

THE ROLE OF CRAFT IN
POVERTY ALLEVIATION
IN SEMI-RURAL COMMUNITIES

By

Tania Pillay

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DECLARATION

I, Tania Pillay (Student number: 214037584), hereby declare that the treatise for MA Development Studies 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.

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Abstract

This treatise explores the role of craft and craft training as a tool within poverty alleviation. Craft has long since been used within urban and rural contexts to empower and enable communities to change their circumstances. Considering the model of craft and entrepreneurship training programmes, the research uses a case study of the implementation of a craft and entrepreneurship training project within the semi-rural community of the Sundays River Valley (SRV). Critically assessing why and how craft is used as a tool within poverty alleviation, it looks to question the sustainability of this approach.

The research was conducted amongst three community school sites. These were structured to better the relationships between schools and community members, in particular school parents. As the data had been collected through open questionnaires, after the first phase of implementation, it found that each site was trained in entrepreneurship and a craft skill. These were exercised through a selling opportunity within the Sundays River Valley. Assessments of the project looked to question and consider not only the implementation and framework of the project, but the expectations of both the participants and the facilitators. The data collected was reviewed in regards to the SRV Project's goals and successes, as well as the universal measurements of success viewed within craft based projects and programmes with a poverty reduction focus. Findings showed that the project, though successful in meeting the basic goals, faced challenges in regards to funding, time constraints, participation consistency and challenges in market and product understanding. Recommendations were made in accordance with indicators highlighted in successful and sustainable models of craft based poverty alleviation projects.

Key words: Craft, Craft and Entrepreneurship training, Poverty Alleviation, Capabilities Approach, Sustainability, Semi-rural communities.

List of Abbreviations and Acronyms:

CA	Capabilities Approach
CCS	Centre for Community Schools
DAC	Department of Arts and Culture
DACST	Department of Arts, Culture, Science and Technology
DCH	Development Commissioner of Handicrafts
DTI	Department of Trade and Industry
IDP	
NMMU	Nelson Mandela Metropolitan University
NGO	Non-Government Organisation
PA	Participatory Approach
PAR	Participatory Action Research
SE	Social Enterprise
SME	Small to medium enterprises
SRV	Sundays River Valley
UNWTO	United Nations World Trade Organization
WTO	World Tourism Organisation

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Chapter 1: Introduction and Context

1.1. Introduction to the role of craft within development

In the paper 'Rural Handicraft Production in the Developing world: Policy issues for South Africa,' Rogerson (2000) highlights the importance of handicraft production in non-farm livelihoods. Though there is little study to assess the sustainable impact of the role of craft and in particular craft training within poverty alleviation, it has become an increasingly utilized tool. Development programmes that acknowledge the value of tourism and small business enterprises have often used traditional handicrafts and craft training as a tool to alleviate poverty within community groups. These projects have linked rural and semi-rural development projects within South Africa to the ever-expanding tourist markets (Mafisa, 1998). Though tourism has only recently been linked in aid of poverty alleviation (WTO, 2000) it has provided rural producers with the option to expand both their consumer base and product range. There are benefits and drawbacks to the expansion of craft markets within rural and urban development projects, with a focus on poverty reduction.

In order to examine craft training within development, and more specifically poverty alleviation initiatives, one must look at the role of craft as a tool within development. This is often classified within the term "handicrafts", though there is ambiguity within the term's definition. Within my research I have further explored the role of craft within semi-rural development initiatives, bearing in mind its many classifications. Leible and Roy (2003) discuss the difficulty found in classifying craft in order to fully understand its role in development, stating that the 'lack of clarity makes it difficult to compile or compare data from different sources' as each source may define its own form of classification. These definitions have therefore been discussed and aligned within the form of training provided by the case study in question.

When discussing crafts and handicrafts in regards to development, it is often referenced in connection to traditional or indigenous skills. More common models of organizations utilizing craft in the hopes of reducing poverty within a community look to implement traditional, or use existing community, skills. This is often why many South African crafts based projects make use of beadwork and embroidery. Though the preservation of traditional skills is to be praised, it can be argued that allowing the choice of which skills are to be promoted and continued within a community should not be left to external parties such as government agencies and NGOs. Scarce (2003) terms this as selective traditionalism. Furthermore, when truly assessing traditional skills within the context of South Africa, one can see that many indigenous skills and craft have been lost. Certain crafts such as beadwork have grown in popularity and in some products have adapted their own “traditional” meaning in response to the growing tourist interest. An example of this is seen in the beadwork of the Mfengu people, as their work has adapted through time¹. There is also the age-old argument as to whether the adaptation of these skills is the creation of a new skill, due to the adaptation of its functionality and purpose. Or is the adaptation of the indigenous skill a step toward preservation, and therefore deemed necessary? These questions usually fall within arts and crafts discourse regarding the traditionalism of crafts skill, though their understandings and viewpoints represent elements of the craft skills implemented, trained and marketed within my research.

1.2. Introduction of the Case Study Project

For the purpose of the Sundays River Valley Community Schools training project, the crafts taught have been based on a variety of factors. Factors such as the locality and cost of the materials, as well as pre-existing skills within the community, have had a great influence on the decision to implement particular

¹ The Mfengu people represent a great history of South African beadwork in the Eastern Cape. The Nelson Mandela Metropolitan Museum recently exhibited these indigenous skills, in the exhibition 'Journeys in Beadwork: The Art of Mfengu. It reflects the journey of beadwork and its adaptation over time.

skills. The Sundays River Valley Project, initiated by the Centre for Community Schools (CCS), working within the Nelson Mandela Metropolitan University (NMMU) Faculty of Education, looks to support and encourage the relationship between schools and parents strengthening their links within their broader community to best serve both the community and their children. It is a two year project funded by the Nedbank Eyethu Trust, running within three local community schools in the Sundays River Valley area. It aims to provide skills and entrepreneurship training to parents and community members.

1.3. Demarcation of Study Area

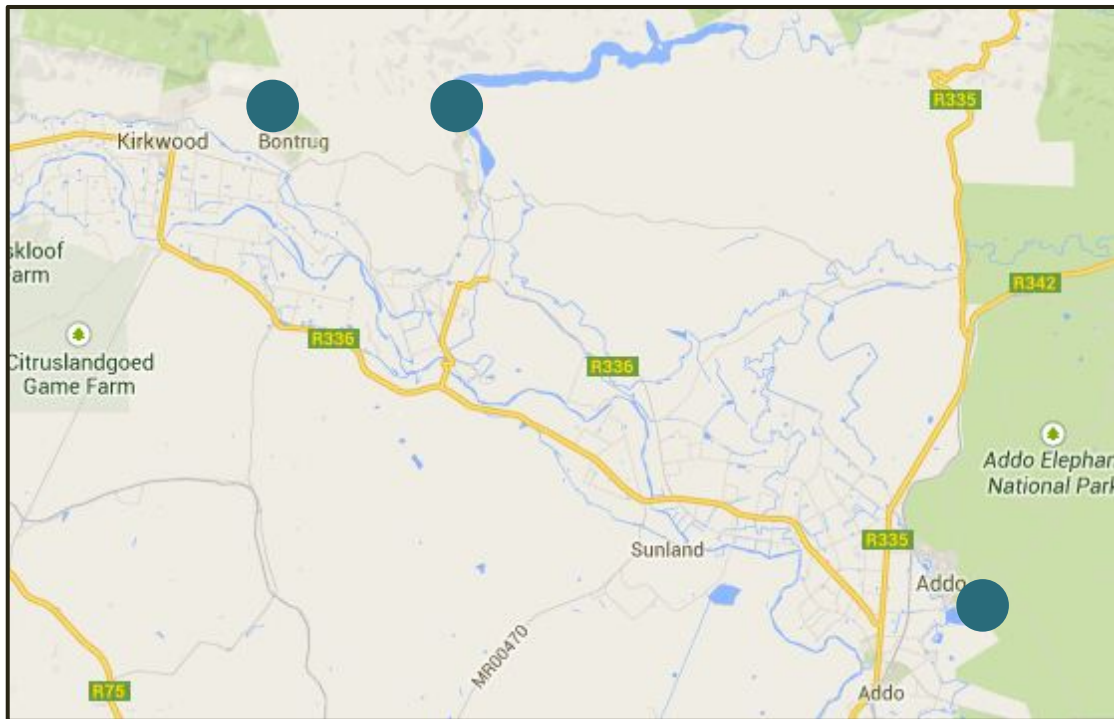
Sundays River Valley (SRV) is a rural farming area dealing largely in citrus based farming. This has created a higher level of employment within the area during picking seasons, however this work remains seasonal. The Project aims to equip community members with crafts and entrepreneurial skills in the hope of providing a secondary income, as there remains a high unemployment rate within the area. The Sundays River Valley Municipal IDP (2011) document records the unemployment level of the SRV area at 48.9 %, bearing in mind that much of the work is often labour intensive and seasonal. It is estimated that 50% of the households within the area live on less than R800.00 per calendar month, whilst the citrus industry generates around a billion a year (SRV Municipality, 2011). There has been much research and consideration as to how this industry can better serve its local communities, through the growth of both eco and agritourism (Richardson, E et al. 2010). The local municipality has sectioned the area into eight wards. It is within three of these wards that the CCS has joined with local schools to provide skills training facilities and services.

The first of these wards is Addo, in which there is the greatest room for tourist enterprise. Addo and, in particular, the Addo Elephant National Park receive 15000 visitors per year, of which 50% are foreign tourists (SRV Municipality, 2011). The growth of the SRV tourist market is new and ever expansive. The 2010 Agritourism Business plan highlights the need for local crafts within the

area. With the growth of tourism in the area, services such as accommodation and adventure tourism have become increasingly in demand. These local businesses do not only provide regenerated income within the area, but may be considered a strong market for utilitarian crafts such as home ware ceramics. Successful craft based enterprises such as Kitengela Hot Glass in Kenya, have succeeded through their sales and services to both the local market and international ones.²

The SRV Project runs within two other areas of Sundays River Valley. One in Enon (including Beersheba) and the other in Kirkwood (Moses Mabida), and have been well selected in regards to their location and community influence. In Kirkwood, Moses Mabida has been chosen as it has three community schools situated next to each other; many of the children from the surrounding area attend its high school. Enon serves as a site for the members and parents, as well as community members from Beersheba. Having been founded through a Moravian missionary settlement, Enon remains a place dear to the religious movement. This has provided great opportunity for growth within a local tourist market, as the church gathers yearly inviting members from all over the world. As one can see from the map below, the three school sites were chosen so that they may establish their own hubs yet work together through their selling opportunities. The map below indicates their placement within Addo and Kirkwood.

² Kitengela Hot Glass is a small glass blowing company in Nairobi, Kenya. Founded by artist Anselm Croze, the company trains locals in the craft of glass blowing. Kitengela has grown into a successful company creating both one off unique glass based arts pieces, whilst continuing to provide glass products to local businesses. <http://www.kitengela.com/>



Map of the three community school sites

1.4. Research Problem

In her paper 'Exotism and Nostalgia: Consuming Southeast Asian Handicrafts in Japan', Ayami Nakatani (2001) discusses the growing trend in Japanese consumers purchasing crafts. Their interest is found not only in the aesthetic appreciation of craft, but rather in what can be termed the 'crafters story'. These are the 'biographical details' about the crafts purchased, and the ideas and contexts of production that have been presented to them by retailers. Nakatani (2001) describes how this has created a 'highly romanticized and static view of producers.' These romantic notions of artisanal crafts and producers are often reflected not only by consumers but agencies and organisations using craft within poverty reduction projects. Too often well-meaning organisations look to training the poor in craft skills or adapting traditional crafts for an external market, in the hopes of expanding employment opportunities. It is in Stevens' (2013) opinion that, though many of these organisations are praised for creating employment potential in rural areas, they do not always display the longevity to

truly judge their success. This is seen in NGOs providing craft training in the hopes of employment expansion where, Harris (2014) explains, organisations with the best intentions at heart can at times underestimate the local market saturation.

There has been much praise surrounding the use of craft and craft training within development. These skills and their training enables community members not only to expand their employment opportunities, providing the poor with an entry into the economy (Rogerson, C. M. 2000), but often incorporates traditional women's skills. These can be home based and flexible, allowing women the opportunity to gain an income whilst continuing their household duties. Though crafts have a great potential to alleviate poverty, when used as a tool within training and enterprise, there are many concerns regarding both its implementation and use. This is in particular a concern with reference to craft based projects and programmes within a South African context. These concerns are based around the South African market and their relationship to producers. As the markets used within craft and handicrafts sales are relatively new, key constraints surrounding competition amongst producers as well as lack of access to larger more international markets are contributing factor to the unsustainability of crafts based training programmes (Harris, J. 2014; Rogerson, C. M. 2000).

