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Product development training as a tool for empowemennt in crafts: a focus on training in pottery factories in the North West province

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Product Development training as a tool for empowerment in crafts: *A focus on training initiatives in pottery factories in the North West province.*

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DECLARATION

I hereby declare that the dissertation submitted for my Masters Degree in Arts and Culture Management at the University of the Witwatersrand is my own original work, and has not been submitted before for any other degree or examination in any other university.

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Isaac Bongani Mahlangu

_____day of_____, 2014

Abstract

This dissertation aims to examine how pottery factories in the North West province were conceived and how relevant their functions are, within the confines of craft product development training initiatives, as potential contributors to social empowerment, job creation and economic sustainability today. The dissertation will trace and analyse the impact of specific training initiatives undertaken to empower potters from one of these factories. The focus will be on the methods used to transfer product design and craft manufacturing skills (craftsmanship) as well as evaluating the challenges and success of these methods in promoting self-reliance and sustaining livelihood economically. The impact of these methods will be assessed by the beneficiaries' ability to integrate concepts, ideas and action as well as their understanding of the markets and ability to follow through orders.

The research draws inspiration from the South African National Development Plan: Vision 2030 (NDP, 2011: 10). The plan envisages that by 2030; "the economy should be close to full employment; equip people with the skills they need; ensure that ownership of production is less concentrated and more diverse (where black people and women own a significant share of productive assets); and be able to grow rapidly, providing the resources to pay for investment in human and physical capital".

One of the key sectors anticipated to contribute in achieving the vision of the NDP is the craft sector as suggested by the Department of Trade and Industries (DTI's) Customised Sector Programme (DTI, 2005). This vision is possible in the craft community if community development efforts are not rushed towards achieving immediate results, but rather focus on the long term of investing in and empowering people with the relevant skills. Writing about applying design to alleviate poverty, Thomas (2006) suggests that sustainable results can only be achieved in the long term because short term initiatives are dependent on single individuals from 'outside' organisations for designs and markets. And therefore this research focuses on pottery factories established in the year 2010 by Mintek's Small Scale Mining Beneficiation Programme, particularly the Timbita Ceramic Incubator.

According to the Minister of Arts and Culture, the honourable Mr Paul Mashatile, the cultural and creative industries have the potential to be an important driver of economic growth and job creation (Business report, 5 April 2011, 17). Perceiving the creative sector beyond aesthetic and human development dimensions, and more as a sector with the potential to contribute to economic growth and job creation stimulated the assumption of more responsibility for stakeholders and government to invest in both financial and skills development. It is important then, to analyse whether the training methods implemented are efficient and effective in empowering these communities and whether or not they yield sustainable results.

It is, therefore, anticipated that this study will contribute toward, at least within the South African context, the limited literature in craft development as an economic industry from the context of crafts product development and craftsmanship skills transfer.
Applied research looking at practical cases will be combined with various literature engagements, and supported by semi-structured in-depth interviews used as tools to obtain information for this research.

Key words: Craftsmanship, Designer-ship, Economic Empowerment, Empowerment, Job creation, Pottery, Poverty, Product Development, Social Empowerment, Sustainable Development, Training and Workmanship.

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DEDICATION

I dedicate this dissertation to my parents to whom I owe all my success and achievements to. And I thank God for blessing me with such great parents, who have given me unconditional love, showed great faith in my decisions and have always supported me. I thank you Mr M. D. Mahlangu and Mrs N. M. Mahlangu for all the sacrifices you made, the support you have showed and commitment you have instilled in me.

LIST OF ACRONYMS AND ABBREVIATIONS

ABET – Adult Basic Education and Training

BEE – Black Economic Empowerment

CATHSSETA – Culture, Arts, Tourism, Hospitality and Sports Sector Education and Training Authority

CBTE – Community-based tourism enterprises

CCDI – Cape Craft and Design Institute

CIGS – Cultural Industries Growth Strategy

CIS – Co-operatives Incentive Scheme

CSA – Creative South Africa

CSP – Customised Sector Report

DAC – Department of Arts and Culture

DED – Department of Economic Development

DoE - Department of Education

DSAC – Department of Sports, Arts and Culture: North West Province

DPSA – Disabled People of South Africa

DSD – Department of Social Development

DTI – Department of Trade and Industry

EMIA – Export Marketing and investment Assistance

ETQA – Education and Training Qualifications Authority

FET – Further Education and Training

IK – Indigenous Knowledge

IKS – Indigenous Knowledge Systems

IPAP – Industrial Policy Action Plan

ITDG – Intermediate Technology Development Group

MAPPPSETA – Media, Advertising, Publishing, Printing and Packaging Sector Education and Training Authority

NAC – National Arts Council of South Africa

NDP – National Development Plan

NGDP – National Gross Domestic Product

NQF – National Qualifications Framework

NWCDI – North West Craft and Design Institute

NWDE – North West Department of Education

OECD – Organisation for Economic Cooperation and Development

OEO – Office of Economic Opportunity

RPL – Recognition of Prior Learning

SADC – Southern African Development Countries

SAQA – South African Qualifications Authority

SACR – Sport, Arts, Culture and Recreation: Gauteng Province

SASIX – South African Social Investment Exchange

SEDA – Small Enterprise Development Agency

SETA – Sector Education and Training Authority

SLIF - Siyavuka Lateral Improvement Foundation

SME – Small Micro Enterprise

SMME – Small, Medium and Micro Enterprise

SSA – Statistics South Africa

SSAS – Sector Specific Assistance Scheme

SSMB – Small Scale Mining and Beneficiation

TWR – Technikon Witwatersrand

UJ – University of Johannesburg

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CHAPTER ONE: RESEARCH ORIENTATION

1.1 Background

A significant number of initiatives have been undertaken by the South African government to address key challenges such as inequality, migration, geographic segregation, unemployment, sluggish economic growth and poor education issues. Poor education, poverty and geographic segregation significantly hinder the chances of attaining formal qualification therefore reducing chances of formal employment for those within marginalised communities. Historically, “discriminatory expenditure on education…” (Bond, 2006: 3) facilitated inequality in education and this is identified to be an ongoing challenge, a legacy of apartheid, which the Department of Education continues to struggle with, “a bloated administrative infrastructure that included the parallel operations of White, Coloured, Indian, urban Black, and then Bantustan education system…” (De Kock, Bethlehem & Laden, 2004: 214).

The National Development Plan (2011) envisages that to eliminate poverty and inequality, society and the state need to engage in the impact of gender inequality which ultimately indicates that the life challenges of women are generally worse than those of men. The value of crafts is that it is an occupation dominated by women thus making them visible producers in the value chain. The crafts have the potential to encourage community engagement, participation and enhance economic vitality. Because of easier access into craft production, in many cases, the poor already possess some skill and are able to access some raw material (normally low cost), and in many cases they have an existing local market they sell to. The craft sector has been identified in the research as a potentially valuable vehicle of job creation within the tourism and décor markets indicating significant and continuing growth as suggested by the DTI (2005); Creative Industries Sector Report (2007) & Census (1996).

Irivwieri (2009) anticipates that should the manufacturing and services sectors fail to grow sufficiently and absorb the urban labour surge, and if rural areas are not transformed to attract and retain employment, the rate of unemployment could become unmanageable. With the anticipated consistent growth of the creative industries pointed

out by the DTI (2005) and the low requirements of entry into the crafts production generally identified by the poor, the South African government has "recently taken an explicit step forward in optimising the contribution of craft as a powerful engine of economic growth and promoting development in a globalising world" (Rhodes, 2011:3). As such, the mainly informal craft 'projects' have undergone transformation towards becoming businesses aimed at addressing some of governments key priorities specifically; poverty alleviation, women empowerment, black economic empowerment, support towards the development of the 'marginalised economy' and the development of SMMEs. This has enabled small business development and local beneficiation of products and access to mineral raw materials.

The Creative Industries Sector Report (2007) points out that the creative industries in the Organisation for Economic Cooperation and Development (OECD) countries grew at an annual rate of more than twice that of services industries and more than four times that of manufacturing. Furthermore, local South African creative industries markets have indicated strong annual growth of between 3-4% (Joffe & Newton, 2007: 38). It is anticipated that the industry will continue growing particularly because of the rising middle class with disposable income. With the promise of growth in both international and domestic markets, these findings shed light on the importance of the creative industries as a potential economic industry to help alleviate poverty and create jobs.

The former South African Minister of Finance, the honourable Mr Trevor Manuel, pointed toward the establishment of small, medium and micro enterprises (SMMEs) and entrepreneurial development as one of the most important vehicles to help alleviate poverty (Lombard, 2002). SMME development in craft is often dependent on the tourism industry mainly for exposing products manufactured by those in remote and rural areas. In his research on the value of Craft Product Development for pro-poor Tourism Growth in Bhaktapur, Napal, Hiroyuki (2011) reveals that craft products are manufactured mainly by the socially disadvantaged poor and that these artefacts can be a principal tourism asset in less developed areas. He further reveals that linking tourism with craft products can imply that there is great potential for pro-poor growth. This growth is due

to the characteristics of the tourism industry which impact on directly related industries such as tour operators and hotels, as well as indirect industries such as construction and agriculture. “These create huge job opportunities and strong local linkages and positive social-cultural impact on local people if strategies are well organized” (Hiroyuki, 2011: 28).

In the context of the North West province, general statistics presented by Elsenburg (2005) shows that an estimated 56% of Africans live in poverty. It further suggests that poverty is more pronounced in rural areas as compared to urban areas accounting to 60.7% in rural areas as compared to the 39% of urban areas. Statistics presented by the SSA (2003) cited by Elsenburg (2005), indicate that the North West province contributed approximately 6.5% to the National GDP in 2003 with an estimated 8.2% of the South African population taking residence in the North West province. This implies that the North West province registered lower than the national average in terms of poverty.

The statistics highlighted above firmly place the North West province in the context of being one of most poverty stricken and rural area dominated provinces in South Africa. Dominated by the mining sector, the province consists of a labour force that tends to exclude most women from mainstream labour. Because crafts are generally produced by women, traditionally from the benefits of being able to sew, knit, weave, bead, make pots, etc, at home, these skills are generally passed on from generation to generation. The Cultural Industries Growth Strategy, herein after called CIGS, identifies the craft sector to have the potential of contributing to economic development and “social objectives such as the empowerment of women, poverty alleviation and black economic empowerment” (Joffe & Newton, 2007: 36). With the potential to contribute economically and empower women, the crafts directly contribute to the National Development Plan’s vision of balancing gender inequality and improving the life challenges women face. The crafts, therefore, have the potential to drive economic benefits and sustain the livelihood of those living in poverty in the North West province particularly women and previously disadvantaged communities.

Crafts production in marginalised communities has a long standing history and this can be partly related to the fact that unskilled jobs although limited to low-paid by international standards, are much sought after by the poor (Elsenburg, 2005:32). This means there is often a greater number of job seekers than available jobs particularly for those considered unskilled. It is from these circumstances that many communities in remote areas are driven to invest energy into craft production relying mainly on indigenous knowledge of craft production were skill is transferred domestically from generation to generation with little to no formal training. The availability of recycled and low cost raw materials as well as some basic hand skills often means that many turn to craft production as a means to earn income, creating jobs for themselves even with very little basic education.

The attention given to the creative industries by government and supporting agencies can be traced back to the CIGS and its supporting reports. The Creative South Africa report summing the work of the CIGS was drafted in 1998. Prior to the CIGS, the craft and creative industries as a whole had received very little attention as they were perceived to be dependent on grant-funding and producing non-essential product items thus rendering them unsustainable (Joffe & Newton, 2007: 36).

The CIGS revolutionised the way in which the creative industries were initially perceived. The Creative Industries Sector Report (2007) indicates that the CIGS became a crucial document because it stimulated a dialogue particularly between the Department of Trade and Industry (DTI) and the Arts and Culture Department by highlighting the role of employing an industrial approach to the creative industries thus rendering them relevant to the priorities of the DTI and the national economy.

Mintek's Timbita Ceramic Incubator, hereinafter called Timbita, under the Small Scale Mining and Beneficiation Programme hereinafter called SSMB, serves as an example as one initiative that drew inspiration from the industrial approach introduced by the CIGS. This programme is one of the unique programmes integrating traditional craft

skills with technology and contemporary pottery making techniques on a continuous basis. This research therefore has focused on investigating whether the training from this programme has led to empowerment of the participants/beneficiaries, understood in terms of the beneficiaries' ability to earn income in the longer term and their ability to independently integrate concepts, ideas and action that ensures their sustainable economic development. This research identified the quality of training to be a tool that can enable sustainability and growth.

Established in 2002, the SSMB was aimed at assisting rural potters to manufacture saleable ceramic products, set up factories and market products (SSMB, 2002). The programme integrates key government priorities such as "job creation, skills development, supporting developments in secondary economy and creation of SMMEs, providing sustainable livelihoods in poor rural communities, preserving and realising value from indigenous knowledge systems and promoting local beneficiation of minerals". Over its decade of existence, reported by the SSMB (2002), Timbita has helped set up eleven pottery factories in rural areas in partnership with various stakeholders. The factory sites include a total of eight sites in various parts of the North West province, Kubonakele in the province of Mpumalanga, Mabuve and Bushbuckridge in the Limpopo province, Matatiele and Ndwendwe in the Kwa-Zulu Natal province as well as Phuthaditjhaba in the Free State province.

Research reveals that additional factories where later set up. The North West province registered the highest number of these factories, 8 in total were set up as discussed above. Providing training in accordance to CATHSSETA's (former MAPPP-Seta) requirements for a level 2 NQF skills programme, Timbita has allegedly trained participants in 'Hand forming' and 'Slip casting'. The beneficiaries (who are discussed in the next chapter) are trained to manufacture products such as a variety of pots, vases, tableware and corporate gifts taking into account Indigenous Knowledge Systems (IKS). It is generally understood that these factories have the potential to attract rural employment and reduce the potential migration of job seekers, essentially contributing to the reduction of the urban population surge. According to the Mintek's Annual Report

(2011: 33), “A total of 86 learners graduated and received certificates. Four of the eight groups received training according to the requirements of the MAPPP Seta Skills Program: Crafts Production at NQF 2 level”. It is worth noting that training has focused mainly on two areas which are technique and product types/traditional pottery product categories which mainly fall within the context of workmanship skills.

It is important that training is constantly analysed so as to keep it relevant to contemporary markets from the context of craftsmanship. Training need not be limited to refining the skill of product making (workmanship) in the sense that communities are given ready-made designs to manufacture while being oblivious to key areas fundamental for empowering self-reliance such as design, research and product development (craftsmanship). Product designs and techniques passed on from generation to generation, without any professional intervention, often pose a challenge were desperate communities find themselves in a “build and they will come” situation (Department for Environmental Affairs and Tourism, 2002: 23), were low quality, poor finishing and common products are manufactured. This often forces crafters who flood the markets with similar products to compete at price point disregarding the total cost of production and distribution.

Just as society - particularly consumer markets and technology - advance, it is necessary for products to evolve and communities in production need not rely on designs handed out to them as this limits them to being labour workers (technical manual skill) as oppose to crafters (design and technical knowledge skill to accommodate the technical manual skill). Frayling (in Charny, 2011) argues that crafts need not return to the replication of past products but rather express the evolved cultural landscape drawing inspiration from technology, urban living and architecture. I concur with Frayling and argue that the training initiatives need to encourage, inspire and foster a craft community that can showcase skill and design language.

Evidently, SMME development requires rigorous and thorough training programmes and implementation strategies. This is because SMME development is development that is

concerned with assisting people become agents of their own development, enabling the establishment of meaningful growth and development that is participatory and can drive the economy. Ramphele (2008) identifies two strategies and they are; development democracy and representative democracy. Representative democracy is perceived to be a strategy in which the individual is perceived as an inactive agent demanding government to be held accountable, expecting government to provide solutions on his/her behalf. Development democracy is an environment where an individual is an active co-creator of a democratic society and is involved in shaping his or her own development. In this development democracy strategy, the focus is "on the work of growing capacities for self-directed collective action across differences for problem solving…" (Boyte, 2008: 2).

It may be said that training programmes must have clear objectives and goals to enable measuring the impact they have had from both the planning and implementation dynamics. Prior to the CIGS, many of these programmes had little impact because "while the sector has been prioritised since the late 1990s interventions coming from numerous line-function departments have been fragmented and social and welfare motivations have impacted of the economic sustainability of initiatives" (DTI, 2005: 7). Blakely (1979) advises that qualitative evaluation methods need to be set up to enable gauging whether or not these initiatives have any significant effect in relation to those initially proposed, why they brought about the effects they may have and assess the relationship between their costs and benefits to enable informed choices among alternatives going forward.

When evaluating the impact these training initiatives have had to date on the community as potential empowering tools, the researcher is mindful of Ramphele's warning against passive approaches of investing in projects without investing in people as that tends to result in the failure to empower people to self-sustain and this has direct bearings to this research study."There is often a simplistic idea of teaching some people to make something and sell it, so that they can have some work without looking at the

importance of sound business practice and sufficient income people need to earn" (Ramphele, 2002: 159).

As alluded above, the CIGS revolutionized the approach towards the support of crafts SMMEs, the "Creative South Africa" study, which according to Joffe & Newton (2007), was the first study to use the value chain analyses for creative industries in South Africa. It paved the way for a shift in craft business to be seen as value adding economic drivers which needed more than passive investment but thorough policy and agencies that could nurture development through facilitating various programmes offering support both financial and non-financial. This value chain analyses provided a platform for better informed monitoring and evaluation strategies.

Concluding the background, it should be noted that this dissertation pays little attention towards analysing policy and does not advocate for policy. It does, however, assess how policy and its command over resources affected and still continues to affect the pottery factories. This research pays little attention to business management and administration training aspects. This is because there has been significant government and private institutions offering business management programs which the SMME's have generally seemed to grasp arguably with varying degrees of success, from financial to costing and pricing programmes offered by institutions such as the Small Enterprise Development Agency (SEDA) and in some provinces, the Department of Economic Development (DED). This reseach, instead, focuses on examining the impact of crafts product development training in the context of social empowerment, job creation and the economic sustainability as these are factors used to justify investing in crafts.

1.2 Aims

This research aims to examine how pottery factories in the North West province were conceived and how relevant their functions are within the confines of product development training as potential social empowerment, job creation and economic sustainability tool. To measure the impact the training has had in fostering

empowerment, I have looked at five key areas which have helped determine the training initiatives success or failure in enabling crafters to earn income in the longer term as well as the factories ability to ensure sustainable economic development:

Firstly, in the second chapter, I have traced how needs where evaluated and identified which methods were used to transfer necessary skills in the training of the beneficiaries. Key areas in skills assessment were based on product evaluation which in turn drew from Risatti's work, particularly looking at craftsmanship which underpins technical skill and technical knowledge as well as the beneficiaries' ability to independently design and manufacture products. This key area has helped identify the level to which the beneficiaries have been empowered in the context of skills and social empowerment.

Secondly, to measure the ability to design and manufacture products I have on the one hand, in chapter four, taken into account the inspiration drawn from local culture and indigenous knowledge incorporation in the design, decoration and manufacturing (craftsmanship) processes. And on the other hand, I have looked at how technology and innovative thinking have been incorporated into the process of keeping products relevant, ensuring high quality and the capability of carrying this process with minimal to no dependence on external interventions. This key area also examined how the content of Timbita's training programme and the quest to empower beneficiaries with skills has direct bearings on factors such as self-reliance, growth and sustainability.

Thirdly, to measure the socio-economic impact these initiatives have had on the beneficiaries, I have in chapters three and five looked at sales reports and the diversity of markets penetrated, paralleled with product quality and relevance to markets. This is because product development takes into account market opportunities and the ability to enhance/develop new products to fulfil the identified market gap. Therefore the ability for beneficiaries to identify potential markets provides telltale signs of empowerment. The third key factor is based on socio-economic empowerment, the ability to network, identify and participate independently in various markets. In the context of income generating sales, this also signifies economic sustainability and potential job creation.

The fourth factor focused on identifying the contribution the Timbita initiative has had in attracting other partnering institutions and stakeholders to diversify expertise in ensuring that the goals of self-reliance and growth are achieved for the beneficiaries. Discussed in chapters three and five, this factor is relative to sustainable development and economic sustainability.

Lastly, in chapter five, I have looked at the impact on jobs and job creation this initiative has had on marginalised communities. Looking at products developed and how they have enabled the beneficiaries to grow in an existing and potentially tap into new markets. I have further identified the number of new jobs created, and the number of people who have received employment since the inception of these factories. I took into account how many of these jobs are permanent and consistent, how many people have left these factories and what reasons or challenges resulted in their leaving, with the question drawn from Berman (2009: 126), which asks: was the choice of leaving an expression of mobility or was it because the business failed to hold on to its members due to financial challenges. This final component has assessed sustainability from the context of jobs and markets. Key areas of assessment looked at the following:

Key questions

I identified to what extent the training may have influenced the outcome of each of these questions asked below:

i. Since the training, were the members able to innovate and independently develop new and/or enhance existing products for a specific target market?
ii. Are their products relevant to the particular markets they produce for, and are they able to follow through orders?
iii. Were the beneficiaries able to expand drawing from the three expansion strategies understood to be product development, market development and diversification, explained by Goodwin (2005) discussed in the literature review?

iv. Have these factories created new jobs or have they collapsed? Are they still dependent on government support, if so, then to what extent?
v. Are the factories able to sustain the livelihoods of the beneficiaries?

All these questions were analysed drawing from Ife's (1996) four categories of allowing people to take power into their hands. These categories are; Pluralist perspective, the Elite perspective, the Structured perspective as well as the Post-Structural perspective which are discussed in detail in the literature review. These processes of allowing people to take power into their own hands are critical in the research because power lies at the core of empowerment and training provides the bridge between beneficiaries and empowerment. The possibility of empowerment taking place requires "that power can change. If it cannot change, if it is inherent in positions or people, then empowerment is not possible, nor is empowerment conceivable in any meaningful way" (Babalola & Tiamiyu, 2013: 65).

It is with this process of transferring power in mind that I have evaluated the training programme content and whether it allows trainers to facilitate the process of transferring power. I have also identified the impact Timbita's organisational structure and strategy has had in helping the beneficiaries reach the programmes intended goals. This was juxtaposed with the power dynamics identified by Stewart (1994) as; Role power, Expert power and Resource power also discussed in detail in the literature review. These power dynamics were important in tracing whether power has been inherent in positions and withheld whether by the programme, the trainers or by any single individuals in the group of beneficiaries.

1.3 Rationale

This research evaluates the impact of the training initiatives undertaken as a means of empowerment for potters who have received assistance to set up and run pottery factories in the North West Province. Mintek has played a significant role in setting up these factories and providing resources. It has done this with the goal of providing product development training (according to the SAQA requirements for an NQF 2 level

qualification) and offering market support to ensure sustainable livelihoods for poor rural communities and members with disability.

During the past four years, while I was employed as Product Development Facilitator for the North West Craft and Design Institute, herein after called NWCDI, I had the opportunity to observe a product development training programme taking place at one of the sites. Recently, during the time of collecting data, I was once again fortunate to be part of another training programme taking place at the Semphete pottery site. This training was for the eight new members of the business, two of which were recruited as an instruction from the NWDE (funder) and six members who are on voluntary bases. I approached this pottery business taking into account the members' disability, their geographic isolation and their low level of education. These challenges led to my hypothesis that Semphete is unsustainable, and because of this I found Semphete's will to survive and operate under these conditions to be an intriguing achievement. Furthermore, I particularly found the contracting of a new training provider interesting and questions as to why a new training provider arose.

1.4 Objectives

The objective for the research has been to use one of the pottery factories that consist of members with disability as a case study to assess if these factories can contribute significantly to the National Development Plan vision for 2030. To investigate if these factories are sustainable and if they are able to attract and retain skill as well as stimulate long term local economic growth. Essentially, the objective of the study investigated whether the training has led to the empowerment of beneficiaries understood in terms of their ability to earn income, create jobs, and sustain livelihoods economically, specifically looking at their ability to integrate concepts, ideas and actions.

1.5 Theoretical Framework

The framing theories set out below add substance to the role of product development training particularly because training provides a bridge towards empowerment, empowering crafters to develop products, by enabling them to identify which product to

make as well as how to make them, and innovate. This bridge has direct bearings on job creation, growth and economic sustainability in crafts and the broader sustainable development context. Rather than attempting a comprehensive discussion on the theories of empowerment and sustainable development, the discussion focuses on the work of authors such as Ife (1995) and Ramphele (2008) to give context to product development as a means to empowerment. Ife (1995) discusses empowerment and explains that being empowered means having the ability and resources to make decisions about and improve one's living conditions, this ability can only be achieved through rigorous training. Borrup (2006) share the same perspective as he adds that investing in people creates employment that is more than a just an exchange of labour, it promotes the development of meaningful jobs. An example of this investment in people is that of training them to develop products and establish their own business.

Sustainable development is development that requires people to have power or at least strive towards becoming empowered. As explained by Ramphele (2008), development cannot be done to people. This is because "however suffused with good intentions, the rescue approach is the opposite of an agency approach-for both professionals and non-professionals. Most people have little to do except to give thanks-or to complain if they don't like the cure" (Boyte, 2008: 4) and therefore this approach is unsustainable. The lack of responsibility and exclusion contributes to disempowerment and perpetuates dependency on consistent external support. To measure the impact of these factors the research identifies Timbita trained businesses that are still in operation in the North West province as well as examine factors that have led towards the increase or decrease in the number of businesses that are still in existence.

To relate these theories to practice, particularly paying attention to the products produced by these factories, the research set out to discuss craftsmanship and then assess these products from the context of craftsmanship. Grobler (2005: 173) identifies product development to be "a relatively new aspect within sustainable development and incorporates the design aspect, sustainability and the market". This is to say that product development is not limited to adding feature to enhance or create new products

but also requires an understanding of product positioning within markets, essentially this helps crafters survive or even thrive in a competitive market. According to Risatti, craftsmanship is process that consists of a profound act of creativity where the crafter follows the traditional practice of craftsmanship concerned with both conceiving and executing. This is to say that craftsmanship is a comprehensive process that involves market research, identifying consumer behaviour, developing a marketing strategy (a plan to sell the products made for a profit) and positioning those products within a market. Therefore, product development and marketing strategy are values embedded in craftsmanship. This is why the research, in chapters three and four respectively, discussed consumer markets and craftsmanship as a comprehensive measure of product development.

Grobler (2005: 38) further perceives product development interventions to be an expensive investment where funds are retrieved once products are manufactured and sold, a luxury many survivalist and start-up crafts businesses cannot afford. I therefore argue that by incorporating product development from the initial training given to beneficiaries, the cost implications of product development can be overcome, and that for product development to become a tool for empowerment, it needs not to be an outside intervention detached from the crafters and their indigenous knowledge. Product development needs to be an indigenous process to become sustainable. This is to say by incorporating product development into the training as opposed to having it as a costly outsourced programme each time there is a need for the development of new products, this approach eliminate long term costs associated with product development as well as reduce the dependency of these factories on external interventions, further reducing the factories vulnerability to constant changes in market demands and consumption patterns.

The need for product development training or at least beneficiaries to be trained to understand and apply craftsmanship is a requirement of the South Africa Qualifications Authority. According to the South African Qualifications Authority (SAQA) a learner who has been conferred an NQF level 2 certificates in Craft Production is considered

competent in, amongst other competencies, accumulating ideas for design of craft products, making marketable craft products, planning production of crafts products and interpreting clients specifications for craft production. These requirements are used in this research as empowerment benchmarks. Adding to these benchmarks, Risatti's (2007) distinctions between design, workmanship and craftsmanship, and the need for craft to move away from the adopted fine arts aesthetic theory as a means of evaluation and instead adhere to laws of matter provide a foundation for the research to measure the extent to which beneficiaries in these factories have been empowered in the context of craftsmanship, taking them out of poverty and enabling them the ability to integrate concepts and ideas into action that can sustain their livelihoods economically.

From these distinctions, I was able to evaluate the impact the training had on the beneficiaries towards empowering them to identify characteristics that give objects meaning and value, and whether or not the beneficiaries were able to research and position their products in the market place and follow through orders with possible market expansion. Further, I was able to assess income projections from product sales and how common in those particular markets the products are and this has helped me draw conclusions on the impact the training programmes have had in the economic and job creation contexts. I have been able to show how far the programmes have contributed towards empowering the beneficiaries as well as give an indication of whether this has contributed toward the reduction of poverty and promoted self-reliance which forms an integral component of sustainable development.

1.6 Literature review

As discussed above, the central research question examines if, and how craft product development training (craftsmanship) can empower beneficiaries and impact positively to the promotion of self-reliance and sustainability of those mainly considered poor and disempowered. A significant number of initiatives aimed at addressing issues of unemployment and poverty reduction are, however, often conceived in the board room, many of which fail to be in consultation with the assumed poverty stricken communities. The issue of needs and need analyses becomes problematic when undertaken without

consulting the primary beneficiaries yet this tendency still prevails. Ife (1995: 193) warns against the exclusion of the primary beneficiaries that:

> to attempt to achieve change towards the kind of society envisaged…by stacking meetings, pushing through decisions, playing the numbers game, using confrontational tactics, working behind peoples backs, or generally being devious and manipulative, will only reinforce patterns of interaction one is trying to change and will neither empower people nor be effective in the long term.

Prior to any initiative being planned and implemented, care needs to be taken to avert stereotyping poverty by assuming that each community or individual in that community shares the same level of poverty. Community development initiatives need to take cognisance that poverty is not homogeneous but rather heterogeneous, to eradicate poverty and deprivation thus require more than economic growth (Green, 2008).

Generally poverty is understood, as defined in the dictionary, as a lack of finance only. It is a state of having very little to no money for basic needs (Horny, 2000 in Hiroyuki, 2011: 29). However, poverty is multidimensional and goes beyond just low income, it can be perceived as a series of "unfreedoms… the lack of freedom to achieve even the minimally satisfactory living conditions" (Green, 2008: 13). Hiroyuki (2011: 29) agrees with this perception as he further explains that "in academic terms, it is a lack of finance, but also a lack not relating to finance-a lack of livelihood assets…" Therefore poverty affects more than just earning income; it is disempowerment and exclusion in decision-making that affects one's life (see; Green, 2008; Stewart, 1994 and Lombard, 2002).

To help understand the complexities of poverty and justify why empowerment is critical in enabling people to get out of poverty, the research draws from Asen (2002: 48) who identifies that using welfare to treat the symptoms of poverty is merely an exercise of moving "moving the war on poverty to the war on welfare".

Poverty has been a subject of many researchers and they have provided a variety of opposing views. Bradshaw (2006) categorises many of these poverty discussions in contemporary literature to five categories:

The first is poverty caused by deficiencies - it is poverty associated with the individual in that the individual is perceived to be responsible for his/her poverty situation. Individuals are said to be responsible for their own problems, and it is typically believed by many political conservative theoreticians that with harder work and making better choices, these problems could have been avoided, others associate poverty with generic qualities such as a lack of intelligence. It is believed that "welfare's generosity" perpetuates dependency. Economists Gwartney and McCaleb (1985: 7) perceive welfare programme incentives as incentives that protect individuals against the consequences of their own bad choices and penalize self-improvement within individuals.

The second cause is by cultural belief systems that support sub-cultures of poverty - discussed in the work of Murray (1984), Moynihan (1965) and Levitan (2003); this approach perceives the social context to perpetuate cultural poverty. It is believed that poverty is transmitted by sets of cultural "beliefs, values and skills that are socially generated but individually held" (Bradshaw, 2006: 8). This approach, much like the deficiencies, is explained to stem from governments anti-poverty programs that "reward people who manipulate the policy and stay on welfare" (Bradshaw, 2006: 9).

The third cause is by economical, political, social distortions or discrimination - it differs from the first two in that it does not perceive poverty to stem from the individual or personal beliefs but rather adopted from the "economical, political and social systems which cause people to have limited opportunities and resources with which to achieve income and well being" (Bradshaw, 2006: 10). The focus has been, according to Rank, Yoon and Hirschl (2003: 4), on "who loses out at the economic game, rather than addressing the fact that the game produces losers in the first place", it is a problem that results from the existing system (Also see: Tobin, 1994 and Blank, 1997).

