the BAT Centre (Mathe, interview 2003).

Who- People involved in training

Trainers:

Marise Jordaan co-ordinates the training that occurs at the BAT Centre. She described that, “I am also a consultant for the Greater St Lucia Wetland Lubombo Project from 1999 where I do product development, redesign, and skills and capacity building” (Jordaan, interviewed 2003).

Trainees:

Craft Gender Balance/Imbalance

More women are involved in craft at the BAT Centre than men:

This is perhaps because women are generally linked to craft and handwork. There has also been a focus on women in recent history. Also the more rural people are involved the

more women get involved somehow. What is interesting to note is that often the boyfriends of the women crafters used to help them with their orders and preferred this as opposed to typically masculine work such as heavy construction (Jordaan, interview 2003).

At home, when she was a child, Dumisile Mathe's mother did not teach any males as Dumisile Mathe says, "There were only females as males went to work. Another reason as to why males did not get involved in craft was that at that time it was thought to be only for ladies but it has changed" (Mathe, interview 2003). Dumisile Mathe now teaches her female and male children. Similarly, Maningi Ngcobo teaches her son and daughter to make beadwork saying, "Before boys did not do beading. I think boys now do work that females traditionally do because there are no jobs" (Ngcobo, interview 2003).

Previous Craft Experience

There is no age limit. The ages of crafters vary from fifty years and under. There is no entrance criterion for the workshops as it is just for anyone that wants to be in it. However all three craft interviewees stated that they had been making and selling craft for many years: Phyllis Thusi has been making craft since 1980 and selling craft since 1982; Dumisile Mathe has been making craft during the 1950's and selling since 1964; Maningi Ngcobo started making and selling craft from the age of seventeen years and she was forty five years old at the time she was interviewed (Thusi, Mathe & Ngcobo interviewed 2003).

Prior Knowledge

Just as in the Siyazama Project there are crafters like Labolile Ximba who attend other training programmes for instance at the BAT Centre so too did beader Phyllis Thusi express her learning experience, "My neighbour taught me who is also one of the bead ladies that comes here" (Thusi, interview 2003). Phyllis Thusi now teaches her daughter to make craft and gives her money as part of her allowance. Maningi Ngcobo's sister first taught Maningi

Ngcobo to make craft and the former was taught by her mother (Ngcobo, interview 2003). Dumisile Mathe's mother who is also a beader sold her own works to the African Art Centre, and taught Dumisile Mathe how to make craft namely the 'Zulu Love Letter, bracelets and necklaces' (Mathe, interview 2003). Dumisile Mathe further explained that she used to go to the African Arts centre to sell their craft and one day there was a workshop that Marise Jordaan was involved in. Marise Jordaan then told them to come to BAT Centre so that Marise Jordaan can look at their work (Mathe, interview 2003).

Crafters Recruit One Another

Marise Jordaan describes how people are recruited, "At BAT Centre crafters find other crafters find other crafters to be recruited [namely the snow balling effect]" (Jordaan, interview 2003). For instance, Maningi Ngcobo's neighbour was working at the African Art Centre and asked Maningi Ngcobo to come for the workshop, which is where she first learnt of the BAT Centre (Ngcobo, interview 2003). Maningi Ngcobo thereafter became a resident crafter of the BAT Centre.

What- Contents of training

Ensuring Good Quality Craft

Marise Jordaan describes what training takes place on Fridays when the bead makers attend with their completed orders. "Here issues of quality are discussed" (Jordaan, interview 2003). This is to ensure that clients from whom orders are obtained are satisfied.

I like making the beaded stars. I appreciate the checking of the quality of my work as it improves the quality of my craft as well as my colour co-ordination. Now I make a wider variety as opposed to what I used to make before coming to the BAT Centre. Before I used to use dull beads especially for necklaces now I use bright beads (Thusi, interview 2003).

Regarding skills transferral workshops Marise Jordaan explained, “We teach them how to measure, how to read technical drawing: we teach them how to draw on a piece of paper with regards to size, shape and measures. It is based on adult learning. They learn quality control” (Jordaan, interviewed 2003). In 1999 beader Dumisile Mathe attended a workshop at the BAT Centre and says, “I learnt how to do the beaded bowls, beaded stars which was my first time, [however] we were not given certificates as we were given in the training I attended in 1998. The courses are also not accredited” (Mathe, interviewed 2003)

Financial Management

Marise Jordaan claims that financial management is also offered. The BAT Centre does employ a particular model when training beadrs:

At the BAT Centre we use a Market Model structure. Here we establish market links, which are empowerment links, as they need to know how and where to develop their works in order to sell them. They understand value trends, costing and pricing. They learn business skills. They understand cost and time issues and management of the produce as well as customer service. You have to tell them they are in business as opposed to feeling sorry for them and managing everything for them like finance and customer service etc (Jordaan, interviewed 2003).

The crafters are not expected to employ all the financial skills they are taught but merely produce and deliver their craft.

