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**DEVELOPMENT BY DESIGN – AN EXAMPLE IN THE SOUTH AFRICAN  
CRAFT INDUSTRY: THE DUE-SOUTH TRAVEL GUIDE**

by

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I declare that **Development by design - an example in the South African craft industry: *the Due-South travel guide*** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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Ms Carin Rankin

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12 October 2007

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## 1. INTRODUCTION

### 1.1 Introduction and overview

Design is a creative activity whose aim is to establish the multifaceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange.

(ICSID [sa]:[sp])

The role of design and the need for designers to reflect on their contribution to society are ongoing discussions. The time has come for designers to not only reflect on the impact of their work on society, but also its impact on human dignity and human rights (Buchanan 2001:3). There are many designers and theorists who support the need for designers to reflect on their role in society. Gui Bonsiepe (1998:106) sees the intellectual participation of designers in society, and the need for designers to reflect on their role in society, as vital contributions to the future of design. Buchanan (2001:2) is of the opinion that design's true purpose can only be discovered when design is based on the merits and significance of a culture or nation's values and composition. Along with the premise of design's role in society, so too the methodology of design has been under scrutiny.

Russel Kennedy (2006:[sp]), past president of the International Council of Graphic Design Associations (Icograda), explains that the boundaries between graphic design and its associative disciplines have been unclear for some time. Among the new approaches emerging are the multi- and interdisciplinary methods<sup>1</sup>. A multidisciplinary method is called for and implemented by many designers (Kennedy 2006:[sp]). Jorge Frascara (1999:[sp]), a renowned designer and theorist, encourages design as an interdisciplinary activity. Frascara (1999:[sp]) champions design as more than merely meeting the needs of people; he regards design as a problem-oriented activity that holds the benefit and development of society at its core. Frascara (1999:[sp]) is of the opinion that design must be relevant and should infiltrate all dimensions of life with a view to improving it.

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<sup>1</sup> An interdisciplinary approach draws from and integrates two or more disciplines, professions and technologies, methods and insights are used in pursuit of a common goal (Interdisciplinarity 2007:[sp]). A multidisciplinary approach is the act of joining together two or more disciplines without integration (Multidisciplinarity 2007:[sp]). Each discipline and method is used separately towards achieving discipline specific results that in the end all work towards the same goal (Multidisciplinarity 2007:[sp]).



Kennedy (2006:[sp]) remarks that designers are without a doubt becoming more aware of their environmental and cultural responsibilities. However, even though designers seem to be more conscious of their social role, Macdonald (2002:17) questions the actions that follow from the issues on which they have chosen to take a stand. Macdonald (2002:19) claims that the key issues being discussed with regard to design's involvement in society are repeated as problem statements, and are left as such. Macdonald (2002:19) feels that there exists a lack of actual participation: no insight is given into the problems that have been formulated, and continuous debate takes place on the same concerns without insight being provided into the role that design can play to solve the problems. Macdonald (2002:19) substantiates her argument by offering the problem of global warming as an example. The discussion around global warming has been continuing for years, but the debate on the role that design can fulfil in addressing this concern is "deafening" (Macdonald 2002:19). Frascara (1999:[sp]) is of the opinion that designers should foremost act as problem solvers, even though this happens in conjunction with being problem identifiers.

It seems that a more critical look at design is justified. Frascara (1999:[sp]) supports a critical look at the value systems in which design operates. Frascara (1999:[sp]) uses the example of acting more responsibly in society by taking into consideration the cultural impact of designed objects and messages on society. Frascara (1999:[sp]) acknowledges that any designed object has an effect on the knowledge, attitudes or behaviour of people. More importantly, however, he also acknowledges that communication has a cultural impact that affects the way people interact with others and with things, and that this contributes to the creation of cultural consensus. In order for design to contribute to the development of society, Frascara (1999:[sp]) calls for cultural and physical sustainability to become part of every design process.

This study focuses on the possibility of design to aid in the development of society, and more specifically the empowerment of the cultural industry of craft-producing in South Africa. This study forms part of a Master's-degree submission in Information Design and is a contextualisation, critical reflection and comparative analysis of a design project designed by the author of this study. The design project is a book (Figure 2)



Figure 1: First edition of the Travel Guide to South African Craft Sites, 2007. Photograph by the author.

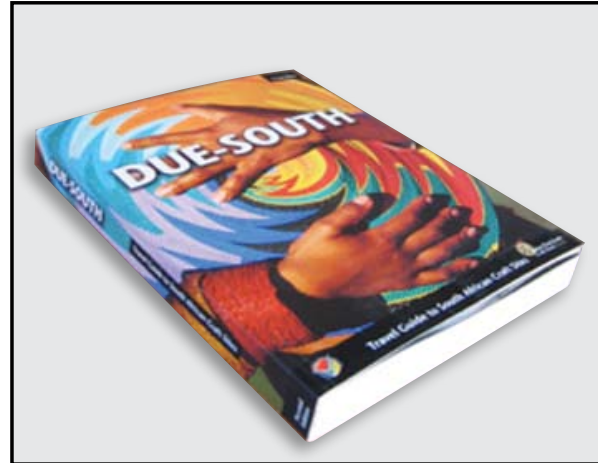


Figure 2: Second edition of the Travel Guide to South African Craft Sites, 2007. Photograph by the author.

dealing with the South African craft sector that pinpoints the location of over 500 craft sites throughout South Africa. The first edition (Figure 1) was a finalist in the 2004 Proudly South African Homegrown awards and was also nominated for an Innovation and Sustainability award. This study discusses the second edition (Figure 2), titled *Due-South: Travel Guide to South African Craft Sites* (hereafter referred to as the *Due-South travel guide*), which forms part of a non-profit organisation's efforts to empower the South African craft sector.

This study firstly provides an introduction to 'development by design' through a literature study in chapter one. Chapter one furthermore provides a short introduction to the South African craft sector and introduces the comparative analysis framework used in chapter three. Chapter two describes the *Due-South travel guide* as a case study. In chapter three the analysis framework is applied, and the *Due-South travel guide* is compared and analysed alongside two other purposefully-selected design interventions in the South African craft sector, namely the London-South Africa (LOSA) project and the One of a Kind trade show. Chapter four provides a conclusion that offers some insights into the role of design in the development of the South African craft industry.

## 1.2 The need for development by design

Angharad Thomas (2006:54) investigates the role of design in a context of poverty. She defines the poor as people living on less than one United-States dollar (\$1) a

day, and states that by this definition 1.2 billion of the world's six billion people can be considered to be poor (Thomas 2006:54). Thomas (2006:54) asserts that design in a poverty or developing context has received an insignificant amount of consideration, especially with regard to the aim of alleviating poverty. Donaldson (2002:[sp]) raises a valid argument by claiming that design is failing the world's developing population: design is supposedly the act of meeting people's needs, and in developing populations people are barely meeting the most basic of their needs. Donaldson (2002:[sp]) is of the opinion that design expertise is targeted at developed economies, and that not enough attention is given to the developing world - where there are many problems that need to be addressed.

Thomas (2006:54) has completed research and practice in this relatively new field of 'development by design'. She calls for the consideration of all dimensions of sustainable development, explaining that designers need to consider economic, environmental and social aspects in order to make a meaningful contribution to sustainable development (Thomas 2006:63). 'Development by design' is a community of design practitioners, educators and researchers who undertake economic and social development in less-industrialised or developing economies (Donaldson 2002:[sp]).

Thomas (2006:64) believes that designers can act as change agents by bringing design into the lives of poor people so as to improve their livelihoods. Thomas is actively involved in this discourse: she works as the convenor of the Design and Development study group, and believes that through collaborative efforts to raise awareness about development and design the dominant consumer culture of design can be challenged (Thomas 2006:65).

There is a definite awareness of development by design, and several international bodies and organisations work to promote this methodology among designers. The Development Studies Association (DSA) (DSA 2007:[sp]) encourages interdisciplinary exchange, co-operation, and the promotion of the development research-community in the United Kingdom and Ireland. One of the study groups that the DSA has established is the Design and Development Study Group, an interdisciplinary group of

academics and practitioners from various design disciplines, development studies and economics who endeavour to study and emphasise the connection between design and development (DSA 2007:[sp]). This study group collects and publishes examples of validated research and case studies of successful practice in order to provide a platform for communication and the validation of practice in the field.

The Design for Development Society (DFD) (Design for Development 2007:[sp]) is another initiative formed by a team of volunteers, participants, directors and management who work with communities around the world to develop and appropriate solutions to real-world challenges. The DFD is dedicated to using the design process as a problem-solving tool through which to address issues in poverty-stricken areas of the world (Design for Development 2007:[sp]). Organisations such as the Cardiff Group, Designers without borders, Design for the World, Design for Social Impact, Design cares, and Think Cycle all have similar aims and objectives.

The International Council of Societies of Industrial Design (ICSID) is actively involved in furthering development by design, and has implemented several ICSID InterDesign conferences. One such conference was held in 2005 in Rustenburg, South Africa, with the theme of developing rural transportation (ICSID InterDesign 2005:[sp]). The discussions held at the conferences proved valuable to many design educators and practitioners, and two years later some solutions are being implemented (ICSID InterDesign 2005:[sp]). The South African Bureau of Standards (SABS) plays a supportive role in the ICSID InterDesign conferences through the SABS Design Institute: it promotes the design-for-development initiative by organising a Design for Development award scheme, as well as conferences on design in Africa (SABS Design Institute 2005:[sp]).

The South African craft sector provides the ideal platform for the exploration of development by design, with more than 1.2 million people involved - many of whom live in poverty-stricken conditions (Elk 2004:1). Skilled and unskilled crafters in both urban and rural regions live with diverse economic and operational challenges. Design interventions in this field have varied approaches and focus on a multitude of challenges.

### 1.3 Development by design and the South African craft sector

In South Africa, there are many impoverished communities that rely on their craft-producing skills to make a living. Sources differ on the number of crafters involved or employed in the craft sector: in 2004 it was estimated that 1.2 million people are employed by the craft sector and that it generates over R3.5 billion in revenue each year (Beyond planning to action 2006:6), but in 2005 the Department of Trade and Industry claimed that only 38,062 people are employed or gained income from the sector, and that the sector contributes approximately R2 billion to the Gross Domestic Product (GDP) (Beyond planning to action 2006:6). In terms of this study, the accuracy of these statistics is not as important as the fact that the craft sector offers a point of entry into the economy for a large number of people - mostly rural women - from marginalised communities.

For the purpose of this study, a craft is defined as follows:

Craft refers to the creation and production of a broad range of utilitarian and decorative items produced on a *small scale* with *hand processes* being a significant part of the value-added content. The production of goods uses a range of natural and synthetic materials. (Beyond planning to action 2006:11).

The South African craft industry is by nature a fluctuating entity, with businesses opening and closing constantly. Many non-governmental organisations (NGOs) experience the same ups and downs, with non-profit organisations relying on sponsorships to continue their efforts. There are, however, many entities involved in the South African craft industry. These include government departments (such as the Department of Trade and Industry and the Department of Arts, Culture, Science and Technology), associations and organisations (such as the National Arts Council, Crafts Council of South Africa, Arts & Culture Trust, Cape Craft and Design Institute) and parastatals (such as Business and Arts South Africa).

Since many organisations and initiatives are working separately to uplift the craft industry, and since they focus on specific rather than overarching issues, a lack of significant progress generally results. If the upliftment of the entire craft industry remains elusive, the industry will remain in disarray and any efforts to uplift it will reach only specific sectors. The South African craft industry lacks a coherent and guiding party to pull together all efforts in order to maximise results for the industry as a whole. This is a need that was identified in 2004 by Erika Elk from the Cape Craft and Design Institute (CCDI), and again in 2005 by the Department of Trade and Industry's Sector Development Strategy (Beyond planning to action 2006:4; Elk 2004:5).

### **1.3.1 Design interventions in the South African craft sector**

With human privilege as the central focus in design's methodology, three design interventions are comparatively analysed in chapter three. The *Due-South travel guide*, along with two other design interventions, are compared using a design intervention framework established by Angharad Thomas (2006:63). In her article *Design, Poverty, and Sustainable Development*, Thomas (2006:59) discusses seven design interventions in a context of poverty, and uses a framework to analyse the contribution that each design intervention has made to poverty reduction and sustainable development. An adaptation of Thomas's framework is applied in this study in order to consider the effects of the three selected design interventions.

The *Due-South travel guide* aims to empower the craft sector through facilitating market access for crafters and their products. The publication takes a hands-on approach by interacting with crafters directly, and showcases craft products to the South African and international consumer markets. In chapter two, a more comprehensive description of the *Due-South travel guide* is presented.

The second design intervention, the London-South Africa (LOSA) project, utilised British-based designers to design South African craft products, and created sought-after craft pieces that were exhibited in Sotheby's of London. These designed craft pieces were highly praised and received much acclaim. The craft pieces underwent transformation in the hands of foreign designers and were perceived to be exclusive

pieces of high-art quality. These products were not positioned as affordable, everyday pieces but rather were sold for high prices. LOSA empowered participating crafters and raised the awareness of South African craft on an international level. The LOSA project is discussed in more detail in chapter three of this research report.

The annual One of a Kind trade show is the third design intervention under consideration. This trade show was initiated by Decorex (the leading South African décor and design exhibition), and provides exposure to craft projects by giving crafters the opportunity to exhibit their products at this popular décor show. One of a Kind sets up trade meetings between craft projects and potential buyers, and offers pre-and post-show training to crafters. Chapter three of this study provides a more comprehensive description of the One of a Kind trade show.

The three design interventions are compared using a comparative analysis framework that is based on an existing framework compiled by Angharad Thomas (2006:59). Within this framework, Thomas (2006:59) uses selected criteria - including design source; benefit to poor people; and economic, environmental, social and institutional sustainability - to compare design interventions. Thomas (2006:60) selects design interventions specifically aimed at the rural developing communities in Southern Africa and Brazil, and she identifies craft production as one of the ways in which poor producers can sustain their livelihoods. Although Thomas (2006:60) raises valid questions regarding the effectiveness of craft production in realising sustainable livelihood, she acknowledges that many poor producers are skilled in their craft forms and do not have other skills with which to create a living. For many craft producers, their indigenous skills to create craft products are all they have to fall back on. In her article, Thomas (2006:64) concludes that designers can use design in such a way that they act as change agents, bringing design to the poor and improving their livelihoods by increasing income and making better-quality goods, products and equipment available to them.

The disparities that characterise South Africa's economy have resulted in the fact that, too often, scant attention is paid to human dignity and human rights in the poverty-

stricken regions of the country. The SABS Design Institute (2005:[sp]) maintains that the socio-economic needs of a country should predetermine the design culture of that country. Design interventions in South Africa should foremost work to uplift poverty-stricken South African communities, and should also place emphasis on human elevation. Thomas (2006:65) contends that the dominant consumer culture of design needs to be challenged, and that the design community is not paying enough attention to the social contribution that design is able to make - not only in the developing world, but also with regard to global social issues such as climate change and emergency relief.

#### **1.4 Development by design for the benefit of society**

In a developing country such as South Africa, design has a major role to play in the reshaping and rebuilding of a nation that has communities in desperate need of upliftment. Buchanan (2001:1) visited South Africa from the United States of America and attended a conference held by the Design Education Forum of South Africa that sought to explore the reshaping of South Africa through design. Buchanan (2001:1) was surprised by the insight of the then Minister of Education, Dr Kader Asmal, and his vision to ground design in the cultural values and political principles expressed in the new South African Constitution.