1.5. Research Questions and Objectives

At the heart of these hindrances lies the 'How and Why?' of the research in question, challenging one to consider what affect the approach to training has on the successfulness of the project (i.e. The 'How?') As well as considering the 'why?' when looking at the types of projects that are implemented. These questions at times bring issues both good and bad to light; they explain how craft is used as a tool for poverty alleviation within Development. This often occurs within a semi-rural context. They give rise to many concerns regarding this tool, most notably whether the issues surrounding crafts based projects with a

poverty re – function arise due to the miss-appropriated use of crafts in a particular situation? Or is it due to the implementation and types of training provided by organisations and agencies? The scope for further research within this field, particularly in the effectiveness of the use of craft and craft training, is wide. This debate gives rise to the question: Is the use of craft training in semi-rural communities a sustainable tool for poverty alleviation?

In my research I have conducted a case study on the use and implementation of craft and craft training within the Sundays River Valley (SRV) Project. As there has previously been little research done in relation to craft in the sphere of poverty alleviation and development, I have reviewed the SRV Project in light of comparative projects with a similar function, to assess whether or not there are universal measurements for judging the success of a crafts based training projects. The SRV Project works to generate enterprise, training individuals in both craft and entrepreneurship. This model was chosen, as it is not a designer/external facilitator-led approach. The Project is participatory in nature, working with community members to develop small businesses. I believe this to be an approach easily multiplied, whilst not always the more successful one. It is therefore important to evaluate and consider the relevance and usefulness of both craft and craft training within this approach.

Chapter 2: Literature Review

2.1. Introduction

The role of crafts within everyday life has been ever changing, drifting between utilitarian products; hobbist dabbling's and art in its own right. Its definition amongst the creative world has been argued many times over (Harris, J. 2014), and has at times furthered confusion through its daily uses within rural and traditional societies. With the increased popularity of craft based social enterprises established by organisations looking to provide sustainable incomes within communities, there has been a greater turn toward the provision of crafts and skills training. The 1980's saw the rise of crafts and handicrafts within development (Rogerson, C.M. 2000). Though this was mainly through the adaptation and promotion of indigenous crafts for the tourist market, it opened the doorway to new and creative uses of craft as a tool within Development. The literature surrounding craft and, in particular, craft training has been quite sparse. A reason for its lacking is due not only to the contemporariness of the topic itself, but rather that the skills and products classified under the definition of craft have been placed under multiple definitions (Liebl, M and Roy, T. 2003).

This confusion and blurring between crafts, handicrafts and cottage arts has increased the difficulty of research within this field. This is often due to research having been done under a particular definition or heading of craft, whilst the same skills or product may also be defined within another heading. For this reason, it is vital to consider the multiple definitions of crafts, so that the definition of crafts training may be fully understood.

This treatise specifically looks at the use of craft training as a tool within poverty alleviation, therefore definitions and understandings surrounding poverty alleviation within rural communities must also be discussed. Moving from the definition of craft, I have discussed the multiple ways in which craft training is

implemented into the many uses of craft within projects with a poverty reduction focus, and the markets into which these products are sold.

2.2. Defining Craft and Craft Training

The history of crafts rose out of the Medieval and Renaissance period, rising to popularity in the West during the Arts and Crafts movement (Naylor, 1971), though elements of crafts based skills can be found amongst indigenous communities dating back centuries. These varying entry points for crafts give an indication for the continued confusion caused through its many definitions. At the heart of the classification of crafts, it is Miller's (2009) definition that best describes it as an object created from a hand-made input, even when the object does not use traditional materials. Though there may be differences between crafts produced in developed countries and those produced within a more rural context, this distinction often focuses on the cultural perception of craft and has little do to with the making processes involved.

In countries such as India, crafts and handicrafts are a part of everyday life. Many people are still able to produce a living from handicraft production in countries where the history and use of these crafts and craft skill continue to be of value to these more traditional societies (Liebl, M and Roy, T. 2003). By contrast, crafts and producers within more developed countries often follow the path of the stereotypical struggling artist. Here the craft and the skill of the crafter have become a novelty, cherished and admired for its connection to indigenous and heritage culture. The products produced within this context are often adapted toward a niche market. Many have argued that this is the result of industrialization, however one cannot deny the reasoning that crafts and craft skills in their practicality should always remain relevant. It is therefore no surprise that they too should fade when a society modernizes and the skills value is lost due to its relevance within that society (Adamson, 2010).

Crafts within a development context may also be termed handicrafts and cottage arts. These more often link to heritage and indigenous skills, though they do

involve those that are less traditional. Rogerson (2000) explains how in some cases the term 'handicraft' narrowly refers to tourist and decorative arts such as beadwork and batik. Whereas Allal and Chute (1982) believe that handicrafts should include utilitarian objects under their definition. Preston-Whyte (1983) classifies handicrafts within four distinct categories. The first is that of artifacts and curios, traditional items sold at markets not originally intended for tourists. His second classification covers that of African craftwork, such as beadwork and weaved goods. Many of the poverty reduction aimed projects set up within South Africa fall within this category. They often look to adapt existing traditional skills for tourist and retail markets. Organisations and projects such as 'Design Afrika' and 'The African Craft Trust' have successfully promoted traditional skill enterprises, and in the case of 'Design Afrika' reintegrated a traditional skill back into a local region.³ It's is Preston-Whyte's third classification which encompasses the training provided by the Sundays River Valley (SRV) Project, that is one of rural handicrafts separated from purely ethnic craft forms (Rogerson, C.M. 2000).

The SRV Project looks to training semi-rural community members in utilitarian based craft skills. They are craft based in that they are creative whilst including elements of the handmade. As the project works in a racially and culturally diverse region, its focus is shifted less toward traditional skills but rather based on skills training that supports the potential surrounding markets. It is Liebl and Roy's (2003) view that handicraft producers, like struggling artists, struggle with 'the basics of everyday existence.' For this very reason, that the market is unstable, projects with a poverty reduction focus favour training participants in adaptable skills and increasingly entrepreneurial skills. Perhaps this is why a more successful classification of crafts and handicrafts is that of Preston-Whyte's (1983) fourth distinction of craft, which are goods produced of 'ethnic but non-African designed craft work.' These are often mass-produced, though a smaller element of them is ethnic non-African designed products created by rural producers and designed by non-local designers. This, the designer-led model, is

³ Design Afrika is a weaving retailer, supporting grassroots organisation that use traditional weaving craft skills throughout Africa. Here the designers work with enterprise initiatives within rural communities to sell high quality contemporary crafts in the design world. <http://www.designafrika.co.za/>

another common model used within craft projects with a poverty alleviation focus. An external designer will submit product designs for a western market, to be made by rural producers taught and trained in craft skills such as printmaking and embroidery. Though this model is often more successful, there is much criticism behind the knowledge shared amongst the producers themselves. I will discuss this further when discussing the approaches used when implementing craft training into rural communities.

One must also examine the definition of 'cottage crafts' or 'cottage industries' when considering the definition, role and uses of crafts and crafts training within Development. These are crafts specifically produced within home-based enterprises (Rogerson, C.M. 2000). Though not a very common term, cottage crafts very much describe an element of why crafts are used within development. As many poverty-reduction focused programmes are aimed toward rural women empowerment, crafts are often incorporated as a form of home based income generation. This will be discussed further when considering the benefits and drawbacks of craft training as a sustainable tool for poverty alleviation.

When reviewing crafts implemented within Development for the purposes of alleviating poverty, one notes that they are both utilitarian and contain elements of ethnic aesthetic. I can therefore determine that India's DCH (Development Commissioner of Handicrafts) definition best describes the training provided by the Sundays River Valley Project and many other NGO initiatives. This definition classifies handicrafts according to the process of production, considering them to be products produced both completely by hand or with the use of hand tools, unrestricted by quality, and which utilize raw and sustainable materials (Liebl, M and Roy, T. 2003).

2.3. Defining Poverty Alleviation

Crafts have been an inherent part of the South African culture, and like many developing countries their traditional uses have not entirely been lost but have

been threatened by modernisation and the adoption of western tastes and 'rituals'. As community structures have changed, and people have move toward urban areas the lack of need for the same indigenous products and skills have led many crafts to lose their value in society. Instead these skills have been kept alive through new uses within tourism and heritage promotion. The 1996 White Paper on Arts, Culture and Heritage had, and continues to have, a great concern for the promotion of 'freedom of expression' within South Africa and one's right to creative development. This key value within South African policy is drawn from the constitution.

The Bill of Rights of the Constitution states:

'Everyone has the right to freedom of expression, which includes ... freedom of artistic creativity ... (paragraph 16).' (DAC, 1996)

From here, one can see that arts and culture, and within that crafts, have been viewed as role players within the restoration and formation of the new South Africa. It is with this is mind that we are to reassess the value of arts and crafts, particularly craft training in the context of community development. As it is highlighted in the Constitution, one can acknowledge one's right to 'self-expression' which is noted through the challenging history of South Africa, that it is not only monetary pursuits to be won through the reduction of poverty, but the value of one's life and freedom exercised through 'self-expression.' What does craft contribute to programmes with a poverty reduction focus? One must first consider how poverty and poverty alleviation is viewed within the context of South Africa and in rural craft based poverty alleviation programmes.

It is Marais (2011) who points out that though South Africa may be considered a 'middle-income country' it has an unbalanced allotment of income, resources and opportunities. As a result Marais estimates that 'close to half the population lives in poverty' (Marais, H. 2011, Meth, C. 2008). This measurement of poverty has been considered in relation to the poverty indicators of income, resources and opportunities. They define the concepts of poverty viewed in regards to the post

apartheid South Africa, and pointing out that poverty indicators and concepts shape one's understanding of the definition of poverty. Ibrahim and Ladan (2014) explain that poverty, though often recognized in regards to income or the lack of basic needs, is influenced by political, social, cultural and economic factors. It is best defined through the observation that 'poverty exists when people lack the means to satisfy their basic needs' (Ibrahim, S and Ladan, Z. 2014).

When considering the concept of poverty within South Africa, in both rural and urban landscapes, key indicators are those of income, health, education and human capabilities. The obvious lack of these within poverty related circumstances shape the concept of poverty through which we view these related challenges, whilst concurrently influencing the poverty alleviation strategies proposed to tackle these challenges. As Marais points out, South Africa's income distribution has been tumultuous and unbalanced. Within particular settlements for example there has been a lack of basic need such as running water. When considering this, one can describe poverty in view of human deprivation, and consider it to be a form of underdevelopment (Lok-Dessallien, R. 2000).

Previous measurements of poverty have been through the concept of the Monetary Approach; this is often the most common approach used. The monetary approach perceives poverty within 'a shortfall in consumption from a poverty line' (Stewart et al, 2007). This approach does not always account for the lack of resources within other areas, such as health and education, which are key challenges within rural environments.

One must also consider the roles and expectations of crafts training in order to understand within which concept of poverty alleviation it may be classed. The draft of the Revised White Paper on Arts, Culture and Heritage released in 2013, as well as the strategy document: Creative South Africa both consider crafts in regards to their income generating potential and their key roles within the development of creative industries (DACST. 1998). The Revised White Paper goes on to discuss the role of cultural development and its linked importance to

areas of 'health, housing, tourism, education, social development and building the economy' (DAC. 2013). This is due to the ability of arts and crafts to provide both an alternative form of income but also to influence one's socio-economic aspirations through the realization of one's own creative potential.

Through the self-awareness and confidence cultivated within crafts based training programmes, one is opened up to one's own capabilities. This can be seen as an extension of Sen's Capabilities Approach (Sen, A. 1999), by not considering poverty only in terms of physical deprivation but rather through the compromise and restriction of one's freedoms. An indicator of poverty within developed nations is that of social exclusion, for example. This widens our perception of the term poverty.

Crafts and craft training programmes often consider both the social dynamics of a community and an individual, as well as the lack in their physical and economic needs. The training usually involves elements of problem solving, income generation and the growth of one's self through cultural expression; it is empowering for both individuals and communities.

Though it can be argued that the lack of definition for the 'term' empowerment often hinders initiatives using empowerment practices to aid poverty reduction (Hennink. M, Kiiti. N, Pillinger. M and Jayakaran. R. 2012), one can place the SRV Project's craft training within this strategy of poverty alleviation. Narayan perceives empowerment to be 'viewed broadly as increasing poor people's freedom of choice and action to shape their own lives (Narayan 2005, p.3). This once again links to Sen's expansion of freedoms, which is the view that 'development consists of the removal of various types of "unfreedoms" that leave people with little choice and little opportunity of exercising their reasoned agency' (Sen, A. 1999, xii). In this regard craft and crafts training may be seen as a form of agency and falls within the poverty alleviation concept of the Capabilities Approach.

Stewart et al. (2007) explain that the Capabilities Approach is centered on

'indicators of freedom to live a valued life' (Sen, A. 1999). This approach often rejects the monetary aspects of poverty and is defined by the deprivation of basic capabilities. These are the valuable functioning's of life completed at an adequate level. Once again this approach makes further links to the use of craft straining as a tool for poverty alleviation, as it considers one's mental disposition to play a vital role in poverty reduction.

