

**AN INVESTIGATION OF THE HISTORY AND WORKS OF THE  
KEISKAMMA ART PROJECT**

By

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## DECLARATION

I, Heather Osner, student number 211241636, hereby declare that the Dissertation for MASTER OF TECHNOLOGY (FINE ART) to be awarded is my own work and that it has not previously been submitted for assessment or completion of any postgraduate qualification to another University or for another qualification.

A handwritten signature in black ink, appearing to read 'H Osner', enclosed within a hand-drawn circle.

.....

HEATHER OSNER

## **Dedication**

This dissertation is dedicated to Carol Hofmeyr who initiated the Keiskamma Art Project in Hamburg, which is leading to the regeneration of the town of Hamburg and its surroundings villages. I am immensely grateful for her assistance and generosity in sharing her archive with me and for allowing the participants to be interviewed.

To all the craft workers, designers, musicians and administrative staff whose dedication to their duties and passion, skill and talents for their work, have allowed this project to succeed and the town to grow in stature.

To my late cousin Bruce Reilly who helped me understand more of our family's history in Hamburg, willingly sharing stories, old photographs, much mirth, support and encouragement.

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## Abstract

This research study focusses on how and why Carol Hofmeyr began the Keiskamma Art Project in Hamburg, Eastern Cape, as well as the development of the project's infrastructure, history and detailed business practises and how it has evolved. A chronological detailed pictorial record has been drawn up of the major/monumental works it has produced, its achievements, awards and the accolades it has won. The recurrent narrative themes of HIV/AIDS, Nguni cattle, the Nongquawuse story, local birds, plants and fish which are also discussed.

A comparable study, comparing the business practises of the Keiskamma Art Project with the research of Professor Ingrid Stevens on Morris & Co and five other successful, sustained South African Art Projects. Data has been tabulated in an effort to recognise the variances, similarities and differences in an effort to identify a "best practise" business model. Such a model may assist in the development of further art projects, so as to uplift other poverty stricken communities in South Africa.

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## **Keywords**

Community projects, urban renewal, poverty alleviation, rural, indigenous knowledge systems, crafts, Aesthetics, designs for sustainability, designer, embroidery, felt, beads, ceramics, research, feasibility, resources, availability, participatory approach, community development, project.

# Chapter 1

## 1 INTRODUCTION

The production of crafts has long been used as a means of creating employment during depressed economic times to alleviate poverty. The United Kingdom has a “long history of craft, as well as theory and writing about crafts” and the “South African government has identified crafts as a focus area” (Stevens, 2007, p. 7). After 21 years of democracy in South Africa there have been many failed community projects, thus it is felt important to identify what the successful, long sustained projects have in common in order to achieve a best practice model for future art projects.

This study investigates the history and work of the rural based Keiskamma Art Project, which forms part of the Keiskamma Trust, in the small town of Hamburg in the Eastern Cape. This has been sustained for 14 years since the project was begun by Dr Carol Baker/Hofmeyr in 2001. Hofmeyr has amassed an archive of data, recording the history and works of the project, which form the basis of this study.

The study will refer to the Doctor Technologiae: Fine Art study by Ingrid Stevens, a Professor at Tshwane University of Technology in 2007; also Morris & Co. and five other successful and long-lived craft projects. The craft work and designs by William Morris have proved to be timeless and, despite being established during Victorian England at a time of economic deprivation, products designed by the enterprise are still being actively marketed today.

Chapter one will deal with an exploration of the use of craft as a poverty alleviation exercise. The traditional use of crafts by the Xhosa people will be discussed in the context of Hamburg and why a craft project was appropriate in this area. The significance of the research and the research aims and objectives, and why it was of interest to the researcher, will be expanded.

### 1.1 RESEARCH LOCALITY

The turn-off to Hamburg is found along the R72 road which runs between East London and Port Alfred in the Eastern Cape. It is located within the Ngqushwa district (formerly the Peddie district). As it is set off the main route, Hamburg is usually bypassed; hence only

visitors whose final destination is Hamburg will pass through the nearby hamlets of Bell, Bodium and Ntilini *en route* to Hamburg whilst travelling along the 14 km stretch of dirt road to the small town itself. Hamburg is situated on the West bank of the scenic Keiskamma river mouth.

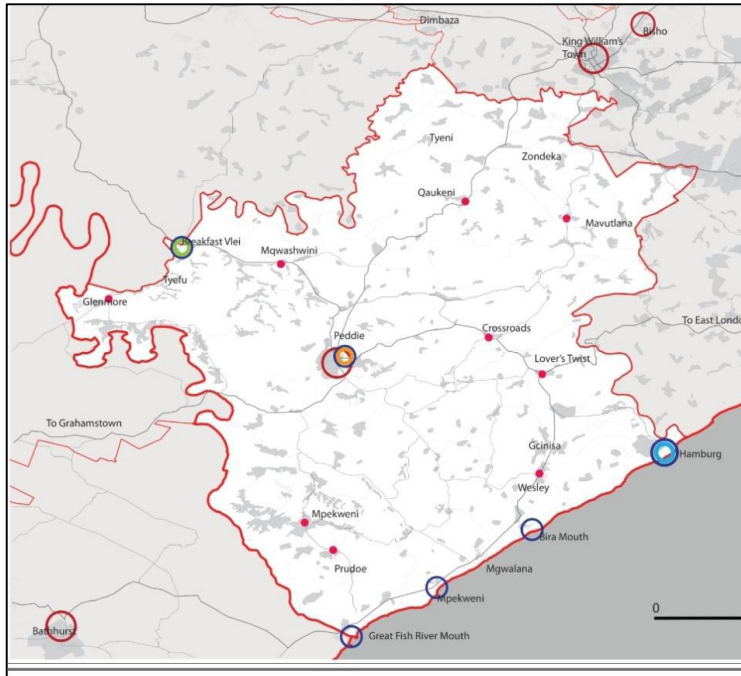


Fig 1. Map of the Nqushwa District, the location of Hamburg is marked by a double blue line, source Nqushwa Municipality.

## 1.2 COMMUNITY ART PROJECT

When defining a Community Art Project we should consider what is understood by this term. Stevens quotes Socrates, the Greek philosopher “we must be able to answer the question ‘What is X?’ Before we can say anything else about X” (Stevens, 2007, p. 1). Defining the difference between Art/Craft has therefore generated a great deal of debate. In this study, however, the terms art and craft will be used interchangeably, where the art work of the artist/designers, is reproduced by the crafter, using their embroidery skills, to produce embroidery panels and products. Stevens agrees that “in postmodernism, barriers between art, craft design and popular culture have become permeable and are dissolving” (Stevens, 2007, p. 2).

The Keiskamma Art Project is a community art project made up of a group of individuals, trained in handicraft and under the direction of a creative leader, (Carol Hofmeyr), producing artistic products or artefacts, as a collective body within the community in which

they live. Most of these artworks are based on or influenced by other historically significant artworks, and naïve interpretations of the original (western) artworks are produced.

William Morris (1834 to 1896) was an avid craftsman, better known for his poetry and prolific writing, predominantly on crafts and politics, during his lifetime. Yet his designs and timeless products are still being marketed 150 years later. Stevens quotes Harvey & Press (Harvey & Press, 1991, p 110-111) by saying that Morris was systematic in his approach to learning crafts and writing, researching and exploring a topic and identifying best practice and suitable models before experimenting, “modifying ideas, techniques or methods to bring his own work to fruition” (Stevens, 2007, p. 74). In this experimental process he revived and mastered a great number of crafts. He held very strong opinions and disliked the notion that craft project owners and managers need not be involved with the crafting process. He was not pretentious, despised opulence and, according to Ines Pina from the William Morris Gallery in London, was known to serve customers in his shop with his clothes covered in indigo dye, a craft that had taken him years to master ( Personal interview and guided tour of the William Morris gallery, June 2014, London).

#### 1.2.1 Craft for Rural Development and Poverty Alleviation

The United Kingdom has a tradition of crafts spanning generations, with much recording and documentation of the processes involved in the production of crafts. Vast libraries of publications on various crafts have been amassed. A resurgence of crafts usually accompanies times of privation. Stevens suggests that South Africa and Victorian England are very similar, where “60% of the wealthiest people in Africa live in South Africa” yet that simultaneously there is severe poverty and high unemployment, which “encourages the development of cottage industries” (Stevens, 2007, p. 14). Craft projects, as a form of poverty alleviation, are very necessary in rural South Africa, where poverty levels remain high. Stevens maintains that “numerous craft projects are being set up continuously and much money is being spent on these initiatives” (Stevens, 2007, p. 4). According to Sellschop (2004) in Stevens (Stevens, 2007, p. 9) the National Research Foundation (NRF) has started at least 150 poverty alleviation projects based on crafts since the ANC came to power in 1994, with the intention of creating jobs and alleviating poverty. The application for Lotto funding by the Keiskamma Trust for the Keiskamma Art Project includes the effort and focus that the Keiskamma Art Project has placed on their belief that building a “strong

home-grown management team is the key of long term success”. They make no apology for their “focus on women”, believing that women take their income to their homes from which “their families benefit”, whereas men in the Hamburg community, tend to use their income for “their own private purposes” (Hofmeyr et al, 2010).

Crafts, Stevens considers, are seen as a way of encouraging national and international tourism, while creating jobs and alleviating poverty. The inclusion of aspects of indigenous knowledge skills, associated with people from individual areas, has led to unique and innovative products, developing individual recognisable “house styles”, utilising narratives, with which the craftsman involved can identify. A number of art projects/enterprises which have proved to be successful and sustained in South Africa currently include the Keiskamma Art Project, Carol Boyes, Ardmore Ceramic Art, Kaross, Mapula and Monkeybiz, many of whom have won accolades. Sadly other projects, which produced excellent work, have proved unsustainable for a variety of reasons and no longer exist. Stevens also noted that others did not produce quality work and that “poor products predominate, leading to unsuccessful or unsustainable enterprises” (Stevens, 2007, p. 11), hence the need to identify good business practises in this field.

VANSA 2013 fact sheet on the ‘Trade in Creative and Cultural Goods and Services, in the context of EU – South Africa Development of Creative Industries in South Africa’ suggests that, despite the trade in creative industries, goods showing a marginal rise in financial terms, exports actually decreased in volume. This indicates the need for investigating the business practises of successful, viable art projects who do export their products, in order to increase trade and generate employment (VANSA, 2013).

### 1.2.2 Observed cultural and craft practices in the Hamburg area.

The researcher spent her youth in the Peddie, now Ngqushwa district, where the small town of Hamburg is situated. She remembers and learned, many of the traditional creative activities practiced in the area, in her youth.

#### 1.2.2.1 Traditional Geometric Designs Painted On Homesteads

Travelling to Hamburg to spend time with her maternal family, the researcher recalls hillsides covered in groups of thatched Xhosa homesteads. Mamorena explained that the extended families of the Xhosas would come home to Hamburg for the Christmas holidays.

Zukisa Pakama concurred that it was “the time when we saw the members of our families again, who were working in the cities” (Pakama, 2010). Hence there was much activity before their arrival, with the houses being cleaned, including plastering and smearing using a mixture of clay and manure. Pakama also tells how the floors would be smeared with a mix of cow dung and blood, and then freshly decorated to welcome their visitors (Pakama, 2010). Thereafter the wife would paint geometric designs, usually in white lime wash, termed “Khalikha” around the base, window and doorway of each cluster of thatched ‘rondavels’. These patterns, or designs, were understood to be individual to each family, with all the huts in a cluster painted with a similar design. This house painting indicated the strong artistic inclinations inherent in the populous. Regrettably this tradition is no longer practised.

#### 1.2.2.2 Traditional Beadwork was Evident at Christmas Times

Another highlight was the traditional practice, each Christmas Day in Hamburg, when groups of young Xhosa children, accompanied by older Xhosa girls, would arrive at the holiday cottages, dressed in their new Christmas clothes, dancing and singing Xhosa songs for the residents, moving from cottage to cottage in turn. Later the local Xhosa youths would arrive, many wearing headscarves covered in applique, beadwork and buttons, each holding a pair of carved, sometimes beaded traditional sticks, with mock stick fighting forming a part of their dances. Professor Russel Kaschula in his book for the youth wrote that “Stick fighting is a national sport among Xhosa men. The stick in the left hand is used to stop the opponents attack. The stick in the right hand is used for hitting” (Kaschula, 1997).

In return for their performances, the children and youth would receive gifts of fruit, money and sweets. Everyone was adorned with an impressive amount of traditional beadwork, indicative of the skill of bead workers in the area at the time. Zukiswa Pakama, whose studies were sponsored by the Keiskamma Trust, was brought up in Hamburg, many years later, indicated that this tradition continued, and writes in her memoir “the main idea was to show off our new clothes to our friends” and “It was the season for great feasting and drinking” (Pakama, 2010). Everything appeared to rejoice in Hamburg at Christmas time, “even the birds put on their new Christmas feathers” stated Mamorena and the researcher recalls the Southern Red Bishop weaver birds as being particularly beautiful and prolific,



visible at Christmas time, alongside the original windy stretch of the road approaching Hamburg.

It was suggested to the researcher that “begging” for gifts at Christmas time was now frowned upon because it had led to an abuse of alcohol, so the practice needed to be stopped. Yet Pakama stated that “it was the accepted thing to ask a stranger for a gift during this festive period”; “Life was sweet, simple and precious. This was a joyous time when we forgot our suffering and the fear of being desperately poor or being subjected to witchcraft practises” and “We loved the atmosphere it brought into our homes” (Pakama, 2010). Mamorena suggested that times have now moved on, that the youth in the Hamburg area were now more likely to be playing with computers on Christmas day. This comment suggests that there is indeed more affluence in the area, thanks in part at least to the advent of the Keiskamma Art Project and Trust.



The researcher’s mother, Gillian Timm, collected items of traditional beadwork, brought to their holiday home in Hamburg for sale by the women in the community during the 1960s and 1970s.

Fig 1.1: Gillian Timm’s Beadwork Collection, source H. Osner.

Figure 1.1 shows some items of this beadwork collection, set out on a traditional ‘umbhaco’, the traditional skirt worn by unmarried girls, showing traditional applique, beadwork and buttons. Similar colours and effects have been used in sections of the Keiskamma Tapestry.

The official Festival Catalogue Publication on the Keiskamma Tapestry Exhibition at the 2004 Grahamstown festival noted that bead workers had to be recruited from Bell village, because there were not enough skilled bead workers in Hamburg, Ntilini and Bodium at the time. It was explained to the researcher, while working at the Keiskamma Project, that many of these craft practises, were considered to be actions of the illiterate “amaQaba” people. Kascula suggests “Xhosa traditionalists were known as amaQaba, the red people, after the

red ochre that was rubbed into their clothes” (Kaschula, 1997, p. 17). The educated and religious Xhosa’s clearly looked down upon the Xhosa traditionalists.

#### 1.2.2.3 Traditional Pottery Practices

Traditional pottery was burnished and decorated with traditional pigments, for example: a dense rocklike material called “mthoba”, which produces a yellow ochre-like pigment, and red iron oxide, “mbola”. Many of these pigments and oxides are, in fact, utilized in the formal ceramic tradition.

#### 1.2.2.4 Traditional Sleeping Mat Making

The researcher was also exposed to traditional mat making where long river grasses are collected and hand woven into sleeping mats. Some intricate designs are able to be produced by criss-crossing and overlapping some of the strands to form patterns. Animal sinews and threads from the alien Yucca plants were gathered and used to link the grasses. These grasses were only gathered during winter months and stored until used, as it is at that time that they have, and retain, a golden brown colouring.

This early exposure to crafts had a profound effect on the researcher’s life, igniting a passion for art and craft and subsequent career choice in Fine Art, becoming a lecturer teaching predominantly ceramic skills. When teaching pottery at the Keiskamma Art Project she was able justifiably to claim that, having been taught the subject by Xhosa’s, she had subsequently learned more and was returning the skill to the Xhosa’s once more.

### 1.3 SIGNIFICANCE OF THE RESEARCH

It was significant to record the history and products of the Keiskamma Art Project by organising the ‘archive’ of documents collected by Carol Hofmeyr. There are currently no comprehensive published academic studies recording the history, including all the major works produced by the Keiskamma Art Project, in a single document, in this archive. This despite there being a number of academic journal articles published, which focus on specific aspects of their work or individual artworks, mainly by Professor Brenda Schmahmann.

An archival study on the Keiskamma Art Project was therefore conducted by digitally copying and researching the collection of press and magazine articles, photographic records, preliminary plans, sketches and notes involved while creating the major works produced by

the Project. There were other forms of correspondence, speeches and autobiographical narratives, and general records of the work, written by people who have been closely involved in the workings of the Keiskamma Trust, which have been included.

Whilst the Keiskamma Trust currently has four sections, an Art Project, Health Centre, Music Academy and Education Centre, this study concentrates particularly on recording the history of the Keiskamma Art Project, in particular, its background.

It was necessary to investigate the reasons why the Hofmeyr family, who had bought a home in Hamburg, felt the need to use their own resources to begin helping the Hamburg community. It was also necessary to investigate the causes of the poverty that they encountered in Hamburg. Both Hofmeyrs are medical doctors, and Carol was also a Master's graduate in Fine Art. She had previous experience of working with an art project linked to HIV/AIDS whilst living in Johannesburg. The Keiskamma Art Project was initially financed by the Hofmeyr family; however, they found that there was a great need for employment. This, together with illness in the area, made it increasingly necessary to seek sponsorship and much funding, due to the degree of suffering. This resulted in the project becoming an NPO (Non-Profit organisation) in 2002, initially called the Keiskamma Art Project Trust, in order legally to access necessary external funding to assist the people of Hamburg.

It became necessary to investigate how much exposure and overseas funding the project has gained through its monumental and narrative artworks, which primarily relate aspects of the history of South Africa and its people. The life stories of individuals living in Hamburg are included in some of the artworks which have toured countries in America, Europe and Africa, gaining accolades and international exposure. The funds raised by this exposure have enabled steady growth of the Keiskamma Trust and its subsidiary sections during the past 14 years of its existence, the families of members of the original Keiskamma Art Project have gained from this process.

By comparing the business practices of the Keiskamma Art Project with the study by Professor Ingrid Stevens of other successful art related enterprises, with a view to establishing the Keiskamma Art Project's viability. It is hoped that this may prove to be significant for the establishment and success of other art related initiatives.

### 1.3.1 Problem Statement

This study explores the background history of the Keiskamma Art Project, investigating what caused the poverty, its major artworks and business practises, a template by Professor Stevens was expanded in an effort to identify what practices allow community projects to become successful and sustainable.

- The archive built up by Carol Hofmeyr was researched.
- The designs and “house style” were identified by detailing the characteristics and traits by which their products are recognised.
- A chronological record of the achievements and major artworks was drawn up; indicating where they were exhibited and identifying the exposure and accolades they had gained.
- Their business practices were investigated and, from this, a template by Stevens on Morris & Co. and five other South African craft projects was expanded to include the Keiskamma Art Project, in order to determine what similarities and differences existed, in an effort to establish what practises were universal, such that a best practice model for future art projects could be identified.

### 1.3.2 Research Questions

What is the history of the Keiskamma Art Project and what did it achieve

- a. What led to the establishment of the Keiskamma Art Project and how did it evolve, what material had been compiled on its history, in the archive on it, by Carol Hofmeyr?
- b. What business practises and processes were involved in the creation of works and their marketing by the Keiskamma Art project?
- c. What major artworks have been produced by the Keiskamma Art Project and where were they exhibited?
- d. What awards and accolades were achieved?
- e. Could a comparable study of a tabulated template of the findings of:-
  - the business practises of the Keiskamma Project,
  - William Morris enterprise, and five other South African craft projects as stated in the thesis by Professor Ingrid Stevens,

enable a best practise model for future rural community art projects in South Africa to be compiled?

### 1.3.3 The Hypothesis

It is proposed that investigating the Keiskamma Art Project as a case study, researching and recording its archive, history, artworks and specific business practises, then undertaking a comparable study with the Doctoral Thesis by Professor Ingrid Stevens (2007) of the Tshwane University of Technology, on “Morris & Co., As a Theoretical Model for Contemporary South African Craft Enterprises”, will identify a best practise model, for future successful and sustainable art projects to follow.

### 1.3.4 Aims and Objectives

The aims and objectives of this research were to investigate the Keiskamma Art Project by recording its archival history and major works. A comparison study was made using the data attained and comparing it, particularly the business practises and procedures, with the study of Professor Ingrid Stevens on the William Morris enterprise and five other craft projects. It is hoped the results of this study would determine the similarities and differences between all projects, allowing a best practise model for future successful and sustainable art projects to emerge.

The study would entail:

1. Researching the history of the Keiskamma Art Project, including the background in Hamburg which led to its establishment, and how the Keiskamma Trust evolved from it.
2. Creating a timeline by exploring and digitally copying the archive of documents compiled by Carol Hofmeyr into date order.
3. Establishing a chronological record of its major artworks produced, including photographic records, notes and preliminary plans, where available. Discussing the narratives portrayed within some of the artworks and how these reflected the life stories and plight of the people living in the area.
4. Establishing where the individual works had been exhibited, which participants had been able to travel with them, and what forms of acclaim and awards had been attained by the individual artworks.

5. The study entailed using the empirical data on the production and business practises of the Keiskamma Project, then by comparing these with the six other projects, studied by Stevens, the similarities and differences were established. This was achieved by adding the findings to a tabulated template form, drawn up by Stevens. It is hoped this process of identifying universal criteria has resulted in a best practice model for future art projects.
6. Additionally, the researcher has used a participatory research approach and assisted in developing and imparting new ceramic skills to participants working for the Keiskamma Art Project.

The researcher's family have lived in the former Peddie, now known as Ngqushwa, district for generations and this introduced a personal interest in the customs of the Xhosa people living in this area of South Africa. She learned the Xhosa language as an infant. The Xhosa people shared, engendered and fostered her interest in crafts since her childhood, which ultimately led to a career lecturing Fine Art with a primary focus on ceramics.

#### 1.3.5 Study Limitations

- While the Keiskamma Art Project falls under the umbrella body called the Keiskamma Trust, some mention will be made of the other areas of the Trust's work and infrastructure, particularly because there is a degree of collaborative interaction between the various sections, an example being the case of education and art where a group of participants are given formal art lessons. This study, however, focused its research primarily on the work of the Keiskamma Art Project and its visual artworks and products. The marketing of the artworks was not to be studied in depth.
- Some of the press articles which have been collected from various sources are not dated. The librarian at the Daily Dispatch confirmed that there were no electronic records for these old articles and, at the time, David Denison was writing articles. In instances where there is no date on an article, the researcher has a digital copy of the original article available.
- HIV/AIDS could prove to be a contentious issue, yet many of the artworks deal directly with narratives concerning the reality of a high prevalence of HIV/AIDS in the Hamburg area and the loss of many lives. Artworks portray the life stories of individuals who live in the community. Their lives have all been affected, or infected, by this condition,

therefore, while the subject was only superficially probed by empirical means, non-empirical references were added to the study.

- Little attempt was made to do any in depth research on the financial side, or other marketing outlets of the Keiskamma Art Project.

#### 1.4 BACKGROUND

##### 1.4.1 History of Hamburg; What Led to the Poverty Encountered by Hofmeyr

It is necessary to include the reasons and causes that led to and exacerbated the poverty which had enveloped Hamburg in 2001, which was the fundamental reason the Keiskamma Art Project was established by Hofmeyr. Sadly in 2015 Hofmeyr still wrote of the project “it remains at this level a poverty alleviation program, not really [offering] job opportunities as generally [expected]” (Hofmeyr, 2015). This clearly indicates how the small town, without the employment offered by the Keiskamma Art Project and the Keiskamma Trust’s work, has not developed enough to sustain itself with other industries. The town could revert to being poverty stricken should the venture not remain sustainable.

Historically Hamburg was originally established as one of a number of settlements for German soldiers (who had fought for Britain in the Crimean war in the German Foreign legion under Baron Richard von Stutterheim, in 1857), in order to form a barrier against the Xhosa, with whom the British colonisers had had a number of Frontier wars.

The German settlers built Hamburg with a “Market square, a church and a graveyard” (Ribbink & Ribbink, 2012, p. 16). The majority of Germans did not stay in the area for long, despite some success at farming their small farms. There were few opportunities to market their produce, they therefore became frustrated, disheartened and disenchanting, so the vast majority left as volunteers for service in India in 1858 (Schmahmann, 2010), (Schnell, 1954, pp. 50-53).

Most had abandoned settler life within a couple of years (Schmahmann, 2010). The original German houses and trading stores in the outlining areas were gradually taken over, mainly by local Xhosa subsistence farmers, as the original settlers moved away. A few of these are still intact. Hamburg grew as a fisherman’s haven, as will be explained later.

The South African Government’s Nationalist Party, in power from 1948 to 1994, introduced apartheid, a policy of separate development. This meant that, during the late 1970s, the

government bought out vast tracts of land in order to create a separate self-ruling 'Bantustan/Homeland' called the Ciskei for the indigenous black population. This included the area around Peddie, which included Hamburg. The white population of European extraction were forced to leave. The researcher's family were amongst the "English, mostly third generation settlers, [who had] felt betrayed by the Afrikaans nationalists" (Ribbink & Ribbink, 2012, p. 18). This exodus occurred during 1977 to 1981. The brochure for the 2002 Vuselela Exhibition by the Keiskamma Art Project states that "Hamburg became part of the Ciskei and its popularity as a white holiday resort waned, as did the wealth of the village". Poverty thus escalated and many buildings became derelict at that time.

Agricultural practises decreased: Ribbink and Ribbink (2012, p. 28) record that in 1956, 54.76 percent of the land was cultivated, in 1973 this had dropped to 42.38 percent, but by 1990 this had dropped even more significantly and in 2009 only 3.51 percent of the land in Hamburg was being cultivated. They record contrasting views as to why this occurred. Older residents believed Apartheid and a lack of available resources was to blame; the youth considered HIV/AIDS and unemployment to be the cause. A young female was quoted as suggesting that government needed to intervene and give jobs to the community (Ribbink & Ribbink, 2012, p. 3).

Davies in Ribbink and Ribbink suggested "unemployment rates of 77 percent or higher were recorded in the Hamburg area", that men leave the area to find work in the major hubs that surround the area (Ribbink & Ribbink, 2012, p. 26). Hofmeyr and Hautman, however, considered unemployment at 90% before the Keiskamma Art Project began. (Hautman, 2014).

#### 1.4.2 Hamburg Then and Now

There were two hotels and a boarding establishment during the 1930 to 1970 period, (Bailey, 2012 - 2015). The Emthonjeni Project, which was conceived as an artist's residency, offered accommodation and studio space, it was dedicated to a range of different art genres, including performance and visual arts. This project had 40 comfortable double bedrooms available for visitors to Hamburg, while it was operational. Since its closure in 2014, there is only a small "backpacker" establishment offering low cost accommodation for visitors to the Keiskamma Art Project.



The Keiskamma Studio 2 premises, where the wire-work and pottery sections are located, is one of the remaining self-catering chalets which formed part of the former “Anglers Inn”, most of the buildings of this establishment have either been demolished or stand derelict. Until ASPIRE, (the development agency of the Amatola Regional Services Council, which is an umbrella body in charge of a number of local councils, including Hamburg), built three buildings in the 2012 to 2013 period, no significant development had taken place in Hamburg for decades. Many houses are neglected and give the area a forlorn air. The ASPIRE buildings are now empty and locked, used merely as a storage facility for artworks including the Keiskamma Altarpiece, and sporadically for expositions thereof, to the towns people.

According to an article in the Chiel of the Daily Dispatch (date unknown), corroborated by a former home owner, Colleen Bailey, none of the hotels in Hamburg were licensed from the 1930s to the early 1960s” thus anyone desiring an alcoholic drink had to travel to the hotel in Bell, (Bailey, 2012 - 2015) (The Chiel, n.d.). Inkosi suggested that currently alcohol abuse leads some frustrated youths living in the area, lacking any hope of bettering their lives, to choose not to complete their schooling. They practise agriculture, or work for the Keiskamma Art Project, instead.

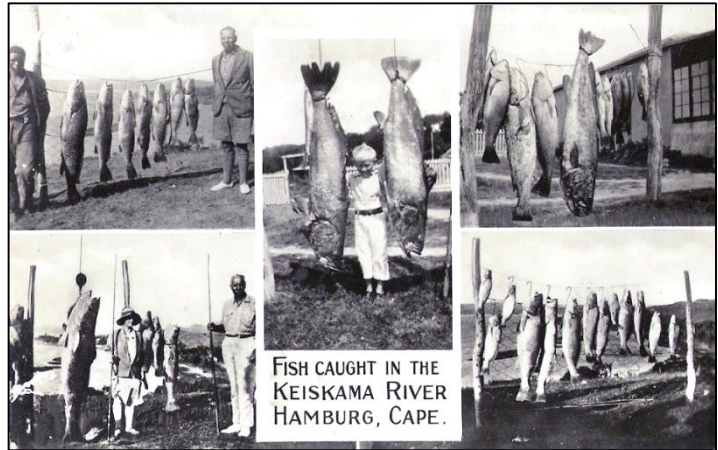
An old Daily Dispatch article by the Chiel, estimated to date from the 1960s, states that Hamburg had become renowned for the excellent fishing prospects in the Keiskamma River, holding a world record for “the world’s heaviest edible fish caught in a river”. A kob “weighing 162 lb” was caught by “Mr Bill Stockings”, who lived in Hamburg during the 1930s. This sort of acclaim brought with it an influx of white fishermen and their families, who were assisted in their fishing ventures by local black fishermen who, being knowledgeable of local conditions, ensured the catches were excellent. The Chiel goes on to say that later “Apparently the settlement by the government of many people up river and the subsequent defoliation of land and forests led to massive soil erosion and the river began to silt up. It became narrower and shallower and the fishing slowly deteriorated”. (Chiel, Undated article).



Fig 1.2: Photographs taken of the Keiskamma river, the postcard photograph on the left was taken in the 1930s, source C. Bailey, and the one on the right taken in 2014, source H. Osner.

Figure 1.2 shows a postcard photograph taken towards Hamburg Hotel, taken in the early 1930s before the road was re-routed; compared to that taken by the researcher in 2014, clearly indicating the level of silting which has occurred over the years.

The Snow Goose Hotel during the 1970s still displayed many large composite frames of fishing photographs, according to the Daily Dispatch Chiel. Edgar Nash, a keen photographer, had begun the collection by photographing any worthwhile fish that were caught in Hamburg beginning during the 1930s, and this practise continued until the 1970s when the Ciskei Homeland was created. A number of items from this photographic



collection were acquired and are now displayed in the Mpekweni Hotel, this being confirmed by the manager, Colin Whitehead. See Figures 1.3 and 1.4.

Fig 1.3: Postcard photograph dating from the 1930 to 1940 period showing the size of the catches, source B. Rielly.



Fig 1.4: The researcher's grandfather Harry Wild in 1936 with one of many large Dusky Cob caught by him in the Keiskamma River (left), source C. Bailey, contrasted with what is considered a large Dusky Cob today (right), source F. Danais.

The Keiskamma River no longer offers the excellent fishing it had been renowned for and it no longer lures fishermen to travel to Hamburg. The hotel occupancy rates dropped, which led to the last remaining hotel becoming a Time-Share facility beginning in 2001. It currently caters only for Time-Share patrons, contributing to a loss of income by the people of Hamburg and the poverty encountered by Hofmeyr.

#### 1.4.3 Population Growth yet No Employment Prospects Offered

Another factor which led to the poverty experienced when Hofmeyr arrived at Hamburg was that, despite the dearth of holiday makers and fishermen, the new Ciskei Government under Lennox Sebe, decided to create new settlements around Hamburg. Farm workers were uprooted en-mass from their former homes on farms in the district and re-located. Some were to join family members in existing settlements or move to newly established settlements, created on former farmland. Yet few employment prospects were provided, in some cases none, no industries were situated in these rural areas and many left their families to seek employment elsewhere.

Hofmeyr quoted Susan Paliso, a nonagenarian resident in Hamburg, as saying that there were only about twelve extended families living in the Hamburg area before the homeland was created. Inkosi, an interviewee, suggested that people new to the area were termed an

“ingqokelela yabantu” (a collection) by the original dwellers and were, for some time, discriminated against by not being allowed to be buried in the same section of the graveyard which was reserved for the original Xhosa families. Funeral ceremonies became regular meeting places during the HIV/AIDS pandemic. A funeral service is included in the Keiskamma Altarpiece’s narrative. According to Thandokazi, a Keiskamma Art Project participant, this exclusion is no longer practiced.

No statistics on the population in Hamburg could be established. According to the Amatole District Municipality Integrated Development Plan 2014 to 2015, however, the population of the Nqushwa District was 84,233 persons in the 2001 Census and this figure had shrunk to 72,190 in the 2011 Census, (ASPIRE, et al., 2010 Revised 2011). This drop had been caused by both the initial devastating effects of the HIV/AIDS pandemic and through the migration of people to the cities (Chalmers, 2008).

#### 1.4.4 Democracy and Re-incorporation of Homelands into South Africa

The demise of Apartheid in 1994 meant the “Homelands” were once again re-incorporated into South Africa. Stevens suggests this time was “a time of radical change, politically, socially and economically” which she suggests could be compared to the Industrial Revolution in Victorian Britain (2007:145), the time Morris & Co. was in existence. In reality, “Hamburg received little or no investments during this period; the majority of investments were instead funnelled into the nearby towns and industrial centres” (Ribbink & Ribbink, 2012, p. 25). Schmahmann relates: “If the people of Hamburg achieved greater civil rights in a post-apartheid era, they remained financially impoverished” (Schmahmann, 2010, p. 36). This led to desperation with many poaching seafood in order simply to feed their families; a risky undertaking, both in terms of injury or being fined and/or incarcerated. This is reflected in the Vuselela Exhibition Brochure (Hofmeyr, 2002).

Schmahmann (2013) quotes Nancy Charlton saying that this system was “an outward flow of manpower and an inward flow of goods and services” suggesting that no real progress was made except “simply shifting their dependence from the earnings of migrant labourers to small pensions and grants introduced by the post-apartheid government”, or infrequent temporary work they were able to secure, (Schmahmann, 2013). Hofmeyr would thus, on her arrival in 2001, have encountered a populous made up predominantly of women, children and older men living in Hamburg. Devastated by the HIV/AIDS pandemic, and the

related poverty, Hofmeyr resolved to do something about this and began the Keiskamma Art Project.

#### 1.4.5 Researcher's Background Learning Arts and Crafts from the Xhosa

Xhosa culture has been influential in the researcher's life, which is why researching the Keiskamma Art Project appealed to her. There is much criticism of whites speaking for blacks, for example, ixwa [sic] and 115 followers state "There is this untutored arrogance displayed by some White South Africans today that they can relate and write about African History, custom/tradition and culture of Africans without even considering the present day African contemporaries" (Ixwa, n.d.). Hofmeyr has made a great effort to re-introduce history to the people of Hamburg from a positive and African perspective. Yet in the researcher's case she believes that "When elements of narratives are informed by an indigenous upbringing, they become more meaningful and humanised due to the potency they derive from lived experience" (Munyai & Mugendi, 2012). The researcher learned of Xhosa customs and traditions, their arts and crafts in particular, not from formal sources, but from observation and participation, in Xhosa cultural traditions in a practical form. Assimilating indigenous knowledge systems, while playing with Xhosa friends during her childhood in the rural Peddie, including Hamburg, she acknowledges that her interpretation of the aspects within the narratives portrayed in the works of the Keiskamma Art Project are influenced by this rural upbringing from the perspective of a white, English speaking farmer's daughter, brought up in and around Hamburg.

#### 1.5 RESEARCH METHODOLOGY

The study was conducted using mixed methods, primarily exploratory and qualitative in nature, and the use of Triangulation which aimed, by means of the use of mixed methods, to minimise the bias from the use of "single methodologies" (Babbie & Mouton, 2011).

Triangulation was derived from a number of sources, see Figure 1.5.

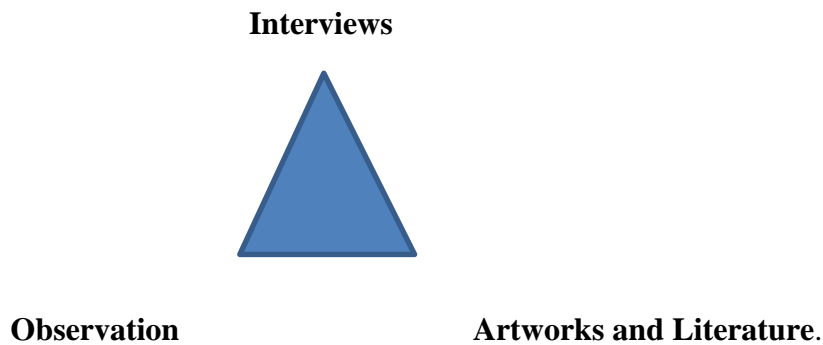


Fig 1.5: Illustration of the three aspects involved in Triangulation, source H. Osner.

Hofmeyr has used a participatory approach in her development of the Keiskamma Art Project/Trust, holding regular meetings and allowing joint decisions to be made by participants and a team of managers.

Participatory Action Research has “spread rapidly around the world” because of the success it has achieved. It is referred to by Ncapai (2005:4) as a “paradigm shift in rural development from a top down blue-print approach towards a bottom up, people centred process and oriented approach”. In an effort to gain a rapport with the participants, the researcher worked collaboratively such that participants in the study would “recognize” themselves within the study documentation, even if their contribution has been anonymous, or under a pseudonym. This (vanVlaenderen, 1995, p. 6) and Babbie & Mouton (2011, p. 29) consider important.

A study was conducted on the non-empirical archive built up by Hofmeyr since the inception of the Keiskamma Art Project. It was copied into a digital format, using dates to form a timeline, which allowed duplication to become evident. This led to a historical and chronological record of the major artworks created, by using photographic images, brochures and presentations. The data was analysed using “Photovoice” where the researcher analysed images to derive qualitative deductions and “interpret visual data”, from the visual images (Bell & Gilligan 2010, p. 5-6).

The researcher and participants worked collaboratively during the ceramic lessons, help was offered in other sections, where possible, and to source and monitor data in a manner that developed trust. Also, management was given access to the research documents prior to their submission. The researcher thus becomes both a recorder of existing historical and

contemporary data, as well as a “change agent”. The process was designed to be “democratic”, included “local knowledge” and had “respect for the participant’s interests and culture” (Babbie & Mouton, 2011, p. 314). The life stories and narratives within the art work were considered, using interpretive social science principles, where “studies are flexible” and “the study considered the background and viewpoints held by the person/people being studied” (Neuman, 2006, p. 72). It was understood that the value in an interpretative study lies in carefully analysing and interpreting the captured data, then using expanded arguments to explain how the researcher has reached their final conclusion.

Qualitative, empirical data was sourced using semi-structured interviews by means of specific questionnaires for various members of the management team and a generic questionnaire for the general craft making participants. In some instances conversations were recorded with the agreement of the participant. Participants from management and each sub-section of the Keiskamma Art Project were included; for example, design, embroidery, wire work, pottery and felt-making. The data was formed into a tabulated template indicating a full range of the business practises of the project, based on the template by Stevens. Stevens had based her questions on William Morris’s own criteria for establishing success in Craft Projects in Victorian England (Stevens, 2007, p. 21, 252).

Participants were asked to choose whether to use their names or pseudonyms for their interview process contribution. Mehra (1997) in van Niekerk & van Niekerk (2009) suggests, if this method is used successfully, it generates a “feeling of well-being in rural communities” (van Niekerk, & van Niekerk, 2009). Ncapai (2005, p. 1-2), however, disagrees: by stating “social transformation is certainly accompanied by conflict”, Ncapai is speaking broadly and not in the context of a programme established for the people and executed by the people, under benign leadership. The main example of conflict occurred when Carol Hofmeyr was openly accused of theft by members of the Hamburg community, due to a false newspaper article which reported that the Keiskamma Tapestry had been sold for an exorbitant sum (expanded in chapter 4.11). The researcher therefore felt it necessary to determine whether there were currently adequate and transparent systems in place in order to avoid a re-occurrence of this type of issue. Ncapai, however, believes that conflict is a good thing for the people, as it “promotes change and development” and that it plays “a transformative role”, (Babbie & Mouton 2011, p. 36) by means of social engineering and assists in altering the lives of the people.

Further empirical data concerning product design, production processes, general business practises and marketing was established by means of semi-structured interviews, observation and notes recording conversations. Van Vlaenderen (1995, p. 1) suggests that, in a South African context, the participatory research approach contributes more value to people centred development than a positivist approach, by establishing a working relationship with the people. Emmett (2000) in van Niekerk & van Niekerk (2009), concurs and emphasizes the importance of a strong relationship between “rural development and participation” (van Niekerk, & van Niekerk, 2009, p. 128). Thus success is achieved because the people have a sense of working towards their own development, satisfying their own needs. It was established, whilst the researcher worked within the enterprise, that the participants in the Keiskamma Art Project do recognise their ownership of the project and take pride in their achievements.

Once all aspects of the business practises of the Keiskamma Art Project had been researched and data captured, the data was tabulated and incorporated into a template which originated within Professor Ingrid Stevens’ study, in her Doctoral theses, featuring Morris & Co. and five other South African craft projects. By analysing and recognising the similarities and differences in the business practises of the selected art projects, it is hoped the results of this study may lead to further sustainable employment possibilities and poverty alleviation art projects in South Africa.



## Chapter 2

### 2 DATA COLLECTION METHODS

In this chapter the data collection methods and source material will be discussed, as well as the research sample and criteria necessary for a successful, sustainable craft project.

- Data was collected using mixed methods. Non-empirical data was acquired from the archive of records, photographs, journals, booklets, pamphlets, letters and notes, etc. compiled by Carol Hofmeyr since the inception of the Keiskamma Art Project, which she very kindly shared with the researcher. Sources from the internet and social media were also used, including the Keiskamma Trust's Facebook Pages, which record the activities of interest as they take place within the various sections of the Keiskamma Trust and this is regularly updated.
- The non-empirical data was captured by copying and scanning the Hofmeyr archive in date order into a digital format, thus creating a time-line, exposing duplication and creating a sense of order from the vast array of boxes and files which housed this archive, documenting the 14 years it was in existence. The researcher read and studied each document as she proceeded; this process taking in excess of 4 months. In this manner, insight and background, not readily available in the empirical process, was attained.
- A chronological list of major artworks was built and where they were exhibited, by including and combining data from the photographic records, planning notes, designs and preliminary sketches and academic journals where available. The actual photographer of much of the photographic material was not clear to the researcher, however, the majority of those used emanate from the archive. Also noted were other photographers whose names were received from other sources. The narratives in selected works were discussed and analysed. Media releases, presentations and speeches, discussing awards and accolades received for specific works, were included. This data should build a pictorial history and visual representation of the path taken by the Keiskamma Art Project during its 14 years of existence.
- The Ethics Committee of the NMMU reviewed all questionnaires and processes, and granted an ethics number and letter of permission to conduct the research. This was undertaken by having consent forms completed by the participants. Interviews were

recorded by digital means and transcribed. Conversations and discussions with the workers were recorded by means of notes, or being taped, by requesting consent, in an open manner. Presentations about the Keiskamma Art Project, conducted by working members at various forums, were recorded using recording devices, with prior consent from the presenters. “Participant observation and field research” took place while the researcher worked for the project, (Babbie & Mouton, 2011, p. 314) (Neuman, 2006, p. 91). An effort was made to interpret and understand the “behaviour and perceptions of the participants” (Babbie & Mouton, 2011, p. 643) and using “how” and “why” questions in order to gain insight into the meanings involved in the people’s enterprise and what led to the outcome of their behaviour, successes, failures, recall and emotions (Neuman, 2006, p. 77). It was established that the majority of participants were conversant in English, which allowed the researcher to conduct her own interviews. It was agreed to use pseudonyms, however, in an instance when a personal name was used, these were to be approved by the participant personally.