AIDS Awareness

The BAT Centre has implemented AIDS awareness on a smaller scale than that of the Siyazama project. Marise Jordaan claimed, “BAT centre uses a more personal approach- where discussions are held in groups. The stigma of AIDS is discussed and the death of people. There are people here who are taking care of their sisters children due to AIDS” (Jordaan, interview 2003). Maningi Ngcobo appreciated the BAT Centre rather than Kate

Wells project as, “With Kate we didn’t get orders and here after I did the workshop I got orders” (Ngcobo, interview 2003).

How- Teaching Methods

“The workshops are interparticipatory where we also have role plays which are of value. They are requested to inspect their and fellow trainees work... There is a skills transferral workshop when needed” (Jordaan, interview 2003).

During the Friday sessions with the beaders the collector of the goods teaches the beaders on a one to one basis on how to make the goods. Here, instructions are given to the beaders as to what and how the new order should be done “with patterns and colour scheme. Photostats are made of the sample” (Thusi, interview 2003). Many of the crafters are illiterate (Jordaan, interview 2003). More often than not they are not expected to make original works but produce exactly what is taught to them unlike the above two cases. If the order calls for it [implementing our own designs and patterns] then only we are expected to make our own designs but not if the order doesn’t expect it (Thusi, interview 2003). Phyllis Thusi added that she would rather copy samples from the trainer than produce entirely new creations that are designed by Phyllis Thusi herself (Thusi, interview 2003).

If found not of a certain standard beaders are made to undo their beads and redo their craft as part of the education method to teach beaders quality control. Bearer Phyllis Thusi reflects on the effects quality control and appropriate colour scheme has had on her craft, “I appreciate that the quality of my craft has improved. When we bring our orders and it is not approved then the craft are not accepted by BAT and expected to redo our work. Also the colours that I used to use before were awful but now are better,” (Thusi, interview 2003).

However when Dumisile Mathe was asked what she did not like about being affiliated to the BAT Centre she expressed that she does not fully appreciate her work being rejected as she explained, “When there are no orders we would make bracelets and necklaces and the lady that ran the shop would then select what craft she wanted from us and what she didn’t like she would return it to us,” (Mathe, interview 2003).

Why- Aims of the training

The training is commercially driven as, “We focus on the commercial aspect and get orders for the crafters making them repeat certain designs according to the order. Completed orders are collected from the crafters and new orders and raw materials are given to crafters. It is [therefore implemented] to encourage job creation and poverty alleviation” (Jordaan, interview 2003).

Conclusion

The crafters at the BAT Centre felt that they were faced with difficulties such as having to pay the BAT Centre for the materials when they make the orders as well as having to travel the distance to the BAT Centre every Friday as opposed to the African Art Centre, which sees their beadlers every second week. The crafters do nevertheless earn a living from the orders the BAT Centre secures and training is conducted to cater for new orders or when skills need to be updated. HIV/AIDS interventions are minimal. Indigenous craft knowledge does not appear to be recognised by Marise Jordaan as something that can be significantly employed as further training is needed but the trainees nevertheless do possess indigenous craft knowledge.

Case 4: Create Africa South

When/ Where- Logistics of the training

Create Africa South (CAS) is an NGO that was established in 2000 to preserve and develop creativity in South Africa. It sought to “address the holistic creative interface of people” within society (<http://www.cas.org.za/home.htm>). Create Africa South was established on two principles: The first being “in the spirit of Truth and Reconciliation Commission” in “order to heal, the individual has to be heard and their individual history must be honoured”. The second being to “develop, persevere, publish, exhibit, market South Africa’s creativity, both in the visual and literary arts” (<http://www.cas.org.za/home.htm>). Create Africa South boasts a number of five hundred and twenty individuals trained in the Business Course for crafters. Create Africa South further currently maintains a figure of five thousand individuals trained in the ‘Know Your Body Course’ that teaches human and sexual rights and the protection of the body against disease like HIV/AIDS and abuse.

The course runs for five days and three out of those are for business skills. No more than eighteen to twenty people are trained per group or per class. The course is sponsored.

Trainer Nqobile Hadebe provides an example:

There were seventeen that were trained so I divided them into two groups. The first group I trained nine and the second group I trained eight. The weeks do not follow each other one after the other when training a group that needs to be divided as sometimes there may only be four to teach and I cannot teach four. Either the person/s is not available or it is their grant/pension collecting period. They are expected to organise themselves into groups before we train them (Hadebe, interview 2003).

Venue

Many groups are trained every year. The trainer travels to the trainees’ residential areas. “I travel to them by public transport and they give me directions. I always seem to go to new places where I don’t know anyone. The areas and number of groups I covered are four groups

in Ndwedwe, three groups in Umlazi, four groups in Claremont, and Kwamashu. But I can cover any area. There are different groups that don't know each other as I go individually to those groups in their areas so they don't ever come here. This is these crafters first time to come here [to the centre where they were interviewed]" (Hadebe, interview 2003).

Who- People involved in training

Trainers:

Trainer Nqobile Hadebe started in June 2002 and had trained about thirteen groups by September 2003. At the time this interview was conducted Nqobile Hadebe was studying IT via distance learning and conducted training part-time which she intended to eventually leave to enter the IT profession full-time. Therefore Nqobile Hadebe conducts training for crafters in order to earn pocket money while studying.