The fourth cause of poverty is by geographic disparities - is based on theories that "call attention to the fact that people, institutions, and cultures in certain areas lack the objective resources needed to generate well being and income, and that they lack the

power to claim redistribution" (Bradshaw, 2006: 12). It is with this theory that many poverty alleviation initiatives have been formed and the National Development Plan as well as the DTI's Customised Sector Programme may have been founded from this policy approach, in that one of the methods to counter this poverty is "…by building creative communities" (Florida, 2002 in Bradshaw, 2006: 13). Furthermore, some areas/regions are found to "…lack economic base to compete" because of factors such as "disinvestment, proximity to natural resources, density, diffusion of innovation and other factors (see Morrill & Wohlenberg, 1971: 57-64)" (Bradshaw, 2006: 13).

The last of the cause of poverty is by cumulative and cyclical interdependencies – identified in this research as the critical of all the perspectives, it draws from Sher (1977), Myrdal (1957) and Miller (2004). This research takes cognisance of this perspective in assessing the conditions of empowerment. It is critical because it:

> …looks at individual situations and community resources as mutually dependent, with a faltering economy, for example, creating individuals who lack resources to participate in the economy, which make economic survival even harder for the community since people pay fewer taxes (Bradshaw, 2006: 14)

This approach explores all the factors that hinder development, particularly factors affecting the content of the training, the implementation of the training as well as other factors such as those alluded to earlier in the research such as inequality, migration, geographic segregation, unemployment, sluggish economic growth and poor education issues. An example of this interdependency within the factors hindering development is outmigration which refers to semi-skilled and skilled people leaving their locality in search of better job prospects. This affects the economic landscape in a number of ways as Bradshaw (2006: 14) explains:

> …at community level, a lack of employment opportunities leads to outmigration, closing of stores, and declining local tax revenues, which leads to deterioration of schools, which leads to poorly trained workers, leading the firms not to be able to utilize cutting edge technology and to the inability to recruit new firms to the area, which leads back to a greater lack of employment.

This is the perspective advocated by Ife (1995) and Green (2008) in their recognition that empowerment calls for active citizens and an effective state. This view recognises that each stakeholder, be it the state, non-government organisation and citizens are interdependent, and are mutually dependent in that without active participation from citizens and the provision of resources by the state, development cannot occur. This view opposes the blame shifting approach expressed by economists Gwartney and McCaleb who regard welfare and individuals as a problem.

To distinguish the poverty conditions of a particular group, Lombard (2002) points towards consultation as a means to enable understanding poverty and its multiple-dimensions, and this process can help in the development of aid initiatives by building on issues raised by the poor as oppose to treating the poor as empty receptors of charity. It is with extensive consultation that a poverty cause can be identified and appropriate remedial action taken. Consulting the community about challenges and potential developmental initiatives aimed at improving their livelihood can be seen as empowerment and may yield participation and a sense of ownership in undertaking such initiatives, it can be an essential method of development that empowers and can end inequality's "lottery by birth" (Green, 2008). Green (2008) points out that good development practices are those that build on the skills strength and ideas of those living in poverty, further identifying that this inclusion affirm to them that they are not mere empty receptacles of charity but champions of their own development.

Estes (1998: 4-5); De Beer & Swanepoel (2000: 2-3) identify four categories of poverty, that being:

- Absolute poverty which is a situation where people are not able to meet even the most basic needs of food, shelter and clothing.
- Extreme poverty, which adds to absolute poverty, exposure to famine, war and life threatening diseases.
- Relative poverty which exists when the individual or group does not have the same standard of living as the other people in the same area.

- Subjective poverty is when an individual makes his or her own assessment of his or her situation and decides that he or she is poor in comparison with the other person or group.

These four levels of poverty constitute a disempowerment that affects the ability of people taking power into their own hands by limiting access to resources, be they economical, social or environmental. These categories share common similarities, with varying degrees these similarities are a lack access to livelihood assets. Goodwin (2005) identifies these livelihood assets to be:

- Financial capital which is cash at hand or access to credit or borrowed cash
- Human capital are the skills based on particular individuals or groups
- Natural capital refers to resources of the environment at the disposal of the individuals or groups. Resources such as water, land, clay, etc.
- Physical capital is infrastructure that includes buildings, machinery and equipment
- Social capital is the social cohesion of a group and the strength of its network

For the purpose of this research, poverty or the poor is referred to as those communities or individuals living under relative poverty and/or subjective poverty, in the province of the North West. This is contrasted with Lombard's (2002: 4) perception that "the poor have strengths reflected in their mental and physical skills, their culture, the social structures, their information networks, and their indigenous knowledge as well as their survival skills".

It is often assumed that the only people experiencing a disadvantage and needing intervention are the poor. This is not always the case; there is a distinct difference between being poor and being disadvantaged and as such empowerment is essentially increasing the power of and helping the disadvantaged (Ife, 1996).

Ife (1996) identifies three categories of the disadvantaged:

- Primary structural disadvantage, a disadvantage consisting of three principle forms namely: class, gender and race/ethnicity. This kind of disadvantage is perceived as fundamental and the most identifiable in most social issues. Ife (1996) further identifies class oppression to be inclusive of the poor and unemployed, and these circumstances as a direct result of their relationship to the means of production.
- Other disadvantaged groups, are those which may not necessarily be victims of the primary structural disadvantage. They may be perceived to be "the aged, disabled (physically and intellectually), isolated, living in remote areas, and gays and lesbians" (Ife, 1996: 62). Being poor or disadvantaged by any of the primary structure disadvantages would add immensely to this disadvantage.
- Personal disadvantage is defined as the disadvantage which cannot be classified in any group, it is personal and subjective. It manifests itself from personal circumstances and unique challenges such as identity crisis, loneliness, shyness, etc. Ife (1996).

It is evident that being disadvantaged is not merely based on primary structures but even those offering aid such as community development practitioners can experience being disadvantaged and that can hinder the effectiveness of their community empowerment efforts. As technology evolves so too is the need for community development practitioners to research and keep enhancing their skills in order to remain relevant. The distinction between being poor and disadvantaged is that poverty is relative to class, those who have financial capital may not experience poverty. Disadvantage, as discussed above, is class exclusive and even those with financial capital are likely to experience some form of disadvantage.

For the sake of this research, the term 'disadvantage' refers to those communities in rural areas affected by primary structures, unless otherwise stated. Poverty or being poor refers to those living in absolute poverty conditions.

Types of products and markets

The success of businesses functioning as manufacturer of products for the consumption of particular market[s] is heavily dependent on the consistency and growth of sales/ consumption of those products. Such businesses strive to maintain relevance in an ever changing market environment by consistently delivering innovative high quality products that translate the design language and theme of that time. This involves adhering to trends, product development and testing of products in the markets, and building a brand by creating a "consumer perspective" (Grobler, 2005). This entails positioning products in the market place and educating consumers about the brand and the value attached to the brand. This can be a limitation for those living in remote areas with particularly limited resources to help keep abreast with trends.

Sudjic (2009) explains that Earnest Elmo Calkins coined the term 'consumer engineering', a term which categorises products into two classes; those which we use and those which we use up. Products which we use such as motor cars and laptops distinguish themselves from products which we use up such as toothpaste and cosmetics by their life span. This suggests that consumers must be constantly convinced to feel the need and desire for purchasing replacement products which we use as and when the 'new' versions are made available.

Sudjic (2009) cites John Berger as he makes a distinction between 'real' objects and what he perceives as the manipulations of capitalism that makes us want to consume them. (Elmo Calkins in Sudjic, 2009: 18) further suggests that "consumer engineering must see to it that we use up the kind of goods we now merely use". Craft products be they 'functional' or 'decorative' fall within the category of products we use.

Because of the lifespan of most quality craft objects, craft producers are presented with a challenge of constantly innovating, adding extra value that must make the 'new' object enticing to buy, convincing the consumer, giving the consumer reasons as to why it is necessary to invest in the new collection whether it be functional or aesthetic value essentially what that product means/stands for. An example would be the crafters

awareness in adding value to products, drawing inspiration from various sources to change colour, pattern, and shape, type of material and production technique in the process of remaining relevant to his or her target market. An example is the trend identified by the Customised Sector Programme, which identifies a consistent demand for ethnic African products. The trend identifies a move towards “ecologically sensitive, sustainable development and recycled products…” (DTI, 2006: 12). A growing move away from mass-produced products has also been identified. It is these changes in consumption patterns that require awareness from crafters, they need to be empowered by means of training in order for them to understand the need for research into keeping abreast with trends if they are to remain relevant to market, particularly higher earning markets.

In crafts, the role of research and design thinking from producers is imperative in ensuring that the ever changing consumer needs are met and that the goods produced remain market relevant. This means that trends are critical in product design and these may draw from architecture, fashion, interior design, etc. Sudjic (2009: 23) identifies that “design has become the language with which to shape those objects and tailor the message that they carry. The role of the most sophisticated designers today is as much to be storytellers, to make design that speaks in such a way as to convey these messages, as it is to resolve formal and functional problems.”

A conclusion may be drawn then that this set of design and design thinking skills are as crucial as the skill prior to the process of making. These skills fall firmly within the confines of ‘consumer engineering’ which in modern terms can be called design or design thinking and product development, and they are crucial for the sustainability, self-reliance and growth of any craft producing business in an ever changing consumer environment. Therefore, by introducing product development from the beginning of the training, teaching beneficiaries the importance of research, idea generation, idea evaluation and different production methods, this process can help bridge the gap between pottery factories and empowerment programmes. This can further increase the

beneficiaries' opportunities of attracting and trading in higher income markets further increasing the chances of the businesses sustainability.

The balance between indigenous knowledge transfer and western training methods

The wake of the industrial revolution saw a shift in the traditional production of products, what was generally produced by skilled craftsman and required mastering of the production process (from the thinking to the quality of making) could now be done by machines. Human capital was significantly affected by the shift from intensive handwork to a reliance on machinery particularly because of qualities such as efficiency, cost effectiveness and quick production lead times. This era market the rise of mass production and meant that production of goods was no longer restricted only to the well trained craftsmen. It also brought changes to western training methods because people no longer needed to master the entire production process and this is why there are distinctions between designers, workmen and craftsmen. Craftsmen such as John Ruskin and William Morris reacted against the machine revolution by drawing inspiration from social principles and taught their employees/craftsmen how to master the entire process of production and to avoid standardisation and simplification as it has direct implications on the skills and quality of craftsmanship.

Craftsmanship principles emphasizing originality, imagination, delicate detail and decoration grew to symbolise the skills of craftsmen. This was the arts and crafts movement era and it called for organic, sculptural and decorative crafts. Ceramic/pottery ware was highly decorated with birds, flowers and coloured slip. Although the industrial revolution paved the way to the use of machinery and other technological advancements, craftsman of this time remained true to the tradition of using the hand as a primary tool for the production of high quality handmade products, technology was only introduced as an extension of the hand-forming to enhance productivity as opposed to simplifying their products and loosing aesthetic quality. This meant that the hand remained the primary tool for the production of craft products and to date traditional crafters remain true to this principle. To highlight the differential

aspects of western training methods the research has looked at the dynamics of Lestrange's training which is discussed in comparison to Semphete's training in chapter 5.

Traditional pottery in South Africa's rural areas developed from a different landscape to that of urban artists and western training carried out in academic institutions. In many rural environments craft production has generally stemmed from cultural functions and symbolism, the products had strong functional elements but were also associated with status and religion. This is why indigenous knowledge in the use of natural material and cultural significance, the ethnicity and unpredictability of using methods such as pit firing has for many years drawn interest in Africa and inspired many western art practices. This indigenous knowledge can be harnessed to distinguish and give South Africa pottery an edge over potteries from other countries and further enable South African pottery to fill niche markets and thrive in a market generally flooded with mass produced pottery mainly from China.

South African government strategies for craft: market expansion and product development strategies

The Department of Arts and Culture (DAC) states that South Africa is a diverse country with "a colourful, diverse and vibrant craft sector" (www.dac.gov.za) and that the strength of the crafts sector is the countries distinctiveness and uniqueness. The DAC also points out the craft sector has historically not been extensively harnessed as a potential economic sector, and the sector can be divided broadly into two eras that are prior to and post the CIGS. The distinction between these two eras is identified by the DAC to be coordination and the development of strategy as the CIGS is "the first recognisable government's coordinated effort to address the development of South Africa's cultural Industries" (www.dac.gov.za). Seven years into the CIGS, the Department of Trade and Industry (DTI) developed a programme called the Customised Sector Programme on craft, which "aimed to address among others, the market access potential of the creative industries and the craft sector to grow South Africa's market share" (www.dac.gov.za).

Research identifies the two strategies towards growing the crafts industry to be; the market expansion strategy and the product development strategy. Earlier coordinated initiatives by government employed more of a market expansion strategy as oppose to a product development strategy. Following the aim of growing South Africa's market share, very few crafters and designers have managed to respond to market opportunities in areas such as interior design and clothing accessories by creating designs that are contemporary, responding to a sophisticated and trend driven urban market, at the same time retaining distinct South Africa characteristics (www.dac.gov.za).

A series of market expansion initiatives carried out in South Africa following the earlier coordinated strategy have led to the increase in exhibition platforms for crafts and design that include the "annual Design Expo at the Design Indaba Conference in Cape Town, Decorex South Africa, SARCDA and South Africa Handmade Collection in Johannesburg. These are growing each year and report an increase in international visitors and expo orders" (Rhodes, 2011: 5).

The market expansion strategy has, on one hand, managed to attract international attention toward the design and crafts sectors in South Africa, and has further increased South Africa's share in these markets. These markets are identified to be those on a national platform where international buyers visit design and craft trade shows in South Africa for the purpose of placing orders so as to trade internationally.
On the other hand, direct export in crafts products has not achieved significant growth. DACST (1998:5-6) points out that "the greatest success in the penetration of international markets has been with Alternative Trade Organisations such as ProTrade in Germany".

Because of the lack of adequate training, it has been very difficult for the survivalist craft producers to take advantage of these markets and the promise of growth. The international market platform has proven to be a challenge for small crafts companies to

penetrate because South African craft has a “poor reputation in the formal international business sector due to lack of quality and unreliable supply” (DACST, 1998: 6). High participation costs of the trade show and the funding requirements from financial and supporting agencies has further made it significantly challenging for non established businesses to participate in these shows, particularly when some weigh the cost of participation which includes accommodation, meals and transport with the risk failing to secure sufficient orders and/or sales. Trade shows are not permanent markets and therefore in addition to the challenge of participation costs measured against the benefit of participation, the reality of failing to secure a large order could have dire consequences to the future of such a business.

Very few crafts businesses have managed to maintain consistency in importing and those that have are often established more designer oriented businesses identified in chapter 5. DACST (1998: 6) reveals that “local exporting success has been experienced by those agencies focusing on crafts and which deal with a limited selection of crafters, influencing their product lines and operating with much smaller volumes than the more commercial export agencies”.

In addition to the difficulty in participating in these markets, many crafts businesses in rural areas lack product design and development skills and as a result, many of the crafters tend to copy products. This leaves crafters vulnerable to competing at price point and as a result many flood local crafts markets with similar products. Greyling (2004: 169) mentions that “the tourist industry market is often flooded by arts and crafts that are exactly the same. Different producers copy from one another and because of the competition, prices are kept low and people are not able to make a living from the sale of such items”. In the context of the North West, tourists oriented permanent market platforms such as Sun City and Chameleon Village are also challenging to penetrate and to many of those producing far from these markets, it has proven to be very expensive to travel to and man the stall on a daily bases. Once off annual exhibition platforms such as the Cultural Calabash, Rustenburg Expo and the Nedbank challenge have for many failed to favour their businesses. Crafters, in the past, have

invited and some sponsored multiple times to participate in these annual shows however a significant number of the crafts feel that these markets have had very little impact on their businesses. This is a sentiment shared by a significant number of people interviewed during the course of the research. It is with these findings that the third chapter discusses consumers and market and relating them to the context of the North West.

Research shows that for a more consistent market, most rural crafters rely mainly on their local market which is made up of their immediate community. Writing about Design, Poverty and Sustainable Development (Thomas, 2006: 56) identifies that “the poor of underdeveloped countries produced goods for consumption within their own communities…Many producers have no design capacity, and copy from existing products”. It is this lack of “innovative and creative human capital” (DACST, 1998: 3) that instigated product development strategic approach. This approach relates to Hiroyuki’s (2011) observation on the need to, and importance of unlocking opportunities through intensive skills training.

Thomas (2006) further identifies that copying existing products may be useful but it does not allow makers to develop design/creative skills necessary for the improvement of their products and possible market expansion. The product development strategy is according to Grobler (2005: 24) a strategy that includes the total product. It is incorporated into the business plan and explains the planning and implementation processes that are to be followed in developing a total product. “It refers to decisions that are made by the crafter or product developer regarding the marketing mix” (Hawkins, Best & Coney, 198:11 cited in Grobler, 2005: 24-25). The success of the implementation of product development strategies, particularly that of engaging in training is dependent on the approach of the trainers and the philosophy which guides the organisations that offer this aid. Dr. Luiz Guimaraes who heads several projects for producers and cummers from the Universidade Federal de Campina Grande’s Grupo de Desenho Industrial e Desenvolvmento Sustentavel (GDDS) expresses the group’s philosophy as an understanding that:

> …designers should discard their peculiar presumptions if they are really serious about improving the low-income populations' situation. The experiences described show that we have to commit ourselves with these people because we have much to contribute with the solution of their problems. However, we have to be humble and recognise that we have much to learn by interacting with this community. (Thomas, 2006: 56)

Product development in crafts can be perceived as a key tool towards enabling what the CIGS identifies as the ability to driving a "new economy by generating innovative and creative human capital" (DACST, 1998: 3). Through intensive product development programmes that human oriented and enable empowerment, the additional three promises of the CIGS can be achieved. These promises are the cultural industries ability to create employment, wealth, and the potential for achieving significant returns on investment.

These observations suggest that there are two distinct approaches toward craft product development, they involve; craftsmen producing crafts for the poor communities (pro-poor market) and those that produce crafts for the middle class with disposable income (more of the urbanised communities). Sellschop, Goldblatt & Hemp (2002:10) as well as Prins (2001 cited in Grobler, 2005: 29) explain that "community-craft projects are either producing African traditional and transitional crafts or contemporary items". She further explains that products produced for these different markets have different life cycles and are developed in different ways.

Cohen (1988) & Markwick (2001) provide an expanded perception of community-based crafts products. They explain the process of craft product development to be one that follows these three steps:

- Sacred crafts products; which are product that have retained original characteristics and meanings. Purchase is constrained in tourist markets because these products require some level of understanding in their function, design and meaning. Another name used to define these products is Traditional crafts. Sellschop, Goldblatt & Hemp (2002:42) point out that symbolism is

important element in African culture and customs. And for these reasons, traditional crafts are embedded with symbolism. They “illustrate African history and the customs of different ethnic groups” (Grobler, 2005: 29).

- Touristy crafts products; are products which have evolved from sacred crafts products. They have generally grown smaller in size so as to enable the ease of carrying and convenience. “In this case, the product retains some kinds of characteristics which are relevant to tourism destinations” (Cohen, 1988 & Markwick, 2001 in Hiroyuki, 2011: 35).

- Secular craft products; are defined as “entirely new” (Markwick, 2001: 32) craft products which have no specific relation to the culture of their local producers. They are developed in response to opportunities presented by the market.

Hiroyuki (2011) identifies that there are four approaches to these markets (pro-poor and mainstream). The pro-poor market is a low risk market distinguished by selling existing products and this market involves extensive copying and selling of existing products. He also identifies a middle-to-high risk market that is founded on both the market expansion strategy and the product development strategy. This middle-to-high risk category is distinguished as: in the context of the product development strategy, it introduces a new product to existing markets. And in the context of the market expansion strategy it is the introduction of an existing product to a new market. Goodwin’s (2005) matrix diagram indicates these strategies and expresses that there is a third approach which has the highest risk factor. This is the combination of the two strategies which entails the introduction of new product to new markets. This is the strategy which is will be discussed in depth in chapter 5; it is predominantly concerned with export production.

The matrix for the pro-poor Tourism Action extracted from Hiroyuki (2011:34) points towards the three strategies of expansion of enabling the potential of penetrate new markets, and highlights the risk level involved:

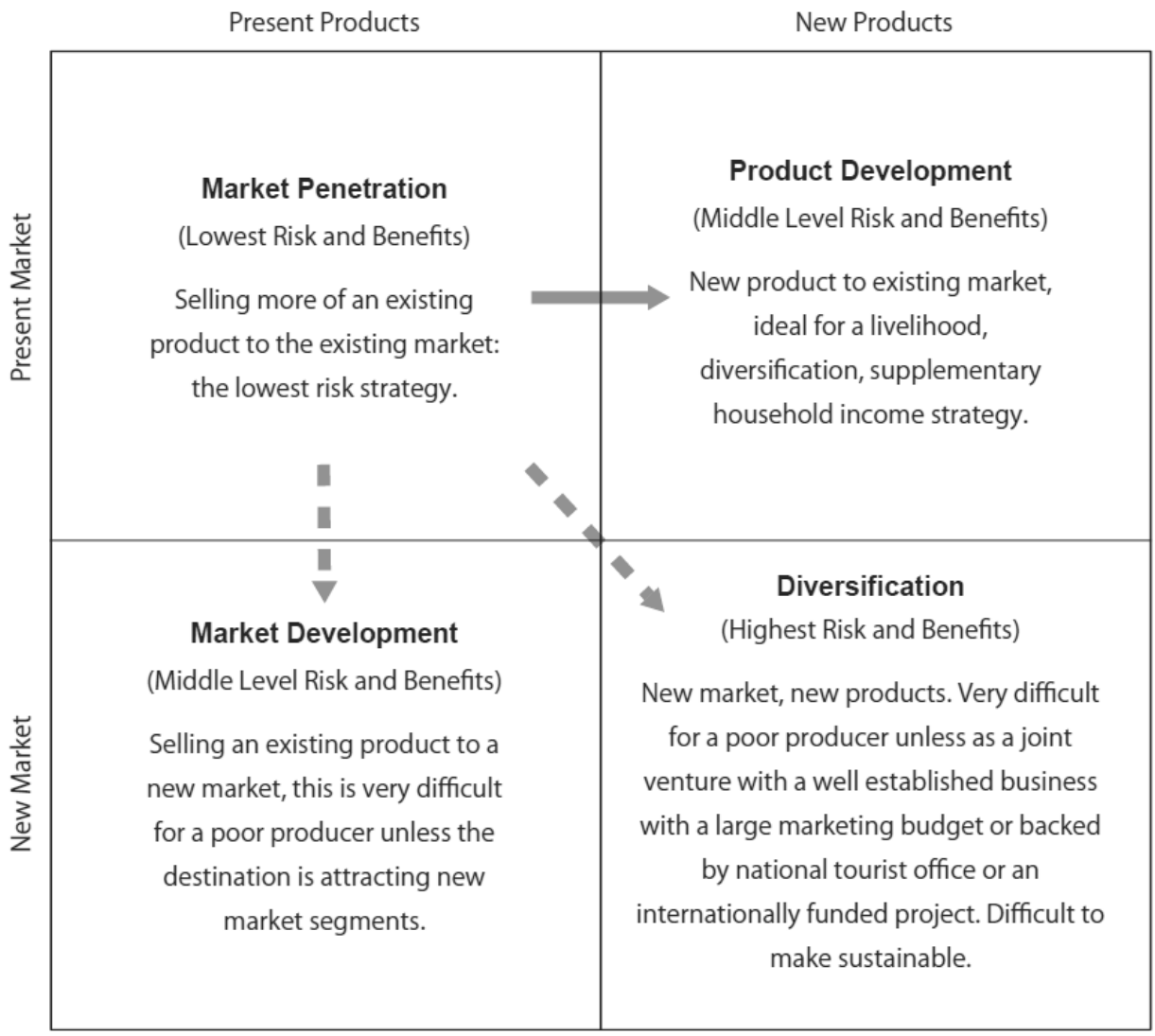

Figure2: Ansoff's Product-Market Scope Matrix for Pro-Poor Tourism Action

Source: Goodwin (2005)

These four approaches to development in crafts have been taken into account in analysing the training programmes implemented in Semphete. How any of these approaches are presented determines the strategy which the business adopted in the production platform which in turn determined the extent of their success of a craft producing business targeting specific markets.

Facilitating participation in training programmes

The previous point expressed that new economies may require innovative and creative human capital and product development can pave the way for developing communities

capable of achieving these goals. The training programmes offered by aid agencies need to integrate processes that enable and encourage this creative potential as well as insure that necessary design skills, production skills and production processes are learned and understood. This is critical in ensuring that creative skills are effectively utilised by potters so as to improve on their current designs and make new designs based on researching the consumer and identifying consumer needs and demands.

In the process of developing these skills sets, the effectiveness of the programme and the facilitator's ability may determine the extent to which self development is enabled within the beneficiaries, especially self esteem and confidence. One of the fundamental achievements of the trainer's ability in presenting the training programme is that of promoting an exchange of ideas and encouraging the development of those ideas (SACR, 2008: 15).

The foundation step towards enabling participation is the process of needs assessment. It may be argued that need assessment and planning of interventions cannot be carried out by the poor because they do not have the necessary training and knowledge to undertake it. This is mainly because the poor, with their IKS, may not be able to evaluate their own development unless they have received adequate training. They generally lack the capacity to research and assess trends, and find it difficult to creatively relate trends to their specific products. As a result, many pottery businesses in rural areas subsequently return to the production of touristy forms due to their anxiety about the loss of original cultural meaning and sustainability of crafts products. This is evident in a number of pottery businesses in the North West province such as Pella pottery in Pella North West, Dirisanang Art Centre in Kunwana Mafikeng as well as Bontle pottery in Zeerust.

Although it may be perceived as "easier to plan without the disordered situation that reality presents, without genuine participation from grassroots level, it cannot be called sustainable development" (Greyling, 2004: 63). The researcher stands in agreement with the perception that it is of utmost importance to involve the poor/beneficiaries from

the initial stage where needs are assessed throughout the planning and implementation right up the evaluation stage because involving the poor gives empowerment, it is a mechanism that involves active participation and allows for the beneficiaries to take ownership and accountability (Greyling, 2004: 65). This process can only be effectively facilitated by engaging "an internal or external facilitator/catalyst, who can work with the poor with identity and commitment… such an interaction can help the poor form their own organisation as well as secure information, analyze their problems and articulate their felt needs better" (Berman, 2009: 139). This type of engagement can be perceived as encouragement for people to "evaluate and understand that evaluation does not imply punishment" (Borrup, 2006: 79).

Distinctions between design, workmanship and craftsmanship

Risatti draws a distinction between the fields of design, workmanship and craftsmanship. Understanding the characteristics that distinguish craftsmanship from the others enables the research to evaluate the success Timbita's training has had in empowering the beneficiaries. In evaluating this empowerment, the research identifies if the beneficiaries are able to develop products and position those products within an intended market. These distinctions further enable us to understand the roles of each of these fields and how they relate to and shape the craft industry today. Design can be defined as a process of realizing something through an abstract notation. It is an abstraction or illustration of the physical object, a plan that separates mind from matter.

> Design is a product of the creative imagination. A worker is the person who realizes a design by first interpreting the notation and then translating the notation into actual material form; the worker does this by using manual skill to technically manipulate physical material (Risatti, 2007: 163)

From this distinction, it can be assumed that design is about concept development, "an embodiment of commerce rather than culture" (Sudjic, 2009: 156), that has little concern with technical knowledge or manual skill. To enable design to reach a wider audience/consumer base, standardisation, simplifying and in some cases value proposition. Design products are mainly manufacture using mass production methods and as such the value of such products has very little to do with the skill of the

manufacturer (workmanship) or the traditional processes or cultural base of the product in manufacturing. This value proposition is that in "…eliminating costly technical manual skill" the machines have come to represent economy and thus have become "symbols of technological progress. In doing this they undermine the value and meaning of workmanship and thereby foster a new social context…" (Risatti, 2007: 168). The process of design and mass manufacturing is thus concerned with accessibility and cost effectiveness, and this is why "…unit price decreases as the quantity increases so, in fact, more in number represents less in terms of an individual item's value" (Risatti, 2007: 197).

Workmanship is an output of manual skill, it falls short of creativity. It is labour concerned with producing that which design has prescribed which, today, is dominated by machine production. Craftsmanship is the embodiment of both design and workmanship. This means that craftsmanship requires both skills in technical knowledge and manual skill concerned with working with material, manipulating it physically (process) to achieve a desired object. According to Risatti (2007: 168) "Craftsmanship stresses the creative dimension, the quality of thought involved in the making of objects…" A conclusion can thus be drawn that design is a representation of an actual object, workmanship is the quality in finishing of that object and craftsmanship is a collective embodiment of process from design to finishing of an object mainly by hand.

Risatti (2007: 78) identifies the two physical laws that affect crafts to be; material law and process law. Material law is concerned with how function affects the choice of raw material. Process law involves production steps. It is about the preparation of material and the methods of manipulating that material (technique). Craftsmanship is a skill that combines these laws in a unified process of production.

Themes distinguishing between designer-ship, workmanship and craftsmanship have been used in the research as mechanisms to measure the impact of training. They also guide the research in identifying the role of pottery fulfilled by each of these three production methods in the value chain system. The value chain system proposes that

crafts should have generic qualities that are aligned to business practices in terms of impact assessment which, in the context of product development, can be drawn from objects manufactured.

I have used the work of Ife (1996) in relation to empowerment as an aim to increase the power of the disadvantaged. Particularly the four categories of allowing people to take power into their own hands discussed in his work to be:

A pluralist perspective – where power is perceive as relative to democracy, an environment in which every person has access to equal opportunities to participate and achieve their individual goal. In this category, people are not encouraged to attempt changing the system but rather how to work more effectively within that system.

Elite perspective – identifies that not all people have access to equal opportunities but that particular groups have much more power than others and thus have more influence over decision making. To overcome this, Ife proposes:

i. Joining the elite with the aim of influencing or changing them.
ii. Seek alliances with them to pursuit one's own ends.
iii. Seek to reduce power of elites through fundamental change.

This approach can be particularly beneficial when taking into account that "…under apartheid, the basis of disadvantage shifted from race to class. The deracialisation of public policy in the late apartheid and post-apartheid periods thus had very limited impact on inequality" (Seekings & Nattrass, 2006: 4).

Structured perspective - identifies the importance of structural inequality as a major form of power and prioritises those considered as fundamental issues of structure. Stewart (1994), points out that it acknowledges empowerment as a much more challenging entity that can only be effectively achieved if these structural disadvantages are challenged and overcame.

Post-structural perspective - is bolstered, according to Stewart (1994) on how power is understood and constructed, looking at 'subjective experience' rather than 'objective existence'. It is an intellectual process where empowerment is about challenging and changing discourse, it is places preference on education as opposed to action.

It is important to acknowledge that each community is unique and facilitating the process of transferring power requires training programmes tailored specifically for that community and the appropriate perspective is determined by these conditions, therefore some perspectives can dominate others. In the instance of potteries trained by Timbita, the dominant perspective is determined by donors/sponsors of the training. It could be in the best interest of the trainers and potentially the Timbita organisational structure to choose a perspective that yields empowerment and encouraged participation on the principle of fair opportunities for skills transfer to all beneficiaries, however, often such programmes operate under immense pressure from donors/funders.

Under ideal circumstances the pluralist perspective would be the first to employ in training programmes of this nature as it seeks to 'level the playing field' in terms of access to training opportunities and market platform allowing all 'players' an opportunity to 'win'. This means that all targeted beneficiaries in a group need to be able to perceive themselves as equal active members with the ability to work effectively in a group. This builds social cohesion, confidence and directly impacts on social empowerment, which is one of the three critical factors identified in the research. Academia may contribute significantly towards achieving this particularly because by using such initiatives to fulfil the social responsibility of Universities, while at the same time giving students an opportunity to apply their studies practically. "It also builds citizenship and teaches the students about diversity in culture" (Greyling, 2003: 198).