What Buchanan (2001:1) brought home from the conference was a renewed vision of a new and vital design thinking that needs to be taught to designers around the world. Form and function need to be reconsidered and repositioned as form and content (Buchanan 2001:1). The need for designers to significantly grasp the content of their work is essential to the well-being and prosperity of society (Buchanan 2001:1). With a new focus on cultural rights in the 20th century, the emphasis is placed on human dignity and human rights, enabling design to find its true origin and purpose in the values and constitutional life of a country and its people (Buchanan 2001:2). Buchanan (2001:2) emphasises the lack of discussion on and evaluation of design with regard to the “first principle” of human dignity and human rights, and comments that designers are far more comfortable and capable to discuss the principles of aesthetic, usability,



market and business operations - all of which become secondary when not integrated with the consideration and development of human dignity and human rights.

Buchanan upholds his vision of design contributing to the development of social issues. In a more particular and localised context, Buchanan (2001:4) states his opinion with regard to the role that design can play in building a new nation in South Africa. According to Buchanan (2001:4), design should not only be the grounding of human dignity and human rights, but should also act as a vital tool for implementing and exemplifying the principles of the new South African Constitution in the day-to-day lives of the entire nation. Reaffirming human dignity and human rights for all sectors of the population requires that people become empowered not only by being informed of these rights, but also by being provided with the means to live their everyday lives in accordance with their constitutional rights (Essama-Nssah 2004:509). Buchanan (2001:4) describes design as a practical discipline of responsible action; a discipline with the responsibility to materialise the high values of a country and culture into concrete reality, and in so doing enable designers to transform abstract ideas into definite, manageable form. Buchanan (2001:4) provides evidence of this practical aspect by considering the extent of design's effect on people's lives: it is through the process of design that all objects and communications are created, assisting people to meet their needs and fulfil their desires. It is through the exchange of information and ideas, made possible by the design process, that civil and political life is formed (Buchanan 2001:4).

With regard to the possibility of design intervention in societal life, Buchanan (2001:4) focuses on more than the design process used when manufacturing products and goods that enable sustainable development; he includes the processes and systems of interaction and communication used to plan and create actions and services within public and private life. He stresses the importance of these interactions and transactions in the social and economic structure of a country (Buchanan 2001:5). Buchanan (2001:5) affirms that design plays an integral role in the creation of the complex frameworks of human culture - in other words, the systems and subsystems that work to support human fulfilment. Systems such as information and communication technologies, electrical power grids, transportation systems, managerial organisations, public and

private institutions, and national constitutions all play a vital role in the development of a nation (Buchanan 2001:5).

Following from Buchanan's arguments, it is clear that design needs to be based on the people of a country, and on their needs and values. Buchanan's reasoning is echoed in the SABS Design Institute's sentiment that design needs to be relevant to the socio-economic needs of a country (SABS Design Institute 2005:[sp]). According to the SABS Design Institute, it is essential that design is adaptable, innovative and action-orientated in order to address problems of unemployment, underdevelopment, environmental issues and poverty (SABS Design Institute 2005:[sp]). Identifying the needs, and the possible actions through which design can aid in the upliftment of the South African craft sector, is the focus of this study. Thomas (2006:54) contends that, in a developmental context (specifically with the aim to relieve poverty), insufficient attention has been paid to exploring design possibilities and actions. In the chapters to follow, the *Due-South travel guide* will be offered as an example of a design intervention in a developmental context within South Africa's craft sector.

## 2. THE SOUTH AFRICAN CRAFT SECTOR

### 2.1 Globalisation and the cultural industries

Creative industries around the world, specifically in many developed economies, exceeded advancement in comparison to other sectors (Beyond planning to action 2006:6). On a global scale, developed economies show a considerable increase in the trade of cultural goods and services (Beyond planning to action 2006:10). In fact, the cultural industries have become the primary export earners for many leading developed economies (Beyond planning to action 2006:10). Developing economies, on the other hand, are fighting for their share of the trade in cultural goods and services, with local markets being threatened by domination by the developed countries' cultural industries (Beyond planning to action 2006:10).

The threat posed by dominant economies operates on various levels, and the creative industries are unique in that they affect both the economic and cultural dimension (Beyond planning to action 2006:10). Cultural goods transfer the values, ideas and aspirations of the country of origin (Beyond planning to action 2006:10). The impact of (specifically) American culture on other cultures and societies around the world has generated concern regarding the impression left by dominant cultures on local cultures, and this in turn has triggering concern about the real effects of globalisation on the cultural industries (Beyond planning to action 2006:10). The increasing liberalisation of national markets (in other words, the removal of tariffs and other barriers to trade) has contributed to the alarm regarding globalisation (Beyond planning to action 2006:10).

While on the one hand, globalisation holds the threat of homogenisation and the abuse of intellectual and cultural capital, on the other hand it also provides growth opportunities through the expanding of trade and awareness of cultural goods and cultural diversity (Beyond planning to action 2006:10). As ironic as it might seem, globalisation holds potential for the developing world to manufacture products for local and global markets in support of the diversity movement (Beyond planning to action 2006:10).

Athavankar (2002a:43) questions whether traditional culture will survive the bombardment of globalisation and modernity. Athavankar (2002a:43) speaks from an Indian perspective, where opportunities gained through globalisation have had positive effects on the economy and negative effects on the indigenous cultures. Athavankar investigates possible ways in which the Indian design profession can participate in the economic growth that globalisation has presented while at the same time preserving the indigenous traditions (Athavankar 2002a:43).

South Africa faces many problems similar to those of India. As a multicultural, developing nation that faces a disparate economic context, there exists a real need for design to find a role to play in the development of the economy while simultaneously protecting the indigenous characteristics of a multicultural population. The social and economic needs of a country should be reflected in the thinking behind design interactions and solutions (SABS Design Institute 2005:[sp]). South Africa as a nation is undergoing major transformation - with challenges including nation building; moral regeneration; poverty; unemployment; crime; and the continuous exploration and cultivation of race, language and identity - and the cultural industries in South Africa hold value way beyond their contribution to economic growth (Beyond planning to action 2006:6).

The craft sector forms part of the cultural industries, and the Department of Trade and Industry established that the cultural industries in South Africa are showing similar growth patterns to the corresponding industries in the rest of the world (Beyond planning to action 2006:6). The craft sector shows significant potential to assist in meeting the challenges that South Africa faces - challenges such as unemployment, poverty, nation building, and the cultivation and preservation of indigenous cultures. Not only does the craft sector provide a valuable point of entry to the economy for many previously disadvantaged individuals, but the sector is also actively involved in the safekeeping of South African culture (Elk 2004:1).

Design interventions in South Africa should foremost work to uplift poverty-stricken South African communities, and should also place emphasis on human elevation. As mentioned previously, Thomas (2006:54) and Donaldson (2002:[sp]) assert that design

in a developing context (with the aim to alleviate poverty) has received an insignificant amount of attention. Thomas (2006:64) calls for designers to become change agents, and argues that the international design community is not addressing the problems that the world faces today.

There exists a substantial need and potential for the developing world to produce products for local and global markets, and this is supported by the growing global cultural diversity movement (Beyond planning to action 2006:10). The craft sector in South Africa has gained considerable momentum and is especially lucrative in the Western Cape - with its influx of international tourists and a creative energy that is almost synonymous with the province. The Cape Craft and Design Institute (CCDI) has become a successful governing body in the Western Cape where craft projects grow from strength to strength. The CCDI provides proof that, with valuable marketing assistance and business guidelines, there is real potential in the South African craft industry (Elk 2004:6).

## **2.2 The Due-South non-profit organisation**

One of the design interventions analysed in this study is the *Due-South travel guide*.

### **2.2.1 Overview and background**

The Due-South Craft Route Project (Due-South) was established in 2000 and is a registered Section 21, non-profit organisation (Due-South 2006:[sp]). Due-South (Due-South 2006:[sp]) is an independent organisation that works towards the development of crafts in South Africa. Like many organisations involved in the craft sector, this project has been dependent on sponsorship funds.

The establishment of Due-South (Due-South 2006:[sp]) arose from the belief that South African crafts are not understood or valued by the South African consumer market, and that the potential of the sector to aid in job creation and the empowerment of previously disadvantaged communities has not been explored to its full extent. With the purpose of gaining market exposure for South African crafters, Due-South labours to showcase

craft projects across South Africa, educate the general public on crafts, and provide assistance to the crafters through basic business and entrepreneurial skills training (Due-South 2006:[sp]).

Due-South has identified the following needs in the market and renders the following services:

- Craft travel routes throughout South Africa

Research and hands-on experience has enabled Due-South to build up an invaluable knowledge of craft sites and crafters in South Africa. The field-research team has developed relationships at grassroots level with hundreds of crafters in all nine provinces in the country. This is an ongoing activity and new craft sites are discovered on a continuous basis. Due-South endeavours to establish craft routes that incorporate the craft sites, and in so doing gain market access for the crafters by encouraging buyers to visit craft sites.

- Craft projects database

Information on the activity and location of every craft site is readily available from Due-South, enabling buyers who cannot travel to the site to contact the crafters directly.

- Image library

A compilation of photographs taken by the field-research team is available to promote crafters and their wares.

- Crafts as corporate gifts

Through promoting crafts as gifts to corporate companies in South Africa, Due-South proposes that corporates become socially responsible (Due-South 2006:[sp]).

- Entrepreneurial skills development

Due-South has initiated the development of a package of basic business skills (including entrepreneurial skills), and intends to identify crafters from all nine

provinces to undergo this skills development training. The programme will be rolled out in several phases and aims to empower hundreds of crafters in South Africa.

- Crafts as décor for events

Due-South draws on the indigenous knowledge of cultures and uses crafts gained from hands-on experience to bring an authentic cultural element to corporate events, awards and conferences.

Due-South consists of a team of people who are passionate about South African crafts (Due-South 2006:[sp]). The project acknowledges that crafts play an integral role in South Africa's national creative character (Due-South 2006:[sp]). The project aims to create awareness of South Africa's rich, colourful craft heritage while also emphasising that South Africans should be proud of the longstanding cultures, skills, images and art forms found in craft (Due-South 2006:[sp]). While the project places strong emphasis on the beauty and value of traditional craft items that originate from utilitarian use, it also supports the new genres of craft that are emerging. Anita du Plessis, one of the founding members, describes these emerging genres as a new generation of cross-cultural styles and designer ware that are offering a platform for a more universal creative impact while still maintaining strong local foundations (Due-South 2006:[sp]).

Due-South (Due-South 2006:[sp]) aspires to support locally-produced products and is actively involved in job creation and job sustainability in rural communities - where the need is greatest. Due-South endeavours to enhance the opportunities available to South African crafters through tourism, and to celebrate the authenticity, creativity and quality of South African crafts.

### **2.2.2 People and sponsors involved**

Due-South is a team of motivated people who are passionate about and appreciative of crafts in South Africa. In 2006, during the time that the second edition of the *Due-South travel guide* was published, the team consisted of Anton and Anita du Plessis (founding members and field researchers), Lise Liebenberg (spokesperson and project co-

ordinator), Keabetswe Mogonediwa (sponsorship manager), Adrian Klink (secondary spokesperson) and Carin Rankin (designer and art director, and also author of this study).

Due-South has been reliant on sponsorships, and Eskom Holdings has enabled the production of the two travel guides published to date. As of August 2007, Eskom was no longer part of the project and Due-South is currently seeking new sponsorship. Arivia.com (the South African IT solutions and service provider company) has acted as a subsidiary sponsor and has been actively involved in the promotion of crafts as corporate gifts.

## 2.3 The *Due-South Travel Guide to South African Craft Sites*

### 2.3.1 Background

One of Due-South's main ventures was to showcase crafts and gain market access for crafters is the publication *Due-South Travel Guide to South African Craft Sites*. As mentioned previously, the second edition of the *Due-South travel guide* receives focus in this study, but the first edition will be discussed briefly in order to cast light on the

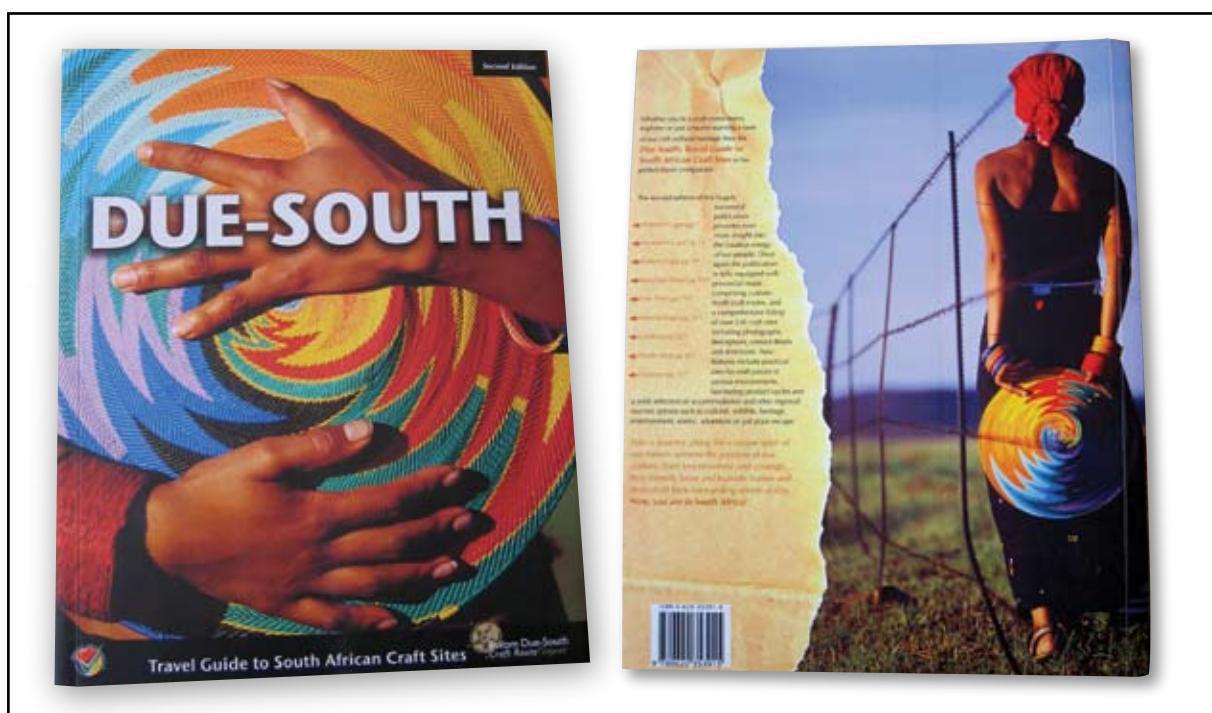


Figure 3: Second edition of the Travel Guide to South African Craft Sites, 2007. Photograph by the author.



developments that were made in the second edition. Where reference is made to the first edition, this will be stated clearly.

The *Due-South travel guide* (Figure 3) aims to gain sustainable exposure for the craft sector with its unique approach of showcasing craft while tapping into the tourism market. After identifying that the craft sector lacks the expertise and finances to market its products effectively, Due-South set out to assist the sector by showcasing craft projects from all nine provinces in the publication.

The publication aims to establish craft routes for every province by incorporating tourist attractions and towns, accommodation options, and craft sites in every region. Travellers following these routes are exposed to the hospitality of the communities of each region they pass through, instead of simply driving from point A to point B.

The Eskom Due-South Craft Route Project is a true example of South Africans proudly uplifting and enriching fellow South Africans. (Manana Moroka, CEO Proudly South African) (Due-South 2006:[sp]).

### **2.3.2 Research and development**

Eighteen months of field research was conducted to gather information for the first edition of the publication. Over 60,000 km was covered throughout South Africa, from the most rural of places to the urban centres. Municipalities were visited to gain access to their records, word-of-mouth led the researchers to new craft sites, and momentum was gained. All known craft sites were included, with only two criteria: firstly, the craft project needed to be community based and have an empowering effect on the immediate community surrounding the project; secondly, all projects needed to make use of predominantly hand-driven processes in the making of their products.

The findings were documented in a questionnaire (see Appendix 1) that was completed by the field researchers for each craft site. Data was organised according to the geographical location of craft sites and was recorded per province. After the initial

travels were completed, new craft sites that contacted Due-South were instructed to complete a questionnaire and submit it via fax. These craft sites were included in the database if they met the criteria.