Trainees:

Training's Target Group

Nqobile Hadebe explains who the craft training targets, "The course is actually targeted at anyone interested but I for one mainly target women. Non-schooling women of no specific age" (Hadebe, interview 2003). The trainees were not expected to have any knowledge of craft before entering the training, "That is why we are interested in them because they need knowledge. There are those groups though that don't want craft skills as they feel they already have that so they just request business skills from us" (Hadebe, interview 2003). The three interviewed crafters who were involved in the training programme did however have craft experience prior to entering the training. "I started alone and decided working alone was

not okay so I decided to form a club called the “Sibongile Club” that’s about two years ago so we have only seriously been making craft for two years” (Luthuli, interview 2003).

Prior Knowledge

The crafters were already talented beadworkers prior to their training as the beadwork trainer found that she learnt certain beading skills from them (Hadebe, interview 2003). “From age fifteen I have always loved making craft. I have also exhibited at the Durban Exhibition Centre. I have always done handwork but started seriously with the club. I taught the club how to do the craft they do today as well as we teach each other,” (Luthuli, interview 2003). This is besides the training they receive from Create Africa South.

The Sibongile Club

One group that requested the assistance of Create Africa South call themselves ‘The Sibongile Club’ as Sibongile Luthuli initiated it. The three interviewed crafters were Sibongile Luthuli, Thembi Mgenge and Nonkululeko Shange from Ndwedwe. All were from the Sibongile Club. Due to Nqobile Hadebe travelling to them to train the trainees, the latter are able to save one and a half hours of travel single, and two hours with traffic including a cost of twenty four rands return for a single day unlike the above three cases in this research. Training for the Sibongile Club is held in Sibongile Luthuli’s house. They meet every Monday and Tuesday to train each other. The club has seventeen members and is fully based in Sibongile Luthuli’s house, including the baking in Ndwedwe (Luthuli, interview 2003). Create Africa South has proven to not have links with any of the above cases as opposed to the other cases in this research.

The Sibongile Club was Sibongile Luthuli's idea:

I wanted people of the community especially women to come together so that everybody can learn from each other. There are mainly women in the club with only two men because the men heard of the idea and wanted to join. One is just a man from the community and the other is a husband of one of the woman. This is our full-time work. We didn't get any funding so we decided to pay twenty eight rand per person per month but we still find it very difficult as the business is not going well. There is a treasurer who collects the money. We have meetings where we decide on financial matters. The men do the wood and craft and the women share the other duties. We place our adjoining fee at NBS bank but our problem is that the bank subtracts bank charges whilst we are not even making money from the club (Luthuli, interview 2003).

"Anyone can join. If someone has knowledge they can share it with us, if they don't the club will share their knowledge with them. It doesn't depend on the person having twenty eight rand but so far everyone has been able to afford the twenty eight rand" (Mgenge, interview 2003). The people from the club are neighbours but there are also those who come from other parts of the community that travel by bus to Sibongile Luthuli's home. Nonkululeko Shange further states about their craft selling:

There is a show that happens once a year organised by the Department of Agriculture of Ndwedwe where we advertise where all crafters showcase their work. Sometimes some people approach us and take our goods and tell us they will sell it for us but they do not return. Alternatively they take everything and only pay for 1 thing after a long time (Shange, interview 2003).

Gender Balance/Imbalance

Nqobile Hadebe provides only business skills to the trainees and contracts another person to conduct the beadwork training, saying, "I don't teach them craft as I don't know how to make craft myself. What I do is I bring someone that does train them and then leaves [for me to continue with business skills]," (Hadebe, interview 2003).

Nqobile Hadebe notices:

There are more women than men in most of the groups. But there was a youth group from Claremont where there were more men than women for the first time. There are more women than men in most of the groups because I think women are always at home. Women come with ideas of forming clubs rather than men. Most women do craft and they

are not like men as women are keener to share their ideas with one another. Men prefer to work as individuals. With the group that has more men than women, the men do it for they sought after craft knowledge (Nqobile, interview 2003).

This group has noticeable targeted gender: females, as opposed to the three previously mentioned groups where there was little distinction between 'male and female jobs'.

What- Contents of training

Contents

The training is structured as follows:

The first day namely Monday is for skills upgrade, which for Sibongile Luthuli's project is beadwork training. On the second, third and fourth days is my business skills and on Friday is where we explain to them about the 'KwaKhulisa Project' that is a money lending project. It is the KwaKhulisa project that we do follow-ups for as we educate them on how to apply and that they have to have a constitution that we educate them about. After the course has run we initially do a follow-up once in two weeks and thereafter once a month (Nqobile, interview 2003).

Advertising skills are also taught as part of the business skills section, "We teach them about advertising according to their budget. We teach them about the information that is needed and boards that could be put up in their own communities and about flyers. Then I take them for the next few days" (Hadebe, interview 2003).