In reality however, the Elite perspective is the active perspective where a particular group of people have power more than others. This is to say that the programme developers and trainers have significantly more power than the targeted beneficiaries. Although the beneficiaries may mobilise and attempt to overcome this by either joining

the elites with the aim of influencing change, or by seeking individual alliances or even by seeking to reduce power of the elites through fundamental change (Ife, 1996: 57), they are still vulnerable to the limitations of poverty and disadvantage. This means that the elites are in a position where they may utilise role power effectively or misuse it, in this power category even the trainers are vulnerable to management and the prescribed programme. Therefore these categories of power are significant in this research as they facilitate the conditions under which beneficiaries are trained and this has direct bearings to the success of the training.

The significant components of empowerment are power and disadvantage, and the process of transferring power from those who possess to those in need of it involves the transfer of skills, knowledge and resources which then yields opportunity. This process can be perceived as a decentralisation of power, a process where resources are made accessible to the poor, resources such as human capital and physical capital which can enable people an opportunity to access financial capital and social capital. Such a process can be accessed through training and has the potential to addresses two of the key goals identified in the NDP vision for 2030 that are; equipping people with the necessary skill, and in turn ensuring of a more diversity in ownership particularly from informed and skilled people.

Making (physical manufacturing) requires some form of expertise and the importance of being skilled is essential in any creative economy. Charny (2011) points out that the process of making requires extensive thinking and planning, it takes into account Indigenous Knowledge Systems culture, industry, conscious choice in raw material selection, and its relationship to (environmental) issues. These processes are relative to demand, which takes into account product ranges from products manufactured by the poor for the poor, to products made for luxury high end decor markets driven by trend and desire over basic necessity. By offering product development training, The Timbita training programme enables the beneficiaries the opportunity to participate in a number of markets discussed later in the research. My research then assesses how effective Timbita's training programme has been in the inclusion of creative thinking, learning and

problem solving capacities as benchmarks identified by SAQA acquiring an NQF level 2 qualification.

In addition to these categories, Stewart identifies that there are different kinds of power and ways in which the privileged can use or misuse power to maintain hierarchy and essentially disempower those at a disadvantage further. The kinds of power are listed by Stewart (1994) as:

- Role power, positional power which is often used to invoke sanctions like 'because I say so', it is normally used on children. Stewart further indicates that this power is often wrongfully used on staff and community members and thus tends to be undermining.
- Expert power, this power exists when a particular person possesses a particular skill or knowledge to which the disadvantage need. Knowledge is a power that needs to be shared and those with the knowledge can manipulate or control a situation by withholding this knowledge or power.
- Resource power is identified by Stewart as the power to supply or withhold resources, it is often management dependent and is an essential component of any business practice particularly when used to set targets and maintain budgets.

An example is that resource power and expert power may be used by the programme managers and trainers to empower or limit, manipulate or control the situation by withholding this knowledge or power Stewart (1994). The elite perspective thus contributes significantly to the control of resources and market access these beneficiaries may potentially participate in. It is with this power dynamic that economic sustainability, growth and job creation may be facilitated or withheld. It may be concluded that these two power perspectives are the most prominent in craft development programmes and as such it is once after the challenge has been addressed, particularly from the elite perspective that the pluralist perspective and its desire to democratise power can be used to sustain these opportunities.

It is also important for those offering aid in the form of training programmes to guide against presenting themselves as “messiahs” (Anheier& Raj Isar, 2008: 123), the ‘other’ which holds ownership of a communities development. This must be condemned because it serves as a catalyst toward the “privileging of statistics over real creativity and community values and find it a lot easier to deal with figures than with the human victims of their Barbie-like idea of culture” (Anheier & Raj Isar, 2008: 123-124). Those offering aid, therefore, need to guard against presenting themselves in a manner that may potentially isolate them from the community the intended to assist and cause aid to fail. Ife (1995) explained that this approach can only reinforce patterns and perceptions of the outsider and ‘otherness’.

Concluding the literature review, it is worth noting that policy plays a significant role in determining the future of any socio-economic industry and the crafts are no exception.

Policy

Development initiatives are often defined by political stances of a particular time and thus often fail to have clearly defined goals and realistic timeframes for the delivery of objectives. Blakely (1979: 157-158), writing about Community Development research: concepts issues and strategies in New York, advices that:

> It is helpful to understand some of the reasons for the ambiguity of goals in community development. Perhaps the most important has to do with politics… In a way such programs owe their existence to the political process. To serve their political function, the objectives of such programs must be ambiguous (eliminate poverty), very general, and acceptable to everyone. This almost guarantees that their pretentions will exceed their capabilities especially when they are funded at the low levels at which social programs have been funded recently.

Cornwall & Brock (2005) share a similar perspective and points towards the use of socially acceptable words in policy development. They call these *buzzwords*, and explain that “it is becoming more difficult to disagree with the use of words like empowerment than with the way of worldmaking of particular institutions. Nice sounding words are, after all, there for the taking, and the nicer they sound, the more useful they are for those seeking to establish their moral authority” (Cornwall & Brock, 2005: 1056).

Therefore the research is mindful of the dependence such programs have on the political order as policy plays a key role in ensuring that such programs remain intact even when there is change in political order.

Policy evaluation is therefore necessary to adapt policies to suit conditions of the time without overlooking how these would affect the future. This research draws from the work of Dye (1992), who distinguishes policy analysis from policy advocacy. He elaborates that policy analysis is concerned with explaining the cause of consequence, and policy advocacy is based on prescribing what policies governments ought to pursue. Looking at policy will further help answer the third key area of the research which looks at the ability the SSMB initiative has on attracting partnering institutions and stakeholders to help expand resources and diversify expertise. These factors have the potential to ensure self-reliance and growth in the beneficiating groups.

Dye (1992: 7) identifies the essence of policy analysis to “encourage scholars and students to attack critical policy issues with the tools of systematic inquiry”.
The above overview on the role of policy is intended to provide a brief understanding of the role of policy and how it can affect the development of such initiatives. It is not desirable for the research to undertake the responsibility of analysing or advocating for policy but rather to assess how these factories have progressed through the current status of policy. By identifying if any orders of products where placed by various government departments, the awareness of beneficiaries of opportunities presented by certain policies as well as how the beneficiaries are able to navigate through policy. An example of the benefits presented by certain policy is that of the cooperatives incentive scheme (CIS) available at the Department of Trade and Industry which is aimed at assisting cooperatives with 100% grant funding to “improve the visibility and competitiveness of co-operative enterprises by lowering the cost of doing business through an incentive that supports Broad-Based Black Economic Empowerment” (DTI, 2013).

According to Greyling (2003: 117) policy can be written in a manner that assures that poor people could receive justice. This should not be mistaken as a means to foster dependency because by suggesting that policy be written to enable justice it is meant that policy must be written in a manner that creates an enabling environment that is conducive to growth particularly for those considered poor to assume ownership of their own development. This facilitates for participatory democracy (process focused as oppose to 'representative democracy' which is structure focused), which suggests that individuals are, together with government, co-creators of their development. (Ramphele, 2008 in Boyte, 2008: 1) laments that:

> Too often transformation has come to be seen as a way of compensating previously disadvantaged people rather than creating opportunities for all citizens to contribute their talents, experience, and skills to the process of developing our country. Development can't be done 'to' people. People have to become the agents of their own development.

Dixon & Pretorius in Lombard (2002: 4) explain that investing in people is the most important building block for achieving sustainable development. Policy can thus be developed to facilitate an environment conducive for people to become agents of their own development. According to Greyling (2004: 46) "this can happen through building the capacity of people and empowering them to act on their own behalf". This process means that emphasis must be placed on accountability, and the measures of growth must be placed on people as well as improvements to their living conditions. These are central to the conditions of sustainable development that will insure better conditions for future generations. By contributing towards the improvement of peoples living conditions and enabling them to take power into their own hands, one is automatically contributing to the conditions for sustainability. Singh identifies these (conditions for sustainability) as "economic efficiency, social equity, ecological integrity, and resilience" (Berman, 2009: 146). These conditions for sustainability are heavily reliant on the quality of policy and how it is implemented.

> The state is without a doubt the primary agency through which poverty alleviation and development can be enabled… Its exclusive control over the legislative and policy arenas and its command over significant fiscal

> resources, ensure that it can either make or break a human-centered development agenda (Habib & Maharaj, 2008:18)

The lack of consultation and involving beneficiaries (the top down strategy), in-turn, creates an environment where beneficiaries become inactive/passive receptors of aid, essentially setting a stage where a sense of entitlement (expectation from the beneficiaries) develops over time. This is the reason why "good development practices build on the skills, strengths, and ideas of people living in poverty-on their asset rather than treating them as empty receptacles of charity" (Green, 2008: 7).

The (bottom up) human-oriented approach perceives people as individuals within a group, each a unique contributor to the group. This characteristic is of paramount importance when taking into consideration that "indigenous people were denied their individuality and were treated as a collective… during implementation, this diversity should be remembered researched and applied" (Ramphele, 2002: 103). This constitutes a human-centered qualitative reporting approach. This approach factors-in the aspects of empowerment central to eradicating deeply entrenched dependency where handouts tend to be expected as a norm (Greyling, 2004). This approach considers what Berman (2009) identifies as complex psychological humanity of the individuals involved, which are factors completely ignored in development interventions that are economic-growth focused because they only see people as mere statistics, overlooking the personal disadvantages and advantages that may either be addressed or harnessed and nurtured for the benefit of the group.

In conclusion, we need to understand that "political leadership determines goals, selects methods and gives direction… a society develops or fails to develop according to the extent to which political leadership is creative, skilful and committed…" (Hope in Swanepoel, 1997: 78) It would be frivolous to ignore that the implementation of those methods at grass root levels is essential in driving the success of good policy that facilitates participation by speaking to the issues of the people. It could thus be concluded that Create South Africa proposed a positive policy that introduced a vantage

point where the creative industries are no longer viewed in isolation but comprehensively using the value chain system.

The proposed Youth Wage Subsidy presents the potential of contributing significantly to the development of pottery factories and this potential was explored in the final recommendations. The reporting system, however, is less successful and needs to be revised because "government should be encouraged to deal with people and communities rather than with numbers, aggregates and abstractions" (Helmore & Singh, 2001: 71). The factors underpinning good policy was taken into account when measuring the impact of training programmes because policy can facilitate an enabling environment or become an obstacle towards the sustainability of such initiatives.

1.7 Methods

The dissertation undertook a qualitative research approach in the process of data collection and analysis as it dealt with social experiences in skills transfer training and socially constructed consumer markets. Richie & Lewis (2003) express the importance of taking into account the diversity inherent in the term 'qualitative research' particularly how it is interpreted in different disciplines. They further identify that writers' approach the definition of qualitative research from mainly three different perspectives, the first of these three focuses on characteristics. The second group looks at key aspects of methodology as defining characteristics (see; Bryman, 1998; Denzil & Lincoln, 2000 and Mason, 2002), and others, making up the third group, define it from what it is 'not' (see; Strauss & Corbin: 1998). Qualitative research, as an interpretation by Richie & Lewis (2003: 16) of the definition provided by Denzil & Lincoln (2000), is a "naturalistic, interpretative approach concerned with understanding the meanings which people attach to phenomena (actions, decisions, beliefs, values, etc.)".

This definition suggests that qualitative research is a representative means of analysis and interpretation concerned with individuals' perspective of the world; it takes into account meaning as a social construct in a particular place and at a particular time. "…This means that qualitative research study things in their natural settings, attempting

to make sense of, or to interpret, phenomena in terms of meanings people bring to them" (Denzil & Lincoln, 2000: 3).

The research draws on human experiences relating to their own development within these pottery factories and qualitative research according to Family Health International (2005: 1-2) "provides information about the 'human' side of an issue…qualitative methods are also effective in identifying intangible factors such as social norms, socio economic status, gender roles, ethnicity, and religion, whose role in the research issue may not be readily apparent". For this purpose the research has introduced observation as a method.

In addition to observation as a method, three methods of data collection were used to gain access into participants' perspectives on the impact of training initiatives as well as experiences trainers have gone through in the context of the scope of curriculum, planning and carrying out the trainings. These methods of data collection include semi-structured interviews, a case study and a focus group discussion. The semi-structured interviews are anticipated to provide a platform to which one can gain access to the participants' perspective, "the meaning that action has for them (participants)" (Somekh & Lewis, 2011: 55). These perspectives will be, on the one hand, from the beneficiaries/ learners and, on the other, from the educators/facilitators who have been giving the training.

According to Miller & Dingwell, a key feature in interviews as a method is that the interviewer defines the subject which will form the bases of a dialogue and defines what is relevant. Somekh & Lewis (2011: 62) further reveals that "some flexibility may be built in by including some 'open ended' questions, thus generating semi-structured interviews. These enable the interviewer to capture unexpected issues and information". Semi structured interviews are particularly chosen for their character of being rich in quality and flexible in nature that structured and unstructured interviews limit. In contrast to Somekh & Lewis (2011), and Miller & Dingwell (1997), James (2007: 73) indicates that:

> Semi structured interviews are developed when the researchers know what the literature says about their topic and map out pertinent questions with possible probing sub questions. They allow the opportunity to digress from the primary questions and probe a response to understand more clearly what is seen as a provocative remark on this part of the interviewee. Such remarks may come in two categories; 1. The researcher has not heard that position stated before or, 2. What has been said seems to be in contradiction to comments others have made previously.

The interviews were divided into three specific areas, the first being one-on-one/face-to-face interviews developed for the facilitators whose duty is to impart/transfer skills to the beneficiaries/learners. The second are also one-on-one interview sessions developed for the beneficiaries of the Semphete Pottery group and the last session was a focus group discussion with the beneficiaries following a training intervention with the group used as a case study. The focus group discussion was anticipated to encourage engagement with shy or particularly hesitant people who may have been reluctant to expressing their views during one-on-one interviews. This discussion was further anticipated to support and strengthen the case, enabling the researcher the potential to observe how the beneficiaries are able to network, discuss issues and express themselves. In relation to the five key questions discussed earlier, the research anticipated that face to face interviews allow tracing the process which Timbita took to assess needs and the methods used to empower the beneficiaries. A case study coupled with observation as a method helped understand local culture, the livelihood and working conditions of the beneficiaries, their ability to design, manufacture and earn income.

The integration of a focus group discussion and the case study was because a reliance on interview results alone as a form of data collection is often criticised as “an overly empiricist analysis-locked into the ‘here-and-now’ of participants’ perspective” (Somekh & Lewis, 2011: 56). As a result, the dissertation incorporates a case study and a focus group discussion to expand contexts in which data was collected.

Interviews, can be argued to, 'construct data' from the interviewers perspective while observations (case studies) 'find' it. This is because the interviewer takes on an active role in a dialogue with the respondent on face-to-face interviews and in so doing, the interviewer shapes the direction of the data. Miller & Dingwell (1997: 59), point out that an interview is a "deliberately created opportunity to talk about something that the interviewer is interested in and that may or may not be of interest to the respondent". (Somekh & Lewis, 2011: 53), define a case study as:

> An approach to research which seeks to engage with and report the complexity of social and educational activity, in order to represent the meanings that individual social actors bring to those settings and manufacture in them. Case study assumes that 'social reality' is created through social interactions, and seeks to identify and describe before trying to analyse and theorise-i.e. it places description before explanation.

Ragin & Becker (1992) argue that case studies take into account the social and historical context of action as well as the action itself. After all a community is shaped by shared experiences, social status, social values, etc. that govern the day to day living experiences, the interactions that shape the social complexities, of that community.

In a case study, the observer becomes a passive recipient of data as opposed to the active role the researcher takes in the form of face-to-face interviews. In a case where an interviewee may try to demonstrate competency as a member of a community, 'acceptability' of the answers provided, in face-to-face interviews, a case study provides a platform where "no longer is it a matter of members trying to make themselves appear rational to us: now it is a question of how they appear rational to each other" (Miller & Dingwell, 1997: 61).

In merging the interview and observation methods, we are offered the 'everyday life brought into being' experience as well as gain access, though limited, into the thoughts of participants. Interviews introduce thought patterns while observation offer practice experience. Studying a case, helps us experience the process of skills transfer and simultaneously withdraws us from being key participants.

The final component towards data collection was a focus group discussion, particularly because of its quality to help the research access a wider range of voices. Somekh & Lewis (2011: 63) cast light on the benefits and shortfalls of focus groups in stating that they may not be an effective way of measuring attitudes or eliciting people's 'real views' because they are:

> …fundamentally, a social process through which participants co-produce an account themselves and their ideas (Brannen & Pattman, 2007), which is specific to that time and place. Focus groups allow participants to debate issues and to provide the researcher with insights into the lengths to which they are prepared to go to defend their views in a specific context. Participants may also collaboratively formulate and revise their perspectives.

I anticipated eliciting integrated perspectives in the focus group and these were analysed in comparison with the data collected from interview to fortify the data. One cannot overlook the reality that recording equipment may influence the responses provided by the respondents but by diversifying sources of data collection and engaging with the respondents within different contexts and settings, it was anticipated that comparing the data in the process of analyses, a reasonable conclusion may be drawn.

The structure of the research is such that it is divided into three parts. The first is the literature discussed. It is followed by the traced history of the development of pottery factories and how they function as social empowerment, job creation and their sustainability in supporting the economic livelihoods of the beneficiaries, guided by the theories discussed in the theoretical framework. As a second part, applied research engaging a set of contrasting practical cases was used to collect the data by means of semi structured in-depth interviews. This data has been used to trace and analyse the impact of the training initiatives by looking at the methods which craftsmanship skills were transferred. Further, thematic analysis has been used to analyse the data focusing on the content of what has been said. This is because thematic analyses is characterised by "identifying, analysing and reporting patterns (themes) within data. It minimally organises and describes data set in (rich) detail. However, it goes further than

this, and interprets various aspects of the research topic" (Braun & Clarke, 2006: 79). This second part further assesses how many people were initially trained as beneficiaries, how many are employed in these factories and whether or not there has been growth in the number of people benefiting from these, and most critical, if beneficiaries have been empowered in terms of skills listed in the third part.

The last part undertakes an inductive approach (primarily descriptive and exploratory in orientation) focusing on products made by the beneficiaries in relation to the skills learned and how they then use these skills to produce products that are relevant to current market trends. To measure this, the research looked at three main areas stressed by craftsmanship. According to Risatti (2007: 168) these are creative dimensions concerned with "the quality of thought involved in the making of craft objects while also distinguishing between technical manual skill found in workmanship and the creative technical manual skill found in true craftsmanship.

Each of these dimensions provides an understanding of uniqueness of and imperative for self-reliance in craft product development. The quality of thought is the ability to innovate; it looks at how crafters have developed new products to diversify their ranges as well as how relevant those products are to targeted markets, essentially it assesses how product designs have evolved. The technical manual skill is concerned with the crafters ability to manipulate material in the process of production. The creative technical manual skill is the skill of selecting particular materials, understanding the laws that guide it in relation to the intended function of the end product. It is about taking into account things such as size, weight, shape, form, etc. and relating it to the practicality of the product.

CHAPTER TWO: TIMBITA'S BACKGROUND AND ROLE IN THE DEVELOPMENT OF POTTERY FACTORIES

2.1 Chapter Introduction

The research stands in support of the assertion made by Joffe (2003: 11) in Rhodes (2011), in that craft and visual arts have a major contribution role in the Southern African Development Countries (SADC) to fulfil in terms of employment and income generation, and they further offer great potential for growth in local and international markets. The research further perceives an opportunity to exist for those in poverty to participate in mainstream economic markets by producing crafts, particularly the craft of pottery (DTI, 2005). This places the Timbita initiative as an essential programme that may potentially help reduce poverty, create jobs, and provide productive resources to marginalised communities, as well as empower beneficiaries to effectively utilize those resources to sustain their livelihood economically.

This chapter provides a detailed background on how Timbita was conceived, what it does and how the training it provides impacts on the development of the pottery factories set up in the North West, particularly Semphete pottery which will be used as a case study later in the research. To measure the impact Timbita has had in empowering pottery factory beneficiaries to earn income, create jobs and sustain livelihoods economically by enabling them to integrating concepts, ideas and actions, the research will look at Bradshaw's (2006) discussion on causes of poverty and strategies to overcome poverty.

By determining which strategic approach Timbita took to help beneficiaries overcome their cause of poverty, the research reveals how needs were assesses as well as how the chosen strategy informed and influenced the contents of the training programme. Secondly, to determine which of Ife's (1996) categories of allowing people to take power into their own hands was used by the trainers to help encourage participation and accountability, and if any of Stewart's (1994) power dynamics may have been misused to maintain control over the beneficiaries and hinder the quality in which the training may have been effectively carried out. The chapter further outlines where data was

collected, what conditions render Semphete unique as well as identifies the types of markets viable for the pottery produced by the pottery businesses supported by Timbita.

It is the researcher's interest, in this chapter, to determine if Timbita has undertaken a strategic approach that fosters welfare dependency and blame shifting as suggested by economists Gwartney and McCaleb (1985), in providing resources to rural areas as a means to "support development in the secondary economy" (SSMB brochure, 2013). If Timbita perceives people in certain areas to lack the objective resources needed to generate income and sustain livelihoods, and that the people themselves lack the power to claim redistribution which constitutes a geographic disparities approach to development. Or if Timbita has recognised cumulative and cyclical interdependencies as causes of poverty which emphasises less focus on blame shifting by identifying the uniqueness of individual situations and community resources as mutually dependent areas that development may focus on.

I also determine if a pluralist perspective environment was created during the training to help build the confidence of the beneficiaries, promote participation, and enables each member to perceive themselves as equals. It is, according to Ife (1995), a method involving teaching people not to attempt changing the system but how to work more effectively within that system. When every individual in a group feel they are equal to each other, they stand a better chance of socialising and gain the confidence to exchange and share knowledge, this constitutes social empowerment. To research which of the perspectives the trainer facilitated, be it an elite perspective suggesting that the trainer, the programme or any particular individual[s] "exercised disproportionate influence over decision making" (Ife, 1996: 57) or the pluralist perspective suggesting equal opportunities for all beneficiaries, the research has analysed data from interviews, the training programme as well as observed a training program taking place. In determining these two factors, the research answers the first of the five key areas discussed in the aims of the research.

2.2 Motivation for the selected case studies

Rhodes (2011) observes that developing countries across the world have always maintained a close link between craft and the economic empowerment of marginalised people. Timbita has the potential to help reduce poverty, create jobs, and provide productive resources to marginalised communities as well as empower them to effectively utilize those resources to self-sustain as it is founded on above mentioned government priorities framework (SSMB brochure, 2013).

On the one hand, as a minerals research institution, Mintek examines opportunities for rural areas without “more exciting minerals such as gold and diamond in their immediate areas” (SSMB brochure, 2013) and seeks alternative minerals that exists in these areas which are often sand or clay. Timbita recognises that these resources can be harnessed for the benefit of the local community in making saleable goods and as a result they provide production resources for the communities enabling them to make saleable craft products. On the other hand, Timbita also provides product development and marketing training for the beneficiaries.

Semphete has been used as a case study for this research because it has received training from Timbita and operates in the outskirts of the North West province roughly 150kms away from the nearest town of Vryburg, and over 600kms from Johannesburg where they accesses their raw material and Timbita. As highlighted in the rationale, I approached this particular group with the hypothesis that their business is unsustainable. This hypothesis took into account that four of the eight businesses set up in the North West province, some with no disabled members and all businesses located closer to towns and Johannesburg than Semphete, had already failed. In addition, Semphete operates in isolation to the mainstream markets they are intended to service, the group has very low level of education which I perceive as a hindrance towards engaging with the mainstream markets. I also perceived their disability as a disadvantage, what Ife (1996) explains to be an ‘other disadvantage’ affecting their empowerment and their ability to sustaining their livelihoods.

A comparative case study of L'estrange pottery, hereinafter called L'estrange, was also be examined because this comparison provides contrasting findings, firstly, for businesses producing for niche markets and those that are trained for mass production. Secondly, the ability to access those markets as well as direct and indirect links with those markets. The conditions faced by L'estrange differ from those faced by Semphete, they are similar in that both are now located in the North West province as L'estrange moved from Johannesburg to Zeerust in 2006. When asked why he perceives moving to North West as "a complete distraction to almost non-existence" for the pottery business, Lestrange (2014) further describes it as a move that has been "an absolute non-starter…it's been very, very bad" (Lestrange, 2014).

The main difference is that L'estrange is a sole proprietor, an individually owned business that is made up of a self-taught potter who has had no direct formal pottery training from any academic institution or aid agency but had trained academically as a sculptor and took initiative to be mentored by different potters to become one of the renowned potters in South Africa. L'estrange's relocation to North West has somehow impacted negatively to the economic success of this business. The founder of L'estrange was granted master crafter status by the North West Craft and Design Institute (NWCDI) at the institutions Platinum Province Craft and Design Awards (PPCDA) in 2010. Following this recognition, a programme was developed by the NWCDI where the master crafter provided training to four members of different pottery groups in the North West province.

Data has been collected by means of an interview with L'estrange founder and owner. Of the fourteen members currently making up Semphete, the six remaining founding members were interviewed using semi structure interviews. A focus group discussion including all members (old and new) from Semphete supports the data collected from interviews. Additional data was collected from two out of three trainers from Timbita and the Ceramic Specialist/Programme manager, the third trainer was not available at the time of collecting the data.

During the past four years I had the opportunity to observe a product development training programme taking place, and recently during the period of collecting data I was once again fortunate to be part of another training programme taking place at the Semphete pottery group premises for eight new members, two of which were recruited as an instruction from the North West Department of Education's Adult Basic Education and Training division, hereinafter called NWDE, and six on a voluntary bases. The NWDE contracted a new training provider to offer training for the eight new members of Semphete and not Timbita. I seized the opportunity to interview the new trainer who is from the newly contracted organisation known as the Siyavuka Lateral Improvement Foundation (SLIF).

Questions as to why contract a new training provider when a relationship has been established between Semphete and the initial training provider (Timbita) arose. I wondered why start from the beginning when you can build from where the initial training left off and what where the circumstances that influenced this decision. Such questions compelled an investigation, and I chose to focus on two things; the first being the programme used by SLIF for the training and comparing it to that of Timbita. And secondly, I looked at the background of the trainers, their knowledge of the pottery field as well as their respective previous exposure to training communities especially groups with disabled people. I perceived these as factors affected by power dynamics and disadvantage discussed in the literature review.

To enable better understanding as to how the concept of establishing pottery factories as a means to empower beneficiaries, and enable them to earn income in the longer term as well as achieve development that is economically sustainable, the dissertation provides a brief background of Mintek and the history behind Timbita.

2.3 The historical background of Mintek

Mintek was originally established as a Minerals research laboratory by the government of South Africa in 1934. Today, Mintek is South Africa's national mineral research organisation and specialises in minerals processing, extracting metallurgy and related

areas. It works closely with industry as well as Research and Development institutions (R&D). In 2002, due to the then identified need for job creation and poverty alleviation, the Small Scale Division was formed.

Mintek's SSMB division is divided into numerous categories that provide training to people in various areas of mining and the utilizing of indigenous mineral resources. The SSMB has a division that conducts training in the diamond evaluating division, and a series of mineral based craft sector divisions which includes; Timbita, a glass bead making and jewellery manufacturing division formerly known as the Kgabane Rural Development Programme. The mineral based craft sector's objectives are identified as to support the indigenous second economy jewellery and pottery sectors that aim to do three things outlined as: job creation, economic development and driving sustainable small and micro enterprises (SME) in rural and poor communities.

Timbita operates by engaging with potential local sponsors, sourcing funding for the opportunity to offer pottery product development training, market support and setting up pottery factories for the beneficiaries. In the province of the North West, the main funder/sponsor for the setting up of the pottery factories has been the NWDE. The justification of investing in the setting up of pottery factories is based on the lack of employment opportunities particularly in remote areas.

Timbita proposes the establishment of these factories as a means for job creation particularly when taking into account the availability of clay as a local mineral resource. Therefore the principal aim of establishing the pottery factories is to "develop viable craft centres and position the informal pottery craft sector as a driver of economic growth, poverty alleviation and empowerment of people primarily in the rural areas of South Africa" (SSMB brochure, 2013). The organisation also specialises in conducting research and feasibility studies in the mineral based craft sector. Timbita proposes possible interventions to potential sponsors by, depending on the agreement, selecting or receiving sponsor selected beneficiation groups which are then assisted by training, resources (material and infrastructure) and access to some markets.

The process entails; initial engagement with potential sponsors where a proposal is presented for consideration, an agreement reached between the two parties and a Service Level Agreement signed. The procedure in engaging with the groups normally starts with the sourcing of tools and equipment, conducting training, providing working capital for the duration of the training, the supplying of raw material for three months as well as providing technical assistance and conducting a survey at the end of the engagement.

The description and relating Timbita's training programme to market

Timbita's training programme/module is intended to cover; product development, decoration, quality control, pottery wheel and glazing. This training is intended to increase the value-added content of the product/indigenous mineral resource by enhancing the groups' technical knowledge, technical-manual skill and creativity in product design. However, the training almost exclusively covers aspect of theoretical knowledge and technical-manual skills, with very little creativity and innovation or an integrated approach towards empowering the beneficiaries to integrate concepts, ideas and actions in running an SMME that can follow through orders, create jobs and sustain livelihoods economically. Theoretical knowledge transfer (designer-ship) involves lecturing beneficiaries on the theory of clay, what clay is, what the clay properties are and how it behaves in various conditions such as forming, firing, glazing, etc. Technical-manual skills (workmanship) cover the practical aspect such as looking at a given product design and manually working the material to achieve a product rendition of the given design, normally using the quickest method of production. Very little is said about craftsmanship.

Reports such as Mintek's Annual Report (2003) indicate that the preferred approach is that of favouring mass and export markets as oppose to gradually building on the development of the niche and local market opportunities. The expansion of production capacity is intended to enable the beneficiaries to "compete favourably in mass and export markets" (Mintek's Annual Report, 2003). It may be argued that expanding the

market provides more opportunities, and while this may in some instances be true, the market expansion strategy discussed in the literature review reveals that this is often beneficial to specific elite craft production groups.

Expecting and training survivalist businesses to specialise in mass production by copying, what China has claimed as a global competitor, will not empower crafters. Empowering crafters means encouraging them to use creativity and skill in the process of integrating concepts, ideas and actions. Hiroyuki (2011) highlighted the importance of guarding against expanding the overall size of the market without unlocking opportunities through intensive skills training. Recent research suggests that local markets in South Africa are showing strong growth. According to DTI (2005: 13):

> The rise in local interest in South African craft is fuelled by a general trend towards ethnic, rustic, earthy African styles and increasing levels of national pride, with a burgeoning black middle class, with disposable income for whom cultural craft and cultural fashion is emotionally driven. With an annual economic growth of between 3-4% annually and rising middle class with increasing disposable income – the local market is set to expand.

Therefore encouraging creativity using culture and indigenous knowledge can unlock the opportunities for expansion in local markets. These findings relate to those revealed by Hatch, Becker & Van Zyl (2011) in their study of *the dynamic African Consumer Market: Exploring growth opportunities in Sub-Saharan Africa*, discussed in the next chapter.

Semphete pottery profile

As suggested earlier, Semphete is one of the remaining pottery factories still in operation today. It is made up of members from an organisation called the Disabled People of South Africa (DPSA). It was registered as a cooperative in the year 2010 following discussions between Timbita and the NWDE's ABET Directorate. According to the information submitted to the researcher by Timbita, Timbita was approached by the NWDE to provide pottery training for, a period of 10 days to 10 self elected members from the DPSA forming Semphete. However, further research reveals that Semphete

receive training from Timbita for a period of three months. Timbita reported that the training happened from the 14th to the 25th of March 2011 (the duration of only 10 days). This followed, according to Timbita, a Service Level Agreement signed by both parties for the set up of pottery workshops in towns and villages across the entire province.