- In one instance, Mamorena requested that, for one interview subject, another participant be present in order to monitor the questions and content. This was agreed upon due to the fact that the interview subject had previously been quoted by the press as saying that the participants of the Hamburg project were all affected or infected with or by HIV/AIDS which, despite being true, had been misunderstood. It was thought to suggest that all the participants were infected by the disease, causing uproar in the Art Project. The interview subject was understandably cautious and concerned that this may re-occur.
- The full spectrum of business processes and practises was compiled, using empirical means, these being observations, conversations and, in particular, during an interview, where detailed and specific questions were answered by the General Manager. These questions began with the design and production processes, included the labour practises, sales and marketing of the finished products. A comparable study was then conducted using both the empirical data captured by the researcher, and that of Stevens, which was set out in a tabulated format, and analysed.

The following aspects were investigated and data gathered on them was included:

- Determining the profitability of the products and the external sources of funding; however, the actual income and sponsorships and fundraising process was not dealt with in depth.
- The different facets and staffing procedures of the Keiskamma Art Project, finding out how many people are benefitting from their work.
- Sourcing information on the disciplinary, promotion and conflict resolution procedures, and any successes or failures involved in the implementation of these.
- Enquiring how the different establishments, which form part of the Keiskamma Trust, collaborate and the general feeling of how workers, working for the different facets, view each other's achievements.

## 2.1 DATA SOURCES

A range of data sources have been used. These include:

- Hofmeyr's archive, from this source a chronological list of images of the major artworks and commissions, produced by the Keiskamma Art Project, was established.
- The research of Ingrid Stevens on William Morris's business acumen was compared with that of the Keiskamma project, the complexities involved in the business processes were determined by an interview with the General Manager, Florence Danais. Interview questions and the resulting data were combined into a table such that similarities and differences could be identified and analysed.
- Extensive research added insight about William Morris's writing and views. A visit to the research library at the William Morris Gallery in London, revealed unpublished memoirs, written by his employees. The narratives they portrayed of their lives, were compared to those of the people living in Hamburg.
- Recordings and transcripts of semi-structured interviews and conversations were made by means of a Dictaphone, digital camera and note taking so as to establish the views of individuals and their impressions regarding the works and detailed

production practises of the Keiskamma project and the effect that working there has had on their individual lives.

- Excerpts from the transcripts of talks and PowerPoint Presentation, given by the members of the Keiskamma Art Project management to external organisations, on their work and goals were considered and analysed.
- Printouts of articles from reputable internet sources, including the social network, of research on the works of William Morris, the work of Keiskamma Art Project and on the history of the town of Hamburg were sourced as background material.

## 2.2 EXPANDED DETAILS ON FOUR DATA SOURCES:

- Questions posed in the semi-structured interviews and observation were open ended, “Tell me about your work”, or “How do you view the products that you make?” in order to facilitate a conversation about the work in the venture and to gain a background history of the enterprise (Stevens, 2007, p. 32).
- A comprehensive list of questionnaires has been included in the Appendix (detailed in research sample below), with individual questionnaires used for management members, establishing their areas of expertise, for example: Designing, Production, Marketing, Human Resources, etc. A generic questionnaire was used for general workers.
- Findings were made on how the infrastructure developments that have recently taken place in Hamburg and the surrounding areas were attributed, in part, to the Keiskamma Art Project’s initiative and works.

## 2.3 RESEARCH SAMPLE

The Keiskamma Art Project’s management and staff was the primary source of data. There were specific semi-structured interview questionnaires drawn up for each member of management. These were, the founder Carol Hofmeyr (Appendix A), the general manager, Florence Danais (Appendix B), designer and village health worker Nozethi Makubalo (Appendix C), who provided details on the project. Anthony Drake (Appendix D), the manager of the Music Academy offered additional insight into linkages within the Keiskamma Art Project. Then there was a generic questionnaire for two other members of

the management, as well as an additional seven participants who volunteered (Appendix E), making a total of 11 interviews conducted. All the sub-sections had been covered; some participants had worked, and had experience, in a number of the offerings during their time with the project, for example: Embroidery, designing, sewing room, felt-making, print-making, ceramics and wire-work. Real names were used for both Hofmeyr and Danais; real names and pseudonyms, were used for a number of other participants, while others were given only pseudonyms (see section 2.5). Some photographs include the real names of those participating.

Conversations with various other Keiskamma Art Project participants had been conducted during the eight months period of the researcher's study leave whilst volunteering at the project. Notes of some of these conversations were taken and included. The researcher had previously had dealings with members of ASPIRE, during the planning stages of the Emthonjeni project, and they were approached for comment, as well as other members of the Hamburg community, in an attempt for the researcher to gain a balanced and fair view.

#### 2.4 CRITERIA NECESSARY FOR SUCCESSFUL CRAFT PROJECTS

In order to be considered successful and sustained, the Keiskamma Project would need to have a number of criteria in common with other craft projects, which would include the following list, which is based loosely on the study completed by Stevens:

- **Be in existence for over five years:** The Keiskamma Project has currently been in production from 2001 to 2015, the project has evolved and, while there have been times where its existence has been precarious, it has managed to maintain existence.
- **Create employment:** The workers should be able to earn at least the minimum wage. Hofmeyr stressed that the Keiskamma Art Project remains a poverty alleviation program, not a conventional business enterprise, although it appears that this aspect has not been possible for all the different craft groups. Employment rates should be maintained, employees have job satisfaction and sense of security. There is generally a dropout rate at the Keiskamma Art Project of between 10 and 20 women per year. Reasons vary: some retire, some move to the cities to find employment, but others return, having learned additional skills. Many return and work after a hiatus. "Some just get tired" according to Mamorena.

- **Maintain financially viable earnings:** It should be able to sustain and generate its own funds, without the need for sponsorships and additional financing, which should only be necessary for expansion. This aspect appears currently to be problematic, despite long term planning. There has been a great need to sell the large scale works and raise sponsorships in order to generated funds.
- **House Style:** The products should be unique, original, distinct and recognisable in the market place, as well as being of a constant saleable quality. This is reflected in a naive style emanating from Bantu education in the area which never taught drawing skills. Danais reflected on how, when the fine art graduates returned to the project, their style had become too sophisticated but that the majority were able to return and handle the naive style with more skill.
- **Innovation:** products should be constantly evolving so as to include different crafts which should maintain the style of the house, yet follow the trends and changes in the market. (The Keiskamma project currently offers embroidery, book making, felt making, wire-work, printmaking and ceramics. Some crafts have been abandoned, such as painting, dressmaking and patchwork whilst others, such as bead-making, are suspended until they become necessary again).
- **Recognition:** An important aspect of success is to have won awards and gained national and international exposure and awards, as well as exhibiting, both locally and in foreign countries. (This aspect is expanded in section 4.25). To have been acknowledged as contributors to sustainability through cultural and craft endeavours. The Keiskamma Project has won awards such as the Brett Kebble award, and developed initiatives like the ‘Keiskamma friends’ programme, who assist with achieving recognition by exhibiting and marketing their products and fundraising. This initiative was begun in 2002 and the main groups are currently to be found in the United Kingdom and Canada.

## 2.5 ETHICAL CONSIDERATIONS

- Ethical considerations were covered by the letter in Appendix I, which states that Hofmeyr, the founding Director, had given prior consent to the interview process, conducted by the researcher, taking place. Hofmeyr also indicates her agreement to the use of copyright material belonging to the Keiskamma Trust,

the use of her personal archive, and records that she had checked the dissertation for accuracy, prior to it being submitted.

- Hofmeyr, who was away on a sabbatical for the first three months of the researcher's presence, assisted throughout the research process, offering the researcher open access to her home and archive, whilst she was away.
- Eleven semi-structured interviews were conducted; the questionnaires in Appendix A-E were used for this process. Many less formal conversations, some of which were recorded, took place with the participants' written consent.
- The research subjects, whose actual names were used, were given the opportunity to read the document, prior to submission.
- Hofmeyr, Danais, Nozeti Makubalo and Mavis Zita, are widely quoted in non-empirical sources, including the press and magazine articles. Designers and management team members Nomfusi Nkani and Cebo Mvubu's real names also appear in the document, as well as various other members whose photographs are included. A number of these named participants have additionally been given pseudonyms, to ensure confidentiality of their personal opinions.
- The following names are pseudonyms, which appear within the content of the dissertation, they are, Mamorena, Inkosi, Nandi, Thandokazi, Unathi, Bonile, Nomsa, Yolisa and Lindiwe and are used in an effort to ensure the participants' anonymity and to protect them from possible repercussions from their views expressed within the study.
- Hofmeyr will be given a digital record of the archival material, copied by the researcher.
- A number of further journal articles are planned using the empirical and non-empirical data recorded during this study

## Chapter 3

### 3 LITERATURE REVIEW

In this chapter a discussion and review of much of the literature pertinent to the study is explored. As William Morris was considered to be a role model for this study, a comparison study is conducted, including business practices and procedures between Morris & Co., the Keiskamma Art Project and the study of Professor Ingrid Stevens.

The literature review has explored other models of community art projects, beginning with a study of the work of William Morris in Victorian England, where a revival in the interest of handcrafts, which had almost died out, took place, and comparing this with the craft work done by the Keiskamma Art Project. William Morris, the “designer, writer and activist”, was considered one “of the most influential figures” in the Arts and Crafts movement and he personally ran a successful craft enterprise (Crane, 1890, p. 1). He was a prolific writer leaving an excellent record of the development of his business, allowing for comparisons to be drawn on basic details, which are expanded in 3.1 below. Morris deplored the fact that “We do not know how a piece of goods is made, what the difficulties are that beset its manufacture”. Morris also felt that the “sympathy with the life in the workshop, would prove a wholesome check on the humbug of party politics” (Morris, 1888, p. 2). This is relevant as it was party politics that had led to Hamburg’s downfall and escalating poverty levels. In the same article, Morris emphasized the necessity for the creation of strong, timeless, aesthetically pleasing designs, which was effective as many of his designs are still being produced and sold today. His products were expensive and he catered for the predominantly wealthy classes. He scathingly commented that society had lost its appreciation of beauty and “neither know, nor care for the difference between beauty and ugliness” (Morris, 1888, p. 2). He felt that constant exposure to inferior goods had blunted people’s senses and that these needed to be revived by the appreciation of good craftsmanship and techniques and by the production of quality wares, good business practices, marketing and labour, (Morris, 1888, p. 4). It is felt that many of his concepts are still valid today and that lessons can be learned from him, and a similar revival of handcrafts and business acumen would be equally beneficial as a source of decreasing poverty levels in South Africa today. A major source of research into Morris’ work was from the PHD study



on him by Professor Stevens, termed “Morris & Co. As a Theoretical Model for Contemporary South African Craft Enterprises” (Stevens, 2007).

Stevens writes of William Morris “He had an enormous influence on the approach and management of later crafts, craft enterprises and workshops and on the development of, and discourse about, crafts” (Stevens, 2007, p. 297). The researcher based her interview questions for the General Manager, Florence Danais, on those of Stevens as seen in Appendix B. Stevens, in turn, researched them from Morris’ enterprises (Stevens, 2007, p. 311). Stevens observed that there is a low turnover of labour at most craft projects and this appears true of the Keiskamma Project. The reasons for this are not clear, however, because Stevens recounts that at another community art project called Ardmore, which is a well-known ceramic project based in Natal where the craft workers are well paid and “empowered as artists”, there is a greater turnover of labour. This seems to suggest that greater personal empowerment leads to an unsettled labour force. Graduates who had received study sponsorship related to the Keiskamma Art Project, with the exception of one individual, are currently still employed there.

Gondwe cited Dr M Hiramatsu as saying that “We cannot attract industries to rural inlands or isolated islands where we cannot get good transportation, excellent labours and appropriate subcontractor, highlights the need for an improved road to Hamburg. He continues: “It is better for areas to discover their potential local resources and make full use of them and start businesses to increase their income”. Gondwe emphasized that the communities should be empowered, and enterprises sustainable, that the people should be proud of the products they produce, using their locally available materials which should be acceptable to both domestic and global markets (Gondwe, 2007, pp. 8-10).

ASPIRE’s 2010 Hamburg Regeneration Programme’s, High Level Feasibility Assessment Report, created for the National Treasury, states that “Accessibility is key to the development of Hamburg, currently the road leading into town ....is a gravel road. As it is in a poor condition as a gravel road, it is not suited .... for tourists and recreational purposes” (ASPIRE 2010:3.5.2:12). Nothing has altered, used daily by the participants of the Keiskamma project, the road is still dangerously slippery in sections during wet weather, big puddles and corrugations soon form, while in other areas loose gravel causes dangerous road conditions.

The report also indicates the complexity of land ownership in Hamburg, it states that acquiring land in Hamburg is difficult: “The historical colonial, apartheid and homeland laws have created layers of complexity where people living in close proximity to one another have different types of land tenure with different contents of rights and different systems to administer those rights” (ASPIRE 2010:3.5.3:13). This has clearly contributed to the dilapidated state of the government-owned buildings as government departments were not sure which department was responsible for maintenance and upkeep of the state owned land and buildings. The study has identified the buildings housing the Keiskamma Art Project, and elaborated on how they were acquired by the Keiskamma Trust and how the state of these premises was improved.

The state of food production and agriculture in Hamburg, mapped in four graphs by Ribbink & Ribbink (2012, p. 29-31), clearly demonstrates the dramatic decrease in agricultural practices from 1956 – 2009, despite there being a large influx of people during the formation of the Ciskei. This indicated that the diminished level of crops produced must have contributed substantially to the levels of poverty encountered by Hofmeyr in the area in 2001. This was the very reason why the Keiskamma Art Project was initiated. The trend of a decrease in fish sizes, with the Ribbink & Ribbink project suggesting they will diminish further, highlighted the need for alternate employment, as found at the Keiskamma Art Project because the Hamburg community can no longer rely on natural resources.

There has not been a great deal of academic literature published regarding the Keiskamma Art Project, nor was an in-depth study of the Keiskamma Trust/Art Project found within the substantial archive that is available. *The Insider*, a University of California publication for the UCLA AIDS Institute, featured two articles. The first is called the Keiskamma Altarpiece (Bayrd, 2007) and describes Hamburg in South Africa as being “ravaged by AIDS”, that “roughly a third of the residents of Hamburg harbour the virus”. They maintain that it is “hard to imagine a community less likely to produce a triumphant life affirming, hope inspiring work of art”. The caption for a photograph describes how the Altarpiece featured three larger than life photographs of women who are caring for their grandchildren orphaned by AIDS. The second article, in the same publication by Carol Brown, called “Hope Restored, History Reclaimed”, featured aspects of the title and how “the human spirit can rise above adversity and create art of enduring strength and beauty” (Brown, 2007). The Hamburg community do appear to believe these sentiments to be true.

Brenda Schmahmann has written a number of academic journal articles, on specific focus areas of the Keiskamma Art Project and individual artworks, namely “A Framework for Recuperation: HIV/AIDS and the Keiskamma Altarpiece” where the history of Hamburg and the Keiskamma Art project are discussed. The HIV/AIDS pandemic in Hamburg. This article was published in the “African Arts” Journal. (Schmahmann, 2010), another “After Bayeaux: The Keiskamma Tapestry and the Making of South African History” published in the “The Journal of Cloth and Culture”. In this article Schmahmann discusses the history of the area, which is included in the artwork, how it was taught to the participants, and the significance of the inclusion of cattle, and the restoration of the herds, in the narrative. She details the sequence used in the arrangement of the panels (Schmahmann, 2011). The “Altarpiece in the Keiskamma Art Project’s Creation Altarpiece” published in the “De’Arte” Journal, which is also based on the residents of Hamburg, and the restoration of the herds. Schmahmann (2013) stated that the Keiskamma Art Project “seeks to address the lack of employment opportunities in the town, while also enabling participants to develop their creative capacities”. She explained how Hofmeyr had also attempted to rebuild self-worth in the people of Hamburg. McAinsh in the Herald (2002) wrote of the Vuselela (Restoration) Exhibition, exhibited by the Keiskamma Art Project at the Grahamstown Festival that year, as being aimed to “restore pride and bring reconciliation. It’s a lovely idea which works well.” Schmahmann (2011) quoted Hofmeyr saying “My idea was that, if they had a sense of their formation as people, they would gain self-esteem and a better idea of the way forward [in their individual lives].” The SAWUBONA in-flight magazine article (Dugmore, 2005) too, while discussing Nozeti Makubalo, a manager and designer for the Keiskamma Project, as formerly being “schooled but unskilled and without career prospects”, quoted her as saying of her work with the Keiskamma Art Project that “It’s been wonderful for our self-esteem... Not only are we now supporting our families, we are producing something that makes us proud”. The need to raise the spirit of the people was also reflected by William Morris who, while writing a brief account of his life and values and at the beginning of the Arts and Crafts movement, he considered that “Tapestries, however, embodied the artistic conflict at the centre of Morris’ endeavours: They were work intensive and beyond the budget of the working classes to whom he wanted to restore the spiritual world through art”. William Morris & Co., managed to ‘improve the lives’ and uplift the psyches of his employees, who were also not able to afford the products that they were producing. Despite being a socialist, “Morris was producing expensive goods

affordable only by the rich” (XineAnn., n.d.). This is also true of the major works produced by the Keiskamma Art Project which are sold for large amounts.

A book called *13 Objects* (Davidson, 2013), published by the University of Cape Town, has a short summary on the Keiskamma Trust and Keiskamma Tapestry, emphasizing that the names of the donors, and those of the embroiderers, appeared on the tapestry. It should be established whether or not this acknowledgement contributes to the worker’s pride in their work, encouraging creativity and whether this aspect links to the best practise model.

Booklets and pamphlets have been produced by the Keiskamma Art Project. One fairly comprehensive, well-illustrated booklet called “The Keiskamma Art Project” (Counihan & Downs, et al., 2008) discusses five of the monumental works and the year they were produced/created, namely The Keiskamma Tapestry in 2004; The Keiskamma Cream Tapestry in 2004; The Keiskamma Democracy Tapestry in 2004; The Keiskamma Altarpiece in 2005 and The Creation Altarpiece in 2007. All the photography in this booklet is by Robert Hofmeyr and Tanya Jordaan. The study will confirm the involvement of the extended Hofmeyr family in the Keiskamma Trust.

The majority of the archive consists of documents relevant to the study which include photographs and images of the works produced, including their preliminary planning, reference photographs, sketches, and the necessary funding proposals for the major works. Records have been kept of charitable donations both by and to the Keiskamma Trust. There are many articles from different newspapers, especially at the times of the Grahamstown Festival where the Keiskamma Art Project has exhibited every year since 2004. A full page article in the *Mail & Guardian* was written by Jolly (2004, Jan 10 p. 16:25) “Now we reap the wonder they sew” written on the Keiskamma Tapestry. Other national and international newspapers have published articles on the Keiskamma Altarpiece as it toured towns in Canada, United States of America, the United Kingdom and Germany.

There are numerous articles from a diverse number of magazines including, to mention a few, a number of articles in *SAWUBONA*, the South African Airways In-flight Magazines (Dugmore, 2002). “Footprints in the sand”, which describes Hamburg and mentions the Keiskamma Art Project, tells how “Hofmeyr has established a community art studio where local Xhosa women are taught to sew, embroider and crochet” stresses the importance of cattle to the Xhosa people and how they were used in the artworks produced by the

Keiskamma Project. Another article in SAWUBONA (Dugmore, 2004) entitled “Longhorns of Africa” mentions how many artists in South Africa are depicting the Nguni cattle in their artworks and includes how the restoration of the herds, by means of embroidery, is being spearheaded by Hofmeyr. An article in Country Life magazine, “The Herds are Rising” (Dugmore, 2004 p. 68-70) describes the prophesy of Nongqawuse; a number of the Keiskamma Art Project artworks have been based on this true story (described in detail in 4.20.1). Dugmore writes that, “the Xhosa people believed her and destroyed their crops and cattle, with devastating economic consequences” Dugmore continues, “Most people’s lives in the Eastern Cape have been dominated by poverty ever since and, like many of the province’s rural towns, the coastal hamlet of Hamburg, situated on the Keiskamma river had few jobs to offer”, however, she quotes participant Nosiphiwo Kolisi as saying “My future was dark but now I have food to eat... I hope I will one day make sufficient money from the embroidery to beautify our home, put some money in the bank and study to be a bookkeeper” clearly indicating the instillation of hope and ambition, in the participants at the Keiskamma Art project (Dugmore, 2004, p. 69). Cattle are included in the narratives of many of the Keiskamma Art Project artworks, the study aims to discover exactly what significant and historical part cattle have played in the works, and in the lives of the people.

Articles on the Keiskamma Art Project’s works and personalities also appear in women’s magazines, one of these includes Fair Lady, “Daughters of Africa”, which featured four Hamburg women and mentions the HIV positive child Nkululeko, whose declining health was one of the main reasons Hofmeyr sought anti-retroviral medication before it was available in Government clinics (Ngubeni, 2005). The Bona, a Xhosa language magazine, has an article featuring the Keiskamma Art Project, mentioning Hofmeyr’s contribution, also highlighting and featuring the work and photographs of the designer Noseti Maqubalo (MacGregor, 2004, pp. 14-16). It is noted that the name of Nozeti Makubalo is spelled differently in a number of publications. Hetherington in Marie Claire magazine features an article on The Art of Upliftment on the Keiskamma Project, it’s Keiskamma Tapestry and acknowledges that it won a Brett Keble award (Hetherington, 2005, pp. 60-61).

Articles have also appeared in specialist magazines on needlework, such as the article by Jan Chalmers who taught the Keiskamma Art Project embroidery, in the Embroidery Publication entitled “History in Stitches, The Keiskamma Tapestry” where she describes the history included in the tapestry and refers to the donors who made it possible. She concludes by

saying “Hopefully the Keiskamma Tapestry will come to be revered as an important record of life and times on the Eastern Cape” (Chalmers, 2005). Roberts, in Business Day’s “Wanted” special publication on the Business and Arts South Africa Awards, writes that “The Keiskamma Trust’s evocative tapestries have been the launch pad for cultural training and healthcare projects that are enriching an impoverished community” and acknowledges that “Today, the music academy has 32 bright eyed pupils who, thanks to the bold Keiskamma dream, have shown yet another avenue into how art can transform lives (Roberts, 2011, pp. 12-13). While all these magazines paint a rosy picture of Hamburg, its community and the work of the Keiskamma Trust, the town of Hamburg still appears, in 2015, to be a desolate place, with broken down buildings, a potholed section of tarred road with a long dust road leading to it, unkempt overgrown areas, so it is necessary to ascertain if the people indeed believe that the picture painted by these words is truly an improvement to their lives.

The Archive also includes personal letters to Hofmeyr, some from visitors to the project, funders, and others from people who have nominated her personally for different awards. Included too are dated letters from friends, with sections which relate to the project, giving insight into the thoughts of people at the time. Photographs and notes taken by Hofmeyr and her family and some members of staff at the project will add interest to the study.

Hofmeyr, due to her work with the Keiskamma Trust, was awarded an honorary doctorate by Rhodes University in 2013. In the transcript of her acceptance speech (Appendix H), it is evident that she spoke of the project initially creating art works, which contained hope for the recovery of the community members of Hamburg and their children, who had moved away and were suffering from HIV/AIDS. Many elderly members of the community were left to look after their orphaned grandchildren. She gave insight into what they were dealing with, for example: “Most dramatically in 2005 we had just received ARVs for our health program through PEPFAR, and as we worked and stitched, [we] were privileged to watch the Lazarus effect of the medicines” [on those suffering from AIDS]. How pleased they felt with the improvement this made to the health of the people. She went on, however, to describe the frustration she later felt. “By 2010 I was angry and hurt by on-going suffering of the poor”. This was still happening, despite her valiant attempts to improve the lives of the people living in the area. This frustration resulted in the production of the Keiskamma Guernica, which contains a story of torment. Hofmeyr also observed that “someone in our

visitors' book at the [Grahamstown] festival wrote 'where has all the hope from your previous works gone?'. She goes on to say how she felt she had to write an essay to explain her reasons (Hofmeyr, 2013). The official web page for the National Arts Festival in 2010 called "'Arts for All' at the National Arts Fest" considered that the Keiskamma Arts Project had "earned a strong reputation for its work with rural women, who will produce the African Guernica, a symbolic take on Picasso's Guernica", which they had funded as part of the main festival. "The Keiskamma's work will focus on the way in which the AIDS pandemic continues to ravage through the Eastern Cape" (Anon., 2010).

In her doctoral speech in 2013, (Appendix H), Hofmeyr summed up how she felt after dealing with HIV/AIDS cases for 13 years (Hofmeyr, 2013). "We work and talk and slowly our love of life and joy dies. We hardly notice till we remember who we were before this slow plague". She concludes by saying "I was so passionate and evangelical... I thought I could change a whole village, a whole community and whole town. But I forgot it. It is simple, human beings make art to find and give meaning [to their lives]". In this way, it appears, working with art had managed to restore dignity and pride to the lives of those employed by the Keiskamma Art Project. Many of these personal documents will be researched and included in the study; they contain a sense of the fragility and brutal reality of the deprivation within the community which the Keiskamma Trust is dealing with on a daily basis.

### 3.1 COMPARISON STUDY AND ANALYSIS

Morris & Co., the Keiskamma Art Project, and the study on Morris and five other South African Case studies by Professor Stevens do have many similarities within their business processes and procedures, despite more than a century of time elapsing being between them. Poverty was prevalent at the time that all the projects were initiated, contrasting with much wealth in other sectors of the economy in both Victorian England and post-apartheid South Africa. Like Stevens, the researcher admits that "comparisons will lead to generalizations that, in turn, lead to recommendations for future South African craft enterprises" (Stevens, 2007). These will be particularly evident in the tabulations of the data, and within the conclusion.

### 3.1.1 Designing and Quality of Designing

While comparing the “House Styles” of the different enterprises, they will not be compared in terms of “quality of designs”, nor “value judgments”. The materials used in the construction of the Tapestries by Keiskamma Art Project being Hessian which, though cost effective at the time, may not last more than the 150 years that those by Morris and Co. have done. They express a deep quality of narrative, with which the viewers are able to empathise. Nevertheless, as Stevens says, considering the works of all the enterprises she studied which is also reflective of the Keiskamma Art Project, “they are excellent products in their own context” (Stevens, 2007). The designs have all been led by a single inspirational leader who has fine art training, who has encouraged and allowed others to interpret their ideas stylistically. There are designated designers who all work to a single style – keeping the works “cohesive” and “recognisable”, even when different historical styles are applied, as in the use by the Keiskamma Art project of Bayeaux stitch in the Keiskamma Tapestry and the “mille fleurs” technique in the Intsikizi Tapestries (Hofmeyr, 2015).

Stevens suggests “these recognisable styles have taken different lengths of time to develop”, suggesting that “Morris & Co. produced good and distinctive designs almost from the inception of the firm”. It is true that the Keiskamma Art Project’s style has developed, as the participants became more confident, and were taught more stitches from simple house designs to the intricate and detailed monumental works. The marketability of the “bread and butter” works allowed these enterprises to become more popular, sustainable, and profitable. The fact that the shop at Keiskamma is able to keep abreast of those designs that are proving most popular also allows more success, increasing “financial viability” (Stevens, 2007).

### 3.1.2 Quality of Products

Stevens considered that all the products of the South African enterprise in her study, like Morris, produced works of quality in terms of “craftsmanship”, which was of a good or even excellent quality, “technique, [and] appropriate use of materials”. These too are true of the Keiskamma Art Project, where the researcher agrees with Stevens that all the products made take much time to complete. Also, that any of the workers of all the enterprises, given time and training, may become masters of their crafts, Stevens suggests that “All the products, while highly crafted, yet have some degree of imperfection and of variability of finish,



which is appropriate and, according to Morris, necessary for handmade as opposed to machine made products” (Stevens, 2007, p. 255).

### 3.1.3 Type of Enterprise

Morris had gathered together a group of excellent artisans in different fields, who helped in the construction and decoration of the house and, after discussion, they formed a co-operative called “Morris, Marshall Faulkner & Co.”. “The initial capital was provided by £1 shares subscribed by each of the partners and an unsecured loan of £100 from Morris’ mother” (Fairclough & Leary, 1961, p. 6). Later he paid out his partners and assumed control of the newly named Morris & Co. Stevens suggests that, once he had control, he was “inspired” and thereafter followed his “most creative years” (Stevens, 2007).

There was much poverty in Hamburg and the Keiskamma Art Project, according to Schmahmann, “seeks to address the lack of employment opportunities in the town” (Schmahmann, 2013), it was run as a community project for a number of years,” Hofmeyr had begun the Keiskamma Art Project, relying on her husband Justus for finance. Later she was forced to set about fundraising in order to assist with financing, as the scale and number of women who were wanting to contribute had clearly become too much of a financial burden for one person to keep up. It became a Trust in order to secure better sponsorships and funding. “The trust has been formed for the health and well-being of the community of Hamburg and neighbouring villages, with special attention to training, education, health and artwork” (Chalmers & Jezewski, 2009). Hofmeyr’s work, in the Keiskamma Art Project section alone, has created consistent work opportunities for 130 people, predominantly women, for 14 years. The Keiskamma Trust, however, is instrumental in offering 560 people different forms of upliftment opportunities in the Hamburg community. In 1875 Morris bought out the members of the co-operative, and ran the company as sole owner, the company was renamed “Morris and Company”.

### 3.1.4 Fate

William Morris, who had spent extended periods of time in Iceland, believed in the Nordic version of inevitable (fate) which he called the “Weird” (McCarthy, 2010). The idea of grand inevitability enthralled him, the arrival of Hofmeyr in Hamburg too, seemed to the researcher, to fit this idea of “grand inevitability”. Hofmeyr being suitably qualified, and

experienced not only able to treat the HIV/AIDS pandemic in the area medically, she was also qualified to teach art, a subject she used to address and relieve the poverty, experienced by the people living there. Prior to her arrival in Hamburg, and after attaining her Master of Art qualification, Hofmeyr had gained experience by working with a printmaking and embroidery HIV/AIDS education project, called the Paper Prayers initiative. This involved “running workshops on HIV/AIDS prevention with art groups in all nine provinces” (Schmahmann, 2011), the researcher likened this to fate. Hofmeyr, however, considered her approach as being more faith based, that everything in her life prior to her arrival in Hamburg had prepared her for the work that was required there. Lucinda Jolly in an article entitled “Now we reap the wonder they sew”, summed this up by stating of Hofmeyr: “life, fate or her faith had other plans for her” (Jolly, 2004, p. 25).

### 3.1.5 Participants Unable to Afford the Works

William Morris came from a fairly affluent family during the poverty stricken Victorian England times. His family financed the original co-operative. Hofmeyr’s initial personal financing of a craft initiative in post-apartheid South Africa, appear to be uncannily similar in many respects. Both enterprises gained a great deal of exposure, generated income by selling predominantly to the wealthy. Art works based on religious themes made up a large percentage of their work which was unaffordable to their workers, but provided the workers/participants with a steady income.

### 3.1.6 The Bayeaux Tapestry as Inspiration

Lucinda Jolly writes that when William Morris saw the Bayeaux Tapestry he was so impressed that he reproduced it, together with Thomas Wardle and his wife Elizabeth. Hofmeyr visited the copy in Reading, in the United Kingdom. She had known about the tapestry but wanted to get a better idea; she gained the necessary inspiration and decided to get her embroidery group to create one based on the same principles (Hofmeyr, 2015). Morris too was “excited by learning new crafts and by the actual work of craft production” (Stevens, 2007, p. 56). Jolly expands that Morris had been involved with the Arts and Crafts movement which was a reaction to the industrial revolution and the rejection of mass produced goods. “Morris strove to re-unite art and craft” and the “facilitation of a sense of self-worth and making connections between people, their history and the environment.

Hofmeyr too used the history of the Xhosa and artworks to instil pride in the participants of the Keiskamma Art Project” (Jolly, 2004).

### 3.1.7 Personal Qualities

William Morris lived from 1834 to 1896, he was born to a wealthy, upper middle class family. He was a sickly child, thus kept indoors, he was reading advanced novels at four years old, and could have been considered a genius. He began his university studies as a theology student as his family were very religious. His elder sister, Emma, had married a church minister, which may have influenced him. To his mother’s dismay, however, he dropped out of his theological studies to study architecture. He loved Gothic architecture and began a movement to retain old buildings in England, which still exists. He became disenchanted with his architectural studies and then became involved with a group of likeminded artistic friends who called themselves “The Pre-Raphaelites”, the precursor to the well-known ‘Arts and Crafts movement’ which developed later. Hofmeyr, who is a medical doctor and who holds a Master of Art qualification, is clearly also very intelligent, if unassuming about her personal achievements.

Morris had boundless energy “His faculty for work was enormous and wonderfully versatile” (Harvey & Press, 1996, p. 98) and had very strong personal opinions and ideals, and did not mind being controversial, he was against the class system of the time. He married a woman from a lower social order, but unfortunately the marriage was not a happy one and this appears to have led him to focus on his business and politics. The building of his own home “Red House” was completed in 1859, designed by his friend Phillip Webb. It had a historical Gothic influence, which he favoured.

Morris, was charismatic and an extravert, in confirmation of a story the researcher heard at the William Morris gallery, the AccessGenealogy.com, website records that when his later friend Stopford Brooke, mentioned the need of manners to him, Morris clenched his fists shouting at him “I am a boor and the son of a boor”. Apparently he was quick to challenge unfairness and pretentiousness, and was termed a “social reformer” (AccessGenealogy.com, 2013). His business was extremely successful during his lifetime. Hofmeyr, in contrast is considered by the researcher to have a quiet gentle air about her, very selfless and generous and unassuming in her approach, inviting others into her space to assist. She takes pride in the fame that the project has achieved, reflected in her letter to the participants at the

Keiskamma Art Project “Our tapestry is making us famous and I believe nothing like it has been made in South Africa before” (Hofmeyr, 2004), because it reflects, not her, but on the community. Hofmeyr clearly has a steely resolve and determination that will see to it that the project succeeds in order to benefit the community she loves.

Both Morris and Hofmeyr have been influenced by ancient art pieces. Morris, in a letter to Andreas Scheu (5 Sept 1883), stated: “we found ... that all the minor arts were in a state of complete degradation, especially in England.... And with the conceited courage of a young man I set myself to reforming all that... I took the matter up as a business and began in the teeth of difficulties not easy to imagine to make some money in it”, Fairclough & Leary, 1961). Hofmeyr wrote about the Keiskamma project: “it was surprisingly successful” (Hofmeyr, 2013) indicating that she too had not expected the project to gain the fame it had. Hofmeyr began the project without external funding, did not concentrate on the financial side, but was driven to improve the lot of the sick and poverty stricken community by offering a form of employment (Anon., n.d.). Her enterprise grew steadily from there and she was happy to hand the finances, which she admitted to not being experienced in, over to others to control (Anon., n.d.).

Morris is quoted as saying that “the most grinding poverty is a trifling evil compared with the inequality of classes”. This could be compared to the legislated racism found during the Nationalist Party’s “apartheid” South Africa, where black citizens were legislated as being of a lower class than their white compatriots. McCarthy states “Morris joined the Democratic Federation, ...a party committed to bring about a total social revolution, creating a society without rich and poor, without masters and men; a new world in which art would flourish”. Art for Morris was the test of a true civilisation (McCarthy, 2010).

Hofmeyr has preferred to be apolitical, (within the group), confirmed in the interview with Mamorena. Morris was, however, open to criticism of being hypocritical, because he never ran the business on a profit sharing basis. Hofmeyr has run a varied system, where there is an open budget and profit sharing during the times when commissions and major works are created, however, market forces dictate the budget available for “bread and butter” works.

### 3.1.8 Reflections by Participants

May Lea, in her unpublished memoirs on working at Morris and Co., found at the William Morris Gallery research library, relates how fortunate she felt, at 15 ½ years of age, to

secure a position at Morris & Co working as an ‘improver’, earning £1.50 per week, where other firms were paying less than a pound. “Sometimes we went out on jobs and had a great time visiting the grand houses in London (but only given the servants quarters in which to work and eat)” she lists a number of the places that they worked in like Hampton Court Palace, Woburn Abbey and Beaulieu Abbey but states that “The highlight came when we went to Buckingham Palace”, where they worked every day for a week and were shown “all over by the Master of the Household” (Lea, 1978). At the Keiskamma Art Project, Nandi related that she had previously worked as a domestic worker and Inkosi intimated that some whites “still considered us only as gardeners and domestic workers”, yet both have achieved managerial positions. Workers from both enterprises, in the line of their work, experienced more affluent surroundings. Nandi and Thandokazi had been sent to Johannesburg to supervise the hanging of the Murray and Roberts commission within the headquarters of the company in Johannesburg.

### 3.1.9 Narratives

Morris loved Iceland with its “epic stories of intrepid Icelandic warriors originally passed down orally and then, from the 13<sup>th</sup> century onwards appearing in written form” MacCarthy (2010). This indicates an intense interest in the life stories and narratives of the people, in much the same way as the major works of the Keiskamma Art Project are based on narratives which were often passed on in oral tradition. “Hamburg ... is situated in an area which saw severe frontier conflict during the 19<sup>th</sup> century as British settlers moving north and Xhosa herders moving south came into competition over grazing lands” (Hofmeyr, 2002) The Keiskamma Art project uses narratives of the lives of the South African people, with a particular focus on the Xhosa. Thus both enterprises invited people to empathise with the tales being told.

Both Morris and Hofmeyr have been prepared to acknowledge and use the contributions and designing skills of others. These leaders were both accomplished artists themselves, yet both were very encouraging to others while appearing to under-play their own skills and abilities, acknowledging other’s strengths and skills as being superior to their own. This was why the naive style emerged in the Keiskamma Art Project.

Morris forthrightly stated that he believed that the opulent style, popular with the wealthy in Britain at the time, was in bad taste, and he preferred a much simpler style; many of his initial designs were produced in order to decorate his own home. Hence he felt it necessary to produce items to suit his taste to make them available to others, such as wallpaper, tapestry, fabric for drapes, stained glass and furniture, in the style that he preferred, with which he had decorated his own home. The Keiskamma Art Project too has created décor items, and the advertisements reflect a chair upholstered in their ‘Indalo’ Fabric range. Hofmeyr invites guests into her home showing abundant evidence of décor items that were created by the project.

#### 3.1.10 Assistants

Morris, a socialist, uplifted the lives of many of his friends, and colleagues, including that of his wife, in the class conscious England of his time. He employed many local young unemployed men and women who too came from poverty stricken backgrounds. Fairclough and Leary quoting Mackail, state that Morris employed young men from, “the Boy’s Home in Euston Road which was an orphanage. Morris even provided accommodation for those who needed it” (Fairclough & Leary, 1961, p. 153).

The Hamburg youth too have been encouraged and taught skills by the Keiskamma Art Project, Inkosi, who began working with the project as a school pupil, related that, at that stage, their earnings had enabled them to buy small luxuries, such as toothpaste and other toiletries, which had not been previously available to them. While the rate of earning has on occasions been limited by constraints on the operational budget of the project, a fairly consistent amount of earning for piecework has been achieved by most members. Yet the commonly repeated saying heard, offered in the interview with Mamorena, is “half a loaf is better than no loaf”, this being clearly a philosophy of people who have experienced real poverty.

#### 3.1.11 Finances and Title Changes

Neither Morris nor Hofmeyr focussed on the financial side of the enterprises and were happy to hand them over to others. Morris’s finances were sorted out by Mackail, the son-in-law of his friend Edward Burne-Jones. Danais suggested, and Hofmeyr confirmed, that Doug Woudstra had created order in the finances of the Keiskamma Project. Hofmeyr was

happy to hand the financial control over to others; currently the Director, Thabeng Meselane is in charge of the finances. Hofmeyr expressed a wish simply to be told what finances were available for individual projects. Hofmeyr's title is now Founding Director.

While Morris genuinely cared for his workers, he retained ownership of his company and did not practise profit sharing for which he was criticised. In the case of major works and commissions, there is a form of profit sharing practised by the Keiskamma Art Project.

The buildings of both the Keiskamma Project and Morris & Co. were clearly in a dilapidated state. May Lea, (in her unpublished memoirs of working for Morris and Co.), wrote "As the youngest member [of staff] I was expected to make tea and run errands and cook a dinner in a tiny kitchen which was the bane of my life because of the mice out there." (Lea, 1978). Likewise the condition of the premises of the Keiskamma Project are not good either, and has been discussed elsewhere in this study.

### 3.1.12 Historic Inspiration and Religious Iconography

Gothic/Medieval style was the source of much of Morris's inspiration, the copy of the Bayeux Tapestry, made by Morris & Co., which Hofmeyr went to look at on a visit to the United Kingdom, was the inspiration for the Keiskamma Tapestry (Schmahmann 2010). The Insider by UCLA confirms that the Keiskamma Altarpiece too is based on the painted "Isenheim altarpiece, commissioned by the religious order of St Anthony" (Bayrd, 2007). While both Morris & Co. and the Keiskamma projects relied on historical pieces for inspiration, and included much religious iconography, they never copied any of these works. The majority of the stained glass works produced by Morris & Co. were commissioned by churches that were very wealthy at the time and could afford his products. The Keiskamma Altarpieces are clearly based on various religious historical works. Both the Keiskamma Art Project and Morris & Co. changed with the times and the trends.

Stevens recorded that "none of the South African enterprises [used in her study] are copied from other existing ones" although she acknowledges that they had both "historical and contemporary sources of inspiration" (Stevens, 2007, p. 254). By studying the works of Morris & Co. and the Keiskamma Art Project, it is evident that both enterprises re-interpreted and modernise the ideas, including similar metaphors and narratives to identify with the personal stories and beliefs which they portray.

### 3.1.13 Target Market

The William Morris enterprise and Keiskamma Art Project sell their works to the wealthy upper-class people and their arts and crafts were not affordable to their workers; this worried Morris. Danais indicated that she was not sure if the works they created were popular with the workers who could not actually afford them. Reaction to this question in the interview process was varied, although all participants were unanimous in believing that they did excellent work of a high standard.

Morris & Co. did a great deal of work for the aristocracy and the churches. Morris was known as an excellent designer who pushed the boundaries, for example: he used considerably more wood blocks to print his designs than was the norm. The researcher was exposed to these detailed blocks at the William Morris Gallery. The Keiskamma Project also boldly tackled huge projects, the first being the Keiskamma Tapestry which was 126 metres long.