The use of craft training to empower individuals, as well as developed their self-confidence through self-expression, works to support a secure and optimistic disposition. The negative aspects of this imply that one's social standing and understanding can at times be placed at a higher importance than meeting the physical needs of an individual (Stewart et al. 2007). Alkire (2008) has advocated the broadness of this approach in regards to the measurement and assessing of poverty indicators. This has allowed the Capabilities Approach (CA) to have a more universal standing, being adaptable to many cultures and circumstances.

The use of the CA within poverty alleviation is often exercised through participatory approaches within development. This is the encouragement of vulnerable people to play an active role in decisions that shape their future. Where craft based programmes with a poverty reduction focus are concerned, this is often the case yet the level of communication is exercised at varying degrees. The World Bank has defined participatory approaches as 'The process through which stakeholders' influence and share control over priority setting, policy-making, resource allocations and access to public goods and services' (Duraiappah, A, Roddy, P and Parry, J. 2005).

There have been many arguments as to the negative aspects of participatory approaches within development, which question the true level of participation by community members and individuals within decisions of value. This can at times be seen in craft training projects that introduce crafts into a community as a form of entrepreneurship and income generation. Perhaps it is the funding limit and time constraints that often leave the decisions regarding which crafts

and skills are to implement, down to the facilitators rather than the community members themselves. Though usually consulted, community members within these circumstances can be greatly influenced or controlled by the market and donors, rather than by their own creative exploration. The SRV Project, grew out of the development of this approach, though they may meet challenges, due to their funding and time constraints. This will be explored further throughout the research conducted.

2.4. Craft Training: Understanding how craft training is implemented into rural communities

When researching sustainable crafts projects, the implementation and day to day running of the project must be considered. In the case of models such as the SRV project in particular, one must look at how the training is implemented in order to fully understand its effectiveness. Many craft based programmes within the development field, have resulted in the formation of an SME (Small to Medium Enterprise) or a cooperative (Scrase, T. 2010). It is estimated that in South Africa SMEs make up 91% of formal business entities, furthermore they provide 61% employment and contribute between 52 -57% to the GDP (Abor, J and Quartey, P. 2010). In cases where organisations remain involved with the community programme, a social enterprise (SE) is often set up.

Von der Weppen and Cochrane (2012, p.498) describe SEs as a 'marriage between altruism and capitalism in moving social interventions away from dependency by endeavouring to harness market force for social aims.' One can therefore recognize how it has grown in popularity amongst those working with rural women. The encouraged development of SMEs and the growth of South African creative industries, as mentioned and championed in the Revised White Paper on Arts, Culture and Heritage, reflects the escalated interest surrounding these areas within the developing world (Caves, 2000. Cooke and Lazzarotti, 2007. Rogerson and Rogerson, 2010).

Organisations such as Township⁴ in Khayelitsha have thrived off these models, choosing to create both a social enterprise in equipping local women with craft and entrepreneurship skills through the production of fair trade products, whilst later helping them to establish their own sewing co-operatives. This model falls within Boschee and McClurge's (2003) interpretation of SEs explaining that their income strategies have a direct connection to their work within a community. Stevens (2011) discusses organisations such as these in reference to projects using an artist/designer-led working approach. This model is often praised for the longevity developed through its approach to craft training within poverty alleviation, though it leaves room for debates surrounding issues of authority and privilege and exploitation of labour (Stevens, I. 2011).

The artist/designer led based approach involves external facilitators training participants in craft based skills such as ceramics, embroidery and print making, and occasionally providing pre-established designs for a western market. The positives of this approach are that skills and business knowledge are developed over time, as in an apprenticeship model, rather than a specific training schedule and time limit. Businesses such as Quazi design were birthed out of this approach, developing a simple and cost effective craft based skill produced by local artisans. The business invites international designers to work alongside the crafts women to establish contemporary jewelry design for modern markets. This symbiotic relationship between the artisan crafts women and designers enables their business to adapt their products to multiple markets whilst striving to create innovative pieces, and reflecting a sustainable business model.

Though the artist/designer led based approach is a much simpler approach to that of the basic community- led craft training approach such as the SRV Project, it however requires long term commitment both in finance and local and nation/ international input. Not all of the programmes under the banner of this model look to establish a high level business and crafts skills amongst their participants, often their primary concern is employments and income and

⁴ Township is a Non-profit organisation teaching skills and developing enterprises amongst community members in Kayelitsha, Cape Town. They have formed five community led sewing co-operatives. These co-ops in turn have formed their own fair trade enterprises.

therefore have not always considered crafts skills development as a sustainable strength for the individual.

Alternative examples include cases where there is a pre-existing local knowledge of traditional skills, and an artist/designer adapts local products toward the desired market. A popular example of this is within the craft of weaving. South Africa and Africa has a rich history of weaving skills, though many of the traditional products may no longer be in use, they remain popular amongst tourists and more recently within the home décor market. Though this approach is both innovative and has at times shown to have greater longevity, criticism surrounding the lack of knowledge provided to participants with regards to business training cannot be denied. As a whole, these SMEs have been praised for their encouragement of responsible tourism, contributing toward poverty alleviation and financial sustainability (Von der Weppen, J and Cochrane, J. 2012).

The Sundays River Valley Project has chosen to provide training in both craft skills and entrepreneurship; this is in the hopes that the participants will be supported in creating their own small businesses. This model, though empowering for the participants in the decision-making aspects of their training, will have greater challenges in the formation of SME's. As referred to previously, the Valley has great potential in the growth of new markets. The craft skills training provided will allow participants to tap into existing local markets, as well as the expanding tourist market. The growth of the tourism markets has provided many new opportunities for product innovation and adaptation within crafts, as well as attributing to the expansion of various training based programmes within development. Muhanna (2007) points out that tourism has more recently been viewed as an appropriate tool for poverty reduction. Tapping into South Africa's growing tourist market has become a great tool within programmes with a poverty reduction focus. The establishment of SMEs within this is one approach encouraged by many funders and government supporters. Despite this, it has been established that many SMEs do not grow. Olawale and Garwe (2010) estimated that South Africa's SMEs have a 75% failure rate.

Programmes utilizing craft training as a tool to poverty alleviation must take into account the hindrances affecting SME's within South Africa, in order to adapt their uses of craft and their approaches to the market, as they too are affected by these challenges. Issues surrounding access to finance (Cassar, 2004), location, management skills, labour, info structure and regulation must all be taken into account when considering the sustainability of a project (Olawale and Garwe, 2010).

Access to funding is one of the greatest challenges facing programmes and SMEs working within the crafts sphere. In the paper 'One of a Kind' South Africa: Developmental Challenges, Rogerson and Rogerson's (2010) study demonstrates that access to funding is one of the greatest challenges faced by start-up craft enterprises within South Africa. Secondary to that is their access to and understanding of markets.

As projects become increasingly aware of these challenges, one can see how craft training and entrepreneurship are often provided together in training. It is vital for new SME's to not only produce relevant products that are sustainable in production, but that they may develop flexibility in their surrounding markets in order to survive. Another challenge affecting new SMEs in South Africa in regards to their growth is that of production quality. The 'One of a Kind' study found that the notability and quality of the products produced attributed more to the growth of SMEs than the growth of the tourism market (Rogerson and Rogerson, 2010). Should this be applicable to all other craft based initiatives one must consider the types of training provided to be as equal in value to the expansion of markets and funding.

2.5. Markets

Herrington (2006) believes that the growing interest in entrepreneurship within South Africa is due to the failure of the public and private sectors providing employment for the increasing number of job seekers within the country. The craft sector is praised for its impact on rural communities, through the provision of a 'second economy' (DTI, 2010). The use of crafts within rural communities has sometimes bridged the gap between informal and formal employment, growing human resources whilst exploring culture and heritage. It is the opportunity of new forms of employment, 'second economies' and empowerment that, as previously discussed, allow craft to be used as tool for poverty alleviation.

The growths of tourism markets in particular have been considered a new and successful tool for poverty alleviation. Crafts utilizing these markets as viable and primary selling opportunities have encouraged a wide range of products both traditional and non-traditional. As tourism is such a diverse field, its impact spans across a wide range of fields such as sustainable livelihoods, conservation, sociology and anthropology (Mitchell and Ashley, 2010). Although its most valued field of impact is that of economic development, there has been a backlash of arguments against the true role of tourism in poverty reduction. Scheyvens (2002) believes that tourism as a tool within poverty alleviation can increase inequalities, whilst others criticize the fact that it can displace communities (Mowforth and Munt, 2009. Spenceley and Meyer, 2012), exploit workers (Tourism Concern, 2004), and create a reliance on 'outward-orientated' expansion (Brohman, 1996. Spenceley and Meyer, 2012). As tourism is a large and growing market, one that can and has been used to reduce poverty in particular situations, it must be considered as a viable option for poverty alleviation strategies. Mitchell and Ashley (2010) once more argue that tourism may contribute toward poverty reduction; one way in particular is through the direct economic effects of labour and earnings such as that of crafts selling and production.

In countries such as South Africa where there is what one would call a “fusion culture,” its heritage is celebrated in both the old and new skills developed. Its amalgamation of cultures has created modern adaptations of culturally significant objects and subjects whilst always merging in an African aesthetic. Muhanna (2007) states that tourism is an engine for economic development. For developing nations this has become an important market for local entrepreneurs. Within urban areas this is becoming increasingly important for city planners as tourism provides job creation and enterprise development (Rogerson, M and Rogerson, J. 2010). The market is diverse and though South African producers are forced to compete with international imports, the adaptation of everyday products toward tourism has widened its selling opportunities further. Crafts have been marketed as both home-ware pieces and articles of cultural heritage. They are able to further instill South African pride; this can be seen in the “proudly South African” branding which seeks to promote local producer, exporter and vendors.

The tourism market is met with challenges when regarding indigenous crafts. Popular tourist markets within South Africa’s cities have been flooded with other African countries’ indigenous crafts. This, often confusing for tourists, has been attributed to the competitive nature of local markets. Furthermore, one could ask whether opportunities to enter these markets are solely applicable to communities “blessed” with indigenous craft skills (Rodgers, Y.L. Zveglich, J and Wherry, L. 2006). In the case of semi-rural communities within South Africa, many indigenous crafts have either been lost or have not existed due to the definition of indigenous crafts.

Sundays River Valley, for example, is a farming area; it’s racial make-up and sectorial structure has meant that it does not allow for the traditional village structure found within rural South Africa. Rather, these are more modern environments where there has been no “traditional” skill passed down generationally. Semi-rural communities such as the Sundays River Valley tend to have a high standard of gender allocated skills, such as woodwork and sewing.

These skills are still very much still needed within society today, though perhaps less valued and are likely to be used within services rendered.

The UNWTO (2011) stated that in 2010 the Global Tourism industry generated an estimated amount of \$919 billion. Spenceley and Meyer (2012) go on to explain the potential in developing nations as they are wealthy in culture and natural assets.

The Sundays River Valley involves great number of tourists with an environmental and conservation interest. The area draws many national and international tourists, and has grown within the catering and accommodation services. There is a great potential and creating cultural and craft industries within this area, as it is currently maintained on a small scale. It has been the wish of many craft industry strategies and reviews (i.e. Creative South Africa), as well as the wish of the 2013 Revised White Paper to develop Cultural and Craft Industries within South Africa. As the SRV Training Project aligns itself with these goals, there are hopes that there will be growth in the support of their development after implementation.

The research regarding crafts and crafts training as a tool for poverty alleviation covers a wide spectrum of development fields, anthropologically, socially and economically. The organisations, programmes and projects that have recognized the value in crafts adaptability as a tool within these spheres have had great success. It is, however, vital that one continues to scrutinize and challenge the definitions and concepts surrounding the use of crafts within poverty alleviation. It is through development of a constructive framework that projects and programmes are able to practically utilize this tool on a ground level, be it through the growth of potential markets or the re-installation of the value of craft within South Africa. As it proves to be a constructive skill across many fields and industries, it's role within poverty alleviation can be at times blurred leaving one to question it's true effectiveness in the reduction of poverty. This research will build upon and contribute to the refinement of craft as a tool within poverty alleviation.

Chapter 3: Research and Methodology

3.1. Introduction

Throughout history craft has been used within multiple domains. Adamson (2010) explains how craft has been ‘continually transformed, and displaced into new types of activity.’ Its uses as a tool within poverty alleviation, though new in regards to its theories, has extended out of the long history of handicrafts within developing communities. It is its placement within a new activity, or adapting market that has led to a need for a better understanding of its role within development and poverty alleviation.

