Audit *of* **Craft Assets**
in the Western Cape

Final Report
July 2000

Commissioned on behalf of the
Western Cape Craft Partnership *by the*
Provincial Department of Economic Affairs, Agriculture and Tour

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Executive Summary

1 Introduction

The Department of Economic Affairs, Agriculture and Tourism commissioned the Craft Audit on behalf of the Craft Sector Partnership. The brief was to collect basic data about the existing industry and develop a strategic framework that utilises and adds value to existing craft activities, assets and resources.

The framework is intended to provide direction to government, NGOs and other development organisations on how to stimulate and promote the craft sector. The framework also explores strategies that primarily benefit organisations and individuals from previously disadvantaged communities.

Nearly 100 people across the craft production value chain were surveyed to obtain qualitative and evaluative information and to collate an embryonic database of support in the province. The survey focused on five of the eight sub-regions of the Western Cape. The surveys provided the raw data for the database and raised key issues which were used to develop a craft development strategy that is called "Creative Cape".

Very little research into the craft sector in the province has been done to-date. This report provides an overview of the strengths and weaknesses of the sector, strategies for growth and development and its potential as a job creator. The paucity of economic data on the sector from traditional sources means that estimates are based on the relatively superficial information gleaned from the survey that does not constitute a scientific sample of the sector.

2 An overview of the Craft Sector in the Western Cape

The craft industry in the Western Cape feeds directly off tourism. A rough estimate is that it turns over well in excess of R100 million per annum. Other sources have estimated that between 15 000 and 30 000 people are employed in the craft sector and related activities.

The craft industry, like most others in the Western Cape, is mostly crowded into the Cape Metropolitan Area. There are, however, significant clusters of retail and to a lesser extent production outside the CMA in established tourism nodes in the province, such as Hermanus and the Garden Route.

An analysis of the craft value chain in the Western Cape shows that the sector's major strength is in retail. Unfortunately, a very small percentage of turnover at retail outlets accrues to local producers. Many shops visited had less than five percent of their stock originating in the Western Cape.

The strong tourism-generated demand for African handmade products, with a few notable exceptions, is almost entirely satisfied by products from elsewhere in South Africa and the continent. Local product often cannot compete in terms of variety, price or quality.

The major weak link preventing the significant growth potential is in production – including product development, design and manufacture.

Production in the craft sector is strongly segmented along racial lines. Relatively few local African people are involved in craft production and there is limited production of craft which draw on or reproduce traditional cultural and functional artefacts, in contrast to other provinces such as KwaZulu-Natal. The reasons for this are many and varied.

Barriers to entry include poor public transport infrastructure, which inhibits access to retail outlets, opportunities for marketing and sale of products and access to raw materials. Economies of scale mostly do not exist in the craft sector and government intervention and support would be required to enable co-operative buying and selling.

Across the board, access to cheap and good quality raw material was cited as a major problem. Most craft products are produced from bought hardware, haberdashery and other materials resulting in unnecessarily high input costs.

Finally, marketing was most often cited as a major gap that government and support agencies could fill. Craft is not actively marketed in the province, to domestic or local tourists, and instead is an add-on to other marketing, events and attractions in the province. Given that crafters spend most of their time in production, this is an area where assistance is most needed.

These weaknesses are primarily a result of the fledgling nature of the industry.

2.1 Asset audit

The study found that there are a range of organisations and individuals providing support and services to the sector. The extent and depth varies. There are also a range of potential support providers who are interested or could see the possibility of extending their services to the craft sector. The major gap is co-ordination of these activities and the provision of information about what is available and how to access it.

Existing support providers include:

- **Small business development organisations** that provide support with business planning, seed funding, business skills training and mentoring.
- **Associations and guilds** that provide access to information, mentoring and co-ordination services within defined parameters
- **Education and training organisations**, both private and public sector that provide formal technical training in various mediums.
- **NGOs and CBOs**, including a wide range of charity, welfare and church organisations providing support to the youth, street children and the mentally and physically disabled
- **Retail outlets & craft markets**, which give direction and support to craft producers
- **Retail production,** these are small to medium size producers who have retail outlets at the site of production and include development projects and co-operatives.
- **Tourism offices** which provide a range of support from marketing local crafters to point-of-sale
- **Environment & heritage sites** that often provide retail outlets
- **Marketing and product development** individuals and agencies assisting producers to develop appropriate product and find market outlets
- **Government services** include a range of services from welfare projects, to community centres.

There is a range of organisations in the tourism, agriculture and environmental sector who could be enlisted to provide support to the craft sector where their interests and markets diverge. These include district agricultural unions, wine estates, community centres, libraries, youth training programmes and nature reserves.

2.2 Strengths and weaknesses

Respondents identified the major strengths of the sector as the growing tourism and retail infrastructure, market demand for indigenous products, the potential of craft production for individual entrepreneurship and job creation, the relative ease of skill transference, and cultural diversity and wealth of natural assets in the province.

Major weaknesses include poor communication and co-ordination within the sector, the lack of a common strategy, the paucity of original, point-of-origin and high-quality products, lack of marketing and business skills, access to funding, and poor public transport, the cost of and access to raw materials which are barriers to entry for emerging crafters.

The growing tourism industry, existing consumer demand and the labour intensive nature of the sector are the main opportunities open to be exploited. Opportunities exist because of a growing interest in SA and the development of tourism. Synergies with tourism and agriculture and the province's cultural diversity present further opportunities for expanding market access and developing indigenous craft.

Threats to this are varied, and range from competition from cheaper imports, the seasonality of the tourism market, the absence of local branding, duplication, oversupply and the poor quality of craft products. Poor racial integration, lack of co-ordinated support to the sector and limited exposure to international fashions and trends are other threats cited.

2.3 Strategic priorities

An analysis of the information gleaned from the survey resulted in the identification of 10 strategic priorities. The extent to which existing programmes and organisations address these priorities was assessed and the following gaps were identified. See the attached PowerPoint presentation to see how needs, existing assets, gaps and strategies were identified.

1. Product development

As local craft products cannot compete on price with imports from the rest of Africa, innovation, differentiation and quality are critical. Crafters need exposure to markets and trends, market research, training and mentoring.

2. Marketing support

Small-scale producers need to market and sell co-operatively and to have access to market feedback to guide product development. As many crafters are too busy producing to market, a critical gap is a joint marketing programme for both domestic and export markets that explicitly promotes craft products.

3. Finance

Access to working capital for materials, transport, marketing and other input costs would make it possible for many more people to enter the craft sector. The gap is tailored financial products for craft micro-enterprises.

4. Business development and mentoring support

Craft entrepreneurs need substantial and appropriate support to enable them to become financially viable. As small businesses, the most valuable support would come in the area of business development and mentoring. While there are many small business development agencies and experienced business people providing support in SMME sector, there is a lack of products tailored to meet the specific needs of crafters at local levels.

5. Skills Training

Apart from specific craft production skills, crafters operate as small businesses and basic business skills are essential. Target beneficiaries often need basic literacy and self-esteem skills to develop their potential. There are a wide range of organisations – tertiary institutions, private and NGOs – providing training. The major gaps are appropriate level course for crafters and information on available options.

6. Access to retail outlets

Although the retail sector is growing fast, most shops carry stock from outside the Western Cape. Local crafters would benefit from retail outlets with lower overheads. The primary asset is a sophisticated retail sector in major tourism nodes, and many established craft markets. The gap is a paucity of local, quality products and the marketing of such products.

7. Information sharing

Public and private agencies need to pool their resources at provincial and local levels through mutually agreed plans of action. The gap in this regard is provincial and local strategies and effective partnerships at a local level.

8. Access to raw materials

Access to raw materials and tools is often the single factor preventing crafters from utilising their existing skills. Distances and pricing are the two major barriers in this regard.

9. School & youth training

Creativity needs to nurtured from an early age. A concerted campaign could encourage children to develop their creative skills, particularly in hand-made goods. This would have additional social benefits. The gap is that there are few co-ordinated programmes aimed at nurturing creativity and exploring cultural heritage. This is critical in the medium term for developing the industry.

10. Co-ordination and networking

Co-ordination and networking is required to hold this programme together and to ensure the implementation and evaluation of strategies. The funds to support these key programmes and pay for personnel are also key.

3 Creative Cape: A craft development strategy

The report proposes a craft development strategy that brings together these ten programme areas.

The strategy would aim to co-ordinate the efforts of partners in the craft sector, ensure that crafters from local communities benefit from growing tourist markets, improve the variety and quality of local craft and support crafters to become self-sustaining businesses.

While the strategy is intended to benefit all crafters and potential crafters in the province, particular emphasis is placed on rural women, the youth and the unemployed.

The strategy aims to address the 10 strategic priorities as follows

1. Product Development

Strategies will address the need to include one-on-one work with crafters/projects at the local level, and the development of support measures by existing design institutions.

2. Marketing

The strategy to develop and implement such a programme needs to include craft partners at a local level and would integrate the marketing of craft into tourism strategies. The establishment of a provincial craft marketing fund and programme is critical for this to succeed.

3. Finance

For this gap to be filled, a separate investigation into the design of financial products for the craft sector needs to be conducted and negotiated with existing lending institutions.

Existing assets providing such services, not necessarily to the craft sector, are formal banks and lending institutions and government, private sector and NGO institutions.

4. Small business support

Locally based craft business facilitators would be required to link crafters to appropriate institutions and products, and help such agencies develop appropriate products for crafters.

5. Training

Strategies for closing this gap include the development and maintenance of a database and network of training opportunities, the development of new courses and learnerships with existing crafters and, critically, the establishment of a fund to be used exclusively for training crafters in a range of skills. This fund may be able to access the National Skills Development funds.

6. Retail opportunities

A sales and distribution infrastructure that deals especially with a poor public transport infrastructure would also assist crafters.

Other elements of this priority are dealt with in other points. The strategies need to include subsidised / co-operative transport opportunities negotiated at local level.

7. Information sharing

To deal with this, partnerships between organisations working in the craft sector at provincial and regional/local levels need to be built and consolidated. To aid this and provide continuity, some level of central co-ordination is required.

8. Materials & tools

Strategies to deal with this could include subsidised or co-operative transport opportunities at local level and some form of co-operative buying via a central craft co-ordinating office.

3.1 Delivery mechanisms

Two options to facilitate delivery and meet the needs of the sector have been developed. The building blocks of these options include the following:

1. Craft Business Facilitators

These are individuals who operate at a regional level. They convene regional craft partnerships, provide product development and marketing support and match local crafters to appropriate local support services. These facilitators will also organised training opportunities, lobby for access to markets, space and tenders, link mentors to entrepreneurs and draw down services from a provincial Craft Business Centre. It is proposed that these facilitators be housed in existing infrastructure such as a tourism bureau, a local authority or a business development institution.

2. Local Craft Partnerships

These partnerships will pull together regional and local government, NGO, CBO and private sector organisations working in the sector. This forum will provide consistent, hands-on support to emerging crafters, fundraise, monitor implementation and identify opportunities and synergies with other sectors.

3. Western Cape Craft Partnership

This would be the provincial counterpart of the Local Craft Partnerships and act as the champion of the craft sector with Provincial and National Government. It would enable co-ordination and information exchange, monitor implementation, fundraise and provide support to Local Craft Partnerships and facilitators. It is recommended that the Partnership to be established as a statutory commission under the auspices of the Western Cape Provincial Government. This commission would oversee and resource projects in the craft sector.

4. Western Cape Craft Business Centre

The business centre will provide macro services to the sector, such as the management of a database and network of training opportunities, the development of new courses and learnerships, co-operative buying of raw materials, the collection and disseminate information and provincial craft marketing. It will be housed in an appropriate, existing institution.

5. Craft Training Fund

This will need to access funds (such as the Skills Development Levy and private sector funding) to subsidise craft, business and life skills training opportunities for crafters.

6. Craft Product Development & Marketing Fund

This fund will support design institutions develop support measures and subsidise transport opportunities and marketing campaigns.

7. The "Creative Cape" campaign

This campaign will aim to nurture creativity in citizens of the Western Cape as a base of the craft industry, especially through the rediscovery of heritage. Volunteers, teachers and donors will be mobilised to teach craft skills in schools and youth centres, as part of the curriculum or as extra-curricula activities.

3.2 Options for delivery

The strategy is based on building blocks which are relatively discreet, stand-alone elements that could be used at will.

One fundamental choice that the Craft Partnership needs to make, however, is where it wants to locate the central task of co-ordination and networking.

Option A locates this within a separate agency called the WC Craft Business Centre. Option B locates different aspects of this role within various government departments operating in the province and at a local level.

This latter option would require the provincial departments to play certain defined roles.