It is reported that Timbita was commissioned to provide training and market support for the eight groups in the province of the North West, the eight groups consisted of a total of sixty beneficiaries. In the eight groups assisted, four of the groups had members with low to medium levels of disability. The other four had no disabled members. All eight sites are listed as: Semphete in Morokweng, Ipopeng pottery in Ikageng Potchefstroom, Ipopeng pottery in Dithakwaneng Vryburg, Siga in Rustenburg, Raphephe pottery in Pella Rustenburg, Kopanong pottery in Boitekong Rustenburg, Ikageng disability centre, Lukubu in Zeerust

DPSA was established in the North West province in the year 2008, and all the members have some level of physical disability. DPSA consists of over 50 members in the Dr Ruth Segomotsi Mompati district and was formed as a result of interventions by the Department of Social Development (DSD). Field research based on interviews reveals that the intention (from the DSD) was to bring together all the community members with disability and engage them in meaningful interventions that would provide skill and help them earn income. It took into account the large number of members who joined the organisation due to accidents that led to their loss of formal employment in fields such as mining, teaching, etc.

A significant number of these members are people who had migrated to cities in the prospect of better employment opportunities, and due to accidents, had now returned back home physically impaired. The return home has had a far reaching negative impact on many of the households because many are "…dependent at the same time on migrants earnings, many households had one foot in the countryside and the other in the fast-growing towns" (Nattrass, 2006: 41). As a result, this return home can be perceived as one that generally goes beyond an individual's empowerment but one that

affects the entire household and compromises their networking resources. A general assumption may be drawn that this affects the households' income which in turn affects the potential for better education and access to urban areas where there are 'better' job opportunities. Such detachment from urban areas results in the reinforcement of weak attachments to the labour force (Wilson, 1991: 474), which can essentially contribute to the reproduction of disadvantage from one generation to the next. And therefore, it is with these conditions that the various craft initiatives were established for DPSA members. They were initiated by the NWDE in partnership with the DPSA, with a variety of craft types for the beneficiaries to choose from ranging from sewing, papermaking and pottery.

Perceiving value in craft production, the NWDE signed a service level agreement with Timbita. This agreement was for the NWDE to provide funding and for Timbita to fulfil two goals, following the setting up of these factories, which are to train and provide marketing support for the beneficiaries. These are vague goals which have proven to be challenging to evaluate particularly because of lack of clarity regarding what these groups are intended to achieve in the long term. Because of the lack of clarity in these goals, there is room for ambiguity which in turn results in weak effects, crude measurement and small samples (Blakely, 1979: 156-157).

Writing about *Agency, Imagination and Resilience: Facilitating social change through the visual arts in South Africa*, Berman (2009: 143) explains how reporting on poverty alleviation was undertaken using the "bottom line monthly income (stipend) of participants as a measure of economic sustainability". This has also been the case with Timbita assisted businesses. As discussed earlier, Semphete has been used as a case study and in chapter 5, a conclusion was drawn whether the beneficiaries have been empowered and are able to integrate concepts and ideas into action as well as if they are able to follow through orders and sustain their livelihoods economically.

Siyavuka Lateral Improvement Foundation (SLIF)

SLIF carried out the second training programme at the Semphete premises. The training programme was carried out from the 10th February 2014 to the 27th March 2014, a total of 34 days making up 272 hours. This training was contracted to SLIF by the NWDE for the eight new members of Semphete. SLIF is an institution which was set up as a non-profit organisation (NPO) in the year 1998, and it is based in Soweto at the Ipeleng Community Centre. It was established by:

> …Three Federated Union of Black Arts (FUBA) arts academy graduates Martin Mathole, Gideon Cube and Sam Makhubo. SLIF was formed to address the perceived problems of founding members, the fact that no outlet for their talents could immediately be found in a manner which would simultaneously ensure a livelihood for participation in their undertaking. SLIF was formed to concretely address these problems so that as many young people could benefit from the initiative (www.slif.org.za)

The organisation provides training for young people, and to qualify for this training the requirements are:

- Only young people between 17 and 30
- South African citizenship
- A grade 10 certificate, and
- A keen interest in the arts fraternity

SLIF is involved with young people and the programme they offer differs to that offered by Timbita (see the appendix page for the contents pages of both programmes). The most notable difference is that the SLIF programme offers an integrated approach towards design and creativity. While Timbita's programme focuses on technical-theoretic and technical-manual skill, the SLIF programme includes the creative and innovation aspects which make up craftsmanship. This is to say design is integrated into the overall process and the programme is flexible in that it encourages the learners to explore and express their thinking processes through drawing.

As a result of Timbita's training programme, which excluded creativity and innovation in the process of making craft, the beneficiaries have exhibited very little progress in improving or developing new products, most still produce using the same mould they

were given during the training. And the lack of integrating creativity, innovation and indigenous knowledge system has led the beneficiaries to perceive pottery as a foreign entity that is not embedded in their culture. The beneficiaries struggle to integrate their traditional and cultural elements, what Borrup (2006) calls their raw material, into the products they produce. Because of this, they reproduce multiples of the same products.

Lack promoting creativity and innovation as well as the failure to integrate what Lestrange (2014) called the “richness” of the beneficiaries’ culture in their pottery, perhaps due to the lack of basic hand-building and throwing skills, coupled with failing to perceive indigenous knowledge as inherent in their craft has compromised the product growth and affecting the success of the business. Indigenous knowledge is understood as a collective of powerful assets, the raw materials, of any community such as their creativity and cultural traditions, into their products impacts negatively to the potential of participating in the local South African growing market because the DTI (2005) has identified these markets as markets fuelled by national pride resulting from tourism growth as well as the growing black middle class.

By paying little attention to maximising production, SLIF focuses on exploring product design and engages intensively in the methods of hand-making as well as wheel work. This approach explores the “primary raw materials of the creative community builder” or trainer in that it draws from and builds on the local assets, the social, cultural and ethical values of the beneficiaries (Borrup, 2006: 139). This is demonstrated by emphasis on drawing and prototype development in the following points: number 2 which pays attention to hand-building techniques as methods of ceramic design, number 4 which is concern with conceptualizing designs, the thought processes, drawing and modelling of prototypes, and point number 7 which places emphasis on drawing and prototyping a non-functional sculpture (see appendix B). These processes require extensive planning and creativity. This programme has the potential to capture the essence of the CIGS in the aspects of promoting innovative and creative human capital as well as meet the requirements for an NQF level 2 qualification. Some of the most notable requirements from SAQA are identified in this research as; the ability to accumulate ideas for design

of craft product, interpreting clients specifications for craft production, preparing materials and equipment for craft production, and making marketable craft products (see appendix C), particularly because they are considered important characteristics of empowerment.

2.4 Training programme opportunities, challenges, and trainer profiles

The successes of programmes are not only dependent on policy and programme content but are also dependent on the quality in which the programme is delivered. This is to say the success of the programme is also dependent on the trainers' knowledge of the discipline, the methods chosen to deliver the programme and the time allocated for each item in the programme. The quality of implementation and delivery is in-turn dependent on factors affecting the trainers such as; poverty, empowerment, disadvantage, institutional policy, programme flexibility, resources, and the conditions where the training is taking place. For instance, often training programmes carried out in rural areas mean that trainers spend many days away from their families and in a new or 'foreign' environment. If a programme is prolonged, this could create fatigue and impact on the delivery of the programme.

The implementation stage is arguably the most critical of all the stages of development, and this is the stage where development is at its most vulnerable to power dynamics listed by Stewart (1994) as role power, expert power and resource power. In the process of training, trainers can control and maintain hierarchy by withholding resources, information and knowledge as well as invoke sanctions like 'because I say so' described to have often been wrongfully used either on staff or community members to undermine them (Stewart,1994: 4-6). These factors can impact significantly on the manner in which knowledge and skills are transferred. The quality in which the programme is delivered can empower the beneficiaries by enabling them to overcome the "poverty trap" which drives survivalist instincts and has surged some markets causing them to flood with products that are similar, forcing the crafters to compete at price point (Singh & Strickland, 1996: 184).

Training offered by Timbita is carried out by three trainers. From a personal development perspective, the findings reveal that the trainers have achieved financial security through employment as well as some level of empowerment because of mentorships and skill development programmes Timbita has offered them. These skills have enabled them to carry out the training for the beneficiaries of Timbita. Having worked with a number of rural and disabled groups all across the country they have gained experience, making them less vulnerable towards becoming overwhelmed.

Timbita has contributed towards the trainers' development and improved their individual living conditions. Joining Timbita has ensured stability and sustainability in their individual lives. One of the trainers, for instance, explained that he is from Limpopo and had migrated to Johannesburg in the year 1976 in the prospect of better job opportunities. Asked about his background and his academic journey leading up to Mintek, Prince Matlala, one of the trainers at Timbita recalled that:

> In 1977 I went to a technical Further Education and Training (FET) institution where I studied engineering up to an N3 certificate. From there life was not good, to a point where I had to sell newspapers on the street just to make ends meet…I later worked for SERCA which was an employment agency. After a year in this agency I then was mentored by Miracle Mdluli who was a Senior Ceramist (at the time) at Mintek's Small Scale Mining division. I started in 2003 as a Laboratory Assistant. After three years I was then promoted to Assistant Ceramic trainer.

From this statement, it can be said that the facilitator perceives himself as having been empowered by his engagement with Timbita. It may be drawn from the statement that the challenges this particular trainer had experienced, those that led him to migrate are associated with 'other disadvantage' as explained in (Ife, 1996: 62). This is because the move to Johannesburg was anticipated to be one that takes him out of the challenges of living in an isolated remote area and brings him closer to the means of production thus counter acting his disadvantage. However, when he first arrived in Johannesburg following his withdrawal from college due to financial constraints and having to rely on selling newspapers for survival, his disadvantage transformed from the 'other disadvantage' to primary disadvantage as his condition became that of attempting to overcome severe poverty. His personal condition was improved by finding employment

at Timbita. Finding employment at Timbita has improved his economic state and empowered him with the skills his mentor provided, therefore ensuring the sustainability of his livelihood from what he perceives as a meaningful job. He now has stable employment which constitutes job creation on the part of Timbita, and therefore he has overcome his primary disadvantage.

Jason Mabotha, another Timbita trainer, has a different background to Prince Matlala's. Mabotha explained that after completing grade 12, he made the decision to study Fine Arts. He enrolled at the University of Johannesburg (UJ) formerly known as Technikon Witwatersrand (TWR) for a degree in Fine Arts. He completed his first and second years respectively but had to withdraw from completing his degree due to financial constraints. Residing in Johannesburg, he had the opportunity to study ceramic design at the 'less expensive' institution that led to his graduation in 2005. He then met with a group of artists around Johannesburg who were renting a workshop, using acrylic paints to paint bisque pottery they bought from other manufacturers. He saw an opportunity and joined the group as a manufacturer of the pots they paint on. He was later introduced to Timbita where he initially worked as a freelancer as and when Timbita had a group that required training and he was appointed as a full-time pottery trainer. This ensured economic sustainability and empowerment as he was now able to earn a consistent income while doing what he loved. His academic training could be perceived as the foundation of his empowerment as this enabled him an opportunity to socialise and get introduced into the Timbita programme by his former lecturer.

Timbita has then, on the one hand, contributed towards empowering and creating meaningful employment to the trainers. On the other hand, Timbita's training programme which we will look at later in the research, has limited the extent to which beneficiaries may have been empowered by the trainers knowledge and skills. In the context of Semphete, Timbita has assisted in obtaining resources, providing resources such as machinery, equipment and tools for production. Timbita has also assisted the group in receiving infrastructure/production facilities from the municipality and some degree of training. However, challenges that have contributed to the disadvantage of

the beneficiaries include, firstly, the programme which focuses mainly on maximising production capacity which has, due to time limitations, significantly compromised the time allocation for basic skills leaving the learners vulnerable and with very limited knowledge of different methods of production. Secondly, and perhaps most significantly, time allocation. Time was a major contributor to the way in which the programme was carried out, this is a challenge the trainers voiced out and as a result; creativity, innovation, hand-building and throwing techniques (see figures 1 & 2), which are considered time consuming, have often been left out during training so as the beneficiaries would at least be able to slip cast.



Figure 1 Hand-building techniques. From left to right Slabbing, Coiling and Pinching



Figure 2 Wheel-working (throwing) technique

Slip casting (see figure 3) is considered convenient because beneficiaries are given moulds and readily mixed slip which means that potters just pour the slip into the plaster mould, duplicating a product that is already available in the market. Some beneficiaries were at a later stage taught how to mix the plaster to enable them to make moulds (see figure 5) from other existing products that they may have come across. This has had very little impact because, to date, many beneficiaries still rely on Timbita for new moulds. Van Niekerk (2014) explains that “another issue would be transfers were they (beneficiaries) haven’t got transfers. So basically they would send us pictures of the

products and we would commission sub-contractors (see figure 4) to manufacture them and we would just post it or courier it to them and they would manufacture it".

Beneficiaries are unable to design and produce their own original work and because of this the work they produced does not fall in any of the crafts categories identified by Cohen (1988) & Markwick (2001) as either traditional, touristy or secular crafts. Slip casting is, for the purpose of time and convenience, a preferred method in the programme, however Matlala (2014) explains that he prefers "to do one thing so as to ensure people understand prior to moving to the next item. The main thing is to work with your hands so I perceive coiling and the pottery wheel as essential because you start something yourself, and are not taking something made by somebody else and duplicating it with a mould".



Figure 3 Pouring slip into a two piece plaster mould (sourced from the Imiso Ceramic website)



Figure 4 An example of contracted transfer, slip casted product (Mintek)



Figure 5 Creating a mould using a slabbed prototype (sources from the NWCDI master crafter training report 2012)



Figure 6 Semphete mug with hand painted name (2010 range)



Figure 7 Semphete mug with printed name (2014 range)

The lack of basic hand-forming and throwing skills is emphasised by the adherence to products the beneficiaries where taught to manufacture during the training back in the year 2010, and very little has changed in the products. The only form of progress is the ability to now print names and images onto products. Personal creativity and innovation is not encouraged when there is the pressure to adhere to time schedule because "the costs are high" (Matlala, 2014). In essence, potters are trained to be able to make something and are not empowered with the understanding why the products are made the way they are made. Without this knowledge, the beneficiaries struggle to become self-reliant, they have no grasp of the stages of product development explained by Perreault (1987: 268-271 in Grobler, 2005: 37) to be:

- Idea generation; involves the conceptual processes where concepts are drawn out. This process is often informed by consumer behaviour which is research from a particular target market.
- Screening of ideas; refers to the evaluation of ideas where the most promising are identified for potential markets.
- Idea evaluation; this stage refers to the testing of concepts. Using prototypes to get feedback from potential consumers is one way of testing the concept.
- Development of product & marketing mix; this is the stage that is informed by feedback from potential consumers where improvements to the end product are made. Price structures are set and methods of promoting products are put in place.
- Commercialisation; refers to the processes of marketing products. This process may include the production and distribution of marketing material. Crafts producing businesses seldom advertise commercially as this is costly and competing in mass production platforms does not favour many crafts businesses.

Language was not considered a significant barrier during the training carried out by Timbita, as Mabotha (2014) explains that "We work with people from rural areas so language plays an important role. For people from rural areas you, the trainer have to

contribute, let them see that you are trying to speak their Xhosa language or Setshwana". The impact of language extends to race and in some instances ethnicity where one could be easily perceived as an 'outsider'. Matlala (2014) adds that "mostly in rural areas, when you are African, you are given respect and receive a warm welcome".

The trainers are not only faced by the challenges of training people who may lack self-confidence and have disabilities, but they also have to deal with time constrains and prioritise key areas of the programme in order to fulfil reporting requirements. This is to say the reporting system values statistics such as the number of training days, the number of people trained, the amount of products they can produce within a given time and what resources were given. This rush has created an environment where, instead of encouraging people to learn the necessary skills, beneficiaries who require special attention are left feeling neglected. This neglect creates an environment where they "…find it difficult for themselves to become active members in the group and manufacture products, they assist by doing something with the hand, mould or clean up" (Matlala, 2014). The separation of labour duties creates a disempowering environment where learners may feel alienated and self conscious, affecting their confidence and compromising social empowerment.

The SLIF training programme is carried out by a single facilitator who has received training for a period of less than two years from SLIF. The trainer (Tracey Mbatha) explains that she commenced studying ceramic design in 2012, aspiring towards earning a certificate. The organisation she trained from "chose those who were considered better than others, who seem to understand the basics better to come and provide training to other learners in North West" (Mbatha, 2014). Mbatha only started providing training with Semphete, having trained for less than two years and as a first time trainer, working with people with disabilities was going to be very challenging. The South African Social Investment Exchange (SASIX), writing about its organisational aim of *empowering people with disabilities in South Africa*, identifies that having a long track record, experience in working with people with disabilities lessen the challenge

overtime, however, working with people with disability is inherently challenging (www.sasix.co.za).

The fact that Mbatha spent two months training mostly elderly as oppose to the young people she is used to interacting with, as well as that these elders have disabilities and that this was in a rural area over 600kms from Johannesburg, were she resides with her family may have left her vulnerable to exhaustion and impacted on the quality of delivering the programme. Ife (1995: 270 cited in Greyling, 2004: 197) points out that "burnout is an all too common phenomenon among people in the helping professions and support needs to be given to one another". Timbita's approach, therefore, counters this vulnerability to potential burnouts by enabling trainers to take two week gaps in the training minimising potential burnouts and enabling learners to benefit from engaging with different trainers each with their own speciality were applicable.

Mbatha identified the Semphete's strength to be the will to learn. However, she also indicated that there were several challenges in providing the training. The first challenge was the limited time scheduled for the programme as two months is not sufficient. This meant that she encountered problems with elderly people in the group who continually "forgot everything". The second challenge was language. This was identified to be a barrier as "some can't learn in English, they only know their language that is Setshwana and I don't understand Setshwana" (Mbatha, 2014). To add to this challenge, two learners used sign language and the trainer said that she cannot fully understand sign language, therefore she had to frequently write and only "sometimes" would the learners understand.

Mbatha (2014) recommended that the NWDE look at basic education in rural areas, explaining that "the lack of basic education …is a challenge, it kills the learners. There should be intensive follow ups". Semphete as well as many other pottery groups in the North West such as Bontle pottery in Zeerust and Lekoko pottery in Mafikeng have a significantly high number of elderly people, particularly women. This was identified as a challenge because firstly some have limited memories and secondly the limited number

of young people implies that the resources and skills transferred may have very little sustainability in future because of this lack of youth participation. This suggests that investing in crafts initiatives needs to appeal to young people so as to ensure the multiplier effect identified by Blakely (1979: 167) is achieved.

It can therefore be said that investments in crafts should be channelled in such a way that it attracts the youth to ensure sustainability and continued skills transfer. Investment structures need to be designed to enable empowerment. An example of lack of empowerment is that identified in Semphete where the NWDE has now contracted another organisation to provide training. To indicate empowerment, skills growth and self-reliance, the training currently contracted to this new organisation could have been carried out by Semphete members who received training from Timbita four years ago. This would have indicated that Semphete has been empowered and is capable of carrying out in-house training further suggesting that it can operate independently and is capable of enhancing skills, creating jobs and can expand with little outside assistance.

2.5 Training programme reporting requirements: progress indicators

Reporting is part of measuring progress. Programme achievements are measured based on the delivery of key performance areas which in many cases overlook the conditions of experience by the trainers, particularly personal disadvantage, as well as the impact these conditions may have on the delivery of the programme. As discussed above, how a trainer delivers a programmes as well as the conditions the trainer experiences at that time are significant indicators, and need to be taken into account when assessments of programme impacts are carried out. Information gathered from these may have a critical role to play in informing any amendments necessary to the programme. This information may potentially help identify areas that are challenging in the programme as well as inform what personal developmental skills are needed to assist and/or enable trainers to deliver the programme more efficiently and effectively.

In addition to the trainers' contributions, policy plays a significant role in nurturing the processes of development in various industries. It is in this context that the research, in

this chapter, looks briefly at policy factors that led to the current state of development in the creative sector. I investigate how some initiatives have managed to somehow understand, in essentially what is a structural inequality system, and manipulate the process to enable people (or at least try) to take power into their own hands and become resilient in business regardless of the challenging conditions they face.

It is necessary to consider Blackely's suggestion, as alluded to in the first chapter, that qualitative evaluation methods need to be set up to gauge the impact/effect of initiatives carried out in contrast to the targets initial proposed. Looking specifically at cost and quantifying it with the value of benefit can assist in future planning so as to achieve informed strategic planning that is less vulnerable to the ever changing political landscape and provides a stable environment for implementation. These factors may thus transform the system from that of a structured perspective to that of a pluralist perspective as alluded to, in the first chapter, by Ife (1996). They may also contribute in stabilizing the development of those considered poor, enabling them to have a voice, because it is believed that "policy can be written to enable the poor to receive justice" (Borrup, 2006: 117).

Anheier & Raj Isar (2008: 123-124) argue that many government reporting systems "privilege statistics over real creativity and community values and finds it a lot easier to deal with figures than with the human…". These systems are generally top-down and are set to measure development based on statistics. Reports are graded on factors such as how many people attended a particular training programme, and not necessarily how relevant and effective a programme was delivered (the impact it has had), and how it contributes to development in the long term. In addition most poverty alleviation programmes fall short of long term planning and tend to set unattainable goals which are often ambiguous and vague. Berman (2009) reveals that because of this challenge and the tendency to start large scale projects as opposed to building from the ground up, this causes damage due to imposed requirements from sponsors and funding agencies. A general observation on funding conditions is that:

> …in Africa donors ask the questions and give the answers. It is not only donor funded but also donor planned and donor implemented with minimum input from the local officials or individual. Donor driven plans are unworkable in unfamiliar social and political conditions because they are inflexible and do not take indigenous knowledge into account. (Lancaster, 1999: 225-227)

In addition to these challenges, some departments perceive an unspent budget as an indicator of incompetency without assessing the factors that led to the reasons why the budget remains unspent. Often the conclusion is drawn overlooking the adequacy in which a budget was spent or the reasons as to why a particular budget was withheld.

Berman (2009: 135) further elaborates that "…programs are required to report quantitatively on assets, (building, infrastructure, equipment), the numbers of small micro and medium enterprises (SMMEs) supported, income received by beneficiaries, numbers of training days, and demographics. The emphasis is on statistics, not people". This approach perceives people as a collective group, overlooks their individuality, and ultimately disempowers them further nurturing dependency. It constitutes the damage referred to by Berman and also promotes ambiguity, allowing for repetition/duplication in programmes implemented due to lack of transparency and synergy between various bodies/stakeholders offering aid. Anheier & Raj Isar (2008: 129) identify that this high-handedness and repressing approach does not go without the notice of potential benefactors. It tends to make it easy for the beneficiaries to turn manipulative as well as "slip into the meta-narratives that celebrate victimhood".

It would, however, be unfair to conclude that all policies exhibit the same results because much as "in some areas, national policy has been bizarre, to say the least; in others, good policy has not been effectively translated into action down on the ground" (Green, 2008: 18). The implementation process, thus, is also identified as an essential component in the quest for development because the "boundaries of knowledge cannot be achieved by research and theory alone, but requires the inclusion of practice, active participation and engagement" (Marcus & Hofmaenner in Berman, 2009: 12).

It should be taken into account that measuring economic growth through an economic-centered development approach does not automatically mean that those in need (such as those intended to benefit/ the poor) benefit from that growth. On the contrary, this approach tends to favour particular *elites* and often maintains or even widens the inequality gap. A human-centered approach is thus necessary to ensure empowerment and to help reduce the inequality gap.

2.6 Training programmes implemented

Timbita's training programme

It is no longer enough for pottery businesses to be taught the basic skills of making without understanding the basics of design, quality and trends relevant to the targeted consumer. This is necessary if businesses are intended to grow and become self-reliant in an ever changing consumer market. Expanding the size of the market without preparing people on how to adapt to those markets can be seen as a disempowerment. Woodhouse (2002: 4) observes that "obtaining access to higher income markets means a different set of quality standards that often requires other means of production. These new production methods and standards need to be learned".

The interviews conducted during the research reveal a pattern that suggests that the majority of the pottery business members trained still lack a firm grasp of creative and technical-manual skills. It has also been identified that there are significant challenges in grasping the theory of pottery mainly because of the low level of education the beneficiaries have and, to a lesser extent, the manner in which language acts as a barrier during some training session. As a result of the identified gap in skills transfer, an environment is created where the beneficiaries remain deeply dependant on constant external intervention for design, quality and market research. It can thus be concluded that even with maximum production capacity the result remains one of challenges in the production of quality products and the relevance of product to market[s]. Borrup (2006: 166) highlights these as:

> The dynamics involved when, for example, a person outside the community finds the market, designs the products, earns the most money and controls the whole process, should be taken into account

> and monitored. This could be mistakenly seen as sustainable development, whereas it is more likely a private business. It is very important that aspects such as the consultation fees paid to experts do not drain all the funds and that the local community benefits from the project financially.

A distinction must also be drawn between start up funding and funding that is needed to run the projects, both from the beneficiaries as well as agencies offering aid. This must include a process that facilitates a smooth and realistic exit strategy that takes into account the speed at which each benefiting factory takes to be able to research, design, produce and sell high end products. This is a fundamental reality because “unless an organisation sets out to make money and nothing else, the gap between earning income and running costs has to be filled in the form of subsidy from local, national or private source…”(Lane, 1978: 64).

Taking this into consideration will allow for better funding structures that would avert situations such as the one identified at Semphete, where members earned a monthly stipend during the training, the R1200 stipend per member was made available for a year. And during this time, the group managed to sell products and earn an additional R300 each. DACST (1998: 7) points out that research in an undisclosed province showed that crafters can earn up to R450. The amount of R300 may be perceived as beneficial to the group and may be considered acceptable in the standards revealed by the research identified by the DACST, but it is insufficient to meet and sustain the needs of the beneficiaries and it is not sufficient to justify the investment of resources into crafts production.

The training of the group of beneficiaries by Timbita was expected to sell volumes of products that would generate enough income to sustain them. This was not feasible as pottery training requires much more time for a business to research, understand markets and manufacture products of acceptable quality for those markets. An example of this is the period in which students are trained academically in the field of pottery, which normally is a three year programme for acquiring a National Diploma.

A number of these beneficiaries where engaged in a training programme for a period of five days at the Tshwane University of Technology in 2011. The workshop took place at the Universities Arts campus in Pretoria, from the 3rd to the 7th of October 2011, and it was facilitated by the researcher assisted by one of Timbita's trainers. Training was provided by four post-graduate students and part time lecturers at the faculty. Post the training, most beneficiaries where identified to have the skills level of a first year pottery student, with only a few exceptions which were then inducted into the pottery mentorship programme implemented by the NWCDI and L'estrange. The report from the Tshwane University of Technology indicated that "a few of the students were extremely skilled in specific areas (e.g. Burnishing, wood firing and bead making) and we, as the mentors, learnt quite a lot from them too" (Bhana, Dlamini, Vivier & Scheepers, 2011: 2). This revelation adds value to Dr. Luiz Guimareas comment on the GDDS's philosophy that humble trainers can also learn by interacting with communities (Thomas, 2006: 56).

Siyavuka Lateral Improvement Foundation (SLIF) training programme

The programme offered by SLIF bases production on the following steps; design, drawing, evaluation of drawing, prototyping, evaluation of prototyping and then production. This, unlike Timbita, enables the learners to have choice in the methods they employ in the process of manufacturing. This program democratises methods and enable interaction between the learners from concept development through production. It carries the values of the CIGS which are to generate innovative and creative human capital, people that can be able to train and employ new members. The programme integrates all three areas necessary to enable craftsmanship which are creativity and design skills, technical theoretic knowledge as well as technical manual skills which are discussed in chapter 4.

This programme thus addresses Woodhouse's (2002) concern in that the potters would, prior to obtaining access to higher income markets, have been enabled to have choice. The choice in design and concept development, the choice in methods of production and the ability to expand and benefit extensively from their immediate market by

producing new products and finding way of transforming the products we merely use into desirable products that are value added products identified by Markwick (2001) as secular craft products.

The programme exhibited these challenges; firstly, the language barrier which potentially could have been identified and prevented during the needs assessment phase. Secondly, the programme or rather methods thereof needed amendments to ensure the inclusion of the members use sign language. Thirdly, the time allocated for the programme and having no follow up plans. And lastly, the lack of experience from the trainer left her vulnerable in an environment far from the support of her colleagues.

Intermediate Technology Development Group (ITDG) training programmes

The Intermediate Technology Development Group (ITDG) training programme is a developmental programme used as a comparison with the training Timbita has undertaken using the craft of pottery as a means for job creation, economic growth and sustainable development. This particular project can be used to assess the dynamics of designer-ship, workmanship and craftsmanship as discussed by Risatti (2007).

Thomas identified this UK-based nongovernment organization as one that undertook a project focusing on designing products specifically for consumption by poor markets. The ITDG undertook a project, in Kenya, of manufacturing fuel-efficient stoves, this project can be used as an example to which we can test the methods of analyses guided by Risatti. The project is about designing stoves in a particular consultative way with local users to ensure that “the community knowledge is used to full advantage” Thomas (2006: 5). These stoves are perceived to have advantages for both the users and the producers. The users advantages are thought to be; less fuel, the potential to recoup its purchase price in less than two months and safer and easier to use. It is understood that by using less fuel, it reduced the amount of time needed to collect wood and because it produces less smoke, it becomes less hazardous to use in the households.

Advantages for the producers are that; the stove is manufactured by local women potters yielding both social and economical benefits “since they are able to make ‘decent incomes’. They also have received social benefits such as better family relationships because of the income gained, and increased self-esteem from taking part in activities associated with stove production such as training other potters and hosting visitors, national and international” (Thomas, 2006: 5).

Analysing this project, it becomes evident that despite the benefits of such a project, the potters can now be categorised as labour/workers. This implies that they are capable of uniting technique, material and hands (Risatti, 2007: 196). However, they lack the integration of concepts and ideas in the production act. They are labour workers who simply produce by the non-creative hand. They follow that which is dictated to them by readymade designs. Designers looked at the ‘problem’ in the community which is the high cost of fuel, health hazards and available local resources; they designed a product which is now transferred into production by the workers employing workmanship skills. As suggested earlier, the consultation process was mainly a market research exercise/a product feasibility study and in this particular research process and product designing process, the potters where excluded, thus leaving out a crucial component of knowledge which can be perceived as a disempowerment. As it is not enough to justify assessing if the potters have the necessary skill to manufacture certain given product designs as consultation when the goal is to empower and enable them to sustain their livelihoods economically in a long term.

Without the designers, the mass production of these stoves would not have been realised and although the development of these stoves was in consultation with and took into account local skills, the chances of potters designing and making an upgraded versions of this product are very slim as they lack what Risatti (2007) identified as the ability to engage material together by means of hand and mind coordination. This consultation process was more a market research exercise, a feasibility study to identify, on the one hand, if the market is viable for consumption of these products. On the other hand, it was an assessment to distinguish if local potters have the skills to

produce these products, with the aid of the ITDG. Therefore, these products can be classified as design objects and not crafts in that they were conceived for mass production multiples and, to an extent, the process of making is detached from the creative process in which their design was conceived. The potters where taught how to manufacture these particular products much like Semphete was taught how to slip cast given designs and not how to independently undertake research, design and identify why certain products are viable in specific markets.

This project can be perceived as that concerned with finding solutions to the challenge faced by consumers. The consultation process was therefore market research driven and focused on the identification of problems within the community and addressing those problem through a product aimed at making life easier and cost efficient. The focus, therefore, was less concerned with up-skilling or empowering the potters directly but a market expansion exercise. This can be identified in the benefits the potters receive, which are based mainly on mass production sales (income oriented) but hardly on training the potters to improve their skills on research, product design and ultimately self-sustain.

Without the assistance of the ITDG, it can be assumed that, such a project will cease to progress because the potters lack the ability and skill creativity and innovation require in integrating concepts and ideas into the act of production. It may have social and economic benefits but it lacks empowering people, through intensive training, to become self-reliant in the long term as they will not be able to conceptualise and design products of the same magnitude to relate to the relevant markets of the time, they have not been trained to grasp the ‘design language’ to understand why this product has been designed as well as what dynamics make this type of product appealing beyond that of its intended function. The separation of thinking and making in the process of production impacts on the meaning of the product and this is clearly pointed out by Risatti (2007: 14):

> Making distinctions about how objects are made is important because the process of making is closely tied to an object’s meaning… Before the Industrial Revolution the activities of making were always carried out

> by the skilled hand. The works “craft” and “craftsmanship” not only referred to the quality of making, but they also assumed the skilled hand was the source of this quality. This is no longer the case; today the skilled hand is not the sole producer of objects so that when the term “craft” and “craftsmanship” are used, they often have somewhat different, less precise meaning than in the past. Though they may retain their qualitative dimension by referring to the “well-made-ness” of things, often they refer to things that are made by machines and therefore have nothing at all to do with the skilled hand.