Business Skills

"We teach the groups the same course whether or not they have any prior (craft) knowledge. As long as anyone has a business we can run this course with them so that's how this group qualified for this training. As well as someone who wishes to open a business can learn our course" (Hadebe, interview 2003). Previous craft knowledge of the trainees is considered a benefit by the trainer, "Previous knowledge affects the training as it has proven to benefit the people when they have skills before we go to them as it helps them as it is much easier to teach people with an idea" (Hadebe, interview 2003). "Training helped us to be open minded,

how to sell etc. The other thing is that I knew that with craft I could make money but I didn't know that it could be turned into a business and now I know how to price the products" (Shange, interview 2003).

Nqobile Hadebe further explains why business skills are implemented:

I think it is very important because women do craft most of the time as well as make and sell things and that is a business so they must know business skills. Although they don't admit or think of it as a business, it is and they should have these skills. They decide what business they get involved in. It is whatever they are passionate about. Some are not passionate about beaded craft so it is up to them. Most of them do not view their craft making as a business. They laugh when we talk of them as business people. They see business people as rich high-class people (Nqobile, interview 2003).

"So far we just have ideas but cannot follow all the ideas due to lack of funds," (Mgenge, interview 2003).

The only new thing the crafters learnt from this training, however, is the beaded AIDS pin and the necklaces, as there is no discussion or awareness rising of AIDS in the training.

Accreditation or Certificates

The training is not accredited. "We do give them certificates but I wouldn't advise them to apply for a job with those certificates. It's just like an attendance certificate" (Hadebe, interview 2003).

How- Teaching Method

Nqobile Hadebe explains, "Research was conducted before the training was implemented. But no copying of a specific model took place. I was not involved in the design process so I do not know. I even take manuals, calculators and beads to them. They pay for nothing. The manual is in IsiZulu. All of it is given to them and not loaned to them. The manual is

employed and given to the crafters as most of the club members can read and write including these women” (Hadebe, interview 2003).

Training Structure

It appears that the trainer succeeds in getting the crafters’ full confidence and respect as stated, “That she [the trainer Nqobile Hadebe] doesn’t shout and is patient and has perseverance and she loves us. Another thing is we know that when we do expand we will be able to come here and get further help from Create Africa South” (Luthuli, interview 2003).

Why- Aims of the training

The purpose of the training is, “To pass on information to rural communities and help them with skills to earn a living. KwaKhulisa is a project that we came up with where they receive funding from us where they pay back the money with no interest. KwaKhulisa means ‘letting something grow’. It is about growing a business. Everyone pays it back but they do it so slowly. But as an incentive we tell them that once they have paid it off they can borrow more next time” (Hadebe, interview 2003).

Due to the strong business facet of the training the crafters wish to prosper in business in not only craft so even if some members of the ‘Sibongile Club’ may not require the first day of craft training (explained under last heading) the next four days of business skills prove to be very fruitful. The Sibongile Club is an example that claims to also want to begin large gardens. They already have small gardens.

Conclusion

The crafters in Create Africa South receive more business skills training, when compared to the previous three training initiatives. Their earning capacity, however, is low when compared to the other training, as they are not as well networked as the previous training initiatives. The gender barriers still persist with these crafters where males perform certain jobs and women perform specific jobs. There is furthermore no HIV/AIDS intervention. These crafters however are the happiest with the training they receive and even more so with their trainer than the previous cases.

Chapter 5: Analysis

Introduction

This chapter presents various findings obtained from my study of the four cases offering training. The chief research question was whether these crafters make or make more money after attending the training. It appears that the crafters who did make or make more money were still dependent on the training organisations for their earnings, as in the case of the BAT Centre, African Art Centre and Siyazama Project. Those organisations that secure orders for the crafters are especially reliant on their Christmas decoration orders. Christmas decorations are not only a response to the South African market but also an even bigger response to overseas markets in the United States of America, Europe and Australia.

Another valuable finding was that although all cases (with a slight exception of the African Art Centre where training was catered separately for those with previous craft making knowledge and those without previous craft making knowledge) did not expect the trainees to have previous craft knowledge. All the interviewed crafters nevertheless had previous craft knowledge.

Furthermore gender stereotypes are challenged as males are now beginning to make craft and an increase in the number of male bead crafters is noted. Illiteracy among all three interviewed African Art Centre crafters did not prove to hinder their craft making skills or their learning capacity. Another salient discovery was that HIV/AIDS affected some of the trainee's craft making capabilities.

Some trainers from the cases do not always view AIDS branded products positively. This view was expressed by Marise Jordaan from the BAT Centre who believes that South Africa's

AIDS pandemic should not be conveniently employed as part of marketing strategy and stated:

Yes, in that [Siyazama] project there is an interference with AIDS and the market, for example AIDS ribbons on baskets. They are told that the AIDS conference is coming therefore they need to make such [AIDS branded] works so their work perhaps can sell better. The Siyazama Project also uses the 'romanticisation of traditional life'. They use mythology whereas I use contemporary methods (Jordaan, interview 2003).

The 'romanticisation of traditional life' here implies that African mythology is used by Siyazama to give their craft character. For instance, their dolls are made to be representative of a certain type of African woman like the virgin doll that serves as a protector, mentioned by Kate Wells at a presentation I attended. 'Contemporary methods' imply that craft is employed in current circumstances, like the Christmas decorations. These however, can be said to also include some sort of 'romanticisation of traditional life' as the beaded Christmas decorations like the stars, angels and Christmas fathers do carry western mythological meaning for many, especially Christians. In the following, I will outline the main similarities and differences of the four training programmes.