The Department of Economic Affairs, Agriculture and Tourism would provide support and information in the business, tourism and marketing aspects of the craft sector and would assist in the exploitation of synergies with tourism and agriculture sectors. Activities would include the development of a provincial marketing programme, appropriate business development products and facilitate expansion and access to retail opportunities.

The Department of Environment, Culture and Sport would provide support on the heritage and creative side, supporting schools and youth training, the development of new courses, learnerships, product development opportunities and raw materials.

The Department of Social Welfare would assist in the provision of poverty-relief funding for craft job-creation projects and facilitate opportunities for disabled people.

The Labour Department could support and facilitate training opportunities and access national skills development funds. And the Education Department could play a role in a Cultural Renaissance at school level, in partnership with Environment, Culture and Sport.

Local government has a pivotal role to play in supporting local craft projects and enabling their access to markets. In particular, policies, regulations, by-laws and procedures to support craft entrepreneurs need to be looked at.

Although 66 percent of the province's population is resident in the CMA, unemployment is high in the rest of the province. Increasing tourism has created regional markets that offer significant opportunities that are currently under-utilised. It is the view of this study that development strategies should not be too strongly concentrated in the CMA.

3.3 Preferred option for delivery

Based on the feedback from members of the Craft Partnership to the draft copy of this report, Option B is the preferred option. This would allow the Craft Strategy to be delivered in a focused, co-ordinated and economical way.

It is imperative that a decision be made speedily about the establishment of the Western Cape Craft Business Centre, particularly in relation to the Craft Council. It is strongly recommended that the WC Craft Partnership commission the development of a comprehensive business plan for the Craft Business Centre and that this spells out in detail the extent to which it incorporates the existing functions and resources of the Craft Council. This is the critical next step required before the local level work of establishing the Local Craft Partnerships and the Craft Business facilitators can begin.

4 Conclusion

Perhaps the Western Cape's greatest strength is its cultural diversity. In addition to the considerable cultural heritage of the region's indigenous people, the Cape has also been the recipient of waves of immigrants in the form of colonisers, slaves and pleasure-seekers. Even today, the province's extraordinary environmental assets continue to attract artistic and creative people to Cape Town, Swellendam and Knysna, primarily for reasons of lifestyle. And the province's strong economy continues to attract people from neighbouring provinces and indeed the whole continent.

The province's diverse but unique cultural heritage is not currently being translated into significant quantities of quality products with a strong local identity.

It is important that an ambitious campaign be launched to revive traditional crafts and cultural skills in the Western Cape, including the rich Xhosa and San heritage and the multifaceted cultural heritage of the diverse groups who immigrated into the province over the past four centuries. Such a campaign should identify craft skills and practitioners and declare them as living cultural treasures and a programme of teaching these skills to children in primary schools across the province needs to be adopted.

Such a campaign could also result in the development of a strong regional brand identity, an essential component for local crafts to successfully establish them as market leaders in an increasingly competitive market.

1 Introduction

1.1 Study objective

The Craft Audit was commissioned by the Department of Economic Affairs, Agriculture and Tourism on behalf of the Craft Sector Partnership. The brief was to collect basic data about the existing industry and develop a strategic framework that utilises and adds value to existing craft activities, assets and resources.

The framework is intended to provide direction to government, NGOs and other development organisations on how to stimulate and promote the growth of craft sector.

The framework also explores strategies that primarily benefit organisations and individuals from previously disadvantaged communities.

1.2 Methodology

The methodology, agreed upon after discussions with the Department and the Craft Partnership, was directed at getting qualitative and evaluative information from people working throughout the sector as quickly as possible. The selection of interviewees and respondents was done with the assistance of key people in the sector and members of the Craft Partnership.

The survey focused on five of the eight sub-regions of the Western Cape. The study involved 42 face-to-face interviews and 49 questionnaires, which were sent to selected individuals and organisations either working in the craft sector or supporting the industry. Twenty-nine questionnaires were returned.

The surveys and interviews provided the raw data for input in the database as well as key issues used in the analysis. This report summarises information arising from the sub regions into an overview of craft in the Western Cape (sub-region reports in the Appendix), it focuses on the most common problems and solutions, arriving at a craft development strategy – Creative Cape.

The database consists of approximately 120 entries which include basic identifying information and varying degrees of detail on organisations or groups surveyed. An additional 347 entries have been added which include basic contact information on a range of organisations found to be, or having the potential to support the craft sector. All of these organisations could be surveyed for further information should the database be expanded.

This database makes no claim to be comprehensive; rather it provides a solid foundation for the Craft Partnership to take forward.

1.3 Definition

For the purposes of this report, we will use the definition of "Craft " in the Cultural Industries Growth Strategies report which includes the broad range of utilitarian and decorative items which fit into five broad categories: traditional art, designer goods, craft art, functional wares and souvenirs

"Craft Assets" include all the organisations and individuals providing support to the craft industry also referred to as "Support Service Providers". Existing organisations, whose infrastructure could be used to support the craft sector, are termed "Potential Support Service Providers”.

1.4 Acknowledgements

The authors would like to thank the respondents who gave up valuable, creative time to share their thoughts and ideas. At times the responsiveness of the participants went beyond what was expected. For example, in response to our interview, the Deep Forest market on the Knysna Waterfront is setting up an apprenticeship programme starting in March to train crafters from the black community.

Special thanks is also extended to Zoë Christodolou for all the enthusiasm, time and energy she gave to the primary research.

2 Research Review

This Research Review was to provide a summary of research work already done and extract information that would assist in the conceptual development of the strategy.

The Review took the form of:

- Gathering research reports from key individuals and organisations
- Gathering information about support programmes while on field trips; and
- Internet search

In sum, very little research has been carried out into the craft sector in the province. There is also very little economic data available from the traditional sources. The major studies into crafts are:

- the Department of Arts, Culture, Science and Technology's "Cultural Industries Growth Strategy"
- Wesgro and the Cape Metropolitan Council's "Working in Harmony"
- The Cape Metropolitan Council's work-in-progress study on markets in the Cape Metropolitan Area
- The Craft Council of the Western Cape's "A Development Strategy for the Craft Industry in the Western Cape"
- The West Coast Investment Initiative's "The Craft Industry on the West Coast".

2.1 Cultural Industries Growth Strategy

The South African Craft Industry Report to the Department of Arts, Culture, Science and Technology, was tabled in November 1998. The consultants were required to research the cultural industries and to propose strategies for their growth and development. The report is based on the most extensive survey of the industry to date. Although the report does not include separate reports on the various provinces, many of the findings and recommendations are applicable to the Western Cape Province. The report is therefore useful reading for anyone wishing to understand the industry or to implement support programmes. The report is available on the DACST website (www.dacst.gov.za).

2.2 A Development Strategy for the Craft Industry in the Western Cape

This proposal and discussion document was prepared by the Craft Council of the Western Cape (formerly known as the Craft Action Body) and presented to the Interdepartmental Forum for Craft Development in the Western Cape Provincial Government. The report identifies key obstacles to growth in the craft industry and proposes a framework of delivery including the following key components:

- An accredited implementing agency to drive craft development in the province
- A craft resource centre providing support services and training to the industry
- A trade centre for craft providing a one-stop-shop for trade buyers and offering related support services, training and marketing exercises.

2.3 The Craft Industry on the West Coast: An investment initiative for small and medium enterprises.

Preliminary Issue: March 1999

This document is a preliminary directory of information on the West Coast craft sector that is sorted by town. The document colour codes each section and includes listings of the following:

- Craft producers (product, producer name and contact telephone number)
- Craft Action Body (team members contact details)
- Useful contacts including:
  - shops, craft markets, trade fair, tourist information offices as well as organisations which offer marketing support
  - export opportunities
  - training and counselling support which includes business skills, product development, financial services
  - local, regional and national government officials
- Events by town with dates and contact information
- Appendix: forms to provide information for inclusion into the directory.

2.4 Articles by Leonard Shapiro

A range of articles by freelance journalist and broker, Leonard Shapiro, these include:

- "Mass production or simply large scale production?";
- "The South African Craft Industry and Economic Growth";
- "The retail outlet as a link between yet unestablished, talented South African Designers/Craftmakers and the buying public";
- "From prisoner to designer" (article on We-Shop Employment Project)
- "Bumba Udongwe – Working with Clay: A spirit of sharing"

Shapiro takes issue with the National Craft Council's definition of craft in that it asserts that "handmade cannot be mass produced" and that it should be "ethnic to fit national culture". He argues that keeping the craft industry small stifles potential for economic development. He cites examples of products from other countries that are "handmade", mass produced and not ethnic (for example, handblown glass vases stocked by Clicks). Shapiro claims that the NCC limits business growing and prevents multi-levelled expansion (e.g. for producers, marketers, and suppliers). He offers Carol Boyes' cutlery as a good example of a handmade product which has gone large scale successfully (now with a turnover of R8 million per annum).

He also takes issue with the focus of government and other support bodies that promote ethnic craft production for the tourist market. Shapiro identifies the international and larger national markets available to producers who are able to manage bigger production levels. The example of a successful product of this nature is a handmade wooden comb from India that is being sold all over the word but has no ethnic or cultural identifying features.

In one of the articles, Shapiro highlights the problem of linking craft producers with retailers. One of his proposed solutions is to establish an interior design shop in Cape Town that would display, promote and sell quality craft products.

2.5 Market Facilities for Small, Medium & Micro Enterprises in the Central Metropolitan Area

Enterprise Development Unit, University of the Western Cape, July 99

This project included the collection of information for a database on existing markets and a map showing the location of markets. The research showed up common concerns about the duplication of markets as well as access to markets. Accessibility of markets was influenced by several factors: some practical and physical such as the capacity of the existing market in terms of space and other products, while others related to political questions of the agenda of those controlling access. The promotion of markets and development of existing infrastructure were identified as key concerns that local government could address.

The report recommended:

- a directory of market facilities should be produced by the CMC and updated annually
- the information on markets should be distributed and made accessible on the CMC website and offering the information to tourist bureaus
- enhancing the data by broadening the scope of the study
- co-ordinating a network of market/trading organisations
- training of traders with special focus on the needs of informal traders.

2.6 Working in Harmony: major events and the cultural industries, Wesgro, October 1998

The report describes the craft sector within the CMA and notes the increasing sophistication of the value chain. It identifies that there is more retail activity than production since much of the craft being sold within the Cape metropole comes from other centres, rural areas or other African countries. It argues that approximately 303 retail outlets and more than 30 craft markets can be classified according to type (e.g. tourist destinations, permanent craft markets) and nodes of activity located geographically (e.g. City/Green Point/Waterfront/Stellenbosch). The craft products themselves are categorised as per CIGS definiations.

In analysing the sector, the report identifies several key issues that require attention:

- low levels of co-operation because of competition for survival
- weak institutional arrangements
- the prevalence of survivalist enterprises
- the low capacity of crafters in relation to literacy and numeracy, business skills, critical thinking skills and understanding of markets
- lack of product development capacity
- limited finance
- unregulated nature of informal trading which has both positive and negative aspects
- low status of the craft industry

Areas of growth potential are identified as being tourism (retailing where tourists gather), design (linking the design industry with craft sector), the agglomeration of craft development facilities and expertise in the Cape, and an existing network of supply and distribution of crafts.

The final section on leverage points and potential recommendations highlights several opportunities for the CMA to act, including:

- Co-ordination, possibly through the Craft Council, which links initiatives to offer financial assistance to crafters.
- Information, Education and Training about markets, supplies and business skills which could be channelled through Local Business Service Centres.
- Market Research and Product Development was identified as one of the most crucial areas of need in the sector.
- The Legislative and Regulatory environment is hostile, especially for informal traders and a concerted effort to address this problem would benefit the craft industry.

3 Overview

3.1 The Craft Sector in the Western Cape

Few people realise how large the craft industry is in the Western Cape. Feeding directly off tourism, it can be estimated very roughly that the industry turns over well in excess of R100 million per annum.

The Western Cape Craft Council cites estimates of between 15 000 and 30 000 people employed in the craft sector and related activities.

3.1.1 Retail

There is a very strong retail craft sector in the Western Cape. A Wesgro report ("Working in Harmony") estimated that there are over 300 retail outlets and more than 30 craft markets in the Western Cape. These can be classified according to type (e.g. tourist destinations, permanent craft markets) and nodes of activity located geographically (e.g. City Bowl/ Green Point/ Waterfront, Stellenbosch).

Unfortunately, a very small percentage of turnover at retail outlets accrues to local producers. Many shops visited during the study agreed that a very small portion of their stock (in some cases less than five percent) was sourced from the Western Cape.

The strong domestic market for utilitarian and functional wares is largely satisfied by local (white-led) small-scale manufacturing craft producers (such as Carol Boyes, Clementina van der Walt, Over The Moon). The tourism-generated demand for African handmade products is by contrast almost entirely satisfied by products from elsewhere in South Africa and the continent.