It can be concluded that the crafts hold social values in that their processes of production tell a story about social context and origins of objects, they are concerned with:

> …the ‘hand-made-ness of the craft object, when understood as a process of both hand and mind engaging material together, still offers a meaningful alternative worldview to the one offered by the possibilities of unlimited material consumption that the limitlessness of machine production encourages. They do this by encouraging us to pay attention to how something is made so that we come to regard what something is by how it came to be; the process of making becomes an essential part of the object’s identity (Risatti, 2007: 188).

2.7 Conclusion

Timbita took the geographic disparities approach towards the development of these factories because, as suggested in this chapter, Timbita recognises providing sustainable livelihoods for poor rural communities as a key characteristic in eradicating poverty. By overlooking the importance of research and design thinking evident in the programmes neglect of encouraging creativity and the use of IKS, the programme has, perhaps due to receiving pre selected groups from funders, failed to empower the beneficiaries. As a recent attempt to move away from the geographic disparities approach that perceives poverty as monotonous, Timbita has amended its process of needs assessment and selection of beneficiaries. This was evident in Van Niekerk response to the question as to who selects and assessment potential beneficiaries. Van Niekerk (2014) responded by stating that:

> What we do is we advertise positions in the local news paper and stuff for projects. That is what we’ve done recently. Before, as I said, the funder would tell us *listen here is a group* and we’ve had various challenges with that where the people would not be artistic and they

> would…You can't manage them and for some reasons there's conflict between them. That's why we walked away from that and now we assess them properly before we do it. We tell the funder that we are prepared to do it provided we are in on the selection process. You don't just give us people!

This is an indication of direct consultation suggested by Lombard (2002). This approach can be understood as one that acknowledges that that "the different areas of focus points are guide lines and every community must be thoroughly researched to find the correct information to enable development to be sustainable" (Greyling, 2003: 115).

The comparison between SLIF and Timbita points out that Timbita's challenges are more on the content of the training programme as it lacks integrating creativity into technical skills training, this stems from the division between the training and marketing divisions forcing trainers to work with designs prescribed by the marketing division without understanding the characteristics making those designs relevant to specific markets. Although the trainers have accrued the experience and have been trained longer than SLIF trainers, they are restrained from giving creative input as products are pre designed and all they can do is ensure that products are made to specifications of the given designs. Therefore, programme content and time limitations acted as a barrier to the empowerment of beneficiaries. Focusing on enabling mass production as a critical component of earning sufficient income has meant that trainers had to compromise the process of transferring skills that empower the beneficiaries and enable them to economically sustain their livelihoods by product expanding and developing.

Contrary to Grobler's (2005: 23) perspective that crafts product development is costly and funds invested are only retrieved once products are mass-produced and marketed intensively and sold, which is an approach similar to that of Timbita. The research identifies that product development skills need to be imparted to crafters at training level/during the course of the training to enable them to understand their markets, maintain relevance in supplying those markets and follow through orders with very little reliance on outside interventions. Sustainability of crafts is seldom achieved by mass production. Craft product development needs to aspire to empower people to innovate

and create human capital. This is a human-centered strategic approach that could potentially enable people to learn the mechanisms of in-house product development. Therefore, product development training initiatives “cannot be expected to have dramatic effects, at least not at the levels that they have been supported in the past” (Blackely, 2979: 167).

CHAPTER THREE: CONSUMERS, MARKETS AND MARKET DEVELOPMENT FOR TIMBITA BENEFICIARIES

3.1 Chapter introduction

Research has shown that attempting to stake claim on the mass production markets, which are dominated mainly by Chinese products, yields insignificant results. This is because it is difficult to compete with the Chinese at price point taking into account their ability to copy and reproduce in bulk. It is also difficult for many crafts businesses, particularly the survivalist and start up, to develop a recognisable brand, to take part in the complex export markets. To date, none of the pottery businesses supported by Timbita have managed to participate in any export market, and this is despite the promise of developing potteries that are able to compete favourably in the mass and export markets suggested by Mintek's Annual Report (2003).

The research pointed towards the value of local markets taking into account the current market growth and the anticipated future growth from the growing black middle class with disposable income (Joffe & Newton, 2007; DTI, 2005; and Hatch, Becker & Van Zyl, 2011). The consumers making up these markets vary in their approach towards consumption because they are influenced by different things and have different preferences. Being mindful of these preferences and consumption patterns, the research in this chapter explores the different categories of consumer markets particularly assessing if Timbita supported pottery factories have been able to expand using any of Goodwin's (2005) expansion strategies, and if they can generate sufficient income. These factors are an indication of empowerment showing whether the beneficiaries are able to research and interact with their market, as well as follow through orders.

3.2 Understanding the consumer

Hawkins, Best & Coney (1998: 7 in Grobler, 2005: 45) define consumer behaviour as "the study field of individuals, groups and societies with regards to their ideas and experiences when purchasing products". Different consumers purchase products for different reasons and disposable income influences the decisions of consumers, this

and other factors such as the shopping space/environment as well as the community within the area. These choices are further affected by factors such as cultural background, product function, quality and aesthetics.

Hatch, Becker & Van Zyl (2011: 17) offer distinctions between the various consumer markets which exist within the African continent. These consumer markets are divided into five distinct categories that are; the basic survivor, the working families, the rising strivers, the cosmopolitan professional and the affluent. The table below was developed by the researcher based on elaborate distinctions provided by Hatch, Becker & Van Zyl (2011). Comparisons between the five consumer types that make up markets in Africa:

Consumer groups						
Group Category	**Description**	**Market Size/ Continent population**	**Income level in $**	**Group location**	**Products consumed**	**Markets**
Basic Survivor	-Believed to be the largest consumer group -Mainly concerned with the survival of the individual -Makes day to day basic decisions -Unpredictable cash flow -Might visit markets several times a week depending on cash availability -Also spends money on tobacco, alcohol, telecommunication products and public transport	50-60%	-The lowest income consumer -Makes approximately $100 or less each month	-Urban slump/settlement or rural areas	-Buys basic goods with cash	-Buys from open-air markets and street stalls -Generally avoids formal retail stores -Believe to get better deals from local, well known, informal vendors even when formal retail is available -Local vendors more convenient due to a lack of reliable access to public or private transport

Group Category	Description	Market Size/ Continent population	Income level in $	Group location	Products consumed	Markets
Working Families	-Family orientation driving the purchase decisions, values such as security, convenience, consistency are key to the survival and upward mobility of the family -Driven by strong African cultural values including nuclear family of typically three children of more and may have elders living with the family -Driven by family needs rather than the individual needs	20-30%	- Slightly wealthier than the Basic Survivor -Generally earns between $100-$250 per month -Generally consists of more than one salary, stabilizing the income	-Live in urban outskirts and rural areas	-Pays cash for essential products such as groceries, clothing, footwear and educational products	-saves salary until month end and then visits nearby open-air markets and street stalls
Rising Strivers	-Made up of some Basic Survivors and Working Families who managed to build purchasing power through access to credit or by developing in-demand skills -Now value upward mobility and intangible brand quality -Represent emergence from low-income to middle income economies and are the primary driver behind the Sub-Saharan Africa's consumer growth -Represent dichotomy between Africa's past and future as consumer market -Strive to continue their upward mobility and will invest in their children's education as a means to do so	10-16%	-Typically earn more than double the Working Families -Between $250-$750 _Surplus to spend	-Typically, either successful migrants to urban areas or rural workers who have benefited from booming commodity industries such as mining	-Surplus to spend on consumer goods such as cigarettes, clothing and even the occasional bottle of perfume or cologne -May have bank account and use mobile phones but still primarily use cash -Most have recent and direct experience with lower-income existence and as a result value durable products based on personal trust	-Visit informal open-air markets and also occasionally visit super markets

Group Category	Description	Market Size/ Continent population	Income level in $	Group location	Products consumed	Markets
Cosmopolitan Professional	-Often have worked or studied abroad and have high awareness of global brands -Access content and entertainment via a wide variety of media, including print, radio, satellite television and internet (social media platforms) -Growing broadband penetration and falling access costs are fuelling this trend -Driven by the need for convenient, fashionable, high-quality products that complement their busy, work-driven lives -Often doing well in their career and support poorer family members through cash remittances and occasional purchases	2-3%	-Earning between $700-$1000 each month	-Living and working in the city	-This group spends using cash, credit cards and increasingly more mobile services -Spend money on things that reinforce their professional image: business-casual clothes(often purchased abroad), hair care products and footwear	-Spending at supermarkets and shopping malls -Often reach these retailers using their own cars and motorcycles -Also frequent traditional, informal stalls and markets for small, low value items such as bread
The Affluent	-Share a lot of similarities with Cosmopolitan Professional -Travel often for both business and pleasure. May even own homes in other continents -Vacations, hotels and flights absorb a large proportion of their spending	1-2%	-Income substantially higher, typically more than $1200	-Mainly live in cities, having had studied or worked abroad	-Use credit cards to a greater extent that groups -Pronounced preference of luxury brands such as BMW, Mercedes and Gucci. -Spend money on clothing, cosmetics, cars and household goods, seeking items that are fashionable and prestigious	-Prefer malls and upscale retail stores, access a wide variety of global media

There is an anticipation that “as the African economy continues to grow, some basic survivors will become more affluent and their purchasing power will increase, by which time their brand allegiances will have been formed” (Hatch, Becker & Van Zyl, 2011: 19). It is further anticipated that the basic survivors consumers will continue to diminish, while increasing the working families and the rising strivers consumer percentage. In the year 2010, the basic survivors represented 61.1 percent of consumers in the African continent. Their percentage is anticipated to continue falling to a point where they represent 44.9 percent by 2016. The working families who represented 30.6 percent in 2010 are projected at 33.3 percent by 2016. The rising strivers making up 13.3 percent in 2010 are anticipated to grow to 16.3 percent. The cosmopolitan professional and the affluent combined are anticipated to make up less than 6 percent of the consumer in the African continent. This anticipation is based on GDP’s economic growth which is said to be growing faster than the continents (Africa) meteoric rise in population.

These findings point towards significant growth in the rising strivers and the working families. Domestic and rural based markets provide significant advantages for the immediate and future economic sustainability of local craft producers, particularly when supported and promoted by many local Tourism industries. Domestic markets are particularly considered as important economic drivers mainly by the shift in government focus from that of a reliance on traditional international tourism benefits to that of “fostering entrepreneurial opportunities for the historically disadvantaged, poverty relief, employment and local economic development” (Responsible Tourism Manual for South Africa, 2002: 1).

As the historically disadvantaged become tourists and travel themselves, the benefits of local markets will become increasingly clear. Communities which are expected to benefit the most are those whose tourism local linkages are strong (Responsible Tourism Manual for South Africa, 2002). Furthermore, the promotion of responsible tourism, by the Department of Trade and Industry (DTI) and the growing support by institutions such as Proudly South Africa could also be perceived as another catalyst towards encouraging private and public entities to support local industry and crafts.

> …the imperative is clear, source the inputs for all tourism enterprises as locally as possible in order to maximise local economic benefit and to assist in diversifying the local economy. Reducing economic leakages for the local area and increasing linkages will bring significant local economic development and assist in local economic diversification (Responsible Tourism Manual for South Africa, 2002: 2).

The responsible tourism approach to product consumption emphasises the opportunities that exist in local markets for crafts businesses in the immediate consumption of products and building brand allegiances (the short and long term benefits). These factors show why the tourism industry is such an important industry in enabling the success of crafts business. The researcher believes that this approach has the potential to enable the identification of product consumption in markets that have been previously difficult to account for. DACST (1998: 7) reveals that there have been a total of 18 initiatives both private and public which have undertaken to collect data on crafters and the craft sector in general. Findings from these initiatives have revealed that more than 66 formalised markets retailing crafts existed at the time, with an undisclosed number of roadside or sidewalk marks. These roadside and sidewalk markets are the open-air informal markets, and they are frequented by a higher number of the three bottom consumer markets. The research findings further revealed that there were a total of 707 retail outlets and 21 domestic trade fairs and exhibitions.

The economic sustenance of pottery business operating at survivalist level generally depends on the immediate consumption of products (hand to mouth) by the local and mostly informal markets. Many of the potteries assisted by Timbita are either survivalist or start-up businesses therefore have not established permanent markets outside their respective local communities. The only form of market opportunities outside these localities for businesses such as Semphete is through exhibition opportunities facilitated by Timbita's marketing division at national level, and expos facilitated by their respective local government institutions.

Shows facilitated by Timbita generally run for a maximum of two weeks and do not guarantee participation for all the businesses as there is often a product selection

process involved to set a ‘standard’ because products are exhibited under the Mintek brand. It is with these factors, as well as the longer life cycle of products, in mind that the local markets are perceived, in this research, as critical platforms of ensuring the survival and sustainable livelihoods of those in pottery businesses. Asked if Semphete has ever participated in expos outside their local community, Sediba (2014) said yes they have, however, expo shows normally do not provide sufficient income and are not worth the investment. Sediba (2014) further elaborates that:

> The challenge I see is the lack of coming into the exhibition and show of support from the investors. The fact that the exhibition is separated from the halls which they hold meetings often means that many cannot come and see the products, and in addition they offer more support to their respective local groups because they know one another, and are familiar with one another.

Sediba’s observation supports the significance of building allies. The expos are generally located within the province and supported by government departments such as the North West Department of Sport, Arts and Culture, Economic Development and Social Development within the confines of the province. Prominent expos include the Mega Expo in Mafikeng, the Rustenburg show and the Cultural Calabash held annually in Taung. The advantage expos have in enabling wider participation is that the process of product selection for setting up the standard of these expos, if applicable, is not as rigorous as that of national shows.

3.3 Introduction to crafts marketing and markets

Factors that are generally considered for measuring economic growth in businesses that manufacture products include: access to markets, networking opportunity, market size and relevance as well as market consistency. Additional factors include; marketing material, exposure (direct and indirect) to engage with markets and order facilitation processes. All these factors need to be taken into account when using crafts as a means to poverty alleviation and job creation because they measure sustainability and growth potential.

Distinguishing marketing from markets

There is a general misconception that marketing merely involves the production and distributing of print advertisements, electronic media and word of mouth. However, (McCarthy & Perreault, 1987: 3-5 in Grobler, 2005: 42) explain that "marketing is not only about advertising and selling, but also about obtaining information about the consumer to produce a product that is in demand", and in support of this perspective, I argue that creativity and innovation can lead to the development of new markets and create a demand. This was elaborately expressed in Sudjic (2009:192) as he described how he was tempted to purchase an expensive leather bag due to its subtle nature with the carefully stitched leather handles. He relates this to the thought of spending "a brutal amount of money for something that a plastic shopping bag could do equally well". This is a typical example of created demand, creating a perspective for the consumers that objects are not merely created because the consumer have to have them in order to live comfortably but rather they are owned "to demonstrate being in a position to have and to appreciate them" (Sudjic, 2009: 84).

Timbita beneficiaries and the expansion of market opportunities

Hiroyuki (2011) states that crafts share a long standing history with tradition and specific ritual meanings. These can be identified as key features in distinguishing and differentiating crafts from different parts of the world. Greg (1999) perceives local crafts as important elements of culture and culture as an integral and important component of competing tourism destinations. The research earlier drew from Goodwin's view (2005) that products can be made for local markets which has a longer tolerance in the life cycle of the product. This is often where many products remain stagnant and, is perceived as a low risk platform. However, remaining consistent with the same product even after it has reached the end of its life cycle often creates disinterest and drives consumers away. Product development stimulates the continuous consumption of products by regenerating interest in products we merely use (Calkins in Sudjic, 2009).

Product development is deemed by Goodwin (2005) as a medium risk approach necessary to enable the introduction of new products to the same market. Another

medium risk approach which is identified by Goodwin (2005) is the market development approach which is introducing the same product to a new market. The third and high risk approach is that of diversification, introducing new product to new market.

When expanding the market platform, many crafters struggle not only because of the stigma of low quality in South African crafts but also because they venture into the Cosmopolitan Professional and the Affluent consumer markets lacking the skill and knowledge required to participate these markets. These markets are fuelled and shaped by international trends which they have access to through electronic media and often the crafts producers in rural areas with limited exposure to these trends struggles to produce relevant products for them.

Many markets outside the confines of local communities often require some background knowledge from the consumer in relation to the origins, background and meaning of the products. This is often the case with sacred crafts and to a lesser extent with touristy crafts. To understand the value of such crafts, some background history of its origins and significance, the way it was made, where it was made, how it was made and by who, all these are influential characteristics often influencing the decision to purchase.

An example of making such reference was demonstrated by the potters from the North West province during a walkabout at the Ceramic Southern Africa's Ultra-Furn Exhibition 2012 with Eugene Hon. The potters, making up part of the Rising Strives and Working Families consumers themselves, related to Nic Sithole's work more than any other work on display. During the walkabout, this relation to, and appreciation of Nic Sithole's work over the rest of the work on display was elaborately discussed between potters, myself and Eugene Hon. And it was established that potters related to these particular types of works because they identified the *African* and *ethnic* shapes, patterns and techniques employed in firing the work. The technique of burnishing often associated with *Africa* and *ethnicity* particularly because of its brown discolouration as well as the accessibility of open firing whether using paper, wood or dung. This relates to the observation made by the DTI (2005) when speaking about the relationship

between the rise in local South African interest and the value of local consumer markets that would develop as some Basic Survivors become more affluent and carry their brand allegiances through, expanding the market (Hatch, Becker & Van Zyl, 2011).

Grobler (2005: 79-80) makes an example of Ardmore ceramic where brand reputation was significantly strengthened by the winning of an award. The Standard Bank award won by members of Ardmore provided them with exposure through publications such as magazine articles, museum publications, books and newspaper articles. These publications enabled consumers to learn about the aesthetic value of Ardmore ceramic products. In the context of export markets, craft business that have not received such exposure often struggle to offer the consumer such background. Therefore crafts businesses that are yet to gain recognition through similar platforms are likely to struggle in the main stream markets when compared to those that have established international recognition.

The contribution of export market to Timbita's beneficiaries

Export markets have over the years proven to be challenging for many potteries. Factors that make this particular market difficult to participate in include the high costs of participation, transportation of goods, customs regulations and the capacity to produce as well as skill and capacity required undertake the process of quality control. (Norsker & Danisch, 1991: 7) writing about *Forming Techniques for the Self-Reliant Potter* identifies that products manufactured for export markets need careful selection. Quality control and punctuality in fulfilling an order is critical as "Western buyers expect to get their order on time, and will not accept excuses for late delivery".

Research suggests that Semphete, as with all Timbita supported potteries, has never exported be it directly or through Mintek. Research also indicates that export market platforms are mainly beneficial to commercial designers and for the more traditional and niche products, as suggested above, consumers often require some degree of knowledge about the product. Craft production for international markets is according to Hiroyuki (2011: 60):

> …strongly favoured by the fair trade sector, which often is supported by local or international NGOs, but can be susceptible to changing market and fashion trends. Most of these goods are nonessential ornaments of gift items that are dispensable or able to be made elsewhere at a lower price. To be able to compete, a good design input-ensuring that goods are produced in colours that will sell, or of appropriate sizes-is very important. This market is also typically oversupplied with far more poor producer group wanting to supply goods that the market will support. Although both the producer groups and the organisation importing them both aim for sustainability, particularly economic sustainability, it is unlikely to happen in the short term because the design and market input usually come from single individuals who champion the work of the group. When the champion moves on, the organisation can find itself in decline. Examples of this are common throughout southern Africa.

I am in agreement with the above observation, particularly the discussion on the types of products manufactured for markets, the research required to understand the impact of trends such as colour which can make products sell and good design input. All these factors have been overlooked by Timbita during the training. Timbita taught potter how to make something without imparting the skills to research and understand why products where made that way, why the products were relevant then, and also what characteristics are critical in the creative process that allows for idea generation and idea interpretation. When asked which markets the beneficiaries are normally trained to prepare products for, and what characteristics they need to be mindful of when undertaking target market research, Mabotha's explanation pointed towards this lack of empowerment which is to make something without understanding why it is made the way it is made.

> For training, we focus on how to manufacture first. The first 2 to 6 weeks. If they can then only then would we focus on looking at their environment, shops, towns but most of the time we look at movement in congested areas, then to sell their products. In the last or the week before the one I have to return to Johannesburg, I often ask them to set up tables of things we have made though some may not be perfect. We look at people's reactions as we sit under the tree with our products. And, to my surprise, the products do get sold. Some items are priced at R10, not because they are ugly or but maybe because they are cracked or are deformed rejects. People buy. In a day maybe a group of 5 people would generate around R1000-R1500, it's a start. (Mabotha, 2014)

There has been little proof supporting the Mabotha's claim that the beneficiaries are capable of generating this much income. Also drawing from the above discussion, it can be said that Timbita's training programme does not empower beneficiaries to compete favourably in mass markets but teaches them the simplest way of making something that has little value and lacks relevance to the targeted market. Research, product design and the ability to follow through orders are skills sidelined in favour of rushing the beneficiaries to be able to reproduce something and generate some immediate income for the sake of reporting.

The irony is that the sales the potteries have made, which enable Timbita to report back, are made locally as opposed to Timbita's proposed mass and export markets. Therefore, this research perceives that there is a strong need to engage with more immediate markets that are local and national, not just because of the lenient life cycle of products but also because of the growth these markets have shown in recent years. As suggested earlier, none of the businesses trained by Timbita have managed to reach export markets, and there has also been a lack of consistency in the national markets. The Department of Environmental Affairs and Tourism (2002: 3) warns against premature market expansion strategies, stating that market and financial feasibility assessments need to be conducted prior to "raising expectations and exposing the community or local entrepreneurs to risk". In this process, economic diversity needs to be encouraged to avoid over-dependency on tourism.

To help unlock the potential of exporting, Grobler (2005: 80) observes that through extensive publication, national and international exhibitions platforms (exposure) consumers learn about value and exclusivity of the specific crafts products and this "gives a consumer perspective". This is an integral process of product positioning. Grobler (2005) points towards 'consumer perspective' as a process of educating consumers about the brand and the perceived value attached to it. Therefore, crafts businesses wishing to export products stand at an advantage if they have had their

work published or have exhibited on some national shows accessible to an international audience.

The contribution of national markets to Timbita's beneficiaries

Domestic markets include the Design Indaba Expo, the South African Handmade collection (SAHC) held in conjunction with various Decorex shows within the country, the Grahamstown Art Festival and other exhibition platforms which extend beyond provincial jurisdiction. Businesses supported by Timbita have never independently participated in these markets. Participation has been facilitated by Timbita's marketing division and products selected from the various sites have been exhibited under the Mintek brand. The implication of this has been that the individual businesses have not been recognised and orders are facilitated through Timbita to the various sites, although a cost saving approach, this has reinforced dependency on Timbita.

Dependency in that being represented by Timbita under the Mintek brand withheld the opportunities for the respective businesses to interact directly with their market. This representation meant that the opportunity to obtain direct information about the consumers in order to produce demand drive products as suggested by McCarthy and Perreault (1987) was withheld. Other withheld opportunities include; the development of individual businesses marketing material, and opportunities to receive pre or post exhibition training as a result of being represented in that no members from any businesses are ever present at these shows. The potteries, therefore, where given resources such as machinery and passive market participation opportunities and they were not taught how to effectively use these resources. Withholding the opportunity for beneficiaries to represent themselves in these markets has been a barrier isolating them from their market.

Another market platform is that of expos such as the North West Cultural Calabash, the Mega Expo and the Rustenburg show. These are not in the same class as those listed above, however they do extend beyond the locality of the various sites even though

they are all within the province of the North West. They exhibit the following advantages over export markets and the national markets:

- They are less challenging for crafts businesses to participate in when compared with international exhibitions as there are no export customs regulations
- Participating in these markets is cheaper in comparison with international shows because of product transportation costs, accommodation costs, etc.
- The administrative duties are not as tedious as those required for export. There are rarely strict requirements for things such as lead times, exchange rates calculations and retail and wholesale price structures

Stakeholders such as the Department of Sports, Arts and Culture, the Department of Social Development, Economic Development and the local Municipalities have generally offered transportation and other forms of assistance for crafters partaking in expos. This is because expos are generally located within the province therefore keeping costs lower and investment within the province as opposed to national/trade shows often held in metropolitan cities such as Johannesburg, Durban and Cape Town.

General challenges for Timbita assisted potteries gaining entry into retailers is often because of poor quality products and sometimes the high mark-up that tends to price products out of the market. National/trade shows are often unpredictable and offer very little consistency for many survivalist crafters because the benefit of these markets in mainly in securing orders. These markets exhibit faster changing product needs which are "…in line with modern times. It is easy to see that in every country the introduction of plastic and aluminium has revolutionized the way people live" (Norsker & Danisch, 1991: 7). With the challenges that come with market expansion, aid agencies must be "prepared to accept that there may be more appropriate economic opportunities for the areas" (Department of Environmental Affairs and Tourism, 2002: 3). And the most feasible market platform is that of the local market. This is not only because of reduced costs in distributing products and the longer life cycle expectancy of products in these markets, but also because of the significant percentage of basic survivor, working families and rising strivers consumers frequenting these local markets.

The contribution of local markets to Timbita's beneficiaries

Norsker & Danisch (1991) identify that needs for new products are changing at a fast pace particularly at national shows and urban market platforms. Rural markets experience a much slower rate of product evolvement and this has provided some level of sustainability for Semphete. This consistency is presented by contrasting comments from Semphete members as well as the ability to provide a minimum of R300 for each of the members since the establishment of the pottery. This is what Goodwin (2005) explained to be a low risk method.

The low risk approach towards production is however not a conscious decision made by Semphete. The members simply have not learned the basic skills required to product develop. As a result, the business in not equipped with the knowledge and skill to fully explore the three main possibilities of local markets which are identified by Norsker & Danisch (1991) to be import substitutes, improving existing products and introducing new products to market.

Tirthankar (1993: 3-5 cited in Greyling, 2004: 170) observes a situation in India where rural and low skilled producers rejected striving to compete with industrial production, "…craftsmen survived the competition, not by making the same product cheaper, but by making new and different products". Taking this into consideration it can thus be said that import substitutions are a feasible market when locally manufactured products are cheaper in comparison. Although Semphete has mostly benefited from import substitutes by being the only pottery business in the area, this is not to say that they have the necessary skill to make new and different products or have had the choice whether to accept or reject competing with industrial production. The isolation of Semphete from the main town has created a strong local market which contributes positively towards their economic growth mainly because high transport costs limit the opportunity for local people buying imported pottery in town.

Norsker & Danisch (1991: 8) notes that as a part of promoting local tourism; hotels, bed and breakfasts and other tourism platforms "like to have locally-made ceramics as

decoration and advertisement such as ashtrays and flower vases. A small producer who can capture the orders of even one large hotel has a guaranteed business, as smart hotels encourage customers to take ashtrays home as souvenirs. It is good advertising for them". Semphete has not fully explored this as a potential market opportunity. They have previously made some attempts to grow their local markets and these attempts are discussed in detail in the Semphete case study. In closing, such opportunities are an indicator as to how vast the local market can be for pottery businesses. Participating in them requires, though to a lesser extent in comparison with markets at a national level, innovative thinking, and the ability to read the market that the training programmes need to integrate into such initiatives. These factors provide an indicator as to how beneficial an integrated strategy that assesses not only the product but the quality of thought and market analyses really are.

3.4 What it means to be empowered as a pottery

Cornwall & Brock (2005: 1056) explain that language gives direction to development. Meanings acquired by words enable some words to be used in policies, because "policies, in turn, influence how those who work in development think about what they are doing. The way words are combined allows certain meanings to flourish and others to become barely possible to think with". It is with the variation in acquired meaning that the research pays attention to the definition of empowerment as a word that carries the allure of optimism.

> Empowerment… is defined as an individuals or groups capacity to make effective choices and the capacity to transform those choices into desired actions and outcomes. The extent or degree to which a person is empowered is influenced by personal agency (the capacity to make purposive choice) and given opportunity structure (the institutional context in which choice is made) Alsop & Heinsohn (2005)

Therefore, empowerment entails choice and the processes of articulating that choice effectively into action. For one to have choice as an option, one needs to be exposed to and understand different methods from which one can then choose the most effective and, to a lesser extent, a more efficient one. Exposure to different methods can thus be

understood as power. Empowerment therefore can be perceived, according to Ife (1996), as "…essentially increasing the power of and helping the disadvantaged".

Greyling (2004) identifies the occurrence of 'real empowerment' in the individual or groups to exist when all resources are made available for them to accomplish and/or fulfil a task. She identifies this as 'enabling', which is perceived as an essential tool to empowerment. This is what Alsop & Heinsohn (2005) referred to as the 'given opportunity structure'. Power is therefore facilitated through an enabling environment and choice is created when personal agency and resources are made available to enable and encourage action.

Timbita has, in the context of the North West province, availed resources such as infrastructure and equipment for the beneficiaries to use. However, Timbita has had very little success in enabling potters to use these resources in a manner that empowers and enables independence. This is because Timbita opted to train potters how to make something and overlooked empowering them to understand characteristics that make products suitable for a particular market. These characteristics may have enabled them to have power in making choices be it for the purpose of research, the creative process or selecting a technique, which in this case is not much of a choice because beneficiaries only know how to slip cast.

The beneficiaries, therefore lack power, which according to Stewart (1994: 3) is "the ability to make something happen or prevent something from happening". Power, therefore, is a significant tool and may be used in various forms whether to enable or disable empowerment. The process of transferring this power between the trainers and the beneficiaries will be discussed in the findings chapter where the various forms of power identified in the first chapter as Role power, Expert power and Resource power drawn from Stewart (1994) is taken into account. These powers may be used to manipulate development from various levels be they within the group of beneficiaries themselves, the aid agencies amongst one another or to assert rank internally within the sponsors or government institutions. Greyling (2004) identifies the importance then of

having the target groups taking this power to enable themselves to change their own lives. The aid agency may provide an enabling environment but that is only a catalyst towards personal development, the onus then also lies with the individual or group to choose how they act on that power and perhaps most importantly how they apply it in practice.

This onus can be compromised in the approach chosen by Timbita by selecting a group leader who is key role player in a group. Schmahmann (2000: 123 in Greyling, 2004) points out that this creates an environment where "there is one person who plays a key role in the whole project. S/he starts the project, does the marketing and is consulted about changes that are to be made and also mediates in disputes that arise from time to time". This can foster dependency upon one person running the project and therefore leaving that group vulnerable to collapse should the leader leave the business under any circumstances. This can therefore be a challenge leading towards a no empowerment process taking place. Greyling (2004: 31) further warns that:

> It is very important to balance the help to individuals and communities-focusing on only a few individuals who will merely help themselves will rob the community of necessary change, but investment in the lives of individuals who will take up their responsibility within the community is immensely valuable…in the same way to only help the community in general and not understand the need to empower individuals who would carry the responsibility wisely will certainly cause development to fail.