After the first edition of the publication, the craft community spread the word about the work of Due-South. Crafters from all over the country contacted Due-South to be included in the second edition of the publication. The field-research team once again undertook several journeys of thousands of kilometres to discover new craft sites. This time they concentrated on the areas where the majority of new leads were found. Efforts were undertaken to visit the new craft sites that had contacted Due-South, and also to update the details of craft sites that were visited in the past.

Documentation of the data gathered for the second edition was recorded in the same manner as the first edition. Data was then arranged according to a route for every province. To enable the development of a route for each province, the locations of all the craft sites were recorded onto a map of the province. The main transportation systems and tourist attractions were considered and the route was mapped out for the province. This route directly influenced the layout of the publication, and consequently the layout process was interrupted each time a new craft site or tourist attraction was discovered.

One of the biggest challenges was that new craft projects were continually discovered, meaning that the routes needed to be changed and adapted frequently. The fact that all the research had not been completed by the time the layout of the publication commenced had severe time implications, with a number of provinces needing to be laid out from the start of the route several times.

Due-South was in need of funds to realise the project's dream of producing a craft-route map. The designer (also the author of this report) was briefed to develop a prototype as a tool with which to approach possible sponsors. Design work began on the initial map-brief but soon expanded into a book format in which each province was dealt with separately and systematically, leading to the birth of the *Travel Guide to South*



Figure 4: First edition of the Travel Guide to South African Craft Sites, 2007. Photograph by the author.

*African Craft Sites*. Main spokesperson for the project, Lise Liebenberg, set out to secure sponsorship for the publication and succeeded in this with the participation of the power company Eskom Holdings. Eskom agreed to sponsor the first edition of the publication (Figure 4) without knowing what an immense success it would be, but believing in the difference that a publication of this kind could make in the lives of thousands of crafters throughout the country (Due-South 2006:1).

### **2.3.3 Brief and concept for the second edition**

The brief for the second edition of the *Due-South travel guide* required that the problems identified in the first edition be rectified. These included the lack of shelf presence that resulted from the first edition being wire-bound (Figure 4), meaning that the publication was not easily recognised in bookstores. Eskom's strict corporate-identity guidelines were relaxed, and the second edition was intended to be clearly positioned in the travel section of bookstores, whereas the first edition had been regarded as a craft directory. With Due-South's aim of establishing craft routes throughout South Africa, the second edition was to expand on the first edition with the vision to firmly establish the craft routes in the minds of travellers.

One of the main challenges was to design an information structure that would guide travellers through the various craft routes described in the publication. The designer

(also the author of this study) undertook two fieldtrips to Kwaggafontein, Nooitgedacht, Kwamhlanga and Siyabuswa in Mpumalanga province to experience the craft routes and projects first-hand. It was hoped that this experience, as well as close collaboration between the designer and the field researchers, would result in the design of a concept that truthfully represented the encounters that travellers and buyers were likely to have. Knowledge gained through these fieldtrips was used to establish the needs of travellers along the craft routes.

In order to fully establish the craft routes, the design concept included additional information along the routes that the field-research team needed to collect. This included all the tourist highlights and photographs of the sites in each province, community-based tourism initiatives and accommodation options. The concept also included scope for the inclusion of a personalised journey from the perspective of the field-research team, where they could add running commentary on specific areas through which they travelled or activities that they experienced. The concept also provided for the field-research team to include any memorable people whom they came across on their journeys. The concept developed into a travel journal containing all the essential information needed to guide travellers through the craft routes of the nine provinces.

#### **2.3.4 Information design**

The second edition of the *Due-South travel guide* was designed as a travel companion and a visual journey of the field researchers' travels throughout South Africa. In essence, the purpose of the publication is to entice travellers to visit the craft sites. The publication therefore makes use of various narratives and visuals to relate the story of the field researchers' travels, thereby including readers in a visual journey of the craft routes.

Each province is introduced with an earthy-brown divider containing the blind-embossed name of the province. The divider leads onto a plain-white page with space dedicated to travellers' notes (Figure 5). Adjacent to the notes page is a visual introduction to the province containing any extraordinary or memorable images recorded in the specific

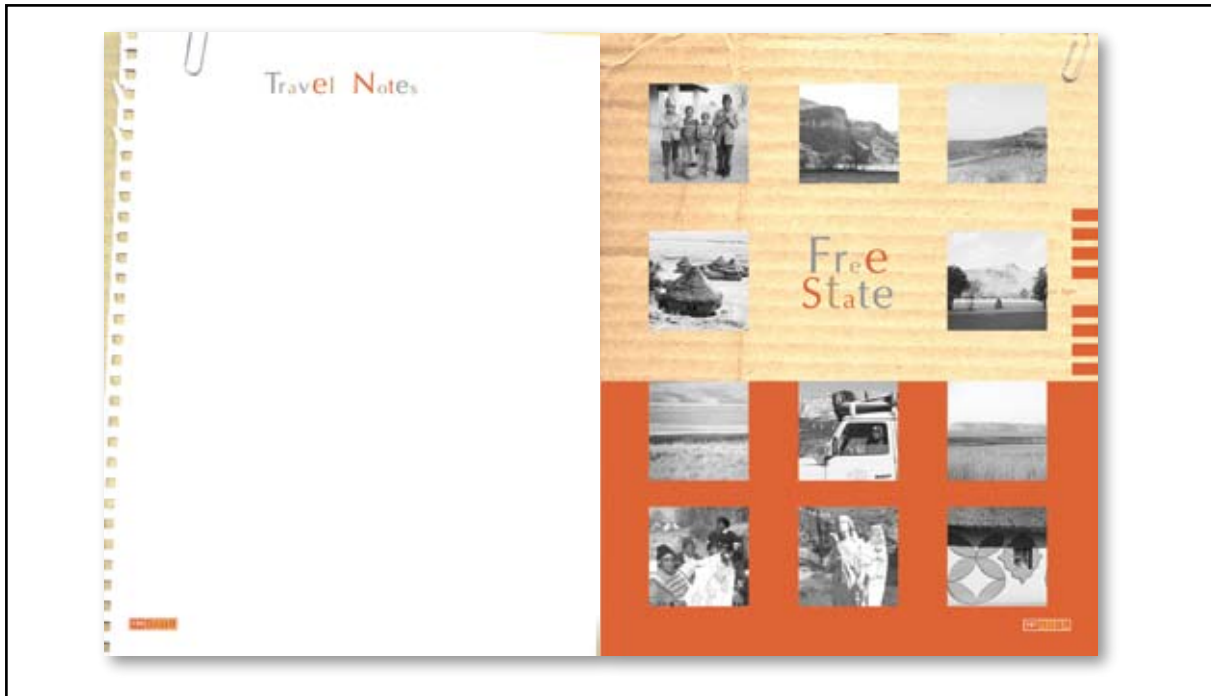


Figure 5: Notes page and visual introduction to province, Free State, 2007. Artwork by the author.

province (Figure 5). Each province is identified by a chapter indicator-strip (Figure 6) on the outside edge of every page. The back cover and quick-reference flap provide easy navigation to the chapter indicator.

After the visual introduction, a general introduction (Figure 6) to the province and the crafts of that province follows. A visual representation in the bottom-left corner of the text block is used to indicate the shape of the province and its location in relation to the rest of South Africa.

Readers are then introduced to the tourist highlights of each province (Figure 7). The highlights page features the main tourist attractions in the province and provides a description, photograph and grid reference (Figure 7). This grid reference indicates the location of the attractions on the map. The highlights page leads onto the main craft-route map (Figure 8) of the province and is also grid referenced. The map pinpoints each craft site, tourist attraction and accommodation option on the craft route through the province. The map reference for each craft site is included under the craft-site listing on the following travel information pages. The map also marks national, main and secondary roads; the craft route through the province; national parks and conservation areas; battlefields; and monuments.

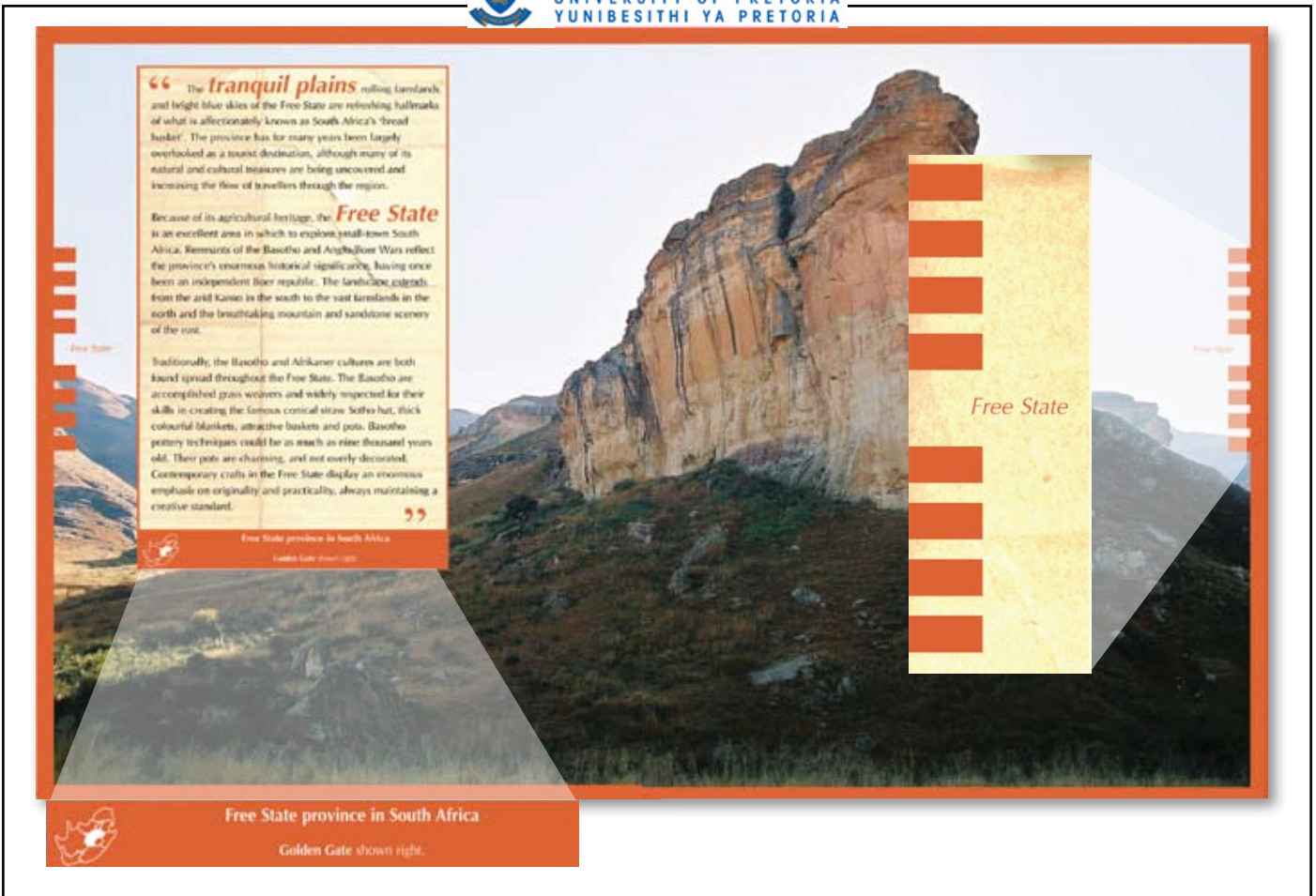


Figure 6: Introduction to the province, Free State, 2007. Artwork by the author

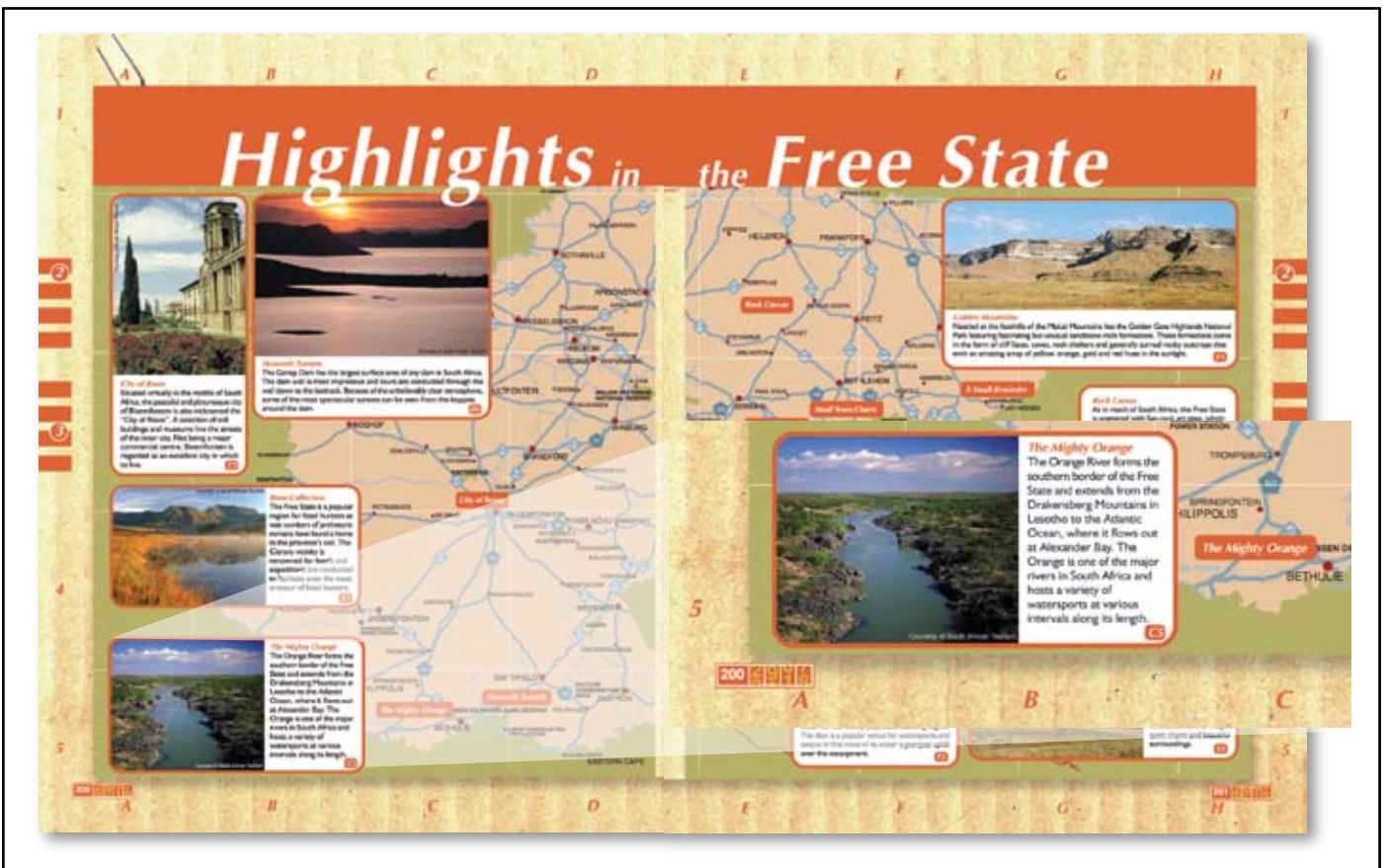


Figure 7: Introduction to provincial highlights, Free State, 2007. Artwork by the author.