The highly entrepreneurial sellers of products from Zimbabwe, Zambia, Ghana and other African countries have rapidly dominated informal markets throughout the Western Cape. Local product often cannot compete in terms of variety, price or quality.

There are a few notable exceptions to this. Quality local products produced by black crafters can be found, for example, at the Montebello Design Centre, the Masezakhe co-operative in the Red Shed, Philani Flagship in Crossroads and Wola Nani. These projects warrant separate and detailed case studies, as they are the beacons for the future of the craft sector in the Western Cape.

3.1.2 Production

It is important to address the fact that the craft sector is strongly segmented along racial lines,

Relatively few local African or coloured people are involved in craft production. In contrast with regions like KwaZulu-Natal, there is limited production of craft products that draw on or reproduce traditional cultural and functional artefacts.

The reasons are not clear – respondents say traditional skills such as beadwork, weaving and woodcarving do still exist.

One reason put forward was that African people in the Western Cape are physically removed from the source of craft production, in terms of raw materials but also in terms of lifestyles which nurtured and sustained transmission of skills.

There is a shortage of naturally occurring and therefore cheap and accessible raw materials used to manufacture traditional products such as woven baskets. As is mentioned in the regional reports, some crafters travel huge distances and pay high prices for materials. Most craft products are produced from bought hardware, haberdashery and other materials.

One informant said that the truly skilled craft producers are dying in the Eastern Cape without being able to pass on their precious talents and skills to their children and grandchildren now resident in the Western Cape. In KwaZulu-Natal, for example, the production of craft often takes place in places where people have lived for centuries and where traditional lifestyles and cultural practices are still strong.

Also raised by respondents are the symptoms of poverty and marginalisation – including low self-esteem, illiteracy, lack of information and access to suppliers and markets.

Craft production in the ‘coloured’ and Afrikaans communities focuses on homecraft. Skills like sewing and crocheting are widespread, often for reasons of public policy (e.g. welfare projects and grants) and the widespread influence of charitable and religious self-help organisations.

White crafters have evolved over the past three decades from counter-cultural beginnings. Although there are still many "alternative lifestyle" survivalist micro-businesses, some have developed into significant manufacturing operations and others have diversified into import and export. Although some manufacturers (such as Clemintina van der Walt and Carol Boyes) draw on a broadly African aesthetic, few of these products have a strong Western Cape or local aesthetic or identity.

Because of its European origins and culture, this sector has often provided the "cultural brokers" who facilitate the economic exchange between African producers and European tourists. These agents, retailers and exporters are an important asset to the province but sometimes stand accused of exploiting local crafters by charging high mark-ups.

Perhaps the Western Cape’s greatest strength is its cultural diversity. In addition to the considerable cultural heritage of the region’s indigenous people, the Cape has also been the recipient of waves of willing and unwilling immigrants in the form of colonisers, slaves and pleasure-seekers. Still today, the province’s extraordinary environmental assets continue to attract artistic and creative people to Cape Town, Swellendam and Knysna, primarily for reasons of lifestyle. And the province’s strong economy continues to attract people from neighbouring provinces and indeed the whole continent.

The province’s diverse but unique cultural heritage is not currently being translated into significant quantities of quality products with a strong local identity.

It is imperative that an ambitious campaign be launched to revive traditional crafts and cultural skills in the Western Cape incorporating both the rich Xhosa and San heritage and the multi-faceted cultural heritage of the diverse groups who immigrated into the province over the past 4 centuries. Such a campaign should identify craft skills and practitioners and declare them as living cultural treasures and a programme of teaching these skills to children in primary schools across the province needs to be adopted.

Such a campaign could also result in the development of a strong regional brand identity, an essential component for local crafts to successfully compete against imports.

3.1.3 Marketing

There is no concerted campaign to market the craft sector and individual crafters, rather craft is an add-on to other marketing, events and attractions in the province. For example the many festivals that have developed in recent years, for example the

Oudsthoorn and Whale festivals, generate a lot of publicity, but craft itself is a small component of these festivals.

3.1.4 Spatial factors

The craft industry, like most others in the Western Cape, is mostly crowded into the Cape Metropolitan Area. As is mentioned in the regional reports, there are, however, significant clusters of retail and to a lesser extent production outside the CMA.

For craft producers outside the CMA, the often great distances are a major disincentive as it is expensive to purchase raw materials and to market, sell and distribute products. Economies of scale mostly do not exist in the craft sector and government intervention and support would be required to enable co-operative buying and selling.

Although 66 percent of the province's population is resident in the CMA, unemployment is high in the rest of the province. Increasing tourism has created regional markets that offer significant opportunities that are currently under-utilised.

It is the view of this study that development strategies should not be too strongly concentrated in the CMA.

3.1.5 Conclusion

An analysis of the craft value chain in the Western Cape shows that the sector's major strength is in retail. The major weak link preventing the significant growth potential is in production – including product development, design and manufacture.

These weaknesses are primarily a result of the fledgling nature of the industry. Countries such as Zimbabwe have shown how a concerted strategy and programme of support can result in significant increases in production. More recently, Zimbabwean crafters also seem to have been learning important lessons about product development and the dangers of over-production.

The Western Cape Craft Partnership is a significant development as it demonstrates the increasing awarenes in government of the sector's potential.

3.2 Support

The range and extent of support provided to individual producers and organisations varies. Most of the support is located in the CMA while the other regions have very little access to support. One of the major gaps in this area is a lack of information about what support is available and how to access it.

The following is a list of categories of support services to be found in the province. The research brief did not allow for a detailed evaluation of individual support programmes and organisations. A list of actual individuals and organisations is provided in the database – which will also be expanded to include further potential support service providers. This database provides a solid foundation from which the partnership can work.

Gaps in existing support, and strategies to fill these, are identified in the next section.

3.2.1 Existing support providers

The range of organisations providing support, some formal other less formal include:

Small business development organisations
The database includes some 67 organisations providing small business support services and another 14 providing financial assistance and services. They are mostly located within the CMA with a few operating in the Winelands, West Coast, Garden Route and Breede River.

Some are more active in the craft sector than others and some are more tuned into the needs of development and disadvantaged communities. It is worth mentioning the George, Saldanha and MAG business development centres as these appear to take a proactive approach to developing small businesses in the area – and they have an interest in craft support.

The support they provide includes help with business planning, seed funding, business skills training and mentoring.

Associations & Guilds

The survey identified nine associations and guilds, including the Western Cape Craft Council, operating in the province. It is likely that not all have been identified.

The WC Craft Council has a profile in all the regions visited and in all but one had a Craft Council co-ordinator working on a voluntary basis. Its major problem is a lack of capacity and resources.

Education & Training

Thirty-four education and training institutions are identified in the database. These include specific craft skills training organisations including Maradadi, Madesa and Montebello, which have a range of programmes. Certain technikons and private training institutions provide formal technical training in the various media – ceramics, weaving, papermaking, and design. They are almost exclusively in the CMA except for four institutions listed in the Winelands and Breede River region.

Non-government and community-based organisations

There are 28 NGO/CBOs listed in the database which include a range of charity, welfare and church organisations working with the youth, street children, and the mentally and physically disabled as a way of developing skills, improving self-esteem and generating incomes. These are located in the Garden Route, West Coast and Overberg with the majority in the CMA.

Retail outlets

The database lists 55 retail outlets and craft markets which all provide varying degrees of support to crafters, from product development to developing a service culture. Organisers of craft markets are usually very active and give direction and support to crafters and play a mentoring and quality control role. The list is not comprehensive and should not be taken as a reflection of the sum total of retail and craft market outlets in the province.

Retail outlets are spread fairly consistently across the province. Important clusters exist in the major tourism/development nodes of the CMA, Knysna and Hermanus.

Retail and production

This category in the Database includes 26 small to medium size producers who have retail outlets at the site of production. They include development projects and co-operatives run by NGOs and funded by donors as a way of setting up businesses. Many are supposed to become self-sustaining after an initial period of funding.

Tourism infrastructure

The database lists 106 tourism offices and bureaux which are located in most towns across the province. Of all the institutions surveyed, this existing infrastructure has possibly the most potential to offer immediate support and tangible benefits to crafters. The offices surveyed provide a range of support from marketing the area and attract tourists, to holding databases of local crafters, to retailing craft and even running craft markets.

Marketing and Product Development

There are five organisations listed in the database that provide marketing and/or product development support. While this is an indicator of the low level of marketing and product development support to the sector, it should not be taken as the sum total of support given to crafters in this area. There is overlap with tourism marketing, support provided by retail outlets and education and training institutions.

Environment and Heritage

In this category, 53 institutions are listed which cover a range of museums, heritage sites and natural reserves. These provide a range of support measures, including facilities for craft production, outreach and training programmes, running markets and retail outlets. The list is also not exhaustive and includes only a few libraries, which, according to those surveyed, could provide further facilities to communities.

Government Services

The database lists 46 government or quasi-government services that already provide support to the craft sector, or could be realigned to do so. It includes welfare projects like Philani, Working-for-Water and RDP community centres. Most of these are provincial functions and are located in the CMA, although functions like the welfare department's social services do spread across the province.

Significant support in respect of export promotion is available from the Department of Trade and Industry's Export Marketing and Investment Assistance Scheme (EMIA). This includes financial support for market research, trade missions, exhibitions and investment missions. Further information and application forms are available from PO Box 1280 Cape Town 8000 or by phoning 021 45 1508. Information on this and other support measures supplied by DTI is also available on their website: http://wwwdti.pwv.gov.za/dtiweb/dtiwww/

Wesgro also has a number of support measures available. The most important of these is the Small and Medium Manufacturing Development Programme (SMMDP) for investments under R3million. Further detail can be obtained from Box 1678 Cape Town 8000, by phoning 021 418 6464 or by viewing their website: http://www.wesgro.org.za/investmentopp/

3.2.2 Potential support providers

District Agricultural Unions

These are beginning to develop tourism products to attract visitors to farms. Value adding to food is a large industry and there may be synergies with the craft sector – especially in retail at for example farm stalls and wine estates.

Community Development Centres

In some areas there are newly established/built RDP centres which offer varying degrees of support, from pottery training to providing venues for youth activities and adult education. These could be used much more actively.

Youth training programmes

There are a number of youth training programmes such as the Education With Enterprise Trust (EWET) and the School Leavers Opportunity Training (SLOT) programmes that are helping with training and youth development by preparing people for the job market and developing entrepreneurial skills. It would be very useful to tap into these programmes.

National Parks
Development of new routes and natural reserves, like Fossil Park, Dassie Trail provide new markets and scope for development of new products. The craft sector could be working more proactively with the Parks Boards to exploit the synergies.

3.3 Consolidated SWOT

Respondents expressed the following views.

STRENGTHS	WEAKNESSES
• Wealth of natural assets and attractions • Growing domestic and international tourism industry • Market demand for authentic, unique and exclusive African handcrafted product • Relatively cheap production inputs and low start-up costs • Potential for individual entrepreneurship and self-employment • Existing handcraft skills • Skills are relatively easily transferred • Recognition of craft's job creation potential by a wide range of public and private stakeholders • Cultural diversity • Strong retail and market infrastructure in major tourist routes • High level of craft activity in some parts of the province • Existing support from individuals and institutions • Embryonic networks	• Poor communication and co-ordination • No common vision or strategy • Lack of information for existing and emerging crafters • Lack of original, point-of-origin and consistently high quality products • Barriers to entry for emerging crafters, especially people from low income groups • Barriers to markets and retail outlets for emerging crafters Lack of training and support for emerging crafters • Lack of business and marketing skills • Limited market research and product development • Low motivation and productivity • Poor public transport hinders participation of emerging crafters • Lack of funding, access to start-up capital or input/marketing finance • Difficult access to and high cost of raw materials • Competitiveness and 'professional jealousy' amongst crafters
OPPORTUNITIES	**THREATS**
• International interest in South Africa and growth in cultural, adventure and eco-tourism • Development of tourism infrastructure • Many opportunities for entry with a well developed retail sector • Labour intensive sector with relatively low capital investments • Synergy with agriculture and tourism sectors • Availability of raw materials, skills and low technologies • Existing venues and infrastructure for retail • Consumer interest, both local and international, and desire for unique handmade local products • Existing skills in a range of media • Cultural and regional diversity • Increasing access to export markets • The emergence of South African design ethic • Developmental priorities of national, provincial and local government • Existing public and private sector programmes	• Competition from cheaper handmade imports from other African countries and the world, eg Indonesia • Over reliance on tourism market which is seasonal and variable • Local craft is not branded and is not distinguished from other handmade products • Crime impacts on tourism • Duplication, oversupply and overpricing of products • Poor racial integration (variable access to opportunities, markets, skills etc) • No co-ordinated support system for the craft industry (information, skills training, marketing and general co-ordination) • Lack of exposure to international design and fashion trends • Lack of business skills • Barriers to entry into export market

3.4 Consolidated Recommendations

Respondents expressed the following views.