### 3.1.14 Approach to Designing

Morris revived embroidery, which was the first of many crafts he resuscitated (MacCarthy 1994, p. 160). He first taught himself and then taught others, his wife Jane and daughter Mae were both expert needlewomen and the business supplied embroidery and tapestry kits, which allowed a wider revival. Hofmeyr too began by teaching herself embroidery prior to Chalmers and Jezewski expanding the range of stitches considerably.



## Chapter 4

### 4 HISTORY OF THE KEISKAMMA ART PROJECT

This chapter explores the reasons why the Keiskamma Art Project was begun. The study reflects on how the art and craft skills were developed, including its history; how the types of works are produced and explains the production processes, quality controls and business principles used. The different types of art/crafts produced are discussed, how the premises for the project were acquired and how they are utilised. Collaborations with other craft projects, youth developments and sponsorships are explored.

A chronological list of the achievements, events and accolades won by the Keiskamma Art Project has been created, including many pictorial studies of the works produced. The narratives within the works are unpacked and re-occurring themes discussed. Paton, quoting Terre Blanche, suggests that for a case study, “The key to doing a good interpretive analysis is to stay close to the data” and to interpret it from “a position of empathetic understanding”. Paton also believes that interpretive analysis is to provide pertinent details of the “characteristics, processes, transactions and contexts that constitute the phenomena being studied” (Paton, 2013) and the role of the researcher in reaching her findings. The researcher has attempted to achieve this by listening to many different opinions, conducting semi-structured interviews, thereby an effort has been made to be fair in dealing with sensitive sections or occurrences.

Anonymity was not always possible in this study, Hofmeyr, Danais, Makubalo and Drake’s names are used. However, in an attempt to protect the interviewees, pseudonyms have been allocated for most of the interviewee’s quoted. As discussed in the research methods, in some instances both real names and a pseudonym have been assigned to an individual within this case study.

The researcher spent a day a week at the Keiskamma Art Project during most of the study leave she was granted by her employer. She interacted with the participants during that time and collected both empirical and non-empirical data, thereby making it possible to record the history of the Keiskamma Art Project.

#### 4.1 THE HOFMEYRS ARRIVAL AT HAMBURG

The Hofmeyrs, Justus and Carol, were introduced to Hamburg by their friends, John and Elnor Leach whose maternal grandparents had lived in Peddie for many years. The Leach's had come back to Hamburg when apartheid ended, buying another old home and renovating it.

The lure of having time and space to do her own artwork in a peaceful place meant Carol moved to Hamburg in 2000; she had not practised medicine for many years. She met Susan Paliso, who was about 80 at the time, having "inherited" Susan's services, along with the house that they had purchased. Hofmeyr states: "Susan slowly introduced me to the Xhosa people of Hamburg and when she discovered that I was a doctor, she started taking me to homes to see if I could help. The clinic in those days was often out of medicine and I bought it with our [own] money."

Hofmeyr had fallen in love with Hamburg, "And once you've fallen in love, then everything fascinates you", (Dugmore, 2002). In her graduation speech for her Honorary Doctorate, (Appendix H), Hofmeyr said "I realised for the first time in my life, I loved a place and its people with passion. I did nothing, just fell in love and then behaved irrationally and passionately as all lovers do" (Hofmeyr, 2013). She is quoted in the Rhodes Alumni publication of Rhodes University as saying "I had never seen poverty close up. I had never been in homes where mothers wondered what they would find for four little children for supper" (Anon, 2013). This was the reality she encountered in Hamburg.

When she realised the extent of the poverty and illness in the area, she initiated an art project. Schmahmann states "Carol Hofmeyr sought a way of creating an initiative that might generate income for a local community on an ongoing basis. The women, at that time, however, initially considered the work as a "short term 'jobbing' project", which is "a local term denoting temporary work" (Schmahmann, 2010, pp. 36,37).

Hofmeyr relates that "at this time I was driven by this overwhelming passion and did not listen to reason. I felt compelled to make a difference. I knew nothing of finance, of budgeting, of business plans, of development or sustainability. I cared even less [that I knew nothing about them]" (Anon., n.d.).

## 4.2 THE KEISKAMMA TRUST EVOLVED

The original Keiskamma Art Project evolved to become The Keiskamma Art Project Trust, a NPO (Non-Profit Organisation) in order legally to raise funds to assist the community. Then later this evolved to become the Keiskamma Trust. The scope of this Trust is wide, encompassing four different offerings for the community in and around Hamburg. First established was the Keiskamma Art Project then, due to the HIV/AIDS pandemic, which caused Carol to begin practicing medicine again, it became necessary to begin the Health Programme in 2004. Thereafter the Music Academy was begun in 2006 and the Education Program began in 2010, see Figure 2.1. There is a degree of interactivity between the various sections; currently there are approximately 560 people involved with the activities of the Trust, and the participant numbers are:

- 130 Keiskamma Art Project
- 150 Health Project
- 150 Education Programme
- 130 Music Academy

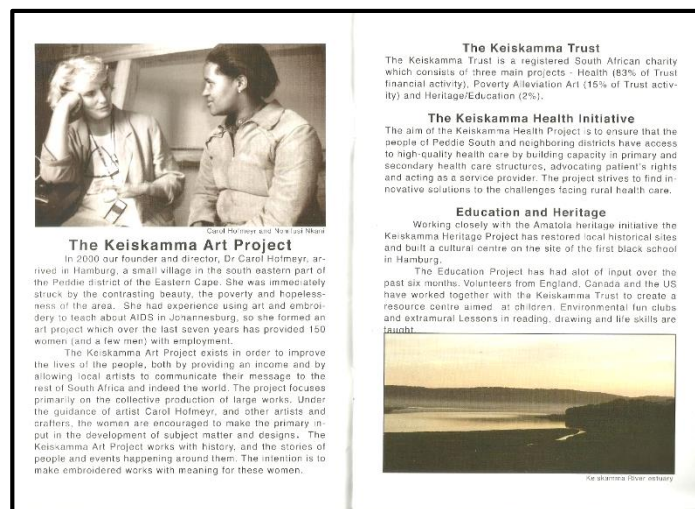


Fig 4.1: Keiskamma Project Booklet. (Hofmeyr et al, 2007), source Hofmeyr archive.

There is currently an effort to increase the interactivity and support between all sections.

#### 4.3 CONSIDERED HOODWINKED, WELL AWARE, BUT DETERMINED TO FOSTER TRUST

Hofmeyr began the Keiskamma Project by collecting black plastic refuse bags, of plastic shopping bags (those that supermarkets used to provide to carry groceries, for free at the time), due to the large amount of plastic bags littering the veld, and pay people R5 per full refuse bag. She used these to teach the local women to crochet hats, bags, floor mats and placemats and the Hofmeyr's financed this initiative themselves.

Many bags were not useable, so the Hofmeyrs disposed of these. There became a regular trade thereafter, some attempting to hoodwink Hofmeyr into selling black bags filled with air and containing about four small supermarket bags. Others raided the tips for plastic bags, while others kept even closer to home and would collect the discarded bags from Hofmeyr's own household prior to her refuse being collected, then reselling them for profit. Various conversations with participants established these antics.

While Schmahmann indicated that "this initiative was abandoned because the items made were not marketable" (Schmahmann, 2013), both Mamorena and Nandi considered there to have been a good market for their crocheted goods. It is understandable that the littered bags would have become scarce and the related antics committed could hardly have been tolerated indefinitely.

Hofmeyr, despite being well aware of the shenanigans, was naturedly teased by her friends but, because of these machinations, she decided and believed that being white, "South Africans needed to learn to trust each other, if we were ever to get over apartheid. I made a conscious decision to trust everyone and give everyone freedom, instead of locking things up and generally mistrusting people. I had read *Disgrace* (by André Brink) at about this time. In that book the young white girl is deceived and raped but stays on with her Xhosa manager even though he had harboured the rapist. That seemed to be what is required of white South Africans, in reparation for the past: trust, in spite of everything." Hofmeyr said.

Because of this determination to trust, sometime later she was horrified, on her return from Cape Town, to find that a Xhosa lady, whom had been left in charge of the Keiskamma Art Project, had clamped down on petty theft. Threads were being measured out and "everyone was terrified". This had led to a serious disagreement with the way things were being run. Hofmeyr was told "you don't understand how these people steal." Consequently the lady left

and started up her own group, teaching others the skills which she had learned within the group and selling their ware in opposition to the Keiskamma Trust's shop. Hofmeyr states that she has tried always to be honest and voice her feelings of hurt when she is stereotyped as rich and white, in the same way as she considered it must hurt to be racially stereotyped for being black.

The researcher considers it will take time before the South Africans of all races can trust and respect each other enough, without the poor feeling it is their right to take from the wealthy as this is often not considered as theft. This is a difficult problem in an unequal society such as South Africa.

#### 4.4 HIV/AIDS IN HAMBURG

This is a re-occurring theme within the Keiskamma Art Project's artworks which cannot be ignored, as the subject is reflected in the narratives within many of the works by the Keiskamma Art Project. It is therefore necessary to give some background on the subject from non-empirical sources. Marhoyi Zita blamed the migrant labour system for bringing HIV/AIDS back to affect the women and children of Hamburg. She is quoted in the Heartbeat Magazine, second edition as saying that "We witnessed the coming of HIV in the late 1980s and 1990s and it haunted us. Our community was blessed with the arrival of a certain Dr Carol Hofmeyr who came to live in Hamburg and she initiated the use of ARV's" (Anon, b). 2013).

Stevens quotes Statsonline 2006, p. 6 as saying that, while HIV/AIDS at the time was a relatively new disease, it had reduced the life expectancy from 51 in 2001 to 47 in 2005 (Stevens, 2007). Hofmeyr, with her medical background and training as a Medical Doctor, found this to be true of Hamburg.

Hofmeyr spoke of her experience in 2004/5 "Then the AIDS epidemic hit us full on. I have seen more people die than I ever imagined, but I have also seen more resilience in human beings than I believed possible." She continued "I too had been indoctrinated by the government into fearing ARV's". Then she saw the people recover (Anon., n.d.). Hofmeyr's dedication and willingness to follow up on cases that she had treated emerged during informal conversations. Unsolicited, a Keiskamma Art project participant, Zenanda, shared with the researcher "I am HIV positive and my baby is negative because of Carol"

expressing how she appreciated Hofmeyr's regular contact with her, even after she had temporarily left Hamburg when she got married.

When there were still people unnecessarily dying in 2010, however, Hofmeyr related in her acceptance speech that she became "angry and hurt by the on-going suffering of the poor, by an uncaring government and civil service, by nurses who abused patients and by all the unnecessary pain and loss." This resulted in the making of the Keiskamma Guernica, funded by the National Arts Festival and exhibited in 2010.

#### 4.5 TRADITIONAL APPLIQUE GROUP IN THE AREA

Prior to Hofmeyr's arrival a women's group had formed at the Bodium church where they taught each other embroidery and embellished their own clothing, without realising that this could become a form of income. Hofmeyr was unaware of this sewing group when she decided to introduce embroidery. Many women in the area were experienced needlewomen having, since they were young girls, appliqueing black lines (often using shoelaces), buttons and beadwork to decorate their own traditional skirts "umbhaco" (see Figure 1.1).

Traditional skirts were worn by both girls and married women, yet despite being made of the same fabric and embellished, the differences in length and colours signified their marital status.

Men, women and the youth also wore head dresses that were embroidered but of different styles. Embroidery and craft skills were typically taught, with Xhosa girls of various ages sitting outside, on the ground, in a large circle, usually under the shade of a tree, sewing, beading and conversing. The more experienced assisted others to master the skills. The researcher, as a young girl, was fortunate to have been included and taught a number of the traditional crafts methods in this manner. Inkosi related that most beginners at the Art project had learned the stitches used, "at their homes" prior to joining the group.

#### 4.6 LEARNING NEW ADVANCED EMBROIDERY SKILLS

Hofmeyr had approached her friend Jan Chalmers, whose husband was a colleague of Justus' while on holiday in Namibia in October 2001, asking "Does anyone know how to do a French knot?" Chalmers, in an article of the same name, relates how she decided to assist Hofmeyr in setting up a more formalised embroidery training project. Chalmers long standing nursing friend, Jacky Jezewski from France, also expressed interest in joining. "The

prospect and the challenge of working with Xhosa women and travelling back and forth to South Africa appealed greatly to both of us” Chalmers said. In a report on the Keiskamma Art Project, 2001 to 2009, Chalmers related how they “assisted the local women develop embroidery skills to enable them to earn a living producing work for sale within the organisation of the Keiskamma Art Project” (Chalmers & Jezewski, 2009). During their first visit to Hamburg, they taught 20 and 30 women. Thereafter they travelled to Hamburg twice a year for 8 years, teaching embroidery skills. Chalmers and Jezewski completed a five year course in embroidery through the embroidery guild, in the United Kingdom, in order to learn new stitches to teach to the women at Hamburg, whose repertoire of stitches had grown considerably.

Subsequently Chalmers and Jezewski have been involved, according to Chalmers, with the project, actively fundraising, in “South Africa, the UK, France and other parts of the world. In her report she expanded that “The trust was initiated and formed in August 2003 and the constitution was agreed in October 2003....The trust has been formed for the health and well-being of the community of Hamburg and neighbouring villages with special attention to training, education, health and art work” said Chalmers. It was agreed at the first general Trust meeting in November 2003, the newly appointed Trustees agreed that people overseas assisting the project should be called “Keiskamma Friends” in the United Kingdom (Chalmers & Jezewski, 2009).

Chalmers relates how “to raise funds and awareness, Jacky[Jezewski] and I held regular sales of work. I gave many talks up and down the country showing samples of the project women’s sewing and showing photographic images”. She also related how the interest was wide, from women’s institutions, embroidery guild groups and to health workers. She had written articles for magazines and medical journals with many people she met becoming actively involved (Chalmers & Jezewski, 2009). Chalmers son, Theo taught Capoeira a Brazilian martial art, related to dance, to a group in Hamburg. It was supported by the Abolicao Oxford Capoeira Group, and run by Msindisi Mva, now a wire worker for the Keiskamma Art Project. Chalmers had hosted Nokwanda Makubalo, Novuyani Peyi and Eunice Mangwane at her home during visits to the United Kingdom.

#### 4.7 SETTING UP A WEBSITE

Hamish Chalmers donated his time and expertise as a web master and web site manager to establish a website [www.keiskammafriends.com](http://www.keiskammafriends.com), keeping supporters up to date with developments in Hamburg.

#### 4.8 FOCUS ON BOOSTING SELF-ESTEEM, PRIDE AND ACHIEVEMENT

The local Xhosa inhabitants, particularly women of Hamburg whose lives and self-worth had been demeaned by the Apartheid policies in South Africa, received recognition for their efforts and their self-esteem was uplifted. Nokwanda Makubalo is quoted in Port Alfred's 'Talk of the Town' publication as saying with feeling "as she told the gathering that the [Keiskamma] tapestry project had helped the participants to bring back dignity and humanity to their lives and allowed them to regain everything." (Anon., 2004, p. 44). This theme on the restoration of pride, is a recurring one and is echoed in the Indabazethu article by Pakama when a Heritage launch was held in the old Hamburg Town Hall, where "Young and old, black and white resident of Hamburg" celebrated their heritage launch. Tanya Jordaan, an artist working with the project said "We are doing this to bring back pride to the people of this village" (Pakama, 2005, p. 2).

The hall was decorated with tapestries and paintings created by women from the Keiskamma Art Project. Des Kopke was invited by Hofmeyr to explain the Xhosa History of the area to the participants and designers. Schmahmann quotes Makubalo that the members also expressed "a sense of achievement" when they had completed the Keiskamma Tapestry (Schmahmann, 2011, p. 161). Mamorena emphasised that, for Carol, it was important that they learn their actual history and told the researcher "we were taught about Jan van Riebeck at school". "This is all about us going back to our roots" she remarked.

#### 4.9 TRAINING IN EMBROIDERY SKILLS AND PRODUCTION

Chambers and Jezewski made bi-annual visits to the Keiskamma Art Project on a voluntary, self-funded basis over a period of eight years. The repertoire of stitches was expanded during each subsequent visit, for example: basic embroidery, laid stitch and Bayeux Stitch – a tethered stitch, for the Keiskamma Tapestry and stump work for the Keiskamma Altar Piece. Participants were set tasks to complete and these were sent to an external examiner



for verification. The Keiskamma Art Project then issued certificates to all who attended the courses.

Subsequent to the courses offered by Chambers and Jezewski, Nozeti Makubalo and Zukiswa Zita currently assist with the training of newcomers to the group and introduce any new stitches acquired. According to Inkosi, the youth are exposed to the embroidery stitches in their homes while their families are doing piece work, so they need very little training, simply to prove that they are capable. Initially a sampler is produced before progressing to work on designs that have been copied onto the fabric using chalk (Chalmers & Jezewski, 2009).

Colour schemes and cottons are decided by the designers and discussed with the embroiderer when the cloths are handed out. Typically the majority of the bread and butter work, for example, cushions, are completed at home in a prescribed timeframe, usually three days, after which it is handed in, passing through quality control, and passed on to the machinist to complete the cushion. Currently payment is effected once a month, although this has not always been the case.

In the researcher's experience, whilst teaching ceramic workshops during tea break and lunch time, the participants would all sit down and chat, while stitching their embroidery, discussing stitches, colours and designs.

#### 4.9.1 Typical Bread and Butter Works

The Keiskamma Art Project produces both original editions and mass produced bread and butter products, such as cushions, tote bags and wire artefacts for sale in various outlets. There are also laptop bags made with their Indalo printed fabric, made on contract in Cape Town. The anticipated returns from the cushions and bags, etc. that are sold do not generate a profit, but expect to break even. The market value sets the participant's income.

A number of designs are reproduced due to their popularity and saleability around the world some of the designs are done in editions. The style and designs have evolved over the years. It began with the local houses, as a subject, being embroidered, to allow the embroiderers to appreciate their surroundings and see that others would appreciate and purchase them too. Then the recurring theme of nguni cattle, the Nongquawse story of the cattle killings (detailed in paragraph 4.27.2), and later the effect of the HIV/AIDS pandemic with which

the project has come to be identified. Other recurring themes are of fish, birds and botanical works. Branding and logos are treated as important and all works are labelled.

#### 4.9.2 Major Embroidered Art Works

It is felt that what has differentiated the Keiskamma Projects from other poverty alleviation embroidery projects has been the undertaking of large scale works. These have given the participants exposure in other countries. Hofmeyr said “My dual fascination and horror with life in Hamburg, and my need to tell its stories and the sheer number of women embroidering, led to my plan to make large, even monumental, art works.” (Anon., n.d.). The Keiskamma Project has produced a number of these large scale works. Hofmeyr’s 2005 CV states “To date, four monumental works, Keiskamma Tapestry [2004] and the Keiskamma Altarpiece[2005], Democracy panels[undated] and the cream Keiskamma Tapestry[2004] have been produced” (Hofmeyr 2005). Some of these works are extremely large and challenging to produce, exhibit and set up for display. These pieces have generated a great deal of publicity and exposure locally and internationally. This has led to the winning of monetary awards, sponsorships and these large works have, in most instances, generated a large sum of money when they are sold, enabling the Trust to expand. The large works have helped sustain the project.

#### 4.10 ORGANOGRAM, QUALITY CONTROL AND PAYMENTS

Florence Danais was the general manager for the Keiskamma Art Project, having taken over from Jackie Downs who joined in 2004 and left four years later to study nursing. Danais and her husband Frank started working as volunteers for the Keiskamma Trust in 2006, having come to South Africa from France. After much intervention and lengthy negotiations they finally managed to obtain a work visa. They worked with the project for over eight years, but the Danais family finally left the project in 2015. One of the reasons they left was because they did not want their child to have to attend a boarding school. They left at the end of June 2015, so their child could begin the new school year in Europe in August.

Florence Danais was in charge of updating the Keiskamma name on social media: Facebook, Twitter and Instagram pages, often doing these after hours from her home.

Danais organised an organogram where she was the general manager of the Art Project, with a human resources manager, an overall production manager, and a supervisor for each

discipline, for example, the Sewing Room, Wire-work, Ceramics, Felt-Making, Design and Shop. All the afore-mentioned workers are paid salaries and, in addition, many do piece work in their spare time. Then there are group leaders who are usually in charge of a group of eight people, giving advice to their group and in charge of the first quality control measure. These are paid a percentage of the work they have supervised each month.

Danais is a realist and not afraid to voice her opinion when she feels there is a need for improvement. She acknowledges that the conditions of the buildings, in some cases, could be considered a shocking work environment, and acknowledged that this fact is exacerbated by the knowledge that there is a new custom built, unoccupied beautiful building, standing vacant nearby. (Details regarding the unoccupied buildings are discussed elsewhere in the document)

#### 4.11 QUALITY CONTROL MEASURES

Quality control on the works is followed in each step of this organogram. The final step is usually in the sewing room when it is checked by the seamstress.

Payment for piece-work is currently done on a monthly basis. For example, the designer is paid R4.50 for her chalked design and the embroiderer R100 for a 40x40cm work and R125 for a 45x45cm piece. The seamstress chooses appropriate fabric from the store room stock and adds a back to the cushion or bag she is making.

It also became clear that when there is a large commission or major work, the budgeting of the available funds is divided in a transparent open manner, according to detailed expenses, for example, material costs, travel costs, sundries and contingency costs. According to Danais, however, if the work is divided up into measured portions, it is made more quickly than if they are paid per day, when people can stretch the work out knowing that they will increase their payments. As a result, there did not appear to be definitive set amounts paid, for major works. Hofmeyr prefers the per day rate but agreed with Danais's summation. Transparency is important to the group.

##### 4.11.1 Weekly Meetings

Danais's efforts to teach budgeting skills to the participants of the Art Project are clearly successful; there appears a clear grasp of budgetary constraints, even young embroiderers, who had not worked for long, related aspects of the budget to the researcher. A budget

meeting is held every Monday. Frustration levels are low due to participants being aware of reasons for restrictions on the number of works that can be produced in a month. Participants who do not attend the meetings suggested during the interview process that they were kept informed of restrictions or budgetary constraints. Wednesday meetings involve designs and sales concerns. See Figure 4.2.



Fig 4.2: Production Manager Cebo Mvubu and Noluntu Mavela discuss budget details, source F. Danais.

#### 4.12 COLLABORATIVE PROJECTS AND PRODUCTS

Some projects have been produced in collaboration with others, such as the Kuru Project near Ghanzi in Botswana, where both projects are acknowledged on the cloth tags that are attached to the objects made from collaborative designs. See Figures 4.3 and 4.4.

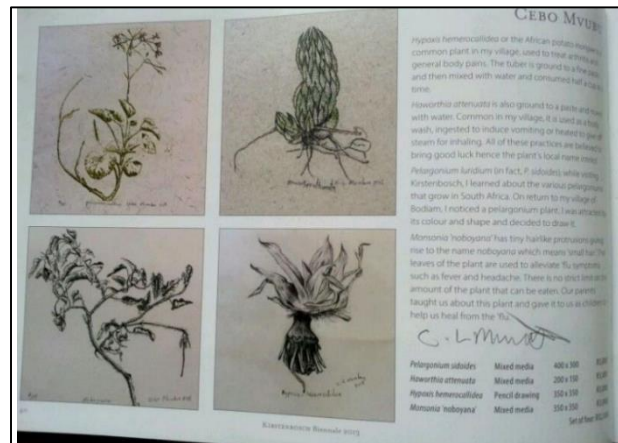


Fig 4.3: Cebo Mvubu’s illustration for the collaborative Kirstenbosch Botanical publication, source C. Mvubu.

The collaborative project with Kirstenbosch, included three dimensional tapestries and illustrations by Cebo Mvubu, shown in Figure 4.3.



Fig 4.4: Participants from the Kuru Project, display their products, source F. Danais.

#### 4.13 VOLUNTEERS AND ASSISTANTS

Hofmeyr began her Keiskamma Art Project as a lone skilled artist teaching a group of local women to gain skills, to produce artworks for sale. Those who offered to volunteer, were encouraged to join the project. Jackie Downs, who had recently attained a Fine Art qualification, at NMMU was one of the first volunteers. Later Downs was funded, by a donation from the Department of Arts and Culture, to work as a manager of the project, for a number of years. Then Florence Danais arrived from France, initially working as a volunteer, later becoming a General Manager for the project. Hofmeyr has always been flexible, happy to call in experts in fields that she was not experienced in. Some early volunteers, such as the embroidery experts, Jan Chalmers and Jacky Jezewski, have proved invaluable in developing the repertoire of embroidery skills, acquired by the general participants of the project. The Keiskamma Art Project and Trust have subsequently attracted many volunteers, who have contributed to the expansion of the Keiskamma Art Project and the Keiskamma Trust's outreach programs. Unfortunately a number of gap year student volunteers have misbehaved within the community, some risking acquiring HIV/AIDS, this has resulted in a decision to encourage only older volunteers, and to exclude the youth from the volunteer program. A comprehensive list of volunteers who have worked for the Keiskamma Art Project, is included in this document as Appendix M.

#### 4.14 PREMISES ACQUIRED AND DESCRIPTION OF USAGE

- **Studio 1 was leased in (2003)**

A derelict building was acquired and altered to become Studio 1. The state of many of the buildings in Hamburg is obvious in Figure 4.6, believed to be of the original Keiskamma Art Project's Studio 1. According to Unathi, it actually had trees growing inside.

This indicates the typical state of many of the buildings, particularly in the CBD, when Hofmeyr arrived in Hamburg (Source Carol Hofmeyr's archive.)



Fig 4.5: Studio 1 in 2014, source H.Osner.

The Studio 1 building, seen in Fig 4.5, is situated near the entrance of Hamburg, overlooking the river. The Public Works, Governmental Department, after much negotiation, finally relented and hired out this building to the Keiskamma Art Project, because it was for the benefit of the community.

When the buildings were first acquired by the Keiskamma Art Project they required extensive renovations, the original state is shown in Figure 4.6. The derelict buildings were renovated using materials from other derelict buildings in Hamburg and the surrounding villages, including the pillars from the ruins of the Bell Hotel.

This building houses the sewing machining section, studio and shop, where groups gathered to work on projects. A rondavel was built on the property, used mainly to house the felt making section. A container is used as a store-room.

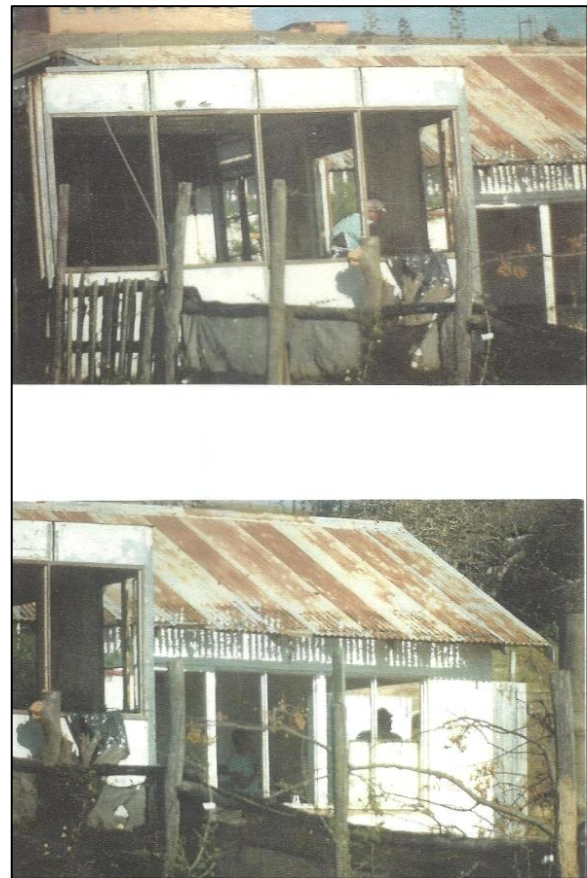


Fig 4.6: The original state of the Studio 1 buildings when they were first acquired by the Keiskamma Art Project, source Hofmeyr archive.

### Studio 2 (2003)

This studio was initially fully renovated in 2004, however, the electricity and water were cut in 2012 when ASPIRE bulldozed the adjacent area for the new Music Academy Building.

Electricity was finally restored in June 2014.

For a lengthy period, the Ceramic/Pottery section had to house their kiln some distance away at the Education Centre and transport all ware up to the building, usually by foot.



Fig 4.7: The Front View of Studio 2 gate indicates the rusted and broken burglar gate used to secure the building. The wooden printmaking studio is visible in the background of the photograph, source H. Osner.

There is still no water connected in Studio 2, so despite having a full bathroom there are no toilet facilities for the Wire workers and Pottery workers, on site.

- **Bodium Studio was built by the Keiskamma Trust (2004).**

When the Women in Bodium requested a studio in Bodium, “to avoid walking all the way to Hamburg” (Hofmeyr, 2015), Chalmers and Jezewski raised money in the United Kingdom which they donated for its construction, see Figure 4.8. Chalmers and Jezewski, reported in 2009 that in eight years they had managed to pay R480 520.00 for the Keiskamma community through fundraising drives (Chalmers & Jezewski, 2009). Many of the initial group of embroiderers came from Bodium and three ladies are currently jointly in charge at this studio.



Fig 4.8: Bodium Studio, source H. Osner.

- **Ntilini Studio**

According to Danais this is housed in Caroline’s “second house”. It was used mainly for bead making but currently not much beadwork is being produced. The researcher did not visit this, as Caroline was away, during the research period.

- **Stamper House (2002)**

This is an original German home, one of two which still remain in Hamburg. It houses a workshop where embroidery and drawing skills are taught. Zukiswa Zita, who teaches the embroidery skills also makes handmade notebooks at this venue, which are a good sale item. A charity shop, selling second hand clothing to the community, is also situated there, see Figure 4.9.



Fig 4.9: Stamper House, source H. Osner.

- **The Treatment Centre - Umthawelanga (Rays of the sun) Health (2005)**

This building, see Figure 4.10, is the hub of the Keiskamma Trust, including the finance office for the Keiskamma Art Project. Management meetings take place here. It was initially used as a hospice, but due to the success of the ARV program it changed and became a Treatment centre and offices. This building is decorated with a mosaic mural by the Keiskamma Art Project.



Fig 4.10: Umthawelanga Health Centre, source H. Osner.

The Keiskamma Trust was dispensing ARVs prior to them becoming available in the State clinics. Initially funded by PEPFAR, an American initiative funded by the George Bush Foundation (Hofmeyr, 2005), later the South African Government relented and started dispensing the medication from state clinics. HIV/AIDS is a continuing narrative theme in the works of the Keiskamma Art Project; however, Hofmeyr confirmed during the interview, that the participants do not wish to be known as an HIV/AIDS program, which implies that they suffer from the condition. Hofmeyr suggested that there is a 1 in 3 prevalence rate of HIV/AIDS in the overall Hamburg population.

- **The Vulindlela (Open the Road) - Education Centre**

This building houses the only computers available to the community, see Figure 4.11. Computer courses are periodically taught to participants. Copy services are available to members of the Keiskamma Art Project.



Fig 4.11: The Vulindlela Education Centre, source H. Osner.



There are also a number of driving simulators in the Vulindlela Education Centre, where community members, including the Art Project participants, can learn to drive and be assisted in acquiring their driver's licences. Nomsa, an embroiderer, in her interview confirmed that she had passed her learners licence the week before the interview, the test had been conducted in Peddie and transport to Peddie had been arranged by the Keiskamma Art Project. A group of young participants are being taught drawing, having joining the Keiskamma Art Project. Other participants of the Keiskamma Art Project have been given the opportunity of increasing their grade 12 results in order to enable them to do tertiary studies.

- **The Music Academy Building (not yet leased in 2015)**

The Keiskamma Art Project has done a number of collaborative works with the Music Centre. This building, see Figure 4.12, was built to house the Music Program by ASPIRE. Helen Vosloo, from Keiskamma Trust raised half the money required through Lotto funding. Due to red tape and The building was renamed by ASPIRE without consultation with the Keiskamma Art Project, who had already paid 50% of the building costs the problems with the CEO of ASPIRE, they have not been able to move into the building which has also stood vacant since 2013. In August 2015, it was noted by the researcher that the roof of this building was being replaced, apparently due to leaks, despite never having been occupied.



Fig 4.12: The Music Academy Building, source H.Osner.

- **Housing of Volunteers**

Volunteers were housed in a house on the hill overlooking the sea, until December 2014. When the Hofmeyr family decided to move back into their original home in Hamburg.



Fig 4.13: A section of Hofmeyr's house which has housed volunteers, source H. Osner.

- **The Cultural Centre**

The Keiskamma Art Project was instrumental in getting this heritage site renovated, this being the site of the first black school in Hamburg. The building currently houses the crèche and church services and workshops also take place there. These workshops are associated with the Creative Development Program, which was associated with the Keiskamma Art Project and Education Program but has subsequently become an autonomous and independent program run by Ms Merran Marr. Their workshops train volunteers to teach art and drama in the schools. While this centre has been closely linked to the Keiskamma Art Project, it is not officially considered to be the premises of the Keiskamma Trust.

#### 4.15 THE YOUTH WERE INCLUDED

School pupils were initially allowed to draw designs and embroider after school and during their holidays, however, according to Zukisa Zita, this is no longer the case. A number of school leavers, however, have begun work with the project. During 2014 a number learned drawing and embroidery skills from Makubalo and Zita at Stamper House. Despite the workers being predominantly women, they have always included a few males. Currently most of the males are involved with the wire working project.

#### 4.15.1 Opportunity for Tertiary Study

Hofmeyr recounted how her sister, an art student, having lost a child, had decided to sponsor four Keiskamma Art Project participants to study towards a Fine Art Diploma. Candidates offered sponsorships were identified by Marielda Marais, a lecturer from the University of Johannesburg, after she had taught formal drawing lessons at the Keiskamma Project as a volunteer. Marais had been Hofmeyr's drawing lecturer during her Master's study. Letters of thanks were regularly written to Hofmeyr's sister to advise her of the progress made in their studies. Two other students were also sponsored by the Keiskamma Trust, one to do Journalism and another Fashion Design. All stayed at the Hofmeyr's home in East London, where Nandi stated they were treated "as family". Carol Hofmeyr recounted how her husband had even divided rooms in their home to afford them more privacy.

Nine years later three of the four sponsored Fine Artists are still working with the project in a managerial capacity, designing and working on the Embroidery and Ceramic works. These graduates make multiple contributions to the project, assuming leadership roles. Some have studied further, while the participant who left to join the police is in regular contact, still visits and makes contributions, including drawings, for the project when he can.

Another student, despite not graduating, managed a Capiera Brazilian dance style marshal art group, (initiated by Chalmers son, Theo). He currently works as a wire worker at the Art Project. The Journalism graduate, Zukiswa Pakama keeps in touch and has written a number of press articles, published on the work of the Keiskamma Art Project. Extracts from her unpublished memoirs are included in this study.

A participant, Nokupiwe Gedze, is currently being sponsored to study an Accountancy course.

There is an artistic, versatile and talented young participant who was interviewed, given the pseudonym Yolisa, who is very keen to further her studies, expressing a wish to teach art. Hofmeyr, however, expressed the concern that studies had become very expensive and it appears to the researcher that it may not be easy to find sponsors for other participants to study in the near future.

#### 4.15.2 ISANGO Youth Training Program - 2015

Mercedes Benz is currently sponsoring this training program for the youth employed by the Keiskamma Art Project. They were recently given the opportunity to visit various places of educational interest in East London, including the Museum and Art Galleries. This program also offers participants skills training, many of whom do not have the necessary qualifications to do tertiary studies. Instead they are offered the opportunity to spend a few weeks training in each of the Keiskamma Art Project sections, learning additional Fine Art skills, such as drawing, printmaking and ceramics etc. A participant, Lindiwe, expressed how lucky she felt because, after their sponsored visit to a University's Fine Art Program, whose fees she considered unaffordable, "we get the training and learn skills here, for free" she claimed. This type of initiative fosters growth opportunities and a positive outlook, for the young participants.

#### 4.16 DESIGNING COMPETITIONS HELD

The Keiskamma Art Project has encouraged and retained naivety in their works and designs as their "House Style", creating their own niche in the market. This initially began because the people in the Town had never been taught drawing at school; hence they had a natural naivety that was in no way contrived. This style, however, has become their signature. Currently there are a limited number of members who design for the Keiskamma Art Project, both the designer and embroiderer names appears on the finished pieces that are produced. According to Danais, periodically competitions are held, where a theme is prescribed and embroiderers are encouraged to register in order to participate. They design their own cushion, have their own choice of colours and 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> prize winners are awarded a monetary prize. Their designs are selected to be reproduced. Danais indicated, however, that in some instances, those designs produced by inexperienced prize winners lost impact when reproduced and did not achieve the same standard as the original. If this occurred the inexperienced designer was encouraged to attend the drawing classes at Stamper House.

#### 4.17 THE PRODUCTION PROCESSES AND QUALITY CONTROL

Each sub-section, at the Keiskamma Art Project, has a number of stages at which works are appraised for quality, until finally they are considered ready for sale. Examples are:-

#### 4.17.1 The Embroidery/Tapestry and Felt Section

Typically for the bread and butter designs used in bags, cushions and wall hangings, the designs are drawn onto a square of fabric, in chalk, by the designer and a nominal amount is paid for each chalked design. The designers prescribes the fabric and thread colours to be used, the embroiderer is given a period in which to produce the work, typically three days for a 30x30 or 40x40 cm piece, see Figure 4.14.

Once the work is completed it is handed in and, depending on budgetary constraints, another chalked piece of fabric to work on is received.



Fig 4.14: Keiskamma Embroiderers working on the Keiskamma Tapestry, source Hofmeyr Archive.

Problems the embroiderer may encounter while producing the work may be discussed with their group leader, who also performs an initial quality control check on the completed product. There are usually eight embroiderers to each group leader, who is paid a percentage of the group output for performing this and a first quality control duty. The finished work is sent to the sewing room supervisor, where it is ironed and sewn into a final product, for example a cushion, bag or wall hanging, etc. Further quality checks may be performed by the shop supervisor, the production manager and general manager of the project, before finally being marketed.



Figure 4.15: Bodium Studio, approximately 10 workers were encountered during an unannounced visit by the researcher in 2015, source H. Osner.

Felt is produced and dyed in a manner in which the colour fades, or different colours overlap in order effectively to create a degree of realism within the items, particularly the plants and flowers which are produced, see Figure 4.16. Hofmeyr, during the interview process, confirmed that a booklet on the felt section had been produced, but had no copy available.

The Keiskamma Art Project enables the participants to multi-task and cross over between the different disciplines, for example, a designer of embroidered cushions may be a group leader of the pottery section. All participants may embroider, or create wired and beaded sections, as required during the periods when the major/monumental/commissioned embroidery works are being produced, so that deadlines may be met. Most participants look forward to large

commissions and major works as they make a much bigger income during this time, hence do not mind being versatile and helping where more skilled hands are needed. All staff, regardless of their designated position, may also do piece work during their spare time for additional income should the budget allow.



Fig 4.16: Nomgcobo Nompunga and Nokulunga Tupeli busy making felt, source H. Osner.

#### 4.17.2 Wire Work and Ceramics – Studio 2

This section is managed by Aardwork Jange, known as Eddie, a talented Zimbabwean. He and one other man also working in this sub-section are the only two participants of the Keiskamma Art Project who do not originate from the Eastern Cape, See Figure 4.17 to 4.19.



Fig 4.17: Wire workers at work, women stitch felt and fabric onto wire frames (left) made by the men (right), source H. Osner.



Fig 4.18: A selection of life size felt and wire work animal heads, used as props in the “French Carnival/Carnival of the Animals”, produced by the Music Academy and performed at the Grahamstown Festival in 2013, source H. Osner.

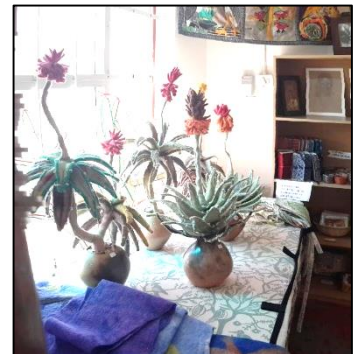


Fig 4.19: Wire-work and felt plants approx 1m in height, in ceramic pots for sale in the Keiskamma Art Projects Shop, in Hamburg, source H. Osner.

#### 4.17.3 Ceramics/Pottery – Studio 2

Two ceramic artists had been working for this section. Cebo Mvubu, the production manager and Sino Makubalo, who were constructing vessels for orders in Cape Town. At that stage there was already a link between the wire-work and pottery.

##### 4.17.3.1 Record of Researcher's Work with the Project

The research's contribution, as a volunteer working for the Keiskamma Art Project, took place in the Ceramics/Pottery section. Initially a class of seven beginners began being taught pottery skills by the researcher; one soon fell away as she found difficulty controlling the medium. Another more experienced potter, who had studied elsewhere, then joined the group. The participants were found to be more interested in using hand building methods than working on the two potter's wheels, despite the researcher's demonstrations and coaching during this period. The researcher considers that there is a sense of participants needing to earn money and the potter's wheel generally takes time to acquire sufficient skills to produce objects of a saleable quality. Gaining those skills would thus be unrewarded short-term; hence understandably there was reluctance to perform the necessary practice.

With the limited time available to the researcher, a number of projects were, however, successfully completed, beginning with a pinched clay ox and a highly burnished and decorated traditional beer vessel. Sand mussel shells were collected by the participants with which to decorate the pots, porcelain earrings and pendants were very successfully used and thereafter an inlaid bowl was constructed and decorated. It was interesting to note that the participants reverted and chose to stick with the traditional beer pots which they had been making and had orders for, as the wire-work aloes were displayed in them.

During breaks from pottery lessons, the participants would take out their embroidery squares and work on them as they chatted.



Disappointingly when the researcher visited the ceramic studio in March, only three girls were participating and were busy creating traditional beer pots, and when she re-visited in August, she heard that only the group leader was working with ceramics, the other having left. When questioned, Inkosi suggested there may possibly have been a disagreement regarding quality control. The group leader, despite being requested, and agreeing to participate in the interview process during September, disappeared on the day. It emerged during the interview process that the two ceramic workers were not working due to a lack of orders, and one was waiting at her home to be recalled, while the other had gone to Port Elizabeth. Hofmeyr suggested that by working for a period within the project, participants gained sufficient confidence to “do other things” which is “not necessarily a bad outcome” (Hofmeyr, 2015). See Figures 4.20 to 4.22.



Fig 4.20: A selection of ceramic Nguni Cattle produced during the “Participatory research process”, source H. Osner.



Fig 4.21: H.Osner teaching a beginners class, stands next to ‘Sino’ Makubalo, source F. Danais.



Fig 4.22: Smoke firing of bisqueware “Ngcai” (Traditional Beer Pots) is led by Sanela Maxenga while Anelissa Nyongo and Sibabalo Nxadi participate. Source H.Osner.

#### 4.17.4 Payment System.

Every step in the production process elicits payment, for example, the designer gets an amount (R4.50) for each design chalked onto the cloth. The embroiderers all get a set amount (R125.00) for the cushion, then the seamstress is paid for finishing the item. A tally is kept of all the sums earned for each step, and each individual is paid once a month for all the work that they have completed. The group leader and production manager also get a percentage; finally the shop keeper and managers have to be considered. It is understood that similar levels exist in the wire work, felting and ceramic sections. Managers are paid a set salary. Others receive set salaries only during their work on large scale projects and commissions. Hence the 130 ladies are very pleased to work on large works, despite them being expected to work long hours in order to meet the deadlines. Every effort is made to work within a controlled budget.