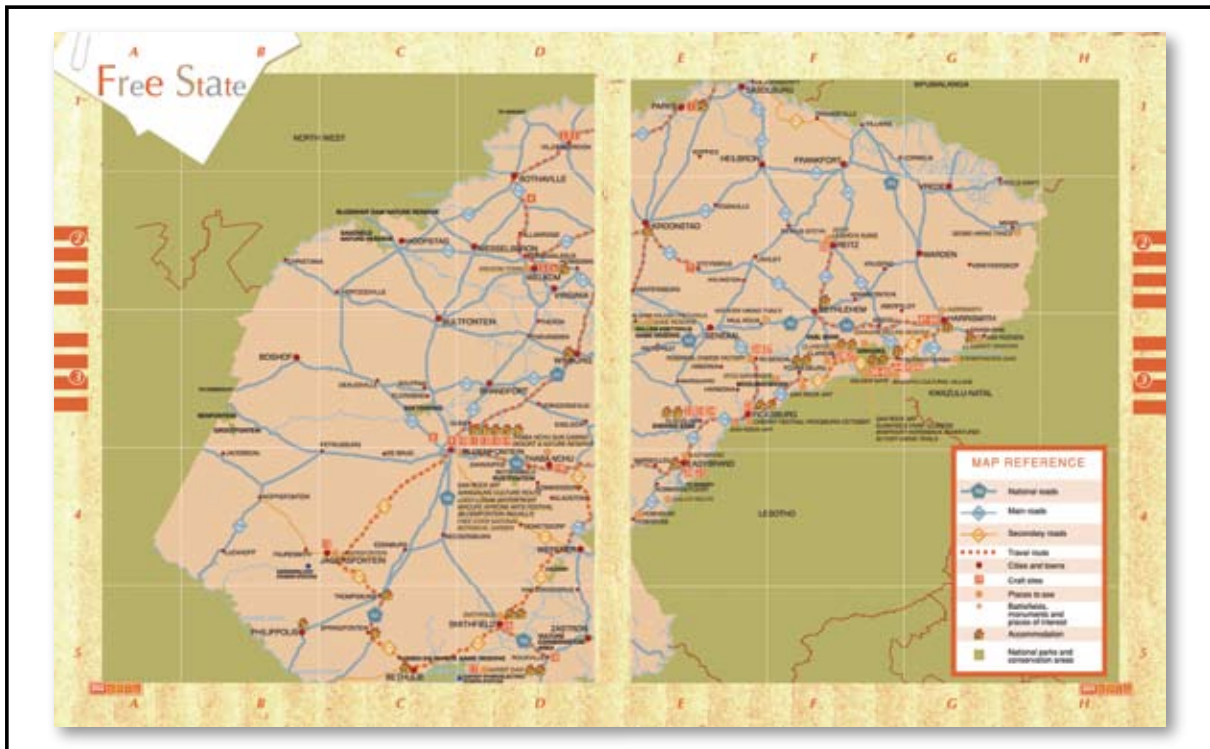


Figure 8: Main map indicating the craft travel route through each province, Free State, 2007. Artwork by the author.

The travel information pages (Figure 9) provide a detailed description of the route. These pages illustrate which part of the route is being dealt with on the particular pages. Craft sites and places to see are arranged according to their sequence on the craft route and are described in detail. Contact details and the facilities at each craft site are listed (Figure 10 and Figure 11). The pages provide space for the field researchers' running commentary, memorable experiences and recommendations for the particular part of the route that is described on the page. It is on the travel information pages that the physical craft products (Figure 9) are used as a design element, resulting in a unique look where each page has its own texture and character. New craft sites are indicated with an icon, as are craft projects that incorporate people with disabilities or life-threatening conditions (Figure 12). Special mention is also made of the cultural experiences featured, and these are indicated with a unique cultural-experience icon (Figure 13).

An additional feature is the navigation strip at the top of each page (Figure 14). The navigation strip illustrates the particular route that the traveller is currently on, as well as the craft sites and attractions featured on any particular page. It indicates accommodation options and places of interest nearby; provides road numbers and



Figure 9: Travel information pages, Free State, 2007. Artwork by the author.

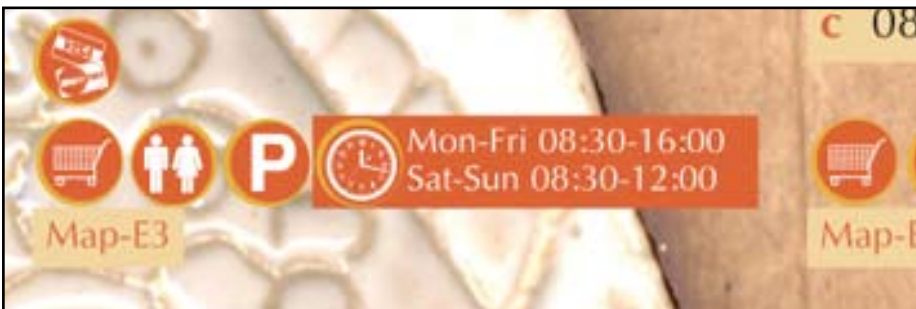


Figure 11: Close up of facilities as indicated underneath craft sites, Free State, 2007. Artwork by the author.



Figure 10: Detailed view of travel information pages, Free State, 2007. Artwork by the author.



Figure 12: Craft Sites facilities icons as explained on the quick reference/placeholder flap, 2007. Artwork by the author.



Figure 13: Explanation of icons used throughout the book (indicated on quick reference/placeholder flap), 2007. Artwork by the author.



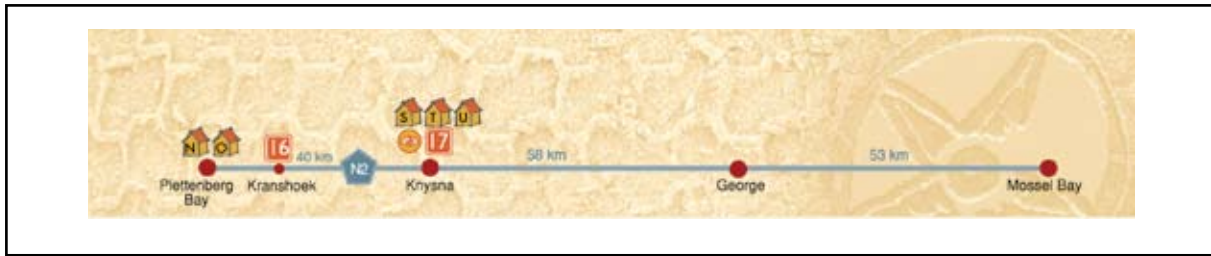


Figure 14: Navigation strips, Free State, 2007. Artwork by the author.

differentiates between main and secondary roads; and provides distances between sites and attractions.

The accommodation pages (Figure 15) are located at the end of the travel information pages for the specific province. The accommodation establishments are grouped according to the town in which they are located, and the towns themselves are listed according to their sequence on the craft route through the province. The section on the first province (the Western Cape) dealt with in the publication provides a brief description of the different types of accommodation options available – such as guest houses, bed and breakfasts, or self-catering. The star-grading rating awarded from the South African tourism grading council is supplied, along with all contact details and the location of each establishment.

An additional feature in the publication is the product lifecycle pages (Figure 16) at the end of every province. Step-by-step descriptions and photographs on the process, time, skills, techniques and materials used in the individual craft-making processes are provided. The aim of these pages is to create appreciation for the time, effort and skill that goes into creating craft pieces - a fact that is often overlooked. This is a valuable tool to educate the general public and to aid in creating adequate appreciation for craft products.

Finally, the province concludes with a page dedicated to colourful and interesting characters (Figure 17 and Figure 18) that the field researchers came across on their journey - many of whom are credited on a first-name basis, adding to the personal nature and the journey-aspect of the publication.



Figure 15: Accommodation pages, Western Cape, 2007. Artwork by the author.



Figure 16: Product Lifecycle pages, Western Cape, 2007. Artwork by the author.



Figure 17: Interesting people pages, Western Cape, 2007. Artwork by the author.

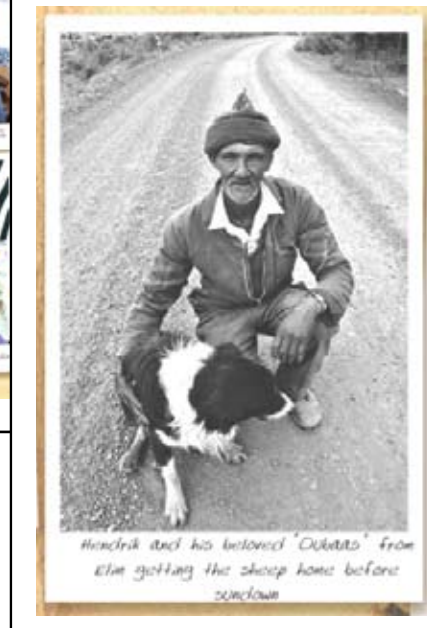


Figure 18: Close up of interesting people pages, Western Cape, 2007. Artwork by the author.



Figure 19: Crafts in your home showcase pages, 2007. Artwork by the author.

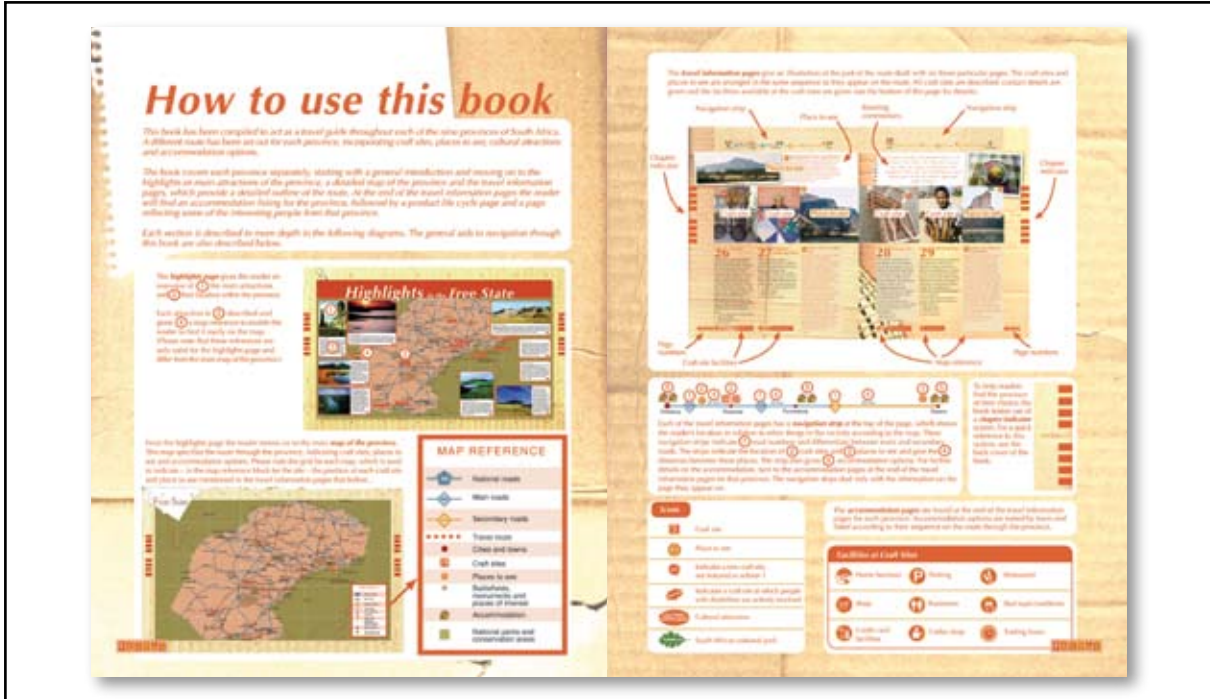


Figure 20: Guide to using the travel guide, 2007. Artwork by the author.



Figure 21: Inside front and back cover, 2007. Artwork by the author.

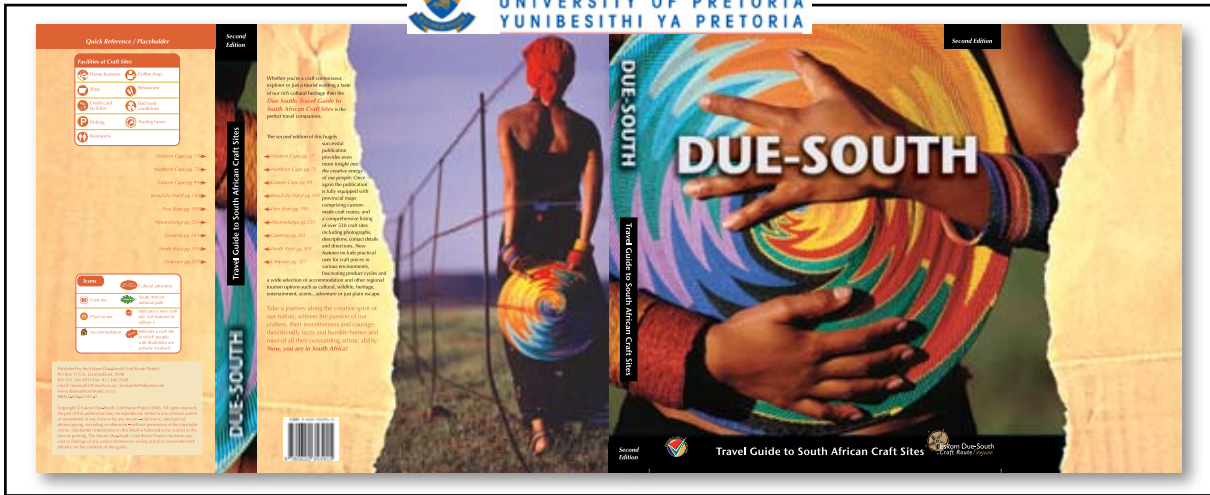


Figure 22: Outside front and back cover, 2007. Artwork by the author.

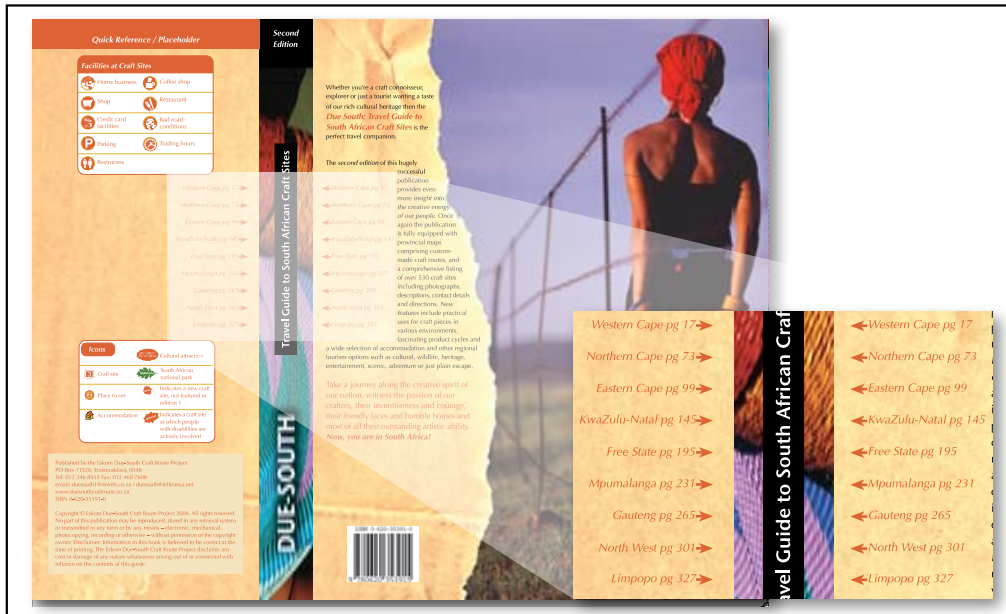


Figure 23: Outside back cover, second spine and placeholder/reference flap, 2007. Artwork by the author.