My research into the role of craft within development has led me to question the sustainable impact of its use within rural and semi-rural communities. As craft is used as a tool within development in multiple ways through enterprise, cultural and traditional skills preservation, and arts retail, I have considered specifically the way in which crafts are either implemented through training or adapted within a community. I chose to base my research on a case study, where I critically assessed a crafts and entrepreneurship training programme run in the Sundays River Valley. This project works to provide unemployed local community members, and in particular school parents, with new skills with which to create an alternative income.

3.2. Research Approaches and Methodology

The project is a case study example of craft training used in programmes with a poverty reduction focus. It has been selected due to its varying and fluid training approach. As such the research undertaken has adopted a case study methodology. Viewing the SRV Project within its semi-rural context through a “case study lens”, allows one to reflect on the similarities of both the project’s types of crafts selected in training, as well as the varying procedures a project may undertake within craft based organisations within poverty reduction focus.

The SRV project has been structured over a two year programme, with the facilitators exiting at the end of the programme. As the project has recently begun, in 2014, I chose to consider only the first stage of implementation. This decision to review the implementation of the project at its beginning stages has allowed me to observe the design and execution of the project. The framework and approach taken by the SRV Project itself and in particular its stage of implementation, illustrates how it is suited to a case study research methodology. As many craft training projects are introduced into a community with the intention that the community members themselves are to take ownership of the skills learnt, it is key to examine the structuring and execution of the project itself. This sense of ownership and active participation between community members and facilitators is praised within development, and should allow for a more effective exit programme.

As discussed within Chapter 2: Literature Review, when considering participatory approaches in projects and programmes which use the Capabilities Approach; much of the responsibility and in some regards, the continuity of the project is placed in the hands of the community members and participants. After the exiting of the facilitators and mentors, they are wholly responsible for the growth and development of their business, and for some it's influence and impression amongst the community.

Much of my research approach has reflected elements and procedures within action research, considering specifically Participatory Action Research as this has been the approach of the project facilitators and organizers themselves. A principle of Action Research is to find a solution to a problem within a local setting. When considering the strategies undertaken by the project facilitators one can clearly see the teaming of facilitators and participants to begin to take on challenges of unemployment and skills deficit. This is seen through the SRV Projects stakeholders' engagement process depicted in the Nedbank Eyethu Women Artist, Crafters and Entrepreneurs Progress Report (NMMU, July 2014):

“The process for the engagement of participants, through the stakeholder schools, was as follows:

- *Meeting with Principal and School Management Team,*
- *Meeting with School Governing Body (SGB),*
- *Meeting with potential participants from the community (often from, but not restricted to, the parent body of the school).”*

When discussing Participatory Action Research (PAR) Duraiappah et al. (2005) describe the process as a ‘continuous cycle in which insiders and outsiders together decide what needs to be researched, design the research to be undertaken (what will be measured and how) and collect the necessary information.’ This has proved to be a more sustainable approach to research. One must therefore assess and analyze the data collected through the understandings and viewpoints depicted within the research approaches of case study methodology and action research. It requires one not only to review the theories surrounding craft based programmes with a poverty alleviation focus but also to reflect on the narratives of the individual, analyzing personal stories and practices. The PAR methodology and approach reflected through the choices and actions of the SRV Project itself allow one to see clear themes in relating to the theoretical frameworks within the role of craft in development. Having the opportunity to assess the first stage of training implementation of the SRV project has allowed me – as the researcher – to contribute alongside the facilitators, and the participants the opportunity to evaluate and observe the restructure of the project as it progresses into the following stage.

3.3. Scope and Scale

The Sundays River Valley Projects has been developed through the Center for Community Schools. The Centre for Community Schools (CCS) works with communities and their local schools to facilitate productive and supportive

relationships. Their intention is to create a hub for skills sharing and development amongst community members and the school pupils.

The projects primary aim is to provide an alternative income for unemployed parents within the communities of Kirkwood (including those in Enon, Beersheba, Moses Mabida) and Addo. The participants, of which there were 68 in total, were mainly women, aged 35 – 60. The decision to place the training within the communities' local schools was due mainly to the projects administration falling within the Centre for Community Schools, however the selection of the specific sites was due to the availability of the facilities and the opportunity to cultivate a symbiotic relationship between school and community.

The participants (mainly parents) are taught by trainers and are encouraged to continue to share their crafts skills with other community members and pupils. One could see that the structure of the CCS model reflects that of traditional crafts villages such as those found in India, a crafts skill is passed on from generation to generation. As this structure reflects traditional craft village structure it not only ensures the survival of the craft but also allows the understanding and experience of a skill and material to be developed from a young age. This model that is able to maintain the survival of craft, and to introduce it to younger generations can be as an offshoot of young apprenticeship model programmes. Aspects of the apprenticeship schemes educational models reflect the time, considerations and approaches seen in craft skill straining approaches, such as the SRV Project.

The CCS had considered primarily female participants, though throughout the first phase of training due to the fluctuation of participant numbers, men were welcomed into the training groups. Many of the crafts selected for training have (with the exception of ceramics) been socially viewed as female dominated crafts (such as sewing and fabric crafts) as the participants are primarily female. Women, enabled with the freedom to create products within their home whilst caring for their families, have often produced traditional indigenous crafts within South Africa. This assumption, though in some aspects true, has resulted in the

number of participants' fluctuating throughout the training. This may be due to family responsibilities, challenges in education levels and lack of interest. The trainers had also hoped for participants aged between 20 and 35, but found that these were more able-bodied community members and therefore guaranteed physical labour based employment. Unexpectedly many of the participants were older men and women (grandmothers and fathers), who continued to provide and support their families.

Rogerson (2000) explains how craft economies often surround home based production, locally available resources and make use of little capital input; these factors were seen in the way in which the CCS has conducted their training. The crafts chosen were ceramics, printing, sewing, and fabric based. Many of these skills may be adapted toward home production, though the entrepreneurship training provided has encouraged the participants toward the formation of partnerships and enterprises, working within the 'central hub' facilities provided. These groups have been provided ad-hoc workshops in which to work and develop their selling platforms. These school bases have enabled a more production line approach to the products made, opening the participants up toward larger orders and wider markets. Prior to the commencement of the crafts training, considerations were made in regards to the access participants would have to materials used after training. As well as a consideration toward more saleable products and levels of skill involved in production. These considerations were explored within questionnaires disseminated to the trainers.

3.4. Research design

In order to fully assess the sustainability of crafts training in semi-rural communities, I have discussed and considered three clear points of investigation. Firstly, the implementation of the crafts training, questioning how it is facilitated and planned; whether the training ran along a clear timeline and, what were the expected outcomes? These results are then to be measured against the expectations of the participants themselves.

This point of investigation centers on the 'How?' aspect of my research, exploring how craft is implemented and used as a tool and as to whether or not it is successful. Much of this information has been discussed through comparative examples within my literature review, which had formed the basis for the data collected from the SRV Project. This was conducted through questionnaires disseminated to the trainers and project participants.

The second point I have considered is 'why craft was chosen as a tool within the SRV Project?' Here I have questioned the trainers and facilitator's understanding and context, which had led to their decisions. This point dealing with the 'Why?' of craft evaluates the SRV context with regards to market opportunities, it also bore in mind the expectations of both the participants and trainers. Once again an open-ended questionnaire have best facilitated the collection of data needed.

The final and third point of consideration is that of 'measurements of success.' Through my research I have highlighted indicators of success, deemed so by development practitioners working within crafts based projects with a poverty reduction focus. Ingrid Stevens (2001) discusses the sustainability of crafts based projects in relation to five common factors; these are often represented in successful crafts based projects throughout South Africa. Stevens has found truly successful and sustainable projects to demonstrate longevity, sustainable finance, production of relevant products to their desired market, these products are often innovative and maintain a high standard of labour. I have considered these measurements where relevant to the first stage of crafts training within the SRV project.

As much of my research is qualitative, I have analyzed these measurements of success against the participants' and trainers' expectations (both practically and emotionally). This deals with the 'What' of craft training as a tool for poverty alleviation. I have considered both the universal and SRV Project's measurements of success; considering also its view as a sustainable use of the craft as a tool, and whether the project holds to these indicators? The analysis of

the 'what' is best done through a closed questionnaire, determining and comparing the economical and skill based growth and improvement each participant. As well as a survey, I have used a rating scale to evaluate the attitudes of the participants toward the project implementation, training and outcomes.

Research exploring the sustainability of craft as a tool for poverty alleviation, calls for an across the board assessment of how crafts are used within development. My literature review has touched on alternative models used, providing an entry point for further research into crafts and development. Bearing in mind my time scale limitations, I chose to focus on the implementation of craft training, as how and why craft is chosen and used affects the outcome of what successes a project or programme demonstrates.

Though there are many other more successful models of how crafts have been used within poverty alleviation, I believe this to provide the greatest amount of freedom to participants. This once again connects the participatory approaches of the project facilitators to elements of the Capabilities Approach. The SRV Project provided both the entrepreneurial training and craft training in three particular skills. Though there are empowering elements within the revolving structure of the project, through the participant's exposure to all crafts. There remains an element of 'selective traditionalism' (Scarce, 2003) through the crafts selected by the trainers and not the participants themselves. This approach may have decreased the number of fully trained participants, with classes ranging between from 12 - 20 each week, as some lost interest throughout both the entrepreneurship and craft training.

3.5. Problems and limitations

One could also query whether the language barrier played a greater hindrance to the success of the project's first phase, as all the crafts training was conducted in English. These problems, such as the fluctuation in numbers have attributed to some aspects of the success of the project. The Sundays River Valley Project

began in 2014, the collection of data coincided with the culmination of its first phase of training. This provided a key opportunity to assess the approach and successes of each hub in relation to poverty alleviation within local communities. Bearing in mind the time frame, the questionnaire explored the potential and understanding of the participants and their training. The data was collected by myself with the aid of an interpreter, where needed.

The questionnaire was completed by 23 participants in total, from each of the schools (hubs). The SRV Project itself has been met with a variety of challenges, not only that language: as briefly touched on previously there was also the question of participant involvement. The Nedbank Project Progress report submitted in June 2014 highlights this issue. The number of committed participants within the Arts and Crafts Training has had a direct effect on the research data collected. With this in mind, data has been collected from a small pool of regular attendees. For example, Moses Mabida in particular has always had a higher number of participants and as such may greatly sway the outcome of the data when considering all three sites as a whole. I have therefore noted in my analysis that data must be analyzed both as a smaller hub and general overview when considering its interpretation.

This is reiterated further when viewing the data collected, I noted that the sample group maintains that the most common home language is Xhosa. Across all three sites Xhosa speakers portrayed 76% of the participants trained. This is partly due to the location of the group, but also because Moses Mabida maintained the highest number of participants throughout the training and was reflected in the data collection process.

Second to Xhosa in language was Afrikaans; this language is the home language of Enon in which the La Trobe training site was based. Though the site saw participants from both Enon and Beersheba, their involvement level within this area was an issue. This however had no effect on the production levels and satisfaction of the participants, to be noted in the research. It was a conscious decision that the questionnaire developed is in English, as all the training

provided both craft and entrepreneurship was completed in English. As previously highlighted this at times called for a translator within the data collection process. However I observed that there remained confusion amongst translation and understanding, particularly among participants at the Moses Mabida site. These variables of participant ratios and possible language misunderstandings have all been considered in the review of the data findings.

Chapter 4: Findings

4.1. Introduction

The SRV Project has proposed the incorporation of craft training alongside entrepreneurship training. The lack of tuition regarding business and market understanding in craft based initiatives has been criticized in the research found in Chapter 2. It is therefore both beneficial and key to the Project's research that entrepreneurship be considered when collecting and analyzing data. What effect has entrepreneurship had on the craft training? Is the relevance of craft as a tool void without an understanding of entrepreneurship? These are questions I have considered when surveying the data collected.

Following on from my research questions I have chosen to consider the 'How,' 'Why' and 'What' of the use of craft as a tool within poverty alleviation. All findings have been considered within the context of a semi-rural community, as the outcomes are likely to vary greatly in comparison to an urban environment. My research question is to examine whether the use of craft and craft training as a tool in a semi-rural community is a sustainable tool for poverty alleviation. This has led me to consider the data collected within the context of how the craft and craft training are used, why has craft been chosen and what then is considered a success?

4.2. How?

How is craft training used in semi-rural community projects with a poverty reduction focus?

Beginning with the 'How' of craft based training within semi-rural poverty alleviation programmes and projects, one must look specifically at the structure of the programme. What is intended as the craft's role within programmes with a poverty alleviation focus, and therefore what are the expected results of the training provided. Later I will move on to consider whether these expectations have been met.