Co-ordination, networking and information

- Effective networking body including all role players which offers assistance to acquire contracts, with marketing, helping set up craft co-operatives and establish craft centres
- Fund / empower the Craft Action Body
- A small business development center in the region to help across the board, not just in craft sector, with initial start-up, providing business skills, mentor support and help develop long-term sustainability
- Need rural outreach umbrella mechanism with co-ordinating centres located near crafters (with full time employee to help with development)
- Need a strategic development programme which creates links between craft, tourism and agriculture
- Disseminate strategy document for discussion and lobby government
- Open export markets
- Market research – prevent overproduction
- Remove middlemen through initiatives such as Business Opportunities Network's Cape Supply Office
- Up-to-date and accessible database of support agencies, service providers, suppliers and craft material supplies
- Regular newsletter
- Regular detailed research on the craft industry
- Provincial database that lists crafters, markets, suppliers of material and tools
- Catalogue of craft in the province

Raw materials

- A central source of raw material (recycled paper, cardboard, wire and other materials)
- Investigation into sources of raw material; help encourage recycling of materials for use by crafters
- Encourage business to offer discounts on raw materials and assistance in developing new technologies
- Remove 20% import tariffs on beads and other imported raw materials
- Craft material and tools supply warehouse

Training

- Do initial skills audit to see what skills exist and can be built on
- Crafts skills should be included in school education
- Develop support and training programmes, especially in business skills, literacy and numeracy, life skills and manufacture of craft tools.
- Develop a resource or training centre in the sub-region so that people can access it more easily; but use existing facilities like civic centres
- Establish an apprenticeship programme

- Training programmes need to involve local leadership and operate in a sustainable way – in past that people have come and gone – raising expectations and then leaving
- Train trainers, provide follow-up support and investigate mentoring system
- Measure the results of training
- Small business hives

Financial

- Support at an entry level – teach people a craft skill, provide material and start-up funds, business training and mentoring.
- Tax relief
- Fund new craft organisations
- Joint ventures with private sector
- Provide support for craft organisations to attract donor funding
- Increased budget for marketing of tourism and craft internationally

Marketing

- The establishment of central markets in each area, coupled with tour packages, to bring tourists to the crafters, such as the Khayelitsha market (Encourage township tourism)
- Department stores should sell craft products
- Local authorities to encourage creation of markets
- Government promote export through embassies and consulates, and other relevant schemes
- Government to support opportunities to tender
- Collaborative marketing – e.g. link with tourism developers (such as Monex, Sunwest)
- Local craft exhibition venue – create opportunities for unknown artists to exhibit their products
- Travelling exhibitions
- Assist crafters with transport to markets and retail outlets
- A marketing centre in CT that markets the origin of the craft and encourages tourists to travel to point-of-origin
- Relax restrictions on signage on national roads
- Promote local identity in products
- Identify craft champions in the media
- Combine resources

Product development

- Programme to help people develop their products and diversify their range and mediums
- Business to outsource small component manufacture to crafters
- Market-driven

General

- Corporate sector to become more involved

- Government should be more responsive to requests for assistance
- National Crafts Council to publicise itself and its services more widely
- Target communities with high levels of unemployment
- Link to tourism training and development
- Employ people to run projects along business lines
- Relax labour legislation
- Local authorities should get more involved
- The Saldanha community want to build a community centre suitable for working in, to avoid the red tape required to make use of the existing community centre. In Darling, the same problem was encountered and a new centre has been built
- More audits are needed into resources (financial, skills, technology, natural resources etc.)
- Involve local economic development forums and small business development centres, Tourist Boards, Department of Labour
- Provincial Arts and Crafts bodies should support crafts.

4 The Strategy

4.1 Strategic Priorities

4.1.1 The needs

Arising from an analysis of the region reports, consolidated SWOT and recommendations from respondents, ten critical needs were identified. These are:

1. Product Development
2. Marketing
3. Finance
4. Small business support
5. Training
6. Retail opportunities
7. Information sharing
8. Materials & tools
9. Schools & youth
10. Co-ordination & networking

A matrix was developed to match these needs with existing assets so as to identify gaps. A fourth step in the matrix involved developing strategies to fill these gaps.

From this process the following priorities and strategies emerged:

4.1.2 Priorities and strategies

1. Product Development

Local craft products cannot compete on price with imports from the rest of Africa therefore innovation, differentiation and quality are critical.

Existing assets working in this area include freelance agents, retail outlets and markets, co-operatives and peer feedback.

The major gaps include exposure of crafters to markets and trends, market research, training and mentoring.

Strategies to address need to include one-on-one work with crafters/projects at the local level, and the development of support measures by existing design institutions.

2. Marketing support

Small-scale producers need to market and sell co-operatively. Feedback needs to guide product development.

Existing assets include exhibitions and competitions to which the WCCC has contributed enormously. Tourism agencies provide limited marketing support and export incentives exist for crafters to use, however many don’t know they exist or how to utilise them.

As many crafters are too busy producing to market, a critical gap is a joint marketing programme for both domestic and export markets, that promotes craft and tourism in general.

The strategy to develop and implement such a programme needs to include craft partners at a local level and would integrate the marketing of craft into tourism strategies. The establishment of a provincial craft marketing fund and programme is critical for this to succeed.

3. Finance

Access to working capital for materials, transport, marketing and other input costs would make it possible for many more people to enter the craft sector.

Existing assets providing such services, not necessarily to the craft sector, are formal banks and lending institutions and government, private sector and NGO institutions.

The gap is tailored financial products for craft micro-enterprises. For this to be filled, an investigation into the design of financial products for the craft sector needs to be conducted and negotiated with existing lending institutions.

4. Business development and mentoring support

Craft entrepreneurs need substantial and appropriate support to enable them to become financially viable. As small businesses, the most valuable support would come in the area of business development and mentoring.

Existing assets in this regard include small business development agencies and experienced business people. However there is a lack of products designed to meet the specific needs of crafters at local levels.

Locally based craft business facilitators would be required to link crafters to appropriate institutions and products, and help such agencies develop appropriate products for crafters.

5. Skills Training

Apart from specific craft production skills, crafters operate as small businesses and basic business skills are essential. Target beneficiaries often need basic literacy and self-esteem skills to develop their potential.

There are a wide range of organisations – tertiary institutions, private and NGOs – providing training. The major gaps are appropriate level course for crafters and information on available options.

Strategies for closing this gap include the development and maintenance of a database and network of training opportunities, the development of new courses and learnerships with existing crafters. Critically, it is proposed that a fund be established for training crafters in a range of skills. This fund may be able to access the National Skills Development funds.

6. Access to retail outlets

Although the retail sector is growing fast, most shops carry stock from outside the Western Cape. Local crafters would benefit from retail outlets with lower overheads. The primary asset is a sophisticated retail sector in major tourism nodes, and many established craft markets.

The gap is a paucity of local, quality products and the marketing of such products. A sales and distribution infrastructure, which deals especially with a poor public transport infrastructure, would also assist crafters.

Other elements of this priority are dealt with in other points. The strategies need to include a subsidised / co-operative transport opportunities negotiated at local level.

7. Information sharing

Public and private agencies need to pool their resources at provincial and local levels through mutually agreed plans of action.

Existing assets servicing this need are the Western Cape Craft Council and the Craft Partnership

The gap in this regard is provincial and local strategies and effective partnerships at a local level.

To deal with this, partnerships between organisations working in the craft sector at provincial and regional/local levels need to be built and consolidated. To aid this and provide continuity, some level of central co-ordination is required.

8. Access to raw materials

Access to raw materials and tools are often the single factor preventing crafters from utilising their existing skills.

Existing assets are craft and hardware outlets that are less frequent and reliable in the regions apart from the CMA.

Distances and pricing are the two major barriers in this regard.

Strategies to deal with this could include subsidised or co-operative transport opportunities at local level and some form of co-operative buying via a central craft co-ordinating office.

9. School & youth training

Creativity needs to nurtured from an early age.

A concerted campaign could encourage children to develop their creative skills, particularly in hand-made goods. This would have additional social benefits.

Existing assets are a range of youth development programmes, and many talented craft practitioners and teachers who see the social and economic value of creative youth.

The gap is that there are few co-ordinated programmes aimed at nurturing creativity and exploring cultural heritage.

A strategy to deal with this is a "Creative Cape" campaign that mobilises practitioners, teachers and donors to involve youth across the province in creative classes.

This is critical in the medium term for developing the industry.

10. Co-ordination and Networking

Co-ordination and networking is required to hold this programme together and to ensure the implementation and evaluation of strategies.

The funds to support these key programmes and pay for personnel are also key.

The location of this function is a strategic question and two options are provided for in the strategy.

4.2 Creative Cape: A craft development strategy

4.2.1 Overall Objectives

The objectives of the craft development strategy include:

- Co-ordinate the efforts of the partners in providing substantial and integrated support to local crafters
- Ensure that crafters from local communities benefit from growing tourist markets
- Improve variety and quality of crafts manufactured in the Western Cape
- Increase domestic and international market for Western Cape crafts
- Support craft producers to become self-sustaining businesses.

4.2.2 Target beneficiaries

Although the strategy is intended to benefit all crafters and potential crafters in the province, particular emphasis is placed on rural women, the youth and the unemployed.

4.2.3 Programmes

The programme aims to address the following 10 needs:

1. Product Development
2. Marketing
3. Finance
4. Small business support
5. Training
6. Retail opportunities
7. Information sharing
8. Materials & tools
9. Schools & youth
10. Co-ordination & networking

4.2.4 Delivery mechanisms

Two options to facilitate delivery and meet the needs of the sector have been developed. The delivery mechanisms and building blocks of these options include the following:

1. Craft Business Facilitators
2. Local Craft Partnerships
3. Western Cape Craft Partnership
4. Western Cape Craft Business Centre
5. Craft Training Fund
6. Craft Product Development & Marketing Fund
7. The “Creative Cape” campaign

1.The Craft Business Facilitators

The Craft Business Facilitators (CBFs) would be programmes housed within appropriate existing institutions at the local level. These could include small business centres, tourism offices or community centres. Essentially the CBFs would be advocates and network facilitators, helping craft producers identify markets and support mechanisms in a way that draws on existing facilities and institutions.

Role:

- Convene Regional Craft Partnerships
- Develop local craft development strategies
- Identify emerging craft businesses/projects
- Product development and marketing support
- Draw down services via WC Craft Business Centre
- Link crafters to appropriate local support services
- Organise training opportunities
- Lobby for access to markets, space, tenders
- Link mentors to entrepreneurs

Institutional positioning:

- Housed in appropriate tourism or business development institution
- Funded by regional government

Next steps

- Establish WCCBC and LCPs

2. Local Craft Partnerships

The Local Craft Partnerships (LCP) would draw together the relevant role-players and stakeholders to develop common goals and strategies for local craft development. The LCPs would ensure that these strategies were integrated into local economic and tourism development plans and draw on existing resources. They would be facilitated by and guide the work of the CBFs.

Participants:

- Regional and local government
- Non-governmental and not-for-profit organisations
- Private sector organisations
- Enrol support of champions (public and private leaders)

Role:

- Provide consistent, hands-on support to emerging crafters
- Champion craft industry at local and regional level
- Co-ordinate efforts and link to tourism development
- Monitor and evaluate strategy implementation
- Mobilise support for Craft Business Facilitators
- Fundraising

Next steps:

- Establish WCCBC, enrol champions and invite relevant players to seminar

3. Western Cape Craft Partnership

This forum remains essentially as it is but is formalised and draws in a broader group of role-players that is currently the case.

Participants:

- National, provincial and local tiers of government
- Non-governmental and not-for-profit organisations
- Private sector organisations
- Local Craft Business Facilitators

Role:

- Champion craft industry
- Enable co-ordination and information exchange
- Monitor and evaluate strategy implementation
- Support for Craft Business Centre and Facilitators
- Fundraising

Institutional positioning:

- Establish as statutory commission under the auspices of the Provincial Government

Next steps:

- Establish task groups on Finance, Training Fund, Product Development & Marketing Fund, WC Craft Business Centre, Tourism & Craft Development

4. Western Cape Craft Business Centre

Based on the model developed by the Craft Council, the Craft Business Centre would co-ordinate and empower local level work in the following ways.