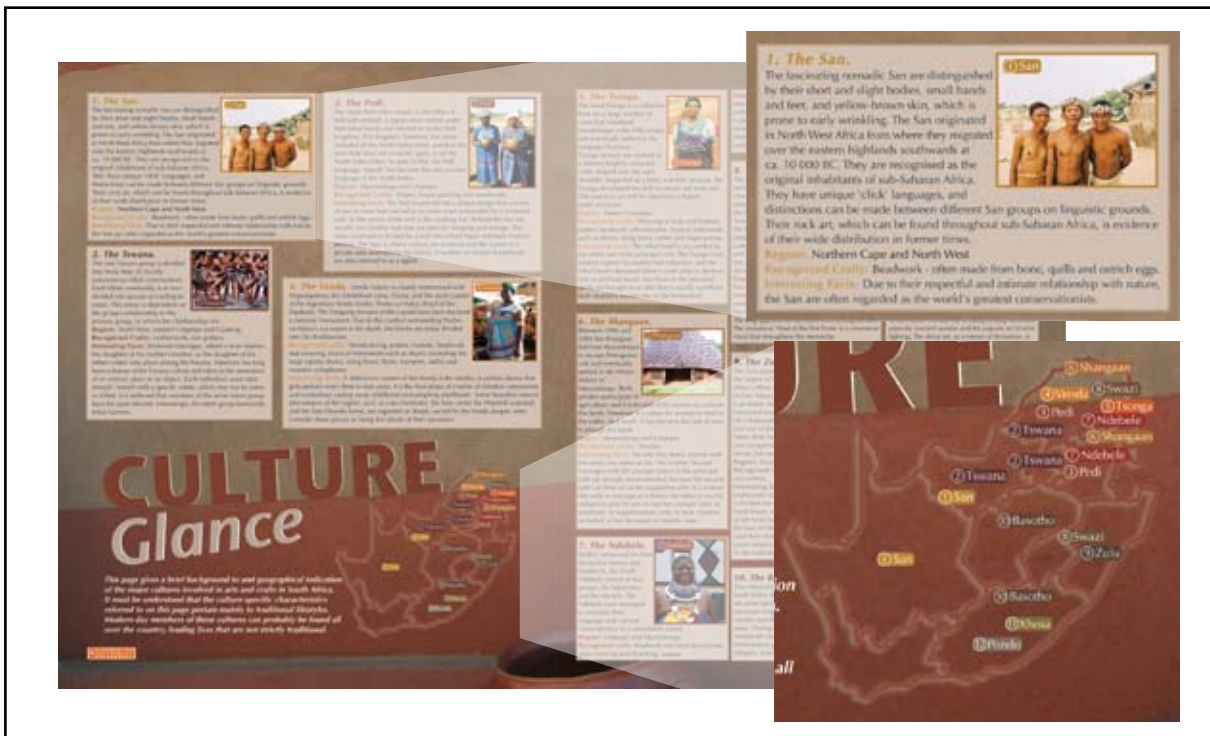


Figure 24: Culture glance page, 2007. Artwork by the author.

The publication also features a section dedicated to showcasing opportunities and the beauty of incorporating craft pieces into a home (Figure 19). Tips (and the names of producers) are offered to encourage South Africans to turn to South African craft pieces for their interior décor inspiration.

The 'How to use this book' section informs readers of the navigation features and icons contained in the publication (Figure 20).

The inside front- and back-cover make strategic use of space by displaying press coverage that the publication has received (Figure 21). The outside back-cover (Figure 22) is of a fold-around nature, providing the book with a double spine and a protective flap (which acts as a placeholder or quick-reference flap) (Figure 23).

The outside back-cover (Figure 22) and placeholder both provide province references to the chapter indicators. An insightful and educational feature is the culture glance page (Figure 24), which provides insight into the various cultures that the reader/ traveller will encounter on the journey. The historical location of the cultures, as well as a brief description of the cultures, is also provided.



Figure 25: Endorsement page, 2007. Artwork by the author.

The publication provides a page where the sponsors are acknowledged, as well as an endorsement page where the CEO of Proudly South African, the Minister of Environmental Affairs and Tourism, and the CEO of South African Tourism contribute their endorsements to the project (Figure 25).

### **2.3.5 Production**

The publication was designed to be smaller than A4 in size (250mm x 200mm) so that it can be easily handled and browsed through in a vehicle. A 400gsm Magno Satin cover was laminated to provide a sturdy protection, but also ensures that the book is not too heavy to carry around when travelling. The book consists of 386 pages printed on Magno 135gsm and section sewn. The cover has a 25mm double spine that wraps around the book for maximum shelf visibility and protection. The start of every province is indicated with a clean page that has the name of the province blind-embossed.

Sponsored software was used to design the publication, including Quark Xpress 4, Adobe Photoshop 10 and Freehand MX. Due to the fact that InDesign was not available to the designer, a manual method of image generation and manipulation was resorted to. Individual scans were made of the various textured elements, including the craft pieces included on some pages, cardboard backgrounds, pieces of paper and any other textures. The scans were then manipulated in Adobe Photoshop and placed into Quark. Freehand MX was used to generate all icons, graphic elements and map illustrations.

### **2.4 Conclusion**

In this section the *Due-South travel guide* was outlined as a practical approach to showcasing the talent of South African crafters. The publication's pragmatic approach to dealing with crafts, crafters and communities is evident in an information system that has been designed to guide the reader and traveller efficiently through the subject matter.

Buchanan (2001:38) describes design as a practical discipline enabling designers to convert conceptual or intangible ideas into a docile state. In Buchanan's opinion, design is the action that is and should be responsible for realising the values and culture of a country into concrete reality (Buchanan 2001:38). Through the *Due-South travel guide*, the true nature of the South African craft sector and the extent of the sector's cultural roots are documented into something tangible. The publication also enables human interaction with the craft sector by guiding travellers (both of the road and of the mind) through the pages or craft travel routes of the South African craft vista. The *Due-South travel guide* facilitates the exchange of information and ideas surrounding not only the craft sector, but also impoverished communities nationwide. It is through these kinds of information systems that human culture is able to work towards supporting human fulfilment (Buchanan 2001:38). Buchanan (2001:38) continues by stating that the facilitation and quality of information systems supporting human progress directly affect the quality of communication, artefacts, interactions and environments. These, in turn, transform into the lively expression of national and cultural values.

The *Due-South travel guide* is an example of a practical project to aid in the development of the South African craft sector. Through effective communication (as a result of the information system), craft heritage and pride are reintroduced in the minds of all South Africans. The South African Minister of Environmental Affairs and Tourism made the following comment about the *Due-South travel guide*:

Tangible aid of this nature that directly supports sustainable development of our people, their skills, talents and crafts deserves our strongest endorsement. (Marthinus van Schalkwyk, Minister of Environmental Affairs and Tourism) (Due-South 2006:iv).



### 3. COMPARATIVE ANALYSIS AND FEEDBACK ON DESIGN INTERVENTIONS

In order to gain insight into the design-intervention possibilities for the craft sector, three purposefully-chosen design interventions are compared and analysed. The challenge in this comparative analysis lies in the multidisciplinary approach implemented by the design interventions, and is also complicated as a result of the newfangled field of investigation ‘development by design’.

Thomas (2006:59) works in the ‘development by design’ field and has established a framework for the evaluation of design interventions. Design interventions are evaluated according to the contribution that design makes in reducing poverty, and according to its contribution to sustainable development (Thomas 2006:59). In her article, Thomas compares seven design interventions (see Table 1), and she begins

<b>Example and design source</b>	<b>Benefit to poor people</b>	<b>Economically sustainable</b>	<b>Environmentally sustainable</b>	<b>Socially sustainable</b>	<b>Institutionally sustainable</b>
Craft goods made for export External design input	Enables income generation	Dependent on fashion, and difficult to please consumers in distant markets. Non-essential goods	Yes, in some cases. May use available natural resources, may recycle, or may be very light on resource input.	Also social development and support can be given between group members: a meal may be produced at the workplace.	Probably not. Depends on the design of the project itself. Often reliant on a single person whose input and leadership is necessary to drive the project.
Craft production, informal economy Internal design input	Income generation	Depends on local market	Elements of environmental sustainability (e.g., if re-cycled materials are used)	Social development between group members	Possibly, if no NGO or donor-funded involvement, but reliant on personal organization.
GDDS, Brazil. Design input external, but participative	Income generation; health benefits	Yes	Yes, this is considered in the design of the goods.	Social development	Depends on specialist input of design academics and students
The clockwork radio External design input	Income generation for producers. Access to information.	Yes	Makes a contribution to environmental sustainability, by not needing batteries.	Contributes to social development: media can act as focus for communities.	Commercial production linked with institutions supporting disabled workforce
ExpLAN computer External design input	Access to computing and information	Yes	Yes	Aims to encourage social development	Will depend on how the setup is done at the user end
Stove designed participatively	Income for producers	Yes, producers make a living	Reduces wood consumption	Social benefits for producers	Producer groups set up
Solar light External design input	Improved light at reduced cost	Tension between development/ commercial needs	Uses solar technology	Allows for increased social interaction	Depends if it goes into commercial production

Table 1: Thomas’s design intervention framework (Thomas 2006:59)

by looking at the source of the design intervention (Thomas 2006:60). The design source is either internal or external, and more often than not this directly affects the sustainable nature of the contribution - since an external design source can be withdrawn at any time (Thomas 2006:60). Thomas (2006:59) furthermore examines the benefit to poor people by asking whether the design intervention enables income generation, improved living conditions or (sometimes) better access to information. Economic, environmental, social and institutional sustainability are other points that Thomas (2006:59) considers in her framework, linking these issues directly to the sustainable nature of the design intervention. Thomas (2006:60) describes the unsustainable nature of design interventions commonly found in Southern Africa: a champion is responsible for initiating and managing the design intervention, but when the champion withdraws the organisation finds itself in decline.

This study purposefully selected two design interventions in the South African craft industry, namely the London-South Africa (LOSA) project and the One of a Kind trade show, which will briefly be compared to the *Due-South travel guide*. The LOSA project was selected due to the high level of publicity that it received. Although the original 'hype' surrounding the LOSA project has died down since 2002, the project was the first of its kind and gained a considerable amount of exposure for South African crafters. The reason for selecting the One of a Kind trade show is that it follows a unique approach to gaining exposure for the South African craft industry by being the only trade show to focus on South African handmade crafts.

Sustainable social development is one of the core focus points of this comparative analysis. Sustainable social development leads to empowerment, but must be initiated from within the community in which the development or empowerment takes place. The World Bank Group's Comprehensive Development Framework substantiates this thinking by also identifying community empowerment as a core element to the sustainable reduction of poverty (Essama-Nssah 2004:509).

This study uses a similar framework to the one developed by Thomas in order to compare the South African design interventions in the craft sector. However, the

framework applied in this study will emphasise community empowerment as a central prerequisite in the comparison of the design interventions. Nathi Tshabalala, interim chairman of Fairtrade in Craft South Africa (FACSA), confirms that crafters face a myriad of challenges. These include gaining market access, obtaining finance for production, product development, skilled labour, the need for a supply of raw materials, health situations, obtaining tools and equipment, and obtaining premises (Tshabalala 2005:[sp]). Taking all of these challenges into account it becomes evident that it is almost impossible to find a single design intervention that can solve the craft sector's dilemmas. There is, however, one factor that this study regards as being vital to the development of the sector: community empowerment. Community empowerment is the process of enhancing communities' capacity-building standing so that they become self-reliant and self-sufficient (Mamburu 2000:15). The craft sector needs to be empowered to solve its own challenges by, in turn, empowering the craft communities in the sector. These challenges highlight the difficulty of finding a single design intervention able to resolve the obstacles that South African crafters face, providing even more reason for this comparative analysis.

The comparative analysis framework is divided into four parts. Firstly, a description of the design interventions takes place through examining the design source, an example of its application, and the sustainability of the institution responsible for implementing the design intervention.

In the second part of the comparative analysis, focus is placed on the crafters who are affected and influenced by the design intervention. This is done in order to gain insight into the extent of the effect and reach of the design intervention. The craft category that is targeted, the positioning of the crafts, the costs involved, and a general profile of the craft projects are all described. The aim of this part of the comparative analysis is to gain clear consensus on the nature of the crafters who benefit from the design intervention.

Community empowerment receives focus in the third part of the comparative analysis. This is probably the most difficult aspect to determine, as 'development by design'

remains a fairly undiscovered field of design and there are no standard tools to measure the exact empowerment effect.

The comparative analysis summarises the developmental effect of the design intervention, and provides the foreseeable development outcome, economic sustainability and educational factor.

Each part of the comparative analysis is tabulated and then discussed in further detail below.

### 3.1 Comparative analysis

#### 3.1.1 Description of design interventions

Design intervention	<i>Due-south travel guide</i>	LOSA project	One of a Kind trade show
Design source	Local	Foreign	Local
Example	Promoting South African crafts by establishing craft travel routes throughout South Africa	British-based designers working with South African crafters to develop craft pieces for the international market	Trade show focused on South African crafts
Institutional sustainability	Dependent on sponsorship	Dependent on sponsorship	Yes, but dependent on Decorex (the largest décor show in South Africa)

Table 2: Description of design interventions

The design source plays an important role in the comparison of the design interventions. Design intervention – from a foreign perspective – is sure to have particular consequences on the cultural effect of the design interaction: cultural differences, different backgrounds and value systems are all factors that will influence the participation of designers and crafters in the organisation.

The LOSA project made use of British-based designers who interacted with South African crafters to design craft products that were adapted to the needs of the international market (Bennet 2002:[sp]; LOSA [sa]:[sp]). The craft pieces were designed to be

exhibited in Sotheby's of London, a prestigious auction house at the Contemporary Design and Decorative Art Exhibition (Bennet 2002:[sp]; LOSA [sa]:[sp]). The designers were briefed to “fuse international contemporary design with South African traditional craft” and to “explore the possibilities for new South African designs” (Tladi 2003:7; LOSA[sa]:[sp]). The intention of British-based designers to discover new “South African” designs seems to be hypocritical and supports the notion that Western products and ideas are superior to those of the developing world (Athavankar 2002a:44).

The LOSA project aims to develop the craft industry from a Western perspective, and supports the norm of non-Western cultural artefacts appearing in the West strictly as ethnic chic or empty symbols (Sardar 1993:880). In his post-modernism critique, Sardar (1993:880) points out that the flow of cultural ideas and products is meticulously one-way - from the West to the third world. The so-called fusion or synthesis of cultures from the LOSA project presents a two-fold problem: firstly, true synthesis can only occur between two equally dominant and powerful cultures, or else the dominant culture simply absorbs the weaker one; secondly, the so-called synthesis of cultures in the post-modern world could in reality simply be a logical step in the continuous process of the Westernisation of the world (Sardar 1993:880). Athavankar (2002a:47) identifies the need for the developing world to develop a country-specific design approach that is not reliant on Western models of development but rather treats design as a tool for community development and social change.

The value of foreign design input is not denied, but the concrete need therefore is questioned in the case of the LOSA project. South African designers could have been used to work with the South African crafters to create designs for the international market while simultaneously retaining indigenous cultural influence and pride. Buchanan (2001:35) asserts that designers need to completely understand the subject, content and influence of their work, and in this case South African-based designers would have been much better equipped to work with the South African crafters.

The use of South African design input in the case of the *Due-South travel guide* and One of a Kind trade show is therefore far more valuable and effective. Due-South

works on grassroots level and gains a thorough understanding of the content and subject covered. The One of a Kind trade show provides crafters with the opportunity to showcase crafts with their cultural influence intact, but presents the crafts in a neutral space whilst inviting buyers from various cultural backgrounds.

The issue of institutional sustainability is a concern faced by many NGOs involved in the craft industry. Design-intervention sustainability is directly influenced by the institution's own sustainability. All three of the design interventions discussed in this study face similar problems regarding the securing of sponsorships and alliances. Due to the fluctuating nature of the craft industry, businesses open and close regularly and securing sponsorship is as irregular as the industry itself. Government has a responsibility to identify the design interventions that have the potential to contribute to national guidelines regarding empowerment and the reduction of poverty, and should assist these organisations to achieve institutional sustainability. In so doing, government will be providing a platform for many craft businesses in the 'second economy' to stabilise and grow (Beyond planning to action 2006:17).