This, in a sense, is the analysis of the structure of the project, taking note of both the predicted and proposed outcomes of the facilitators and trainers, as well as the overall intention of the project. One must also keep in mind where these intentions sit within the context of poverty alleviation, for example whether the projects goals are solely for the participants to generate an income from the skills taught. Taking this further, I will consider these aspects within the varying approaches and definitions of poverty and poverty alleviation, established in chapter 2. Following from my research regarding the varying definitions of poverty and poverty alleviation I have chosen to review the data within definitions, which look to promote empowerment, and the expansion of one's capabilities (the Capabilities Approach). I have chosen these definitions as it is reflected in the approach and framework of the Sundays River Valley (SRV) Project.

However there has been criticism regarding the assessment of programmes with a poverty reduction focus solely viewed through the capabilities approach, and it is therefore important to consider elements of the monetary expectations within the research conducted. As the SRV Project had recently begun implementation of their training, I have therefore regarded profit to be viewed as a whole rather than a specific monetary value.

The training structure of the project varied at each site, as well as which skill was to be taught. Therefore one must assess the underlying intention of the Sunday River Valley Project, undertaken through the framework of the trainers themselves. The project, though fluid and adaptable in application, was launched with the objective to provide entrepreneurial and usable craft skills to unemployed semi-rural school parents. With this in mind, one must firstly question how and why these specific skills were chosen and implemented as well as whether they have been beneficial and effective within a semi-rural environment. Through the research conducted amongst the trainers and through the Nedbank Visual Arts Crafts and Entrepreneurship Project Progress reports, it can be noted that the craft trainings had intended to enable the participants to

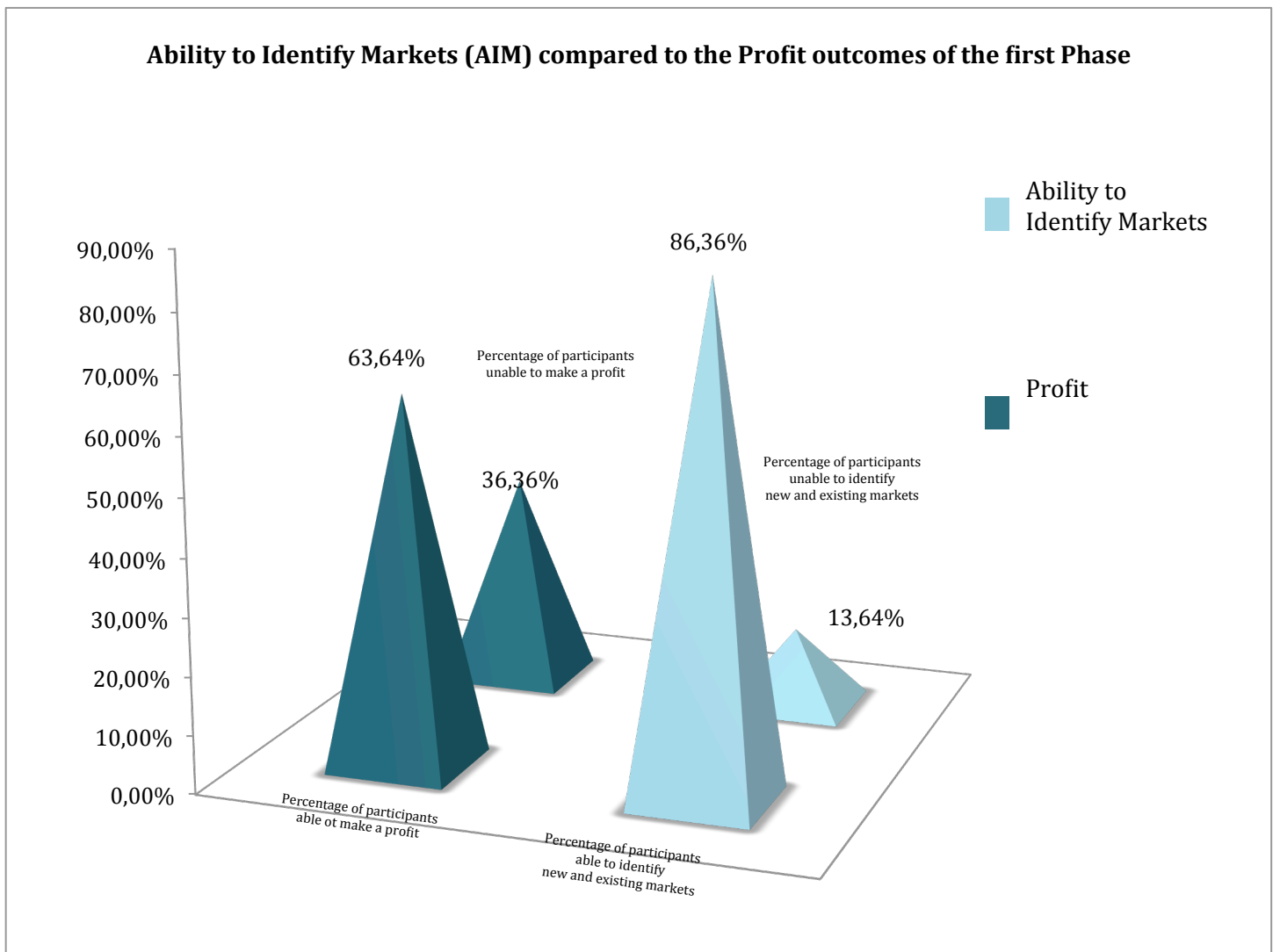
create products with a realistic understanding of skill involved that presented a reasonable standard of quality to each piece produced.

Alongside the craft training the entrepreneurial training acted as an introduction to product and marketing development, as described by one of the entrepreneurial trainers:

“Training was introductory, preparing participants for thinking about business, developing policies and procedures for the future business, and preparing for the first selling opportunity.” (Nedbank Visual Arts and Crafts and Entrepreneurship Project Progress Report)

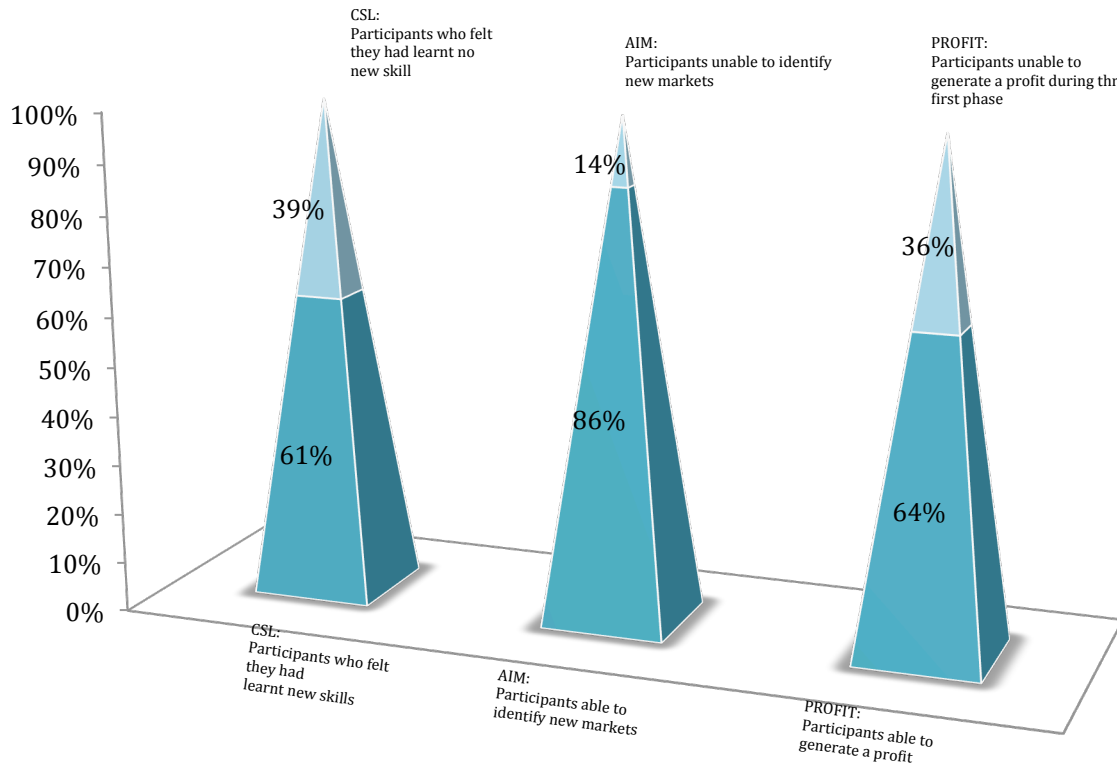
It can be seen from the data collected, in an open and unstructured questionnaire conducted amongst the trainers, that all participants were encouraged to develop a foundational understanding of business and local potential markets, whilst in the crafts training all skills were geared toward basic adaptable hand skills for well-made products. The SRV Project highlights key selling opportunities within both the Valley as well as minor ones surrounding each community school site. The first Nedbank Progress report listed festivals such as the Wildsfees and the Rose Show among others as major selling possibility with a high number of footfall, running each year. The Addo area is believed to hold the greatest marketable potential as the Elephant Park draws a high number of tourists to the area. Whereas areas such as Enon were considered to hold “untapped” historical value, this is due to its notability as a ‘historic Moravian mission station.’ The Nedbank Progress Report once again mentions the SRV Municipalities current IDP report, intended to ‘boost the economy and tourism in the area.’ Enon is seen as a great potential as the Moravian Church is visited yearly by international church tours and events. Throughout the training the participants have begun to sell locally. In a questionnaire conducted amongst the participants made up of members from all three sites (Moses Mabida, Vusumzi and La Trobe), 86% felt confident in their ability to identify new markets and existing markets within their surroundings. This viewed alongside the 63% of those who have already begun

to turn a profit, highlights the importance of market identification within the use of crafts in projects with a poverty alleviation focus. After data collection and assessment, it became clear that the successful use of craft as a tool within poverty alleviation is only done so through a sustainable and knowledgeable understanding of the market.



Graph 1. Ability to Identify Markets (AIM) compared to the Profit outcomes of the first Phase

Comparison of Crafts Skills Leant (CSL), Ability to Identify Markets (AIM) and Profit



Graph 2. Comparison of Craft Skills Learnt (CSL), Ability to Identify Markets (AIM) and Profit

Graph 1 indicates a link between the participants' ability to identify new and existing markets within their surroundings, so that they may generate a profit. When one incorporates the percentage of participants who feel that they have learnt a new and beneficial skill in relation to those who listed 'nothing' under their learnt skills, one can draw a continuous link to those that were unable to generate a profit and to some extent identify new markets. This can be seen in Graph 2. Where the percentage of those who had listed a new skill learnt is 61% while similarly 64% of the participants were able to generate a profit from work produced in the first phase of the project. Overall 86% of the participants felt comfortable identifying new and existing markets, which highlights a challenge

faced within the crafts training. This 86% shows that though the participants may be provided with ample selling opportunities, challenges are met in areas of product selection and production. As the data collection process was done at the culmination of the SRV Projects first phase, one would assume challenges were met in areas of production and quality control. This is due to the craft training foundational structure.

As noted before within Chapter 2 crafts skills training is often provided without any knowledge or understanding of business skills being developed. This is perhaps due to many crafts based poverty alleviation programmes being created with the intention to develop one over-arching business structure, under which each participant is managed. These structures usually take the shape of a cooperative or social enterprise. Having classified the type of crafts based initiative reflected by the SRV Project within my research, I found Preston – Whyte’s (1983) third distinction of crafts and for that fact craft training in a development context the most accurate description of the project’s framework.

It has been established that often one should view South Africa’s craft based poverty alleviation programmes, inclusive of the SRV Project, within the same light of that of a struggling producer or artist. These crafts produced and craft skills developed attribute to the ‘basics of everyday existence’ (Lieble and Roy, 2003) both financially and socially. It therefore confirms this notion of the ‘struggling artist’ and should sway one to view projects of this structure in the same way as one views the approaches made by individual artists and crafters as they build a career over time. It also reiterates the importance of broadening the producers’ market knowledge and understanding when providing craft training in the hopes of poverty reduction.

The approach taken by the SRV Project encourages participants to develop their own businesses, both as an individual and a group. Many successful crafts based businesses work within a challenging global and generally western market, where ordinarily the driving facilitator is a designer or person with a long-

standing knowledge of the global western markets. Once again it must be pointed out that generally these are the more successful models, though they require a greater commitment of time as the facilitator forms an integral part of the business or enterprise set up. One can see the differences taken in the approach and expectations held by both the trainers and participants or the SRV Project. When asked to share their implemented training outlines and projections (Shown in table 1) each trainer, both crafts and entrepreneurship focussed, spoke of preparing the individual and group for business within their local surroundings. This as opposed to focusing sales on the greater global market, is perhaps more realistic, though is less likely to yield large orders.

Table 1 enables us to understand that though each trainer may teach their skill within a varied format, the overall expected outcome of the entrepreneurship training has shaped the craft training. Here we see that it places crafts and craft training as a tool within a greater context. This context, in which craft is used as a tool within poverty alleviation, has generally been through the process of income generation. It is therefore evident that the implementation of craft as a tool and the structure of craft training, all work for the purpose of income generation. This does not however factor in the value of arts and crafts in the process of making and the development of oneself. These too attribute to the reduction of poverty, and can sway one to place a higher value on craft based employment and income than that of general labour.