Venue

All trainees interviewed are from rural areas. This research found that only one case namely Create Africa South conducts beaded craft training in the rural residential areas of the trainees. The finding, however, was that the rural venue did not imply that the Create Africa South crafters benefited more than the crafters from the other three cases, as Create Africa South interviewed crafters did not network well in order to sell their works to a craft shop or to street buyers as craft street traders.

Create Africa South furthermore conducts "ongoing support services", however, this still has not improved the plight of the crafters from the Sbongile Club. The crafters from other cases

that do not offer ongoing support maintained a far higher income than the Sbongile Club who claimed to barely be making ends meet. Ongoing support services do not therefore necessary lead crafters to earn a (better) living. The three interviewed trainees of Create Africa South were struggling to earn a living from their craft unlike the African Art Centre and Bat Centre trainees, although the latter two were dependent on receiving orders from the trainers. Therefore the venue of the training for rural crafters in this study has played no significant role in the training, the type of craft and the sales.

Although the venue appeared to play no significant role some venues made an effort to create a comfortable training venue. It was noted that African Art Centre and the Siyazama Project had soft-carpeted rooms with no furniture. Kate Wells mentioned that the women relax on the carpet and open out their well wrapped work on the floor which is what I also observed when crafters brought their orders into the African Art training venue (although many of the African Art Centre crafters attend the Siyazama Project training as well).

All training takes place far from the crafters homes except Create Africa South as they have a person that travels to the crafters. All three crafters from the BAT Centre felt that they should not be expected to travel into Durban central to attend workshops and to sell their craft, instead there should be some system that collects their craft from their areas. They feel they could spend that time producing craft. In general, the BAT Centre crafters had the most complaints about their set-up due to not wanting to travel into Durban, feeling that they were underpaid for their craft and displeased that they had to purchase the raw materials from the BAT Centre in order to make and supply craft for the BAT Centre.

Networking

Being affiliated to the training centres in Durban central like the BAT Centre and African Art Centre proved extremely fruitful for crafters. Whilst training out of their rural setting these crafters get orders from the training centres that simultaneously run craft shops. These training centres then networked and supplied other craft shops that they were able to sell their craft to. When the crafters attended training, for instance at the African Art Centre, they would be approached by other craft shopkeepers or centres, such as Marise Jordaan from the BAT Centre who approached the African Art Centre crafters at their craft training to recruit crafters for the BAT Centre.

Earning a Living

The short-term analysis is positive as the crafters of all the cases receive cash for the goods they produce and earning a living is the key motivation. This, however, excludes the crafters whose work are rejected due to poor quality. The medium term analysis shows that networking benefits the crafters in that it secures further orders for them which they again earn cash from. The long-term analysis however proves that the craft projects or business is unsustainable except for the BAT Centre and Create Africa South. The Siyazama Project and African Art Centre buy the craft materials for the crafters, which does not encourage the crafters to be independent. These crafters are instead reliant on receiving materials and can only then make the craft and therefore are unsustainable.

Sustainability could occur if the crafters were expected to buy the materials themselves as in Create Africa South and BAT Centre. Create Africa South however encourages more responsible behaviour than the BAT Centre by not buying the materials for the crafters and expecting them to pay for it. This encourages Create Africa South crafters to budget for and

buy their own materials independently. Create Africa South crafters could then be more experienced at surveying the market regarding prices and quality of materials as opposed to the crafters from any of the above cases. This, however, does not mean that some of the crafters from the latter three cases do not have skills or experience in buying materials; it simply implies that the training programmes do not encourage it amongst their crafters.

Community Economic Development

Based on a research study with two craft groups: one with a facilitator and one without, Trollip found that craft projects with a facilitator were of a greater advantage than projects without a facilitator (Trollip 2001:45). The Bat Centre and African Art Centre have facilitators that assist the crafters by securing orders and stocking their African art shops with the crafters' goods, thereby maintaining a constant income for the crafters. The facilitators further scan the market to determine what type of craft should be made, what the pricing should be and how to secure funds to purchase the materials. The dependence of crafters on these facilitators/ trainers could prove to be unsustainable as without these facilitators these crafters are least likely to maintain the earnings they receive now. Their situation could otherwise resemble that of Create Africa South whose facilitator is not expected to network for them or secure the crafters orders. In the latter "economic self-reliance" is prevalent and equals sustainable development according to the principals of Community Economic Development (Shragge 1997: 20).

Another reason as to why BAT Centre and African Art Centre crafters depend on facilitators to such a large degree is due to most crafters being unable to speak English when networking. The facilitators speak IsiZulu when communicating with the crafters and English when networking. English is a common medium employed in the business sector especially

amongst the buyers, often tourists (that visit the craft shops) and other than black South African people.

Some evidence of entrepreneurship and even CED's are noted with one CED project headed by Labolile Ximba from the African Art Centre. However, the crafters, especially from Create Africa South, struggle to make a profit from their craft business. There are support systems in place such as a donated oven and follow-up visits to Ndwedwe from the facilitator for the 'Sibongile Club' but those are considered not enough and the club members claim the main obstacle is initial funding. The Sibongile Club may have limited marketing strategies as the only time they market or advertise their craft is once a year at an event in their residential area.