Being mindful of these factors, the researcher has developed a framework for determining the impact of product development initiatives implemented by the Timbita in communities of the North West province, drawn from the framework designed by Scheyvens (1999: 247):

	Signs of empowerment	**Signs of disempowerment**
Economic Empowerment	-Cash earning shared between many -Access to employment and cash leading towards increased status for traditionally low-status society such as women and youth -Ownership of production resources	-Crafts product development training initially has small spasmodic cash gain for the local community -Aid agencies providing the training often profit the most from funding -Representation of beneficiaries on various market platforms outside their locality fosters dependency

	Signs of empowerment	**Signs of disempowerment**
Social Empowerment	-Enhancing skills and knowledge base the affected community -Community cohesion is improved as individuals and families work together to build the community and create job opportunities -Self-esteem of many community members is enhanced as a result of outside recognition of the uniqueness and value of their culture, their natural resources and traditional knowledge -Increased confidence leading to potentially seeking further education and training opportunities	-Many initiatives promoting or influencing the community to take on outside values and lose respect for traditional culture without building into the traditional values that make that community unique -The lack of consultation approach towards need analyses as well as the implementation often leading towards the communities being treated as empty receptors of charity -This charity approach tends to cause failure in sustaining initiatives thus causing confusion, disappointment, frustration and ultimately disinterest and a lack of participation -The lack of both technical and financial support to supplement income prior to the business becoming sustainable

This framework points out the importance on empowering beneficiaries as a means to sustainable livelihoods. In order for the potteries to expand and create jobs that are sustainable, the beneficiaries need to be enabled to integrate concepts and ideas, from both a product and market point of view, into action. It is important that they learn how to follow through orders, network and interact directly with their intended target market. Therefore it is also important that they know which target market they are aiming for and what the significance of that market is. This may enable them to keep track of trends around that market and identify what influences and shapes purchase decisions made by those particular consumers.

To measure the extent to which the beneficiaries have been empowered, the research draws from two methods of evaluating the effects of crafts product development initiatives offered by Blakely (1979: 169). These are identified as “Impact evaluation; which is concerned with determining whether or not a program has effects. What kinds of effects it has or perhaps, of comparing the effects of two programs. And, strategy evaluation which is a comparative assessment of different techniques or approaches

applied by a particular agency." In the context of strategy evaluation, the research has shown, in the second chapter, that the geographic disparities approach has informed the training programme that providing resources will enable beneficiaries to compete in mass and export markets, and failure to recognise cumulative and cyclical interdependencies as a critical strategy, the beneficiaries where left incompetent in using the given resources effectively therefore rendering them unsustainable. The last chapter of this research assesses the case study using the impact evaluation method and by contrasting the Semphete case with that of L'estrange.

3.5 Factors affecting Empowerment and Sustainable Development

Green (2008: 15) points out that "the removal of deprivation calls for much more than economic growth". This is because poverty is multi-dimensional and economic growth does not mean that skills, resources, income, etc. are distributed sufficiently to improve the condition of those in poverty.

As discussed throughout the research, economic growth as well as passive conditional financial gain do not necessarily constitute empowerment because empowerment proposes the capability to continuously and independently have the power to improve one's condition. Hiroyuki (2011: 28) points out that "Disempowerment may occur even if financial gain exists within engagements with craft product developers/aid agencies (for the duration of the intervention)". This is particularly evident in the rate at which Timbita's trained potteries fail as many members within these groups were unable to earn sufficient income to sustain themselves or the business once the stipends where no longer provided.

3.6 Conclusion

Timbita's training, marketing, and market development approach for the beneficiaries has had little success in enabling many businesses trained, including Semphete, to participate in markets beyond the businesses locality. Drawing from Goodwin's (2005) concept of expansion, Semphete has attempted the market expansion strategy where they took the initiative to produce for a local retailer as well as giving gifts to local

healthcare and police service stations. This marketing exercise, however, has proven to be unsuccessful because Semphete lacks the ability to research, develop and produce relevant products, and is confined to reproduce products from existing moulds. Further, Semphete has demonstrated a lack of know how in following through orders in that no follow up has been made with the local retailer to distinguish why no further business, in the form of follow up orders, was made.

While local expos have attracted other organizations to take notice of and assist the Semphete, participating in these expos has been perceived by the beneficiaries as futile. This was due to poor sales generated at expos. Further, the lack of marketing material which is necessary in expanding to mainstream markets which are generally further away from the localities has meant that businesses such as Semphete are represented by Timbita and potential consumers have access to the Timbita brochure which does not provide details of the various businesses and what they produce.

By representing the various businesses at exhibition shows, Timbita reinforces dependency and vulnerability because it withholds the opportunity for the beneficiaries to interact directly with their market and other producers, as well as opportunities for beneficiaries to receive training on business, marketing and market readiness skills training usually carried out before and after exhibitions. The adverse effect of this representation and the failure to reach the promised competitive edge in the mainstream mass production markets coupled with the failure to generate sufficient income to sustain the economic livelihoods of beneficiaries is discouraging and has not enabled them to escape the poverty trap, where survival instincts generally forces them to compete in informal markets where there is a surge of products that flood the market further forcing them to compete at price point (Singh & Strickland, 1996). The effect of competing at price point is that the businesses often fail to break even with cost meaning that even with large orders, the businesses still operate at a loss.

CHAPTER FOUR: TRAINING. THEORETICAL KNOWLEDGE AND CREATIVITY

4.1 Chapter introduction

This chapter discusses the differences between Fine Arts, Crafts and Design and from these differences, using Risatti's (2007) craftsmanship concept, explores the characteristics that enable distinguishing between designer-ship, workmanship and craftsmanship. These enable the research to measure the impact Timbita's training had in empowering crafters to integrate concepts and ideas into action which is helpful in enabling them to follow through orders and sustain their livelihoods economically. These components of empowerment are identified in the SAQA and CATHSSETA's foundation for development in areas of design, production, enterprise and marketing critical in contributing towards raising skills. The competency requirements identified in the SAQA NQF level 2 qualification are used in this chapter as benchmarks to measure the success of Timbita's training. Irivwieri (2009: 15) observes that the benefits of engaging in crafts practices go beyond the limits of economic impact. These practices offer "relief from monotony and uniformity of mass products". Therefore crafts offer an empowering experience and a sense of pride particularly when a person is responsible for the planning and production of a product from start to finish, it is also for this reason that the creative industries have in the past been perceived to offer enjoyment and recreation.

Fine Arts, Crafts and Design

The Gauteng Craft Strategic Framework (2008) research presents interesting findings revealing that the crafts are a vibrant sector in Gauteng and may be contextualised into three main categories as well as an additional stand alone category. The producer enterprise categories are; a 30% group of established entities which have been stable over time, a 30-40% of young micro-enterprises with the potential to grow and create employment, and the survivalist category which consists of entities operating at extremely low income levels, making up between 30-40%. The additional category is identified to be that of designer-makers, and presents a very different profile; that is, of significant stability and exhibits an employment rate of approximately 8 people per enterprise as oppose to the 1 or 2 people employed in the other three categories respectively.

It is regrettable that similar research has not been undertaken for the province of the North West; however, based on economic data exhibited in the first chapter (DACST, 1998: 7) one may assume that the established enterprises are fewer in comparison with the metro and thus more enterprises are survivalist. These findings indicate that there is a significant difference in designer-maker entities than crafts entities and therefore it is necessary to distinguish these and draw from the characteristics that fuel consistency and growth exhibited by designer oriented businesses.

Throughout history, the distinction between arts and crafts has been a topic for many researchers. As discussed in the first chapter, this history stems from the aesthetic movement of late 1840's to early 1850's, the arts and crafts movement (1880 to 1920) and how the industrial revolutions impacted traditional craft making processes. This debate still continues to date, trying to set clear distinctions between arts, crafts, design and mass production. There is still a lack of clarity when coming to differentiating the boundaries between what Fine Art is from what Craft is as well as identifying where design fits in. Risatti in his book titled *"A theory of crafts: function and aesthetic expression"* seems to have found a clear formula to which he distinguishes between these areas and how the various terminology applies to them. The formula suggests that Fine Arts are a representation of the world be it real or imaginary, they are signs and symbols for something and not necessarily the thing itself, in its physical form. Danto in (Risatti, 2007: 208) explains that "an artefact is shaped by its function, but the shape of an artwork is given by its content". Craft refers to an object that functions and not a representation. Design is concerned about problem solving. It is brief oriented, and often involves a process that divides labour to enable cost effective mass production. This is further emphasised by standardization and simplification of products.

Meaning and value become attached to products in the process of making, this is where decisions are mainly made in material choice and aesthetics. In this process we find that "the visual and tactile signs of luxury are closely associated with value. They are the triggers that make us believe that one object is worth more than another with the same functional characteristics" (Sudjic, 2009: 112). The materials and techniques are

therefore essential tools of distinguishing the various categories particularly within craft itself. The importance of material choice in the process of making can be traced to the period prior to the industrial revolution were there was very little need for such distinctions because the activities of making were always carried out by the hands of craftsmen/artists/artisans.

It is no longer enough to define crafts by the activities of a skilled hand. Crafts according to the Oxford English Dictionary (old English version) mean “skill or skilled occupation, an ability in planning or performing, ingenuity in construction, or dexterity”. This definition identifies skill as an integral component of craft, however, it does not elaborate on the specifics as to what this skill or ingenuity in construction activity relate to, it does not distinguish it to be a discipline specific activity. Risatti (2007: 14) offers a more distinct explanation that:

> Craft refers to specific objects such as vases, pots, chairs, tables, chests, covers, etc.; it also refers to the profession concerned with the creation of these objects among whose practitioners I would include ceramists, glass blowers, furniture makers, metal workers, weavers, etc…craftsmanship refers to the hand skills which are employed to make the object.

From this distinction, it is clear that materials and technique play a central role in defining what a craft object is. Crafts are therefore identified to be objects manufactured using, to a degree, traditional hand skills and techniques such as weaving, sewing, sculpting, etc. These techniques are often applied manually to natural raw materials such as clay, glass, wood, fibres and more recently a degree of found objects to form physical functional objects. These objectives are “inextricably tied to nature since their purpose is founded in physical need, their functional forms reconstitute models found in nature, and they operate by carrying out practical physical functions” (Risatti, 2007: 87). The raw material also hold high significance in that identical products such as vessels, goblets, pots, etc. made from clay are called ceramics, distinguished from those made from glass which are called glassware. It also emphasises the hand as a main means/tool for the production of crafts.

Material and process laws governing craft objects

The process of manufacturing these items is in turn governed by material and process laws. These laws subscribe to the "physical laws of matter which dictates their form, material, and technique" (Risatti, 2007: 87). Essentially, for craft objects to carry out specific functions (which is deemed a necessity for an object to be generally accepted as craft), their material must conform to the laws of matter. The material and process laws enable the potter to be able to make decisions on the form of the product, the function of a product and chose the most appropriate of materials. An example is that for a potter to be able to decorate a ceramic pot, he needs to know the properties of clay and how the clay reacts under various circumstances. An example is that a pot may be decorated by means of painting prior to glazing or glaze itself can be a means of decoration. This requires understanding how such chemicals react in specific firing temperatures, for instance there are various types of glazes ranging from; salt glazes, runny glazes, matt glazes, etc. these can all be learned theoretically and truly be understood practically when persons run tests. This form of training is associated with western practices, this is to say that Timbita prioritizes mass production methods yet pays little attention in training the beneficiaries on how to use machinery associated with mass production such as the electric wheel. The adverse effect of neither training the beneficiaries' in-depth mass production techniques or, like Ruskin and Morris, embrace craftsmanship by developing original and delicately detailed, many rural crafters remain unfamiliar with such theory and testing even when they have been trained by some western standards in instances were, amongst others, language and a lack of exposure to like-minded creative producers and market trends acts as a barrier.

The distinction between function and purpose in products

It is important to consider that function differs from purpose. When a craft product is created, it is created with the intention of fulfilling a physical function. Function is defined as that which an object does, by virtue of the intention of its maker, purpose "is the aim that instigated the making of an object; applied function is the specific practical 'operation' intended to fulfil that purpose or aim; and an applied object is the actual thing, the instrument that functions to carry out an 'operation'" (Risatti, 2007: 26). It can

therefore be concluded that the term function can only be considered if an object fulfils the purpose to which it was intended for. For instance, a vessel intended to hold flowers may be used as a door stopper, that gives it purpose but the purpose is not the function for which it was intended.

Function may not always be limited to the physical but in crafts much like in the Fine Arts and Design; function may be extended to include aesthetics. For instance; a mechanical tool may be an object to serve a means to an end, while craft objects though as physically functional, are an end product and thus aesthetic appeal is significant to craft products than mechanical tool whose only requirements are to be easy to operate and effectively designed to fulfil their purpose. In the same breath, a painting has no physical function but a decorative and/or intellectual/symbolic function. Function can therefore be categorised in to two realms of man-made things; "those whose purpose is served through physical/instrumental function and those whose purpose is served through a systematic vocabulary of signs" (Risatti, 2007: 244-245).

The above statement provides some understanding as to why the value of a painting is often more significant than that of a craft object as well as why the artist, and perhaps his/her signature, is influential to the attached-value of an artwork, and to a lesser degree, a designer focusing on a niche market is recognised. They are often recognised as individuals and crafter as a group of people manufacturing sets of products. Sudjic (2009: 149) identifies this as a "…curious paradox that even the most materialistic of us tend to value what might be called the useless above the useful. Useless not in the sense of being without purpose, but without utility, or at least not much of it".

Further distinguish design from crafts, it can be said that design is essentially the creative process in which solutions to a problem presented are conceived within that specific context. Design is, therefore, all about understanding theoretical properties of material enough to identify which could simplify production in order to minimise cost and maximise productivity. It has very little to do with technique such as technical manual skill and physically working the materials to create a product. It is grounded on the

thinking process, a process driven by simplifying and democratizing design so as to enable accessibility and reduce cost. Because of design, we are presented with three distinctive terms extracted from Risatti (2007) which are:

- Well-made; a term which generally refers to good quality regardless of the making process.
- Machine-made; which specifically refers to products made by machine, and
- Well-crafted; which is reserved for handmade quality.

The reality that design looks at specific needs in specific contexts and identifies simple cost effective solutions to address those needs could be the reason why designer-maker businesses exhibit significance over the identified crafts businesses. It is therefore necessary to investigate where the shortfall of crafts is through identifying what skill sets are exhibited by craftsmen who are in survivalist and young micro enterprises and which skill sets are necessary to groom them to become true craftsmen who embody all the characteristics of craftsmanship.

4.2 Designer-ship, Workmanship and Craftsmanship

As suggested in the first chapter, Elmo Calkins (in Sudjic, 2009: 18) coined the term "consumer engineering" which distinguishes between the two types of products; those that we use and those that we use-up. It was also identified earlier that craft products fall under the category of products which we merely use and therefore to maintain their relevance and desirability within an evolving consumer market, product development is necessary. It is critical that crafters, much like designers, understand that "objects do not exist in a vacuum; they are part of a complex choreography of interactions" (Sudjic, 2009: 49). It should also be pointed out that unlike crafts which often rely on function and aesthetics to sell, design can either "reflect a sense of authenticity or its manipulative opposite: cynical salesmanship" (Sudjic, 2009: 45). Product Development, according to Grobler (2005: 173) is:

> …a relatively new aspect within sustainable development and incorporates the design aspect, sustainability and market…According to Gray, Cooly, Lutabingwa, Mutai-Kaimeny and Oyugi (1996: 114) product development can include adding product features, refining of a

> product, expanding the product line, developing a new generation of products or developing new products for the same market. Any one of those areas can be applied to the arts and craft market.

It is important then for crafts product makers to understand that "…while it is certainly true that design is a language, it is only those who have a convincing story to tell who know how to use that language fluently and effectively" (Sudjic, 2009: 33). For crafters to be empowered to effectively utilize this language, they need to understand the factors/tools of product development indicated above. Beneficiating groups need to be enabled and have a clear understanding as to who their target market[s] is/are, what particular trends are relevant to them in that particular context, how to get products to that particular market (costing, pricing and distribution factored into the asking price) as well as how and when to commence researching and developing new products or refreshing existing products. These factors indicate that the process of making calls for much more than just shaping material, it is a profound process of knowledge that engages the mind, the eye and the hand, depending on the category one falls into within the three categories of; designer-ship, workmanship and craftsmanship.

Risatti (2007:162) cites Aristotle who grouped knowledge into three main categories which are; theoretical knowledge, practical knowledge and what he calls *poietikos* knowledge. According to Aristotle, theoretical/cognitive knowledge is technical in that it is "knowledge of formulas and temperatures, needed to make ceramic/pottery out of clay". Practical/*praxis* knowledge is the "knowledge that comes by doing, the ability to manually form clay into vessels". And *poietikos* is "knowledge involved in the making, producing, or the creating of something (design, planning and execution)".

Design is dependent on theoretical knowledge of material properties. "Design is the conceiving and creating of a plan or instruction in the form of an illustration, drawing, ideogram or some other notation with the intent that it be realized as something. Regardless of the notation used, a design is always abstraction; never is it the same as the thing intended to be made from it" (Risatti, 2007: 162-163). Designer-ship is therefore, about concept development, a separation between the mind and the matter. It

has very little to do with technical knowledge (manual skill) outside the realm of theoretical-technical knowledge (creativity/concept development). This is why a design may be drafted, by one person, as an illustration and manufactured by other person[s] and/or machine. It generally relies mainly on mass production to become cost effective.

Workmanship is the labour of producing that which design prescribes. It could be said that design is the mind, and workmanship the hand that materialises the design. Workmanship is a non-creative technical manual process, identified by Risatti (2007: 163) to be the "output of manual skill, directly dependent upon several factors: the degree of manual skill possessed by the hand, the worker's technical knowledge of how material can be worked, and the standards of quality to which the worker is committed". A commissioned worker may not be at liberty to alter a prescribed design in his process of manufacturing it; he/she has to reproduce, in the specified material, a product according to the exact specifications of the design.

Craftsmanship refers to the comprehensive process of mastering both the creative and manual aspect of designing and the actual process of selecting and working the material to making an object. It is a step by step process of uniting the mind, the eye and the hand in all the stages from research, design, making through decorating a product. This is why, as stressed by Risatti (2007:170), "for the traditional craftsman conceiving/executing, imagining, making, link together mind and body and creative imagination such that mind extends through the body into hands and fingers and even into tools that are used". In essence, a craftsman both conceives and executes a product in "…a profound act of creativity" (Risatti, 2007: 169).

As much as a designer is concerned with democratising production through mass production, a craftsman also relies on producing ranges and sets of products, after all a craftsman cannot solely rely on one-of-a-kind products. This can raise the question of originality. For instance, plastic chairs manufactured from the same moulds are not the same as a set of coffee mugs hand-formed to look alike. This clearly sets the need for one to evaluate the various production processes, as they give a telltale sign towards

defining what the term original means for the creative discipline. Risatti (2007:173-174) distinguishes that:

> Designers are compelled to conceive objects for mass production, so even though a specific design concept may be original and even unique, these seldom results from the process an original, one-of-a-kind object-industrial production simply isn't intended to do this… An original…is a unique, one-of-a-kind object whether part of a set or not. A copy, in the strict sense, is an object that replicates in materials and appearance its original-its original being the object it copies. And a reproduction is a remaking or reproducing of an original, though without absolute fidelity to the materials and appearance of the original as in a photographic reproduction of a painting.

In closing, the research identifies that a mass produced design product is made up of *multiples* which essentially have no true original, while craft sets are *reproductions* of originals. This limited production and hand-made-ness creates exclusivity which in turn increases the value of a craft object. The requirements for obtaining accreditation in the product development training programmes are critical in enabling and measuring the skills transfer from aid agencies to the beneficiaries. It is from this understanding that the next component of the research discusses the standard requirements from the South African Qualifications Authority, for the aid agencies, the trainers and the qualification obtained by beneficiaries.

4.3 CATHSSETA requirements for training organizations, trainers and learners

CATHSSETA was, according to the CATHSSETA website, established with the core function of contributing towards raising skill for both people who are employed and those seeking skills for the purpose of employment in the sector (see appendix C for more details).

To obtain accreditation to provide training and issues qualifications, organisations are required to register with the Education and Training Qualifications Authority (EQTA). Organisations need to produce proof of relevant qualifications and practical training the trainers employed have gained and gathered experience on.

The trainers/assessors are required to demonstrate the ability to consider a range of option demonstrating that they can, amongst other options, use methods that are varied to allow learners to display thinking and decision making when assessed on practical performance.

Learners are considered competent and acquire NQF level 2 certificates when they have been found, by an accredited organisation, to be able to actively participate in the training and are capable of engaging with potential clients. Three of the eleven key areas of competency identified from the South Africa Qualifications Authority (SAQA) for the learners are: firstly, the ability to accumulate ideas for designing craft products. Secondly, the must be able to make marketable craft products and, lastly, they must be able to review and finish craft products for market.

4.4 Timbita's training programme measured against the SAQA benchmark

As suggested throughout the research, Timbita focuses on two key areas that are theoretical knowledge and processes of manufacturing which are ideally geared towards maximizing production through mass means. These disregard the development of ideas and concepts, therefore overlooks innovation and creativity as a tool for empowerment and self sustenance. This demonstrates that the trainers have not effectively used varied methods to assess learners in demonstrating thinking and decision making. It further suggests that the learners are not competent in accumulating ideas for designing craft products.

Point number 6, in the programmes contents page, is about identifying and selecting appropriate materials for production of particular craft products. It engages learners through a theoretical process that looks specifically at identifying and selecting materials, identifying and selecting tools and equipment (resources) and the theory behind choosing methods as well as materials for production. This is equivalent to technical theoretic knowledge which is the technical aspect of designer-ship which excludes the creative dimension that is the ability to identify a need, research and innovate on possible concepts as potential products aimed at fulfilling that need.

Point number 7 is about the process of manipulating material to make crafts, dexterity which is essentially workmanship as it is about the technical-manual skills transfer. It focuses on manipulating the material to the specifications of a given design, which in Timbita's case is slip casting and less concerned about other critical basic skills such as throwing and hand-building. During the focus group discussion, one Semphete member explained that for throwing alone, training must be carried out over three months. He further pointed out that during the training:

> The trainer must not come and occupy the wheel without giving us time, a chance for us to try and practice. You find that we are taught how to join and how to decorate but without learning how to make the pots.

It is important to note that the designs and shapes are not created by the learners but are given to them with very little training on broadening up their knowledge and understanding as to why they must manufacture those specific designs (interpretation of design as oppose to creating and understanding the processes involved in creating learners own designs), what characteristics make those designs desirable and perhaps most importantly, how designs are conceived. The ripple effect of this is that because the beneficiaries have no knowledge of these characteristics, they cannot target specific markets. Asked about what she would improve in Timbita's training programme, Tlaole (2014) explained that "…A person needs to be taught how to make a product and thereafter how to sell it and where".

Point number 8 covers the processes of reproduction. From identifying and utilizing various materials, tools and equipment (resources) for sequencing reproduction through adhering to specifications of a given design, the chapter is really about identifying and making reproductions and is assessed on how good the workmanship is as opposed to comprehensive integrated assessment based on craftsmanship also required by SAQA.

Point number 9 is the last of the core points of the training program. It reviews finished products by examining the quality of the product through workmanship (well-made-ness), cost effectiveness of the product, the amount of time it takes to manufacture the

product and quality assurance. At this level, however, it can be associated with what Cornwall & Brock (2005) call buzzwords because of their general acceptability. This is because despite the points' promise of ensuring quality, Nchabeleng (2014) pointed out that:

> When I take our products and compare them to what retailers are selling, I see that the retailer has got better quality products. Our products do not match that standard therefore we will not be able to sell products at retailers because they (retailers) would not be satisfied with the quality.

Asked how she envisages the process of improving the quality of their products, Nchabeleng (2014) further explained that "we need in-depth training to enable us to know what characteristics constitute quality". It is evident that the programme focuses, perhaps due to time constraints, on the simplest method of pottery production that requires minimal skill. Asked about the priorities of Timbita's programme when providing training, Van Niekerk (2014) pointed out that "the majority of the training would be almost to get them to master slip casting and only then, we would start with the pottery wheel. It is because it's easier to grasp slip casting than to do the pottery wheel". As a result, creativity and intensive training on throwing and hand making/building skills are compromised. Learners are given designs as opposed to being trained to conceptualise, research and develop their own design ranges which in turn disempowered them as it limits product diversity, the development of unique forms, shapes and designs which are critical characteristics in developing their uniqueness as a brand and growth as an independently entity. This therefore takes away the businesses ability to control their product designs and the opportunity to price their products as unique and valued items.

Contrary to popular belief that slip casting is a method that enables mass production, I argue that this is a misconception because, depending on the resources available, this is not always the case because moulds are manufactured from plaster. Plaster can only absorb a certain amount of liquid from the slip and once it is moist, the plaster will cease to function as a productive tool until it is dried either by atmospheric air or by compressed air using a drying tool. It can then be said that mould making is mainly

preferred for its ability to simplify production. Most found products can be replicated to specification because of moulds, and thus this approach to pottery making does not require a skilled craftsman in the process of making products.

4.5 Conclusion

The distinction between Fine Arts, Crafts and Design pointed towards crafts reliance on function and how material laws govern that function. Working within the laws, a craftsman coordinates the mind, eye and the hand in the process of researching, conceiving an idea and executes it into a physical and functional product. This constitutes the union of quality of thought and the process of effectively transferring that thought onto material. Borrup (2006: 139) points out that:

> "Artists and community developers…both learn to see possibilities in raw materials, and both understand how to work with those materials to create something of value and meaning. Both rely routinely on creativity to solve problems and overcome obstacles. The creative community builder adds value or a healthy dose of social purpose, to this process" (Borrup, 2006: 139)

Seeing this possibility in the raw material inherent in the beneficiaries may insure that designs are not cascaded from Timbita's marketing division without the knowledge and understanding as to what characteristics make those designs relevant at that time. Also, by ensuring that trainers understand the characteristics that make a product successful in specific markets, the process can enable trainers to make beneficiaries aware that products are not manufactured instinctually but are carefully conceptualized, researched, planned and then produced. Elements such as colour, texture, shape and form are not merely components fulfilling a physical function but also need to take into account the need for aesthetic distinctions, careful consideration of the different meanings certain colours have on various cultures is necessary in aiding product success. Such elements can be drawn from indigenous knowledge in relation to particular trends and they are crucial components to which class and value may be attached to an object.

Many of the Timbita trained potteries have shown little initiative in enhancing existing and developing new products. As discussed in the previous chapter, they remain unable to expand their market platforms using any of Goodwin's (2005) expansion strategies. They produce from the same mould which were issued to them during the training and this stagnancy in product design is, firstly, because they have not been taught the basics of pottery which are considered time consuming during training, such as; wheel work/throwing, hand forming techniques and the processes involved in mixing one's own glazes. Secondly, they lack the ability to identify what makes products desirable and lack the clarity to distinguish what markets they produce for. Therefore, they cannot integrate concepts and ideas into action that can enable them to follow through orders and sustain their livelihoods economically. The potters trained by Timbita continue to exit the programme as workmen and craftsmen because they remain depend on outside organizations for the development of new designs to remain market relevant.

In closing, it should be born in mind that an NQF level 2 certificate is, according to SAQA, "a foundation for development into areas of craft…" and therefore it is in itself not sufficient to enable competing favourably in mass markets. Sudjic (2009: 34-44) explains the complexity of this creative process to be one which:

> In understanding the language of design, expressed by the shape, colour, texture and imagery of an object, there are constant paradoxes between function and symbolism to be addressed. Certain colours are associated with the male more than the female. Some materials suggest luxury… Design…is a kind of language, and it's a reflection of emotional and cultural values…it can be used in ways that are manipulative and cynical, or creative and purposeful. It suggests that there is much to be gained from exploring what objects mean as from considering what they do and what they look like.

Because of this complexity in relation to what adds value and makes a product relevant irrespective of function and the quality of workmanship, craftsmanship is imperative and requires more than the standard hours stipulated by SAQA's NQF level 2 requirements. Measuring the impact of the training against SAQA's NQF level 2 requirements identified in this research as benchmarks, I have found that, firstly, not all beneficiaries were active participants in the training because of time limitations and special needs to

accommodate some members' disabilities. Secondly, drawing from the last chapter, I have found that by withholding the opportunity for the beneficiaries to exhibit their work on their own behalf in higher earning markets, the beneficiaries lack skills in engaging with potential clients. Thirdly, stemming from constant discouragement from the training, the beneficiaries lack the confidence in processes of idea generating, idea screening, idea evaluation and the general develop of ideas, and these are critical factors of product development which are lost in Timbita's training. Fourth is the lack of power and knowledge to make marketable crafts, this has seen Semphete becoming excluded from recent exhibitions Timbita partakes in. It is not exclusion because the business has the ability to independently partake in those markets but more of the lack of quality in both workmanship of the end product as well as a lack of creativity and market relevance. And lastly, stemming from the latter, the beneficiaries remain unable to review and finish crafts products appropriately for higher earning markets.

CHAPTER FIVE: FACTORS AFECTING SUSTAINABILITY OF POTTERY BUSINESSES. THE CASE OF SEMPHETE POTTERY IN COMPARISON WITH L'ESTRANGE POTTERY

5.1 Chapter introduction

This chapter compares and contrasts both the Semphete and L'estrange case studies. As suggested earlier, Semphete has been chosen to enable the research to measure the impact of Timbita. Semphete was chosen based on the hypothesis that it is unsustainable yet it has survived for four years. It manages to survive despite being the most remotely located of all the pottery businesses set up by Timbita in North West, while four of the eight businesses setup in the province had collapse, many made up of member with no disability and many much closer to the mainstream markets that Timbita had envisaged for the business to partake in. L'estrange is chosen because it recently relocated to the North West province from Johannesburg. This has enabled the research to compare the impact of, relocating from a metro to, operating a business that produces for the affluent in a rural environment. Comparing the impact of relocation, the quality of products, training background and market platforms the two businesses participate in. Therefore Semphete as a survivalist business will be compared with L'estrange which is perceived as an established craft business.

Timbita explained that one of the main goals of this initiative is to enable crafters to compete favourably in mass and export markets (Mintek's Annual Report, 2003) this suggests that the beneficiating businesses had to learn all the business and production skills required to participate in the international market platform. However, since its establishment in 2002, it has setup eight businesses in the North West. All of which were setup in 2010 and only four still operate today (2014). The remaining businesses operate as survival businesses with little to no income. Research reveals that three out of the surviving four are made up of disabled people, and the reason for their survival is the consistent support the businesses receive from various departments.

Although there is a lack of integration and coordinated support, departments such as Social Development and the NWDE pay significantly more attention to disabled groups

than they do to those made up of people without disability, in addition organisations such as the DPSA ensure that these businesses remain visible to aid agencies. It is because of this consistent support that almost all businesses formed by disabled groups survive in a challenging environment. These findings reveal that the Timbita initiative has a low survival rate specifically in the North West province.

As suggested earlier, very little success has been achieved by Timbita in the marketing approach they have chosen for showcasing the products manufactured by the various pottery sites across the country. Both the international and national market platforms have failed to secure consistent orders and facilitate the recognition of the sites by these markets. There has been very little initiative taken to ensure access to permanent markets as Timbita's marketing division has leaned towards exhibiting products sourced from various sites as well as those that form part of Timbita's collection at annual national shows such as the Decorex Johannesburg, SARCDA and the Design Indaba Expo. In such markets, the opportunity to achieving any form of return on investment means that a large and consistent order is required to ensure sustainability. The products are marketed under the Mintek brand and very little information is given about the various sites.

The representation of the various sites by Timbita such as Ikageng pottery in Potchefstroom's township of Ikageng is preferred over facilitating the process of enabling the businesses to exhibit on their own behalf because of its convenience and cost effectiveness. On the one hand, this approach ensures that the complex and expensive process of coordinating crafters, buying extra exhibiting spaces for each group and transporting the crafters is overcome. By representing various groups under one brand, the Mintek brand, Timbita ensures that orders and sales are carried out in a manner that can easily be recorded and monitored particularly for their reports.

On the other hand, the convenience of representing the various sites means that the opportunity to learn and interact with both the consumers and other craftsmen is withheld from the crafters. As suggested in the third chapter, this is a limitation taking

away the opportunity for the specific business to interact with potters/designers from other areas of the country, directly engage with their consumers and gain exposure that they do not necessarily gain when represented under Mintek as Mintek branded marketing material rarely acknowledges and exposes the businesses as unique entities. This hinders the growth and recognition of the various sites in the market place. They continue operating in isolation and this puts them at a disadvantage as they struggle to keep abreast of trends, learn from the markets and directly interact with their consumer suggesting that they have very little choice but to remain dependent on outside agencies for marketing their products.