### 3.1.2 Crafters affected by design interventions

<b>Design intervention</b>	<i>Due-South travel guide</i>	<b>LOSA project</b>	<b>One of a Kind trade show</b>
<b>Crafters benefiting</b>	All community-based individual crafters and craft projects known to Due-South	Specifically-selected crafters	Sponsored crafters and established craft projects that can afford to attend the show
<b>Craft category</b>	All	High-art, exclusive, one-off craft pieces	Fashion- and décor-related craft categories
<b>Positioning of crafts</b>	Authentic and unique creative products	Art and ethnic chic	Commercial
<b>Profile of craft projects</b>	Urban and rural South African community-based craft projects and individuals	Designer-selected individual crafters and projects	Well-established craft projects, and craft projects selected for sponsorship by external organisations
<b>Cost to crafters</b>	No costs	No costs	A substantial fee is charged per stand

Table 3: Crafters affected by design interventions

The three design interventions discussed in this study each have a unique approach to promoting South African crafts. The *Due-South travel guide* locates community-based crafters and craft projects and promotes the projects to the general South African public. The publication encourages both South African and international tourists to follow the craft travel routes so as to gain first-hand insight into the workings of the craft projects and to support the projects by buying from them directly. The publication is directed towards establishing the craft routes both on and off the beaten track, and promotes the craft routes as culturally-rich journeys, incorporating tourist highlights in every province. The *Due-South travel guide* incorporates craft projects into mainstream tourism and contributes to the development of the craft sector as a whole, while also making a difference to the well-being of a wide spectrum of individual projects. By choosing community-based craft projects, Due-South ensures economic stimulation in both remote rural and urban communities. The *Due-South travel guide* aims to make South African crafts accessible and desirable to South Africans and foreign visitors by providing the location and contact details of more than 500 craft projects throughout the country. Throughout the publication, the creativity, authenticity and cultural heritage of South African crafts are highlighted.

The One of a Kind trade show provides established craft projects with the opportunity to showcase their products in a business-to-business trade show. The annual exhibition is held in conjunction with the Decorex show, the largest interior decoration show in South Africa. The trade show runs a national publicity campaign that provides valuable exposure to the craft projects exhibiting at the show. Training and assistance in the form of pre- and post-show training, as well as the arranging of meetings with potential international and local buyers, are initiatives that aid the development of the crafters involved in the show. There are, however, costs involved: craft projects must pay a substantial fee for a stand at the exhibition. Over the last couple of years, there has been a growing tendency for provincial government departments to sponsor a few selected craft projects to represent the specific provinces at the show. The logistical challenges involved in getting to the show, as well as the financial implications, mean that there are most likely many up-and-coming craft projects that will not get the opportunity to participate in the show. The One of a Kind trade show promotes South

African crafts (especially relating to the interior-décor industry) and the show is the ideal platform for better-established craft projects to secure big orders both from local and foreign customers.

The LOSA project took a more exclusive approach to the promotion of South African crafts. LOSA selected an elite group of crafters with exceptional skills, and brought in designers to shape these craft products into high-art pieces suitable for exhibition in London. The high publicity-profile of the project ensured that South African crafts in general were recognised by the international community for their beauty and creativity. Crafters directly benefiting from the project were few, but the image of South African crafts as a whole was promoted and favourably established in the mind of the international consumer market. By positioning crafts as high-art pieces, LOSA created the perception - especially among the South African public - that crafts are exclusive and expensive products that are not accessible to all.

### 3.1.3 Community empowerment outcomes

<b>Design intervention</b>	<b><i>Due-South travel guide</i></b>	<b>LOSA project</b>	<b>One of a Kind trade show</b>
<b>Benefit to poor people</b>	Enables income generation for all known community-based crafters	Enables income generation for a selected few crafters for specific products	Possible income generation for selected few crafters
<b>Community-empowerment action</b>	Communities benefit due to the fact that community-based crafters and craft projects that are given market access become involved in their own marketing and development through being featured and named personally in the publication; their interaction with an increased number of visitors and buyers aids in their development; and tourist and accommodation establishments from the community benefit	Individual crafters and projects benefit	Empowerment of the craft sector on a broad level; selected craft projects that receive sponsorship benefit from the experience of being part of the trade show

Table 4: Community empowerment outcomes



All three design interventions possibly enable income generation<sup>2</sup> to some degree. The *Due-South travel guide* markets and gains exposure for all community-based crafters featured in the publication for a significant period of time. Exposure is gained for crafters and their entire product range, and is not limited to specific products - as was the case with the LOSA project. LOSA enabled income generation from the products developed specifically for the LOSA exhibition, and exposure was gained for the LOSA range of products. Crafters that were involved in producing items as part of this range benefited financially. The One of a Kind trade show enables income generation for crafters that participate in the trade show. The trade show gives crafters the opportunity to market and sell their products from their own stand during the show. Three consumer days and two trade-show days are allocated per annual trade show.

Empowerment is “the expansion of the assets and capabilities of poor people to participate in, negotiate with, influence, control and hold accountable institutions that affect their lives” (Essama-Nssah 2004:509). Thus, if we look at the definition of community empowerment provided by Mamburu (2000:15), we can say that community empowerment should provide people with the ability to acquire knowledge, skills and resources to become self-sufficient and self-reliant and to participate in collective action.

The *Due-South travel guide* presents the best opportunity for community empowerment to take place. Through engaging entire communities where craft sites are located and exposing the craft sites and areas to the consumer and tourism markets, crafters and communities are given a better opportunity to participate in, influence and negotiate effects on their lives. Collective action as a community is more possible than before, and with the possibility of economic growth, communities have the prospect of becoming self-sufficient and self-reliant. Another important factor is that the *Due-South travel guide* provides crafters with the opportunity to become self-sufficient in their indigenous environment; there is no need to give up their traditions and relocate to an urban area in order to sell their products. In this way, the *Due-South travel guide* works to uplift the craft community while simultaneously preserving indigenous practices.

---

<sup>2</sup>

This assumption is based on feedback on the design interventions, which is discussed in section 3.2

The LOSA project approached community development with an emphasis on the development of specific craft projects. While the community will surely benefit from the economic well-being of selected craft sites, the empowerment of the community as a whole is unlikely.

One of a Kind empowers selected craft projects: due to the nature of the trade show, most craft projects that attend the show are well established and provide employment for many crafters in a particular area. Through the trade show, these well-established projects could secure big orders and provide employment for more crafters, thus enabling community empowerment.

### 3.1.4 Craft sector outcomes

<b>Design intervention</b>	<b><i>Due-South travel guide</i></b>	<b>LOSA project</b>	<b>One of a Kind trade show</b>
<b>Development outcome</b>	Develops craft routes throughout South Africa and its communities based on the routes; develops entire communities based on craft production from grassroots level upwards; develops rural and cultural tourism in South Africa	Develops the specific craft-making skills of individuals in the craft sector	Develops craft projects participating in the trade show and potentially surrounding communities through employment opportunities
<b>Economic sustainability</b>	Only once travel routes are established	Seasonal	Once a year
<b>Educational factor to general public</b>	Educates and informs about the skills, processes and techniques involved in craft making; opens a window on cultural tourism in South Africa	Informs on the materials used in craft making	Educates and informs on the skills and techniques of master crafters through the Master Crafter Showcase

Table 5: Craft sector outcomes

The *Due-South travel guide* develops craft routes throughout South Africa, focusing on the development and empowerment of entire communities. Through the promotion of the cultural aspects and traditions behind crafts, the publication promotes the preservation of indigenous skills and practices while empowering communities to become self-sufficient and active in their own development. The *Due-South travel guide*

educates the general public about the skills and traditions behind craft production, and aims to instil pride in South Africa's indigenous practices - rather than aiding in the Westernisation of crafts in order to benefit the communities financially. Throughout the promotion of the *Due-South travel guide*, central emphasis is placed on the value of the indigenous skills involved in the creation of crafts. The publication also educates the general public on the craft processes and talent involved in the production of crafts through the product lifecycle pages. The section on crafts in your home also encourages the general public to make use of South African crafts as décor elements, and provides some inspiring tips and insight in this regard. Unfortunately, the process involved in fully establishing the craft routes will take a considerable amount of time, and rigorous promotion will be needed before a certain sustainable difference will be evident.

The One of a Kind trade show establishes a platform for the best of South African contemporary applied arts and individually-crafted pieces. The show provides a national and international business-to-business marketplace for up-and-coming and established South African crafters and designers. The development of the craft sector as a whole takes place by promoting well-established craft projects that will, in turn, benefit the communities in which they operate through sustainable job creation and employment opportunities. The well-established craft projects will ensure an economic boost in their particular areas, assisting in the development of the communities.

The One of a Kind trade show supports the need to educate the general public about the cultural influences and skills behind the making of crafts. It has launched the Master Crafter Showcase to highlight the importance of the traditional crafts and indigenous knowledge - which are essential to the ongoing development and design of contemporary craft in South Africa (Master Crafter Showcase Brochure 2006:[sp]). Master crafters are the experts of the craft community who have perfected their skills and who make specialised and extraordinary products (Master Crafter Showcase Brochure 2006:[sp]). One of Kind invites a handful of master crafters each year to exhibit at the trade show. The exhibitions include demonstrations of their skills, and the master crafters are honoured for their lifetime commitment to perfecting their skills. The importance of the transfer of these indigenous skills to younger generations is emphasised to ensure the ongoing development of the craft-making profession.

The LOSA project supported the development of individual craft projects. Due to the fact that the promotion of the LOSA range received preference over the promotion of the crafters and their own product ranges, the development and empowerment of the projects at a sustainability level is questionable. The perception and image of South African crafts as a whole was developed favourably in the minds of both international and South African consumers and art critics. The long-term development effect of the LOSA project is not certain due to the fact that the project focused on the development of its own range of products, making use of various craft projects and thus assisting the development of craft projects systematically and on a short-lived basis. The actual empowering effect on the crafters involved is unfounded.

When we briefly consider what has been said about the design interventions, it is possible to sketch a more complete picture. The *Due-South travel guide* instils a sense of participation from the crafting communities. Seeing their products (and sometimes their own faces) in the publication is an inspiring experience. Community participation in the publication is necessary and the retrieval of information often leads to direct interaction, creating excitement in the communities. The fact that promotion happens while the craft communities go about their everyday lives is a positive element, allowing crafters to continue their work and not causing any additional expenses or challenges. The *Due-South travel guide* provides exposure for the crafters on a continuous basis.

On the other hand, the crafters that exhibit at the One of a Kind trade show need to leave their home environments in order to participate in the show. This event happens once a year and is a valuable marketing tool for well-established craft projects. The One of a Kind trade show provides crafters with a business-to-business marketplace. Also, since the trade show has raised concerns that crafts will become over-commercialised, it has founded the Master Crafter Showcase to educate the public with regard to the indigenous value and skills involved in making crafts. Every year, four to five master crafters are invited to attend the trade show, where they provide demonstrations on the skills that they have mastered.

SA applauds One of a Kind for its insight, innovation and commitment to capitalise on a natural strength of our people in support of sustainable economic growth and greater prosperity for all. We believe that the PSA [Proudly South African] Master Crafters project represents a sound investment in the economic future of our country and therefore gladly contribute our resources in support thereof.

(Manana Moroka, CEO of Proudly South African) (Moroka 2006:[sp]).

The trade show acknowledges that the global commercialisation of crafts has led to crafts taking on a new dimension, becoming a source of livelihood instead of being made only for tribal and communal purposes to satisfy a community's utilitarian needs (One of a Kind [sa]:[sp]). One of a Kind recognises the possibilities for the craft sector to become a vehicle for sustainable income and development, and aims to make a contribution through extensive pre- and post-show training, and also by encouraging and facilitating transactions between small, medium and micro enterprises and corporate companies. Furthermore, One of a Kind endeavours to launch and establish an annual showcase for the South African design industry to broaden and form new market opportunities for the South African design, craft and art sector. One of a Kind provides crafters with valuable networking opportunities: in 2006, 50,000 consumer visitors and an estimated 3,800 local buyers attended Decorex in Johannesburg (Decorex 2006:[sp]).

The LOSA project took a very exclusive approach: a limited number of crafters and craft projects were selected to participate, and crafts were presented as high-art pieces. Local consumers could consider high-art pieces to be inaccessible to their budgets. However, the international market exposure is invaluable for these crafters. The project elevated the perception of craft on both an international and local level, but did LOSA place our cultural heritage at risk?

The Deputy Director of poverty alleviation projects within the Department of Arts, Culture, Science and Technology, Carol Hoch, commented as follows with regard to the LOSA project: "[T]his is a case of taking a traditional skill and adapting it to what the market wants" (Davie 2002:[sp]). In the same interview, Hoch recalls how she hosted a visiting Flemish group interested in local crafts. They expressed their shock and dismay when they saw that local crafts were being adapted for the international market, and

in the process were losing some of their indigenous tradition (Davie 2002:[sp]). Hoch stressed that job creation is more important, and expressed hope that through creating more jobs a cultural pride will be re-established and will return dignity to people (Davie 2002:[sp]).

The LOSA project received much acclaim. Orders of over R1 million were placed and buyers included trendsetters such as Sir Terence Conran (Tladi 2003:7). However, in the LOSA brochure, designers were given a full-page acknowledgement with a summarised career history, while crafters were simply acknowledged in one sentence stating who created which product and what province the group was from. The role that the designers played in the development of the products became more important than the skills and knowledge of material and methods that the craft workers had built up from years of experience. The traditional input of skills became inferior to the knowledge of Western design skills and experience. Somehow this model of design interaction seems to be benefiting the Western, developed world to a greater extent than the developing communities that it operates in.

The LOSA project used design effectively to raise the levels of product development in a selected part of the craft industry, but implemented this in a controversial manner. The use of South African designers working with crafters at grassroots level over a period of time could have been more effective. In this way, a larger rollout plan could perhaps also have been established by incorporating more craft projects into the programme. Many more South African designers could have benefited from such a learning experience, and if the discipline of design had not been limited to product design, the results might have included hands-on solutions for the South African context.

This comparative analysis has enabled the identification of a number ways in which each design intervention has contributed to the development of the craft sector. In order to gain insight into the effectiveness of the design interventions, the following section deals with the feedback on the design interventions. Feedback is divided into three distinct categories, namely endorsements from high-profile people, feedback directly from crafters, and national publicity received.

### 3.2 Feedback on design interventions

Manana Moroka, CEO of Proudly South African, expressed her delight at the creative ways in which South Africans are transforming their ideas into tangible solutions. The One of a Kind trade show received recognition from Moroka for the successful transformation of a creative idea into a tangible opportunity for crafters to benefit and, in so doing, benefit society as a whole (Moroka 2006:[sp]). Moroka has also congratulated the *Due-South travel guide* on the project's support to and exposure of crafters, and has named the publication as a true example of South Africans uplifting and enriching fellow citizens (Due-South 2006:iv).

Each of the three design interventions has received much acclaim. When considering the design interventions, there are valuable aspects to each but the lessons hoping to be learnt involve the impact that the design interventions have had, and continue to have, on the craft sector.

The LOSA project received contrasting publicity, ranging from high praises to downright criticism. The highly-profiled nature of the project probably caused intense reactions to the initiative, but five years after the launch event, sources still refer to the “lessons learnt from the LOSA project” (The Bigger Apple 2005:[sp]). Erica Elk attempted to correct LOSA's mistakes in a new venture by ensuring that crafters themselves receive publicity for their creations and personal development - rather than the designers or the specific range of creations that was developed with the intent to be promoted (The Bigger Apple 2005:[sp]). Elk (The Bigger Apple 2005:[sp]) defends the use of international designers to work with South African crafters by saying that, in order to tap into international markets, the expertise and market knowledge of an international designer is utilised to benefit the craft sector. Another critic of the LOSA project claims that even though the products sold at Sotheby's in London were sold for high prices, the crafters are too far along the value chain to benefit substantially (Investment destinations 2004:[sp]). Sir Terence Conran praised the LOSA project for the beautiful products created, but also commented on the negative aspect of marketing the craft products at such high prices. Conran suggested that the products were perceived to



Figure 26: Feedback from crafters, endorsements and general letters. 2006. Artwork by the author.

be precious and expensive items rather than essential items – and that the latter would have resulted in a better perception of South African crafts in the long-term (O’Toole 2003:[sp]).