Another shortfall of the attempted CED project 'Sibongile Club, arises from members not viewing themselves as business people until they are rich. Perhaps, if they aimed higher they may succeed as flourishing business people. Does this club need a self-esteem boost by a motivational speaker in order to start believing in themselves and that they are business people?

Craft Entrepreneurs

Just as the award winning success of Zimbabwean born Alan Glasser, Sonwabo Dunywa, a weaver and potter from Gugulethu, was publicised in the press, so too was Labolile Ximba from the African Art Centre and the Siyazama Project awarded and publicised due to her outstanding craft abilities. This indicates that there are bead crafters who progress further than others and become entrepreneurs. Labolile Ximba did state that her awards did encourage her to produce better bead craft.

Kate Wells views Labolile Ximba as a successful bead art entrepreneur who gets many good orders but Hlengi Dube from African Art Centre doesn't think so. Kate Well's argument is that Labolile Ximba earns well from the craft and receives huge enough orders that she shares her work with others. Hlengi believes that Labolile Ximba gets the orders from Hlengi Dube via the African Art Centre and does not earn exceptionally well to be considered an entrepreneur or businesswoman. Abhijit Bhattacharya director of the Centre for Entrepreneurship (CFE) at the University of Natal Durban and Pietermaritzburg campuses states that "the government and private sector cannot employ everyone therefore they should become job creators [like Alan Glasser, Sonwabo Dunywa and Labolile Ximba] instead of job seekers" (Sunday Times, 17 August, 2003). Perhaps crafters like Labolile Ximba should be given more guidance on what is needed to become a successful entrepreneur, some qualities of which she probably already possesses due to her greater success in craft making than her contemporaries.

Illiterate Crafters

One training programme had predominantly illiterate crafters stemming from the African Art Centre whilst the crafters from the other cases were literate. Illiterate crafters nevertheless produced reputable craft evident from the craft achievement awards namely, Lobolile Ximba, has received. Illiteracy, therefore, did not play a vital role in the craft training or making process, as Hlengi Dube mentioned that she merely explains what is expected of them. However there are some trainees that Hlengi Dube teaches craft to that request written instructions which she does provide them with. Literacy could nevertheless enable business skills amongst the crafters that especially do not have any.

Crafters' Social Matters

Trollip also found amongst crafters “the inability of the women to help themselves...was ascribed to insufficient motivation to overcome constraints” (Trollip, 2001:46). Could this again be the case with the Sibongile Club who are predominantly women? All nine interviewed craft trainees were black female and many experienced gender related obstacles. These constraints prevent crafters from producing craft to their fullest capacity. All the female trainees reported that their families are supportive of their craft and some families of crafters even help out, especially children, both female and male. These women and their male partners and children clearly did not practice sexism by insisting that beadwork was for women as it happened in the past. Instead both genders learnt and practiced the trade.

Gender Barriers Challenged in Craft

There are certainly more female than male trainees; however males are starting to enter the beading field. This was noted especially with African Art Centre and Bat Centre trainees. The reasons provided were: firstly, that the high unemployment rate is forcing people to expand their job options, and secondly, some males help their mothers and partners and become interested in bead craft. Low wages and scarcity of jobs lead people to the informal sector. It is unfortunate, however, that it takes an issue like South Africa's notorious towering unemployment rate for people to eventually break gender stereotypes as men begin to perform jobs typically associated with women as in this case bead craft. Will these gender stereotypes of 'women's' jobs and males' jobs' reappear when the employment rate rises?

Training Initiative Beneficiaries

Regarding the African Art Centre and BAT Centre it could be viewed that the businesses that the trainers stem from benefit from the training and not only the crafters. When a new product needs to be made for a specific order or the trainers and designers design a new product they predict to be marketable, then training workshops are held. This, the crafters and respective training centres benefit from the training. This mutually beneficial situation is even applicable to Kate Wells from the Siyazama Project who admits to achieving a Masters and is now working on her Doctorate based on the training she offers. Kate Wells is benefiting from conducting the training as part of obtaining her qualification and the crafters also benefit from the training. With more than one beneficiary the training is faced with the task of satisfying more people than the crafters, which in turn places a greater expectation on the training.

Sponsorship

All the programmes do not charge any of the crafters whilst depending on sponsorship for the reason that most of these crafters stem from poverty stricken communities. Therefore, expecting them to pay for their training is not an option. The sponsorship and the need to introduce a new workshop determines how many workshops are run within a year by all cases with 'sponsorship' overriding the 'need' for a training programme.

AIDS Awareness

HIV/AIDS is seen as an obstacle for some crafters and the Siyazama project noted this thus premised the training for crafters on AIDS awareness. The Siyazama Project combines African mythology and recognisable contemporary symbols like the AIDS red ribbon to sell

their work. This had a direct effect on the African Art Centre as Kate Wells ran workshops with predominantly African Art Centre bead crafters. There are certainly other such issues and obstacles that have prevented crafters from producing their craft to their best craft making capabilities.