At the inception of the Keiskamma Art Project, payment was handled differently from the practice today. Initially payment was made on receipt of the embroidered piece, then every two weeks, but it appears, as was ascertained during general conversations, that the participants prefer the current payment method of once a month. The method of payment during the periods when major works are produced differs, Hofmeyr and Danais have tried different forms of payment i.e.: per measured block embroidered, as opposed to a daily rate. Whilst Hofmeyr preferred to pay per day, she accepted the truth of Danais’ conviction that work took longer to be completed when participants were being paid per day.

During the interview process in 2015, it emerged that wire-workers, unlike the embroiderers, are paid a daily rate for the days that they work. The leader was away in Cape Town in order, according to Inkosi, to organise new orders for work. When the researcher questioned when he would return, there was no clarity, it emerged that he was working with Cathy Stanley in Cape Town. Bonile suggested that the wire-workers had only worked for one week the previous month, and were unsure when they would be working again. The researcher was aware that some of the wire-working participants had previously worked as embroiderers, so when she enquired if the wire-workers were able to continue with embroidery piece-work while they waited, Bonile stated that priority went to the embroiderers and that there was not enough work for everyone.

#### 4.18 MARKETING

The Keiskamma Art Project/Trust's marketing strategy is to have a recognisable house style and gain exposure and sales, by regular attendance at the Arts Fairs in the country, usually co-ordinated by Cathy Stanley who works at the Cape Town outlet. The bulk of the regular smaller work produced are marketed, according to the Lotto application mainly through 27 arts and craft retailers in the larger centres of South Africa (Hofmeyr, 2010), with regular trips being made to market wares in Cape Town. The marketing process is overseen by the shop keeper at Hamburg; each sale from products, either on consignment, or through the Keiskamma Art Project outlets, is constantly recorded on the computer system, as they are

sold . The most popular saleable items are identified and repeated by the production team. See Figures 4.23 to 4.26.

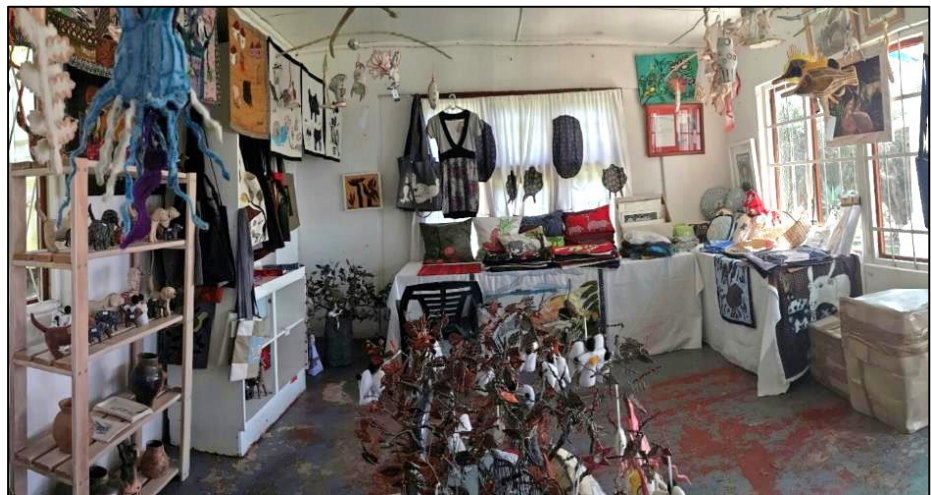


Fig 4.23: A panorama view of the craft shop run by the Keiskamma Art Project, source H. Osner.



Fig 4.24: The computer system allows the shop keeper to keep abreast of all sales made on consignment, including at the other Keiskamma Art Project outlet at the Cape Town Waterfront.

An unprepossessing sign to the shop and path to the shop from the main road into Hamburg, shown in Fig 4.25 should be reconsidered.



Figure 4.25: The Keiskamma Art Project shop, and path to the shop from the main road into Hamburg, source H. Osner.



Fig 4.26: Artefacts sold in the Keiskamma Art Project shop in Hamburg, are made of felt, fabric and wire-work, source H.Osner.

Many different types of crafts are sold in the shop, made in felt, fabric and wire-work.

#### 4.19 GENERAL PUBLICITY – ESSENTIAL FOR FUNDING AND SPONSORSHIPS

What has differentiated the Keiskamma Projects from many other poverty alleviation embroidery projects is the large scale works undertaken which have gained them much publicity in the press, hence exposure, not only nationally but internationally. Schmahmann states, however, that “while the Keiskamma Tapestry has achieved accolades and exposure, it has not in fact been the topic of sustained examination.... Limited to short reviews and publicity material” She goes on to explain that the purpose of her article “is to address the lack of substantive or scholarly literature on the work.” (Schmahmann, 2011). While it is true that there are few in-depth articles about individual works, a record of the history and works of the Keiskamma Project has been recorded in a vast number of press articles and many periodicals and magazine articles since 2002.

The national and international exposure has greatly assisted in generating further funding on which the Trust relies for its employment creation initiative. This is, however, an on-going and important necessity as they are still not able to plan long term, due to the costs involved in running the Trust.

##### 4.19.1 Examples of Publicity and Exposure in Press and Magazine Articles

Over the years of its existence there have been a number of articles about Hamburg and the Keiskamma Art Project in the Sawubona In Flight Magazine, beginning in 2002, including other exposure in other South African magazines such as:-

- SAWUBONA In Flight Magazine for SAA passengers, whose readership would include foreign nationals and South Africans, would have been excellent exposure for the fledgling Keiskamma Art Project. Dugmore recorded aspects of history, details of the Nguni cattle in the area, being recorded in the work of the Keiskamma Art Project. She included a story on the Dune Runner, Vuyisile Funda, acknowledged in a later artworks by the Keiskamma Project. The article included inspirational photographs of the activities on offer in Hamburg as an incentive, encouraging tourists to visit the area (Dugmore, 2002).
- During March 2004 further publicity was received, visitors were being encouraged to visit Hamburg and funding forms were distributed, requesting individual donors for the Keiskamma Tapestry project. Barbara Hollands, writing for The Weekend Post (2004),

writes on travelling the dirt road, off the beaten track to the “less developed but dramatically beautiful coastal town of Hamburg” including a photograph of the work of the Keiskamma Project (Hollands, 2004).

- May 2004 an article entitled ‘Another First for Port Alfred’ also mentioned some background of the project, including the recently begun Gardening Project, the sponsorship of five students for tertiary education, and the formation of a support group for those affected by HIV/AIDS appeared in the Talk of the Town, a Port Alfred publication. They mention the forming of the “Friends of the Art Project through whose efforts they receive much-needed donations to carry out their vital work” (Anon., 2004).
- September 2004 in Business Day, Darryl Accone quotes the Keiskamma Art Project “The Keiskamma Art Project is a community initiative providing women from the town of Hamburg and the neighbouring villages with skills, materials and training for the production of art and Keiskamma craft work, a forum in which to generate income through this craft work”. He continues that “This is an area impoverished by history and even more so by apartheid policy.... Given the remarkable work.... sponsors would do well to consider becoming angels of the cause and the broader mission of the Keiskamma Art Project” (Accone, 2004, p. 21). This is encouraging funders to contribute to the project.
- Bona entitled “Imbali esizingca; Umsebenzi wezandal onembali iKeiskamma Tapestry” translated as ‘History that brings pride; Handwork that contains history in Keiskamma Tapestry’, (MacGregor, 2004).
- Country Life “The Herds are Rising” (Dugmore, 2004).
- Fair Lady “Daughters of Africa” (Ngubeni, 2005).
- SAWUBONA, “Footprints To” (Dugmore, 2005).
- Marie Claire “The Art of Upliftment”, (Hetherington, 2005).
- Readers Digest. “Best Stitchwork”. (Anon., 2008).

The project is also mentioned in university publications, such as:-

- Rhodos, the Alumni Publication of Rhodes Universities, “A passion, a calling”, which states “Carol Hofmeyr is empowering the most vulnerable members of our troubled society. Rhodes University recognised her work with the award of an Honorary Doctorate”. (Anon., 2013).

- UCLA University of California's Insider HIV/AIDS publication and other specialist magazines on embroidery and thread work, such as Embroidery, Investing in Culture magazine, Threads etc.

Brenda Schmahmann has also written a number of scholarly journal articles on the work of the Keiskamma Project, as listed below:-

- A framework for recuperation: HIV/AIDs and the Keiskamma Altarpiece in 2010 which appeared in African Arts.
- After Bayeaux: The Keiskamma Tapestry and the making of South African history, 2011, which appeared in Textile: The Journal of Cloth & Culture.
- Altarpiece in the Keiskamma Art Project's Creation, Altarpiece 2013, which appeared in 'de arte', UNISA's Publication.

This type of publicity is essential to familiarise the general public, who were the sponsors of the first major work, The Keiskamma Tapestry, and potential sponsors and funders with the work of the Keiskamma Art Project/Trust.

#### 4.20 WINNING THE BRETT KEBBLE AWARD

The Brett Kebble Award, recorded by The Star's Tanya Farber to "carry the largest purse of any arts awards in the country, drew in excess of 2000 entries. Of those, 183 were chosen as finalists. Five Finalists won R60 000, six were chosen for merit awards (receiving R10 000 each), and two were chosen as joint overall winners for which they received R130 000 respectively". This generated a great deal of publicity. Penny Haw of Business Day quotes Brett Kebble as saying that craft has for "too long been fine art's poor relation". Andrea Jonker-Bryce in her article titled "Bring home the big one", written before the results came out, quotes Carol Hofmeyr as saying "We're all very excited, we're really hoping for one of the prizes, as the Keiskamma Art Project really needs the cash." Barbara Manning, despite being a finalist herself, is quoted as wishing for the Keiskamma Tapestry to win, "To me it's a national treasure; it needs to be put out there. I'm rooting for it to win" she said.

The results were published on the 18 October 2004. The Keiskamma Project won one of the five, R60 000 awards, Nokwande Makubalo is quoted by Jonker-Bryce as being "very, very, very happy – if I just had wings I would fly." Veronica Mangangaza is quoted as saying that they had worked "day and night for seven months on the tapestry, we have got no

words” regarding the joy the women felt when they heard they had won an award. Medewerker is quoted in the Die Beeld’s, Aktueel on the same day, “die 100 m lange Keiskamma-tapisserie wat deur weklose vroue van die Oos-Kaap geborduur is.” Tonight art, for serious art, (Publication unknown) includes two photographs of the panels, it records that the tapestry depicts the Eastern Cape history, as taught by oral tradition and historical knowledge. “The work, which sheds light on a predominantly female perspective, consists of embroidery, printing and beadwork”. Makubalo is quoted saying “It does not matter if you want to call this craft or art, the point is 124 women came together to give their individual interpretation of our history. You can see their creativity, for example, in all the different cows on the tapestry. Maybe you want to say it is art that is beautifully crafted by many hands”.

#### 4.21 CONFLICT – KEISKAMMA ART PROJECT GOES ON STRIKE

Two issues were amongst the problems cited as causing the strike during 2004. Firstly during September, after the Keiskamma Tapestry had gained much publicity at the Grahamstown Festival, the Keiskamma Art Project had serious financial problems and in September Hofmeyr penned a detailed letter to the participants, (Appendix F), making them aware of what the situation was. She stated:-

“You have become very good artists and are now known all over South Africa..., However, at the moment the project and I have no more money. The government Department of Arts and Culture gave us R300,000 in 2003. We have spent this on materials and buildings and workshops. It helped us make the tapestry. It costs about R10,000 per month to keep the studios running, for cleaning, rent, water and electricity and petrol to run up and down. I have paid for the cost of the German house myself out of my own money..... All the money the government gave to us has been used in the last 2 years. I have never earned anything from the project. This year, to help make the tapestry and to keep paying you all, I have paid nearly R100,000 of my own money”.

Soon thereafter on the 17<sup>th</sup> of October, the Keiskamma Art Project won a reprieve when the Keiskamma Art Project was announced as a runner up in the Brett Kebble awards, winning R60 000. On the 24<sup>th</sup> October 2004 Bonny Schoonnaker wrote an article in the Sunday Times “Tapestry earns top dollar”, suggesting that the tapestry had been bought for R1 200 000.00. Taryn Cohn, a spokesman for the awards, is quoted as saying its purchase



would rescue the Keiskamma Art Project “from the brink of bankruptcy” (Schoonakker, 2004). This unfortunately was a totally false report. Hofmeyr contacted the journalist who told her that this information had been given to her, as a fact, by Brett Kebble’s Public Relations officer (Hofmeyr, 2015).

This false report, together with the publicity surrounding the Keiskamma Tapestry when Makubalo was quoted in the Press as saying that the Keiskamma Art Project was an initiative run by people who had been affected or infected by HIV/AIDS, led to discontent. It was thought that Makubalo had suggested that all the women were infected with HIV/ADS, which clearly was not true. Unathi quoted the HIV positive members, at the time, saying that if the project was to gain money from their misfortune, they should be paid more.

Hofmeyr, who was away in Italy with her husband at this time, hearing of the discontent, wrote a second, explanatory, undated letter to the participants, estimated to have been written in October or November 2004 (Appendix G).

Hofmeyr showed visible signs of emotion as she related how she had then been falsely accused of abusing/stealing the Keiskamma Art Project money. This had resulted in a strike and lock out at the project. The members of the Keiskamma Art Project believed that this money had been stolen by Hofmeyr, who was summonsed to a meeting by the ward councillor and the police, which included many accusing participants of the Keiskamma Project. When Hofmeyr arrived for the meeting, there was no chair available for her to sit on, and nobody offered her a chair, hence she was the only person at the venue who was seated on the floor, while the accusing members at the meeting, sat on chairs. Despite the injustice of these accusations, and the fact they did not believe her word after she had made so many personal sacrifices for the benefit of the participating members of the project, Hofmeyr continued to work with the project. This, the researcher believes is indicative of Hofmeyr’s strength of character, despite her understandable feelings of depression at this time. She displayed strong leadership qualities and focus and powers of resolve and forgiveness.

“The doors stayed locked for some weeks while I tried to persuade people to bring the keys”, Hofmeyr stated. Hofmeyr suggested that “there was a basic misunderstanding that I and some managers were ‘bosses’ taking their profit” (Hofmeyr, 2015). Mamorena, an

interviewee, stated that Hofmeyr had told the participating members that anyone who did not want to be involved with the project because it was run as an HIV/AIDS initiative, would have to leave, however, according to Mamorena, when she was interviewed, “No-one left”. The keys were not forthcoming but eventually the locks were cut and the project “started again with anyone willing to sign that they accepted our terms... HIV was not mentioned on the form” (Hofmeyr, 2015).

#### 4.22 FUNDRAISING

The Keiskamma Trust and Art Project have received periodic funding from the Department of Arts and Culture and the Grahamstown Festival organisers for all the works which have been exhibited there, including funds from the LOTTO. The project acknowledges the funders in various ways, for example, the sponsors’ names appear embroidered on the Keiskamma Tapestry and in many of their brochures. An example is given of the collaborative Keiskamma French Carnival which was shown at the Grahamstown Festival in 2013, see Figure 4.27 showing the brochure cover and back. Here the Art Project did the props for the Music Academy, which clearly acknowledged their sponsors in their brochure for the years 2011-2012, beginning with sums up to R4 999, then escalating from R5 000-R9 999, from R10 000–R24 000, from R25 000–R49 999, then figures in excess of R500 000 having been donated by their four main donors, including an Anonymous Donor, Mercedes Benz, First Rand Bank and the Canadian Government. The vast majority of the current funding in the running of the Trust has come from these sources. In the Keiskamma Altarpiece Brochure it states, “Funding to make the Altarpiece came from the National Arts Festival: South Africa, the National Dept of Arts and Culture: South Africa and the Eastern Cape Department of Sport, Recreation, Arts and Culture. A special thanks to the First Rand Bank for supporting the Trust for several years after viewing the altarpiece (Hofmeyr, 2008).

The Keiskamma French Carnival/ Carnival of the animals, was held at the Grahamstown Festival in 2013. The researcher found that a number of events or tapestries are called by a different names.



Fig 4.27: Keiskamma “French Carnival”, at the Grahamstown Festival in 2013. Brochure cover back, clearly acknowledges the sponsors/donors, source Hofmeyr archive.

Hofmeyr explained that Ross Douglas of the Johannesburg Art Festival had “introduced us to the First Rand CEO, who paid R300 000 x 3 years for administration” (Hofmeyr, 2015).

The fundraising has been due, in a large part, to the unfortunate prevalence of HIV/AIDS in the community, and the international exposure of the narratives and life stories, contained within the Keiskamma Altarpiece, together with the subsequent successes achieved with the treatment program. “Everyone likes a feel good story” was a remark passed to the researcher, where the person was referring to the success of the Art project and its works, and the way the community had overcome their misfortune to achieve accolades by working as a collective – the researcher considers that this factor has indeed assisted with the generation of funds.

#### 4.23 KEISKAMMA PROJECT TOO DONATES TO CHARITY

An example of the project giving to charity is evident on the 18<sup>th</sup> October 2004, soon after their success with the Keiskamma Tapestry display at the Monument in Grahamstown. The Keiskamma Project donated three embroidered panels to the “Art for Aids Orphans” auction held by Stephan Welz & Co. in association with Sotheby’s. (Anon., 2004). The panels are based on the same theme as Keiskamma Tapestry and listed in the catalogue as being:-

“Nelson Mandela’s Early days” 56x30cm from an edition of five, listed to reach between R5 000-8 000, was sold for R6 500;

“The Dutch Steal Xhosa Cattle in 1702” 55x190cm from an edition of five, listed to reach between R10 000-15 000, was sold for R12 000;

“1820 Settlers Arrive”56 x 280cm from an edition of five, listed to reach between R12 000 and R18 000, was sold for R13 000.

#### 4.24 DOLL PROJECT

The Doll Project was initiated by Jade Khoury, a doll maker from Cape Town. It has resulted in an on-going project run by the Keiskamma Art Project. Donations are sourced and dolls are made for the local children. An Exhibition with dolls was held in the Cotswold and Oxford in the United Kingdom in 2002, where sponsors were requested to donate a doll to the local children. “Good Gifts UK supplied us for several years, sending money to buy dolls which were then given to the crèche.” (Hofmeyr, 2015). The doll is handed to a child from the community, whose need has been identified. These may be the children of the workers or from the local school or crèche. Initially a lot of dolls were made and handed out during a ceremony to many of the local children; however, now few dolls are made, and when a doll donation is received, one is made and given to a child identified as needing a doll. A photograph was taken of the child with their new doll, a copy of the photograph is forwarded to the donor, see Figure 4.28. These pictures show some dolls and their makers.



Fig 4.28: Keiskamma fabric dolls , made for the children of the community, source Hofmeyr archive.

#### 4.25 CHRONOLOGICAL LIST OF ACHIEVEMENTS

A chronological list of the achievements, events, artworks and accolades of the Keiskamma Art Project, determined by investigating the list by Götz Plessing, the [www.keiskamma.org](http://www.keiskamma.org) web site [Accessed 25.08.2014], and from the archival study. (All images are from the Hofmeyr Archive, unless otherwise specified). Unfortunately determining the sizes of the artworks has not been possible in many cases, some individual artworks sizes vary in different publications. Hence sizes are only indicated where these have been determined .



Fig 4.29: A panoramic image of the central business district of Hamburg, where the Keiskamma Art Project is situated, various premises that they operate from appear in this image, source H. Osner.

The Keiskamma Art Project shop is hidden by the hedge, hiring and acquiring these premises was an achievement, which originally required a lengthy process of negotiation.

- **2000** The Hofmeyr family arrived and fell in love with Hamburg, buying a holiday home, they became aware of “the extreme poverty and unemployment in the villages, later of the high incidence of HIV/AIDS affecting people of their urgent need of [sic] support” (Plessing, 2014).
- **2001** Hofmeyr began Medical work in the clinics. Studio 1 was re-built with the help of a local, Bert Steeman, using reclaimed materials and pillars from the old derelict Bell Hotel.
- **2001** October, Carol Hofmeyr went to Namibia with Jan Chalmers, who was keen to become involved and became very instrumental in teaching embroidery skills to the Hamburg women.
- **2002** April, first visit by Jan Chalmers and Jacky Jezweski to teach embroidery skills to the ladies of the Keiskamma Art Project.
- **2002** July, Grahamstown Arts Festival with the Vuselela exhibition and garments.

The project's first large exhibition of their works took place at the Grahamstown festival in July 2002; a large contingent of participants attended the opening of the Vuselela (Restoration of the Herds) exhibition, which had two venues, the Albany Science Museum and the Rennie Hall. Guest artists included Lynley Watson, Red Earth Pottery, Greg Kerr and Eleanor Leach. The official exhibition brochure acknowledged the names of every person involved in creating the exhibition, including supporters and sponsors, stating that they were working on embroidered cushion covers, dressmaking, printing and silk screening and crocheting, at that time Gillian McAinsh of the Herald reported the theme centred around the "Great Cattle Killing of 1856–1857, [and was held] with the aim being to restore pride and bring about reconciliation" (McAinsh, 2002).

The Vuselela Exhibition Brochure stated "Abalone poaching, with its promise of quick cash rewards, is attractive to many despite serious risks of fines, imprisonment and drowning", indicating the desperation felt at the time. In 2014, however, probably due to more affluence in the area, Mamorena appeared to downplay this, suggesting to the researcher that shellfish was often collected simply to feed their families.

### Hamburg

The village of Hamburg is situated at the mouth of the Keiskamma River, on the Eastern Cape coast between Port Alfred and East London. Nestled between the estuary and the sea, Hamburg is home to approximately two thousand people.

By the middle of the 19<sup>th</sup> century the Keiskamma River had become the frontier of the British colony. In an attempt to consolidate the frontier and provide protection for the settlers in the area, the British government founded the village of Hamburg and the neighbouring villages of Badian and Bell, settling them with soldiers from the German foreign legion in 1857 and 1858. Most of these German settlers eventually moved off the land and into the towns. The allotments were taken over by Xhosa farmers many of whose descendants are still living and farming the same land.

From the beginning of the twentieth century to the 1970's, the beauty of the area, pristine coastline and excellent fishing attracted white holidaymakers and Hamburg became a popular holiday resort. This came to an end in the late 1970's when the South African Nationalist government bought out nearly all of the white-owned properties, handing them over to the newly formed Ciskei government. Hamburg became part of the Ciskei and its popularity as a white holiday resort waned, as did the wealth of the village.


Reincorporated into South Africa in the 1990's, the fortunes of Hamburg have remained in decline. The natural beauty of the area is in stark contrast to the poverty of the residents, most of whom are unemployed. With few local sources of income, and the small-scale farming

typical of the region unable to meet the needs of the population, a huge burden is placed on the natural resources of the area. Wood from the local indigenous forests is being chopped for firewood and the continual removal of oysters, cockles and abalone is denuding the coastline. Abalone poaching, with its promise of quick cash rewards, is attractive to many despite serious risks of fines, imprisonment and drowning. Small-scale enterprises in the area are dogged by a lack of infrastructure and access to potential markets.


### The Keiskamma Art Project

The Keiskamma Art Project seeks to inject much-needed hope into and nurture the inherent potential of the people in the area. Through a woman, Nengqawuse, tragedy befell the Xhosa nation. Through this exhibition and the Keiskamma Art Project the women of Hamburg are restoring pride and well-being to themselves and their families and communities.

A small portion of the profits from the sale of cushion covers is set aside to fund future training. The rest remains in the hands of the women who made them, most of whom have no other source of income.




**Keiskamma Art Project**  
Hamburg, Eastern Cape  
Phone: 040 678-1163  
082 019-0906  
Email: [caro@kucshemmo.org](mailto:caro@kucshemmo.org)  
[www.keiskamma.org](http://www.keiskamma.org)



**Keiskamma Art Project**

### Vuselela Restoration



Nengqawuse's prophecy is being fulfilled in small ways. When Nelson Mandela, the greatest Xhosa King that has ever lived, emerged from the dark walls of Robben Island, it was like he had been dead, and was coming out from the sea, with wealth in both hands, for he was armed with peace and reconciliation.

-Zukiswa Pakama, Keiskamma Art Project.

Grahamstown Festival 2002

Fig 4.30a. Front of the “Vuselela” Exhibition Brochure, source Hofmeyr archive.

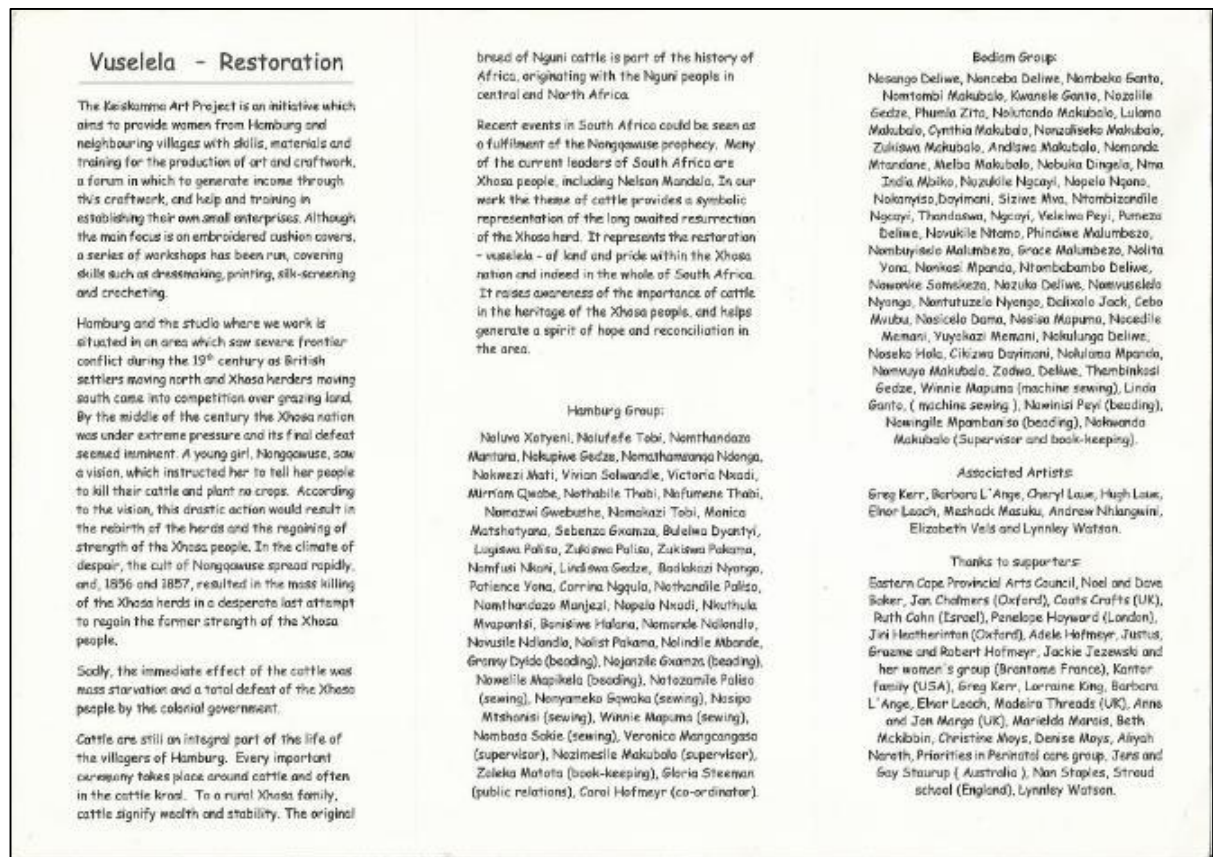


Fig 4.30 b: Back of “Vuselela” Exhibition Brochure, source Hofmeyr archive.

The brochure in Fig 4.30 a and b, not only tells the story behind the exhibits but also acknowledges all the participants names and funders.



Fig 4.31: A range of stitched works was displayed on the “Vuselela” Exhibition at the 2002 Grahamstown Festival, source Hofmeyr archive.

- 2002 November “Art Works for Africa”.

Exhibition Oxford, United Kingdom, see Figure 4.32. The “Art Works for Africa” exhibition advertised in the exhibition brochure Figure 4.32, took place in the United Kingdom. The works were based on the Nongqawuse story of the cattle killings, a re-occurring theme (Detailed in section 4.27.2).

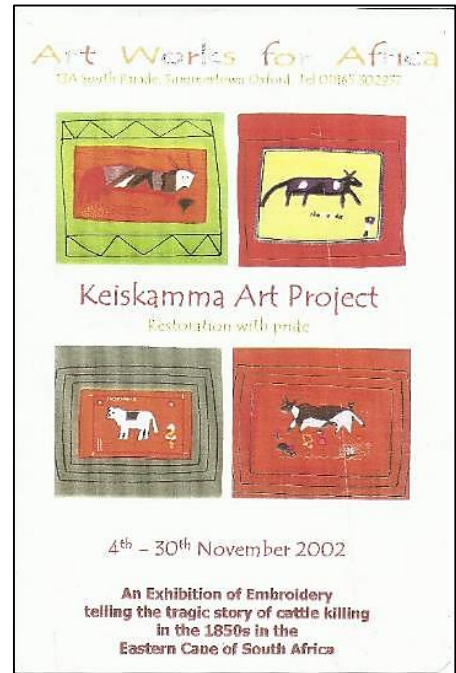
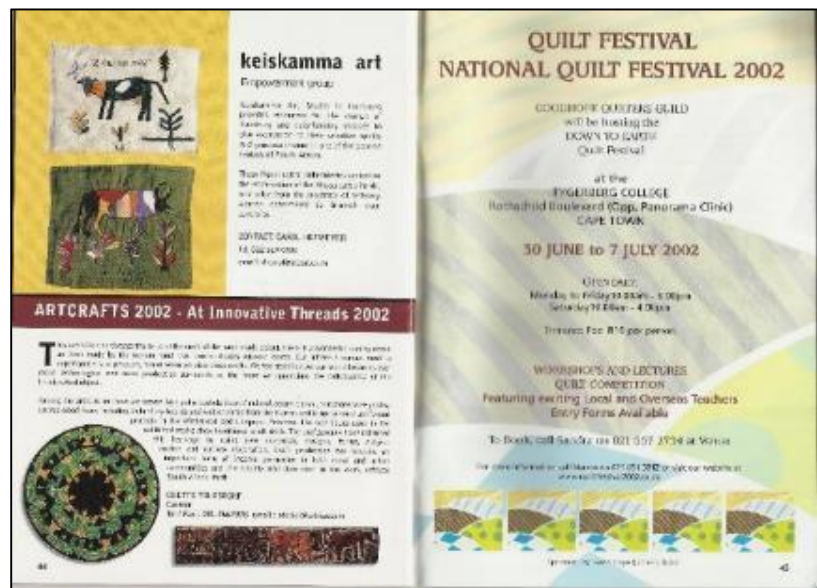


Fig 4.32: Exhibition Brochure “Art Works for Africa”, Oxford - United Kingdom, source Hofmeyr archive.

- 2002 National Quilt Festival – Featured as an Empowerment Group, see Figure 4.33.



g 4.33: Booklet for “National Quilt festival” features Keiskamma Art, source Hofmeyr archive.

- 2002 National Awards Exhibition in Newtown in Johannesburg.



- **2002** Exhibition in Cotswold and Oxford, United Kingdom with hand-made dolls.

Details on the Keiskamma Doll project are expanded in section 4.24.



Fig 4.34: Display of Keiskamma Art Project fabric dolls, source Hofmeyr archive.

**2003** The project received R300 000.00 funding from Nat Dept of Arts and Culture, enabling the Keiskamma Art Project to hire a young artist, Jackie Downs, to assist with marketing and design (Plessing, 2014).

- **2003** Nozeti Makubalo, Nokwanda Makubalo and Caroline Nyongo were each identified as a project manager in each of the three villages.
- **2003** Six students were funded by private sponsors, but organised by the Keiskamma Art Project, to study through tertiary institutions. Four did fine art, one fashion design and one studied journalism.
- **2003** Capoeira Group, started by Theo Chalmers and was run locally by Msindisi Mva.
- **2004** The Keiskamma Art Project Trust became the Keiskamma Trust.
- **2004** Sponsorship forms were printed requesting private donations towards the Keiskamma Tapestry in order to enable it to be made.
- **2004** May. Preview of a section of the Keiskamma Tapestry was exhibited in Port Alfred.
- **2004** June The Keiskamma Tapestry at Grahamstown festival exhibited as part of the Eastern Cape Arts and Culture at the Thomas Pringle Hall – Grahamstown Monument. Funding was received from more than 100 private donors. (The Keiskamma Tapestry is discussed in more detail in chapter 4.16.1).

A number of participants attended the Grahamstown festival, shown in Figure 4.35.

- **2004** All donors and embroiderers names were embroidered onto the Keiskamma tapestry.



Fig 4.35: The Keiskamma participants celebrate at the 2004 Grahamstown Festival below the displayed Keiskamma Tapestry, (126m x 70cm), source F. Danais.

- **2004** The Keiskamma Art Project received a donation of R10 000.00 from the National Arts Festival council.
- **2004** Heritage work by Tanya Jordaan and Lindi Cuke
- **2004** September. Finalist at the Brett Kebble Awards for the Keiskamma Tapestry won a prize of R60 000.
- **2004** November. There was a strike at the Keiskamma Art Project
- **2004** The Tapestry was displayed in the old fort on Constitutional Hill and the Durban Art Gallery – (House & Garden Nov 2004: p. 37)
- **2004** F.N.B Craft Now Exhibition: The Keiskamma Tapestry won the overall Gold Prize.
- **2004** The Keiskamma Tapestry was bought by the Standard Bank.
- **2004** Annual report mentions that there had been a rapid development and growth in the Keiskamma Art Project. A HIV/AIDS program was also begun on a small scale.

- **2004** The Keiskamma Tapestry on permanent show at the Houses of Parliament in Cape Town, see Figure 4.36.



Fig 4.36: The Keiskamma Tapestry on permanent Display in the Parliament Buildings in Cape Town, source Keiskamma Art Project Booklet 2008 (Counihan & Downs, 2008), Source Hofmeyr archive.

**2004** The Keiskamma Cream Tapestry was produced, but using a similar scale to the Keiskamma Tapestry see Figure 4.37.



Fig 4.37: A Detail from the Cream Tapestry, (no size specified) exhibited at the 2004 Grahamstown Festival, source The Keiskamma Art Project Booklet.

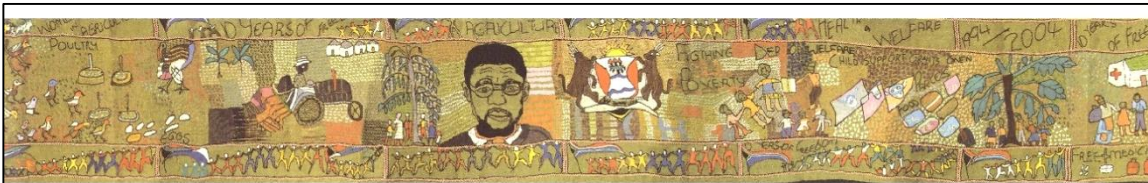
- **2004** The Keiskamma Democracy Tapestry, was on exhibition at the Grahamstown Festival



PANEL 1: In traditional earth colours, the socio-economic dynamic of a pre-democratic rural South Africa is depicted. Basic services are unheard of, fire is used for heating and cooking, and paraffin lamps used for light. Men, as the head of rural households, are typically depicted as labourers or farmers. At the base of this existence is a determination among individuals and rural communities to talk to each other in defiance of the status quo that prevailed pre-1994.



PANEL 2: Democracy brought new services to the rural regions of Hamburg and people were united hand-in-hand. Government-funded housing was built and electricity, schools and community agricultural projects introduced. Thabo Mbeki was elected President of South Africa in 1999, coinciding with the unveiling of the new South African Coat of Arms, and thanks is given to the Eastern Cape MEC for Arts and Culture for her support of the Keiskamma Arts Project. Throughout the tapestry, trees are depicted as symbols of shelter and unification of all South Africa's people.



PANEL 3: Women's empowerment, ownership of agricultural projects, child and disability grants and improved health facilities are just some of the services celebrated in the newly democratic South Africa. Instrumental in agricultural support in the Eastern Cape was former MEC for Agriculture.



PANEL 4: Political placards during 1994 acclaimed: "Your voice is your right. Your right is your voice." These voices are now letting their grievances be known, and acknowledgement of improvement also allows for grievance. Ambulances are few and far between, patients have to walk to hospitals, the wards are overcrowded, and doctors and nurses are overworked and underpaid.

Fig 4.38: The 4 panels making up the Democracy Tapestry source, (50 m x 70cm), from The Keiskamma Art Project Booklet, source Hofmeyr Archive.

Like the Keiskamma Tapestry this tapestry also depicted the history of the Eastern Cape, where there were “stories within stories” which the women wished to tell. It is not as ornate as the Keiskamma Tapestry and includes text, unlike the Keiskamma Tapestry. Traditional applique, beadwork and Xhosa designs with button details are also included into this

Tapestry. Nokwanda Makubalo is quoted as saying “We want to show how we are coming from the darkness into the light... how our hope brings life. We were in the dark. We were hungry, but we created our future. We’ve grown back. We have restored our lives”.

(Counihan & Downs, 2008)

- **2004** The Democracy Tapestry, see Figure 4.38. This presents a historical view of the first ten years after South Africa had a democratic government, restoring pride and dignity to its people. “We wanted to show the changing of our lives for the better after the 1994 elections” said Nozethi Makubalo. It also reflects that problems have developed and depicts some of the challenges faced. “This is a natural story of a country grappling with a hard-fought freedom” (Hofmeyr et al, 2007). It is 50 metres long and is made up of “fourteen storyboard panels and five portraits”. This piece was bought and forms part of the permanent collection of the “University of Witwatersrand” (Counihan & Downs, 2008).
- **2005** The Keiskamma Creation Altarpiece was exhibited at the Grahamstown Festival. It is detailed in Chapter 4,26,4)
- **2005** The Keiskamma Altar piece was embroidered for Grahamstown National Arts Festival, funding was received from the National Arts Festival, see Figures 4.39 and 4.40.



Fig 4.39: Eunice Mangwane narrating the story of the Keiskamma Altarpiece accompanied by her grandchildren who are featured in the 3<sup>rd</sup> layer of panels, of the Keiskamma Altarpiece. This tapestry with photographic panels, wire and beadwork (3.96 x 6.7m) was displayed in the St Michael and St George Anglican Cathedral, during the 2005 Grahamstown Festival. Source. F. Danais.

The Keiskamma Art Project participants in front of the Keiskamma Altarpiece – Hope is an on-going theme as shown in Fig 4.40.



Fig 4.40: Press Article, Publisher unknown, entitled “Reflections of Hope” about the Keiskamma Altarpiece, source Hofmeyr archive.

- **2005** August Keiskamma Altarpiece was displayed in the old jail on Constitution Hill to commemorate National Women’s Day on 9 August 2005.
- **2005** September Keiskamma Art Project featured in the SAWUBONA in flight Magazine, “Footprints to Freedom” by Heather Dugmore.
- **2006** Exhibition took place at a Game Auction.
- **2005** November Keiskamma Altarpiece was exhibited at St Francis Church in Parkview.
- **2005** Proposal by Jackie Downs: History and Collective Memory in the Keiskamma Art Project.
- **2005** The Rose Altarpiece is also known as – “Take me also as your child Altarpiece”, see Figure 4.41.

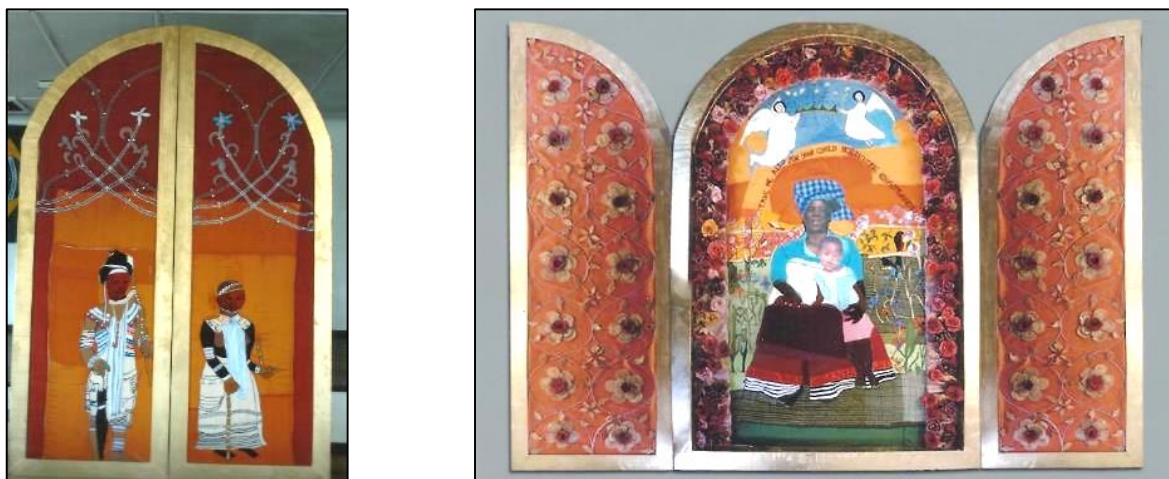


Fig 4.41: The Closed (left) and Opened (right) Rose Altarpiece/Take me for your child Altarpiece exhibited at the 2005 Grahamstown Festival, made using an ancient South Italian paper-maché technique, combined with tapestry and photographic images, source Hofmeyr archive.

The “Rose Altarpiece” closed and opened was based on the “The Virgin in the Rose Bush” by Martin Schongauer, from Germany. This altarpiece was initiated and assisted by Luisa Cotardo, an Italian, who went to Hamburg for 20 days, teaching the participants the traditional Italian method called “Cartapesta leccese” – a type of paper maché method, with which they made roses. This method is used extensively in the South of Italy for making painted paper sculptures which are displayed in churches.

The quote above the virgin’s head on the original altarpiece read “Take me also for your child O blessed Virgin” this was re-interpreted as a prayer for the orphans in Hamburg. Cotardo refers to the artwork as the Rose Altarpiece, while the Keiskamma Art Project refers to it as the “Take me for your child altarpiece”. It included Paper roses and wire roses and reflected the true story of Nokwanda Makubalo, an Art Project participant, who had taken an orphaned child into her own home. (Hofmeyr, 2007).

Cartardo’s interaction and work with the Keiskamma Art project was published in two magazine articles, one publication is not clear to the researcher who has copies both articles, one is entitled “Rosso d Africa [Red Earth]” (unknown), the other “L’artista salentina Luisa Cotardo in un progetto internazionale ‘De Lecce nel nome della rosa’ L’arte della carta pesta leccese promossa in Sud Africa” (Porcelli, 2005).

- **2005** Featured in the Innovative Thread Fibre Art Exhibition, see Figure 4.42.