Role:

- Create database & network of training opportunities
- Negotiate the development of new courses and learnerships
- Negotiate the development of appropriate products and opportunities with small business development agencies
- Negotiate product development opportunities, including mentoring and consulting
- Negotiate co-operative buying of raw materials
- Negotiate retail, wholesale and export opportunities
- Develop provincial marketing programme
- Collect & disseminate information, newsletter writing & production
- Commission and manage research and data collection (material supply database and catalogue; market research)
- Organise travelling seminars
- Support and train Craft Business Facilitators
- Possibly housed in an appropriate tourism or business promotion institution

Next steps:

- WCCP Task Group to decide on institutional positioning, draft detailed business plan and implement

5. Craft Training Fund

Role:

- Access Skills Development Levy funds
- Subsidise training opportunities for crafters (in Life Skills, Business Skills and Craft Skills)

Next steps:

- WCCP Task Group

6. Craft Product Development & Marketing Fund

Role:

- Fund design institutions to develop support measures
- Subsidise joint transport opportunities via LCPs
- Seed fund marketing campaigns around existing products

Next steps:

- WCCP Task Group

7. The 'Creative Cape' Campaign

Role:

- Nurture creativity as base of craft industry

Components:

- Mobilise volunteers (practitioners, teachers) and donors
- Craft skills in schools and youth centres
- Champions and media personalities
- Media campaign
- Competitions

Next steps:

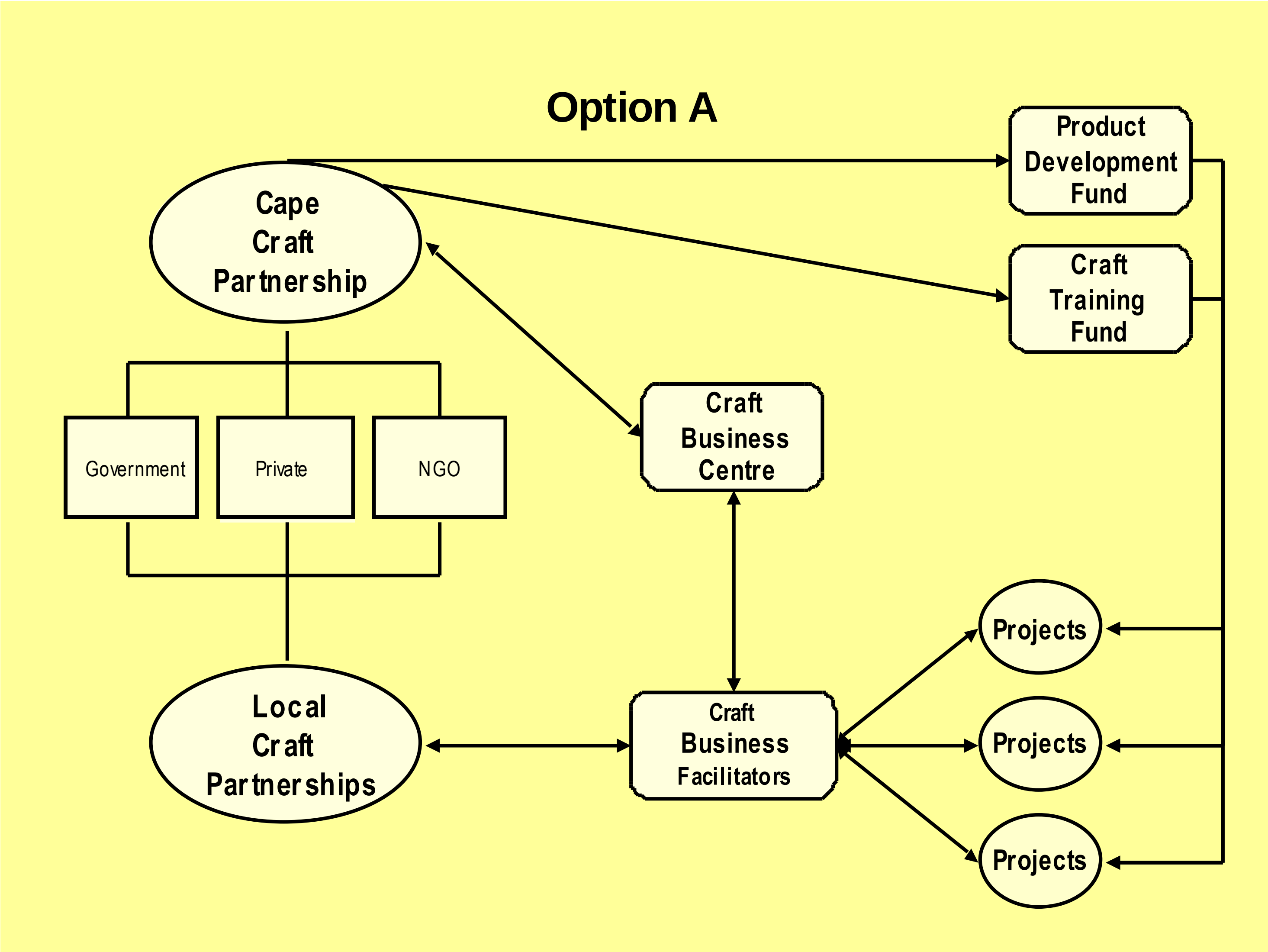
- Establish WCCBC and LCPs

4.3 Options for delivery

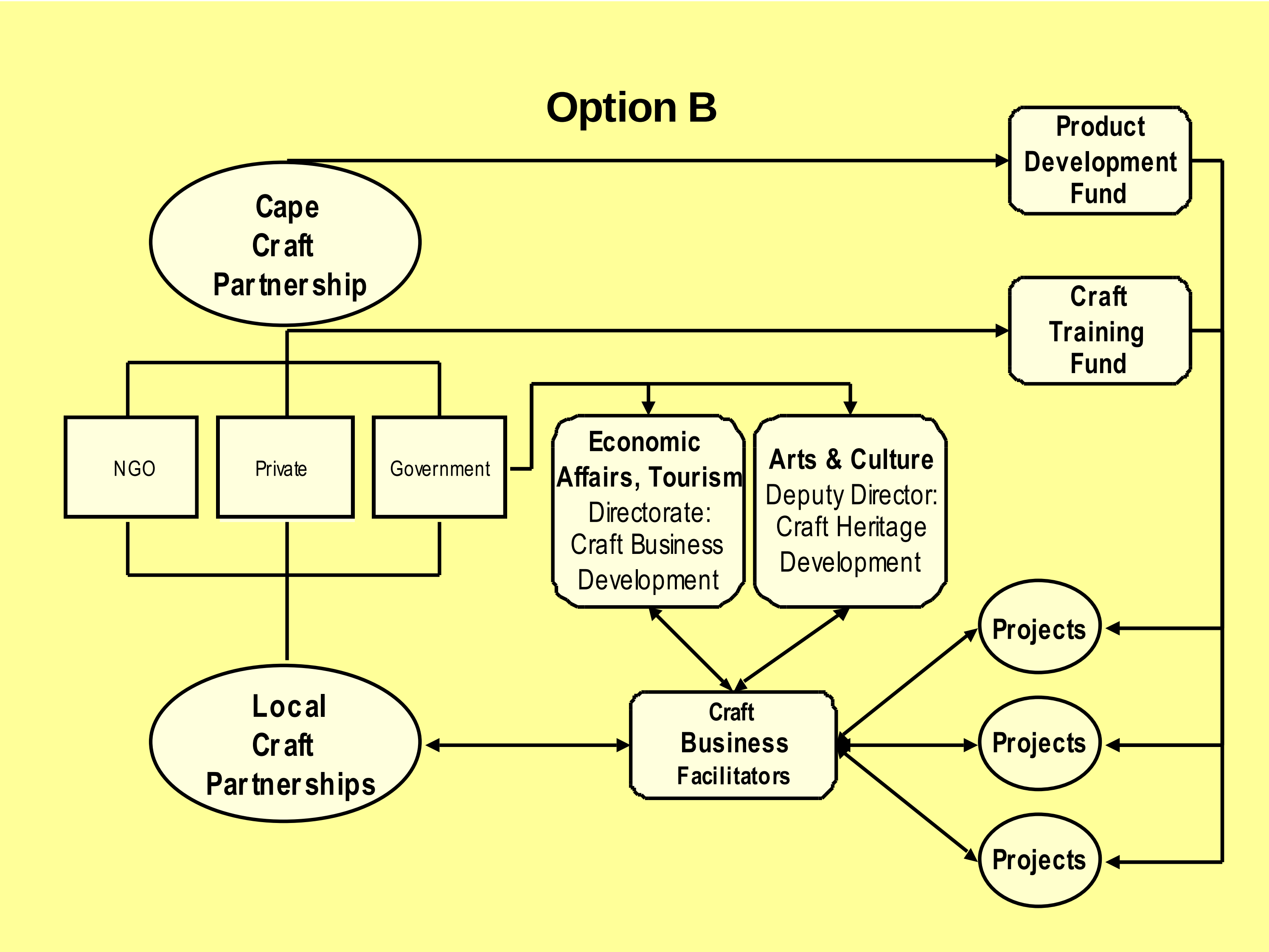
The strategy is based on building blocks which are relatively discreet, stand-alone elements that could be used at will.

One fundamental choice that the Craft Partnership needs to make, however, is where it wants to locate the central task of co-ordination and networking.

Option A locates this within a separate agency called the WC Craft Business Centre. (See diagram 1). Option B locates different aspects of this role within various government departments operating in the province and at a local level. (See diagram 2).



Option A
Cape Craft Partnership
Government
Private
NGO
Local Craft Partnerships
Craft Business Centre
Craft Business Facilitators
Product Development Fund
Craft Training Fund
Projects
Projects
Projects


Option B
Cape Craft Partnership
Product Development Fund
Craft Training Fund
NGO
Private
Government
Economic Affairs, Tourism Directorate: Craft Business Development
Arts & Culture Deputy Director: Craft Heritage Development
Projects
Projects
Projects
Local Craft Partnerships
Craft Business Facilitators

This latter option would require the provincial departments to play the following roles:

4.3.1 Economic Affairs, Agriculture & Tourism

- Develop provincial marketing programme, alongside tourism marketing
- Collect & disseminate information, newsletter writing & production
- Commission and manage research and data collection
- Material supply database and catalogue
- Market research
- Organise travelling seminars
- Support and train Craft Business Facilitators
- Develop appropriate business development products and opportunities
- Facilitate retail, wholesale and export opportunities

4.3.2 Environment, Culture and Sport

- Support schools and youth training
- Develop new courses and learnerships
- Product development opportunities, including mentoring and consulting
- Facilitate co-operative buying of raw materials

4.3.3 Social Welfare

- Poverty-relief funding for craft job-creation projects
- Facilitate opportunities for disabled people

4.3.4 Labour

- Support and facilitate training opportunities
- Access national skills development funds

4.3.5 Education

Facilitate Cultural Renaissance at school levels:

- Through programmes
- Ensure craft skills are incorporated in the curriculum
- Partner with Environment, Culture and Sport

4.3.6 Proposed role of local government

Local government has a pivotal role to play in supporting local craft projects and enabling their access to markets. At the time of writing, local government was poised to undergo major restructuring due to the move to a unicity. The precise role of local government in the strategy needs to be revisited in the context of the new arrangements. It is recommended that such a review be undertaken early in 2001 by the new local government.

The following opportunities exist:

  – Development of regional and local craft development strategies

- Linking craft businesses to business development and tourism promotion agencies
- Review policies, regulations, by-laws, and procedures to support craft entrepreneurs
- Support for capacity building of both individuals and organisations within the craft sector
- Improved public transport
- Provision / facilitating provision of market infrastructure
- Development of local brand identities
- Provision of information

4.4 Preferred option for delivery

Based on the feedback from members of the Craft Partnership to the draft copy of this report, Option A is the preferred option. This would allow the Craft Strategy to be delivered in a focused, co-ordinated and economical way.

4.5 Next steps

It is imperative that a decision be made speedily about the establishment of the Western Cape Craft Business Centre, particularly in relation to the Craft Council. It is strongly recommended that the WC Craft Partnership commission the development of a comprehensive business plan for the Craft Business Centre and that this spells out in detail the extent to which it incorporates the existing functions and resources of the Craft Council. This is the critical next step required before the local level work of establishing the Local Craft Partnerships and the Craft Business facilitators can begin.

5 Budgets

The following budgets are indicative only. Detailed business plans are required for more accurate budgeting and it is recommended above that the Craft Partnership facilitate the preparation of these plans. The plans would need to take into account the redefined role of local government as well as the revised policy for support of tourism development at the local level.