Political Voting Verses Craft Making

Most crafters affiliated to the African Art Centre made a conscious decision not to register for the 2004 elections as they saw the politician as one who only prospers whilst the crafters employed their time to work on their craft. One may consider it politically correct to (register to) vote but these crafters considered otherwise as it was not economically viable for them. The crafters considered standing in queues less profitable than remaining at their homes making craft as the former held no promise of money as the latter did.

Education Theory

All cases employ a participatory approach and there was evidence of even crafters learning from crafters. The African Art Centre incorporates peer education into the training workshop especially in order to fulfil large orders with new craft designs. The trainer assumes the role of a facilitator in this style, which was found in especially the African Art Centre, BAT Centre and the Siyazama Project. The facilitator employs a clear syllabus with the main focus being to create a specific product. The four cases' crafters therefore are not expected to provide input on their syllabus material.

The research found that crafters from all case studies depend on both non-formal and informal training. *Informal education* is viewed as a “lifelong process whereby every individual acquires attitudes, values, skills and knowledge from daily experience” (Allen, 1987:142).

Educative sources and teachers are the environment including family and one community (142). *Non-formal education* is “any organised educational activity outside the established formal system”. In this study all the crafters gained informal education on bead craft from ones community and family and non-formal education from the cases. One example is African Art Centre crafter Lobolile Ximba who was taught by her mother and thereafter passed on her skills to her community members who later became resident crafters for the centre.

Dolls

Dolls were initially made by the crafters who learnt how to make them from their forefathers or foremothers. Kate Wells clearly states that at one stage the dolls, however, ceased to sell as well as they had previously done. This then changed with the help of Kate Wells reinventing traditional dolls encouraging the crafters to look at their own traditional culture for inspiration. However it makes one question as to why do crafters even make these dolls and who buys them? No doubt the dolls do sell well otherwise the BAT Centre and African Art Centre will not (want to) sell them, as there was an impressive huge number and variety of dolls upon visiting both the above craft shops, especially the latter.

Indigenous Craft Knowledge

Another valuable finding was that although all cases (with a slight exception of the African Art Centre) did not expect the trainees to have previous craft knowledge or informal education all the interviewed crafters nevertheless did have knowledge of craft. Additionally this informal education can be viewed as indigenous knowledge. Catherine Odora Hoppers suggests that indigenous knowledge systems "should be recognised as a part of a larger whole

pool of universal knowledge" preferably alongside western knowledge (Hoppers, 2001:1). Since the indigenous knowledge is employed by the crafters and additional knowledge is then taught to the bead crafters it would then be a finding that these training programmes are to some degree reliant on the crafters indigenous knowledge. For instance, the African Art Centre does expect their resident crafters to have previous craft knowledge, as explained by Hlengi Dube.

Chisenga has the firm belief that indigenous knowledge is at the "risk of becoming extinct" around the world (Chisenga 2002:17). He suggests that by imposing a western education system in a non-western society or country does not allow for indigenous knowledge to be implemented in an educational curriculum (17). Hlengi from the African Art Centre did however explain that craft is now already forgotten in some areas and she teaches craft to these people who have not had any experience with craft until they meet her. By teaching craft to these people numbers of crafters have increased exponentially although with the use of western teaching methods of a traditional art.

Beading is a relevant craft to the Zulu crafters in KwaZulu Natal. It was used as a 'love letter' to send a message to a male from a female in love and further contains many other purposes within the Zulu culture. Culture however is non-stagnant and ever changing so bead craft has been contemporised and in some instances given new meaning like the beaded AIDS ribbon symbol whilst still being used for love letters and traditional jewellery. "To be indigenous is to be relevant in an appropriate context... as it must capture the socially constructed reality of a given society as it relates to its own social experience" (Osei-Hwedie, 2002:314).

All cases except the Siyazama Project offer business skills such as pricing of goods. Kate Wells is not keen on teaching business skills. She believes that whether they are taught business skills or not the crafters do not use them but instead price their works according to the person or shop buying from them. From the cases above, only Create Africa South price their own works to sell. In the Siyazama Project, BAT Centre and African Art Centre, marketing skills are not taught and the trainers predict and determine the craft market for the trainees.

Good quality, colour scheme and design are the essentials elements of all cases' training. It was interesting to note that only one crafter complained when their work was rejected due to bad quality. For instance, the three interviewed crafters from African Art Centre and two from the BAT Centre appreciated criticism and took full responsibility and acceptance if their work did not maintain good quality. Moreover, no training was based on a specific education model- all trainers and implementers learnt via experience from their previous training workshops: its strengths and its weaknesses, in order to know what to include and exclude in the following training initiatives.

Research Gaps

Further research could be performed on the differences between the types of bead craft males and females produce. Although it was noted that crafter Lobolile Ximba's sons make dolls, it is unclear whether they make this kind of craft because their mother can sell it for them and not because they really do want to make dolls. Research could also be followed up on the children that learn from their mothers and community: where do they see themselves in the future in relation to their craft skills? Do they wish to continue in their mother's footsteps? Do they feel they have a choice regarding the swelling unemployment rate? I once had my

hair braided by a schoolgirl who was taught by her older sister. I was most impressed by this talented young entrepreneur and thought she would want to set up a thriving business like her sister did. When I asked her about her future plans she absolutely did not want to become a hairdresser and was securing pocket money with hairdressing. Instead she wanted to become an actress and was studying Speech and Drama as an examinable school subject. It could be this same stance held by the child crafters.