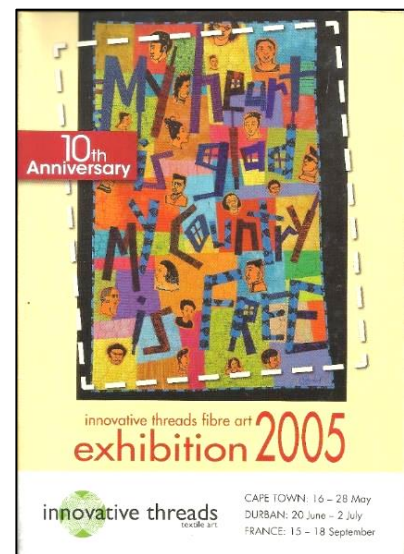


Fig 4.42: The booklet cover for the “Innovative Threads Fibre Art” Exhibition during 2005, source Hofmeyr archive.

- **2005** The Keiskamma Altarpiece was displayed at Constitutional Hill in Johannesburg.
- **2006** The Cream Tapestry was displayed in East London Museum.
- **2006** May. The Keiskamma Altarpiece was exhibited at the University of Johannesburg’s Art Gallery, Auckland Park, Johannesburg

- 2006 Tapestries about Johannesburg and Icons, see Figures 4.43 to 4.45.



Fig 4.43: Sketch by Zukiswa Zitho, and the finished work, for the “Icons” Exhibition on show at Everard Read Gallery, at the University of Johannesburg in 2006, source Hofmeyr archive.



Fig 4.44: More Icon’s on display, source Hofmeyr archive.



Fig 4.45 FADA Research Newspaper Nov 2006 article written by Marialda Marais, who had taught drawing at the Keiskamma Art Project as a volunteer. (Marais had lectured Hofmeyr during her Fine Art Masters), source Hofmeyr.



- **2006 August.** The Keiskamma Altarpiece was displayed at St James Cathedral in Toronto at the beginning of the 16<sup>th</sup> International AIDS conference. This was initiated by Carol Brown from the Durban Gallery, who had seen the work at the Grahamstown Festival and had contacted David Gere, Director of the Centre of for ArtiGlobal Health at UCLA.

Two articles were printed in this UCLA “Insider” publication. The Keiskamma Altarpiece (Bayrd, 2007) Hope Restored, History Reclaimed. (Brown, 2007).



Fig 4.46: The Cover of the UCLA Insider Magazine 2006, source Hofmeyr archive.

- **2006** The Herald Citizen of the year was won by Carol Hofmeyr in recognition for her work with the Keiskamma Art Project and Keiskamma Trust, see Figure 4.46. Community Chest chief executive officer Beulah Lumkwana, one of the judges for the Herald award, said “Baker was a worthy winner because her projects touched on arts and culture, social upliftment and HIV/AIDS. She has dedicated herself and her time to helping others, bearing in mind that the area where she works is rural with limited resources... she really goes beyond the call of duty... we have seen real Ubuntu at work”. The ceremony is shown in an article in Figure 4.47.



Fig 4.47: Eastern Cape Herald, Carol Hofmeyr being presented with the 2006 citizen of the year award, undated article, source Hofmeyr archive.

- **2006 to 2008** The Keiskamma Altarpiece toured Canada and the United States. 2006 Keiskamma Altarpiece displayed in Cathedrals in Seattle, San Francisco, Chicago and Washington DC, as well as UCLA Fowler Museum of Art in Los Angeles. (Counihan & Downs, 2008)

- **2008** The Keiskamma Altarpiece was exhibited at Southwark Cathedral in the UK, before returning home, see Figure 4.48.

Southwark Cathedral raised funds for the Keiskamma Trust, where it states, “Much of the Altarpiece has been made possible by the sales of Keiskamma embroidered items, and by money donations from people who want to make life better for others”. Besides imparting embroidery skills Chalmers and Jezewski have worked tirelessly to raise money in Europe. This request states that the Keiskamma Altarpiece tells “a modern day story,... with images depicting loneliness, hardship and confusion, to a promise of friendship, hopes, and restored pride”.



Fig 4.48: Donation request form from Southwark Cathedral, raising funds for the Keiskamma Trust, source Hofmeyr archive.

- **2007** Grahamstown National Arts Festival with Creation Altarpiece, and the Rose Altarpiece/ Take me for your Child and Marriage Altarpiece.



Fig 4.49: The large scale, opened Creation Altarpiece (left) considered the Festival Showpiece by Brett Atkins in the the Herald Newspaper, and the Marriage Altarpiece (right), were exhibited at the 2007 Grahamstown Festival, source Hofmeyr archive.

The Creation Altarpiece, was created to develop an “awareness and appreciation of the natural world” an effort by Hofmeyr to instil conservation. It was inspired by the Renaissance altarpiece entitled the “Adoration of the Lamb” by Jan Van Eyck, in Ghent in The Netherlands which was created during the 15<sup>th</sup> century. See section 4.26.4, for more detail.

Illustrated in Figure 4.49 is “The Marriage of Nolulama and Luthando Alterpiece”, which was inspired by European icons from the 14<sup>th</sup> and 15<sup>th</sup> Century. “It tells a story of sadness and resilience, mainly of grandmothers in a society where the young adults are unable to be active and care for families. Many of the life stories of the people in Hamburg are visually narrated in works of the Keiskamma Art Project, most with an underlying feeling of “hope, and triumph” that people were recovering. This altarpiece carries a message of hope for the future, showing a wedding of two young people living with HIV and ARVs and planning their future. It is a message of hope and triumph of love. (Counihan & Downs, 2008, p. 14).

- **2007** First felt piece at the Fibreworks Ten Exhibition in Cape Town.
- **2007** June to September, the Keiskamma Altarpiece was on show at the Saint Marks Episcopal Cathedral in Seattle USA.
- **2007** Embroidered patterns from Pakamani on exhibiton in Barcelona Spain.
- **2007** The Creation Altar piece and Bird friezes on show at Everard Read Gallery, Johannesburg. See Figure 4.50.



Fig 4.50: The Creation Altarpiece panels, prior to it being assembled were displayed on the lawn outside Studio 1, source Hofmeyr archive.

- **2008** January The Keiskamma Altarpiece was on exhibition at the National Cathedral in Washington D.C.

- **2008** “Take me also for your child Altar piece” also known as the “Rose Altarpiece” on permanent show at the Nelson Mandela Metropolitan Art Museum, Port Elizabeth.
- **2008** Saint George Cathedral in Cape Town with the Creation Altarpiece and Felt Tree Panels, see Figure 4.51.



Fig 4.51: Creation Altarpiece in St George’s Cathedral. Cape Times 1.9.2008, source Hofmeyr archive.

- **2008** The Creation Altar piece and Felt Tree Panels in the SASOL hall in Johannesburg.
- **2008** The Keiskamma Altar piece in Southwark Cathedral in London, United Kingdom.
- **2008** The Cream Tapestry sold to Lance Clark from the United Kingdom.
- **2008** Works on display in Brazil organised by the Department of Arts and Culture.
- **2008 to 2009** Set of 26 double-sided tapestries, large scale commission of trees for Murray and Roberts Ltd was begun.

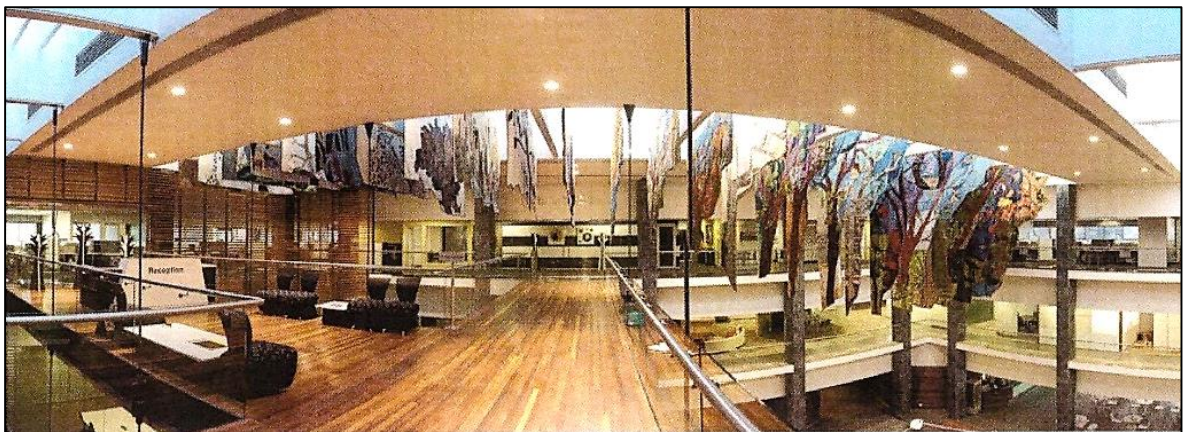


Fig 4.52: Murray and Roberts Tapestry Commission, on permanent Display, source F. Danais

This commission was made up of a “series of 26 double sided tapestries to be hung in the central atrium” (noted in the achievements for 2010). The work was of “26 indigenous trees

from the nine provinces of South Africa”. The trees were drawn on Hessian and embroidered with hand spun wool from ‘South Seas’, a local supplier, and appliqued with silk, satin taffeta, and hand-made, hand-dyed felt to emphasize the shadows cast at individual hours of the day, from sunrise to sunset. This was the start of the felt making section at the Keiskamma Art Project, under the tutorage of Gay Staurup. This commission took a full year to complete. The edge of each tapestry is beaded. Source (Odd Digital Media,(b). 2011).

- **2009** The Murray and Roberts commission caused the Keiskamma Art Project to become finalist for the 12<sup>th</sup> Business and Arts South Africa (BASA) awards 2009 in two categories, namely First Time Sponsor and Single project, through the Murray & Roberts Women’s Art Project.
- **2009** Keiskamma Altarpiece in Make Art/Stop AIDS exhibition starting on the 25<sup>th</sup> February in Durban, co-curated by David Gere and Carol Brown: Durban Art Gallery, Museum Africa (Johannesburg).
- **2009** The Creation Altarpiece at UNISA Art Gallery (Pretoria).
- **2009** ‘Children playing games’, a triptych was made of embroidery, wire and bead work including photographic images. This was a commission from the Durban Municipality as part of the decoration of the Moses Mabhida Stadium, a venue for the 2010 Soccer World Cup, see Figure 4.53.

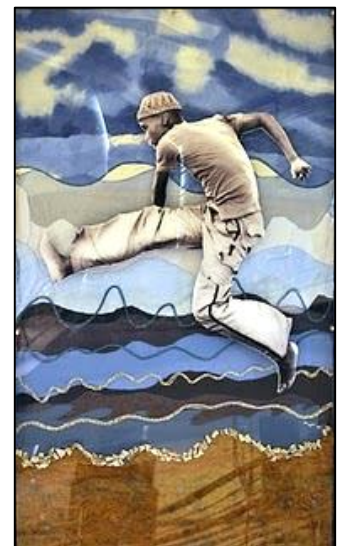


Fig 4.53: One of the commissioned panels of the Triptych displayed in the Moses Mabhida Stadium during the 2010 soccer world cup. It is a tapestry which includes wire, beads and photographic image on Perspex, source F. Danais.

Working on a large scale and with innovative products and procedures does have its draw backs. Danais related that Robert Hofmeyr “had his photos of the children printed on perspex, and he installed the perspex onto the background”. This was considered an

innovative, exciting new way of combining media for works initiated by Robert. One of the perspex sheets broke during the installation, which necessitated reprinting and the work being hung in the foyer of the stadium, prior to the ceremony, not allowing time for photography (Danais, 2015)

- **2009** The Keiskamma Trust once more experienced a financial crisis which resulted in the Hospice becoming a treatment centre, the financial constraints would clearly also affect the Keiskamma Art Project.
- **2009-2010** Keiskamma Altarpiece in Make Art/Stop AIDS exhibition starting on the 25<sup>th</sup> of February in Durban, co-curated by David Gere and Carol Brown: Durban Art Gallery, Museum Africa (Johannesburg), Iziko Slave Lodge (Cape Town).
- **2010** Grahamstown National Arts Festival with the Keiskamma Guernica installation, see Figures 4.54 to 4.57.



Fig 4.54: Social worker Eunice Mangwane and Veronica Betani standing within the Guernica installation, comprising a tapestry, ceramic vessels and applique, exhibited at the 2010 Grahamstown Festival. Source F. Danais.



Fig 4.55: Individual Appliqued Squares made up part of the Guernica Installation, source Hofmeyr archive.



Fig 4.56: The Keiskamma Guernica tapestry uses the same scale as that of Picasso, (3.5 x 7.8 metres), source F. Danais.

The Keiskamma Guernica work has been mentioned a number of times within the document because it was created at a point when the narratives of pride, hope and recovery from lives of deprivation and poverty became secondary to that of frustration. This was felt by Hofmeyr and the community because people were still dying unnecessarily and the Government was doing so little to assist them.

It was worked in sombre colours, includes appliqued blankets from the treatment centre and felt. It was displayed at the Grahamstown Festival as an installation, where a great number of individually mounted appliqued images were set on a wall adjacent to the Guernica, which had a large amount of ceramic artefacts in front of it. **2010** Keiskamma Guernica was exhibited at Wits (Johannesburg) for the Drama for Life Festival (21-28 August 2010).



Fig 4.57: Detail from the Keiskamma Guernica, source Hofmeyr archive.

- **2010** Kirstenbosch Art Biennale with Botanical Artworks, see Figure 4.58.



Fig 4.58: The Aloes (2.8 x 1.67metres)(left) and the Cycad (2.45x1.65metres)(right) both 3 dimensional tapestries, were made during the 2010 collaboration with Kirstenbosch Botanical Gardens, source Hofmeyr archive.

During July 2010 five Artists and two leaders from the Keiskamma Art Project toured the Conservatory and Collection nurseries at Kirstenbosch gardens together with the Kirstenbosch Horticulturalists. Thereafter they created a series of three dimensional tapestries, including embroidery and felt. This assisted in fostering an awareness of rare species and the unique fauna and flora eco-system in Hamburg, see Figure 4.59.

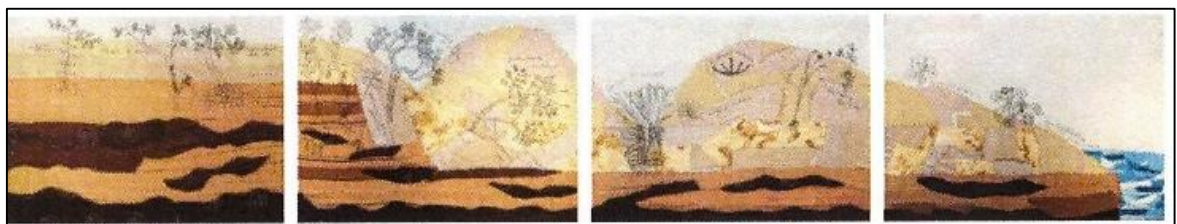


Fig 4.59: Dune walk is a series of 4 panels (each 2x1.5m), made during the 2010 collaboration with Kirstenbosch Gardens, currently on display at the International Conference Centre in East London, source on-line(Odd Digital Media, 2011 ).

- **2010** Keiskamma Guernica sold to Red Location Museum (Port Elizabeth).
- **2010** The Creation Altarpiece sold to UNISA Art Gallery (Pretoria).



- **2010** The Murray and Roberts Commission was hung in its permanent position, see Figures 4.52 and 4.60.

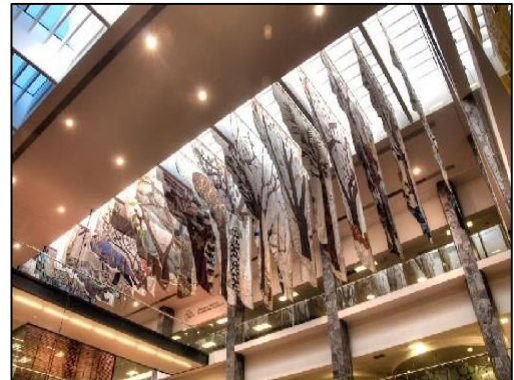


Fig 4.60: The Murray and Roberts Commission tapestries, source F. Danais.

- **2010** Joint exhibition with Kuru Project in Gaborone (Botswana), see Figure 4.61.



Fig 4.61: Some participants who took part in the joint exhibition with the Kuru Project in Botswana, source F. Danais.

- **2011** June-July, “Etyatyambeni / In Flowers” exhibition at Oude Libertas Gallery (Stellenbosch), sponsored by the Arts and Culture Trust and the Kingdom of the Netherlands. Sales were made to Vergelegen and Tokara Wine Estates.
- **2011** July, The Dune Walk series of panels was sold to the International Convention Centre (East London).
- **2011** August, “Nguni exhibition” for the launch of Margaret Poland’s book “Recessional for Grace” in Johannesburg Bailey Farm.
- **2011** Awarded the BASA Chairman’s Premier Award.
- **2011** Aware! Exhibition – Artworks about Women empowerment (Cape Town)

- **2011** Rhodes University commissioned a series of panels about the history of Rhodes University



Fig 4.62: “Carol Hofmeyer points at the part of the tapestry that shows former President Thabo Mbeki in the new South Africa”. Source on-line Grocotts Mail (Anon., 2011).



Fig 4.63: The four Rhodes University tapestry panels, (22 metres in length), source Official Rhodes University Publication on the Tapestry, source Hofmeyrs archive.

The Rhodes University history is broken down into sections where:-

Panel 1 depicts Grahamstown in the Nineteenth Century

Panel 2 depicts Rhodes University College

Panel 3 depicts Rhodes University during Apartheid

Panel 4 depicts Rhodes University in the Post Apartheid Period.

- **2011-2012** The A.R.T. show with a replica of the Keiskamma Guernica (curated by Carol Brown with Make Art Stop AIDS): Durban, Cape Town and Johannesburg.
- **2012** The Human Rights Tapestry at the Human Rights Arts and Film Festival in Melbourne (Australia).
- **2012** Series of three Tapestries for Boughton Castle (United Kingdom).
- **2012** Amtsgericht (Kassel, Germany – during Documenta 13) with “ManifestO” and Doering and Keiskamma Artists Cebo Mvubu and Veronica Betani.
- **2012** 27<sup>th</sup> June to 8<sup>th</sup> July: Keiskamma Guernica on display at the Smithsonian Folklife Festival in Washington DC.
- **2012** 22<sup>nd</sup> August to 31<sup>st</sup> October: Creating Connections at Oude Libertas Gallery (Stellenbosch) with Botanical Artworks and a collaboration with the Kuru Project (Botswana) – Sold to Private Collection
- **2012** 8<sup>th</sup> to 29<sup>th</sup> August: Pointure at University of Johannesburg (UJ) Art Gallery with the Children Altarpiece.
- **2012** 29<sup>th</sup> August to 25<sup>th</sup> November: 13<sup>th</sup> Venice Biennale (Biennale Architettura 2012) with Keiskamma Guernica.
- **2012** September: The Keiskamma Altarpiece at the Faculty of Theology (Stellenbosch), Sold to a Private Collection.
- **2012** October : Photographs of the Keiskamma Altarpiece and the Keiskamma Guernica at Southbank Centre (London).
- **2013** Botanicals at McMullen Gallery – Edmonton (Canada).
- **2013** Series of four Tapestries for Boughton Castle United Kingdom.

- 2013 Grahamstown Festival with ‘Carnival of the Animals’, see Figure 4.64.



Fig 4.64: French Carnival/Carnival of the Animals/Keiskamma Carnival, showing felt and wire birds and animals, and (right) the Advertising Poster, performed and exhibited at the 2013 Grahamstown Festival, source F. Danais.

The Keiskamma Carnival was called by different names see fig 4.64, it was a collaborative, multi-disciplinary production, with the entertainment and music provided by the Music Academy and their props, (based on those portrayed in Camille Saint-Saëns’ ‘Carnival of the Animals’ in France), were made by the Keiskamma Art Project, (Odd Digital Media,. 2011 d). see Figure 4.65.



Fig 4.65: The outdoor venue for the Keiskamma Carnival, shows a musical recital taking place, whilst the props, are displayed in front of the stage, source F. Danais.

(Note the felt animals that were used as props at the ‘Carnival of the Animals’ were shown in the wire work section Fig 4.18).

- **2013** (28<sup>th</sup> April to 26<sup>th</sup> May) The Keiskamma Altarpiece was exhibited in Hamburg, Germany, see Figure 4.66.

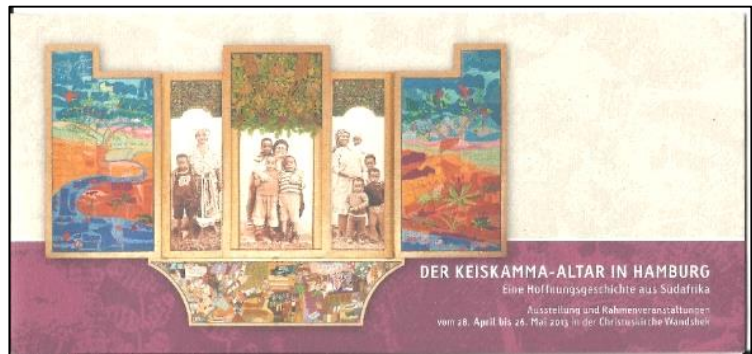


Fig 4.66: Brochure for the Exhibition of the Keiskamma Altarpiece in Hamburg – Germany, (2013) source Hofmeyr archive.

According to Nozethi Makubalo, a member of the management team for the Keiskamma Art Project, who stated during an interview, that when the Altarpiece was on display in Chicago in the USA, people from the German Embassy were very excited and wished that the Keiskamma Altarpiece, made by the women in Hamburg, could be displayed in Hamburg, Germany, and arrangements were subsequently made to exhibit it there.

- **2013** The Difference Loom (Temporary exhibition of the Keiskamma Guernica) took place at the National Gallery in Cape Town).
- **2013** Kirstenbosch Biennale  
2013: collaboration between the Keiskamma Art Project and the Kuru Art Project.



Fig 4.67: The ‘Kalahari Veld Food’ tapestry panel, made in collaboration with the Kuru Art Project, source F. Danais.

- **2014** Nomfusi Nkani's political work on Steve Biko, which was shown at the 2014 Grahamstown Festival, is on permanent display at the United Nations Building in Kenya.



Fig 4.68: The Steve Biko Tapestry, by Nomfusi Nkani (2m x 1m) was exhibited at the 2014 Grahamstown Festival, source H. Osner.

This work was conceived, researched, designed and made by Nomfusi Nkani of the Keiskamma Art Project. It is considered by Hofmeyr to be significant and a great achievement.

This work tells of the life of Steve Biko, who was born in Ginsberg, a township near King William's Town. This is depicted in the centre of the panel with the Amathole mountains in the background. On the right the people are shown queuing to vote during the 1994 elections, which had brought hope for freedom. Biko is considered as a big advocate for education. The centre right shows a riot during the strikes at the university, with depictions of red blood, police vans and fighting, because the students were still involved with fighting for freedom and equality, post the elections, because the desired changes had not occurred. The schools were still suffering from a lack of equipment and were not equal. The English language was dominating the indigenous languages, whose value was being eroded. Steve Biko's name, as a martyr, was still being used, in his absence, to fight injustice. This is contrasted with the beautiful countryside in our land, local fauna and flora. Pineapples, aloes, cattle and an Acacia Tree on the left full of birdlife, while the Keiskamma River, full of fish is depicted at the bottom left.

- **2014** Altarpiece Commissioned by Maggy Clarke for the Lady Chapel of the Cathedral of St Michael and St George in Grahamstown, see Figure 4.69.



Fig 4.69: The Lady Chapel tapestry in position at the Anglican cathedral in Grahamstown, on-line source (Clarke, 2015).



Fig 4.70: Canon Bob Clarke's widow, Maggy and their descendants were present when the Lady Chapel Altarpiece, given in his memory was dedicated, on-line source (Clarke, 2015).

- 2014 Commission for St Andrews College Chapel.
- 2014 Commission for St Andrews Headmaster on his retirement.

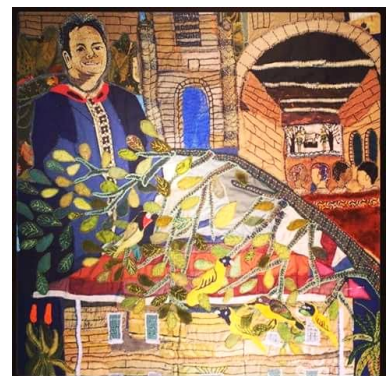


Fig 4.71: Tapestry commissioned by St Andrews College in Grahamstown to be presented to retiring headmaster (2014), source F. Danais.

- **2014** “Flower Power for Graca Machel” Commission of seven different species of aloe, by University of Cape Town for the Graca Machel residence, see Figure 4.72.

The image in Figure 4.72 was taken by Michael Hammond. Van Blommestein is quoted as saying “The aesthetic appeal of the structure and beauty of the individual aloes from various regions in South Africa creates a powerful visual statement which celebrates our national flora....”. (Omar, 2014).



Fig 4.72: Flower Power for Graca Machel, (approx. 1.5m high), wire and felt flowers in smoke fired ceramic pots, on-line source (Omar, 2014).

- **2015** Intsikizi Tapestry, designed by Cebo Mvubu, was displayed at the Grahamstown Festival. Details on the six panels which make up this work are included in section 4.27.5.
- **2015** A similar copy of the Intsikizi Tapestries was ordered and sold to Peter Bozeat, an architect from the UK who will be exhibiting it.

This list, while there have been some minor anomalies found regarding dates, forms an impressive list of achievements for a group of rural women and a project which started off on a very small scale.



#### 4.26 DETAILS OF SELECTED ARTWORKS

In the following paragraphs, the researcher will discuss the production procedures and processes which take place during the creation of the artworks in detail, giving examples, in order to create an understanding of what takes place at the Keiskamma Art Project during the production process of major works.

##### 4.26.1 2004 Keiskamma Tapestry

The Keiskamma Tapestry was the first of the major work, or "Monumental Works" undertaken by the Keiskamma Art Project, exhibited at the Grahamstown Festival in 2004. It is very large in scale, being 126m x 70cm. It brought recognition, accolades and awards to the Keiskamma Art Project, winning a Brett Kebble prize of R60 000 for the group, during a difficult financial period and finally being sold for R500 000 to Standard Bank.

The Keiskamma Tapestry was instrumental in bringing the Keiskamma Art Project not only recognition, but the sponsorship and funds raised brought the first financial security to a previously financially troubled project. It is on permanent display at the South African Parliament buildings in Cape Town.

The Tapestry was not a tapestry in the true sense, but was embroidered using woollen threads, spun locally, at 'South Seas' near the Fish River, on a brown hessian background, see Figure 4.73. It generated a

great deal of press and magazine publicity at the time.

The work is based on the Bayeux Tapestry, the participants were taught the Bayeux embroidery technique and stitches originally used, however, because they have a wide repertoire of stitches.

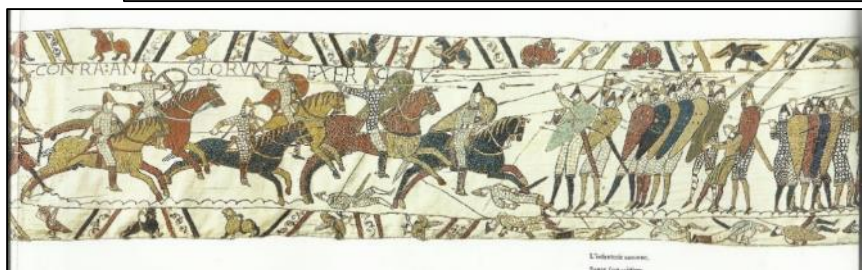
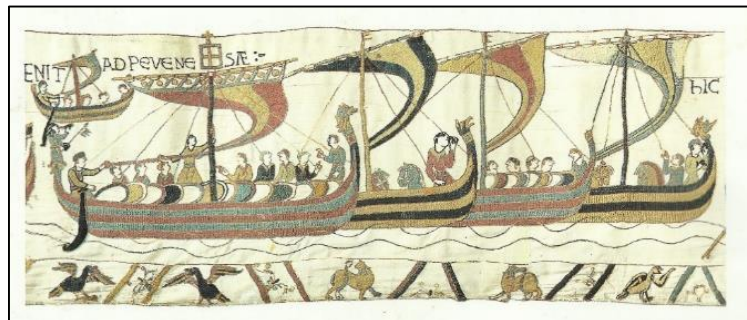


Fig 4.73: Two scenes from the Bayeux Tapestry, source Hofmeyr archive

The Keiskamma Art Project women created something unique with a mixture of the new and old stitches they had learned.

The original Bayeux tapestry on which the Keiskamma Tapestry was loosely based was completed in between 1067 and 1070, a copy was made by Morris & Co. in 1885-86. This recorded a narrative of the 1066 Battle of Hastings, including scenes which had not previously been recorded in writing of the conquest of the Anglo-Saxons by Norman invaders, see Figure 4.74.

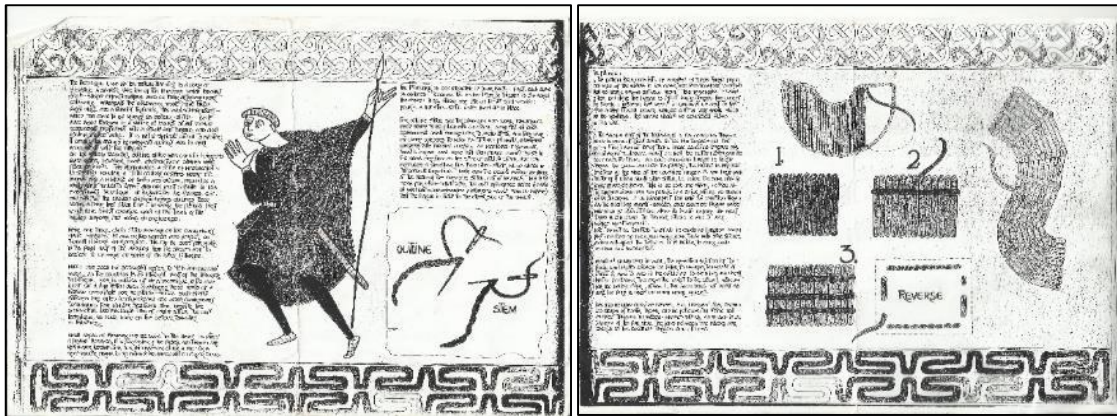


Fig 4.74: An example from an unknown book, of the traditional Bayeux Embroidery Stitches, source Hofmeyr archive.

During May 2004 a 20m panel of the Keiskamma Tapestry was displayed in Port Alfred at the Kowie History Museum and it was recorded in the Talk of the Town (ToT) which recorded that some of the group had also recently travelled to the USA to showcase some of the Keiskamma Tapestry, which was begun in December 2003. See Figure 4.75.

According to the Grahamstown Festival Official Program booklet, the Keiskamma Tapestry was displayed in its entirety, a massive 126 metres, larger than the Bayeux Tapestry. It was made up of 70 panels of differing lengths and was displayed at the Grahamstown Festival in July 2004 (Anon., 2004). Then, according to Accone in Business Day, it was also exhibited at the Constitutional Court over the National Women's Day weekend. Adkins records it as being "stretched out ... around the sides of the entire exhibition hall at the Monument in Grahamstown". Grestlé is quoted as suggesting the display was hung too high, "making for uncomfortable and frustrating viewing". She pointed out that the vision of the project was to

address unemployment and recorded that over 100 women and a few men were involved in its making (Grestlé 2004).

The Keiskamma Tapestry theme “represents a carefully stitched montage of Eastern Cape frontier history, beginning with the San, Khoi and Xhosa people, and covering many events during three centuries” until the 1994 elections. Adkins observed that “there are no fewer than 400 men, women and children and 1000 cows” (Adkins, 2004) depicted who, according to Buchanan, “graze around the borders of the...artwork”.

1  
Cattle can be seen as the one constant creature in our story. The men and women we talk about change and disappear but the cattle today are as central to the people of the eastern Cape as they were when the Dutch first met them.

2,3 4.  
Of course to the Bushmen cattle were just another animal in a world populated by a wondrous array of creatures of all shapes and sizes, the greatest of which was the eland. These little wiry yellow men and women lived off the bounty of the plants and animals the Eastern Cape offered. All the land was theirs and life continued day after day, new moon to full moon, winter to summer, cycle of wetness to cycle of drought and famine, century after century undisturbed.

5  
Until the coming of the men and women with cattle.

6  
The Khoikhoi were the first people in Southern Africa to keep domestic sheep and cattle. Perhaps they started as a family of Bushmen who somewhere learned to keep domestic stock. The cattle changed their life style and their bodies. The constant supply of protein from the milk made them grow larger than their Bushmen cousins. They lived off their cattle and off the sea and migrated inland from their sea-side dwellings in search of grazing for their cattle. Their cattle were large with humps; different from the small colourful Nguni's of the Xhosa and Zulu people. The Khoikhoi were the first to feel the thrust of the white men's need for land and cattle. These were the people the Xhosa and the Europeans, the Portuguese the Dutch and the British came into contact with when they in their turn arrived in the Eastern Cape. If it hadn't been for the cattle they all kept or needed perhaps the first conflicts could have been avoided.

7, 8, 9, 10 11 12 13  
The Xhosa came to Southern Africa with their cattle. The daily life of the Xhosa was and still is intimately bound to the cattle they lived with. Cattle are their wealth and their food. Cattle are their pivot and their spiritual focus. These cattle seem to be coloured beyond any ecological need, coloured for poetry and for easy human recognition. The colours and horn shapes are as varied and unexpected as the flora they are at home amongst. If we keep them central to our story as their kraal is central to a Xhosa homestead perhaps we will make our way safely though the story that is our place of birth and the beginning of our conflicts. The Xhosa speaking people are the Pondo the Tembu and the Xhosa. It is the Xhosa and more specifically the Rarabe, Gонуqueba, Dwali and the Mdange who took the stage in the interaction of the Europeans and the darker skinned peoples of Southern Africa. Ngqika was a famous young king, nephew of Ndlambe, son of Rararabe, abductor of Tutula. He stands here representing his royal lineage.

14 15  
In 1686, the Stavenisse was wrecked somewhere on the coast of natal. The survivors were rescued, welcomed, fed and clothed by the Xhosa. Some made their way to the Cape and made reports of a physically beautiful people, hospitable and generous, living in a land flowing with milk and honey, cattle rich, and peaceful.

Fig 4.75: An Example of the notes kept on the History displayed in the Keiskamma Tapestry, source Hofmeyr archive.

#### 4.26.2 The Design Process

The design process followed the steps given below. Detailed notes of the scenes were typed out detailing what would be included in each panel, an example being:-

- Reference Material

Hofmeyr goes to great lengths to source reference material appropriate to the scenes she wishes to be captured from various books to assist the designers. Examples are:-

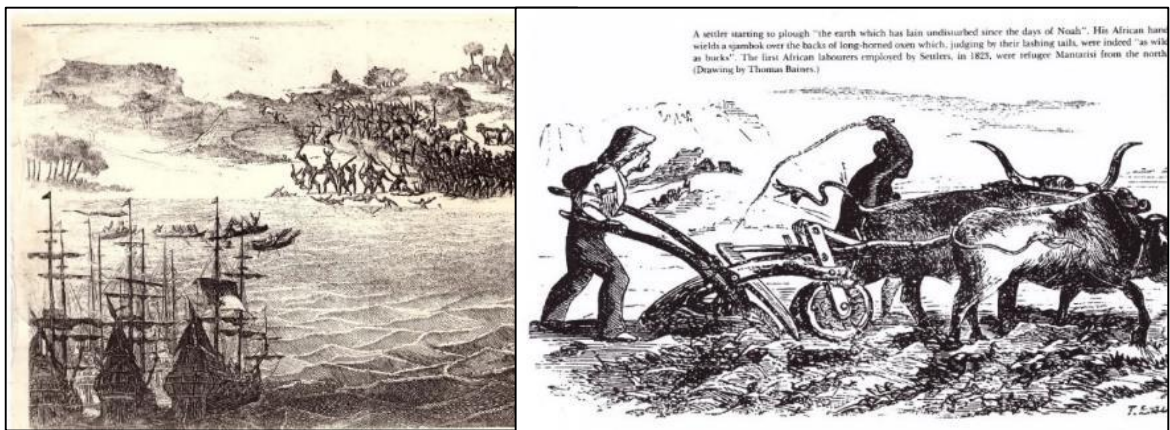


Fig 4.76: Scenes of the arrival of Europeans to the South African shore, and ploughing the fields. (Source of original photographs unknown to the researcher), source, Hofmeyr archive.



Fig 4.77: Two examples of fibre tip pen drawings, on A4 typing paper, to be included in the Tapestry, Xhosa warriors getting ready for Battle, and Nongqawuse at the pool, designers unknown (2004), source Hofmeyr archive.

Details on the Nongqawuse story, a repetitive theme in the works of the Keiskamma Art Project, appears in 4.27.2.

- The designs were drawn onto the hessian with chalk, and then groups of six ladies would generally sit around a table and work on a panel, embroidering it.



Fig. 4.78: Detailed sections of the Keiskamma Tapestry– Business Day (Accone 2004), source Hofmeyr archive.

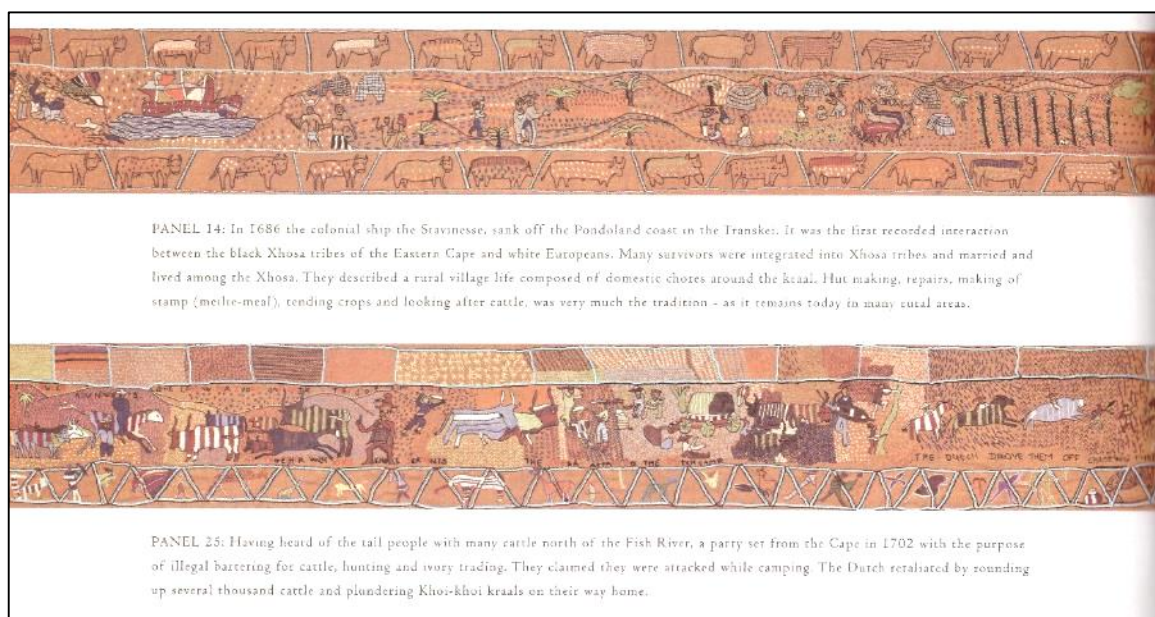


Fig 4.79: Detail from 2008 Keiskamma Art Project Booklet, clearly showing the herds of cattle in the borders of the Keiskamma Tapestry. Source Hofmeyr archive.

The herds of cattle which are depicted around the borders of the Keiskamma Tapestry, and the traditional beadwork used is clearly visible in Figure 4.79.

The Talk of the Town, Port Alfred's Newspaper, stated that "When it was decided to tackle the history record, it was realised that the ladies did not have the comprehensive historical information. Specialists and history books had to be consulted", amateur historian Rob

Guess and Nguni cattle enthusiast Des Kopke were named by as those who helped (Adkins, 2004). When asked about this, Makubalo confirmed that they had been taught history about Jan van Riebeeck's arrival at the Cape, at school, but not about the real history of the area.

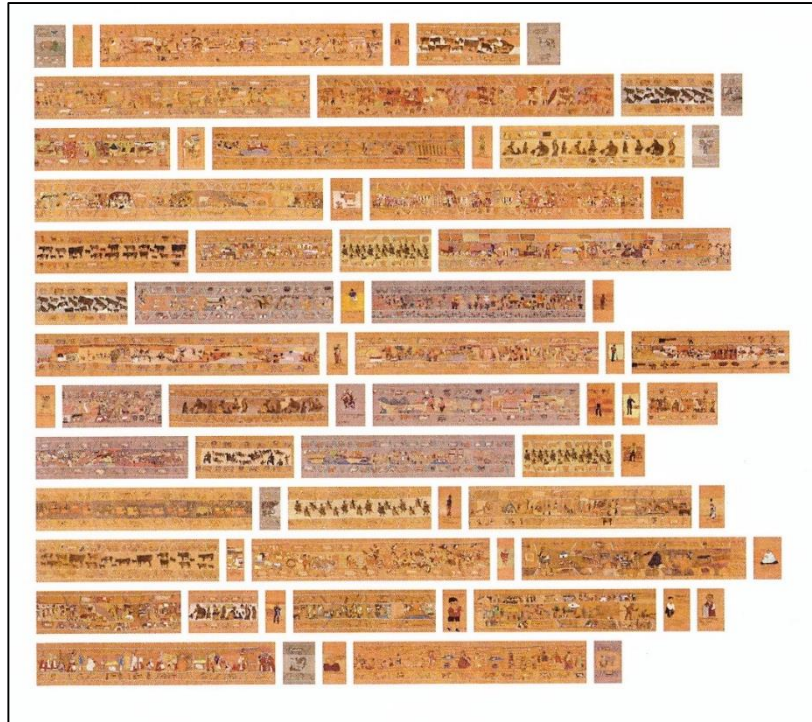


Fig 4.80: Shows the layout of the panels which were combined to tell the history of the Eastern Cape Region, on-line source (Odd Digital Media, 2011).

The panels shown in Figure 4.80 were combined in a sequence to narrate the history of the Eastern Cape Region. An effort was made to depict the correct unbiased version of the history of the region. Makubalo claimed she was unaware of the specifics of the Nonquawse's full story until they made the Tapestry.

This historical story includes, in brief, the life of the Bushmen [San] people, the Xhosa people depicting aspects of their lives, including their cattle, the Frontier wars, the 1820 settlers, the building of Grahamstown, the arrival in Peddie of the Fingo [Mfengu] people, Nongquawuse's prophecy and the cattle killing. It also included Nelson Mandela boxing, apartheid and the Steve Biko story, Nelson Mandela burning his pass and Verwoed at the Rand Show, finally ending with the 1994 elections and F. W de Klerk.

Greslé expanded this story and recorded that the colour of the cloth, the blue and white beads, the images and buttons evoked Xhosa symbolic traditions. The narrative depicted the first skirmishes that took place between the white settlers and the Xhosa people over cattle theft and grazing rights (Greslé 2004). “The clash of cultures tragically unfolded through numerous ‘frontier’ wars that resulted in submission and subjugation, and finally in the apartheid system of ‘separate development for white and black’” (Counihan & Downs, 2008). Grestlé records this history as being “tumultuous... consumed by experiences of loss and political, social and cultural degradation at the hands of colonialist and apartheid regimes”. She also discusses how the placement of the exhibit alongside Leigh Voigts painting of Nguni cattle, at the Grahamstown Monument, “created an interesting connection between the two exhibits” (Grestlé 2004).