TRAINERS TRAINING OUTCOMES	
Trainer 1	“Cutting, heat-shaping, colour setting and collating, beading and stitching in five training sessions. Quality reasonable for short time.”
Trainer 2	“Intro to entrepreneurship, goal setting, case studies, business ideas, what is entrepreneur, empowerment planning, community mapping, thinking about finance. Basic bookkeeping, policies and procedures, business legalities, practical selling opportunity (being ready). Training was introductory, preparing participants for thinking about business, developing policies and procedures for the future business, and preparing for first selling opportunity.”
Trainer 3	“Mainly had building techniques in ceramics. Developing an understanding of design and shape. Main techniques were those of wedging, coiling and pinching, as well as working with decorative slips and mark making and basic glazing. The participants were encouraged to share their skills as well as work toward home production, skills were kept simple as an introduction and to allow for easier and quicker production.”
Trainer 4	“The training was spread over three months. Goals and expectations: To have a better understanding of why they need to market their business and have a good recording system.”

Table 1. The trainer’s description of the SRV Projects structure and expectations.

The SRV Project provides both Crafts and Entrepreneurship training in phases. As mentioned in Chapter 3, I had chosen to collect my data at the completion of the first phase. The Ned Bank Visual Arts Crafts and Entrepreneurship Project Progress Report for October 2014 explains that:

“As in the case of the Entrepreneurship and Business Skills Training, the first round of Arts and Crafts training was focused on preparing the three groups to produce items for sale at a stall at the Sundays River Eisteddfod and the Citrus Festival. All three groups were able to provide items for sale.”

The again depicts the craft training within the context of entrepreneurship, each craft skill is taught with a salable product in mind. The craft skills taught were fabric flowers, ceramics (clay work), basic printing and painting (this also included the development of new and existing drawing and design skills). The skills were chosen due to the accessibility and price point of materials used, as well their adaptability for home production. The adaptability of a skill toward home production is a one found in many empowerment-focused craft based development projects. Research shows this often allows women in rural and semi-rural environments to generate a home based income, whilst continuing their family duties (Rogerson, C.M. 2000). Prior to the projects commencement, while the facilitators began initial research within the area, a few of the participants were found to have skills in sewing and crochet work.

Acknowledging the participants existing skills has allowed the SRV Project to support participants within other business ventures should they chose to increase their product range. As explained in the Table 1. above, participants were encouraged to set up home businesses, for the purpose of their crafts training alongside the entrepreneurship training the participants chose to sell under one banner, Valley Arts. This was solely for their first selling experience at the Sunday River Valley Eisteddfod, and allowed participants to set in place policies and procedures whilst conducting good business practices. When asked if the participants had benefited from the training provided and in which way they felt this skill did so, the trainers were all in agreement. They felt that the craft skills coupled with increased selling opportunities had not only allowed them to succeed but showed great potential for growth. One trainer in particular described how one of the sites had already begun to establish regular orders, and as such have taken begun to take responsibility for both production and sales aspects. They explain:

“ They can make their own (organza flowers) without supervision. They have their own customers for weddings, funerals and PE customers with more orders and have sold nearly R2000 worth at a very good profit.”

This is a great indication that the projects approach has begun to successfully fulfill their intentions. It is through the beginning of a secondary income generation along with the potential for growth that may deem the first phase to be successful. When considering the role of craft within the SRV Project and other semi-rural development approaches, one can see that its potential for sustainable success greatly depends on the marketers understanding of production and manufacturing, markets and selling. This in the case of projects, which look to provide a skill in the hopes of enabling communities to alleviate poverty, would therefore have to develop these aspects. In the case of a 'designer led' approach these aspects would be known to the facilitator and maker leading the project. The approach which not only begins to work toward poverty reduction in regards to monetary aspects, but also empowers and expands an individual's capabilities through both self-expression and the development of one's skills. In sum, the framework of the SRV Project indicates how craft is used to alleviate poverty. It is an approach, which looks to serve and expand the capabilities of the individual, and in turn enable them to generate an income. This ways upon the notion of freedom of choice and to some regards, it can be argued that it is the individual's choice as to whether a project can become a success. It is one's freedom as to whether they chose to use the tools and agency provided to their full extent. This is explained in a comment from one of the trainers:

"However, as always much depends on the individual and the individual commitment."

Once again this looks at the capabilities of the individual and the use of craft in the expansion of their capabilities. However one could argue that like many forms of the Participatory Approach (PA) there is still a question of power through the choice and tuition of certain crafts over the other. Effectively this comment gives light to the value of an individual's understanding and commitment to the training provided in the SRV Project. This comment also opens a new argument into the realm of what deems a craft based programme

successful, furthermore it begs one to question why crafts have been chosen at all.

4.3. Why?

Why is craft training used as a tool in poverty alleviation?

The uses of craft as a tool within poverty reduction is often exercised through enterprise, these skills may no longer form parts of everyday life yet are adaptable toward tourist and service industry markets. As previously established the structure of the SRV Project focuses on the individual, allowing community members the choice in participation and business enterprise. This open structure shows a clear understanding of why one would choose craft as a tool just as they would that of entrepreneurship. It is this choice that expands one's abilities; it empowers individuals, equipping them with usable skills within their community. This in itself forms a part of the process of poverty alleviation. The SRV Project sets itself apart from many craft based initiatives in its participatory approach in both craft training and entrepreneurship. This acknowledgment of individual and more personal value of craft based training is described by one of the trainers, explaining one of their views of success within the SRV Project:

“The craft training, you see the smile on their faces when they showcase what they have done after training.”

This success though minimal to some, describes a growth in self-expression and confidence, which is considered a right within our constitution. In models that are designer led, or ones that do not allow the participants the freedom to choose which actions/skills are established, one could question the choice of ‘why craft?’ Phrased differently it leads us to question why a craft based enterprise would be introduced into a semi-rural community when there may be a more sustainable solution to aid the process of poverty reduction? In the same light one could ask if there is a greater benefit in establishing a craft based business as opposed to

any other form of business or labour employment that may effectively benefit a semi-rural community? Perhaps this is due to the adaptability of craft, or the fact that some crafts are generally quite easy to learn. For others it is its culturally strong and historic value, yet none of these attributes necessarily question why a specific craft is considered a useful tool in the alleviation of poverty in a semi-rural community.

The SRV Project has chosen to introduce a different craft and type of craft training to each site, once a phase has been completed a site or school hub will follow on to learn a new skill on its next phase. There are pros and cons to this approach. For instance, it allows community members the opportunity to experience new skills and to some extent places the freedom of choice in the hands of the participants when considering which skill to continue pursuing. Negatively, this approach leaves little room for quality assurance. This in turn limits the types of craft that one may introduce. It can also be viewed as a form of selective traditionalism (Scarce, J.T. 2003) as discussed in Chapter 2. Should the trainers and facilitators only introduce a limited number of crafts, one could argue the level of power and choice provided to the participants through their craft training. Having to choose from pre-selected number of crafts, still limits the freedom and control of one's business and skills to some extent.

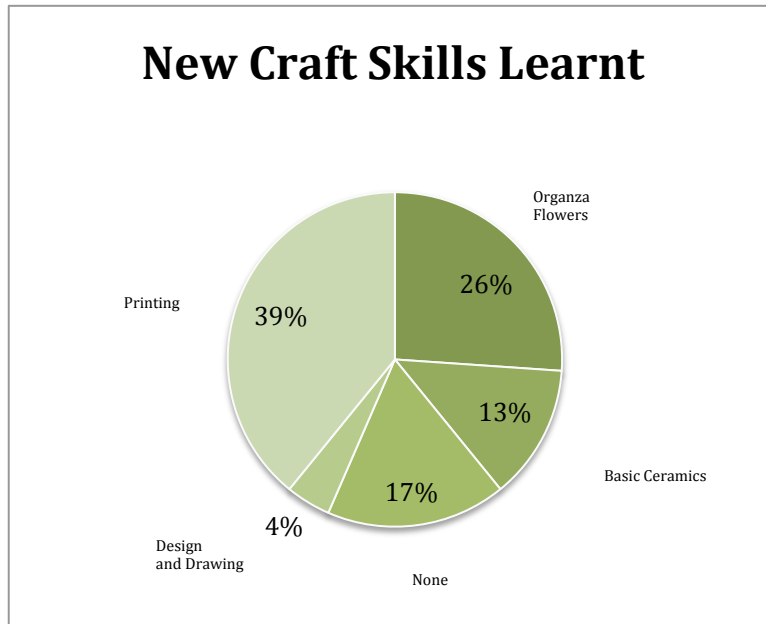
The question of quality however is a vital consideration in the success of craft training and its uses as a tool within poverty alleviation. It speaks of challenging the craft training provided, that it might grow to a high standard of quality and innovation in all items produced. Stevens (2011) lists 'high standards of skill development' and 'innovation' as indicators of sustainable crafts based enterprises. Referring to successful long standing models of craft based projects and enterprises within South Africa, she notes that among others these sustainable craft based programmes have all maintained these indicators. It is therefore decisive that there be much consideration regarding the crafts selected for training. Challenges are posed in highly technical and skill crafts, an example of this is the tuition of crafts such as woodwork, weaving, and in some regards certain techniques and approaches within ceramics. These craft skills all require

long-term skills development to produced products of market standards. As such, those who buy high skill products expect a level of specific quality, it would therefore be ill advised for a project or programme to train participants in these skills when a project is confined by a timeframe. The SRV Project is a two year funded initiative, the expectation of the facilitators it to exit the programme with participants able to successfully and sustainably make and sell products within their community. It was therefore important that they bear in mind the skill craft level expected from the participants within the reality of the limited training timeframe.

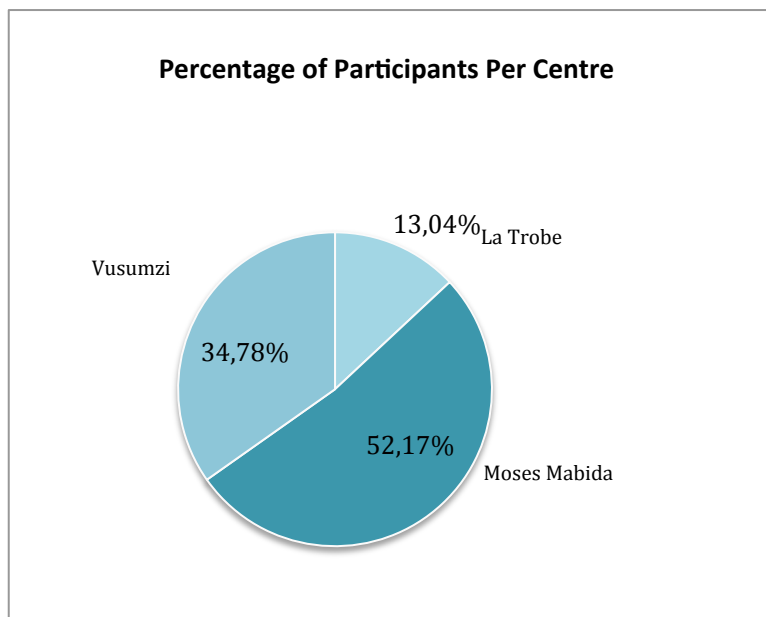
The skills introduced within the first phase of the project were organza flowers; hand built ceramic techniques, and basic printmaking. The training provided was taught with specific products in mind, as each site worked toward a selling opportunity in through their entrepreneurship training. These craft skills were introduced within each school hub, initially paired with the practicality of the working environment, which the schools provided. For example Moses Mabida was to focus on a variety of fabric based crafts yet due to the structure of the classroom, which had no room for mess or easy access to electricity, the group began by focusing solely on organza flowers. La Trobe were taught hand building technique in ceramics, where the room provided by the school was found to be a spacious environment where participants were able to be messy and explore. Vusumzi began by incorporating skills in design development and lightly touched on printmaking.

Here, the facilities provided set parameters for the skills introduced. As described by one of the facilitators each phase has 5 or so lessons, which therefore limits the level of skill expected as an outcome. The pie chart (1) below displays the division of participants within each site, who had participated in the data collection process. The greatest number of participants were in Moses Mabida which made up 52% of the overall number across all three sites. Of the participants who filled in the questionnaire, 26% had listed organza flowers as a skill learnt, 13% basic ceramics, 17% had listed printing, 4% design and drawing, and 39% had listed none (as indicated in the pie chart 2. below). Those

that had listed none had not elaborated on their choice in answer in the questionnaire, though during the data collection process I observed that this was due to their dissatisfaction with the level and type of tuition provided.