The *Due-South travel guide* was endorsed by high-profile individuals in the tourism industry; Marthinus van Schalkwyk, the Minister of Environmental Affairs and Tourism; Manana Moroka, CEO of Proudly South African; and Moeketsi Mosola, CEO of South African Tourism. Each of these endorsements (Figure 25) made mention of the contribution of the publication to sustainable development and job creation in the South African craft sector.

Tangible aid of this nature, that directly supports sustainable development of our people, their skills, talents and crafts deserves the strongest endorsement. (Marthinus van Schalkwyk, Minister of Environmental Affairs and Tourism) (Due-South 2006:iv).





KZN Paper Making & Craft Pkg.  
P.O. Box 1225  
ESHOWE  
3815  
05 December 2003  
Tel/Fax 035-474 5054

Dear Anita

KZN Paper Making would like to thank you and your departments for the assistance and support in orders you made to us

Your assistance and support contributed a lot to our business. Please keep on doing it.

BIG THANK YOU!

We wish you a Merry Christmas and Prosperous New year.

With warm regards.

From: Xolani Cebekhulu (Station manager)  
Phumelele or 019 0999999 (072 352 5635)  
**KZN PAPER MAKING & CRAFT PACKAGING**  
PO Box 1225, Eshowe 3815  
Tel/Fax: (035) 474-5094  
*Cebekhulu*

-----Original Message-----  
From: Carrolle and Courtney Devonish [mailto:cperry@anguillanet.com]  
Sent: 02 April 2005 07:40 PM  
To: duesouth1@mweb.co.za  
Subject: Great Book!

I just returned from two weeks in South Africa. I "discovered" your book being used by one of our guides. As a person immensely interested in South African craft, your book was like finding gold! It is wonderful and I will use it when I return again in September. Thank for the time and effort that went into such a wonderful guide. The quality of the SA crafts is exceptional. Craft as a source of income and celebration is a valuable resource for SA. Continued success.

Carrolle Perry Devonish  
Devonish Art Gallery  
Anguilla, British West Indies

Market, avoid not only our products, but that of other small holders, and will be meeting with their clients in the beginning of September. I think this gives you some idea of the wonderful feedback that we have been receiving, and also how successfully your book is working.

Once again congratulations and keep up the good work.

Kind regards,  
*Jill Vermaak*  
Vic and Sue Weston

Dear Anita and the team,  
What an absolute delight and pleasure your publication is. I don't know when it came out, but we bought one this weekend in Plett. From the quality of the paper, to the presentation, to the content.....I think it is the finest South African publication that I have seen, and congratulations to you all. Obviously all the many hours that your team have dedicated to this book have resulted in such a high class end result, something to be surely very proud of. We have a lot of foreign buyers visiting our factory, and I will certainly point them in the direction of acquiring the book. We ourselves will certainly be using it to source new products for our galleries. I hope that this is the first of many projects, and certainly look forward to new editions. I was left with a feeling of wanting to jump into the car to go shopping!!

Kind Regards  
Terry Cohen  
Marketing Director  
Feathers of Knyana  
South Africa  
e-mail: feather2@mweb.co.za  
Tel: +27 44 382-5629  
Fax: +27 44 3825654

**glasstudio**  
**FAX**

To: DUE-SOUTH CRAFT ROUTE PROJECT Attention : ANITA

Fax: 012 - 362 0204      Pages: 1/1  
Phone:                              Date: 15/09/04  
From : GILLIAN VERMAAK      Fax/Tel: 051-7240259  
Cell : 032 355 1726

Dear Anita

Our telephone call dated the 7 September refers.

I would like to confirm that there has been a remarkable reaction to the Due South Craft Route Catalogue. We have had some excellent orders as a result of the general public and corporates buying the book specifically to check out South African crafts.

There was an article in the in-flight SAA magazine INDWE - August edition which promoted the catalogue even further.

ESKOM has done a wonderful job in promoting crafters in the country. For us, as a rural craft project, it has brought good orders and a public awareness of what is available in South Africa.

Thank you for tackling such a huge task with such qualified attention to detail.

Best wishes

*Gillian Vermaak*  
GILLIAN VERMAAK  
TRUSTEE

P O Box 51, Jagersfontein, 9974  
Tel/Fax: 051 - 724 0259  
gillian@shisa.com

From : Wezandla <wezandla@dundeekzn.co.za>  
Sent : 14 December 2004 04:41:31 PM  
To : "ANTON DU PLESSIS" <duesouth1@hotmail.com>  
Subject : wezandla invoice

Attachment : Book3.xls (0.02 MB)

Hi Anita

attached is the invoice for the Xmas decorations plus a few other odds and ends from the SARCD order. Regarding the SARCD order the slipper/clutch bags/cellphone bag sets of 3 in 3 colour ranges I seemed not to have got around to mainly because they were not standard run items and require some extra thought which I seemed not to have pulled together. We will be looking at these ideas in the new year.

The beaded blocks for framing I have, unfortunately the matt black beads we used were no where to be got and shipment of these will only be arriving now some time. I managed to scrounge enough together to do 3 blocks if you are interested I can send them to you.

We have also had alot of enquiries and contacts from the ESKOM Due-South book. Congratulations your dream seems to be becoming a reality- we know how much hard work that involves. ||

Thanks for all your support in 2004 wishing you a blessed festive season

Siggi and Egmond  
Wezandla Crafts

Figure 27: Feedback from crafters, endorsements and general letters



Page 1 of 1

**Blackmoon Advertising**

**From:** Joan Sevigny [7e@mindspring.com]  
**Sent:** 16 September 2005 05:44 PM  
**To:** duesouth1@mweb.co.za  
**Subject:** A copy of this book

Where can I purchase a copy of the book "Due South Craft Route"? Is it available in the US?  
I will be traveling to South Africa in about 3 weeks and plan to purchase authentic crafts. I understand this book is the "bible".

Is it available in bookstores or at the airport, when I arrive in Johannesburg? Or in other bookstores in the area north of Johannesburg, in Sandton? Please reply as soon as possible.

Joan Sevigny  
[7e@mindspring.com]  
Why Wait? Move to EarthLink.

**PROUDLY SOUTH AFRICAN**

**To:** Lise Liebenberg  
**Company:** Due South Craft Route  
**Fax number:** 012 362 0204

**Date:** 12/3/2004

**Regarding:** Home Grown Awards 2004

Dear Lise

It gives me great pleasure, on behalf of Proudly South African, to inform you that your company has been short listed for the Home Grown Awards 2004 competition.

The winners will be announced at a Gala Evening on Saturday 22<sup>nd</sup> January 2005 at Milpark Studios in Johannesburg. Invitations will follow shortly and the event promises to be an exciting South African experience.

Congratulations on being a Proudly South African Achiever -- we recognise you and your team for making a real contribution to the promotion of South African innovation, employment, exports and consumer choice. Looking forward to seeing you at the Gala Evening.

Warm regards  
Martin Feinstein  
Acting CEO

I attended the launch of the Due-South Travel Guide to South African Craft Sites. Well well done. It is really a great publication. The launch itself was also very creative and well presented.

I think your project deserves a lot of support going forward. I would imagine that you intend updating it?

Keep up the good work. I would like to comment specifically on the introduction, which is so well written and with great sensitivity and respect that the crafters deserve. Judging by that tone of that introduction, your vision and mission, I would say your hearts and minds are in the right place. Well to the whole team and to Eskom.

Yesterday I was not sure who to talk to, I think it would be good to distribute a few copies here at the Department for the our senior management. I wanted to find out about prices, etc.

Joseph Mathe  
(012) 337 8073  
Department of Arts & Culture

**From:** abafazi [abafazi@telkomsa.net]  
**Sent:** 24 August 2005 04:07 PM  
**To:** Due South  
**Subject:** thank you

Hallo Anita,  
I am so sorry I missed you at the recent One of a Kind exhibition in JHB. Thank you very much for leaving a catalogue for me with my assistent Francoise.

I think it is by far the best, most comprehensive, easiest to use and interesting book on craft/travel ever published in South Africa. Congratulations!!!!

Thank you for being so patient with both Jan-Paul and me. We both feel privileged to be included in your truly great cultural tourism guide.

Many thanks  
Ricca

**Due South Corporate Gifts**  
**Tel (012) 362-0096**  
**Fax (012) 362-0204**  
**e-mail triplec@mweb.co.za**

**Re: Travel Guide to South African Craft Sites.**

Dear Anton and Anita,

Congratulations on your wonderful publication, words fail me at this stage on how best to describe the fantastic book that you have produced. When we first met and you outlined your idea and the travels you had been on, I had in my mind that eventually a black and white, photostat type booklet would be produced. Never in my wildest dreams did I imagine such a prestigious book being published. Congratulations to both of you on this work, you should both be very proud of your achievement.

I would also like to thank you for our complimentary copy of the book, and for featuring us so prominently. I would like you to convey our thanks to the entire team involved in this publication, especially to Eskom and Octagon for their insight and for them having the confidence in you and for their sponsorship of the book.

We have been delighted with the feedback that we have received from people reading your book. Before we even had our copy of the book people were phoning us enquiring about our products. In fact we are in the process of finalising samples for a potential new client. The amount of this order, if we are successful, will be in excess of R30,000 00. This will be one of our largest orders ever. We have had another enquiry from somebody wanting to export African craft to the UK. They met with us at the Michael Mount Organic Market, loved not only our products, but that of other stall holders, and will be meeting with their clients in the beginning of September. I think this gives you some idea of the wonderful feedback that we have been receiving, and also how successfully your book is working

Once again congratulations and keep up the good work

Kind regards,  
1

Figure 28 Feedback from crafters, endorsements and general letters

By supporting this initiative we will be encouraging sustainable job creation throughout the country. The time has come for all South Africans to support positive and practical projects such as these, to the ultimate benefit of all. (Valli Moosa, former Minister of Environmental Affairs and Tourism)  
(Travel Guide to South African Craft Sites 2004:[sp])

The feedback that the *Due-South travel guide* has received from crafters speaks true to the fact that this publication makes a difference to the livelihoods of craft projects featured in the publication (Figure 26 and Figure 27). Some extracts are provided below:

I would like to confirm that there has been a remarkable reaction to the Due-South Craft Route catalogue, we have had some excellent orders from the general public and corporates buying the book ... We have been delighted with the feedback that we have received from people reading your book. Before we even had our copy, people were phoning us enquiring about our products. The amount of one of the orders will be in excess of R30 000.00. This will be one of our largest orders yet.

(Gillian Vermaak - craft project member)

[After seeing the book] I was left with a feeling of wanting to jump into the car to go shopping!!

(Terry Cohen - craft project co-ordinator)