The names of donors and embroiderers were recorded on the work which was recorded on the Keiskamma website as being funded by the National Department of Arts and Culture, who funded the materials but, according to the Grahamstown Festival Publication most of the funds were raised by over 200 private donations. Justus Hofmeyr, Carol’s husband, was acknowledged in the official Grahamstown Festival publication for planning the final assembly and hanging the Tapestry, which surrounded the exhibition space. Carol’s two sons’ contribution was also acknowledged, Robert Hofmeyr, for producing high quality photographic images and Graeme Hofmeyr, for producing a video recording of the process of the tapestry making.

#### 4.26.3 The Keiskamma Altarpiece

The Keiskamma Altarpiece was based on the Isenheim Altarpiece, which had been commissioned by the religious order of St Anthony “to provide hope and comfort to the victims of egotism, a gangrenous skin condition known as St. Anthony’s Fire that resulted from a fungus that infected the rye used to make bread” (Schmahmann, 2010), see Figure 4.81.

The Keiskamma Altarpiece is described by Janet Tu as being massive, being “13 feet high and 22ft wide, with three layers, weighing a ton” (Tu, 2007). The Keiskamma Altarpiece is an interpretation of how people can overcome adversity and produce a powerful inspirational artwork.

Many empathise with the people and narratives set out within the work, which has toured extensively and generated more funders and sponsors than any of the other works produced. Also, Hofmeyr is quoted as saying “For me personally, the altar piece represents the turning point in our community’s relationship to HIV and AIDS. Somehow miraculously it embodies in the art work, which has no single creator, the fears, sadness and restoration of hope in our community. Every time I see the work I am astounded by the forces within the community that can work to make something so apt and beautiful” (Hofmeyr, 2008). Tu, writing for the Seattle Times, while the Altarpiece was touring the USA., quotes Nan Nalder, an artist and St Marks parishioner saying, “The ability for a community to come together in community and to work together to create such a grand piece – it was such a powerful message” (Tu, 2007).

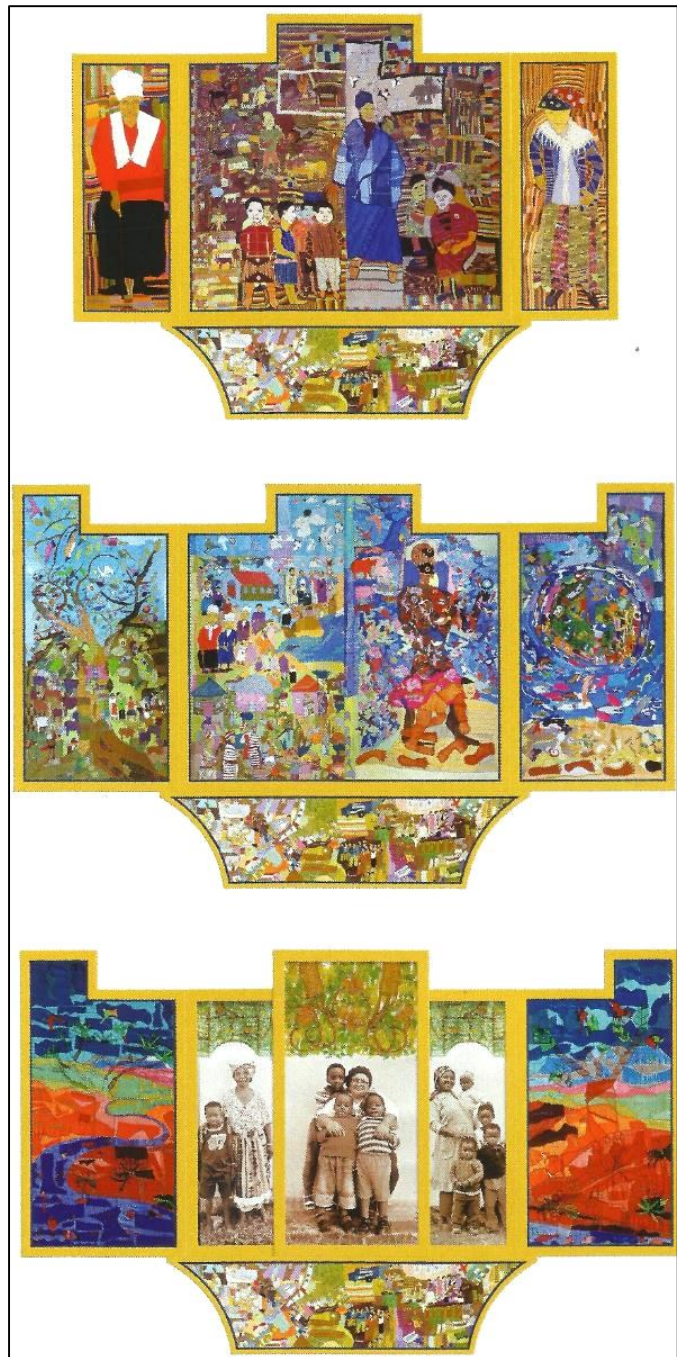


Fig 4.81: The Keiskamma Altarpiece with its three layers, source (Schmahmann, 2010).

This was the second monumental work produced by the Keiskamma Art Project and is the work which has had the most exposure and gained tremendous sponsorship, allowing the Keiskamma Trust to continue to expand its outreach programs in order to benefit the community, many of whom continue to suffer from HIV/AIDS.



Jan Chalmers relates that “The altarpiece consists of ten vertical panels and a horizontal base panel (or predella) of embroidery and three panels of photographs on canvas.”. The wooden frame of the altarpiece was constructed by Justus Hofmeyr, who had to work out a special type of hinge section that could either be kept closed or opened to show three different scenes. “ Above the life sized photographic images is a canopy of beads on wire”, the embroidery is “a mixture of applique, a vast array of embroidery stitches and some stump/raised work. The mixture of the three techniques gives the work depth and texture” (Chalmers, 2008).

The unopened Altarpiece has a scene which expresses the sorrow and loss caused by the many deaths in the community and depicts a widow dressed in traditional mourning, accompanied by orphaned children and people dying of HIV/AIDS. “The women and children and the dying remain anonymous”, with the exception of the funeral service and burial of the 35 year old son of Susan Paliso, in 2002, which is depicted on the predella below the rectangular panels see Figure 4.82. This does not alter or get covered when the Altarpiece is opened. Susan, a nonagenarian, is depicted in embroidery on the one side of the central panel and Leginah Mapuma stands on the other (Chalmers, 2008).

The central panel depict scenes of the “never-ending cycles of life” showing real life stories and local people, such as a fig tree that grows in the yard of a derelict home in Hamburg and bears fruit every year, also the “Dune Runner” Vuyisile Funda, a character from Hamburg, who was pensioned after he had been attacked whilst on duty as a security officer. He would pray, while running and jumping, creating wonderful patterns on the large sand dunes, while they were still damp early in the mornings, and he would dress in a red dress while he did so.

Three photographs taken by Tanya Jordaan are of two village elders, Susan Paliso and Caroline Nyongo. On either side of the central panel shows Eunice Mangwane with her grandchildren. These depictions are to confirm that these are real-life stories, that HIV/AIDS is affecting real people and that grandmothers are being forced to raise their orphaned grandchildren.

On either side the panels show landscapes, indicating peace and tranquillity where cattle hide and foliage shapes abound (Fundraising Document in the UK, 2008).

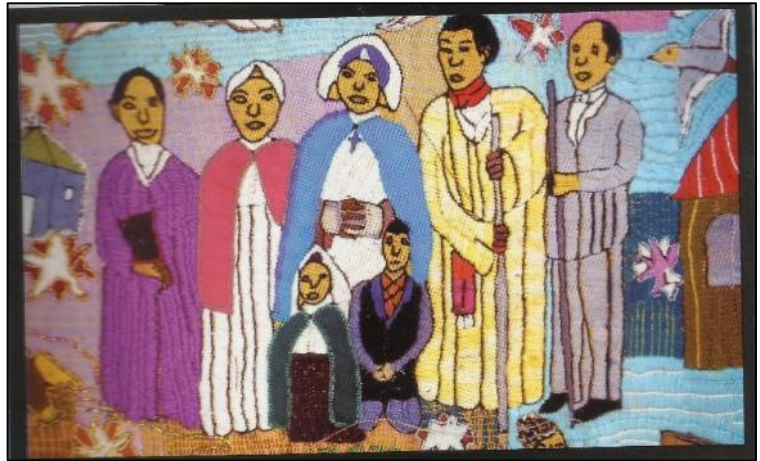


Fig 4.82: Detail of the funeral service in the predella of the Keiskamma Altarpiece, source Hofmeyr archive.

The names of the embroiderers who have worked for the Keiskamma project are embroidered into the landscape as a salute to the local women who have died and a tribute and record of those who had worked for the project since its inception.

Makubalo described the journey undertaken by the Keiskamma Altarpiece, which required special wooden boxes to be constructed by art experts, funded by Ross Douglas of Johannesburg Art Festival, to transport it. It was initially taken to Toronto in Canada where there was much publicity and it was seen by groups from other countries and towns, who then contacted the Keiskamma Art Project and Hofmeyr in order to arrange to have it exhibited in the USA, including Chicago, San Francisco and Los Angeles. Later it went to Hamburg in Germany and was also exhibited in England before returning to South Africa. While it was supposed to have been purchased on its return from touring, it appears this sale may have fallen through.

#### 4.26.4 The Creation Altarpiece

This altarpiece was displayed at the Grahamstown Festival in 2007. It was based on the Ghent Altarpiece designed by Jan van Eyck.

Nongquawuse and her cousin Nonkosi are portrayed at the top of the altarpiece between indigenous flowers. The photographs in the centre portray the life of a typical rural Xhosa family in Hamburg. “It speaks of hope for the next generation of people in Hamburg – that it would be free from disease and poverty and a place of abundance and joy” (Counihan &

Downs, 2008). The bottom panels depict groups of embroiderers, seamstresses and bead workers. A local traditional healer, Mr Gqwaka, is depicted as John the Baptist and the late Noshumi Rubhushe, who was a sangoma, is depicted as John the Evangelist. The photographs are by Vanessa Ruiz, Robert and Justus Hofmeyr and Tanya Jordaan.

The opened panels have a central depiction of a Nguni cow, who replaces the symbolic lamb used by van Eyck – again symbolising the restoration of the herds of cattle. The fig tree is symbolic for life and growth. There are birds, butterflies and other creatures in the foliage symbolising a “vision of hope”. Two local people, Shadrack and Mildred, represent Adam and Eve living off the ocean, as they have needed to do, but in a sustainable harmonious manner. See Figures 4.83 to 4.85.

Local people from Hamburg and the surrounding villages are depicted in groups indicating their “strength and hopefulness”, (Counihan & Downs, 2008).

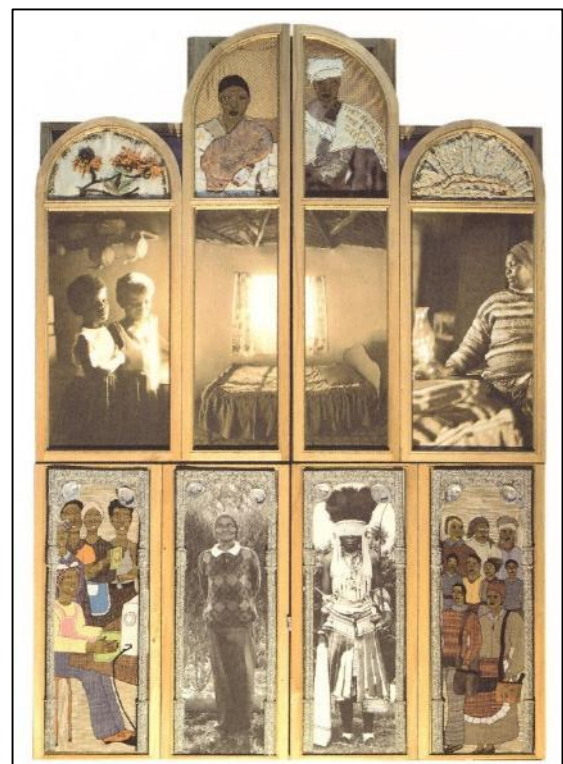


Fig 4.83: The closed Creation Altarpiece, is described as being large in scale, it has tapestry panels interspersed with photographic images, source Hofmeyr archive.

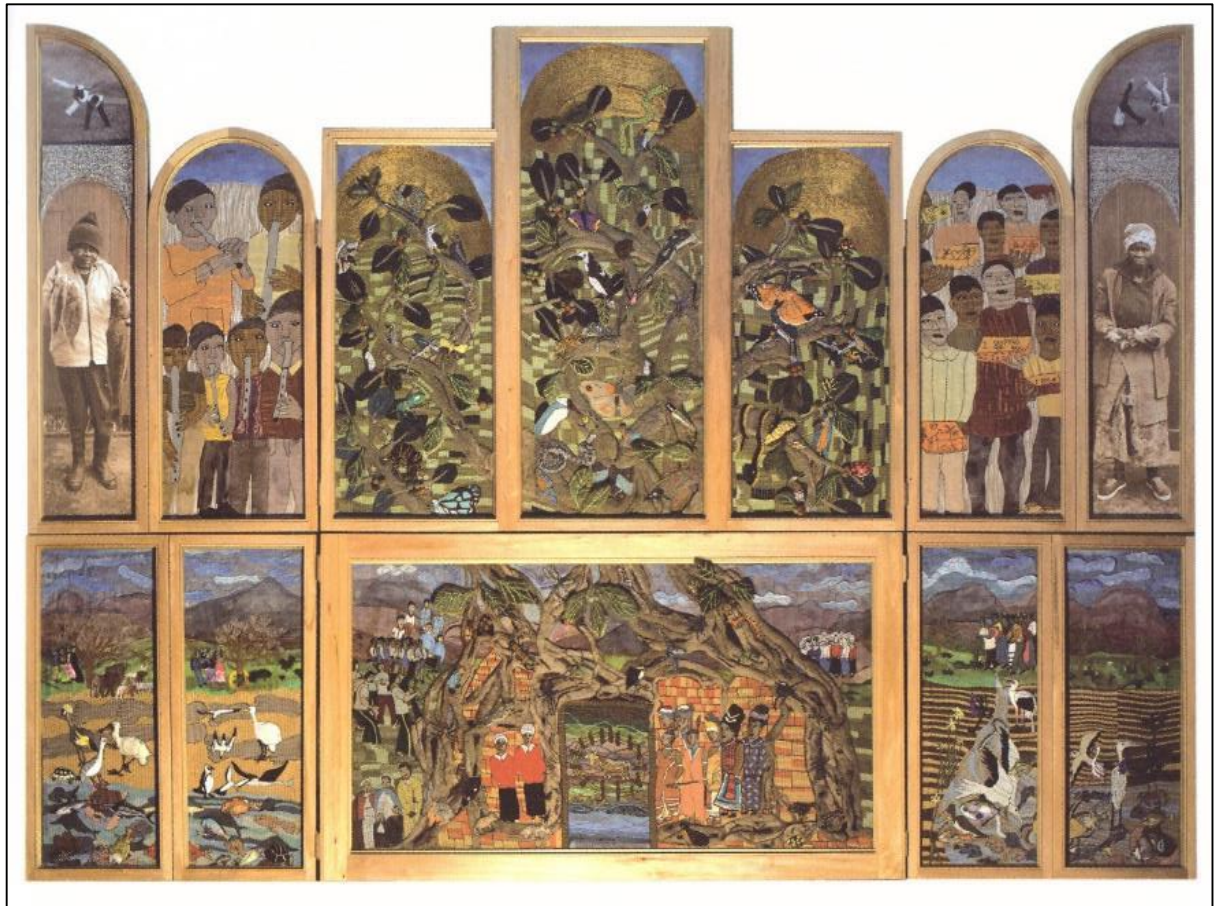


Fig 4.84: The open Creation Altarpiece tapestry, source Counihan and Downs, 2008.



Fig 4.85: Details from the Creation Altarpiece, show the embroidery and felt work. Taken from a Booklet produced by the Keiskamma Art Project (2008), source Hofmeyr archive

### 5.26.5 The Intsikizi Tapestries

This series of panels was made for the 2015 Grahamstown Festival. The panels are based on “The Hunt for the Unicorn”, a famous European Art Work which influenced the “Style, composition and content of the tapestries” (Hofmeyr, 2015). The original work was probably completed at the end of the fifteenth century, depicting the hunt and possibly death and resurrection of the unicorn, which was considered to have the “power to purify water” and often used as a symbol of Jesus Christ.

This work is an attempt to restore traditional values into the community, as well as “respect and awe of the natural world”. This because Ground hornbills, are slow to fly and hence hunted with trained hunting dogs by the Xhosas, particularly during droughts, as the birds are associated with rain making (Hofmeyr, 2015). Thus the Ground Hornbill (the Intsikizi Bird) becomes the Unicorn of the European tapestry – and in its retelling heals the total community.

Six artists and twenty-four embroiderers, directed by Cebo Mvubu and Carol Hofmeyr, made six individually framed hunting scenes, with each piece measuring 80cm x 1m. They are embroidered and applied on cotton fabric using mostly hand dyed wool. The technique used is referred to as “mille fleurs”, where the background consists of thousands of flowers, in this case the works have used local or mainly Eastern Cape flowers and birds. A copy of the originals six panels was made for Peter Bozeat, an Architect in the United Kingdom, see Figure 4.86.



Fig 4.86: Shows the 6 (80cmx1m) tapestry Panels, designed by Cebo Mvubu, that make up the Intsikizi tapestry, exhibited at the 2015 Grahamstown Festival, source Hofmeyr Archive.

Panel 1: depicts the start of the hunt.

Panel 2: depicts the drought.



Panel 3: depicts the Intsikizi flies over the river



Panel 4: shows that the Intsikizi is surrounded



Panel 5: Bringing home the dead Intsikizi.



Panel 6: The Intsikizi is alive. Nature is in harmony with the rural peoples.

#### 4.27 RE-OCCURRING THEMES

Hamburg is very scenic and the beautiful natural surroundings are at odds with many of the derelict buildings and sickness. HIV/AIDS has been a re-occurring theme although, in practice, the art project is not linked to this subject. The preservation and appreciation of their surroundings in Hamburg has also been emphasized, together with Nguni Cattle, donkeys, flowers, fish and other animals and birds that form a large part of the works, see Figure 4.87.



Fig 4.87: Three different portrayals of Hoopoe Birds, one in tapestry and two with wire and bead details, source H. Osner.

Inkosi expressed how happy working with nature made him feel, and that they were encouraged to do designs based on the local fauna and flora. Nguni cattle and donkeys form a large part of the content of the works. There are a number of donkeys constantly visible alongside the road to Hamburg, see Figure 4.88. A donkey cart on the embroidery about Grahamstown commissioned for the Lady Chapel at the Cathedral of St Michael and St George



Fig 4.88: A donkey cart portrayed on the unfinished tapestry commissioned for the Lady Chapel at the Cathedral of St Michael and St George in Grahamstown(left), and a typical scene of donkeys alongside the road to Hamburg (right), source H. Osner.

Nomfusi Nkani also used the re-occurring local fauna and flora in her Biko Tapestry



Fig 4.89: Detail of Biko Tapestry showing a detailed depiction of the Keiskamma River, cattle, birds, fish, pineapples and aloes. These are all found in and around Hamburg and is a section from Nomfusi Nkani's 'Biko Tapestry', source H. Osner.

#### 4.27.1 Nguni Cattle – as one of the main re-occurring themes



Fig 4.91: Nguni Cattle and a cushion cover, portraying a similar scene, source F. Danais.



The importance of narratives using Nguni cattle in the work of the Keiskamma Trust begins with its restoration of the Herds – Vuselela Exhibition. Nguni cattle appear on many of the artworks. The cushion cover in Fig 4.9 portrays a similar scene to that appearing alongside it, and clearly indicates how stylised and naive, yet effective, the designs are.



Fig 4.91: Keiskamma Trust Logo of an Nguni cow, source F. Danais.

Dugmore quotes Hofmeyr saying “I got together with a group of Xhosa women and we started embroidering Africa’s cattle – the Ngunis – onto linen”. Hofmeyr is also quoted as saying, “Cattle are a symbol of wealth and dignity for the Xhosa”, a clear reason why she incorporates these images in so many works (Dugmore, 2004), particularly in the Vuselela Restoration of the Herds exhibition and the Keiskamma Tapestry. Nguni cattle form an integral part of the Nguni culture, their individual colour patterns are unique and names are given to many individual shapes and colours found in their markings.

The Nguni people arrived in the Eastern Cape area of South Africa between 590 and 700 AD. They were pastoralists who stopped to plant their traditional crops en route from West Africa, bringing their herds of livestock, including Nguni cattle with them. Binckes suggests the Xhosa “appear to be a cross between nomadic herders and settled farmers, that they.... were most certainly a branch of the Bantu people that migrated down Africa from the third century onwards” (Binckes, 2013, p. 73), which included the Nguni people. Theft of cattle was often the cause of the frontier wars; cattle were identified as being significant to the Xhosa, and this forms part of the Keiskamma Tapestry narrative. Dugmore suggests cattle are considered a measure of an individual owner’s wealth and status” (Dugmore, 2004, p. 105). The Vuselela brochure suggests “Every important ceremony takes place around cattle and often in the cattle kraal. To a rural Xhosa family, cattle signify wealth and stability” (Hofmeyr, 2002).

Makubalo, a designer and manager of the Keiskamma Art project, is quoted by Buchanan as saying that cattle are central to rural life, because they are sold and provide for their

children. “We slaughter the cows in the kraal to honour the ancestors”, indicating a sense of spiritual value awarded to the cattle. Ancestral worship is still a very strong tradition which is practised together with, and alongside, Christianity. Marguerite Poland is also quoted by Buchanan as saying that in lobolo transactions, (i.e. a form of dowry paid traditionally to the parents of the bride by means of a mutually agreed number of cattle) that there is a transfer of rights from parents to children, including being considered as “a contract between the ancestral shades of the families” (Buchanan, 2004). The narratives contained within the artworks are significant to the designers who can relate to these stories and includes the central part cattle play within the life and history of the Xhosa people.

Margurite Poland, who has a PhD on Nguni cattle and has written two books about them, is quoted by Buchanan in a 2004 cue, saying why it is significant that the tapestry creators are women because. “...even though cattle are owned by men, it is the women who have been part of the regeneration of the Nguni cattle” (Buchanan, 2004).

#### 4.27.2 The Prophecy of Nongqawuse

Hofmeyr related to the researcher how she had researched cattle and the story of Nongqawuse prior to her arrival at Hamburg; so she clearly felt very comfortable in introducing the significance of this subject to the women at Hamburg.

The historical significance and subsequent tragic downfall of the Xhosa caused by the prophesy of Nongqawuse in 1856-1857 who, as a young girl at the time, had a vision which took place near a pool in the Transkei. She believed that she had been directed by the ancestors to advise the Xhosa to destroy their crops, stop cultivating their lands and kill all their cattle. They were, however, instructed to dig new granaries and erect cattle kraals to house the cattle that their ancestors would send down to them. She prophesied that, on a day when the sun set in the East, the white people would be driven back into the sea (Cameron 1986, p. 137). This would ensure that the whites would be sent back into the sea and the land of the Xhosa would be restored. The prophesy was taken very seriously and carried out, resulting in cattle killing and crops being destroyed. This caused devastation in large areas of the present Eastern Cape Province where the majority of Xhosa people lived (Dugmore, 2004, p. 69).

Schmahmann, quoting Peires, observed, “It is estimated that 400 000 cattle were slaughtered and 40 000 Xhosa died of starvation, at least another 40 000 left their homes in search of

food”. The Xhosa, thereafter, lost their will to continue their frontier wars against the white settlers, so lost their lands to the white settlers (Schmahmann, 2011).

Hofmeyr had decided to reverse this previous devastation and use cattle as a unifying and positive motif for the Keiskamma Art project. By adopting the concept that bringing the cattle herds back metaphorically, by embroidering them in great numbers into their artworks, would restoring the herds, would bring hope to the populous. Hofmeyr also hoped that this would create sustainable wealth for the Xhosa people living in Hamburg (Hofmeyr, 2002). Later an Nguni cow would become the logo for the Keiskamma trust. Cattle remain an on-going theme used, not only in the early tapestries, but in cushions and cloths made as on-going projects. Cattle, the exhibition brochure records, “signify health and stability” to the Xhosa families, “The Herds are Rising” (Dugmore, 2004).

#### 4.28 ASPIRE

Hamburg had been identified as a town known for art by ASPIRE (the economic development agency of the Amatole Regional Services Council), due to the successes of the Keiskamma Art Project/Trust who had already become world renowned for its Embroidery and work with HIV/AIDS. The One Village One Product (OVOP) theory was applied by ASPIRE and the Eastern Cape Development Corporation (ECDC) was also involved in using this principle with many local crafts people taken on tours of Thailand, in order to demonstrate the effectiveness of this concept. OVOP theory had been begun in Japan and been successful in Thailand and in Malawi as well as in Africa (Gondwe, 2007).

These factors generated more infrastructure and new buildings to be built in Hamburg by ASPIRE. The Government had a R50 million plan to regenerate the seaside town of Hamburg, with R20.9 million from the National Treasury and R14.2 million from the Tourism Department. ASPIRE approached Hofmeyr to ascertain her needs, and after Hofmeyr had signed a rental agreement, the National Treasury released the funds and two custom made buildings were constructed, one to house the Keiskamma Project and the other the Music Academy, fifty percent of the cost of the Music Academy Building was raised by the Keiskamma Art Project, through Lotto funding. These buildings cost millions, yet ASPIRE’s new CEO Nokulunga Mnqeta, questioned the legitimacy of the process that had been followed, and proposed a new set of guidelines and processes. This also included closing the Emthonjeni project, where staff were still undergoing training, down completely.

This ruthless action affected many extended family members of the Keiskamma Art Project's participants.

It is clearly frustrating to have to work in the inadequate infrastructure without doors, while there are excellent facilities nearby, standing vacant. This type of scenario can generate discontent, strike action, damage and destruction. The researcher considers that the leadership of Hofmeyr and the hope that the community will eventually stand to benefit, which has prevented these buildings being vandalised.

During the interview Hofmeyr expressed her frustration, stating that she no longer trusted the Amatola Regional Services Council to assist the Keiskamma Art Project.



Fig 4.92: The Emthonjeni Project buildings (2014), source H. Osner .

This photograph was taken during 2014, while the Emthonjeni project was still in operation, the demarcation of plots below is clearly.

A Daily Dispatch article titled 'Amathole mayor will release controversial report' revealed the shenanigans taking place. The manager of the Amathole District Municipality had not released a report to the council, drawn up about the meltdown of ASPIRE, which had cost R1.8 million to taxpayers, because it had implicated her interference. The article stated, "It details a gloomy episode at ASPIRE" that Nomasikizi Konza (the Mayor) "had attempted to shield ASPIRE's CEO from being investigated by the board". She had delayed the board meetings hoping that with the expiry of the board member's terms of office, this would remove the problems of the CEO, who had been suspended and had previously agreed to an out of court settlement. When the boards term expired, Konza promptly rehired Mnqeta, and she was reported to have resumed her position on Wednesday the 12<sup>th</sup> of August (Mukhutu, 2015). This saga continued with a further article appearing on the 29<sup>th</sup> of September, revealing that an interim order had been issued by the High Court to "bar Mnqeta from reporting for duty. In an attempt to review and set aside the decision (by the municipality),

to reappoint her” this has meant that the buildings, built for the Keiskamma Art Project, completed in 2012 remain vacant (Mukhuthu, 2015).

#### 4.28.1 Building Built to Keiskamma Art Project Specifications (See Fig 4.93)

During the interview Hofmeyr stated that she was “closely involved with architects in the design of the buildings to fit our exact needs”.

The buildings were however denied to the Keiskamma Art Project, and handed over to “Nqushwa municipality and then because Nqushwa had no idea of what to do with them,[back] to the larger Amatole Municipality... and back to ASPIRE” said Hofmeyr. (Hofmeyr, 2013). They remain unoccupied in 2015.



Fig 4.93: Building built to Keiskamma Art Project specifications, by ASPIRE source F. Danais.

During the 2015 interview process, Hofmeyr stated she personally no longer considered the rental of the premises, with annually escalating rentals, feasible for the Keiskamma Art Project. Hofmeyr felt that the possibility of moving into the premises had stalled the Keiskamma Trust from sourcing sponsorships to renovate their existing premises. She suggested that other members of the Trust were not as convinced as she was. However, should they decide to rent the new buildings, she personally would retire from leading the Keiskamma Art Project.

Prior to this interview taking place, the researcher had been surprised that the participants, interviewed in September, felt that they would prefer to stay in the current premises, which was at odds with the desires that had been expressed in 2014 while she was volunteering at the Keiskamma Art Project. This is probably indicative that the participants were concerned at the possibility of losing Hofmeyr as a leader.

#### 4.29 HOFMEYR'S PERSONAL AWARDS

Hofmeyr has won the following awards for her work with the Kesikamma Art Project/Trust.

- 2006 Eastern Cape Herald, Citizen of the Year.
- 2007 Shoprite Checkers, Woman of the Year for Art and Communications/Finalist for health.
- 2008 Finalist Business Woman of the Year.
- 2011 Ellen Kuzwayo Award University of Johannesburg.
- 2012 Awarded Honorary fellowship Royal College of Physicians London.
- 2013 Honorary Doctorate Rhodes University.

##### 4.29.1 The Impact the Keiskamma Art Project/Trust on Hofmeyr's life

Hofmeyr considered that all she had done in her life, prior to her arrival in Hamburg had been in preparation for her work with the Keiskamma Trust. When considering her role during the interview process she stated:

“It has had a huge effect, the most significant thing in our family – our son’s and Justus have been hugely affected by it. For a long time it gave my whole life meaning and purpose. I was able to be involved in artworks and the standard was 1000 better than things I could personally do on my own. When I think what to do next.... I have been isolated for quite a long time [and] I would have to re-build something [however] I wouldn’t [sic] not have done it...” meaning that she had no regrets about her role.

She felt pride, as a white South African, enabling her to discard her previous feeling of shame due to apartheid. She was able to express her creativity optimally, expressing doubt that she could receive accolades as an artist on her own merit. Working in Hamburg had allowed her to gain insight into other South African’s lives. She considers that she works in a beautiful surrounding and has been afforded the opportunity to make friends from different walks of life.

She appreciated that, after working for the Keiskamma Treatment centre for two years, her son Graeme had studied further and settled on a career in Medicine. Her son Robert had

worked for the Keiskamma Art project, working on the website and taking many of the photographs in her archive.

Her brother-in-law Andrew, a founder member, remains a trustee of the Keiskamma Trust. She considers that her family all love Hamburg and the extended Hofmeyr family have bought houses there. She admits that this has led to further suspicion of the family, by the local whites, of their involvement in the area. She has also enjoyed travelling with the works to other countries, however, stressing that this was usually undertaken at her own cost.

Clearly she has no regrets and recognizes the benefits to her and her family, and appears to have no clear vision of what she will do once she does retire from the Keiskamma Art Project/Trust.

#### 4.29.2 Criticism

There has been what the researcher considers unfair criticism and jealousy of Hofmeyr's achievements from some long term white residents and some of the black residents in Hamburg. Some consider her to have usurped the town and buildings, primarily for the benefit of her family and friends, using the community as a smoke screen in this process – yet clearly the majority of the black community have benefited from her efforts, regained their health and continue, gaining pride and confidence in their achievements. Accolades abound for their work, primarily in the art and health fields. Hofmeyr concedes there is a feeling that you are in, or out of the Keiskamma Art Project/Trust if you live in Hamburg. She considers that she has an open door and welcomes anyone wishing to participate, (obviously when finances allow for this). She does try to employ the maximum number possible.

Hofmeyr related how untrue and unsubstantiated allegations had been made against her, making it necessary for her to confront some of the white residents about these unfair and defamatory remarks. Hofmeyr has expressed, on a number of occasions, how time consuming but necessary the rigorous accounting practises are, in order to prove to the sponsors that there is no corruption taking place.

Others have suggested that Hofmeyr would like to manage or control all that goes on in the town. Hofmeyr stated that “Leadership in ASPIRE from 2007 onwards deliberately excluded [the] Keiskamma Art project”, she has suggested that if she had been able to assist

with the Emthonjeni project, they may have been more successful. It appears to the researcher that this criticism stems from a genuine will, on Hofmeyr's part, to contribute to the welfare of the Hamburg community, even if this is resented by others. She does make observations, such as, "I don't know how I could have done that" in retrospect, but it stems from a genuine wish to assist the impoverished sector of the community.

It is true that, since the development of the Keiskamma Art Project, the run down and neglected town now does have the benefit of a number of Hofmeyr's family and friends who have bought holiday homes there, including a number of fellow artists who have volunteered to become involved with the Keiskamma Art Project. These people have improved their properties. Hamburg is a town 'off the beaten track', so it not surprising that family and friends would congregate there.

According to locals, unrealistically exorbitant prices have been paid for some of these properties, with resentment regarding the escalating house prices. It appears that through Hofmeyr's interventions, Hamburg is gradually beginning to become a destination of choice for others.

#### 4.30 DIVERSIFICATION OF INCOME

Earnings at the Keiskamma Art Project are not high, and Makubalo, a designer with the Keiskamma Trust, emphasized that they were entitled and encouraged to increase their income by other means.

She personally is involved with a broiler chicken co-operative. This is indicative of the enterprising nature that the Keiskamma Art Project is generating, amongst its participants.



Fig 4.94 Project raising day old chickens, source F. Danais.



## Chapter 5

### 5 BUSINESS PRINCIPALS

This chapter discusses the findings of the business principles, the empirical data collected is included in a table format. The results and findings, deduced from the comparisons with the study of Stevens, have been analysed.

The Business Principles were established using a specific questionnaire used by both Stevens and the researcher, see Appendix B.

Hofmeyr insists that, unlike those projects studied by Stevens, the Keiskamma Art Project is an employment creation initiative, not a business in the conventional sense. It remains clear, however, that sound business principals are necessary and followed, in order for it to be sustained. The external sponsorships and funding that is received by the Keiskamma Trust is necessary, particularly to subsidise the health, education and music sections. These are upliftment programs which bring in little revenue, besides sponsorships and funding.

The following tabulation is based on the data generated by the specific questionnaires, identifying and clarifying the findings of the business principals between the practises of successful sustainable art projects. Results and findings were made by totalling the final results into a percentage.

The data, having been compiled by two different researchers, does mean that it is open to criticism regarding individual bias, however, the basic principles remain valid and indicative of the success these enterprises have individually gained.

#### 5.1.1 Tabulating Comparative Data into a Template

Stevens formulated a table with the intention of clarifying and checking the data between enterprises. In order to assist with making comparisons, she made the point that the findings were largely subjective, thus the interpretations made are debateable. She acknowledged that, while the validity as a statistic is questionable, the intended outcome was specifically aimed at clarifying and summing up the results, in order to indicate the correlations between the various models, derived from Morris & Co. and the five South African case studies which she had conducted. The researcher has altered the format to include two columns on the Keiskamma Art Project, one having notes and explanations. She acknowledges that her

interpretations may vary with those of Stevens, yet believes her findings on the Keiskamma Art Project assist in identifying where parallels and variances lie. The numbering and wording in the tabulated list in the table and answers for Morris & Co., Ardmore, Kaross, Mapula, Monkeybiz, Mustardseed and Moonshine are in most cases, copied directly from those used by Stevens (Stevens, 2007, pp. 287 - 291).

✓ : Indicates that the enterprise fulfils the category.

-: Indicates that it did not fulfil the category.

?: Indicates that the enterprise may not or may only partly fulfil that category.

✓ /: on item 3.7, indicates that, while gender equality is encouraged (✓), racial equality may not be (/)

#### 5.1.2 Process/system/structure of Design

Similar Semi-Structured, informal interviews were conducted by both Stevens and the researcher, with effort made not to lead or influence the participants. Approximately five participants were interviewed from each of the enterprises. These interviews were recorded with a taping device with the participants' permission by both researchers. In addition, textual data from magazines, press articles, internet sites and books, where available, was considered by both researchers in making these findings (Stevens 2007),

	Template	Keiskamma Art Project	Observations and explanations by the researcher with regards to the Keiskamma Art Project.	Morris & Co	Ardmore	Kaross	Mapula	Monkeybiz	Mustardseed & Moonshine
	<b>Design: The Designers</b>								
1.1	The enterprise has a designated designer or designers.	✓	There are a core group of 5 designers but competitions are held to encourage others to design.	✓	✓	✓	✓	✓	✓
1.2	Designers have skills, talent and/or training and is dedicated to the enterprise.	✓		✓	✓	✓	?	✓	✓
1.3	Designers/proprietor has a clear vision/aims for the designs.	✓	Fine Art Graduates had to relearn the naive house style, although their designs were considered by Danais to still show some sophistication.	✓	✓	✓	?	✓	✓
1.4	Each design is created by an individual designer.	-	Some are designed by individuals, particularly in the bread and butter works, but the large 'major' works are collaborative designs.	✓	-	✓	✓	✓	✓
1.5	The designer is skilled in making.	✓		✓	✓	✓	?	✓	✓
1.6	The designer fully understands the materials and production techniques.	✓		✓	✓	✓	✓	✓	✓
1.7	Traditions of similar designs exist.	✓	Naive traditions occur in many areas of the world, no drawing was taught at Xhosa school during apartheid times which initiated this form of design.	✓	✓	?	-	-	✓

1.8	The designs fit social needs, demands and conditions.	✓		✓	✓	✓	✓	✓	✓
1.9	Designs have ‘meanings’ and share in the symbolic order of the society in which they are made and sold.	?	Much of the Keiskamma work is exported to and sold in other more developed countries who may not share the same forms of symbolism.	✓	✓	✓	✓	✓	?
1.10	Craft products are accessible and popular.	✓		✓	✓	✓	✓	✓	✓
<p><b>Design: Source material</b></p> <p>These findings were made by means of both the researchers collecting empirical data, by making observations in the workplace and by means of the semi-structured interviews – including using non empirical data. In the case of the Keiskamma Project the archival documents, which include preliminary sketches, photographs, visits and talks by historians, written notes, usually by Hofmeyr, on what aspects or images the designs should be based on.</p>									
1.11	Designer has source/subject matter for use in designs.	✓	Hofmeyr does a lot of research to give appropriate reference material for designs.	✓	✓	✓	✓	✓	✓
1.12	Designer has stylistic or visual source/inspiration.	✓		✓	✓	✓	✓	?	✓
1.13	The design concepts do not remain static but are capable of renewal and expansion.	✓		✓	✓	✓	?	?	✓
1.14	The source is imaginatively manipulated	✓		✓	✓	✓	✓	✓	✓
1.15	There is a recognisable ‘house’ style that associates all products.	✓	The “House Style” originated with designs by people who had never been given the opportunity to draw before hence the drawings were naive.	✓	✓	✓	✓	✓	✓
1.16	‘House style’ distinguishes products from other manufacturers.	✓		✓	✓	✓	✓	✓	✓
1.17	‘House style’ unites designs by different designers in the enterprise.	✓		✓	✓	✓	✓	✓	-

1.18	'House style' united different products and ranges.	✓		✓	✓	✓	✓	✓	✓
<p><b>Design: Planning</b></p> <p>A historian was asked to assist when the designers did not appear to be knowledgeable about their history.</p>									
1.19	Design is planned before production.	✓		✓	?	✓	-	-	✓
1.20	Planning includes research, experimentation, development and drawing.	✓	Hofmeyr goes to some lengths to ensure the designers and workers are au fait with their subject matter.	✓	✓	✓	-	-	✓
<p><b>Design: Craftsmanship</b></p> <p>The researcher is unaware if the outsourcing of production goods is undertaken by the other enterprises; this is not made clear within Stevens' template. While the craftsmanship of designs is almost always 'in house' and handmade, recently the Keiskamma Art Project has outsourced some of their designs to be hand screen printed into fabrics called the Indalo print range for Keiskamma Collection. A company is commissioned to use this fabric to manufacture different products, including various forms of bags, handbags, tog bags and also laptop bags. What type of manufacturing machinery is used is an unknown factor in this separate enterprise. Goods are marketed through the normal Keiskamma Art Project channels.</p>									
1.21	High quality of craftsmanship.	✓		✓	✓	✓	✓	✓	✓
1.22	Time allowed in manufacturing process for high quality of workmanship.	✓		✓	✓	✓	✓	✓	✓

1.23	Products have an appropriate finish for handmade goods.	✓		✓	✓	✓	✓	✓	✓
1.24	Use of best and most appropriate materials.	✓		✓	✓	✓	✓	✓	✓
1.25	Expertise in appropriate craft techniques.	✓		✓	✓	✓	✓	✓	✓
1.26	Openness to new materials, craft processes and technologies, if appropriate.	✓		✓	-	-	-	?	-
1.27	Production procedures are well planned.	✓		✓	✓	✓	✓	✓	✓
1.28	Deadlines are set and met.	✓	This may entail many extra hours of exhausting work but the workers take pride in meeting deadlines.	✓	✓	✓	?	✓	✓
1.29	Machines used only as necessary to facilitate production.	✓		✓	✓	✓	✓	✓	✓
<b>Design: High Quality</b>									
1.30	Quality control systems in place.	✓		✓	✓	✓	✓	✓	✓
<b>Design: Innovation</b>									
1.31	A range of crafts is produced by the enterprise (i.e. diversification).	✓	There are a number of different forms of crafts produced, each with a dedicated team who, when necessary, work collaboratively on major works.	✓	-	-	-	?	-
1.32	There is a range of products (e.g. types, functions etc.).	✓		✓	✓	✓	?	?	✓

1.33	There is a range of designs (e.g. motifs, colours and styles).	✓		✓	✓	✓	?	✓	✓
1.34	There is a range of repeat production and one-off products (or bread-and-butter and exclusive products).	✓		✓	✓	✓	✓	✓	-
1.35	There is constant innovation and renewal of designs.	✓	Competitions are held periodically to encourage new designs, with cash incentive prizes.	✓	✓	✓	-	✓	✓
1.36	Designs differ from the common ones for that society.	✓		✓	✓	✓	✓	✓	✓
1.37	There is no copying of other products.	✓		✓	✓	✓	✓	✓	✓
<b>Design: Vernacular [meaning indigenous to the country]</b>									
1.38	There is a vernacular aspect to designs (adopted or created).	✓		✓	✓	✓	✓	✓	?
1.39	Products reflect the local materials, images and traditions processes.	✓		✓	✓	✓	✓	✓	?
1.40	Craft products are part of a 'national' heritage.	✓		✓	✓	✓	✓	✓	?
<b>Design: Aesthetics</b>									
1.41	Designs show strong skill in relevant formal elements (e.g. colour, pattern, shape, etc.).	✓		✓	✓	✓	✓	✓	✓