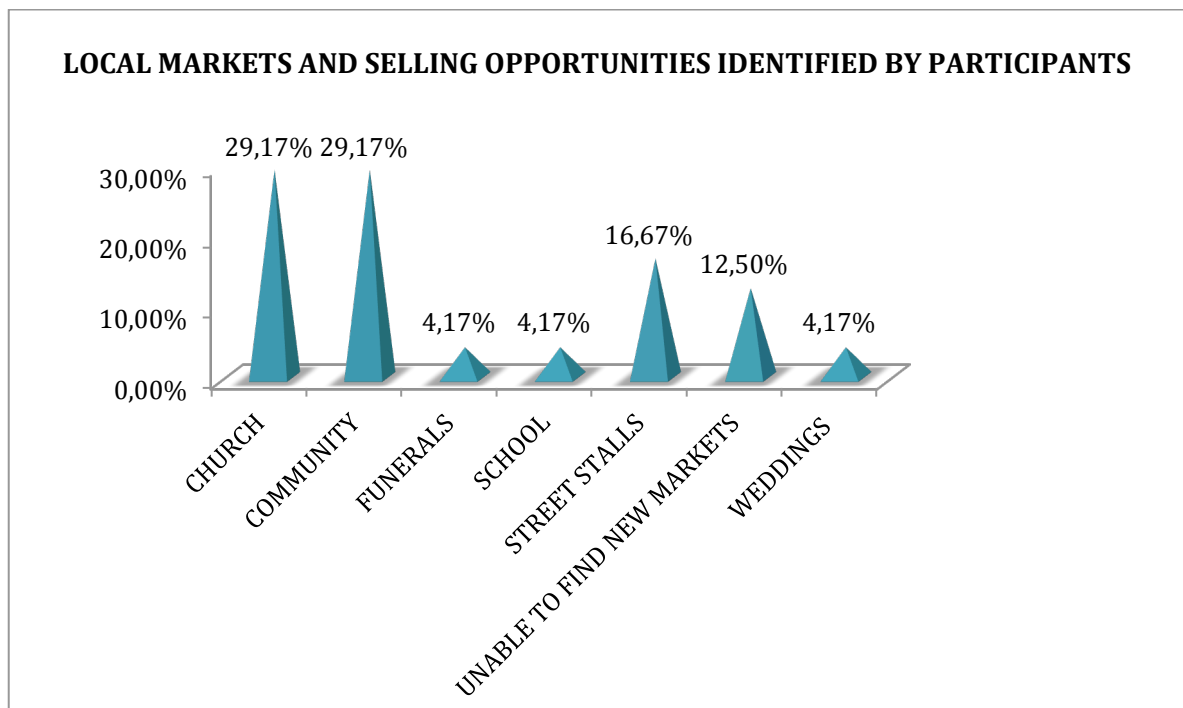
Pie Chart 1.
Percentage of
Participants Per
Centre



Pie Chart 2. New
Craft Skills Learnt

Though the 17% of participants who had listed none under new skills learnt may have done so out of confusion, it is important that we acknowledge that they may have done so due to their expectation not being met. As previously discussed some would consider the success of a craft skill to be entirely down to the

individual. Yet, within a circumstance such as this where the SRV participants may have been dissatisfied with the tuition provided, however small the group. They do not entirely hold the power to change the structure or quality of tuition provided. This in turn may have a great effect on the sustainability of the SRV Project, as well as crafts effectiveness as a tool within poverty reduction. The benefit of the division of phases in the implementation of the SRV Project's structure is its capacity to adapt along the timeframe, should the facilitators continue participatory discussions regarding the training with the community members. As mentioned before the craft skills taught are low in material cost and easily learnt. Their value is in the markets identified within these communities. Key markets identified by the participants themselves were area and social groups and activities within their area, such as weddings, funeral and friends. Community Members and the Church were considered to provide the greatest selling opportunities.



Graph 3. Local markets and selling opportunities identified by participants

Examining the craft skills chosen for the first phase of training allows us to consider how its products may be sold locally. Looking at the organza flowers (picture below) we see that they can be incorporated into many fashion

ensembles. The group has chosen to sell them as broaches, whilst others have adapted them as hair accessories or embellishments for bags and clothing. The flowers also prove quite popular in wedding décor and dress designs, as well as funerals. This opens up market possibilities further than the local valley markets. Should they choose to move into the ever growing wedding industry, there would be plenty of opportunities in Port Elizabeth and further afield. Sales within these markets, however, will require a higher number of quality stock and therefore challenge the participants to consider their production process. This has begun amongst this group as one of the trainers explains:

“They have asked to use some of their earnings to buy more fabric to generate orders. They have also budgeted pins and threads and are trying to motivate the best people to make flowers so the quality is better. While other people support by cutting, heat shaping and doing their small jobs.”



Image collection 1. Organza flowers produced by participants of the Moses Mabida site

Having a full understanding of the production line process will enable to group to sell a higher number of high quality flowers. It also calls individuals to exercise lessons in quality control and management. This too can be seen in the ceramics skills taught. The training has focused on hand building skills, as these too are adaptable to be done in varied environment. As explained by the ceramics trainer the aim was to develop an understanding for design and shape (pictured below). Later in the questionnaire they move on to explain that though sales may be slow, “there are huge opportunities in regards to the tourist market.” The surrounding B&Bs and Game parks are a potential market for ceramics home wares, not to mention general tourist selling opportunities. As noted in the Nedbank Visual Arts and Crafts Progress Report (October, 2014) many of ‘the participants struggle to grasp design development for a particular target market. This skill will develop over time, as one can see the progress within their quality of work and decorative design choices. However, further experience within a selling environment will provide them with more understanding of possible selling points.’



Image collection 2: Work produced by participants of the La Trobe site

In review one can see that craft was chosen as a tool by the facilitators of the SRV Project to aid entrepreneurship. Maintaining a realistic understanding of the relationship of craft to the market will ensure its use as a tool effectively. Having considered their time frame, the SRV Project has chosen to structure their training with adaptable skills, both in craft and entrepreneurship.

4.4. What?

What is deemed a successful and sustainable use of craft as a tool within poverty alleviation, in a semi-rural community?

The data collection findings support the reasoning as to why craft is chosen as a tool to reduce poverty in a semi-rural community. It has also allowed us to question and consider how it has been done so, yet we have still to evaluate if the SRV Project is a successful model of craft training in a semi-rural environment. The time frame of the data collection process means that we can only assume that the SRV project will be successful, as it has begun to meet its profit driven expectation and moves on into its second phase. However one can recognize that should the project continue to develop small enterprises within the Sunday River Valleys expanding tourist market, it would need to ensure sustainable methods of up-skilling participants to generate an alternative income. The natural path of the three sites thus far has let them to form loose “partnerships”, as the sites develop and receive more crafts training. The October (2014) Nedbank Progress Report describes the format, which the training sites have begun to take:

“The three groups were also taken through a process of establishing themselves as “Partnerships” and the project trainer assisted them in establishing a committee for each group with roles and responsibilities and a code of conduct with policies regarding trading procedures and roles, as well as how profits are distributed after sales.”

This model will aid the exiting of facilitators and trainers, as the participants begin to take on more responsibilities and form their own businesses. When considering the capabilities approach within poverty alleviation, one can see that the craft training provided has begun to expand ones self-awareness as well as equipping the participants with practical skills. However considering whether the expectations of both the participants and the trainers have been met, will attribute to the understanding how the SRV Project may become a sustainable working model of a craft based poverty alleviation initiative. This of course

continues under the view that the project is deemed successful, due to its expected outcomes beginning to be met.

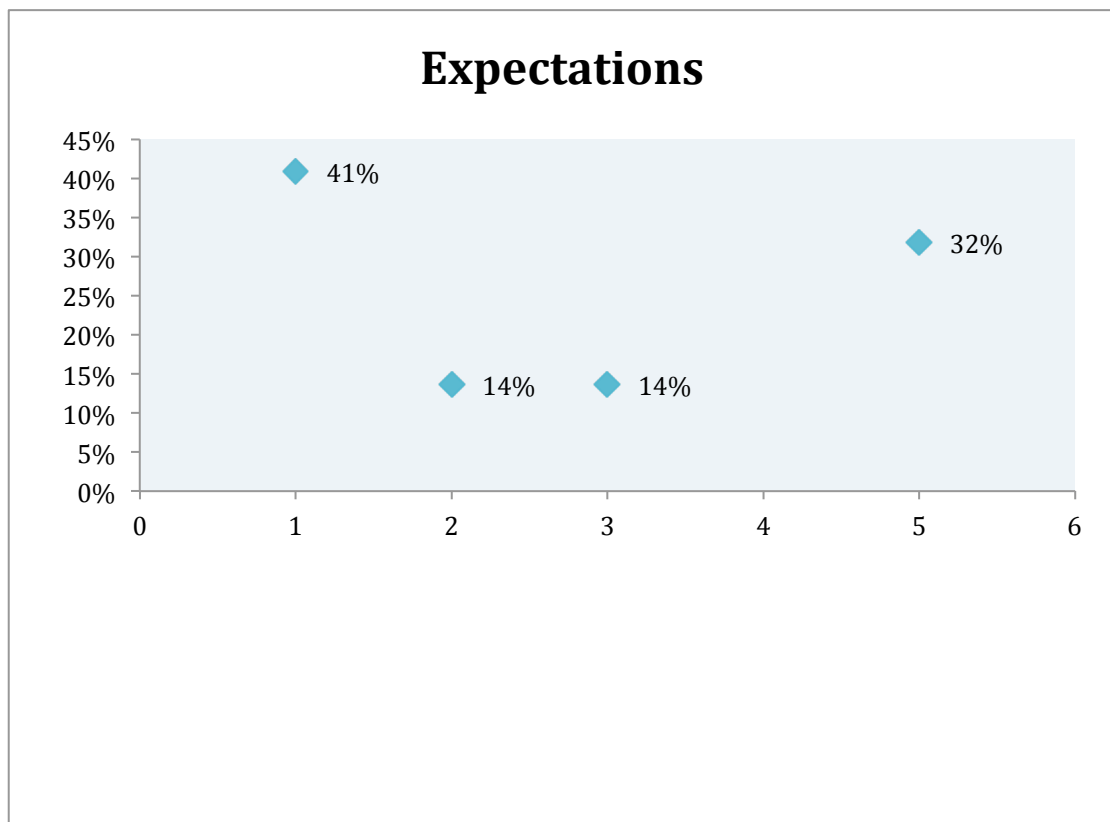
The SRV project sought to train parents and community members in craft and entrepreneurship skills in the hopes of encouraging businesses. As the SRV sites have begun to turn a profit, however small, it can be seen as a successful outcome of their intentions.

Yet, we know that the issue of poverty is not so easily tackled, and therefore must consider all other success within the implementation and use of craft training in semi-rural communities. This will help us to evaluate the sustainability of this model, for future projects. Beginning with the expectations of the participants, projects can often be represented by the facilitator's good intentions. This leaves behind opportunities to consider the project in light of the participant's understandings and experiences. The SRV Project looked to involve participants and schools through their community schools structure, which uses participatory approaches in community work. From the outset of the project, the participants provided a formative aspect to its framework, this process is described in the June 2014 Nedbank Progress Report:

"This process, which included information sharing using a PowerPoint presentation, was followed at the 3 clusters... Through this process, stakeholders were informed of the project, agreement was reached on key issues, and the discussion of logistics was begun." (Ref)

We must therefore consider their opinions in the evaluation of the projects successes and sustainability. When asked whether their expectations had been met, the 41% majority of participants felt the craft training had done so (as indicated in the scatter graph below). It would seem that ranging along a scale from one to five, one having the craft training meet all expectation and five having the craft training meet none, that the average was 2,68. This indicates that overall the participants were happy with the craft training provided, yet they felt a bit more assured than 3, which indicates that, the training 'neither met

nor failed their expectations'. Whilst in the scatter graph below we see that 32% of the participants were at the other end of the spectrum, indicating that the craft training provided was not at all what they had expected. This is a third of the participants, indicating that they felt dissatisfied and that they had not benefited from the craft training provided. Considering the participant's questionnaire as a whole, one can note that the 32% of participants, who felt that their expectations had not been met, were based at the same school hub and therefore had experienced the same craft training.



Scatter Graph depicting the Expectations of the participants along a rating scale

From the very same school site, Vusumzi, we find that training mainly focused on drawing and touched on printmaking. However there had been varied answers when asked which skill had you learnt? These were listed as printing, drawing and design separately and none. 50% of the group had listed printmaking as being taught; yet three members of the group had listed none. Though this is a small number, it makes up 38% of this particular school site. This shows that

they felt they had not gained any new and beneficial craft skills from the training provided. When considering the expectations of the printing group separately from the other SRV Project site groups, we see that 88% of the group felt that the project had not in any way met their expectations. When asked what they would like to see either changed or added to the training provided, all had listed 'more training' reiterating further their dissatisfaction with the training provided. Perhaps this is due to the outcome of the craft training provided, as no formal products were to show once it had ended. The Vusumzi hub was made up of members of the Nomathamsanqa Township in Addo, and a few members of a local Valencia sewing co-op. Having mainly produced printed wrapping paper during their craft training, the group had joined the Valencia women's products to theirs when representing their site at the SRV Project's Eisteddfod market stall shown in the images below. Though printing may prove a unique and adaptable craft skill, perhaps the outcomes of the first phase of training would have been better by the participants understood had they been able to create products through the skills taught.