Figure 29: Article in *Getaway* Magazine, August 2004

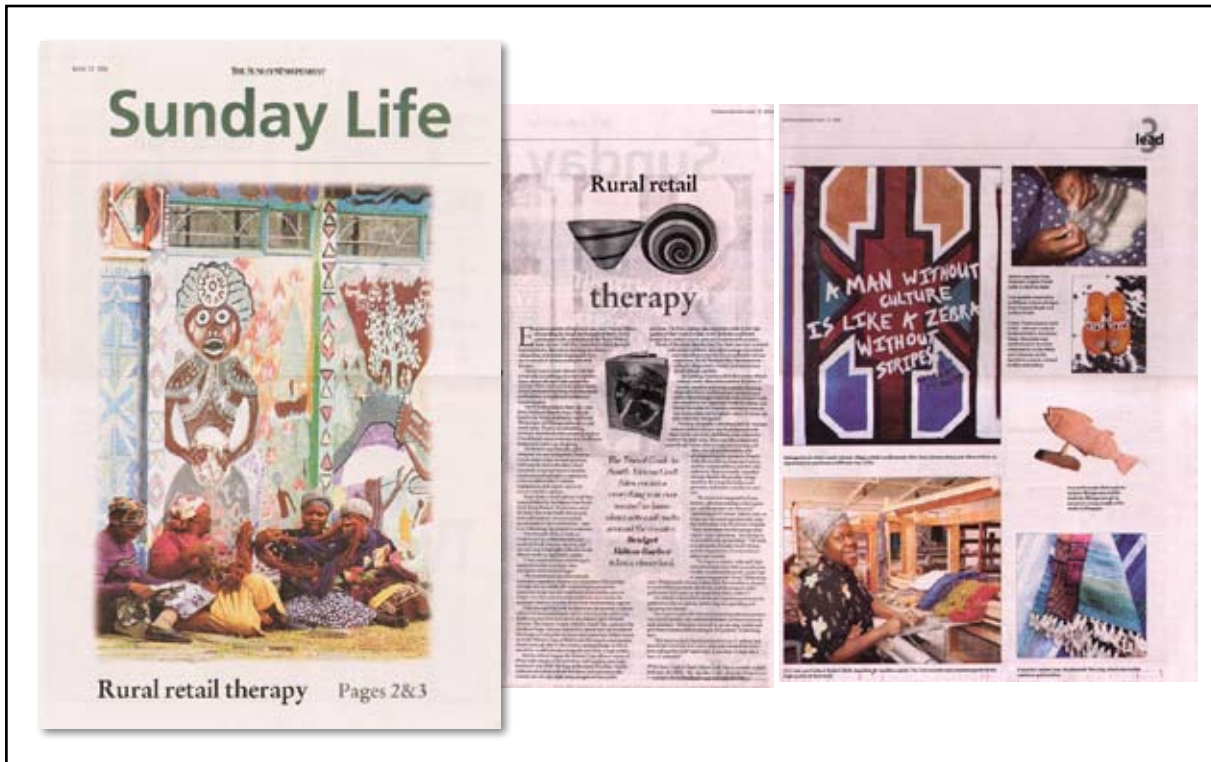


Figure 30: Article in the *Sunday Independent*, 29/05/04



Figure 31: Article in the *Sunday Independent*, 29/05/04

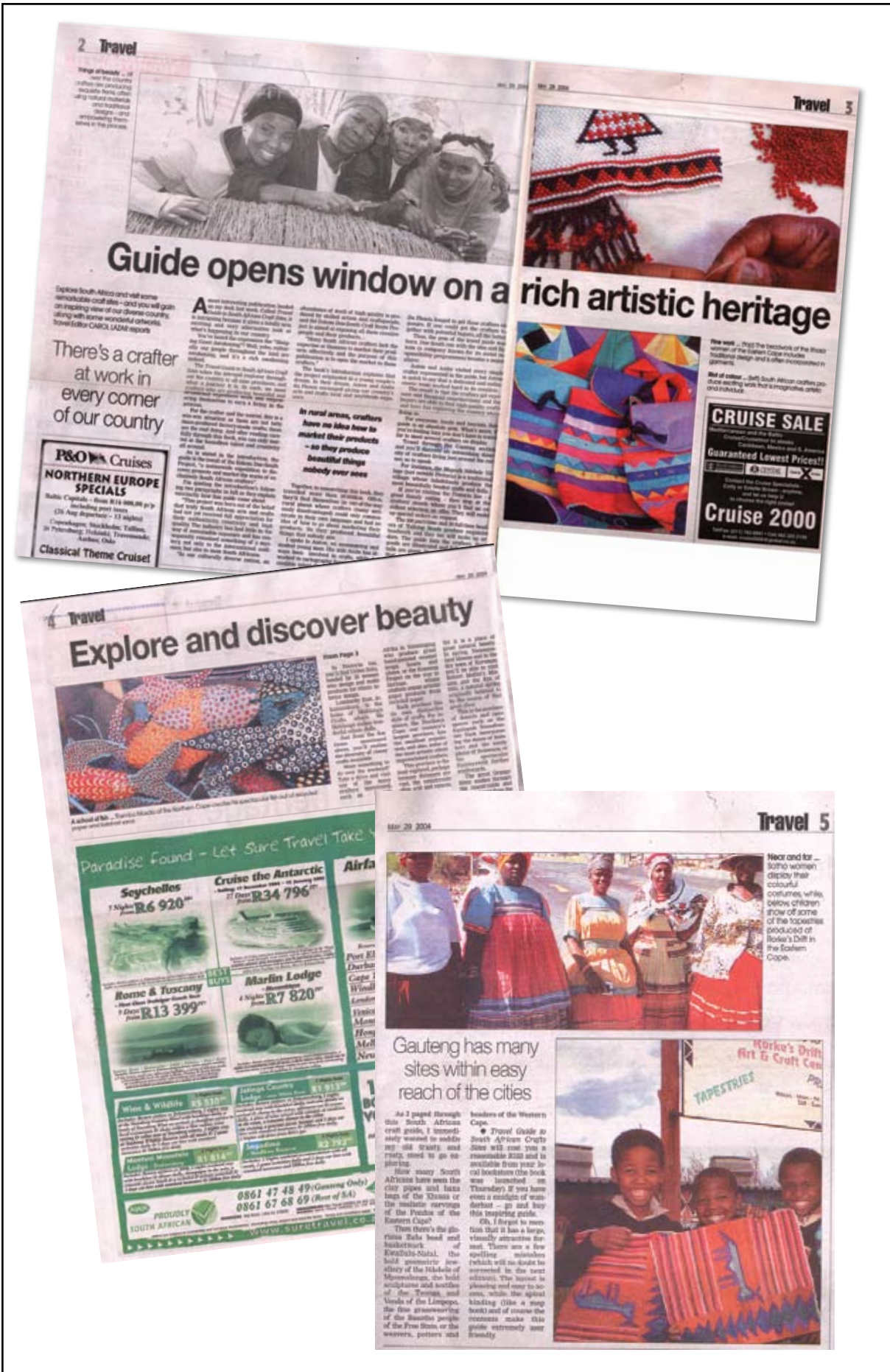


Figure 32: Article in the Sunday Independent, 29/05/04

We have also had a lot of enquiries and contacts from the Eskom Due-South book.

(Siggi - craft project member)

I think it is by far the best, most comprehensive, easiest to use and interesting book on craft/travel ever published in South Africa. We feel privileged to be included in your truly great cultural tourism guide.

(Ricca - craft project member)

I will be travelling to South Africa and plan to purchase authentic crafts, I understand this book is the “bible”.

(Joan Sevigny - craft buyer)

As a person immensely interested in South African crafts, your book was like finding gold!

(Carole Perry Devonish - craft enthusiast)

In addition to the response of crafters and the general public, the press has also shown a considerable amount of interest (Figure 28-31). The overarching sentiment in the publicity received was astonishment regarding the creativity of South African crafters and the vast number of craft sites featured in the publication. It became apparent through the reactions of people that the South African public’s knowledge about the craft sector is very limited. South African craft products are highly valued in the global market and can be found in countries such as the United States of America (USA), Canada, Australia and Europe (Beyond planning to action 2006:12). Feedback on the *Due-South travel guide* from foreign buyers and craft enthusiasts suggests that it is possible that foreigners with a specific interest in South African crafts are often more knowledgeable about South African crafts than their counterparts in South Africa. South African crafts are generally easily-recognisable and well-received by foreign buyers, with craft items having a distinct South African flavour (Beyond planning to action 2006:12).

While the local market has some catching up to do, it is showing strong growth (Beyond planning to action 2006:13). Significant growth in tourism and local consumption has also triggered a renewed interest in cultural goods (Beyond planning to action 2006:13). The rise in local interest in South African craft is fuelled by a general trend

towards ethnic, rustic, earthy African styles; increasing levels of national pride; and a burgeoning black middle class with disposable income for whom cultural craft and cultural fashion is emotionally driven (Beyond planning to action 2006:13).

With the increase in cultural trade and the potential that this holds for South Africa as a developing economy, it is important that South Africans are informed and knowledgeable about the craft sector. Design interventions such as the *Due-South travel guide* contribute towards not only providing crafters with valuable exposure, but also educating the South African public and consumers about the local craft sector.

## 4. CONCLUSION

In South Africa, design plays an essential role in the reshaping of the country. With a history of colonialism and apartheid, the challenge of nation building is far from conquered. The mindsets of people need to be challenged and a spirit of self-reliance needs to be established. Rural communities in particular need to be empowered to become self-sufficient and self-reliant. Buchanan (2001:37) recognises the need for design to be positioned in response to the human needs and values of a country. It is therefore the responsibility of design to provide solutions and tools to the impoverished communities in South Africa, with the ultimate aim of enabling them to empower themselves. The difference that design can make in those rural communities that have not benefited from economic growth and development needs to materialise. The craft industry in South Africa provides the ideal platform to initiate this process of empowerment due to the vast number of crafters involved and the existing indigenous skills in this sector. The design interventions discussed in this study show that there exists real potential for design to make a difference in the lives of rural people – which is where it is most needed.

Design interventions in the South African craft industry should not only be judged by the quality of design, the technical skill of execution, or the aesthetic vision. More importantly, design should be evaluated in terms of the moral and intellectual purpose toward which the skill is directed (Buchanan 2001:37).

Judging by the tone of the introduction, your vision and mission, I would say that your hearts and minds are in the right place. (Joseph Mathe from the Department of Arts and Crafts in a letter of compliment regarding the Due-South travel guide) (Due-South Travel Guide 2006:[sp]).

The *Due-South travel guide* is a practical example of ‘human-centered’ design that is implemented with the goal of sustainable development. Buchanan (2001:37) states that when breaking the mould of ‘user-centered’ design, designers often forget the full meaning of human-centered design and reduce their considerations to matters of



mere usability. Buchanan (2001:37) continues by stating that although usability plays an important role in human-centered design, this design approach is fundamentally an affirmation of human dignity. Human-centered design is an ongoing search for the affirmation, support and strengthening of the dignity of human beings as they live their lives every day in various social, economic, political and cultural circumstances (Buchanan 2001:37). Empowerment and human-centered design are two closely related concepts. Through empowerment, human beings are given the opportunity to live their lives with access to the tools and knowledge through which they can become independent from charity - leading to the realisation of human dignity.

Buchanan (2001:38) expands on the grounding of design in human dignity and human rights by outlining the need for design to be instrumental in the implementation and embodiment of the principles of the new South African Constitution and the everyday lives of all South Africans. Buchanan (2001:38) points out the need for design to be a responsible action and to transform the values of a country or culture into concrete reality, making it possible to change abstract ideas into tangible form. As a tool of cultural life, design is the creation and method behind all artefacts, communications and processes that serve and shape human interactions and human beings (Buchanan 2001:38). Design makes the exchange of information and ideas possible, and design facilitates the transactions and interactions that constitute the framework of a country and nation (Buchanan 2001:38). The designed framework includes information and communication systems, transportation systems, managerial organisations, public and private institutions, and national constitutions (Buchanan 2001:38). Design's influence is present in all the communication, artefacts and interactions of a nation's expression, and is evident in the expressed national and cultural values (Buchanan 2001:38).

South African designers need to take it upon themselves to not only identify problems in society, but also to act on these problems and to provide solutions. The design culture in South Africa needs to incorporate more than aesthetic value and a contribution to the first-world economy; the real place in which design should make its mark is the affirmation of human rights. Design should be actively involved in enabling the impoverished and disadvantaged sectors of society to improve their livelihoods.

Design interventions such as the *Due-South travel guide* are physical and practical examples of design's application in this matter. The preservation of indigenous cultures should also receive a significant amount of consideration, since this is what gives South Africa its advantage in terms of tourism and the trade of cultural goods (Moroka 2006:[sp]).

The *Due-South travel guide* is an example of a designed information system that holds the benefit of society at its core. Not only is the publication user-centered - with its ease-of-use features and navigation system - but it also keeps in focus the crafters' development and exposure in a human-centered approach. The approach and treatment of the publication is evident of the Due-South team's passion for the upliftment of the craft sector. This enables a thorough grasp of the content of the project on the part of the designer, and also proves that the publication successfully reaches its goal.

There are many challenges facing the transformation of the craft industry. Within a nation of disparate economies - consisting of both first-world realities and developing-world situations - finding one solution is a difficult task. Thomas (2006:63) emphasises the need for designers to consider all dimensions of sustainable development - namely economic, environmental and social - in order to make a meaningful contribution to sustainable development (Thomas 2006:63).

The *Due-South travel guide* is an example of a design intervention that aspires to coherent sustainability. The complete outcome is yet to be rolled-out in full, and success lies in the aggressive promotion and marketing of the craft routes. Due-South lacks the institutional sustainability required to ensure the successful roll-out and follow-through of the design intervention, and this is where government should be assisting.

Moroka (2006:[sp]) has identified the cultural industries as being key to the successful realisation of many of government's development objectives. In addition to contributing to economic growth, the sector will also impact on local (particularly rural) economies and human resource development (Moroka 2006:[sp]). Perhaps it is designers who should convince government of the value of such initiatives, in order that government

may see the potential of working with private institutions to conceive government priorities.

Effective development of the craft sector can aid in decreasing the divide between informal and formal employment, the development of small businesses, and particularly the formalisation of businesses in the 'second economy' (Moroka 2006:[sp]). The craft sector also supports other national government priorities such as broad-based black economic empowerment; the empowerment of women; rural and urban development; small-business development; export promotion; and the local beneficiation of products (Beyond planning to action 2006:7) Government must identify key role players and initiatives - such as the *Due-South travel guide* - and a coherent guiding party in the craft sector should be established to maximise results (Elk 2004:6).

South Africa faces many challenges: the country is on the road to rebuilding a multicultural nation where people do not always feel part of a single South Africa; people live in both a developed and a developing economic state; and poverty, crime, corruption and unemployment are significant challenges that need to be addressed. Development of the craft sector will make a significant contribution towards nation building and moral regeneration through the expression of creativity and the exploration of culture and heritage (Beyond planning to action 2006:7). Job creation is at the core of social change in South Africa, and the *Due-South travel guide* provides exposure to people who are already skilled as crafters. Development of the South African craft industry has the potential to initiate social change in order to empower over 1.2 million crafters, their families and communities.

There is no denying the fact that the knowledge of individuals and the collective knowledge of communities is the only real competitive advantage that any country can rely upon to develop. The challenge before us is to bring about synergy in our actions in terms of indigenous and Western knowledge, and other knowledge systems, so that knowledge generation and utilisation benefits all segments of our society, without causing disparities or lopsided development. (Minister of Science and Technology, Mosibudi Mangena)  
(Nzimande 1999:[sp])

As South Africans, our creativity knows no boundaries. Our diversity of culture is an inspiration to all, and is something we should share with the world without changing to meet their standards. Even globalisation has been treated with a positive attitude in this country, and craft skills have been adapted to save the environment by incorporating waste materials such as plastic bags and scrap metals. The possibilities are endless, as long as we remain innovative and truly and proudly South African.

# APPENDIX 1: ESKOM DUE-SOUTH CRAFT ROUTE PROJECT CRAFTERS QUESTIONNAIRE

## Eskom Due-South Craft Route Project Crafters Questionnaire

1. Project/Business name 

.....

2. Physical Address  ?

.....

.....

2.1 Please describe directions to get to your project / business   

.....

.....

3. Postal Address  

.....

.....

Code: .....

4. Tel number  (code) ..... (no) .....

5. Fax number  (code) ..... (no) .....

6. Cell number  .....

7. Email   

8. Contact person 

9. What do you produce?

.....

.....

10. Do you consider your products .....  traditional or  contemporary/modern?

.....

11. What types of raw material do you use to produce items (beads, grass, wood, paint, textiles, clay etc)? - Multiple choice possible

beads     grass     wood     paint     textiles     clay

Other .....

11.1 Is it easy to get hold of the raw materials that you use?

very easy     not too difficult     very difficult - delays production

Other: .....

12. Do you have running water at your workplace?



yes      no

13. Do you have running water at home?



yes      no

14. Do you have electricity at your workplace?



yes      no

15. Do you have electricity at home?



yes      no

16. Do you have a Telkom landline at your workplace?



yes      no

17. Do you have a Telkom landline at your home?



yes      no

18. Do you have a clear cellphone signal?



yes      no

If yes, which cellular network do you use?

MTN     VODACOM     CELLC

19. Is there a school in the vicinity?





yes      no



If yes, which Primary or Highschool


Primary School     High School

20. How far is the school?





20.1 Walking time    < 15min     15-30min     30-60min     > 60min

20.2 By Taxi    < 5 min     5-10min     10-20min     > 30min



20.3 Kilometers   < 5km     5-10km     10-20km     > 30km



20.4 Other: .....




21. Is there a clinic in the vicinity?  




yes   no

21.1 Walking time    < 15min  15-30min  30-60min  > 60min




21.2 By Taxi    < 5 min  5-10min  10-20min  > 30min

21.3 Kilometers   < 5km  5-10km  10-20km  > 30km

21.4 Other \_\_\_\_\_

22.1 Do you have access to email?   

yes   no

22.2 Do you have access to the internet?   

yes   no

23. Do you have a bank account for your business?

yes   no

If yes, with which bank?

Absa  Standard Bank  FNB  Nedbank  Other \_\_\_\_\_

24. Do you have credit card facilities?

yes   no

25. Do you have an invoice system?

yes   no  Comment: \_\_\_\_\_

26. Does your business supply Retail (a price for individuals / public) and Wholesale (for shops buying larger quantities) prices?

Retail  Wholesale

If not, would you like to know how to reach the wholesale market?

yes   no  Comment: \_\_\_\_\_





27. Do you have a signboard for your business?



yes   no

28. Do you have a shop or selling area?

yes   no

29. What are your Trading hours?    

\_\_\_\_\_ to \_\_\_\_\_ on week days and \_\_\_\_\_ to \_\_\_\_\_ on weekends

30. Would you consider it safe for tourists to visit? =

Very Safe     Safe     Tourists should be careful     Dangerous

31. Do you receive customers on a regular basis? ?

yes   no

How many customers visit your project each month?

>20     20-50     50-100     <100

32. Would you say that more customers are foreigners or local South Africans?

South Africans     Foreigners

33. How would you describe the road condition to reach your project?

Tar     Gravel    and     Good     Bad

34. Do you provide restroom facilities for visitors?

yes   no

35. Do you provide parking for visitors?

yes   no

36. How many crafters are involved in this project? = ?

37. What is the average age of crafters involved?

<15     15-20     20-30     30-40     >50

38. How long has your business been running?

< 1 years     2-3 years     3-5 years     5-10 years     10-30 years     > 30 years

39. What are the 3 biggest problems that you experience in running your business?

1 - \_\_\_\_\_  
\_\_\_\_\_

2 - \_\_\_\_\_  
\_\_\_\_\_

3 - \_\_\_\_\_  
\_\_\_\_\_





40. Have you ever received sponsorship from the government or from a private company?

yes   no

If yes, who was the sponsor?

.....

40.1 What was the purpose of the sponsorship?

.....

.....

.....

.....

Training

41. In which areas do you think training is most needed?

Basic Business skills       Marketing of product       Skills and product development

Customer Services       Other, please specify .....

42. In each area of training what would you like to learn, what would benefit you most?

Basic Business skills .....

.....

.....

.....

Marketing of product .....

.....

.....

.....

Skills and product development .....

.....

.....

Customer Services .....

.....

.....

43. Could you tell us what you think is most needed regarding your business?

.....

.....

.....

.....

.....

.....

.....

.....

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