1.42	Products have a balance of simplicity and complexity, function and decorativeness.	✓		✓	✓	✓	✓	?	✓
1.43	Products are functional and practical in some way.	✓	Yes, but some of the major works may only adorn the walls as decoration, or the large and high Keiskamma Altarpiece only be suitable for a very large exhibition area/church.	✓	✓	✓	✓	-	✓
1.44	Designs and products give pleasure through beauty.	✓		✓	✓	✓	✓	✓	✓
1.45	Products are original and unique.	✓		✓	✓	✓	✓	✓	✓
1.46	Decoration has meaning/significance for its society.	✓		✓	✓	✓	✓	✓	?
<b>Design: Ideals</b>									
1.47	Ideals are the driving force behind design and production.	✓	Yes, even when a period of frustration led to the creation of the Keiskamma Guernica.	✓	✓	✓	✓	✓	✓
1.48	Craft is a tool of social reform (e.g. job creation, raising living standards, better working conditions, enhancing creativity etc.).	✓		✓	✓	✓	✓	✓	✓
1.49	Approach to crafts encourages the renewal of hand-work.	✓		✓	✓	✓	✓	✓	✓



	<b>Business: Management</b>								
2.1	Strong central management, e.g. charismatic leader.	✓		✓	✓	✓	?	✓	✓
2.2	Designated manager s from inception of enterprise.	?	While Hofmeyr has always been the leading figure, she was very busy with the Health side and, according to Danais, Hofmeyr believed in a level organogram which Danais altered to create a more structured management team.	✓	✓	✓	✓	✓	✓
2.3	As enterprise expands, managers appointed (production, general commercial, etc.).	✓		✓	✓	✓	-	✓	✓
2.4	Management systems are clearly defined and established.	✓		✓	✓	✓	?	✓	✓
	<b>Business: Capital &amp; finances</b>								
2.5	Enterprise has sufficient start-up capital or resources.	?	The start up capital was initially donations from the Hofmeyr family, who later sourced sponsors and donations and held fundraising initiatives.	✓	✓	✓	?	✓	✓
2.6	Enterprise has sufficient capital to carry it for some years.	?	The Art Project is not independent of the work of the Keiskamma Trust who handles its finances. The various sub-sections need sponsorship in order to	✓	✓	✓	?	✓	✓

			operate, however, the Trust has expanded considerably and been sustained for 14 years due to on-going funding efforts.						
2.7	Enterprise has sufficient working capital for expansion.	?	The Keiskamma Trust enterprise has expanded from the initial Keiskamma Art Project to include a Health Centre, Music Academy and in 2013/4 began an Education Programme.	✓	✓	✓	-	✓	✓
2.8	Business aims of enterprise established and articulated clearly.	✓	Hofmeyr emphasized that there is a lot of administrative work concerned with proving that the donated funds are being utilised effectively, hence the necessity for clear business aims and practises.	✓	✓	✓	✓	✓	✓
2.9	Accounting and financial systems clearly defined and established.	✓	A qualified accountant is employed by the Trust, as well as accounts staff.	✓	✓	✓	-	✓	✓
2.10	It is a specialist enterprise offering a range of products.	✓		✓	✓	✓	✓	✓	✓
2.11	Business Model e.g. partnership, closed corporation, sole proprietorship, etc., established clearly and legally.	✓	The Keiskamma Art Project falls under the umbrella body called the Keiskamma Trust which is legally constituted.	✓	✓	✓	?	✓	✓
2.12	Rates of pay are set.	✓		✓	✓	✓	✓	✓	✓
2.13	Rates of pay vary according to level of skills needed for the job.	?	While the rates of pay between management and general workers is set and varies, all the embroiderers and craft workers get the same payment for piecework, no matter their level of skills. The difference is that, if the budget allows, skilled workers	✓	✓	✓	✓	✓	✓

			are able to produce work more quickly, hence receiving more remuneration.						
<b>2.14</b>	Reasonable rentals are paid for premises.	✓		✓	✓	✓	✓	?	✓
<b>2.15</b>	Profitable in 2 – 5 years.	?	While overall the business of the Keiskamma Art Project is profitable – due to the sponsored major works and commissions – piecework is only expected to break even. Hofmeyr stressed that it remains an employment creation initiative, not a conventional business enterprise. Prices are constrained by market values. There were times when the program was under serious financial constraints before they won the Brett Kebble award.	✓	✓	✓	-	?	✓
<b>Business: Publicity</b>									
<b>2.16</b>	Publicity is done in a planned manner.	✓	Since 2002 there have been numerous articles in the press, periodicals and academic journals about the Keiskamma Art Project.	✓	✓	✓	-	✓	✓

2.17	Publicity and branding material is available (e.g. advertisements, brochures, web-sites, letterheads etc.).	✓		✓	✓	✓	-	✓	✓
2.18	Samples are available for potential buyers.	✓		✓	✓	✓	✓	✓	✓
2.19	Enterprise participates in prestigious exhibitions.	✓		✓	✓	✓	✓	✓	✓
2.20	Enterprise has its own showroom.	✓		✓	✓	✓	-	✓	-
2.21	Regular promotions introduce new products, styles, etc. to the public.	✓		✓	✓	✓	-	✓	✓
2.22	Products are promoted ('branded') to distinguish them from others.	✓	Branding is afforded high priority with a recognisable naive cow as a logo, all works are labelled and the collaborative works, for example Kuru/Keiskamma works are tagged with labels that reflect both enterprises.	✓	✓	✓	✓	✓	✓
2.23	Products are branded as cultural products.	✓		✓	✓	✓	✓	✓	✓
2.24	Visitors to production premises are encouraged.	✓	The researcher met many sponsors whilst working at the project, which included foreigners – Friends of Keiskamma from Canada, amongst others – and corporate sponsors, checking on their progress.	✓	✓	✓	✓	✓	-
2.25	Products are aimed at specific markets.	✓		✓	✓	✓	✓	✓	✓

2.26	Publicity helps to form the tastes and needs of these markets.	✓		✓	✓	✓	✓	✓	✓
2.27	Personal contact is established and maintained with key clients.	✓	There are many termed 'Friends of Keiskamma Trust' who receive regular updates on the work performed, mainly through social media.	✓	✓	✓	✓	✓	✓
2.28	Products become popular, well-known and fashionable.	✓		✓	✓	✓	✓	✓	✓
<b>Business: Marketing</b>									
2.29	There is an understanding of social & economic conditions of the market.	✓		✓	✓	✓	✓	✓	✓
2.30	There is an understanding of the needs and demands of the market (e.g. fashion, trends).	✓		✓	✓	✓	?	✓	✓
2.31	Quality products give competitive edge.	✓		✓	✓	✓	✓	✓	✓
2.32	Innovation gives competitive advantage.	✓		✓	✓	✓	?	✓	✓
2.33	Diversification of products give a competitive advantage.	✓	The major works and commissions are far more lucrative and this generates and renews effort whilst	✓	-	-	-	-	-

			the bread and butter works keep a steady, if much lower, income.						
<b>2.34</b>	Good designs are produced from the inception of the enterprise.	?	This is not clear as it may have prompted the change from crochet work to tapestry.	✓	✓	✓	?	?	✓
<b>2.35</b>	There are good sales from the inception of the enterprise.	?	Initially the project made crocheted hats, mats, etc. Clearly sales were not sustainable, hence the decision by Hofmeyr to introduce embroidered/tapestry.	✓	✓	✓	?	?	✓
<b>2.36</b>	Enterprise attracts commissions & orders on a regular basis.	✓		✓	✓	✓	✓	✓	✓
<b>2.37</b>	There is contact with niche markets.	✓		✓	✓	✓	✓	✓	✓
<b>2.38</b>	Market is expanded into other cities.	✓	A new Keiskamma Trust showroom area was started at the Cape Town waterfront in 2014. Many other outlets are also used.	✓	✓	✓	✓	✓	✓
<b>2.39</b>	Market is expanded into other countries.	✓	Predominantly Canada.	✓	✓	-	?	✓	✓
<b>2.40</b>	Specialist shops and showrooms are established or found to sell the products.	✓		✓	✓	✓	✓	✓	✓
<b>2.41</b>	New products and designs on a regular basis give a competitive advantage.	✓		✓	✓	✓	-	✓	✓

2.42	Exhibitions are held to promote new products.	✓	Every year since 2004 The Keiskamma Art Project has exhibited at the Grahamstown National Art Festival.	✓	✓	?	?	?	?
2.43	All ranges and goods titled.	✓		✓	✓	?	-	-	✓
<b>Business: Prices</b>									
2.44	Prices range from expensive (one-offs) to reasonable (production lines).	✓		✓	-	✓	✓	✓	✓
2.45	Costs are kept as low as possible by sub-contracting.	✓	Design craftsmanship, the Indalo print range and bag production, are subcontracted.	✓	-	-	-	-	-
2.46	Wastage is kept as low as possible.	✓	A measure of trust is exercised.	✓	✓	✓	?	✓	✓
2.47	Piece workers and part-time employees are used for some products.	✓		✓	✓	✓	✓	✓	-
2.48	Labour costs are kept as low as possible.	?	Hofmeyr expressed concern that the management structures, hence salaries, were putting a certain amount of strain on the finances of the Art Project.	✓	-	✓	✓	✓	✓

2.49	Sufficient profits are made on goods.	?	Not all goods, the bread and butter piece work is not profitable – a break-even point is the aim.	✓	✓	✓	?	✓	✓
2.50	Payments and invoicing procedures are established.	☐	The shop is kept up to date with daily sales made at the sales outlets, thanks to a linked computer programme which indicates which designs are more popular, hence it feeds back to the production designing team.	✓	✓	✓	✓	✓	✓
<b>Business: imitations and competition</b>									
2.51	Imitations are not a disadvantage because continuous innovation and high quality advantage the originals.	✓		✓	✓	✓	✓	✓	✓
<b>3 Labour: Systems</b>									
3.1	Flexible systems of labour (e.g. full-time, part-time, piece work, sub-contracting, etc.).	✓		✓	✓	✓	?	✓	-



3.2	Both skilled and unskilled labour is employed.	✓	There are a range of employees employed, including gardeners, etc.	✓	-	-	-	-	✓
3.3	Creativity of employees is encouraged where appropriate.	✓	Regular competitions are held initiating new designs.	✓	✓	?	✓	✓	-
3.4	Prior skills or training not necessarily demanded.	✓	No, a training sampler is used to teach embroidery skills to new participants.	✓	✓	?	✓	?	✓
3.5	Good supervision of labour.	✓		✓	✓	✓	✓	✓	✓
3.6	Production procedures are communicated clearly to all employees.	✓	Regular meetings are held twice a week and all workers appear to be aware of the status of the budget, production, etc.	✓	✓	✓	✓	✓	✓
3.7	Gender equality and, in South Africa, racial equality is encouraged.	?	Black females predominate, although there are a number of men in the wire working section. Black workers predominate.	✓	✓	✓	✓	✓	✓
		/			/	/	/	/	/
<b>Labour: Training</b>									
3.8	Training opportunities exist for workers.	✓		✓	✓	✓	✓	✓	✓

<b>3.9</b>	Training is on-the-job, learning-through-making and by example.	✓	At this stage, considering that the project has been running so long, apparently the majority of people who join from the community are aware of many of the stitches prior to joining, however, a learnership process is still initiated where they have to indicate their skill level.	✓	✓	✓	✓	✓	✓
<b>3.10</b>	Apprenticeships are available.	?	Once the short-term learnership has been passed, they are given similar deadlines and expected to produce bread and butter works.	✓	?	-	-	-	-
<b>3.11</b>	Training done by leader and managers/assistants.	✓		✓	✓	✓	✓	✓	✓
<b>3.12</b>	Employment opportunities expand (i.e. job creation).	✓		✓	-	✓	-	-	-
<b>3.13</b>	Promotion opportunities exist.	?	There was an indication that some of the original workers felt some resentment that those with qualifications, rather than years of experience, were recognised and promoted to management positions. Group leaders are appointed.	✓	-	-	-	-	-
<b>3.14</b>	Leader is inspiring mentor.	□	There are many workshops arranged and performed where volunteers are encouraged to help raise the workers' skills levels.	✓	✓	✓	✓	✓	✓

	<b>Labour: Salaries</b>								
3.15	Salaries and wages are good – above average.	?	Low as budgetary constraints sometimes mean that the workers are not able to produce to their maximum and piece work prices are constrained by market costs.	✓	✓	?	?	?	?
3.16	Salaries and wages above legal minimum wage.	?	Sometimes but not always, there are no retirement or Medical Aid benefits offered either, even to management staff.	✓	✓	✓	✓	✓	✓
3.17	There is some profit sharing (or other incentives) for partners, designers and workers.	✓	Profit sharing is done transparently during commissions and the production of major works. Workers are also allowed to be involved in other initiatives, such as a broiler chicken project.	✓	✓	✓	-	✓	✓
3.18	Different rates of pay for different tasks.	✓		✓	✓	✓	✓	✓	?
	<b>Labour: Working conditions</b>								
3.19	Pleasant working environment.	?	Some of the facilities are spartan and there is no working toilet at Studio 2, which lacks a front door	✓	✓	✓	✓	✓	?

			and only has a rusted burglar gate on the one doorway for security.						
<b>3.20</b>	Concern for environment in general (e.g., no or low pollution, no unsightly waste etc.).	✓	Hofmeyr began the project by having the locals collect plastic bags that were littering the countryside. Pit/smoke firing the ceramics is performed in a controlled manner in an open area, which does not pollute the surroundings significantly.	✓	✓	✓	✓	✓	✓
<b>3.21</b>	Reasonable working hours.	✓	Many workers walk fair distances from the surrounding areas, hence the day starts later than usual, however, this is reasonable and understandable in the circumstances.	✓	✓	✓	✓	✓	✓
<b>3.22</b>	Pleasant skilled and interesting work.	✓		✓	✓	✓	✓	✓	✓
<b>3.24</b>	Low turn-over of labour.	✓	Many workers, who do leave the project, return at a later date. Staff are allowed the opportunity to take up secondment positions, or gain skills in other countries, before returning to their original position. There is a steady approximately 130 strong workforce. Only the staff in higher positions indicated that if another more lucrative opportunity presented itself, they may well take up another form of employment.	✓	?	✓	✓	✓	✓

3.25	Proprietor/owner shows a sense of responsibility towards employees.	✓		✓	✓	✓	✓	✓	✓
3.26	No industrial unrest.	?	There have been a few incidents of unrest which have been explained in the text.	✓	✓	✓	✓	✓	✓
3.27	System of division of labour.	✓		✓	✓	✓	-	✓	✓
3.28	Regular consultations with employees about ideas, processes, pay, complaints, etc.	✓	A Human Relations manager is available to assist staff when problems arise.	✓	✓	✓	✓	✓	✓
<b>Labour: Ideals</b>									
3.29	Leader has ideas for labour.	✓	Different forms of payment during commissions and major works have been used and consultation is practised.	✓	✓	✓	✓	✓	✓
3.30	There are attempts to put ideas into practice.	✓		✓	✓	✓	✓	✓	✓

## Chapter 6

### 6 RESULTS AND FINDINGS

#### 6.1 Analysis of the Tabulated Data

Stevens has recorded that the tabulated data of her study indicates a correlation between Morris & Co. and the five South African enterprises she studied.

The following figures were established by dividing the number of positive factors in each of the South African enterprise by the total number of factors derived from the model of Morris & Co. – the results were:-

Ardmore: 89%

Kaross: 88%

Mapula: 64%

Monkeybiz: 81%

Mustardseed and Moonshine: 81% (Stevens, 2007)

The researcher, of this text after applying the same method, found that the Keiskamma Project produced the following relative percentage.

Keiskamma Art Project: 85%

Stevens explained that she had made a study comparing the case studies of the five South African enterprises to that of Morris and Co., where an analysis of the similarities and differences has been conducted, and that the statistics, for the purpose of her study, identified which enterprises were more successful than others. This effectively ranked the chosen enterprises which had met all the original criteria, as successful, sustainable enterprises. Her table was used to tabulate the comparisons between the different craft enterprises and is not intended to lead to a quantitative analysis of the captured data.

It is clear that the Keiskamma Art Project is on a par with the more successful projects, having achieved 85% in comparison to Ardmore (89%) and Kaross (88%) higher than Monkeybiz, Mustardseed and Moonshine all at (81%). It is acknowledged that the research was conducted by two different researchers who both treated the research subjectively. It is

possible, however, that new craft business proposals may learn effective business practises from correlating the tabulated data found in section 5.1.2, of all the art projects studied.

#### 6.1.1 Analysis of the Semi Structured Interviews – Empirical Data

The group who responded to the semi- structured interviews, comprised of a cross section of participants in the Keiskamma Art Project these included Carol Hofmeyr, the founding director, the general manager Florence Danais, four additional members of the management team, the sewing room supervisor, group leaders and a number of general participants who worked in the different sub-sections of the project. Pseudonyms have been given to most of this group to protect their identities. They were unanimous on a number of questions, Nkosi suggested that the work they did was “easy”, and that they were able to connect with nature and “we are given the opportunity to express ourselves”.

They all agreed that the Keiskamma Art Project/Trust was responsible for the Amatola Regional Council’s decision to build the new art related buildings in Hamburg. The researcher, having discussed this topic with Puhmann and Hautmann, (who were both project managers responsible for the buildings, while working for ASPIRE), is aware that Hamburg has indeed been identified as an “Art town” and that OVOP principles have been applied (Previously discussed in 4.28), proving recognition of the work of the Keiskamma Art Project.

Whilst most interviewees would like to remain in Hamburg, some were ambitious and expressed the wish that they could be afforded opportunities to work elsewhere, in order to earn more. Those that expressed this wish were emphatic, however, that this would not be a permanent situation, and that they would return to Hamburg, bringing new skills, back to Hamburg with them. There appears to be an understanding that despite leaving Hamburg, there will still be work opportunities awaiting them, on their return, with the Keiskamma Art Project. This clearly indicates their confidence that this project will remain sustainable, despite the temporary budgetary constraints.

Interviews indicate that most workers enjoy the work and appreciate the flexibility offered, not only in terms of being able to work from their homes, but with reasonable working hours. They appreciated the opportunity to temporarily move away from Hamburg, secure in the knowledge that they could return to steady employment. The participants at the Keiskamma Art Project are allowed, or encouraged, to go and work for short stints with other artists.

Some have taken up short term work opportunities in other countries and the project has gained from these ventures.

Take-home pay for daily /piece workers depends on productivity and the availability of a budget for piece work. For salaried staff, the monthly salary was considered to be fair by some and not sufficient by others, the exact amounts were not discussed. Older participants are more pragmatic about the low rates of payment than the younger participants. All however, appear comfortable with the inherent fairness in the payment system, particularly for piece-work. Hofmeyr has stated on a number of occasions that she wished that people could earn more, but that she needs to consider the large number of participants who work for the Keiskamma Art project, (which she did not want to limit), and that this enterprise is primarily a job creation initiative.

One of the salaried management staff, Nandi indicated that the money received, despite being higher than that of the women doing piece work, is insufficient, “my heart is here but in terms of finance, the money does not fulfil [my] needs”. She suggested that despite building sites being made available and given to the youth to build houses on, their other family commitments meant that their salaries did not stretch sufficiently to allow for a reasonable size family home to be constructed on this land.

Another salaried worker, Mamorena, conceded that, “Half a [loaf of] bread is better than no bread”, but conceded “actually they are not happy”. She maintained that, “we are trying our best to [do and] make our products as a SABS [South African Bureau of Standards] product. The money does not say that, but you can bring food to the table”. The commonly repeated, “half a loaf of bread is better than no bread” saying, is felt to be indicative of people who are familiar with the concept of having had a family to feed, without the security of an income, particularly pertinent to the older participants. Yet Mamorena explained her view, with the following pragmatic stance “The cushion cover can’t sell for R500 – you have to be realistic and sell it for R280.”

The pressure to achieve deadlines and the need to occasionally do unpaid work, at home during weekends, were some of the criticisms levelled by those who received a steady daily rate of pay. Yet they conceded that they were grateful to be employed. Those on a daily pay rate prefer this system despite suffering from periodical breaks, when they do not work at all, thus receiving no pay.



Hofmeyr confirmed during the interview that “we are getting a whole new group who are highly skilled and need to get more education”. These are young people who have recently joined the group. The current ISANGO project, an inspirational skills training exercise discussed in section 4.15.1 was being enjoyed, and the participants appreciated the opportunity to learn about other art related disciplines.

### 6.1.2 Training and Working Conditions

Nkosi felt that the opportunities to further his studies, (which would have been impossible without the sponsorship that the Art Project had afforded him), had allowed him to grow in confidence. He could feel that he was “different now”, comfortable as a leader because of the Keiskamma Art Project assistance, in his life.

The working conditions have brought out a range of conflicting views. Inkosi expressed how “happy” he was with the existing buildings, which he considered to be “pleasant” working conditions. He was very insistent, that he “love[d] the view”. This surprised the researcher, as this appeared to be a contradiction with what had been said in 2014, whilst she was volunteering at the project.

Later it emerged that Hofmeyr, who had understandably lost trust and faith in the Amatola Regional Council’s awarding of the buildings process, has expressed a wish to retire, if and when, the Keiskamma Art Project moves into the new buildings. The researcher therefore surmises that this has led to a re-consideration of the value of the premises they currently have, which are not in a good state of repair (discussed in section 4.14). Lindiwe, however, expressed the wish for bigger premises, which could accommodate all the people who worked for the project, “We are many” she said.

### 6.1.3 Grateful For the Opportunity of Employment

All interviewees concurred that the project offered them hope for the future. Yolisa, a group leader to the young group suggested “It does give them hope, in the sense [that] because the project employs most of the people in the village and they send some people to study in Technikons and Universities”. She continued “I wasn’t working, and [I was] sitting at home doing nothing.... [but now] I am earning... and I can also help at home”.

Earnings are not high, but most of the interviewed participants expressed how grateful they were to “have a job” Most participants had spent time unemployed prior to joining the

project. Lindiwe suggested that by keeping the community working “it assists to avoid poverty and crime”. All participants relayed how they appreciated the challenge and extra remuneration they received, whilst working on commissions and major works, which sometimes doubled their earnings. A number had suggestions on how to improve their work and payment structures; Nomsa suggested a set wage per month, Bonile suggested that the work should be planned better and that it should be spread over a reasonable timeframe, instead of making the participants work for periods “under pressure”, interspersed with temporary lay-offs, due to a lack of orders and financial constraints. A suggestion made by an interviewee, was that more orders should be procured, which the researcher interprets as a more active marketing campaign, should be considered.

None of these issues can be addressed effectively until all staff/workers and general participants of the Keiskamma Art Project take responsibility for the ownership of the project.

#### 6.1.4 Benefits to Extended Families of The Keiskamma Art Project Participants

A number of interviewees had family members participating and working for the Trust, and their children and grandchildren are either currently benefitting, or they anticipate their families will benefit in the future, from the work of the trust. Hofmeyr has concentrated on uplifting the educational offering to the children living in the Hamburg area, which include those of the Keiskamma Art Project participants. Their children are also assured of employment at the project, and the crèche provides the younger children with stimulation and care. The health centre also offers health care to the participants and their families.

#### 6.2 WORKS, “HOUSE STYLE” AND FUNDRAISING

The unique and naive “house style”, by which the Keiskamma Art Project is recognised, was never contrived, but is a result of the level of education of the participants, who had only been offered “Bantu Education” by the Nationalist Party while they were in power in South Africa. The style, epitomises the history of this financially depressed area and remains expressive of the lives of those living in Hamburg.

Narratives within many of the major artworks (tapestries), revolve around the lives of individuals living in the area. These evoke emotion, which may be why so many people, including the Canadian Government, Mercedes Benz, First Rand Bank, the Lotto, anonymous

and individuals donors and organisers of the Grahamstown Festival amongst others, have been able to empathise with the people; not only by buying their clearly handmade products, but by sponsoring them with large sums, enabling the Keiskamma Art Project and Keiskamma Trust not only to be sustained, but to have grown.

The Keiskamma Art Project makes a great deal of effort to acknowledge the contributions made by the funders. This appears in their documentation and is even embroidered into their artworks, enclosing a separate narrative, as to the generosity of many.

It is becoming increasingly necessary for the participants to develop the necessary skills to both operate profitably and generate funding themselves. Without sponsorship, it is evident that the work will be able to continue in the same manner as it currently does. Danais (in 2014), suggested a long term plan was not possible, due to financial constraints imposed by a lack of consistent income (i.e. irregular funding and product sales).

The Keiskamma Art Project is profitable overall, because the monumental works have been sold for huge sums, over and above the sponsorships that have been derived from the Grahamstown festival organisers and others. In 2010, on an application made by the Keiskamma Trust for Lotto Funding, it was recorded that “Over eight years, the Art Project has proven its expertise and is generating an income of R565,000 per annum by marketing its craft products, getting orders and creating exhibitions.” (Hofmeyr et al, 2010). The day-to-day bread and butter work is lucky to break even, but it does, however, keep the coffers of the Art Project going. Sound business principles are in operation, which would mean that the Art Project should prove sustainable, even if the outreach programs the Keiskamma Trust offers are forced to close down, due to a lack of funding.

A number of participants have expressed that they would move to bigger centres if given employment opportunities, due to personal financial pressures alone. The United Nations Conference on Trade and Development Report records that reliance on funding renders the creative industries vulnerable to shocks and disruptions and difficulties in planning for higher value activities and products. The Report sums up what has actually happened in Hamburg. It states “experimentation is a key to successful entrepreneurship in creative industries”, that “heavy-handed state action must be avoided” (Anon 2004. d). Like the heavy-handed red tape that has not allowed the Keiskamma Art project to move into the premises specifically designed for them, which is discussed in section 4.28.

### 6.3 THE ROAD INFRASTRUCTURE

The road infrastructure leading to the scenic town of Hamburg desperately needs to be improved. This is imperative if the Keiskamma Art Project is to attract visitors in large numbers. Those who have travelled this road once are less likely to make a subsequent visit, thus a concerted effort to improve the road network and upgrade the surroundings is important

In summary, the researcher finds that the geographical, financial and political factors impact drastically on the ability of the Keiskamma Trust to become substantially sustainable. However, against all odds the Keiskamma Art Project is sustainable and presents a successful model for sustainability and implementation by other craft organisations.

## Chapter 7.

### 7 CONCLUSION

This chapter discusses and evaluates the study.

#### 7.1 THE PRIMARY AIM OF THE STUDY

- Was to investigate and record the history and achievements of the Keiskamma Art Project, which later evolved to become a sub-section of the Keiskamma Trust. This necessitated some aspects of the work of the Keiskamma Trust being included, because of the periodic collaborative nature of projects undertaken, between the various sub-sections of the trust.
- Was to compare the Keiskamma Art Project with the research of Professor Stevens, to determine its business viability and standing and identify criteria necessary for a best practice model for future art projects.

#### 7.2 THE HISTORY OF THE KEISKAMMA ART PROJECT.

An archival study was conducted of the historical documents, compiled by Hofmeyr since the inception of the Keiskamma Art Project, covering the period 2001 to 2015. This study allowed the researcher to gain insight into the work of the Keiskamma Art Project and Trust.

This archive is housed in a series of boxes and files, and while they are loosely grouped with documents and photographic evidence pertaining to particular artworks, other material on the same artwork is also to be found in other sections, for example; some boxes house magazines, with articles on a range of different artworks. Hence while copying the pertinent material into a digital format, it was decided to create a timeline, saving each item in date order. This process led to a comprehensive record of all the artworks, in the order they were produced, being generated.

Documents include the detailed planning and reference material for each major artwork, beginning with an image of the historical art work, on which a particular tapestry project is to be based. Additional referenced images, pertinent to the narrative were collected and stored. The designs or preliminary sketches and detailed written texts, describing what is to be portrayed in the major artwork, are all stored for posterity. Written notes include the order in which the various panels are assembled and the subsequent photographic records of the

works, in progress. The photographic records, are mainly the work of Robert Hofmeyr, Tanya Jordaan and later Florence Danais. Unfortunately they are not individually marked, so the majority could only be referred to as being sourced from the Hofmeyr archive. Exhibitions where works were displayed and the attendance of the participants, have also been recorded photographically.

The archive is extensive and includes items of a personal nature, like letters, cards and emails addressed to Hofmeyr, referring to the Keiskamma Art Project. Speech notes for a number of presentations, one example (Appendix H), are notes for the talk given by Dr Carol Hofmeyr when an honorary doctorate was awarded to her, by Rhodes University, in 2013. Other submissions made nominating Hofmeyr for various other awards also appear in the archive.

The major works, have been funded and produced for the Grahamstown Festival, and exhibited at the 1820 Settler monument, with the exception of the Keiskamma Altarpiece, which was displayed in the Anglican Cathedral, in Grahamstown.

Hofmeyr has managed, since the inception of the Keiskamma Art Project to gain excellent publicity, examples are included in the archive. This began with exposure in the press and national magazines. A number of articles have been published in the SAWUBONA, South African Airways, in-flight magazine, beginning in 2002, soon after the project was started. This has generated national and international interest and tourism. Numerous other South African magazines and academic journal articles, have been published. All assisting the project to gain acclaim, accolades and awards, these are discussed in detail in the study. This exposure led to the Keiskamma Altarpiece touring a number of other countries, with many articles appearing in various foreign publications. The Keiskamma Art Project has also appeared in subject specific publications linked to tapestry and embroidery.

In order to develop a more complete history and background of Hamburg and the Keiskamma Art Project, further literature sources and internet searches, were conducted. Florence Danais and Annette Woudstra, who worked for the Trust, made documentary and photographic contributions of material, which they had collected. A complete digital copy of the Hofmeyr archive and other material amassed, will be returned to Dr Hofmeyr in order to expand her records.

A comprehensive chronological list of the achievements and major artworks produced by the Keiskamma Art Project, which had been compiled by Götz Plessing, was expanded in this

study, including the addition of photographic images. This record includes the awards bestowed on both the Keiskamma Art project and Hofmeyr, for her contribution to the success of this venture.

The production process, narratives and images for a limited number of the major artworks were discussed in detail in the study. While the researcher would have liked to have included more detail in this section, a decision was made to limit the number of works, many of which have been discussed in detail, in other publications.

Hofmeyr has been flexible in her approach, and allowed aspects of the project to simply evolve, for example: while the Keiskamma Altarpiece, which has a HIV/AIDS narrative was touring, travelling through Canada and the USA, new plans for it to be exhibited in different cities, including other countries were made, as the opportunities arose. This exposure led to much funding being generated for the Keiskamma Trust. While the Keiskamma Art Project is not an HIV/AIDS initiative, this scourge is still prevalent in Hamburg, and forms the narratives in many artworks. The funding received has been used to develop the health and outreach programs conducted by the Keiskamma Trust. There does not appear to be any resentment expressed by members of the art project. The researcher heard the subject of HIV/AIDS being openly discussed at various gatherings in Hamburg. It was also raised, unsolicited, in various interviews and informal conversations conducted, hence it is concluded that HIV/AIDS appears to have lost a great deal of the stigma associated with it, in Hamburg. Very few deaths are currently being recorded, because of the excellent treatment available at the Trust's Umthawelanga Health Centre.

A further element to the study was to add the Keiskamma Art Project to the comparative craft business study developed by Professor Ingrid Stevens. Craft Projects have become very important for government and non-government entities in order to grow the South African economy, creating job opportunities, in areas which offer little chance of employment. There have been a number of craft projects which have failed, hence it was considered important to identify the universal business practises found in successful craft projects. In order to interrogate the financial viability of the Keiskamma Art Project, in particular, a comparative study was conducted, comparing its business practices with the findings in the study by Stevens. The empirical data gained, was primarily from the interview with Florence Danais. Stevens study was based on Morris & Co and five other established and long-lived South

African craft projects. The data was compiled in a tabulated format based on the one contained in the study of Stevens, which was altered to include the Keiskamma Art Project data. Stevens had based the original tabulation on the practises of William Morris. The results identified similarities and differences as analysed in Chapter 6. The results were conducted by two different researchers, who may not have reached the same conclusions, and thus the results cannot be considered statistically. However, the descriptive and deductive investigations do indicate a qualitative form of best practice model, which may indeed assist future art projects to identify areas of strength and weaknesses, in order to avoid pitfalls. The analysis of the tabulated data indicated that the Keiskamma Art Project was on a par with the successful projects coming third at 85%, which correlated with a range in the other five craft projects, from 64% – 89%. This indicates that the Keiskamma Art Project is a viable entity, despite Hofmeyr's emphasis that unlike the other projects studied, it remains a job creation, poverty alleviation and empowerment enterprise, and is not considered a profit making entity.

William Morris, who lived in Victorian England, during a time when there was both economic strength, alongside poverty, similar to the unequal conditions currently being experienced in South Africa. Morris's enterprise was successful during his own lifetime and his designs are still being sold over 150 years after his death proving his enterprise to be a good example to follow. The researcher was fortunate, during a visit to the United Kingdom, to be given the opportunity to visit the William Morris Gallery in Walthamstow, London, where she attended a guided tour, and was given access to material housed in their extensive research library. His passion and the meticulous attention to detail in his artworks, made a lasting impression on the researcher.

The researcher was privileged to work as a volunteer at the Keiskamma Art Project during the study leave period, granted to her, working there for 1 day a week for 7 months, teaching ceramic skills to a group of 7 participants. This took place prior to gaining the ethical clearance necessary from the ethics committee at NMMU, to conduct interviews. During this time many informal, yet informative, conversations took place and a level of trust was established. Hofmeyr and Danais were both very generous with their time, proving co-operative during the entire study period. Formal interviews took place during the ISANGO project, a period when Mercedes Benz SA were sponsoring a skills learning project, for young participants at the Keiskamma Art Project. Hence the interviews were not particularly disruptive to the actual production process. Despite some of the managers, who it had been



hoped to interview being away in Cape Town, at the time of the interviews, at least one participant from each sub-section, was interviewed.

The labour force at the Keiskamma Art Project proves to be constant with very few participants leaving and those that do, feel secure in being able to return. The finances of the Keiskamma Art Project are handled by the Keiskamma Trust, hence only the basic “take home pay” relating to participants, and the prices of the wares available in the shop, was studied in any depth. Budgetary constraints, however, were mentioned during the interview process by a number of participants and recorded.

Stevens maintains that “an over-riding factor in the success of all the craft enterprises studied is the presence of a leader, who seems to be crucial to their success and sustainability”. She suggests that the leader should have a strong art background and be able to generate ideas and be innovative, as well as having marketing and publicity skills. The leader should be able to “train guide and inspire others in the enterprise”, suggesting that the person should have passion, enthusiasm and be energetic (Stevens, 2007, p. 312). The study has proved that Hofmeyr has all the characteristics deemed necessary.

The study revealed that Hofmeyr undertook and initiated the Keiskamma Art Project as a faith based crusade, to assist the people of Hamburg lead better lives by being gainfully employed, developing pride in themselves and achieving accolades for their art creations. Hofmeyr not only has a gentle manner and much empathy with those whose lives she has touched, but has anchored the project during some turbulent times. Despite the trials and hurts that she has endured during the years the Art Project has been in existence, she has remained steadfast and resolute in her efforts to assist the people of Hamburg, because she cares deeply about them as individuals. Hofmeyr has personally conducted most of the conceptualising, research, and organising of major works, with the exception of the Biko Tapestry by Nomfusi Nkani, who researched, designed and co-ordinated the work herself, pleasing Hofmeyr greatly. Prior to designs being drawn for the major works, Hofmeyr is open to the ideas of others, but usually makes the final decision on which art works to reference and base new pieces on.

Hofmeyr’s manner has encouraged people, not only to volunteer to assist with various aspects of the Keiskamma Art Project, but to return again and again. An example of this is the self-

funded volunteers, Chalmers and Jezewski, who returned annually for eight years, even studying embroidery themselves, in order to assist the project further.

While there have been times when Hofmeyr was able to take a back seat, allowing her to take necessary sabbaticals from the stresses of running the project, she has always been in the background, conducting workshops, assisting, following up teaching classes etc. When Danais, who had administrative strengths, resigned and left, Hofmeyr once again took over the reins, feeling the need to check on the entire system. Despite voicing the wish to be able to retire, she has taken on the task resolutely, determined that the initiative continues to succeed. She keeps being re-called to sort out problem areas and feels she does this because of the many dedicated individuals, whose livelihood could be negatively affected, if she didn't step back in to control the outcome.

The strain does take its toll and, in 2015, Hofmeyr expressed a sense of frustration, when she felt overwhelmed. Hofmeyr admitted "It's difficult – I'm struggling"; at the outset she had felt "guided" and "I felt I was in the place where I was meant to be"; "the problem is you get denuded and you don't have the opportunity to replenish". In reflecting on her own actions she didn't know how she could have had the "the cheek... or conviction" to begin the Keiskamma Art Project at all. "I knew no-one in the Eastern Cape ... I was blindly driven, blindly leaping into something..." admitting that "if you had all the knowledge" the chances are that she would not have started the project.

It had become apparent to the researcher, while conducting interviews in 2015, that financial constraints are once again being experienced, and the participants were complaining of having to work with "scrap materials". Yet she feels the Keiskamma Art project has experienced worse and, with Hofmeyr's dedicated guidance, solutions will be found. The researcher believes that were the Keiskamma Art Project to run on its own, without the many outreach programs, it would be a profitable business. Hofmeyr will, in all probability appoint another general manager, but remain in the background, still guiding the helm. Hofmeyr suggested that she keeps going back because of the individuals who are so dedicated to the success of the project. Hofmeyr obviously would like to concentrate on the areas she enjoys most, such as teaching art skills and creating artworks and not have to concentrate on the administration of the project. The education centre assists many schools in the area. Anthony Drake, manager of the Music Academy, suggested that music studies take dedication,

practice and discipline, which should engender the development of a good work ethic and sense of responsibility in the children. This initiative should ensure that strong future leaders emerge from within this community.

A concern of the researcher is that there does not yet appear to be a single potential leader who will be strong enough to lead, through the sometimes turbulent times, within the Keiskamma Art Project, when Hofmeyr does retire. It appears necessary to identify and mentor some-one capable of taking over, to allow them to weather the possible reaction from other participants, while Hofmeyr is still around to shield them.

Nomfusi Nkani, with her Biko work has shown that there are people capable of researching, designing and creating art works. The researcher believes that this should be encouraged and expanded still further.

The Keiskamma Art Project, which began on such a small scale, has really affected the lives of many in a positive manner. The researcher considers that the Keiskamma Art Project has indeed succeeded spectacularly, the works that they have and do produce, are monumental in both scale and achievement. Poverty levels have been reduced, by the work of the Keiskamma Art Project/Trust. There is a sense of optimism and hope within the community, despite the continuing run-down appearance of the town.

The participants are assured of regularly having food on their tables, which was not always the case before the Keiskamma Art Project was established. Hofmeyr suggests “I think our wage for daily work, piecework, is too low but we cannot charge more as we are constrained by market costs.... we still function on low management salaries as we try to employ many people and no-one has retirement or sick benefits.... and this is a real problem”. This statement sums up the fact that, despite the efforts of the Keiskamma Art Project and the fact that they create employment for as many people as possible, this means that they “ remain at this level a poverty alleviation program” (Hofmeyr, 2015). Hofmeyr indicated that she would encourage anyone who could find more lucrative forms of employment to do so.

The researcher set out to do two things.

- The first was to write a coherent record of the Keiskamma Art Project. This she has done, and will extend into a document for publication in the future.
- Secondly she wished to establish how the Keiskamma Art project worked, as both an organisation and producer of artworks and if the project's business practices, when added, and compared, to the comparative tabulations of Stevens, are sustainable.

She has proved that the project achieved 85%, well within the range of currently sustainable South African Art and Craft industry enterprises.

Finally the researcher proposes that a wealth of information, topics and data exists within the Hamburg district which awaits further exploration and investigation.

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Appendix A:

Semi-Structured Interview questionnaire for Carol Hofmeyr

What brought you to Hamburg and when? (I've had conflicting dates mentioned to me).

Did you have any prior experience with an Art Project?

What is your concept of fate – e.g. with Hamburg requiring the skills and experience you had? Are you aware of William Morris's idea on fate?

When were the various buildings that house the Trust in Hamburg acquired? What did leasing them entail, (including the studio in Bodium)?

What exactly takes place in each of the studio's and Keiskamma Trust buildings?

What hope have you of getting the new buildings built by ASPIRE – I believe that you signed an undertaking to hire it before it was built; is this true? When? How?

I loved the story on how you were hoodwinked by people selling plastic bags, please expand?

Do some people see your kind-heartedness as naivety and take advantage?

Did the fact that the women were doing embroidery in Bodium have any influence on your pursuing embroidery – or what influenced your decision to do embroidery/tapestry?

I believe you began with embroidering houses in the village. What was the underlying concept behind this, how did the house style develop?

I understand that there have been a number of methods of payment used for major works, i.e. per size of embroidery as opposed to per day – what do you think is the best method?

Please tell me about the roles of Jan Chalmers and Jacky Jezewski.

How difficult has it been to step back and let much of the Keiskamma work be taken over by others?

Please tell me about the different managers you have had working at of the Art Project since its inception?

What impact do you think your intervention and the Keiskamma Project have had on the local community?

HIV/AIDS is a recurring theme in some of the narratives in the major artworks; I'd like to understand some background. When did you begin to dispense ARV's and how long was this before the government began to supply them. How did you access these?

The Keiskamma Art Project is considered as an HIV/AIDS project. Has HIV/AIDS significantly affected in any numbers, for example, of women working for the Art Project?

I understand that when Nozethi Makubalo was quoted in the press as saying that the project was related to HIV/AIDS, there was an outcry. What exactly happened, what intervention did this require?

What happened during the strike at the Keiskamma Project?

What impact has the Project/Trust had on your own life? What accolades and awards have you personally won?

How many awards has the Project won?

How many students have had their studies sponsored and by whom?

What happened to the two additional students, i.e.: those who did not do Fine Art (but were studying at the same time?)

I understand that you have a number of family members also involved with the Trust, what are their roles? Please expand.

Somehow I do not seem to have seen much information on the Murray and Roberts's commission, or the Carnival of Animals, the Human Rights Tapestry, or Botanical works – could you please help me on those specific works.

Setting up Exhibitions takes a great deal of effort, who has been responsible for setting up the various exhibitions featured in the Achievement List on the Keiskamma Website?

Please tell me about your interaction with ASPIRE and the Emthonjeni project.

What jealousy and criticisms are you aware of from the Hamburg white population and how do you deal with them?

Where or when the donor forms were handed out for the Keiskamma Tapestry, to whom were they directed? I believe there were other funders. Who were they?

Funding – who is funding the project now – how does it keep going?

Is there anything else that you would like me to include, or think is a particularly strong aspect of the Keiskamma Trust's work?

Appendix B:

Semi-Structured Interview questionnaire for Florence Danais

**Based on the Tabulated Questions Ingrid Stevens derived from Morris & Co. documents**

(General Manager of the Keiskamma Art Project).

Design: The Designers

Has the enterprise designated designers?

Do the designers have specific skills, talent or training and are they dedicated to the enterprise?

Does the designer have a clear vision or aim for the designs?

Is there a single designer on the major pieces?

How skilled is the designer in making the end product?

Does the designer fully understand the materials and techniques of production?

Design: Social Needs

Are there traditions for such designs?

Do the designs fit the social needs, demands and circumstances?

Do designs have 'meaning' and share in the symbolic order of the society in which they are made and sold?

Are the craft products accessible and popular?

Design: Source Material

Do the designers work from a source of subject matter, in the designs?