Limitations

All interviewed crafters were only female and it would have been valuable to interview males as well. Since it was bead craft the study seemed to have drawn responses from only women, which could certainly prove a gap in understanding the entrance of males into the bead craft market and their perspectives.

Observation of the actual craft training is excluded and would have been useful in describing and analysing the teaching method employed instead of taking for granted the trainers response to how they teach. The trainer could have implemented an element of a specific teaching style that he/she may not have realised and could have been noticed under observation and explored.

Chapter 6: Outlook

Introduction

This chapter will offer recommendations according to the outcomes of this study. These recommendations are further subject to my views and are possible suggestions to the reader especially the craft training implementers, designers and trainers.

Earning a Living

The study set out to determine whether the crafters could make a living from their craft, and they did. The crafters did however rely on training organisations such as the Bat Centre and African Art Centre to buy their craft as well as to help them get networked to maintain a steady income. The study found that networking the crafters to the relevant people is just as important as the training these crafters receive. The training offered ideas on the tastes of the market and reinventing traditional products that will undoubtedly sell to networked buyers.

HIV/AIDS

A prominent discovery was HIV/AIDS hindered some of the trainee's craft making capabilities as it slowed their craft production rate. It would then be recommended that all training initiatives conduct some sort of HIV/AIDS awareness as well as other socio-economic issues that directly affect the lives of the trainees so as to minimise the effects it has on the crafters and their production rate. These issues are prevalent in poverty-stricken rural communities but are still not generally considered an appropriate conversational area to explore by these traditional communities although many suffer at the hands of HIV/AIDS.

Indigenous Craft Knowledge

Indigenous craft knowledge has certainly played a major role in the lives of the crafters. Every interviewed crafter spoke proudly of the previous training they received from their family or community before entering the craft training. The crafters employ certain or most aspects of their indigenous knowledge in craft making and extend this knowledge with the training they receive. It can then be stated that the crafters indigenous knowledge is just as important as the training these training initiatives offer. A study on only indigenous craft knowledge should be conducted with one of the aims being to record indigenous methods.

Illiteracy

Although illiteracy did not hinder the craft training or craft making process in any manner there are still some things that can benefit the crafters if they were literate. Such benefits could enable all crafters to read about craft from books and enrich their knowledge about craft that also would enable crafters to read about advertisements of craft exhibitions, training and jobs. This would even further their scope as crafts people and economically active women.

Marketing and business skills

Marketing and business skills are taught to the crafters at the Bat Centre and at African Art Centre but are not employed by the trainees, as they are not expected to use these acquired skills. It is usually the trainers who work for these centres and market and price the craftwork for the crafters. It is a suggestion that the trainers together with the crafters market and price their craftwork together so as to make the business and marketing skills more useful for the crafters. Furthermore the crafters could have their own innovative ideas about craft business and marketing that will benefit the crafters and both Bat Centre and the African Art Centre.

Conclusion

Finally there could be policies in place that could include some of the above recommendations like an AIDS compliancy policy for craft organisations or shops. These recommendations if implemented could benefit crafters and possibly even solve some obstacles revealed by the nine crafters and the trainers of this study.

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Interviews

Anthea Martin (African Art Centre), interviewed by Kimendhri Pillay, 10 November 2003

Hlengi Dube (African Art Centre), interviewed by Kimendhri Pillay, 19 November 2003

Foksile Ngema, Tholiwe Sithole and Labolile Ximba. (African Art Centre), interviewed by Kimendhri Pillay, 21 November 2003

Dumisile Mathe, Maningi Ngcobo and Phyllis Thusi (BAT Centre), interviewed by Kimendhri Pillay, 19 September 2003

Marise Jordaan (BAT Centre), interviewed by Kimendhri Pillay, 12 August 2003

Hadebe Nqobile (Create Africa South), interviewed by Kimendhri Pillay, 10 October 2003

Sibongile Luthuli, Thembi Mgenge and Nonkululeko Shange (Create Africa South),
interviewed by Kimendhri Pillay, 10 October 2003

Kate Wells (Siyazama Project), interviewed by Kimendhri Pillay, 11 August 2003

Appendix



Above and below are two crafters unwrapping the beaded angels they made to present to the African Art Centre that will purchase selected works for the craft shop.





Above, more women unwrap their craftwork at the African Art Centre



Above is a display in the African Art Centre of beaded works of Jesus Christ on a cross as a woman and South African newspaper articles on craft.



Above and below are beaded angel dolls from African Art Centre crafters who are also Siyazama crafters.





Above is an example of bags made by crafters of the “Sibongile Club” who sew bags and also decorate some of the bags with beads as seen below.





Above is a combination of embroidery and beadwork on pieces of black material.

The above decorated material is then sewn into bags as seen below.