5.2 Semphete pottery case study

Despite its geographic isolation Semphete continues to survive even under significant external constraints and the lack of basic pottery skills. This will to survive comes from a sense of pride because the members' makeup the only pottery business in the area, and seeing the value in this initiative has fuelled commitment. These two social values (increased confidence/self esteem and enhanced knowledge in pottery) are a catalyst towards their persistence, aspirations and dreams. It is because of this sense of pride and ownership that members come to work daily even with little to no income.

As discussed above, Semphete has not competed favourably in mass and export markets or featured in international market, however, the opportunities facilitated for Semphete in the national market platforms have come from Timbita's marketing division. Many of the Timbita supported businesses have no permanent market outlets at national platforms. This representation, although it is convenient, has hindered the process of development in these businesses and left them isolated and unaware of their markets. As Van Nieker (2014) pointed out in an interview, the marketing division would "usually tells us they are looking for stuff similar to *this and that*, and then a facilitator/trainer would go back and say *lets manufacture this for the current market*. As you know, the trends change and the marketing team has got an idea of telling us make this, do not let them make that because it is old fashioned and will not sell, rather you go for that".

Semphete's market platforms

Following a discussion in the second chapter on the complexity of high earning markets such as the cosmopolitan professionals and the affluent (Hatch, Becker & Van Zyl, 2011: 17), potteries requires a whole new set of quality standards and often other means of production methods and skills that are learned over time (Woodhouse, 2002: 4). In the case of Semphete, Timbita submitted a proposal to the NDWE following the discussions that they had a budget of R300 000.00 to spend on this particular group. The agreement was for Timbita, following the provision of equipment, to provide training and market support.

Approximately 46 percent from the budget, a total of R144 000.00 from that budget was spent on the provision of stipends to the ten members of the group, and this was for a period of twelve months. In the same year, the pottery business was expected to turn profitable to survive after the period in which stipends were made available. From the total budget of R300 000 only R156 000 was left for purchasing resources, raw material, marketing, marketing material, the training and other necessary logistics such as the management fee. This amount was clearly not sufficient for carrying out the training according to the requirements of the SAQA that require a total of 720 hours (400 core and 120 elective hours) for an NQF level 2 certificate, however members from Semphete insist that the training was carried out for three months, making up a total of 480 hours.

Official Mintek documents suggest that it was decided by both Timbita and the NWDE that the beneficiaries would receive training that would not be accredited by the then MAPPP-Seta and do not provide any explanation for this. However, the beneficiaries have received the certificates indicating that they were actually trained for the three months and not just the 10 days. The research takes into account both views and concludes that the training was carried out in three months, however SAQA prescribed hours of training were not reached because of the standard two week intervals Timbita provides for learners/beneficiaries to practice on their own. Therefore the training was only carried out for 240 hours.

Budget constraint limited the market platforms for which the group could be facilitated to partake in, and it further impacted by putting time pressure as a factor affecting the traditional way of carrying out the training programme, and the funding structures also lacked a strong foundation to ensure continuation. This meant that there was a lack of securing a consistent support structure that may have ensured that beneficiaries would be properly prepared to compete in main stream markets and as a result there was no proper exit strategy implemented. The lack of defining start up funding from operational funding to help sustain the businesses to a point of self-sustenance has somewhat obscured the growth of the initiative, and has constituted a broken promise because the beneficiaries are generally approached with the promise of enabling them to compete favourably in both domestic and international market platforms. Therefore the lack of support that occurs between the completion of training and the point of reaching sustainability fails them.

The short-term funding, together with imposed requirements and poor monitoring and evaluation processes limited the opportunity for Semphete to participate in national and international markets. And because Semphete members are only capable of production by slip casting from existing moulds, they remain unable to produce new products or expand and participate in mainstream markets. Therefore, they have not been empowered to exercise choice in any of the three approaches towards product development identified by Goodwin (2005) as product development, market development and product diversification.

Because of these limitations, Semphete was only able to explore only their local market. An example of these limitations is that from the 23rd to the 25th of February in 2011, almost a year since the establishment of the business, Semphete pottery products where exhibited at the Women in Mining Conference Exhibition which was held at Gold Reef City in Johannesburg. In this exhibition, not a single product from the Semphete pottery was sold, however, Timbita claims that the Ikageng pottery business sold all their products which amounted to R1, 010 (Ikageng pottery is among those that have

collapsed). The report further explains that “this market test showed that their old designs were not saleable. New designs that will sell in the market needs to be developed by the Trainer/designer and the learners” (Information on Morokweng Report, 2014). However, Tlaole (2014) revealed in an interview that after the Timbita training (from April to June 2010), Timbita did not visit Semphete till 2011 where they conducted a four day branding workshop and took products to an undisclosed exhibition in Gauteng. In this exhibition Timbita sold, on behalf of Semphete, products worth R940. It is the researchers’ opinion that this undisclosed exhibition is in fact the Women in Mining Exhibition. Because of this representation, the beneficiaries are not given the opportunity to undergo pre-exhibition training, costing and pricing, packaging and merchandising which are critical in enabling the businesses to function independently and follow through orders.

Since Semphete’s establishment in April 2010, only four members have left the business of a total of ten members. One business member passed on in July 2011, with the other two members resigning from the business just two months after the stipends have been exhausted. The fourth member left the business earlier this year (2014). The reasons given by the members who resigned is that there was little income available, this is following the calculation that the stipends ensured that each member received a R1200 and the business has been consistently able to provide R300 in income from products sold each month and R500 each December. This meant that the sums combined, each member receive R1500 in total each month for a period of a year and only after this period where the stipends no longer available. After each receiving the R300, the balance from the sales would be used to cover the cost of electricity each month.

Despite members who have left this pottery as a direct result of income challenges affecting the ability of the business to hold on to its members, and not a choice which could be regarded as an expression of mobility by members (Berman, 2009: 126), the pottery continues to produce products. Considering the low number of members who have left the Semphete, this is an achievement and demonstrates the will to survive, as

well as social cohesion of the business members. It indicates the commitment and pride the members have in the ownership of the production facilities. Coming to work daily even when there is very little income is can arguably be perceived as an indication of the value the members perceive of these resources and it constitutes as social empowerment. The majority of the beneficiaries are not prepared to leave Semphete because of its proximity to the health care centre, the flexible working hours, a sense of pride in being self-employed and the general pride in the pottery expressed by the local community. They want to be part of the pottery in the anticipated period of its growth. Sediba (2014) explained that he would not leave Semphete because:

> …I do not wish to be a statistic in the failed programmes carried out for the Batshwana people. There is a stereotype that businesses run by black people often fail. People feel that members come and go in such projects so I wish later on in life that as I look back, I realise the success the project would becomes. I cannot leave it at this state because people would say I joined and left without impact.

This research identifies that the isolation of Semphete from town is in-fact an advantage for the business. A majority of the members interviewed suggested that the business has been able to generate income sufficient enough to pay for electricity and ensure that each member receives R300 from selling products to their immediate community. Lerole (2014) explained that the electricity bill is approximately R950 each month and the fuel/transport cost for marketing products three times a month in the nearby communities (some as far as 30kms) increases this amount. Taking these costs into account as well as the monthly income for each member, the business is projected to generate an income of around R 5000.

As suggested above, the business takes initiative in marketing their products by means of constant drives to exhibit their work at local function such as church services, parties and other traditional ceremonies as well as pension pay points three times a month. When asked about the relationship Semphete shares with the local community, Lerole (2014) explained that "…we even took the initiative to make vessels as gifts that we distributed to the chieftaincy, clinics, local hospitals and police station…trying to market ourselves…". The members have also engaged with local shops and at a certain point,

one shop purchased 50 products to 'test' the local markets demand for the products. And this has yielded some results although due to a lack of craftsmanship skills such as design, quality and relating the product to the consumer as well as technical support for machinery maintenance among other factors consistency over these markets is difficult to maintain. Rengane (2014) explains that:

> Departments such as Economic Development do place orders, we realised that they take pride in and support our business. In November last year (2012), they placed an order of 150 mugs…The principal of another local school usually supported us, the school placed an order of plates and mugs which we printed the name of the school. That indicates support, however the challenges we experience include the breaking down of machinery and the cost of electricity.

Tlaole (2014) also explains that at times "we would have order of producing 50 cups and the challenge would be that some male members would after receiving their disability grant not come to work", this would result in the business requesting assistance from nearby community members in order to fulfil the order. This process led to some of the new members joining the business. Of all the new members who came because of this shared interest in working with the group to fulfil orders, two are said to have joined the business as a request from the NWDE in the year 2013. The request being that one member needs to be using sign language and the other a member being one who has lost limbs.

The foundation of the challenges identified can be traced to the funding limitations. The challenges are the lack of empowerment in integrating concepts and ideas into action because they affect the beneficiaries' ability to follow through orders and run SMMEs that can expand, develop products, market them effectively and sustain the livelihoods of the beneficiaries as well as create new jobs. The purchasing of an electric furnace for this particular group is an indication of the lack of consultation and needs analyses between the group, Timbita and the NWDE. It also indicates how the redistribution of resource alone, as suggested by geographic disparities as a cause for poverty, can lead to no empowerment, and how development calls for the recognition of mutual dependence, cumulative and cyclical independence, and context relevance (Bradshaw,

2006). Timbita was aware that there are consistent challenges with high voltage electricity in the area and that maintaining and servicing such equipment would require skills most electricians in the area have not been exposed to. The argument from Mabotha (2014) was that “pit firing does not fire to certain temperatures and cannot be controlled, maybe that would go up to 900 degrees or 800…” yet another group of potters in the Limpopo province where developed a furnace fuelled by wood and dried cow dung by Timbita, they are a business known as Mavhube. A wood or cow dung fuelled furnace eliminates the cost of electricity in the business and by so doing it enables the beneficiaries to either increase their income or reinvest the money into the business. It also eliminates the cost of maintenance as well as the delays caused by broken equipment, therefore increasing productivity.

Lestrange (2014) adds to the argument about furnaces and firing techniques. His view is that it “makes so much sense that if you study that scientifically it makes absolute sense. You want a pot that you can put on a fire and cook something in. so what you need is a low fired clay that actually has fantastic thermal resistance properties to it…for that clay needs to be low fired up to 800 degrees not over 800 degrees which is basically a wood/grass fire or pit firing”.



Figure 1: Wood fuelled Raku firing furnace

Initiating programmes without clear long-term plans and setting unrealistic goals causes damage. They damage the credibility of similar initiatives and discourage participation,

by initially raising expectations which in turn turns into disappointment and mistrust which in the end brings despair and disinterest. Decrease in funding according to Berman (2009) is rationalised with the ideal of businesses growing independent. But without long-term support and proper exit strategies that evaluate social and economic empowerment, many of the businesses will continue to be unsustainable.

Semphete's products

The products manufactured by the various sites, in theory, are expected to demonstrate the diversity of the cultures we have in South Africa, this is anticipated to set them apart and create their individual identity so that no two sites produce products that are alike. As oppose to the sacred, touristy or secular crafts products, the sites produce copies, multiples of products produced from readymade moulds. They are not originals designed by the businesses themselves thus are detached from the cultural elements required to set them apart (see figure 2 in comparison with 3). Therefore the products have very little chance in competing favourably in mass production and international markets because the poor workmanship in the Timbita assisted potteries, the capacity to mass produce and cost structure differences favour the Chinese.



Figure 2: A Semphete pottery slip cast vessel 2013



Figure 3: Nic Sithole Ceramic Southern Africa's Ultra-Furn Regional exhibition 2012 (www.ceramicsa.org.za)

When asked which products demonstrated a high sales success rate, the majority of officials pointed towards corporate gifts. Matlala (2014) described that:

> Corporate gifts are the ones which generate significant income. They are small so people can buy them and put them in a bag. They are not expensive so they can be purchased by anyone, even tourists can buy and fly with them as oppose to the bulky stuff. We do teach them how to make bulky stuff but in terms of the most sales, I realised that corporate gifts are significantly successful.

This demonstrates how easy it is for officials to be biased towards product and assume based on singular market sales that certain products are more successful than others. Corporate gifts are perceived as the most successful of products because they are the products that are, selected for and, exhibited under the Mintek brand at national shows and this is the only time Timbita has control over, and can record sales. Therefore, great care must be taken to avoid being misled by the sales taken from a single category of shows that runs for a week or two, because markets that sustains the businesses are not the annual shows but the permanent market to which the crafters produce for on a daily bases. This means that the local markets as described in chapter 3 are the local community which can be divided into three categories that are the basic survivor, the working family and rising strivers (Hatch, Becker & Van Zyl, 2011: 17).

The above mentioned factors have been a significant contributor to the failure of many of these businesses, businesses such as Ipopeng pottery was used as a benchmark, by Timbita, for the Women in Mining Exhibition because they generated greater sales than other potteries. However, the business had collapsed while Semphete continues to survive because of their isolation which in turn has created a market for them. Additional factors favouring Semphete are that the disabled members each receive a grant each month which compensates for the low income earned from participating in the business. In addition, some levels of imagination and initiative from certain members have contributed to the businesses resilience.

Firstly, the initiative taken to enhance their decorating skills, as Tlaole (2014) explains, “even though we were not taught how to print, we took our own initiative to learn this

skill. We also were not taught how to decorate. They had only given us papers with elephant drawings, etc. so we could trace". Secondly, upon receiving a sponsored vehicle, Semphete gained mobility and marketed their products wildly in local communities some 30kms out of Morokweng, taking advantage of pension days and other local events. And thirdly, the desire to learn and grow as a business encouraged them to continue attending expos despite insignificant sales. This relentlessness led to some level of understanding the consumer better, as suggested earlier, Rengane (2014) explained that they learned to draw from themes presented by the shows, shows such as the Cultural Calabash and also that "people in Botshwana love animals, so we would print animals on the products", which is different from printing names and flowers for the local market.

However, despite all these positive factors, Semphete remains vulnerable because of a lack of basic skills particularly because markets evolve and being confined to producing out of the same mould given during the training has impacted the businesses opportunities to secure sales and orders on many market platforms the group has participated in. Despite the identified challenges an official at Timbita describes the main challenge to be "more the fettling and the glazing, that's where we pick up challenges. The forming itself is not a problem" (Van Niekerk, 2014).

This research, however, reveals that the challenge goes beyond fettling and glazing. Without the basic skills of pottery, potters cannot exercise choice and manufacture basic products without relying on moulds supplied to them. This is why the Incubator contracts the production of transfers and the groups fail to produce their own concepts. Lestrange (2014) points out that to run a pottery "you have to be a quasi engineer, a quasi builder, a quasi scientist, a quasi artist and a quasi potter". To be a craftsman, you as a potter must:

> …be in control of everything you use. You have to be in control of your materials, where they come from, how they are processed, how they are formulated and it goes for your glazing as well. You have to, and if you don't have that, you are a prisoner to other peoples' whims and fancies or their price structure. You can't get away and if you have to pay R5000 for one ton of clay, it's ridiculous, how can you ever even

> start making money? Unless the government pays for it, you know so where as raw materials and a ton of clay won't come to R1200. At the most R1500, but its hard work, its hard work…

I agree with these requirements and further draw from one of Timbita's trainers explaining that access for the rural groups to some of the raw materials is an issue. Delivery costs are very high and if they can't source their material locally especially the white ware products. Terracotta products are at times covered by the local clay "but as soon as it comes to the white kaolin products then your raw material basically have got to be from Johannesburg area or in Cape Town maybe, but in the main cities. You can't get access to that in rural areas" (Van Niekerk, 2014).



Figure 4: Mpho Gorewang working on a leaf inspired sculpture during the Master Crafter skills transfer programme



Figure 5: Sadi Motheledi working on a leaf inspired sculpture (Photographed on site)



Figure 6: Ceramic sculpture by Margot Rudplph, Ceramic Southern Africa's Ultra-Furn Regional exhibition 2012 (www.ceramicsa.org.za)

Timbita's training impact on Semphete

Research has revealed that Timbita has, perhaps due to time constraints, funding limitations and lack of creative content in the manual, primarily focused on technical and theoretical knowledge. Little has been done to integrate these with creativity and innovation thus the beneficiaries can be categorised as workmen and not craftsmen. The general feeling from the Semphete pottery business member was that they lacked hand-building and wheel work skills. Asked if there is anything in the Timbita training programme that they were not pleased with, Tlaole (2014) explained that:

> We did not receive any wheel work training. When the trainer came in, he would be the one that sits on the wheel. I do not dispute that he show us how to put the clay and centre it, but he would not give us a chance. He would produce these shapes and just ask us to attach the handles and fettle them. From there we would fire the products without us learning anything about operating the wheel. Now my challenge is that he may not teach us all because some of us have challenges with our limbs but he must teach us non-the-less…He did not care about finding ways of assisting us to use the wheel. If some of your limbs do not function properly but you have a desire to function effectively as a member of the group, how do you then alternatively work on the wheel?

> So at the end of the day, the trainer was the one who produced those flowerpots and we would only decorate them…

Therefore, the research identifies factors that have affected the training and caused disempowerment to be: Firstly the lack of funding which has caused the programme to focus on technical aspects of training. And pressured the trainer[s] to produce on behalf of the beneficiaries so as to ensure that there were products on which the assessment can be based. The adverse effect of this was the social disempowerment of the beneficiaries who felt that they do not have equal access to power, a category of allowing people to take power into their own hands Ife (1996) described as the Elite perspective.

A power dynamic that has affected the quality of the training is role/positional power, described by Stewart (1994) as power used to invoke sanctions like 'because I say so', and exercised by the marketing division. This can be perceived as a challenge caused by the lack of integration between the products and market divisions. When asked what characteristics make successful products such as the corporate gifts he alluded to, Matlala (2014) explains "I do not know. People from the marketing division are the ones controlling that because they are the ones that understand the market. All we do is ask them to come up with designs that can sell". The division between the two areas of the training from Timbita is a significant contributor to disempowerment because if the trainers are unable to understand the demands of the markets and demonstrate skill in innovation and creativity, they cannot transfer such skills to the learners they teach. As a result an environment where initiative is taken is often discouraged, respondent 5 (2014) explains:

> I liked tea-sets but Timbita would put us down by saying those are white people's products. We should base our products on vases with traditional decorations. Tea-sets and bowls are white people products. I like producing cups, kettles and sauces because we would print them as a set, thinking about our consumers' kitchen and colour schemes. Many of our local consumers loved having their last name printed on the teapots.

These factors in turn creates a continued cycle of dependency and as a result, once Timbita completes the training at the site, the businesses suddenly have no marketing division to rely on, hence “In some cases, they would just manufacture ‘traditional’ products and they would be limited to specific designs and they do not want to budge. They don’t want to make any other product. They would make thousands of the same products which would just stand there” (Van Niekerk, 2014).

5.3 L’estrange pottery case study

Background

L’estrange is owned by Andrew Lestrange. It was founded 18 years ago but operated as an informal business that only registered as a formal business once the owner relocated to the North West province in the year 2006. The business was officially registered because of the funding requirements of government, as the owner was interested in applying for funding to complete his production studio at organisations such as the NWCDI and the NAC. Lestrange was a sculptor, having had initially taken up an Art course for a year at the, then Johannesburg Technikon, University of Johannesburg and then withdrew for a number of years. He later took a course at Biamshaw in London as a sculptor and upon returning to South Africa, he decided to reapply to the Technikon and complete his degree, however, he only completed the second year, and withdrew. Asked about what led him to choose pottery as a business and career path, Lestrange (2014) recalls:

> Sitting outside, and I was just quietly praying and I said Lord what I do isn’t supporting my family so what do you want me to do? So I heard very clearly *make pots*. And when I heard that my first reaction was that *listen I don’t even like clay so why must I make pots? I know nothing about it (as he laughed)*. So in obedience I thought ok, I accept that, I’ll make pots.

At the time, the only thing he knew was how to make moulds from the experience he had as a sculptor. For three weeks he continued making moulds but after this process he reached another dead end. He then came across a potter who worked near his cottage. He worked with this successful potter for a period of a week under his mentorship and learned the basics of slab work and firing because this is what the

potter worked with. Driven by commitment and obedience he then made a wheel which he could practice of and practice took him a week. With continuous practice following that week he improved and as he improved he challenged himself to produce bigger and bigger pots. Working around Johannesburg, he had access to exhibitions and a host of other activities in the arts, so he attended a number of exhibitions and in one of the exhibitions he came across a potter named Digby Woods and other potters making large pots using the technique of coiling and throwing.

As he went past Hyde Park, he recalls passing a beautiful traditional pot that he admired. Because he knew the owner of the retailer, he approached him and requested to make pots exactly the same for the retailer. The retailer agreed and Lestrange (2014) explains that to be a turning point in his life, which is when things started making sense as he points out:

> …That pot taught me everything I wanted to know about being a potter, that one traditional pot that was produced a 100 years ago, probably more, probably 150 years ago, in Italy. I looked at this thing and I thought to myself this guy probably didn't make enough to support his family but he was just brilliant…(after making a pot) I'd load it up on my friends bakkie and I'd drive into Hyde Park and I'd be so proud of my next pot you know going through these customers and all these haughty snooties and I'd drop it off at Larry's and then I think he was giving R1700 per pot and he was selling it for R5000, that's fine, he had to pay rent. I thought we were making a fortune and this was like gee whiz, I could make a living out of this and then it all sort of started making sense. You know, I thought wow this is good, I am glad I listened to God.

From there on the business was on a complete expansion, for the first ten years that saw more and more orders that eventually led his pots to travel to London and various parts of the world. The Royal Bafokeng Administration and the Saxon Hotel where some of the organisations that placed orders and the North West Craft and Design institute later placed an order. Lestrange continues to explain that the business reached a point where things slowed down a little in the year 2003, and from there on he relocated his business to the North West province and that was when the business underwent "complete distraction to almost a point of non-existence".



Figure 7a: Saxon Hotel Restaurant, L'estrange ceramic vessel



Figure 7b: Saxon Hotel, Johannesburg. L'estrange ceramic vessels

So I ask the question what are the factors that affected a thriving business in such a way that its very survival is threatened? Can these factors be the ones affecting the potteries set up in the North West province? In the case study I answer these questions evaluating the dynamics of consumer markets, the community and access to main

stream markets. Lestrange (2014) explains that his move to the North West province has been bad for his business. He describes that:

> …when you are around Johannesburg you are in touch with people who know, the movers and shakers and the designer and architects and that. And if you are visual to them, if you are there they remember you but as soon as you are no longer visual, well peoples' memory is very short... It seems like; *you are out of their face, you are out of their mind (laughing)*. So definitely, when we moved here... Yeah, it's been the worst move we've made, for the pottery anyway… But luckily we are still in contact with people in Johannesburg and they do take pots and display them… before, in Johannesburg, while I was making a pot I think Mrs so and so or Mr so and so… would really like this in their driveway... And I'd load it on the bakkie (van), sometimes without phoning them, I'd just arrive and say don't you like my pot and they'd go, hmmm very nice come bring it here, and that's how I used to operate…I mean...up until we came here (North West), I didn't have one pot left…



Figure 8: L'estrange outdoor garden vases (Photographed on site)

L'estrange's market platforms

The discussion above reveals the class of L'estrange products. Research reveals that without direct intention, L'estrange products have been be exhibited and consumed internationally. This was achieved without the pottery attempting to trade or mass

produce for international markets. Instead, the business opted to carry the tradition of European history inspired pots and incorporating the "timelessness and that sense of solidity" (Lestrange, 2014), to improve the general perception that South African crafts products, within the global craft industry, "lack quality" (DACST, 1998: 5). This has created a niche for the business. Lestrange (2014) explains that the success of his work was due to word of mouth, that:

> I always found that if you produce good work that a lot happens through word of mouth…I never had to advertise up until I moved here (North West province)…it was like I wanted to make that transition between the European sensibility and Africa…it was to incorporate that timelessness and that sense of solidarity in the European tradition and bring it into an African or Africa, the concept.

Even with international acclaim, the sustainability of the business has been dependent on the cosmopolitan professional and the affluent. This is because when asked about the sustainability of the Johannesburg market, Andrew explained that "…I never, *Bongani* I promise you. Up until eight years ago (the move to Zeerust in North West) I never had to advertise anything and my pots are in New York, London, all over the place!"



Figure 9: L'estrange pottery close up detail of garden vases fired from a hand built oil fuelled Raku furnace, (Photographed on site)

What caused the slight decline in the expansion the business is traced by Lestrange (2014) to the time when there was “this great excitement about them (big pots) and people started producing them in concrete and fibre glass. Yes and it is an easy thing to do, you have a mould and you produce it in concrete or fibre glass, and a lot of my pots where taken. They were bought by people and then sold to these people producing fibre glass…” From this revelation I argue that reproducing from moulds whether it is slip casting, fibre glass or concrete, crafts product are devalued. This process then led to mass production of products, flooding the markets and stripping away the craftsmanship, value and of the product. The consumer who now consumed the copies is one who did not understand that crafts are among the “…certain kinds of objects, you need to know a little about to understand just how precious they really are” (Sudjic, 2009: 88).

The significant decline in the business was a result of the relocation to the North West province particularly because the business was no longer visible to the relevant market. For this reason marketing material became a necessity to ensure that the business still survived. Traditional marketing material has contributed very little to the sustainability of the business and no substantial sales came from the NWCDI exhibiting the work of the pottery at shows such as the Decorex Kwa-Zulu Natal. The challenge the business faces is not because of a lack any changes in the products because they still retain the core characteristic of utilitarian purpose which the potter identified as a timelessness and solidity.

The challenge is a direct result of the move to North West, in that the business moved out of it primary consumer environment and into consumers who have no background of the pottery craft consume the reproduced products made of fibre glass and concrete, this is evident in the reproduced products bought and scattered around the Rustenburg area all the way to the Royal Bafokeng Stadium as decorative objects for the 2010 Fifa soccer World Cup. The high level of unemployment and poverty in the province also meant that the consumer not only lacks the pottery background but also many people

have little to no income therefore spend less on products considered nonessential. Therefore there is a need to target a more knowledgeable consumer audience.



Figure 10: L'estrange pots displayed at the NWCDI branded stand at Decorex KZN, the stand judged as the 1st place winner in the category of crafts at the show, (Photographed on site)

This audience can be found through organisations such as the Ceramic Southern Africa founded in 1972, as an official representative body of potters in the Southern Africa. The organisation encourages the creation of aesthetic, artistic, cultural and utilitarian values of ceramics. They open exchange of skills, build cooperative relationships, contribute in the development of the crafts as a vehicle for economic empowerment and value creation, and growth of local and international interactions (www.ceramicsa.org.za). By using this cost effective online marketing platform, the pottery will not only be employing a market development exercise in introducing existing products to new market but will also be positioning the pottery in a strategic way that will ensure that it remains visible to peers, potential investors and a consumer market, an audience possessing knowledge and appreciation of pottery. This is because many of the subscribers of the particular

site subscribed particularly because they share a common interest in the craft of pottery. In closing, participating in such market platforms has the potential to ensure that for the first time in the potters' career, he would have significant control of where his products are exhibited and can further potentially benefit through coordinated national and international shows. Having had been introduced to one of the key members of the organisation and attended the exhibition hosted by the organisation, potteries from the North West province have an opportunity to explore this platform.



Figure 11: Ceramic Southern Africa's Ultra-Furn Regional Exhibition 2012, Museum Africa Newtown Johannesburg

L'estrange's products

The products produced by this business demonstrate a high standard of craftsmanship in planning, designing and the forming of products. The products show an awareness of the markets to which the pottery intends to participate in. The design has improved over the years, continuously capturing that timelessness and classical feel the pottery intend.

Over the years the products have included; tea-sets, vessels of various forms and shapes for both indoor and outdoor functions, and the bathroom basins. The pottery has

maintained utility as an integral component in all the products designed and this functionality has contributed to the consumption of the products, keeping up with architecture and trends the sophisticated cosmopolitan and affluent markets enjoy. Although utility is central to the production of many of L'estrange products, the hand-made-ness, the tradition and conceptual elements behind these products together with the sheer bulk of the products which emphasises the skills of the potter, all these factors add perceived value to the product particularly in a market that is product conscious and prefers quality over quantity.

The products become a symbol of status and position in society. Sudjic (2009) gives an example of this symbolism in that a chair is a useful object but can also be regarded as culturally significant for its long history with purpose beyond utilitarian but a symbol of status and power. This, he explains, is why perhaps chair designs have an evolution that maintains distinct status. A chair person is the one who heads up a particular team, a director's chair differs from that of other employees. The detailing and of material choices in chairs have significantly evolved but remain distinct because of defining status.

5.4 Conclusion on the comparison between Semphete and L'estrange

While Semphete is mainly producing for the lower three markets that are the basic survivors, working families, and the rising strivers, perhaps by default associated with the lack of design capacity and in-depth understanding of expanding their target market, the business is visible to its markets as it is located within its consumer community and shares with them a common culture. This provides benefits such as low transportation costs, low marketing costs and accessibility. The products they produce, though they may be without a cultural bases, they are recognised by the consuming community as products that come from their local manufacturer, this creates value and the low cost of the products means that all the three consuming groups identified above can afford to consume these products and because they pay cash, the need for electronic transactions which can be costly are eliminated.

L'estrange, on the other hand, produces for the cosmopolitan professional and more affluent markets. The business was able to create a niche and interact directly with its consumers. Exposure to academic training and travelling meant that Lestrange could network and position his business with likeminded creative which include architects, designers as well as prominent potters and business people. Relocating to the North West province compromised this network and created a lack of visibility for the business. Because the North West province is dominated by the three lower markets, reaching out to the more affluent consumer is possible through the maintenance of contact with the Johannesburg based market and this came with higher transportation costs and limited direct access to market. Transactions have also become a little more challenging as the asking price of the products is high and this particular consumer market prefers electronic transfers which are problematic if the products transactions are not facilitated through a retailer. Because of the large scale products and the distance between production facilities and markets, the business has now been left vulnerable to transportation costs, delivery time and ensuring the safe arrival of products to clients.

From the comparison of the two businesses, the conclusions are that L'estrange has exhibited initial sustainable economic growth in pottery and the contribution as to how people can benefit from the craft of potter. It has demonstrated how pottery can create employment as the business has to date employed 5 people who were mentored and earned income from the production of large scale pots which meant that assistance is consistently requires. The business has also consistently contributed to the value chain system by supporting raw material suppliers, the transportation industry and various points of exhibitions/retailers. Crafts products also enrich the tourism experience in many communities and thus add value to the experience sold by many tourism destinations.

This has shown that craftsmanship skills enable favourable potters the ability to compete favourably in various markets by adopting any of Goodwin's (2005) expansion strategies (product development, market development and diversification strategy). It is

also evident that such skills enable the potter to have control of his/her asking price further avoiding competing at price point. The research also revealed that moving can impact on a business and having the necessary craftsmanship skill contributes the business resilience as demonstrated by L'estrange.

Semphete's lack of craftsmanship skills has meant that the beneficiaries are unable to understand the significance of necessity, purpose, function and form in a craft product, therefore they lack the "…conceptual grasp of how a functional-form concept can be 'filled' with material via technique" (Risatti, 2007: 64). This is why a craftsman is never detached from the steps of creativity, be they conceptual or practical. Therefore, prioritizing and inspiring the development of the raw material (Indigenous Knowledge) inherent in potters with the aim of facilitating the process to target building brand alliances with the growing domestic consumer markets is deemed beneficial in this research. As demonstrated by L'estrange, it is a viable alternative to investing heavily on advertisement and incurring heavy marketing or what Sudjic (2009) identifies to be manipulative and cynical salesmanship strategies. It is in this process that linkages can be facilitation so department such as Tourism and other state agencies can procure products. The facilitation can also include access to assisting schemes such as the Department of Industries Export Marketing and Investment Assistance (EMIA) and Sector-Specific Assistance Scheme (SASS), which are schemes aimed at providing exhibition and resources specific assistance for SMME's enabling them to participate in main stream market both domestically and abroad.