Is the inspiration from a visual source, or stylistic?

Are the sources capable of renewal and expansion?

Is the source imaginatively manipulated?

#### Design: 'House Style'

Is there a coherent house style in the different designs?

Are the works distinguishable from the products produced by other embroidery projects?

Does the house style unite designs by different designers?

Does the house style unite different products and ranges?

#### Design: Planning

How do you plan the design before production?

Does the planning include research, experimentation, development and drawing?

#### Design Craftsmanship

How do you ensure the craftsmanship remains of a high quality?

What time do you allow in the manufacturing process for high quality of workmanship?

Do the products have an appropriate finish for handmade goods?

How do you ensure that the best and most appropriate materials are used?

Are there different grades of expertise in appropriate craft techniques amongst the workers?

If so how are they given recognition?

Is there openness to new materials, craft processes and technologies, if appropriate?

Are there well planned procedures for production?

When working on major projects, what sorts of deadlines are set? Are they met and how?

#### Design: High Quality

What sort of Quality Control systems are in place?

#### Design: Innovation

Is there a diverse range of crafts produced by the enterprise?

What sort of types or functions are there in the range produced?



Who decides the colours, styles and motifs used in the range of designs produced?

Who decides the range of repeat bread and butter designs, and when an exclusive product will be produced?

Is there constant innovation and renewal of designs?

Are the designs checked for originality and that they have not been copied?

Do the products differ from those that are common in society?

Do the products reflect the local materials, images, traditions and processes?

Are the crafts produced considered part of a 'National Heritage'?

### Design: Aesthetics

Do designs show strong skill with regards to colour, pattern and shape, etc.?

Have the products a balance of simplicity, complexity, function and decorativeness?

Are the products both functional and practical in some way?

Do the designs and products give pleasure through beauty?

Are the products original and unique?

Do the decorations for the designs have meaning or significance within the society?

### Design: Ideals

Is there a driving force of ideals behind the designs and production?

Has craft enabled social reform, i.e.: a raised standard of living, better working conditions, steady work enhanced creativity, in the local community?

Has the craft work encouraged a renewal of hand work?

### Business Management

Is there a strong central manager, or leader?

Have there been designated managers from the inception of the enterprise?

Have additional managers been appointed as the business has expanded? Are there different managers appointed for production, general and commercial?

Are the established management roles clearly defined?

### Business Capital and Finances

Did the enterprise have sufficient start-up capital or resources?

How did the enterprise become financially established?

How were resources raised to carry enterprise and for how long (2-5 yrs)?

Does the enterprise have sufficient working capital for expansion?

Are the business aims clearly articulated and well established?

Are the accounting and financial systems clearly defined and established?

Does the enterprise offer a range of products for sale?

What sort of business model is used? Is trust established clearly and legally?

Are the rates of pay set?

Do rates of pay vary according to the level of skills needed for the job?

Are reasonable rentals paid for the premises?

Is the business profitable and how long would it take to become self-sustainable?

### Business Publicity

Is the publicity done in a planned manner?

Who organises the branding and publicity, e.g.: logo, advertisements, brochures, web-sites and letterheads, etc.?

Are there samples for potential buyers?

Who arranges and organises that the enterprise participates in prestigious exhibitions?

Who organises the showroom/shop?

Are new products promoted and introduced to the public?

How are products branded to distinguish them from others?

Are products branded as culturally significant?

Are visitors encouraged to visit the premises?

Are the products aimed at specific markets? Who?

Is there a set of key clients/outlets and do you keep personal contact with them?

### Business Marketing

Is there understanding of the needs and demands of the market, trends, and economic conditions, etc.?

Do quality products give the competitive edge?

Is advantage derived from having innovative products?

Is a diverse range of items made, thereby increasing the competitive advantage?

Are new products and designs produced on a regular basis to give a competitive advantage?

Were good designs produced from the outset or have products been discontinued?

Are there good sales of articles made? Will they become sustainable?

Does the project get commissions and orders on a regular basis?

Is there contact with the niche market?

In which cities do you market your products?

Has the market been extended into other countries?

Have specialist shops and showrooms been established to sell the products?

When/where are exhibitions held to promote new products?

Are all ranges and goods titled, especially large works?

### Business Prices

Do prices range from expensive (one offs) to reasonable (production line)?

How are costs kept as low as possible?

Is wastage kept as low as possible?

Are piece-workers and part-time employees used for some products?

Are labour costs kept as low as possible?

Is sufficient profit made on the goods to enable them to be sustainable?

Are payment and invoicing procedures established?

Are items sold outright, or on consignment?

### Business: imitations and competition

Are there both skilled and unskilled labour employed?

Is the creativity of employees encouraged where appropriate?

Is there on-site training, such that prior skills or training is not necessarily demanded?

How extensive is the supervision of labour?

Are production procedures communicated clearly to all employees and how?

How much consideration is given to gender equality? Is racial equality encouraged in South Africa?

### Labour Training

Do training opportunities exist for workers?

Is training on-the-job, learning-through-making and by example?

Are forms of apprenticeships available?

Is training done by the leader and manager/assistants?

How often do employment opportunities, or job creation, expand?

Is there any form of promotion offered?

Is the leader an inspiring mentor?

### Labour: Salaries

Are salaries and wages above average?

Do the majority of piece workers earn above the legal minimum wage?

Is there any form of profit-sharing (or other incentives) for partners, designers and workers?

Are there different rates of pay for different tasks?

#### Labour: Working Conditions

Are the working conditions pleasant?

Do the working surroundings get considered: for example, no pollution, or unsightly waste, etc.?

Are there reasonable working hours?

Is the work considered pleasant, skilled and interesting?

How good are the labour relations?

How much turn-over of labour is there and how is this affected by illness or the HIV/AIDS pandemic?

Does the management show a sense of responsibility towards the employees?

Has there been any labour unrest?

Is there a fair division of labour? Are there limits on the amount that can be produced?

Are there regular consultations with employees about ideas, production, pay, or complaints?

#### Labour Ideals

Does the leader have ideals for labour, e.g.: 'Joy in labour'?

Are there attempts to put ideals into practise?

Appendix C:

Semi-Structured Interview questionnaire for Nozeti Makubalo

(Self-taught designer for the Keiskamma Art Project, part of the management team and a village health worker).

I believe you were a founder member of the Keiskamma Art Project, please tell me how the Keiskamma Art Project began and how it evolved, in detail.

Are you originally from Hamburg?

Please tell me about Christmas day celebrations held in Hamburg during the 1960s and 1970s – why are they frowned on today?

Why do you think the traditional form of house painting previously practised in this area – i.e.: traditional Xhosa art (which was so beautiful) got abandoned?

How much influence has the Keiskamma Trust had on the new buildings in Hamburg?

Please tell me what you know about the working of the Emthonjeni Project?

What was involved in the initial hiring of the buildings used by the Keiskamma Trust in Hamburg?

Why was the studio at Bodium built?

How was the true history of the Xhosa people taught to the women in Hamburg during the planning stages of the Keiskamma Tapestry? Why do you think Carol Hofmeyr did this?

When there are major works and commissions, I believe more money is made by the embroiderers – how does this work?

I believe that you were not keen that your daughters study art, why?

Do the women sometimes want to do more work than they are given? If so, why is the number of works they can make limited?

Are the women happy with their income for the works they produce for the Keiskamma Art Project?

Do the bags and cushions cover costs – are they sustainable?

What does the production process entail and how are the goods marketed?

Please tell me about the regular meetings held by the Keiskamma Art Project on Mondays and Wednesdays.

I believe there was a lot of unhappiness when you were quoted in the press in 2004, saying that the women of Hamburg's lives were affected by HIV/AIDS. Please tell me what happened and how it became resolved.

You have travelled to many parts of the world for the Keiskamma Art project, particularly where the Keiskamma Altarpiece was being exhibited. I believe you related the stories depicted in the work of the people of Hamburg, who had suffered during the HIV pandemic, to those gathered at exhibitions openings. What sort of reception did you get?

Where have you visited during these travels? Who sponsored the trips?

How was money raised for the Keiskamma Trust during these exhibitions?

I have heard people disclosing their HIV status in open forums in Hamburg, namely when they opened the Emthonjeni Project building in 2013 and when the Keiskamma Altarpiece was shown to the Hamburg community members for the first time September 2014. This seems unusual to me, so is this usual now? Do you think that the stigma has been reduced? How has this openness been achieved?

It appears a lot of funding is received by the Keiskamma Trust. Can you tell me what you know about the funding of the project – and how/where the funding is being used?

What can you tell me about the Music Academy and the Education Programme?

I believe you are involved with a chicken production co-op; please tell me about it.

Are big fish still being caught in Hamburg?

How do you see the future of the Keiskamma Art Project evolving?

Do you want to share anything more regarding the work of the Keiskamma Trust?

Appendix D:

Semi-Structured Interview questionnaire for Anthony Drake

(Manager Keiskamma Music Academy)

Where are you from?

How did you get to join the Keiskamma Trust staff?

What exactly do you do for the Keiskamma Trust – what does your position entail?

When did you become familiar with the work of the Keiskamma Trust?

What of particular interest have you found in your work for the Keiskamma Art Trust?

What do you think of the Xhosa singing ability?

Please tell me about the work of the Music Academy?

How many instruments do you play?

How many instruments do the students get taught?

How many teachers are involved?

Please tell me about what assistance you get from the volunteers?

Do you loan your students musical instruments, how does this work?

What do you think about the suggestion that Hamburg changes its name?

Please tell me about aspects of the Keiskamma Trust that have impressed you, other than the Music Academy?

I have seen that Music Academy students have travelled; how is this arranged and who paid for these travels?

How much interaction takes place between the different projects involved in the Kesiskamma Trust?

Please tell me what you know about those buildings that were built for the Music Academy and which are currently standing vacant.



What is your idea of fate? I ask this because of Carol Hofmeyr, who had both a Master's in Fine Art and was a Medical Doctor when she arrived in Hamburg.

I saw the Music Academy playing at the opening of the Emthonjeni Project, what is your interaction with it?

Is there anything else at the Keiskamma Trust that you would like to tell me about?

## Appendix E:

### Semi-Structured Interview questionnaire (General)

(General Participants from the Keiskamma Trust)

1. Are you originally from Hamburg? If not where are you from?
2. What work do you do for the Trust? Please expand and tell me in detailed steps?
3. How long have you worked for the Trust?
4. Tell me about your work with the Trust, is it fulfilling, do you feel happy about it?
5. How do you view the products that you make?
6. Does the Keiskamma Art Project give people hope? How? Why?
7. How has your life changed since you began working for the Trust?
8. Are you happy with the working conditions, i.e.: the buildings? Please expand?
9. Do you participate in the designing competitions?
10. If so, do you think that the selection and judging are fair? Please expand?
11. Which do you enjoy most, the piecework or the major works and commissions? Why?
12. Are you made aware of the budgeting involved in the work of the Trust? If so how?
13. Are the weekly meetings effective? Do they keep you up to date with the workings of the Trust?
14. Have you been afforded the opportunity to travel with the Trust?
15. If so where have you been, where did you stay, and what did you do there?
16. Do you think the Keiskamma Trust has contributed to the improvements and new buildings in the town of Hamburg?
17. Do you see your future in Hamburg? What are your ambitions?
18. Do the other sections of the Trust affect the Keiskamma Art Project (For example, the Art Project, Treatment Centre, Education programme, Copiera classes or with the Music Academy). If so please explain?
19. How much interaction takes place between the different projects involved in the Keiskamma Trust?
20. What can you tell me about the work of the Keiskamma Art Project that impresses you most?
21. What improvements/changes would you like to see?

22. Are you aware of any conflicts that have taken place regarding the processes and procedures at the Trust, if so, how were they dealt with?
23. Are you involved, or plan to get involved, with other co-operatives or other projects in order to supplement your income, such as some of the other members of the project?
24. Is there anything else about the Keiskamma Trust that you would like to tell me about?

Appendix F:

Hofmeyr Letter to Members of the Keiskamma Art Project

**From Carol to all members of Keiskamma Art Project 18<sup>th</sup>  
September 2004**

Dear Members of Keiskammart Project,

I want you all to understand things very well.

You have all worked really hard and deserve much more than you have.

You have become very good artists and are now known all over South Africa.

Our tapestry is making us famous and I believe nothing like it has been made in South Africa before

**However** at the moment the project and I have no more money.

The government department of Arts and Culture gave us R300,000 in 2003.

We had to spend this on materials and buildings and workshops. It helped us make the tapestry.

It costs about R10,000 a month to keep the studios running, for cleaning, rent, water and electricity and petrol to run up and down. I have paid for the costs of the German house myself out of my own money.

As you know my last car had to be replaced. It costs a lot to keep cars going on these bad roads.

I have had people who come to work with the project staying in my home at my own expense for food and other things.

All the money the government gave to us has been used in the last 2 years.

I have never earned anything from the project

This year, to help make the tapestry and to keep paying you all, I have paid nearly R100,000 of my own money.

I did not have the money but took a loan on the bond on my house to use for the project.

I have tried to approach the government to help us. They think we are the best project in the Eastern Cape if not in South Africa.  
That is why the MEC came last week to visit us.

I thought I would borrow more money to pay you all this month but yesterday when I called the office of the MEC to see what was happening with our proposal she had not even looked at it and did not call me back.

I therefore cannot borrow money in case the government never gives us any and I then begin to lose my house and car.

I have taken all the money I can get hold of to pay R4000 to Hamburg and R4000 to Bodiam.

Meanwhile all the other money owing I will pay slowly as money comes into the project.  
Money for some of the orders is not yet in. It always takes time.

**You will all eventually be paid for all your work but it may have to come from my salary in the clinic slowly as I earn it**

**We have to keep on believing and hoping. I believe God supports this project and will help us**

We have some reason to be hopeful

- 1 The tapestry goes on show in Cape Town on the 16<sup>th</sup> October and it may be sold and bring in enough money to pay everyone and keep the project going and pay my debt.
- 2 The government may still give us some money. They work slowly

- 3 I have plans for a very big art work for next year's festival and I will raise money from donations like I did this year so we will be able to make it.
- 4 I will try and sell the new cream tapestry as soon as it is finished.
- 5 Some of the pieces you are making are being auctioned in Johannesburg in October and will bring in money
- 6 Lynne's orders bring in money

Anyone who wants to ask me more details about this please let me know. I am away in Cape Town this week to see about the book Juta's wants to make about us. Please do not fight with Jackie and Noseti and Nokwanda about this. They will tell me about problems. Jan and Jacky are also working hard to find us some money. They also have given a lot to keep the project going.

I suggest only those who understand that they have to work without payment until money comes in must take new work.

I believe we can do this. I think we are the best project in South Africa and soon we will be rewarded

With Love

Carol

## Appendix G:

### Hofmeyr Letter to Members of the Keiskamma Art Project (2)

Copy of undated letter from Hofmeyr to the participants before strike in 2004.

To all members of the Keiskamma Art Project

I am far away in Italy having a holiday with Justus who has been sent here to work.

Congratulations to all of you for winning the Brett Kebble art award.  
I hope you all realise what a big thing this is.

We are known throughout the country and I think that from now on we will not have as much trouble getting money to keep going as we have had before.

I hope you all realise that this award is because you all did such high quality work so you must congratulate yourselves and feel very proud.

I have been thinking a lot about some of our misunderstandings and I agree with some of the things that we said in meetings that there is sometimes a break down in communication.

We will have enough money to keep the project running for the next year.

But no one who gives a project money wants it to be spent on just paying the workers. Then it is all used up and the project has to go begging again and again and eventually everyone says that project just takes money and does not become independent so no one will give money any more.

So we have to be very careful how we spend this money and I want to ask experts in this area to come and help us decide how to budget,

So I think we will have one Saturday morning a month where we spend time working on how we use the money properly.

This will have to do with what we pay the women for work, what we pay the managers what we pay people who come and help, whether we pay someone to clean the studios etc.

I think it would be good if the group leaders came to these meetings so that they can tell us what their groups feel and also we can all learn together about business.  
I have never been a business woman so I need training too.

Also if the project really gets going there will be more small jobs for people and more opportunities to travel and I must know which of you would like to learn to sell, which of you want to talk about our work. Perhaps to be fair we should start some English classes  
Not forgetting those who want to learn book keeping.

Sustainable means we can keep going without outside support and also that if one person is not there another can do the job. Nokwanda must have an assistant to learn with her

We are staying in a very grand house here in Italy in the mountain area on one of the lakes where it rains a lot.

I am trying to write something to go in our book about the tapestry. If anyone has something they would like to write about the tapestry please try as my writing seems so boring. Just

Copy of Page 2 of letter from Hofmeyr to Participants before Strike in 2004

little things like what you thought you were making at first. Were you surprised to see the big work? Did you enjoy making it? Did you get very tired?

Did you earn enough money in the months you were working on the tapestry?

Is the second one better than the first?

Have you learnt some history?

I will be back on the 23 November and we will have a meeting in that week. I have shown many people pictures of the tapestry and everyone here is amazed .

I miss Hamburg a lot

Love Carol



Appendix H:

Hofmeyr Speech – Honorary Doctorate Award

CAROL HOFMEYR'S SPEECH NOTES - FOR THE GRADUATION CEREMONY  
WHEN SHE WAS AWARDED A HONORARY DOCTORATE BY RHODES  
UNIVERSITY ON THE 6<sup>TH</sup> OF APRIL 2013

I am honoured and still somewhat bewildered that I have been chosen to receive this honorary doctorate.

Since Saleem Badat called me last year to inform me that I would graduate today and would have twenty minutes to say anything I liked, I have mulled over, planned talks, had nightmares, read old diaries and books but remained confused about what I have achieved and why and how it has changed me and what about all this, I can say in twenty minutes.

So I am not sure if what follows is just arbitrary thoughts from a seeming lifetime of experiences but based on my most recent ones, or thoughts valid and applicable for all the work of Keiskamma and development. On browsing through my writing over the last 13 years I see major changes and know I have forgotten who I was and why I did things. That which I have experienced has changed me and now all I know for certain is that I am certain of very little and could never do it all again.

So I have decided to let you see this process.

I need to say at the outset that my life's work in Hamburg is always and firstly, collaboration and it is impossible to consider my work without acknowledging the countless people in and out of Hamburg who have worked with me, most importantly Justus my husband and my sons Graeme and Robert. In appreciation of all the help I have had from so many people, I want to dedicate this talk to my art teacher and then 12 year voluntary teacher of Keiskamma artists, Marialda Marais, who died suddenly two weeks ago. We all miss her.

Early on in talks I gave and essays I wrote, I saw myself as a conduit bridging the gulf poverty causes. This is still true though the conduit is showing signs of wear and tear.

Within months of moving to Hamburg and the Eastern Cape with my husband Justus, I realized for the first time in my life, I loved a place and its people with passion. This happened to me. I did nothing, just fell in love and then behaved irrationally and passionately

as all lovers do. I had also never seen poverty close up. I had never been in homes where mothers wondered what they would find for four little children for supper.

So when I became aware that the dune forests and beaches and estuary were in danger due to people trying to eke out enough food and some shelter for destitute families, I thought to help them with income from other sources.

I had newly completed my masters in fine arts from UJ, awarded reluctantly by the then Wits Technikon, and had worked in embroidery projects in other parts of South Africa teaching about AIDS theoretically, so thought to teach embroidery.

Friends helped. A wife of one of Justus colleagues, Jan Chalmers and her friend Jacky Jezewski offered to teach embroidery and came from the UK twice a year for ten years to do this. To them I give the credit for the remarkable standard of our embroidery.

At this time I was driven by this overwhelming passion and did not listen to reason. I felt compelled to make a difference. I knew nothing of finance, of budgeting, of business plans, of development in inverted commas, of sustainability or any of the catch phrases; I was to hear over and over and I cared even less.

At the time I wrote an essay called *My life has changed*.

*My life has changed radically in the past two years. I have lost touch with many of my close friends because I have become immersed in a life so completely different from my previous one. A life so demanding of my time and energy that I have been unable to keep up to date with my friends.*

*Some days I think I really am crazy and it is only a matter of time before this castle of sand is wiped away completely. I won't be sorry. It can be so scary sometimes. Other days I think to myself that I have finally come home; that I have found the place and purpose of my life. It all depends....*

*Yesterday was a bad day. Luckily a little part of my brain, like the dirt under the fingernails in the legend of Innanna, stays sane and curious and doesn't take life too seriously.*

*I want to tell you about yesterday. It was fairly typical of my life these days.*

*As I sit in my parked Isuzu bakkie outside the Peddie bank, hiding behind tinted windows from the local madman who had accosted me earlier and sorting one hundred and fifty*

*twenty-rand notes and embroidery needles in army navy packages into blue envelopes, I feel a wrench of unreality. I am waiting for a taxi driver from Hamburg, whom I trust although I don't know him very well, to take all the money back to Hamburg to deliver to various women, payment for embroideries done in the past week. I feel more crazy than the poor schizophrenic drunkard outside the window. Like him I don't understand how I got there.*

*The day began early.*

*I had agreed to help a blind man in Ntilini, the village next to Hamburg, I arrive a little late but he is at the meeting place and ready, as I knew he would be in spite of the message having to go from person to person who walk everywhere. He is all dressed up, frail and thin and coughing. His ID says he was born in 1938. That makes him 64. He says that this is a misprint and he is much older, but he has no birth certificate to prove it and so cannot get a pension. His lung disease and his blindness incapacitate him so I am taking him to see the doctor in Nompelelelo hospital in Peddie. He has an appointment there, which I made last week when I was in Peddie paying back payments on Noyena's funeral insurance to Chitabunga Funerals. I make the payments from her pension, which I now have to collect because she has alzheimers disease. None of her relatives will help her because she lives with her insane son who is home on leave from the Fort Beaufort mental hospital. He killed his father's brother's wife.*

*Are you lost?*

*This is all true and confusing and strange.*

*Back to the old man Fezile. His family has no income at all. His wife is not yet eligible for a pension. His son and daughter-in-law are dead. He lives with his wife and grandchildren, one of whom has come to me for help. They have tried to get the pension, but it is all too much backwards and forwards to Peddie, to the pension office in the caravan and from there 5 kms to the hospital and then back. They are told to come again another time. This is a family with no income so every taxi ride is less food.*

*After dropping him to wait for the doctor, I drive the forty kilometres back to Hamburg, the last fifteen on the atrocious dirt. I find the studio where we work buzzing as usual. I feel a mixture of happiness at giving all these women something to do and panic that I've done this*

*back to front and now have no funding. We are running out of personal money and I have no time to write proposals, etc.*

*I draw my money with an uneasy conscience. I always take the path of least resistance. It's easier to pay than to structure the situation and do things properly. But I have all these people waiting for their twenty rand to buy paraffin, mealie meal, sugar. I can't say no while living as affluently as I do. I deserve no more than they do and I'm so rich.*

We did get some funding and we were accepted in 2003 and 2005 for the national arts festival main program and assisted by them to make art works for the festival.

My dual fascination and horror with life in Hamburg and my need to tell its stories and the sheer numbers of women embroidering, led to my plan to make large, even monumental art works.

We told the story of the 100 year frontier war as it affected Hamburg and surrounds and made the 120 meter tapestry which now hangs in parliament in Cape Town.

Then the AIDS epidemic hit us full on.

I have seen more people die than I ever imagined but I have also seen more resilience in human beings than I believed possible.

When I read what I wrote in these years at the height of the AIDS epidemic I feel I have lost something I once had, some way of perceiving the desperation in lives around me with open mind and eyes and heart.

I wrote in 2004:

*Then, Hamburg and a child. A baby with new clothes, baby blanket, but wizened, marasmic loose skin on its legs and tummy. Wide black and white eyes.*

*Then a shack dark with fear, a small boy watching covered in sores, smelling bad, his mother stroked, unconscious, writhing, ugly.*

*Then the same child, clever, self-conscious and the beginning of ARVS.*

*Curled up with pneumonia for the third time. Feverish, no mother to wipe his brow. His young aunt caught up in an abusive relationship ending in another death, her husband. Still the child watches, waits.*

*Nomonde. She said she had been gang-raped. Another child clinging to beautiful model-thin mother. Not letting her out of her sight. These days, I still see the child running out of her grandmother's home as my car passes. For 2 years after her mother's death I brought her gifts as I passed.*

*What can we patch the holes with?*

*Holes in each home. Some so thread-bare one feels patching has no place. All must disintegrate and disappear and with it the pain of loss and helplessness and shame.*

*Mrs Mbiko I have watched, desperate 3 times as we tried to save her children and grandchildren. There have been several other deaths in her house. I only watched 2 closely and one peripherally.*

*Where are they all in that deserted homestead which used to buzz with life?*

Most dramatically in 2005 when we made the Keiskamma altarpiece, we had just received ARVS for our health program through PEPFAR and as we worked and stitched were privileged to watch the Lazarus effect of the medicines.

I didn't think of this when we started that year. I too had been indoctrinated by the government into fearing ARVS.

I just knew about the Issenheim altarpiece and had used the concepts for my own comfort and meaning and offered them to the artists and embroiderers of Keiskamma to use to tell their story.

So we made the Keiskamma altarpiece, which, like the Keiskamma tapestry, was shown for the first time at National Arts Festival in 2005.

We felt hopeful and triumphant.

But I have learned one cannot live and experience some things without risk of damage to oneself.

By 2010 I was angry and hurt by on-going suffering of the poor, by an uncaring government and civil service, by nurses who abused patients and by all the unnecessary pain and loss.

We made the Keiskamma Guernica, again funded by the National Arts Festival and again shown for the first time here in Grahamstown in July 2010.

Someone in our visitors' book at the festival exhibition wrote:

Where has all the hope from your previous works gone?

I wrote then another essay.

### ***My Personal Guernica***

*Ten years later...three pietas'*

*Elie Wiesel tells an old Jewish story of the prophet in Sodom standing on a street corner shouting to people to repent or be destroyed.*

*Many years later he was still there in the same place still shouting but nothing had changed.*

*A visitor asked him how he could keep shouting when obviously it made no difference to anyone and no retribution had happened.*

*He answered that when he had begun prophesying it was to save others but he kept doing it to save himself.*

*This morning I read the stories I wrote when I first came to live in Hamburg.*

*I was struck by the raw feeling, the shock of what I saw, the horror of it all, the constant struggle to make meaning.*

*But somehow the person who felt is gone. I had not saved myself. I had lost myself to a numbness that just keeps going, works and sees and makes no comment, seemingly remains unaffected.*

*So tonight I have written about today, just one day, impassively just recording, trying to pinch myself to see if I still feel.*

*It is no worse than many other days and I almost forgot it all as soon as work was over.*

*I call the day three pieta's.*

### ***First Pieta***

*The first mother and child was the Bengu family.*

*Baby Bengu is HIV positive, a twin a year old. She has retinoblastoma.*

*The baby presented some months ago with a new squint.*

*Her story is when she got to the eye clinic they found nothing and sent her home.*

*The eye-clinic doctors say they told her the diagnosis and wanted to remove the eye and she refused.*

*A month later the eye was protruding 5cms in the babies face.*

*She went back and they removed much of the now inoperable tumour and sent the mother and the baby home with morphine syrup.*

*The baby initially did well and the eye socket healed.*

*They live in a very remote village 40 kms from the local hospital and an hour's walk from her clinic.*

*She came back and forth to the clinic for dressings often carrying both twins herself, one in front and one behind.*

*Now this morning she was in the hospice.*

*We had heard the swelling in the eye socket was again enormous.*

*We wanted to help.*

*I talked to her through Mrs Zita.*

*Did she know the baby would die, that the tumour would grow and grow?*

*Yes they had told her.*

*Mrs Zita interjected, she is talking you know...the baby that is.*

*All the while the mother held the baby with a huge bulging swelling of the eye socket.*

*The baby looked constantly at her mother's face.*

*The mother cried silently.*

*How can we help?*

*Can we care for the child till she dies?*

*No she wants to care for her at home.*

*What does she need us to do?*

*Just make sure they have food for the whole family.*

*See if the oncologists will just remove the massive swelling for cosmetic purposes.*

*I promised and rushed out and forgot for some hours.*

### ***Second Pieta***

*This mother was older. Fat with a small beard, unattractive.*

*Her son lay in the side ward of the clinic. He looked 60 at least. He was 41. Emaciated, thrush on his lips, clubbing of his dirty long finger nails, breathless, coughing.*

*She could not speak English. He told me all. She kept interjecting in Xhosa which the nurse translated.*

*She remembered more than he did in spite of the fact that he was in Port Elizabeth when he was ill.*

*He was a policeman and had been on ARVS for three years in 2001 to 2003.*

*Then stopped he was so well.*

*Then recently got TB for the third time and was admitted to hospital in Port Elizabeth.*

*To clarify the medical history I ask when did he last work?*

*He stopped when he killed his wife.*

*He was discharged from hospital in October 2009 in Port Elizabeth.*

*Why had he allowed himself to become so ill?*

*Collecting treatment had been difficult at first because he was in jail then on bail then had numerous court cases in the high court in Port Elizabeth.*

*So he did not get better.*



*He says later he was bed-ridden and the health visitor did not bring treatment regularly.*

*Then his mother fetched him.*

*She lives 200 meters from this isolated rural clinic.*

*She kept coming to the clinic to beg them to visit him and then begging him to come to the clinic.*

*For a few weeks he refused.*

*Today he has agreed.*

*She suddenly became agitated. She held up her hand with four fingers. I have lost 4 sons she said in Xhosa, even I could understand. This is the last.*

*She cried.*

*I said to the man, look at your mother. How can you continue to refuse admission and proper treatment? She is always like this he said to dismiss her.*

*I persisted, of course she is, she fears losing her last son.*

*He agreed I call the ambulance.*

*He has a slim chance of survival.*

*Later we looked at his medical AID card.*

*He has three children, his mother had never heard of the third in PE.*

*Finally my professional demeanour broke down.*

*We asked, the nurses and I, of the mother, why did he kill her.*

*She was stealing his money, she poisoned him twice and he landed in hospital ICU.*

*She abused him.*

*Finally he came home and shot her point blank in the head with his police gun.*

*My last view of mother and son was her wiping his mouth tenderly and then stroking his hair.*

### ***Third Pieta***

*Again it is a young mother.*

*She is pretty. HIV positive with a 9 month HIV positive baby.*

*Both look well.*

*We talk about the baby's treatment and her's.*

*The nurse interrupts my history taking.*

*She is Para1 Gravida 3 she tells me.*

*The inaccurate medical classification tells another inadequate story.*

*One drowned, one died of meningitis at 3 years, and now this last one is HIV positive.*

*These communities, families, individuals keep on with work and daily life.*

*We all become mechanical.*

*We work and talk and slowly our soul and love of life and joy dies.*

*We hardly notice till we remember who we were before this slow plague.*

So recently I have been wondering how to recover.

And I remember I know the answer, in fact I was so passionate and evangelical about this answer I thought I could change a whole village a whole community and whole town.

But I forgot it.

It is simple.

Human beings make art to find and give meaning.

To make sense of things. To heal themselves.

To continue to wonder at and to be in awe of this one life and this one world.

I need to go back to make art just for myself to regain my own wonder and worship.

I too need this healing

Appendix I:

Permission Letter from the Founding Director, Carol Hofmeyr

APPENDIX I – Permission letter from the Founding Director, Carol Hofmeyr.

P.O. BOX 483 PEDDIE EASTERN CAPE 5640 T/F 040 678-1177/63

[enquiries@keiskamma.org](mailto:enquiries@keiskamma.org) [www.keiskamma.org](http://www.keiskamma.org)

*The Keiskamma Trust is a community organisation centred in Hamburg (Eastern Cape) which works to foster hope and offer support for the most vulnerable. We strive to address the challenges of widespread poverty and disease through holistic and creative programmes and partnerships.*



18 September 2015

To Whom it May Concern

With this letter the Keiskamma Trust grants permission for H. Osner to publish documents, letters and photographic evidence of works, including those produced by the Keiskamma Art Project, which are copyrighted by the Keiskamma Trust, including my personal correspondence pertaining to the Keiskamma Art project.

H. Osner has been granted permission to interview any members working for the Keiskamma Art Project and Trust, whose views may be included in her Dissertation.

I acknowledge that I have been granted access to the Dissertation, in order to check for accuracy prior to its submission.

With best wishes and thanks to Heather for her interest in the work of the Keiskamma Art Project and Keiskamma Trust.

Sincerely

A handwritten signature in black ink, appearing to read "Carol Hofmeyr", with a small dot at the end.

Carol Hofmeyr

Founding Director - Keiskamma Trust

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Appendix J:

Letter of Permission from the Ethics Committee.



**Nelson Mandela  
Metropolitan  
University**  
*for tomorrow*

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**SOUTH CAMPUS  
FACULTY OF ARTS**  
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Ref: H/15/ART/A&D-001

29 SEPTEMBER 2015

Ms H Osner  
7 Rees Street  
Quigney  
EAST LONDON  
5201

Dear Ms Osner

**AN INVESTIGATION OF THE HISTORY AND WORKS OF THE KEISKAMMA ARTS PROJECT**

Your above-entitled application for ethics approval served at the FPGSC Higher Degrees sub-committee of the Faculty of Arts Faculty Postgraduate Studies Committee.

We take pleasure in informing you that the application was approved by the Committee.

The Ethics clearance reference number is **H/15/ART/A&D-001**, and is valid for three years, from 29 SEPTEMBER 2015 – 29 SEPTEMBER 2018. Please inform the FPGSC, via your supervisor, if any changes (particularly in the methodology) occur during this time. An annual affirmation to the effect that the protocols in use are still those for which approval was granted, will be required from you. You will be reminded timeously of this responsibility.

We wish you well with the project.

Yours sincerely

Mrs N Mngonyama  
FACULTY ADMINISTRATOR

cc: Promoter/Supervisor  
HoD  
School Representative: Faculty FPGSC

## Appendix K:

### Example of Letter Given to Interviewees

	<b>Faculty of Arts</b> <b>NMMU</b> Tel: +27 (0)41 504-xxxx Fax: +27 (0)41-504-xxxx E-mail Faculty Chairperson: <a href="mailto:xxx@nmmu.ac.za">xxx@nmmu.ac.za</a>
	Date <u>2.10.15</u>
<b>Ref: H/15/ART/A&amp;D-001</b>	
<b>Contact person: Mr David Jones</b>	
Dear <u>Carol</u>	
You are being asked to participate in a research study. We will provide you with the necessary information to assist you to understand the study which is primarily on the work of the Keiskamma Trust and Hamburg, Eastern Cape. These guidelines would include the risks, benefits, and your rights as a study subject. Please feel free to ask the researcher to clarify anything that is not clear to you.	
To participate, it will be required of you to provide a written consent that will include your signature, date and initials to verify that you understand and agree to the conditions.	
You have the right to query concerns regarding the study at any time. Immediately report any new problems during the study, to the researcher. Telephone numbers of the researcher are provided. Please feel free to call these numbers.	
Furthermore, it is important that you are aware of the fact that the ethical integrity of the study has been approved by the Research Ethics Committee (Human) of the university. The REC-H consists of a group of independent experts that has the responsibility to ensure that the rights and welfare of participants in research are protected and that studies are conducted in an ethical manner. Studies cannot be conducted without REC-H's approval. Queries with regard to your rights as a research subject can be directed to the Research Ethics Committee (Human), Department of Research Capacity Development, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031.	
If no one could assist you, you may write to: The Chairperson of the Research, Technology and Innovation Committee, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031.	
Participation in research is completely voluntary. You are not obliged to take part in any research. If you choose not to participate in medically related research, your present and/or future medical care will not be affected in any way and you will incur no penalty and/or loss of benefits to which you may otherwise be entitled.	
If you do partake, you have the right to withdraw at any given time, during the study without penalty or loss of benefits. However, if you do withdraw from the study, you should return for a final discussion or examination in order to terminate the research in an orderly manner.	

## Copy of Page 2 of Letter Given to Interviewees

If you fail to follow instructions, or if your medical condition changes in such a way that the researcher believes that it is not in your best interest to continue in this study, or for administrative reasons, your participation may be discontinued. The study may be terminated at any time by the researcher, the sponsor or the Research Ethics Committee (Human).

Although your identity will at all times remain confidential, the results of the research study may be presented at scientific conferences or in specialist publications.

This informed consent statement has been prepared in compliance with current statutory guidelines.

Yours sincerely



**Heather Osner.**  
**RESEARCHER**  
**Cell No. 0844084871.**

Appendix L:




Example of Informed Consent Form Signed by Interviewees

<b>NELSON MANDELA METROPOLITAN UNIVERSITY</b>		
INFORMATION AND INFORMED CONSENT FORM		
<b>RESEARCHER'S DETAILS</b>		
Title of the research project	An investigation of the History and Works of the Keiskamma Art Project.	
Reference number	H/15/ART/A&D-001	
Principal investigator	Heather Osner	
Address	[REDACTED]	
Postal Code	5201	
Contact telephone number (private numbers not advisable)	[REDACTED]	
<b>A. DECLARATION BY OR ON BEHALF OF PARTICIPANT</b>		
I, the participant and the undersigned	[REDACTED]	<b>Initial</b>
ID number	[REDACTED]	CA
<b>OR</b>		
I, in my capacity as		
of the participant		
ID number		
Address (of participant)	[REDACTED] Hamburg	
<b>A.1 HEREBY CONFIRM AS FOLLOWS:</b>		<b>Initial</b>
I, the participant, was invited to participate in the above-mentioned research project		CA
that is being undertaken by	Heather Osner	
from	Faculty of Arts	
of the Nelson Mandela Metropolitan University.		

THE FOLLOWING ASPECTS HAVE BEEN EXPLAINED TO ME, THE PARTICIPANT:				Initial
2.1	Aim:	The aim of this research is to investigate the small town of Hamburg, its history and the progress made by the Keiskamma Trust's community development program, with a particular focus on the work and achievements of the Keiskamma Art Project. To determine whether there has indeed been significant poverty relief achieved, and whether this has resulted in an improvement in the lives of the participants. It is hoped the results of this study will determine a best practise model for future art projects, enabling enhancement in the lives of other rural communities.  The information will be included in a Master's Dissertation and published in academic journal articles.		CA
2.2	Procedures:	I understand that the interview will be recorded on a recording device.		CA
2.3	Risks:			CA
2.4	Possible benefits:	As a result of my participation in this study, a record of the work of the Keiskamma Trust will be developed, in more depth than is currently available.		CA
2.5	Confidentiality:	My identity will not be revealed in any discussion, description or scientific publications by the investigators.		CA
2.6	Access to findings:	Any new information or benefit that develops during the course of the study will be shared as follows:		CA
2.6	Voluntary participation / refusal / discontinuation:	My participation is voluntary	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	CA
		My decision whether or not to participate will in no way affect my present or future care / employment / lifestyle	<input checked="" type="checkbox"/> TRUE <input type="checkbox"/> FALSE	
<b>3. THE INFORMATION ABOVE WAS EXPLAINED TO ME/THE PARTICIPANT BY:</b>				Initial
Heather Osner				CA
in	<input type="checkbox"/> Afrikaans	<input type="checkbox"/> English	<input checked="" type="checkbox"/> X <input type="checkbox"/> Xhosa <input type="checkbox"/> X <input type="checkbox"/> Other	
and I am in command of this language, or it was satisfactorily translated to me by				
Heather Osner				
I was given the opportunity to ask questions and all these questions were answered satisfactorily.				
4.	No pressure was exerted on me to consent to participation and I understand that I may withdraw at any stage without penalisation.			CA
5.	Participation in this study will not result in any additional cost to myself.			CA



Copy of Page 3 of Informed Consent Form each Interviewee Signed.

A.2 I HEREBY VOLUNTARILY CONSENT TO PARTICIPATE IN THE ABOVE-MENTIONED PROJECT:	
Signed/confirmed at	Hambury on 2/10/2015 20
	Signature of witness: 
Signature or right thumb print of participant	Full name of witness: 

## **Appendix M:**

### List of Volunteer workers at the Keiskamma Art Project.

Many have volunteered their skills and assistance to the Keiskamma Art Project. Hofmeyr has expressed concern that this list may be incomplete. An appeal is extended to all who have volunteered, to contact the Keiskamma Art Project in order to extend this list, in order to ensure it is fully representative and complete. The following categories are listed alphabetically, by surname, listing their involvement and focus.

#### **Category 1:- Volunteers who have worked without payment, then later been employed full time:-**

- Florence Danais – General Manager.
- Jackie Downs – Manager,
- Cathy Stanley – Manager of the Cape Town shop and sales.

#### **Category 2:- Volunteers who returned repeatedly.**

- Jan Chalmers – (United Kingdom) taught embroidery for 8 successive years.
- Jacky Jezewski – (France) taught embroidery for 8 successive years.
- Marielda Marais – taught drawing.
- Gay Staurup – (Australia) taught the felting process for a year, returning twice.

#### **Category 3:- List of Volunteers.**

- Lily Brown (and friends)- assisted with marketing and with compiling a database of old Keiskamma designs in 2010.
- Hamish Chalmers (United Kingdom) donated his time and expertise as a Web Master.
- Theo Chalmers (United Kingdom) – assisted with photography.
- Deborah Doering – (USA) – taught and worked with some artists.
- Luisa Cotardo (Italy) – taught paper sculpture with a method which is unique to the area of Italy she lived in, where the church sculptures are made of paper.
- Grace Cross – worked with artists for some weeks.
- Sonya Dorego – taught mosaic skills.

- Anna Ferl (Germany) – assisted with shop keeping.
- Hannah Gerlderman (Canada) – assisted with design of the Keiskamma Canada exhibitions.
- Sebastian Jones (United Kingdom) – assisted with organising workshops around the creation of the Murray and Roberts commission.
- Magda Greyling – taught felt making and product development.
- Sofia Grönvall (Sweden) – assisted with design development and marketing.
- Michaela Howse – assisted with design development.
- Tanya Jordaan – taught heritage and did photography for the Keiskamma Altarpiece.
- Greg Kerr – taught painting and art.
- Jade Khoury – taught doll making in Bodium.
- Tara Kozul (United Kingdom) – taught drawing classes.
- Barbara L’Ange – taught wire-work and felt making.
- Margie Malan – taught ceramics.
- Paul Nix – taught how to make carpets from fabric offcuts.
- Malin Olofsson – taught fabric jewelry in Ntilini.
- Heather Osner – taught ceramics during an 8 month study period.
- Götz Plessing – compiled a list of achievements, by the Keiskamma Art Project.
- Gabi Poit (Brazil) – assisted with organising business practices.
- Helen Roy (United Kingdom) – taught wire and bead necklaces in Ntilini.
- Vanessa Ruiz – taught photography for several months.
- Marcel Selfer (Germany/Spain) – taught costing and pricing, business skills.
- Susan Sellschop - taught ceramics.
- Edith Sinnema- taught ceramics.
- Sarah Tiedeman (USA) – assisted with business practices.
- Elizabeth Vels – taught paper bowl and book making skills.
- Lynley Watson – taught and mentored ceramics.

#### **Category 4:- Team of Volunteers**

- CDTM team (German University) – assisted with creating the online shop, re-designing the website and drawing the project’s flow chart.

**Category 5:- Special tribute to a volunteer who assisted the people of the Keiskamma Art Project's families, annually.**

- Elnore Leach – has organised the Children's Christmas Party at Hamburg for many years.