Craft Business Centre

	Monthly	Annual
Personnel	**R23,000.00**	**R276,000.00**
Director	R16,000.00	R192,000.00
Assistant	R5,000.00	R60,000.00
Training	R2,000.00	R24,000.00
Operations	**R13,000.00**	**R156,000.00**
Office costs	R8,000.00	R96,000.00
Travel	R5,000.00	R60,000.00
Projects	**R35,500.00**	**R426,000.00**
Research	R8,000.00	R96,000.00
Database	R10,000.00	R120,000.00
Newsletter	R7,500.00	R90,000.00
Seminars	R5,000.00	R60,000.00
Support for facilitators	R5,000.00	R60,000.00
Set up	**R20,000.00**	**R20,000.00**
Capital costs	R20,000.00	R20,000.00
Totals	**R91,500.00**	**R878,000.00**

Craft Business Facilitators		
	Monthly	Annual
Personnel	**R13,000.00**	**R156,000.00**
Director	R12,000.00	R144,000.00
Training	R1,000.00	R12,000.00
Operations	**R8,000.00**	**R96,000.00**
Office costs	R5,000.00	R60,000.00
Travel	R3,000.00	R36,000.00
Projects	**R13,000.00**	**R156,000.00**
Local Craft Partnerships	R3,000.00	R36,000.00
Research	R5,000.00	R60,000.00
Mentors	R5,000.00	R60,000.00
Set up	**R10,000.00**	**R10,000.00**
Capital costs	R10,000.00	R10,000.00
Totals	**R44,000.00**	**R418,000.00**

Appendix 1: Regional Reports

1 Cape Metropolitan Area

The CMA is the largest area covered in the study. There is a substantial amount of craft activity in the area. Due to the nature of the study and the need to extend its scope beyond the CMA, res-pondents were selected because of their exper-ience, location and the focus of their work. Areas visited included the City of Cape Town, Hout Bay, Bellville, Khayelitsha, Crossroads and the Waterfront.

1.1 The Craft Sector

Environment

The Cape Metropolitan Area (CMA) is the smallest area but includes 66% of the province's population (approximately 2.8 million people).

Tourism to the province and the city in particular is increasing. According to Wesgro, the service sector in the province is increasingly dominant.

The range of natural and developing tourist attractions ensures a relatively even inflow of foreign tourists throughout the year, with a peak during the summer months.

Production

There is a very wide range of craft being produced in the CMA, including ceramic, wire, woodwork, fabric, pewter work, glass, leather and paper etc.

There is a lot of imported craft from other parts of the continent (especially Zimbabwe, Zaire, Nigeria and Malawi) and other parts of the world, especially Indonesia. This is evident from the street vendors and the type of products that are sold on the streets of the CBD.

Production varies from individual producers, to small-scale manufacturing to development and welfare projects for young mothers, the unemployed, school children, HIV/Aids patients and disabled youth.

Access to supplies are much easier in the CMA than elsewhere in the province – there is more variety, more suppliers and more competitive prices. Crafters did, however, express frustration at the quality of material and the cost of imported materials and tools.

Distribution

Distribution appears to happen predominantly on an individual basis (people supplying outlets with their own goods) or retail outlets sourcing and commissioning the craft they want to stock.

Marketing

Marketing of craft in the CMA is limited. Markets and retail outlets promote themselves and their products. There is very little promotion of individual crafters and their products.

Retail

The retail market is very developed in the CMA, especially around tourist attractions and other retail nodes. There are many craft and flea markets providing outlets (a study recently undertaken by the CMC lists at least 44 markets where craft products are sold) and a number of high quality retail outlets selling designer goods and functional wares – some of which is locally produced. The infrastructure is from the Waterfront and Red & Blue sheds, to shopping malls, individual retail outlets, craft markets and street vendors.

Support

There is a wide range of organisations and individuals operating in the CMA providing support to the craft sector. Many of these are listed in the database and include:

- Small business development organisations;
- The Western Cape Craft Council,
- Non-profit organisations like Maradadi, Montebello and Madesa
- Charity, welfare and church organisations
- Co-operatives like Philani and Masizakhe
- Certain markets, retail outlets and individuals providing product development advice and support
- Museums and libraries providing facilities and training

1.2 SWOT

STRENGTHS	**WEAKNESSES**
• Well-resourced across the value chain • Many dedicated and committed individuals • Many opportunities for entry into craft sector • Many retail/market outlets • Higher number of black crafters than other sub-regions • Wealth of natural resources • Market demand for African handcrafted products which are authentic, unique and exclusive • Relatively cheap production inputs • Crafters' own contribution to individual livelihoods and South African economy • Crafters ability to stamp products as uniquely South African • Skills are easily trained/transferred • Continuation and preservation of cultural heritage	• Communication and co-ordination • Dissemination of information • Lack of original and consistently high quality local products • Lack of quality control at markets • Inability to compete with imports • Barriers to entry for emerging crafters • Lack of training/support for craft business/project managers • Developmental projects need business approach • Lack of business skills • Lack of marketing skills and time to market • Lack of product development • Inconsistent and erratic supply • High import tariffs on some raw materials, eg beads • Low motivation and productivity • Handiwork not valued • Lack of central marketing to expose to local and foreign buyers • Professional 'jealousy' amongst crafters
OPPORTUNITIES	**THREATS**
• Craft is labour intensive • Growth in tourism and the Cape's natural assets – exposure to constantly changing clientele • To sell South Africa internationally • Provide advice to crafters • The number of unemployed people eager to acquire skills and make handicraft • Existing venues and infrastructure (Waterfront, street vendors, shopping malls, individual shops and craft markets) • Consumer interest and desire for unique products	• Product duplication/over supply • Poor quality products • Over priced products • Competition from cheaper African crafts and other handmade imports • Exploitation of producers and high markets • Crime impacting on tourism • Lack of local product development • Lack of cohesive structure to market, regulate and provide financial support • Lack of marketing and basic business skills • Poor service ethic • Commercialisation of 'cultural property' • Lack of access to markets for emerging crafters • Poor promotion and exposure of craft

1.3 Recommendations

The following recommendations were made by the respondents.

Information

- Up-to-date and accessible database of support agencies, service providers and suppliers
- Regular newsletter
- Regular, detailed research on the craft industry

Co-ordination and networking

- Effective networking body including all role players
- Assistance in acquiring contracts
- Producers should lead development of crafters in the region
- Remove middlemen through initiatives such as Business Opportunities Network's Cape Supply Office
- Establish more craft co-operatives

Raw materials

- A central source of raw material (recycled paper, cardboard, wire and other materials)
- Investigation into sources of raw material
- Remove 20% import tariffs on beads and other imported raw materials

Training

- Crafts should be included in school education
- Skills development for individuals to access markets without being exploited
- Support and training programmes, especially in business skills, for craft organisation and production managers
- Hand skills
- Small business hives

Financial

- Seed funding

Retail

- The establishment of central markets in each area, coupled with tour packages, to bring tourists to the crafters, such as the Khayelitsha market
- Department stores should sell craft products
- Local authorities to encourage creation of markets

Marketing

- Open export markets
- Market research – prevent overproduction
- Government support for export through embassies and consulates, and other relevant schemes
- Collaborative marketing
- Local craft exhibition venue
- Travelling exhibitions and competitions

Product development

- Programme to help people develop their products and diversify their range and mediums

General

- Corporate sector to become more involved
- Government should be more responsive to requests for assistance.

2 Overberg

The places visited in the Overberg included Hermanus, Zwelihle and Bredasdorp. Hermanus was selected because it is a well-established tourist destination and Bredasdorp because of recent growth of craft in the area.

2.1 The Craft Sector

Environment

The Overburg has the smallest population of all the regions visited (4.1%) and according to Wesgro, economic growth in the region is based on agriculture, transport development and coastal tourism.

Although Hermanus has been a hub of South African tourism for a long time, the whale migration and festival is drawing increasing international tourism. While this has been exploited in other parts of the service sector, there are very few locally produced products using these mammals as a theme.

There is a high level of agricultural production in the area and ‘farm tourism’ could increase with the development of programmes by the South African Agricultural Union.

Production

Craft produced in the area includes:

- Ceramics (three ceramic producing companies in Hermanus, with the capacity to produce, fire and decorate pottery)
- Candle-making (a candle manufacturing and decorating company in Bredasdorp).
- Basket-weaving (woman’s group in Zwelihle township).

Most raw materials for craft are brought in from other areas. Materials for weaving are expensive as they have to be fetched from Cape Town (the women’s group pay R500 for transport to Cape Town to buy material for weaving). Clay and wax is bought in bulk by the ceramic and candle making companies, who appear to order independently of each other. There is one craft supply store in Hermanus where materials for painting and beading are available.

Within the township of Zwelihle a number of people, originally from the Eastern Cape, have brought traditional beading, weaving and sewing skills.

The ceramic and candle manufacturing industry concentrates on decorative and functional wares and product development is an ongoing process. Southern Art, for example, have extended their range to include the manufacture of tiles.

Distribution

Individuals handle their own distribution or have their own retail outlets. The candle manufacturing company distributes its product through reps across the country as well as overseas. They also have an Internet site where people can order the product via email. The basket-weaving project sells their goods at the Hermanus Fisherman’s Market.

Marketing

Manufacturers are dependent on the marketing of the area as a whole and do not advertise their businesses or products on their own.

Retail

There are a number of craft retail stores clustered in the main tourist areas in Hermanus. The majority are curio and souvenir shops selling goods manufactured in other parts of the country (for example seashells from Durban in the Shell Shop in Hermanus) or imported from other parts of the world. However, ceramic manufacturing companies have their own retail outlets selling their own products.

The Fisherman's Craft Market in Hermanus, which is open every day during the season, supports local crafters by making stalls available for them to sell their goods.

An attempt to establish a craft market in Caledon was not successful.

Support

Existing

- Tourism offices in every town in the Overberg actively promote each town's unique attractions
- The Whale Museum in Hermanus helps run the Fisherman's Craft market
- The Caledon Museum helps with craft development
- A regional information-gatherer for the Craft Council (Helga Schofmann)
- Zwelihle Community Centre that runs development programmes in the community
- Khanya Educare – a women's development group that runs a weaving programme in Zwelihle.

Potential

- There is no active small business development organisation
- District agricultural unions
- Retail and accommodation sector

2.2 SWOT

STRENGTHS	**WEAKNESSES**
• Existing skills amongst women, including weaving, sewing and beadwork • Natural tourist attractions (especially beaches and whales) • Opportunities and employment potential • Cultural diversity • Developing tourism industry	• Lack of product development support • Inadequate co-ordination and direction • Poor quality control and overproduction • No unique identity to craft art produced in the area • Disempowered and unmotivated local communities • Lack of support from local retailers for emerging crafters • Public transport infrastructure is weak • Poor marketing • Lack of funding • Lack of state initiatives and support
OPPORTUNITIES	**THREATS**
• Increasing international tourism • Awareness of the potential of craft as job creator and income generator • Development of existing skills • Raw materials • Developed infrastructure and media • Develop unique local products	• Imported curios and souvenirs from other parts of SA and the East. • Over-trading and high prices • Restrictive labour legislation • Lack of tourism • Poor quality craft • Poor tourist service ethic • Lack of concerted support system to back projects • Weak marketing structures

2.3 Recommendations

The respondents made the following recommendations:

Co-ordination and networking

- A small business development center in the region to help across the board, not just craft sector, with start-up, business skills, mentor support and develop long-term sustainability
- Develop craft centres

Raw materials

- Discounted access to raw materials and assistance in developing new technologies
- Catalogue & data-base of craft material supply

Training

- Crafts should be included in school education
- Use existing centres, like civic centres, for training activities
- Literacy and numeracy training
- Life-skills and training and getting people motivated to generate their own income
- Apprenticeship programme
- Manufacture of craft supplies, tools, moulds etc
- A fieldworker needs to stay long enough to integrate into the community
- Problem in past that people have come and gone – raising expectations and then leaving
- Develop a resource/training centre in the sub-region so that people can access it more easily
- Do initial skills audit to see what skills exist and can be built on
- Develop local leadership in the process

Financial

- Startup packages – people don't want to be dependent on state grants
- Support at an entry level – teach people a craft skill, provide material and start-up funds, business training and mentoring

Marketing

- Development of new tourism routes to new areas, example townships, with different histories
- Support for and opportunities to tender
- Government support for export marketing

Product development

- Programme for product development and diversification of media

General

- Craft material and tools supply warehouse
- National Crafts Council to publicise itself and its services more widely
- Target communities with high levels of unemployment.
- Link to tourism training and development.

3 Southern Cape

The places visited in the Southern Cape included George, Thembalethu, Wilderness, Knysna, Plettenburg Bay, Kwanokhutula and Qolweni (informal settlement outside Plettenburg Bay).

3.1 The Craft Sector

Environment

The areas visited have a strong artist community. Many people move there for a slower and creative life-style and there is some resistance to the pace of development in the area and the changes this is bringing with it.