5.5 Drawing research conclusions

The lesson is that when product development training is compromised, poverty alleviation programmes of this nature cause dependency and are unsustainable. Timbita's approach in training beneficiaries on how to make something by reproducing multiples has failed to empower them. The efforts of Timbita and the NWDE have proven ineffective method that temporarily masked the problem. That is to say; the sites do not create jobs and sustain the livelihoods of the beneficiaries economically, yet reports mask this failure by identifying stipends as income generated, and the initial

number of people trained as empowerment. This is a misleading measure of "…using the bottom line monthly income (stipend) of participants as a measure of economic sustainability" (Berman, 2009: 143). Swilling *et al* in Habib, (2008: 288) explains:

> The traditional approach to development interventions such as simply spending money to provide for 'basic needs' does tend to obscure the complex and largely unquantifiable relationships between poverty and the capacity of individuals and communities to actively understand, access and use resources aimed at extracting them from the poverty trap. Unless spending is coupled to processes that gradually build the intelligence, psychological, cultural, organizational and technical capacity of the 'beneficiaries', development in general and poverty reduction in particular will be an unlikely outcome.

Therefore, this initiative has moved the goalpost from poverty eradication to welfare dependence. The beneficiaries are unable to demonstrate empowerment by training new member or generating sufficient income to independently pay for the training of new members. This is why the NWDE contracted a new training provider to train the new members at Semphete. Further, economic empowerment has not been achieved as Simphete has remained stagnant since 2010, consistently earning R300 per member each month. These are indicators of vulnerability and dependency as pointed out by Lestrange (2014) that:

> …money has power, a lack of money puts you in a position that you are giving power to someone else if they are assisting you…it makes sense that everyone needs assistance, that everyone would like assistance but it has to be responsible assistance. You have to be responsible for that person in assisting them. Not just building them a pottery and filling it with fancy equipment and expecting them to now make a living.

Summarising the research findings, in the context of Bradshaw's (2006) strategies to identify and overcome the cause of poverty, I have found that Timbita's undertaking focus on slip casting as the main method of production for the beneficiaries came from funding limitations coupled with geographic disparities as a strategic approach of choice (choice in that Timbita was responsible for developing and submitting training proposals therefore had the choice to determine which strategy and cost projections would have enabled real empowerment). Timbita stereotyped poverty by assuming each community shares the same level of poverty in rural areas, and that this was caused by the lack of

objective resources needed to generate wealth and income and the lack of power to claim redistribution (Bradshaw, 2006). This approach failed to see that the beneficiaries are the pottery in action, and their energy, skill and ideas, rather than the building and equipment are the potteries greatest asset (Lane, 1978: 63-64).

I have concluded that the geographic disparities strategy perpetuates a bias and has resulted in a lack of identifying the importance of empowering beneficiaries through rigorous product development skills transfer that enable craftsmanship, which in turn enable the development of creative communities/pottery factories that are sustainable. The evidence I have offered is, as discussed in the second chapter, first derived from interview accounts, pointing towards the funders' selection of beneficiaries as a challenge that effectively affects needs assessment and the setting up of goals. Annual reports from Mintek have pointed towards prioritizing export markets, and Timbita's brochures normally given out at exhibitions fails to market the various pottery sites by focusing on marketing what Timbita is and does. This reinforces the isolation of beneficiaries from such markets and has had dire consequences on the development of products and market research.

In the context of Goodwin's (2005) concept of market expansion strategies, I have found that Semphete and many of the remaining potteries trained by Timbita have had little success in expanding beyond their immediate local markets. They have not shown any signs of expansion be it from a product perspective, a market perspective or both. And, I have concluded that this is because of incompetency in identifying and researching new markets and their demand resulting from withheld opportunities to network and directly engage with these new markets due to Timbita's representative approach. The isolation of potteries in the North West from what Lestrange (2014) called the "movers and shakers" which ensured that L'estrange never had to advertise prior to relocating to North West and a lack of financial capital to independently partake in these markets has failed the beneficiaries.

The evidence I have offered is, firstly, from Mintek's annual reports. Secondly, it is from the discussions I have had with the beneficiaries who have generally pointed towards severe financial difficulty in generating income, maintaining their resources and paying for services. And discussions with officials from Timbita who have felt that time constraints, lack of creativity in some beneficiating groups and lack of support from local public and private entities in this initiative restricts the impact of the programme.

I have also found that Timbita's programme trains beneficiaries to become workmen as opposed to craftsmen who are capable of demonstrating Risatti's (2007) concept of craftsmanship. And therefore the beneficiaries lack empowerment and remain deeply dependent on external interventions be they technical or financial. I have, therefore, concluded that this is due to rushed outcomes, perhaps because of funding limitations and what Lancaster (1999) pointed out as donors asking the questions and giving answers in the context of rushed goals, programme administration and evaluation processes. Further, Timbita's training approach which focused on technical skills and rushed beneficiaries to be able to make something for the purpose of generating some income without long term sustainability has meant that the beneficiaries where not taught how to innovate by integrating concepts and ideas into action. The beneficiaries have neither learned western traditions of production that fully explores available equipment, nor have they have they been encouraged to use their indigenous knowledge to inspire their product forms, shapes and patterns.

The evidence I have offered is from observing training programmes taking place, the products which have remained the same since the initial training in 2010, interviews with trainers and officials, as well as interviews with the beneficiaries who generally point out that they lack basic skills such as throwing, hand-building methods and glazing. Therefore, developing new products can only be facilitated by Timbita who generally commission a sub contractor for new product transfers.

Of all the eight sites set up in the North West, only a single one from those consisting of members' without disability still operates, the other three have collapsed. Most of the

sites with disabled members still operate. The reason for this resilience is associated with the supplementary income from disability grants the beneficiary receive and participating in these sites is, to many, socially empowering, and contributes to their sense of pride, purpose and responsibility. Also the attention disabled entities receive from government departments is significantly higher in comparison with able members.

So, the questions the research initially asked are answered. The pottery factories were set up to reduce poverty, create jobs and benefit the communities economically. The factories have demonstrated very little success in achieving these goals. And although pottery is still a lucrative business in South Africa, potters need training that empowers them to become quasi potters if pottery factories are to maintain relevance and economically sustain livelihoods. Currently, all the factories have failed to demonstrate a return on investment economically and they still rely on government funding to operate. Socially, some have demonstrated varying success of enabling communities to have a business to aspire to, to have a sense of purpose and aspiration, and to enable these dreams to become a reality.

In closing, I answer the five key questions listed in the first chapter by concluding, firstly, that Semphete has not been able to innovate and develop new products. It managed little success in enhancing existing products, stretching the life cycle of products in the local market a little longer.

Secondly, the products have reached their life cycle therefore are not relevant to market outside the local consumer who purchases motivated by supporting and taking pride in local business. Semphete has made attempts to follow through orders and expand their markets the lack of craftsmanship and lack of exposure to opportunities such as pre exhibition training have left the business vulnerable.

Thirdly, Semphete has remained in what Goodwin (2005) categorised as market penetration which is essentially a low risk approach were an existing product is sold to

an existing market. This means they have not introduced new products to existing markets therefore have not product developed.

Fourthly, many of the potteries have collapsed. New member recruited in some of the few existing potteries are recruited because of continued support from departments such as the NWDE. Therefore the potteries can be perceived as a burden, dependent on government funding. And, lastly, the potteries have failed to support the livelihoods of the beneficiaries economically.

Therefore, the concept behind Timbita's establishment is a very good concept because by housing a minerals research and development division, a training and marketing division, it enabled access to resources (both financial and technical), redistribution of resources, training and market support for the beneficiaries who otherwise would have had little access to these productive resources. The greatest challenges for Timbita have, however, been the manner in which the training programme is structured, the division between training and marketing, programme content and the method in which the programme was implemented as well as funding limitation. Therefore, Timbita has the potential to achieve far reaching effects of empowering the beneficiaries to engage with their markets and expand. However, buzzwords alone cannot enable this because development calls for an approach that recognises that:

> To fulfil people's needs and aspirations, it cannot be imposed from 'above' and transplanted from outside, which have often far reaching counterproductive consequences on the harmonious functioning of the small scale societies…development must be an indigenous process. The concept of indigenous development *per se* envisages a perspective in which people living in a specific social, cultural, economic and ecological setting define their own concept of development…(Devkota, 2000: 27)

Development requires more than just an effective state and policy. It requires action from potential beneficiaries, action that encourages participation, commitment and accountability from society in general as well as the state itself, what Green (2008: 18) calls "a critical combination of a well-organised state with an energetic and demanding civil society". When engaging in the process of consulting and involving the community,

fluidity entail objective analyses and adaptability that understands that “even though the information gathered from the community is extremely valuable and should not be ignored, there is definitely a need for a redefining process of that information. There might be missing links, misinformation, deception, inadequate information and even confusion” (Greyling, 2004: 58). In summing up (Rubin & Rubin, 1992: 64-69 in Greyling, 2004: 47) identify that:

> Empowerment is created when it is discovered that even those labelled as poor, disadvantaged or otherwise socially incapacitated can win and improve upon their own lot…A shift should take place from manipulated guilt or blame, to open discussion of the problems. True cultural dialogue is necessary. As a result of that, people will start to assert themselves through venting their anger and declaring their willingness to face the problem.

Timbita is better positioned to achieve the goals of empowerment and sustainable development because it provides an opportunity for marginalised communities to utilize local mineral resources, which are in abundance and under explored, in a manner that facilitates their participation in mainstream markets. The challenge is ensuring that beneficiaries are enabled to utilize these raw materials in a manner that sustains them, contributes to growth and creates jobs. Product development is at the centre of this process as it contributes to empowerment through skills transfer and thus enabling choice and opportunity.

“The main focus of any sustainable development should always be people… The intrinsic value of people should never be forgotten” (Greyling, 2004: 63). As it has been discussed in the literature review, the reporting systems need to be re-evaluated to accommodate the ‘softer’ factors of empowerment such as ‘choice’ or ‘enabling environment’ as oppose to a single bottom line which is income-generation (Berman, 2009).

5.6 Recommendations

Data suggests that the designer-maker businesses which have shown consistent growth and economic advantages are driven by young graduates as oppose to the

potteries that are mainly survivalist and predominantly setup by the elderly. Facilitating links with young people and attracting them to work in these craft communities (which many young graduates actually come from) cannot be overlooked as a turnaround strategy for potteries such as Semphete. With social media and other technological advancement, Charny (2011: 8) points out that "new networks for sharing knowledge are creating new types of markets and fuelling new communities of practices. Crafts are mixing with digital practices and finding new audiences." The crafters taking advantage of this however, have mainly been those that are designer-makers businesses. The Youth Wage Subsidy can be implemented to help facilitate these links.

Research reveals that in 1993 many people were not only unemployed but many had not worked for a long time, Bhorat & Leibbrandt (1996: 150) report that 65 percent said they had no previous occupation. This was because many of them had gone straight from school into unemployment (Ibid, 147-148 in Seekings & Nattrass, 2006: 279). Throughout this research, unemployment has been identified as one of the major contributors to poverty. Empowering tools such as skill, education and knowledge, access to resources, and networking opportunities have been identified as major obstacles for development for those living in marginalised communities. Seekings & Nattrass (2006: 286) identify the theoretic and empirical factors underpinning unemployment to be:

- Unemployability, in terms of a lack of skills demanded by employers;
- A lack of social capital, in terms of having friends or relatives in other households (perhaps some distance away) who help to access employment opportunities;
- A lack of social capital, in terms of living in a household where no one has the connections to help secure a job;
- A lack of financial capital, preventing the unemployed from becoming self-empowered;
- Location, in terms of the availability of local jobs in relation to job-seekers and the distance from other locations where the prospects of securing employment are better, and;

- The duration of unemployment, insofar as it contributes to unemployability in ways other than above.

The government has recently identified the growing challenges regarding youth employment. According to the National Treasury (2011), about 42 percent of young people below the age of 30 are unemployed as compared to the less than 17 percent of those over 30. Employment of 18 to 24 year olds has fallen by more than 20 percent between the period of December 2008 and February 2011. The growing rate of unemployment is considered to be the result of the lack of practical skills which cannot be substituted by education as school is not considered by many employers as a reliable signal of capabilities. This is the reason why employers look at skill and experience and regard inexperienced school leavers to be a high risk investment. The government has now, through what they call a multi-pronged strategy, set to raise employment and support inclusion and social cohesion, considered a Youth Wage Subsidy. This subsidy is anticipated to encourage employers to employ the youth and enable them to gain the necessary experience while the employers are incentivised for employing the youth.

The Youth Wage Subsidy has the potential to mutually benefit the potteries as well as encourage and/or attract young creative's leaving school to seek employment in these potteries, further minimizing migration. If effectively implemented, the subsidy can ensure that these elderly dominated potteries attract the youth in the Fine and Applied Arts discipline, particularly those who grew up within those communities to work for the potteries post completing their studies. Greyling (2004: 192) realised that:

> Product development is a very important aspect of what needs to be done to create employment and add value to the many employment-creating projects that currently exist. Artists are in the best position to understand the market and the trends because of their understanding and knowledge of design. Tertiary institutions should prepare students in this field.

These young people can benefit the factories by conducting product development research and informing designs based on trends, in-turn, they can benefit from having the opportunity to gain work experience, potential permanent employment and income

they would initially receive as part of the subsidy. This approach could see product designs moving from what is currently being produced in the factories (see figure 12) to what many academically trained practitioners/ artists are manufacturing (see figure 13). Greyling (2004: 194) advocates for the need of designing an accredited course aimed specifically at arts students. Where "students could study the theory behind sustainable development and then do practical projects in disadvantaged communities to implement what they have learned. These outreaches could be coordinated through a brokering centre".



Figure 12: A Semphete flower vase, slip casted (on site)



Figure 13: Awarded the Clover Premier Award for Expression pot by Cecilia Robinson, Ceramic Southern Africa's Ultra-Furn Regional Exhibition 2012, coiled and thrown (www.ceramicsa.org.za)

Having had the privilege of travelling all around the North West province, I came across many of the former students I studied with at the Tshwane University of Technology, three of these former students have Bachelor Degrees in Fine and Applied Arts and are now employed as: a sales assistant at BMW Mafikeng, a fire fighter at the Mogwase fire station and a banking assistant at the ABSA bank in Mogwase, and these students were among the best during our academic years. Therefore, in agreement with Greyling, developing a course on sustainable development as well as engaging with the crafts businesses as outreach programmes may have benefited the former students.

However, this need not be undertaken as a brokering process as it may leave students vulnerable towards becoming perceived as outsiders by the potteries. It needs to be a process that re-integrates the students into their community. An example is that in the North West, a large number of the students who received Fine Arts academic training are from these communities, therefore re-integrating them into their communities as practitioners will not only minimise migration but it will help grow the local potteries and enable them the power to chose any of Goodwin's (2005) expansion strategies, further creating jobs.

A programme of this nature may enable students networking opportunities with various crafts businesses/potteries and stakeholders in and out of government and benefit them, on the one hand, by making them visible potential employees to aid agencies in and out of government. On the other hand, facilitate the potential to join potteries such as Semphete. The youth wage subsidy may thus be used by government to attract trained students to join these struggling businesses, and in this way, the dependence of the businesses on government funding and outside expertise could be reduced. Simultaneously, employment opportunities in the sectors the former students are currently occupying could be made available to other unemployed young people.

Adding to the potential of expansion, attracting former visual arts students to the potteries can increase the potential for potteries to participate in the cosmopolitan professional and affluent markets. This is not only because of the former students being technologically savvy and trained in western ways of production but also because of the value in design, research and product development they can offer, this can then enable the businesses to grow and ensure sustainability, job creation and return on investment.



Figure 14: Ceramic bowls by Poorvi Bhana, lecturer at the Tshwane University of Technology and potter, Ceramic Southern Africa's Ultra-Furn Regional Exhibition 2012 (www.ceramicsa.co.za)

In conclusion, the research proposed these recommendations:
Funding; there is a need to distinguish funding that is for starting up a business, resources, equipment, and machines, from the funding required for supporting and sustaining the development of these business. This includes planning for supplementary income (for immediately after the training to a point of self-sustenance as well as maintenance of equipment and machinery), and running costs, within a reasonable timeline, to help overcome barriers such as lack of income, product and market development.

Policy and the reporting system; As identified in the research, supporting Lancester's (1999) observation, funding agencies do not just offer funding but they set the goals, plan and implement essentially asking the questions and providing answers often in isolation. Policy needs to be written in such a way that it gives power and responsibility to people in a way that people are able to act on their own behalf, (Greyling, 2004: 46) it must act as a guideline to encourage and enable people to become agents of their own development. In so doing, policy will be taking into account Blakely's (1979: 154) observation that:

> …community development is a situation in which some groups, usually locality based, such as a neighbourhood of local community, attempts to improve its social and economic situation through its own efforts with professional assistance and perhaps also financial assistance from

> outside, and with maximum involvement of all sectors of the community or group.

Building on the efforts of the community can eradicate participatory challenges and ensure that the setting up of unattainable and unsustainable goals is averted.

Consultation; is a two folds process. It firstly is about involving potential beneficiaries from the planning stages. An example of failed needs assessment is that of providing electric furnaces for Semphete, in an environment where people are poverty stricken and electricity is a challenge in itself, the cost of maintenance and repayment of the electric bill poses significant challenges. In this way, the beneficiaries feel involved in the decisions towards their own development and facilitating this can further encourage accountability.

Secondly it involves developing partnerships with various aid agencies particularly local agencies. The benefits of consultation are in the processes ability to encourage participation as well as promoting the integration of resources, minimise duplication and increasing available knowledge, and both technical and financial support. Borrup (2006: 153) explains that “no one organization, no matter how wealthy or multifaceted, can do community building alone. Success is bred in the diversity of players, investors, sectors, differences, and imaginations”. An example of failed consultation/partnering and its impact it can have on crafts initiatives can be traced to the NWDE and Timbita establishing the 8 pottery sites in a process that excluded the Department of Sport, Arts and Culture as well as the North West Craft and Design Institute in the province. The later organisations are custodians of craft industries in the province and involving them from the onset would have increased resources. As Clare Short, the United Kingdom’s (UK) Secretary of the State for International Development pleads for a collective approach in SMME development, points out:

> No one government or organization can afford to work in isolation. We need to recognize the different strengths and capacities different organization have: non-government organizations, the private sector, donors, governments and the faiths. Where the poor of the world distrust politicians, they turn to the religious leaders for guidance. We

> need to build partnerships and networks at the national and international level, which make the most of these strengths (in Greyling, 2004: 52)

If effectively carried out, these recommendations can enable product development training to become a tool for empowerment. This can be done by realising that the entire process must involve:

> …an energetic state, the spontaneity, the untidiness, the grassroots knowledge, the demand for accountability of an active civil society. But these citizens, organised into their different societies, committees, pressure groups, action campaigns, NGOs and the rest, badly need the state to do what they cannot possibly manage by themselves (Green, 2008: 18)

Appendix A

Timbita's training module contents page:

1. GLOSSARY
2. SYMBOLS
3. OUTLINE TRAINING MATERIAL TO UNIT STANDARDS
4. INTRODUCTION*.*
5. LEARNING OBJECTIVES.

6.
6.1. SUMMARY AND LEARNING OUTCOMES: IDENTIFY AND SELECT THE APPROPRIATE MATERIALS FOR PRODUCTION OF PARTICULAR CRAFT PRODUCTS
6.1.1 Materials selection for a given design
6.1.2 Environmental sustainable criteria are as follows:
6.1.3 Cost and quality
6.1.4 Sufficient materials
6.1.5 Housekeeping and safety procedures
6.1.6 Characteristics of the materials
6.1.7 Method of preparation
6.2. SUMMARY AND LEARNING OUTCOMES: IDENTIFY AND SELECT APPROPRIATE TOOLS AND EQUIPMENT FOR PRODUCTION OF PARTICULAR CRAFT PRODUCTS
6.2.1 Tool selection
6.2.2 Equipment:
6.2.3 Environmentally sustainable criteria
6.2.4 Cost and quality
6.2.5 Housekeeping and safety procedures
6.3 SUMMARY AND LEARNING OUTCOMES: PREPARE MATERIALS FOR PRODUCTION OF CRAFT PRODUCTS
6.3.1 Choice of method
6.3.2 Housekeeping and safety procedures
6.3.3 Environmental sustainable criteria

7. MAKE MARKETABLE CRAFT PRODUCT
7.1 SUMMARY AND LEARNING OUTCOMES: MANIPULATE MATERIAL TO PRODUCE CRAFT PRODUCTS
7.1.1 Selection of material, tools and equipment according to a design
7.1.2 Dexterity
7.1.3 Waste of material
7.1.4 Housekeeping and safety procedures
7.1.5 Environmental sustainable criteria
A) Hand building techniques
1) Pinching
2) Slab work
3) Coil forming
4) Press moulding
B) SLIP CASTING
Why do we use Plaster of Paris moulds?
Mould manufacturing method
Slip casting method of a ceramic product using purchased clay
D) PRE-FIRING DECORATION
Carving
Fettling
E) DRYING OF PRODUCT

F) GLAZING
G) FIRING
** Reduction*
7.2 SUMMARY AND LEARNING OUTCOMES: PRODUCE CRAFT PRODUCTS WITH SPECIFIC MATERIALS
7.2.1 Creation of products from given materials
7.2.2 Make products according to given designs specifications
7.2.3 Time frames
7.2.4 Housekeeping and safety procedures
7.2.5 Environmental sustainable criteria
7.3 SUMMARY AND LEARNING OUTCOMES: PRODUCE CRAFT PRODUCTS IN LINE WITH GIVEN DESIGNS
7.3.1 Interpretation of designs
7.3.2 Defects in product
7.3.3 Timeframes
7.3.4 Housekeeping and safety procedures
7.3.5 Environmental sustainable criteria

8. PRODUCE SEQUENCES OF THE SAME CRAFT PRODUCT.
8.1 SUMMARY AND LEARNING OUTCOMES: SELECT MATERIAL, TOOLS AND PRODUCTION PROCESS FOR PRODUCING SEQUENCE OF SAME PRODUCT
8.1.1 Materials, tools and equipment appropriate for producing sequence
8.1.2 Material quantities
8.1.3 Appropriate production process were identified
8.2 SUMMARY AND LEARNING OUTCOMES: IDENTIFY AND MAKE USE OF SAME DESIGN SPECIFICATIONS OF ORIGINAL PRODUCT
8.2.1 Same design specification of original designs was identified.
8.2.2 Housekeeping and safety procedures
8.2.3 Environmentally sustainable criteria
8.3 SUMMARY AND LEARNING OUTCOMES: PRODUCE SEQUENCE OF SAME PRODUCT
8.3.1 Design specifications.
8.3.2 Housekeeping and safety procedures
8.3.3 Environmentally sustainable criteria

9. REVIEW AND FINISH CRAFT PRODUCTS FOR MARKET
9.1 SUMMARY AND LEARNING OUTCOMES: ALIGN END PRODUCTS WITH GIVEN SPECIFICATION
9.1.1 Design specifications
9.1.2 Environmentally sustainable criteria
9.1.3 Interpretation of designs
9.1.4 No defects
9.1.5 Quality assurance
9.1.6 Housekeeping and safety procedures
9.2 SUMMARY AND LEARNING OUTCOMES: GRADE THE QUALITY OF FINISHED PRODUCT
9.2.1 Selection of appropriate material, tools and equipment according to given design
9.2.2 Cost effective timeframes
9.2.3 No defects
9.2.4 Timeframe
9.2.5 Quality assurance
9.2.6 Housekeeping and safety procedures
9.3 SUMMARY AND LEARNING OUTCOMES: MAKE PRODUCTS READY FOR MARKET
9.3.1 Environmental sustainable criteria
9.3.2 Quality assurance

9.3.3 Product ready for market release
9.3.4 Housekeeping and safety procedures
10. SUMMATIVE ASSESSMENT
11. CONCLUSION
12. REFERENCES

Appendix B

The Siyavuka Lateral Improvement Foundation training module contents page:

1. FACILITATOR STUDIO/CENTRE INSPECTION
2. INTRODUCTION TO CERAMIC DESIGNING (DRAWING)
2.1 Pencil drawing-step by step techniques of pencil drawing
2.2 Designing a vase on paper (Drawing)

3. CERAMIC DESIGN (HAND-BUILDING)
3.1 Hand-building vase/prototype
3.2 Hand-building – developing a teapot/prototype (into life size)
3.3 Hand-building – developing a vase/prototype (into life size)

4. CERAMIC DESIGN (DRAWING AND HAND-BUILDING)
4.1 Designing a side lamp on paper/hand-building prototype
4.2 Designing a candle holder on paper/hand-building prototype
4.3 Developing a prototype of a side lamp (into life size)- biscuit firing
4.4 Developing a prototype of a candle holder (into life size)

5. THROWING (WHEEL WORK)
5.1 Throwing a bowl
5.2 Turning a bowl
5.3 Throwing a vase
5.4 Turning a vase

6. CASTING (SLIP CASTING)
6.1 Casting
6.2 Ceramic painting
6.3 Ceramic firing

7. CERAMIC DESIGNING
7.1 Designing a sculpture – non functional (Drawing)
7.2 Hand-building and firing

8. ASSESSMENTS

Appendix C

CATHSSETA Requirements: from accreditation to qualification

The Culture, Art, Tourism, Hospitality and Sport Education and Training (CATHSSETA) is South Africa's Sector Education and Training Authority (SETA) which was established under the Skills Development Act (No 97 of 1998) for Tourism, Hospitality and Sport Economic Sector. It was formerly known as the Media, Advertising, Publishing, Printing and Packaging Sector Education and Training Authority (MAPPPSETA).

It was established, according to the CATHSSETA website, with the core function of contributing towards raising skills for both people who are employed and those seeking skills for the purpose of employment in the sector. The development for craft skills towards a National Qualifications Framework (NQF) qualification is measured by unit standards that training providers must adhere to in implementing, monitoring and evaluating transferred skills.

The rationale behind the establishment of this entity is, according to SAQA, that "legacies of the past resulted in many practitioners within the South African Craft sector being denied advancement and possible recognition as qualified tradespersons. Both employers and employees in the craft sector have expressed the critical need for technical and business skill-based qualifications for those practicing within the craft system". This is further expressed by Pitso Chizma in his observation of (Atkinson & Breitz, 1999: 86 in Greyling, 2007: 156), as he reveals that "in the past, black people did not have the privilege of studying art at higher institutions of learning. This was a political taboo because of Apartheid".

As a result, it was recognised that by providing training that would enable people to acquire a variety of qualifications from the most basic to advanced National Certificates in Craft Production, it would "allow learners the opportunity to reach their potential and allow for advancement within formal education, as well as allowing for the recognition of prior learning (RPL). The qualification will also enhance the social status and productivity within the Arts and Craft industry" (South African Qualifications Authority, 2).

The qualification is designed in such a way that the unit standards allow for flexibility as well as accessibility for various people at varying levels of skill and education. The most basic of the certificates is an NQF level 2 which is anticipated to be the “foundation for development into other areas of craft such as design, production, enterprise and marketing” (South African Qualifications Authority, 1).

The learners credited with this qualification are assumed to have competency in areas of communication and mathematic literacy skills that immediately enable them to become active participants in the training as well as engaging with potential clients once the products reach the relevant markets. The NQF level 2 qualification, according to SAQA, means that learners are considered capable or competent in the eleven areas identified below:

- Communicating in a variety of ways
- Using mathematics in practical applications
- Accumulating ideas for design of craft product
- Interpreting clients specifications for craft production
- Preparing materials and equipment for craft production
- Making marketable craft products
- Producing sequences of the same craft product
- Reviewing and finishing craft products for market
- Costing and pricing craft products for a sustainable craft enterprise
- Controlling stock and material of craft production
- Planning production of craft products
- Functioning in a craft business environment

In addition to these, for an NQF level 4 qualification, learners are required to aspire to acquire competency in:

- Importing and exporting craft product
- Planning their own career development
- End-using computers

- Ensuring that occupational health, safety and environmental requirements are met

To obtain accreditation to provide training and issue these qualifications, organisations/aid agencies are required to register with the Education and Training Qualifications Authority (ETQA). South African Qualification Authority (SAQA) website indicates that registration with the ETQA as an assessor requires:

- Detailed documentation that is proof of relevant qualification/s, practical training completed, and experience gained at a level above this qualification (that one will be assessing or providing training on)
- NQF recognised assessor credit

The SAQA further stipulated that the assessor needs to demonstrate the ability to consider a range of options by:

- Measuring the quality of the observed practical performance as well as the theory and underpinning knowledge.
- Using the methods that are varied to allow the learner to display thinking and decision making in the demonstration of practical performance.
- Maintain a balance between practical performance and theoretical assessment methods to ensure each is measured in accordance with the level of the qualification.
- Taking into account that the relationship between practical and theoretical components is not fixed, but varies according to the type and level of qualification.

The SAQA firmly stipulates that all assessments need to be conducted with the following eleven well-documented principles:

- *Appropriate*; the method of assessment needs to be suited to the performance being assessed.
- *Fair*; in that the methods of assessment do not present any barriers to achievements, which are not related to the evidence.

- *Manage*; the methods utilised should make for easy assessment arrangements that are cost-effective and that do not unduly interfere with learning.
- *Integrate into work or learning*; evidence collection need to be integrated into the work or learning process in an appropriate and feasible manner.
- *Valid*; assessments should focus on the requirements laid down in the unit standards, i.e. the assessment is fit for purpose.
- *Direct*; the activities in the assessment need to reflect the conditions of actual performance as closely as possible.
- *Authentic*; the assessor needs to be satisfied that the work assessed is attributable/achievable to the learner undergoing assessment.
- *Sufficient*; the evidence collected establishes that all criteria have been met and that performance to the required standard can be repeated consistently.
- *Systematic*; planning and recording need to be sufficiently rigorous to ensure that assessment is fair.
- *Open*; learners can contribute to the planning and accumulation of evidence. Learners for assessment understand the assessment process and the criteria that apply.
- *Consistent*; the same assessor would make the same judgement again in similar circumstances. The judgement made is similar that the judgement would be made by other assessors.

Assessments are required to be integrated as this is considered to provide an opportunity to show the learners ability of integrating concepts, ideas and actions across the range of unit standards. The SAQA elaborates that this integrated assessment is required to judge the quality of the observable performance as well as the quality of thinking that lies behind it. It is assessment that is performance-based (focusing on applied competence as oppose to required knowledge only). This performance based assessment allows for the assessment of problem solving skills, creativity as well as versatility of integrating theoretic knowledge with practical action.

The NQF level 2 certificate may, according to SAQA, be acquired by fulfilling 720-hours of training which includes 400-hours core and 120-hours elective learning that would result in what is called a semi-skilled trade competence. The SAQA highlights that a broad range of assessments strategies may be used. These assessment tools/strategies are; task-oriented and theoretical assessment based. They are essential tools in distinguishing and measuring 'practical knowledge' and 'discipline knowledge' respectively.

Discipline knowledge embodies all aspects of the discipline from concept through production, therefore it is what Risatti (2007) identified as craftsmanship in the field of crafts. It is clear that the unit standards identify these distinctions therefore they are required to enable learners to earn an NQF qualification. The requirements from the SAQA and the understanding of craftsmanship drawn from Risatti enables the research to measure the impact the Timbita Ceramic Incubator has had on the beneficiaries of the Sempheter pottery which will be discussed in the next point.

SAQA requirements for facilitators and trainers

SAQA stipulates that "assessment of learner achievements takes place at providers accredited by the relevant ETQA (RSA, 1998b) for the provision of programs that result in the outcomes specified for this qualification". The programme used (by the Timbita Ceramic Incubator) for the purpose of training is considered to be in line with the SAQA NQF unit standards to fulfil level 2 requirements because it is accredited by the SAQA and therefore enabled to conduct these assessments at the premises deemed suitable by the Incubator. As stipulated by the SAQA, a level 2 certificate requires at least 400 core hours of training coupled with 120 elective hours for each training case. 400-hours make up ten weeks and the additional 120-hours equal three more weeks of training. The NQF level 2 certificate is equivalent to a grade 11 in South Africa. The Semphete pottery group was, as suggested from Timbita's records discussed in the research, trained for only 80-hours which translated to only two weeks. The beneficiaries, however, collectively stressed that the training was carried out for a period of three months, making up a total of 480-hours core hours and 40-hours of branding which was

later facilitated by Mintek. The beneficiaries point out that they indeed did receive NQF level 2 certificates, as opposed to the suggested 80-hours that led to no qualification being issued by Timbita to the beneficiaries.

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