According to Wesgro, together with the Karoo, the Southern Cape has the third highest investment levels (7%) of sub-regions outside the CMA. With its natural assets and diversified economic base, the area is the fastest growing tourism region, with rapid increase in supply of accommodation, retailing, convention and golf facilities. Growth forces in the region are tourism-related projects and retail and business services.

While tourism, both domestic and international, is very strong, it is also very seasonal and drops dramatically in the winter months.

As far as raw materials go, there is a lot of wood in the area.

The craft sector is dominated by white participants and very few black people participate in the industry – although respondents did say the black community have beading, sewing and weaving skills that are not being used.

Production

There is much production of craft in the area, in fact, according to Wesgro, one company producing wood crafts is the 3rd largest employer in the region.

Woodwork, pottery/ceramics and weaving are strong. There is a lot of craft art and functional wares (including furniture), Most of the production is done by white artists/crafters and there is not much traditional craft or place-marker type craft.

There are many wood and ceramic products – both craft art and utilitarian.

There is a cluster of craft producers living and working in the Craggs, outside Plettenberg Bay.

Distribution

The bigger producers have their own retail outlets and there is no shortage of retail outlets for individual suppliers. Emerging crafters complain that access to these are limited.

Marketing

There is much marketing of accommodation and leisure activities, but craft outlets don't appear to market aggressively. All respondents said marketing was a big problem – producers don't have time or money to market themselves. The Knysna Tourism Office has a database of retail outlets and a good idea of where items can be obtained and they provide this information on request.

Retail

There is a strong retail cluster on Knysna main road, at the newly developed waterfront, and retail outlets along the N1, such as Old Nick.

Most of the retail outlets contain curios and souvenirs imported from other parts of the country and the rest of the world. There is one shop stocking designer goods and functional wares all of which are imported from other parts of the country and the rest of the continent (a small amount from other parts of the Western Cape) and another shop stocking designer goods made from recycled materials.

The first Sunday of every month there's a Wilderness Craft Market with stalls for only handmade goods, thereafter every Sunday a general market. There are other street stalls and an informal market. Some crafters retailing goods in these markets claimed they don't get much support from the local authority and that they feel very vulnerable.

Retail outlets appear to drop off sharply from George onwards to Cape Town.

The retail market is vulnerable to the seasonality of tourism and respondents claimed that retailers have a weak service ethic.

Support

There is a lot of goodwill and a strong desire to develop particularly black crafters in the area. There is not much co-ordination and communication within the area and a structure set up by the then Craft Action Body appears to be dormant.

Support identified includes:

- Wilderness Craft Market
- Deep Forest Market
- Some retail outlets
- Methodist Church
- Individuals.

Potential support could come from:

- Community Development Centre
- Simunye Community Centre (which has a kiln and pottery studio, teaching pottery to youth in the township)
- George Business Development Centre
- School leaver's opportunity training (SLOT) programme
- Individual crafters

3.2 SWOT

STRENGTHS	WEAKNESSES
• Recognition that integration needs to happen • Well-developed tourism industry • Substantial small-scale production • Few regulations • Continuous new supply of crafters with creative energy • Creative talent and commitment • Easy entry into marketplace – can start small and grow • Individuals are in charge of own their enterprises • There is instant reward • Uniqueness • Formal education not a requirement	• Crafters are not able to market themselves • Lack of original, point-of-origin craft • Crafters from other African countries more aware of market opportunities from foreign tourists than local crafters • People from low income groups cannot easily get access • Exploitation of people from disadvantaged communities • Very few partnerships • Lack of expertise and management skills • Poor quality local products and overproduction • Low productivity,l ack of motivation and work/service ethic • Lack of appropriate markets • Product development of products that will sell • Lack of originality • Poor public transport • Lack of cooperation and sharing amongst crafters
OPPORTUNITIES	**THREATS**
• Increasing international tourism • Supply of indigenous raw materials • Room for expansion in the sector • It's a medium for expression of cultural diversity • Low capital investment for high employment levels • Local/ethnic craft appeals to tourists • Passing on skills to younger generation • Overseas marketing • Local markets are untapped • Encouraging township tourism • New Simunye Centre in Plettenberg Bay offers extramural art and ceramic activities • Stimulate cultural tourism by showing arts and crafts being done locally, set up a 'werkwinkel' to sell goods • Growth potential for wood and printed fabric products	• Imported curios and souvenirs from other parts of SA and the East. • Seasonality of tourism • Open air markets are vulnerable to weather • Shop rentals are expensive • Local craft is not distinguished from other handmade goods • Lawlessness and crime impact negatively on tourism • Foreign crafters passing off their products as South African • Duplication of products • Retail outlets operating on consignment • Cheap imports competing with local products • Lack of tourism/decreasing demand • Too much emphasis on goods for tourists

3.3 Recommendations

The respondents made the following recommendations.

Information

- Newsletter with marketing opportunities
- Information on available support, including festivals, exhibitions, tourism and other statistics

Co-ordination and networking

- Create communication channels
- Fund / empower the Craft Action Body

Raw materials

- Big business to offer discounts to crafters and to donate materials for recycling by crafters

Training

- Crafts should be included in school education (creative skills development)
- Skills development
- Programmes to encourage individual responsibility and initiative
- Organise apprenticeships
- Basic business skills training and back-up (sales & service, marketing and mentoring)
- Train trainers and provide follow up support
- Measure the results of training
- Life-skills training
- Be careful not to cause over-production through training

Financial

- Tax relief
- Fund new craft organisations
- Joint ventures with private sector
- Improve access to finance (seed funding)
- Provide support for craft organisations to attract donor funding
- Increased budget for marketing of tourism and craft internationally

Retail

- Create sales platforms
- Alternative to consignment system

Distribution

- Assist crafters with transport to markets and retail outlets

Marketing

- Provide free exhibition space
- Create opportunities for unknown artists to exhibit their products
- Encourage township tourism
- Establish marketing programme run by provincial and market overseas
- Relax restrictions on signage on national roads
- Joint large-scale marketing
- A marketing centre in CT that markets the origin of the craft and encourages tourists to travel to point of origin

Product development

- Business to outsource small component manufacture to crafters
- Exposure to international trends
- Development of local products

General

- Employ people to run projects along business lines
- Relax labour legislation.
- More support from local authorities eg. Rent free market facilities, refuse removal, toilets etc.

4 Winelands/Breede River

The places visited in the Winelands and Breede River included Montagu, Paarl, Stellenbosch and Somerset West. Montagu was selected because of the support offered by a small business development organisation known as MAG, Paarl because of the existence of ceramic production in the area and the development of Spier Wine estate; Stellenbosch because it is at the heart of the winelands and because of the established Stellenbosch annual festival; and Somerset West because of the 12-year old Somerset West Country Market, mentioned in many interviews as the best example of a craft market in the Western Cape.

4.1 The Craft Sector

Environment

The Winelands and Breede River regions make up the agricultural heartland of the Western Cape. According to Wesgro, in theWinelands, strong tourism and manufacturing contribute to the diversity of the regions's economy while the Breede River is the largest fruit and wine producing area. The two areas combined accommodate about 14% of the province's population.

Montagu has focused on its natural environment for development of craft in that the Prickly Pear has been selected as a product and symbol to represent the area. But the Winelands have a well established wine tourism sector.

Production

There is a range of craft being produced in the area, as is indicated by the Somerset West Country Craft Market. Products range from ceramic to needlework, woodwork, pewter work, glass, leather and paper.

Supply of materials and the tools needed for craft is not easy and all respondents said they were reliant on Cape Town and international catalogues for the supply of these items. Bead workers have difficulty with the supply of beads and tools. And the ceramic producer imports bisque as the locally made bisque is inferior.

Distribution

The ceramic production company (Clementina van der Walt) distributes its product quite widely throughout South Africa. It also has a retail outlet were other craft produced by the local community is sold.

The Somerset West Country Craft Market and Stellenbosch Festival provide the main platforms for crafters to sell their goods. Both have strict selection processes ensuring high quality products and feedback is provided to crafters on how products could be improved (this is informal and there is no training being done in the region).

In response to the control of the Country Craft market, so-called renegade markets (such as the Veldskoen Market) have started to provide alternative outlets for crafters, and some say this has resulted in fewer visitors to the Country Craft Market.

Marketing

The tourism bureaux in the Winelands and Breede River regions market the area as a whole and annual festivals in particular (e.g. Stellenbosch Annual Festival, Kleinmond Wind and Water Festival and the Hot Springs of Montagu), craft does not feature significantly in the marketing of these regions.

The craft markets publicise themselves while established businesses, such as Clemintina van der Walt, have marketed themselves over a period of 10 –12 years.

The Wineland's Woman's Empowerment group relies on clients approaching them with orders and marketing is left up to the organiser of the group.

Retail

Curio and souvenir stores are concentrated in the Stellenbosch district, with a few wine estates like Spier and Nelson's Creek supporting curios in their stores.

Stellenbosch has a well-developed tourism route with busloads of international tourists visiting the area. The retail stores in Stellenbosch do not sell much local craft, the majority of products are from other areas of the country and the Western Cape (such as Plettenburg Bay and Knysna).

Spier is investigating the potential development of a craft market on its premises to encourage local craft

Support Services

Existing

- Tourism offices with information about craft markets
- Craft markets attracting people to the areas
- Montagu/Ashton Community Centre – a small business development centre that is very active in the area.

Potential

- Wine estates
- Galleries in the area

4.2 SWOT

<table>
<tr>
<td>STRENGTHS
• Established wine tourism sector</td>
<td>WEAKNESSES
• Crafters are not able to market themselves,
• Lack of original, point-of-origin craft
• Lack of information for existing and emerging crafters
• Lack of co-ordination and moral support within the sector in the sub-region
• Few outlets
• Product development
• Poor quality products
• Lack of marketing opportunities
• Lack of support for emerging crafters
• Disempowered and unmotivated local communities
• Overpricing (priced in dollars/pounds)
• Work ethic</td>
</tr>
<tr>
<td>OPPORTUNITIES
• Potential for increased tourism
• Value adding to agriculture
• Wine estates are a major 'market'
• Opportunities for beading and textile work with farmworkers</td>
<td>THREATS
• Imported curios and souvenirs from other parts of SA and the East
• Labour and tax legislation
• Seasonality of tourism
• People motivated by self-gain
• High mark-ups
• Consignment sales are not good for crafters
• Confusion between craft and flea markets
• Lack of creativity/originality</td>
</tr>
</table>

4.3 Recommendations

The following suggestions were made by respondents.

Co-ordination and networking

- Provincial database that lists crafters, markets, suppliers of material and tools
- Catalogue of craft in the province

Training

- Crafts should be included in school education
- Literacy and numeracy
- A fieldworker to integrate into the community
- A resource or training centre in the sub-region so that people can access it more easily
- Do initial skills audit to see what skills exist and can be built on
- Develop local leadership in the process.

Financial

- Startup packages /seed funding
- Support at entry level – teach people a craft skill, provide material and start-up funds
- Business training and mentoring.

Marketing

- Assist crafters with product promotion and marketing
- Development of new tourism routes to new areas, example townships, with different histories
- Support for and opportunities to tender

Product development

- Programme for product development and diversification of media

General

- Craft material and tools supply warehouse
- National Crafts Council to publicise itself and its services more widely
- Target communities with high levels of unemployment
- Local authorities should get more involved

5 West Coast

The places visited in the West Coast included Atalantis, Darling, Saldanha, Veldrift, Vredenburg and Ysterfontein. Atlantis was selected because of the location of Camphill Alpha Village; Darling because of its development as a tourist attraction, Ysterfontein because of the new San initiative at Grootwater and the remaining towns were visited to establish the nature and extent of craft activity.

5.1 The Craft Sector

Environment

According to Wesgro, the West Coast is a burgeoning economic region. The establishment of Saldanha Steel has created new opportunities. Opportunities in agriculture, fishing and tourism are under utilised.

The physical distances between towns in the West Coast are great and levels of development differ from town to town. Fishing, agriculture and steel production are the main sources of income, although the re-organisation of the fishing industry and the seasonality of jobs leaves people very vulnerable.

Traditionally the West Coast has attracted domestic tourists to the area because of the annual wild flowers – its potential as a drawcard is being developed.

The West Coast Investment Initiative is stimulating activity and the local authorities and tourism agencies recognise the value of tourism and the service sector (development of a theme Fossil Park as a tourist attraction in Vredenburg).

Ysterfontein was selected due to the new initiative in the area of the San Project. A training initiative and support programme has bee set up at the Farm Grootwater for the San people.

Production

Craft production in the area is very limited, but it includes:

- Cane weaving (produced at the Camphill Alpha village in Atlantis)
- Woodwork and Leatherwork found in Darling and Veldrift
- Needlework and homecraft in Saldanha

There is very little craft production in the area, especially within ‘coloured’ communities. Where craft production does occur, there is a tendency for groups to form around a particular product or project and there is very little individual craft development outside the white community.

Access to tools, raw materials and general supplies were mentioned by most respondents as a problem. Material for needlework, woodwork and leatherwork are costly and difficult to get hold of due to transport problems. Some crafters use recycled material and driftwood but this is unreliable. There is no craft supply store in the area and raw materials are either donated by communities, bought at hardware stores or bought in Cape Town.

Camphill’s weaving project manufactures its own metal frames for weaving products.

The recently established San project at Grootwater intends to train people from the San communities in life skills and crafts, and there are plans to develop craft around the theme of Fossils in the Vredenberg area.

Distribution

In general there is a lack of markets in the area. However there are a few exceptions where crafters are able to sell their goods.

In Darling the markets are focused around Evita se Perron where a craft market is currently being developed called MINSA (Made in SA). It will be here that crafters will be able to sell their goods at no cost of hire for a stand.

Marketing

The craft producing projects go out and seek clients actively but crafters, generally don't market themselves or their products.

The tourism agencies are marketing aspects of their areas as tourist attractions, but crafters are not developed enough to feature.

Retail

While the accommodation service sector is developing along the coast, craft and souvenir retail outlets are very limited.

Crafters are dependent on craft markets and exhibitions for selling their products.

Camphill Village sells their products to retail stores such as Woolworths and they have a craft market once a month, which is marketed quite widely. Saldanha has a craft market that is run by the Tourism office. Members pay an annual membership fee of R50 and then R10 per market day to participate in the market.

The majority of members and visitors to the market are white. The market draws visitors from surrounding areas and passing tourists. The Tourism Office said it was difficult to get disadvantaged communities mobilised as members and it hoped the Fair Trade initiative of the small business development organisation would address this need.

Langebaan has more tourist oriented stores due to the Mykonos timeshare development and the Engen Garage just outside the town sells some curios and has a computerised tourist information unit.

Support Services

Existing

- Tourism offices in the various towns which are actively working at developing unique attractions and marketing angles
- The Western Cape Craft Council has an active co-ordinator who travels as much as possible along the West Coast providing assistance and support. However because of the distances some areas are serviced better than others.
- Darling Focus is active in the community assisting with product development and skills training.
- Evita se Peron is a strong supporter of craft and an inspiration for the Darling community. It also attracts large numbers of visitors and is assisting with the development of MINSA (Made in South Africa) to be launched at the end of March 2000.
- Camphill Village Alpha community employs some people from Atlantis and with the Department of Manpower, has trained people in welding.
- Saldanha also has a small business development organisation that is quite active in the area.

Potential

- Grootwater – San farm set up to train people from San communities in Southern Africa in life skills and craft production. The vision is to produce craft for sale to tourists visiting the area.
- Fossil Park – being developed in Vredenberg with plans to develop 'fossil' crafts. Tenders have been invited from the community.
- The Navy – by offering tours of the base to the general public and encouraging visitors and tourism.
- Sea Harvest – by offering tours of specific areas of the fishing process and encouraging visitors and tourism.

- Bird Island, Tiger Oats & Paternoster Fish Market – these West Coast Investment Initiative projects hold out much hope for the development of craft production and retail in the sub-region. Any craft strategy for the sub-region must take these projects into account.

5.2 SWOT

STRENGTHS	WEAKNESSES
• Tourism is developing in the area • Recognition of the value of tourism and craft amongst local authorities and tourism offices • Local councils have development programmes • Industrial investment in area is triggering growth in service sector • Diversity in the area and untapped unique West Coast culture	• Distances between towns are very big • Weak public transport system • Communication within the sector is weak • Lacking cultural/heritage activities and little interest in creative enterprises – probably because there is little input • Economic focus on fishing and steel • Lack of finances and capacity • Disempowered and demotivated local communities • Lack of negotiating power of craft workers • Little market research • Lack of understanding of opportunities, lack of experience and expertise • Poor co-operation and co-ordination all way up to government levels • Product development
OPPORTUNITIES	**THREATS**
• Flowers attracting more visitors • Fishing industry very seasonal and in a crisis • Available skills, raw materials and low technologies mean there is huge potential for economic growth and job creation • Value adding to tourism and agriculture products • The multi-faceted nature of craft incorporating all kinds of arts, collectables and functional commodities • To identify beneficiary audiences • To harness infrastructure, transport, markets (including export) and collective promotions of the sector • Untapped resources of West Coast	• Lack of strategic programme • Lack of understanding that rural development should service urban matrices • Influx of craft from other African countries • Competition from cheaper overseas products • Lack of racial integration

5.3 Recommendations

The following views were expressed by respondents.

Co-ordination and networking

- Strategic development programme with interfacing stable projects
- Infrastructure linking between craft, tourism and agriculture
- Partnerships
- Combine resources

- Centralised operation for the area – not in Cape Town
- Craft centre for West Coast with full time employee to consult people and help with development
- Disseminate strategy document for discussion
- Lobby government
- Create output framework
- Need rural outreach umbrella mechanism

Training

- A facilitator should stay in the area to organise the community and to provide training in production, marketing and help motivate community leaders.
- Skills training for community leaders (general leadership training)
- Groups should be supported, not individuals
- Training should focus on children

Marketing

- Combine resources
- Promote local identity in products
- Identify craft champions in the media
- Link with tourism developers (such as Monex, Sunwest)

Product development

- Market-driven

General

- The Saldanha community want to build a community centre suitable for working in, to avoid the red tape required to make use of the existing community centre. In Darling, the same problem was encountered and a new centre has been built.
- More audits are needed into resources (financial, skills, technology, natural resources etc.)
- Involve local economic development forums and small business development centres, Tourist Boards, Department of Labour
- Provincial Arts and Crafts bodies should support craft

Appendix 2: Respondents

1 Interviews

Individuals and organisations

CMA

1. Evelyn Koopman, Ulwazi Pottery
2. Nick Murgatroyd, Africa Nova
3. Joanne Keet, Masizakhe
4. Michael Methven, Pan African Market
5. Andre Kruer, Business Partners
6. Wolfgang Thomas, WESGRO
7. Leonard Shapiro, freelance journalist

Overberg

1. Lunga Dyantyi, Bead Worker
2. Nellie Tebele, Zwelihle Woman's Group
3. Ilse Appelgry, Kapula Candles
4. Jenny Smit, Shell Shop
5. Reinette Els, The Potter's Place
6. Gerhard & Hele Oosthuizen, Southern Art
7. Gayle Smith, Poppy Craft
8. Lydia Kemper, Fisherman's Village Craft Market
9. Helga Schofmann, WC Craft Council
10. Elizabeth Klaas, Khanya Educate

Winelands/Breede River

1. Doreen Februarie Woman's Economic Empowerment Group
2. Albert Bailey, Clemintina van der Walt Ceramics
3. Theo Combrink, Spier Wine Estate
4. Somerset West Craft Market
5. Nana Wagner, Stellenbosch Festival of Music and Arts
6. Pietie Badenhorst, Montagu Ashton Geemenskap (MAG)

West Coast

1. Daniel Samuels, Woodworker, Veldrift
2. Celize Treurnicht, Camphill Village Alpha
3. Godfrey Johnson, Evita se Perron
4. Gert van Zyl, West Coast Peninsula Tourism Bureau
5. Boy Engelbrecht, Darling Focus
6. Pippa Haarhoff, Fossil Park
7. Adele Toua, West Coast Tourism
8. Michael Daiber, San Culture & Training Centre
9. Evelyn Mary Bhana, Hoedjiesbay Workshop for the Disabled

Garden Route

1. Talitha Steenkamp, Khulani Woman's Project
2. Janet & Stuart Holding, Old Nick
3. Howard Butcher, Deep Forest Market
4. Struan, Go Go Trading
5. Di Young & Gill Thomas, Wilderness Craft Market
6. Debbie Bruce, South Cape Business Development
7. Mama Sampo, Southern Cape Land Committee
8. Shelly Wells, Porcupine
9. Rosemary Murray & Andile Namntu, Simunye Community Centre
10. Andile Mtima, Qolweni Community

2 Questionnaires

Faxed and given to individuals and organisations (those with * not returned)

CMA

1. Betty Nield, Pottery Guild
2. Gerard Combrink, Lanok
3. Gerald Thomas, Centre for Community Development
4. Anna Aldridge, Maridadi Handicraft Development Corporation
5. Esmare van Tonder, Cape Metro Tourism
6. Amanda Youngelson, consultant and product dveloper
7. Jane Prinsloo, Cape Metropolitan Council
8. Jane Solomon, Philani Flagship
9. Cathryn Le Sueur, The Museum Connection
10. Chantal Hendricks, Business Opportunities Network (BON)
11. Tessa Graaff, Montebello Design Centre
12. Sylvia Hayes, Wola Nani
13. Fiona Grant, Centre for Conflict Resolution
14. Louw Liebenberg, National Business Initiative*
15. Joseph Delize, Montebello*
16. John Mitchell/Lorraine Bester, Blue & Red Shed Waterfront*
17. Cathy Mrubata, Just Exchange*
18. Cheryl Ozinski, CT Tourism*

Overberg

1. Alex & Glenda Kitley, Gangsbaai RDP
2. Tizzie Mangiagalli, Caledon Museum
3. John Dry, Hornbill House
4. Jolene Britz, Overberg Tourism
5. Linda Cookson*
6. Dalene Teixeira, Suidpunt Tourism Bureau*
7. Dr Barley, Genadendal Mission Museum*

Winelands/Breede River

1. Iris Cupido, Nelson's Creek Wine Estate
2. Chris van der Heever, Robertson Tourism Bureau
3. Monica Bayman, McGregor Tourism Bureau
4. Hedwig Moore, Wellington Publicity Association*
5. Rene van der Merwe, Art & Craft Association*
6. Paarl Business Partners*
7. Bonnievale Tourism Bureau*
8. Ashton Tourism Bureau*
9. Lynette, Winelands Tourism

West Coast

1. Daleen Kruger, Darling Museum
2. Joy Joshua, Saldhana Youth Development Action Group
3. Trudy Mills, West Coast Business Development Centre
4. Philicus Olivier, The Clay Corporation
5. Vic Krohn, West Coast RTO*
6. Mr Clark, Baskets for all*
7. Maria Jensen, MINSA*

Garden Route

1. Glendyrr Fick, Islandview Guesthouse
2. Ilse Scholtz, Knysna Tourism Office
3. Monwa Namntu, Simunye Community Centre
4. Bev Moodie, Business Outreach
5. Robbie Robertson, Transnet Heritage Foundation
6. Andile Namntu, Community Development Center*
7. Greg Baisker, wood carver & teacher*
8. Vusoili Moi, George, Department of Welfare*

Appendix 3: Needs, assets, gap and strategy matrix

Needs	Existing assets	Gap	Strategy
Information sharing and **co-ordination** at provincial and local levels	Western Cape Craft Council Craft Partnership	Provincial and local strategies Effective local partnerships	Cape Craft Business Centre (CCBC) Local Craft Partnerships (LCPs)
Product development for small-scale producers	Freelance agents Retail outlets and markets Co-operatives and peer feedback	Market exposure and research Training Mentoring	Craft Business Facilitators Resource design institutions to develop support measures
Training in craft, business and life skills	Wide range of training organisations tertiary, private, NGO etc. (see table)	Information on options Appropriate level courses for crafters	Database Craft Industry Training Fund New courses, learnerships
Creativity and craft skills training at schools, among youth and unemployed	Youth development programmes Talented crafts practitioners and teachers	Few programmes aimed at nurturing creativity	"Creative Cape" campaign to mobilise practitioners, teachers and donors
Availability of **finance**	Formal banks, lending institutions Gov't, private sector, NGO institutions	Tailored financial products for micro-enterprises	Provincial Craft Finance Task Group to identify existing and negotiate new options
Business development mentoring and support	Small business development agencies Experienced business people	Tailored products for crafters at local level	Craft Business Facilitators link crafters to opportunities Agencies develop products
Support in **marketing** goods of small-scale producers (local & export	Exhibitions competitions (WCCC) Tourism agencies Export incentives	Joint marketing programme for domestic and export markets	Local craft partnerships Integrate into tourism strategies Provincial craft marketing arm
Access to **retail** outlets	Sophisticated retail sector in major tourism nodes	Few quality local products Marketing of local products Sales & distribution infrastructure	Subsidised / co-operative transport opportunities via LCPs
Access to **raw materials and tools**	Existing craft, hardware outlets	Distances Pricing	Subsidised / co-operative transport opportunities via LCPs Co-operative buying via CCBC

Appendix 4: Creative Cape Presentation