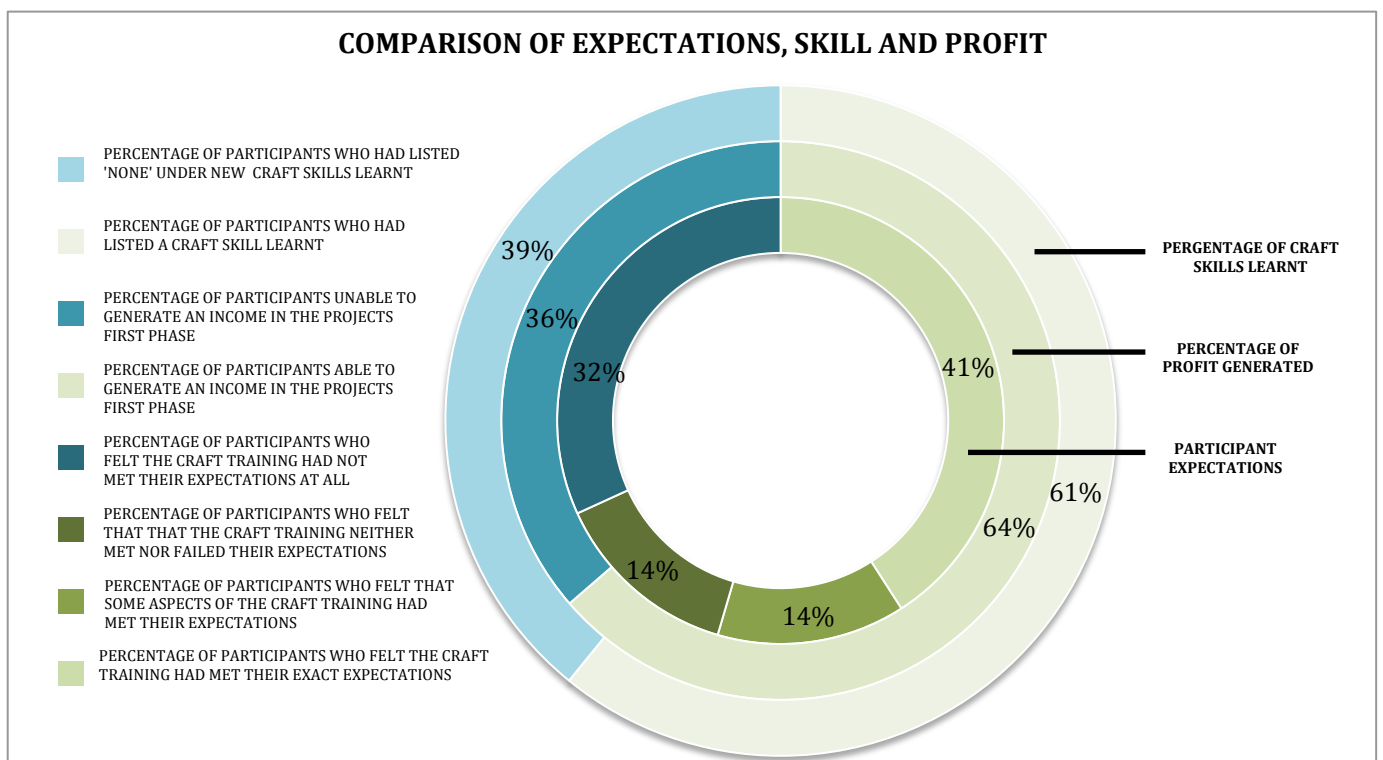


Image 3: The Valley Arts stall at the Sundays River Valley Eisteddfod



Image 4: Products made by the Vusumzi participants

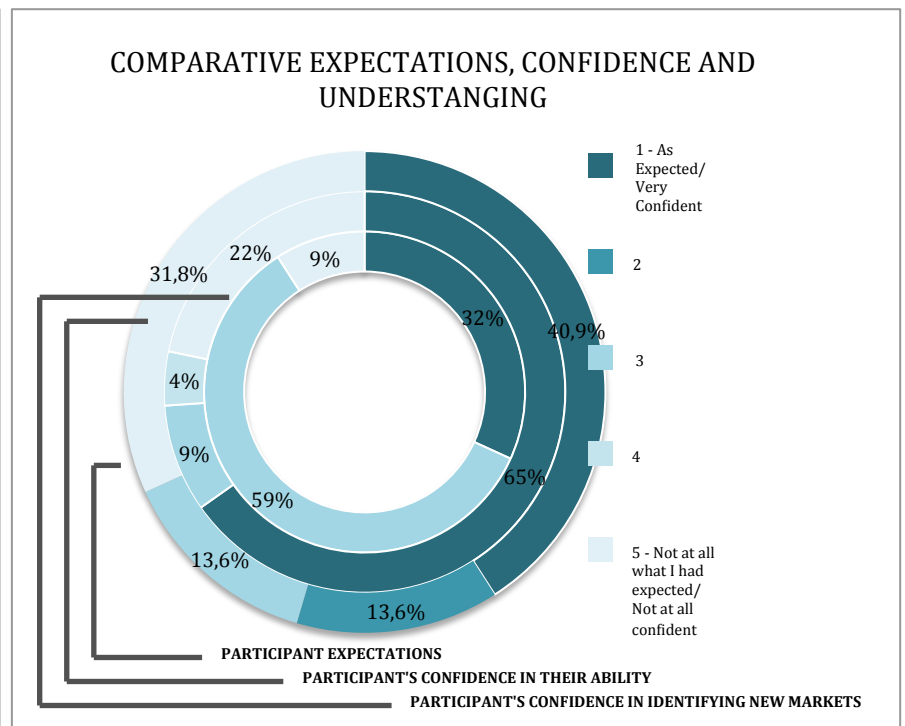
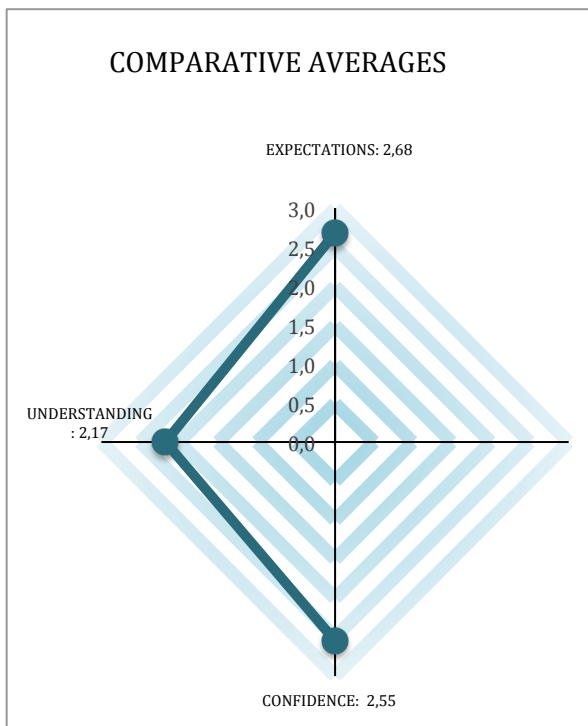
When considering the expectations of all the participants we can once again view it alongside the 33% of participants who were unable to generate a profit, and the 39% of participants who felt they had learnt no new skills. Here we see that similarly a third of the participants who felt that their expectations of the project had not been met, whilst a little over a third felt they had learnt no new and beneficial skill. It is therefore no surprise that a third were unable to generate an income during the first phase of the project. This depicted in the doughnut chart below, which clearly displays the connected variables.



Doughnut Chart 1: Comparison of Expectations, Skill and Profit

The questionnaire went on to examine the participants in regards to confidence and understanding. Working along the premise that the expectations of craft training displayed by the participants would bear a close understanding to their confidence in their selling ability, or their understanding of the entrepreneurship training received. As highlighted through the data findings in sections titled 'How' and 'Why' we found a direct correlation between entrepreneurship, market understanding, and craft skills and products. I was therefore curious as to what affect the participant's entrepreneurship training had on the outcomes and expectations of

their craft training. The participants were asked to rate their confidence in identifying new selling opportunities within their community, with one being 'very confident' and five being 'unsure'. The data shows that the majority of participant at 59% felt confident in their ability to identify new markets, whilst only a fraction at 9% were not. When asked to rate their understanding in the entrepreneurship training and the use of that ability to sell their products, the participants rated a 2 on average explaining that they were confident in their understanding and ability yet not overly so. When considering the average of the participants' expectation of the craft training, their confidence in the selling opportunities of their community and their understanding and their self confidence in their ability to sell, one can note that answers range between two and three on a one to five rating scale. This indicates that participants are generally pleased though not overly assured of the training provided and their ability to put that training into action. The diagram below depicts the range of averages between two and three.



Spider graph 1: The depiction of the average ranges amongst the participants' expectations, understanding and confidence

Doughnut chart 2: The depiction of comparative percentages of the participants' confidence, understanding and expectations

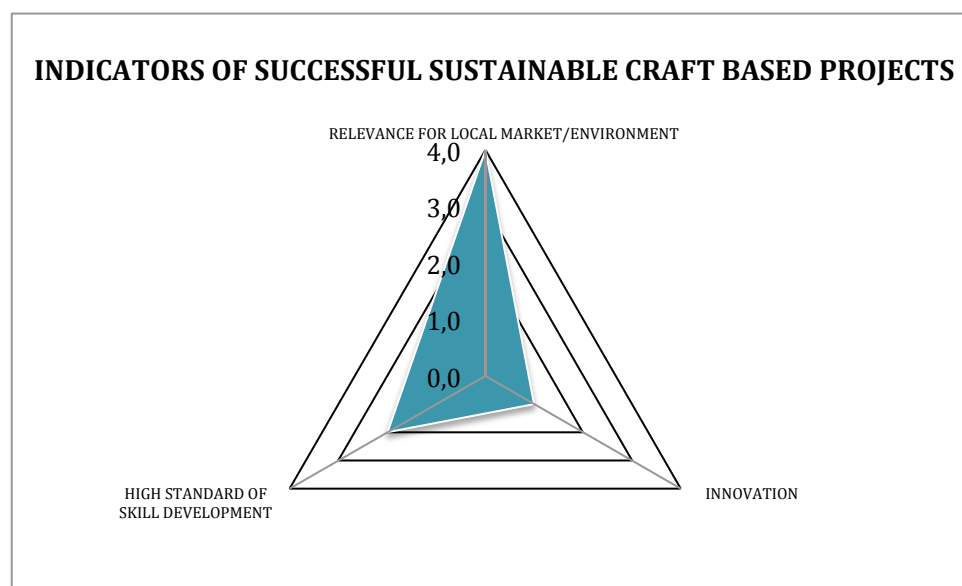
The expectations of the participants varied in comparison to the trainers when give the same rating scale. The question 'Has the outcome of the project matched your expectations?' reflected a rating scale of one to five, indicating one as 'very much so' and five as 'not at all'. Though the group of trainers for the SRV project was very small, their expectations had not varied by much. Their answers ranged between two and three, demonstrating that their expectations had either been matched or they felt that the projects had come close to matching their expectations in some areas, but fallen short in others. Of the four out of five trainers who completed the open questionnaire, it had formed a 50/50 split in expectations and as such we can say that the trainers that their expectations of the project were generally matched. This in comparison to the varied pool of expectations from the participants shows an overall general satisfaction with the projects training can be estimated across both the trainer and participants. However the trainers should be advised to consider the concerns and criticisms of the participants who felt certain aspects of the training were lacking.

Evaluating the understanding, confidence and expectations of both the participants and the trainers of the SRV project will improve the craft training provided. In order to consider whether the training is successful and as to whether the use of craft within a semi-rural community is of benefit to the Valley community, it is important to continually compare these findings to the outcomes of the project's profit margin. As discussed earlier, the participants amongst certain sites have begun to generate a profit. Of these sites we found 64% had sold an item, with the Valencia sewing co-operative and the Moses Mabida participants selling the most. At this point the data collected shows that the project is off to a successful start, however the sustainability in regards to longevity cannot currently be measured.

Research shows that there are few projects and programmes using craft as a tool for poverty alleviation, which stand the test of time. More often these are designer led, as they are able to adapt with the changing market. Stevens (2011) lists four indicators found in sustainable craft based community projects and programmes. Though some indicators may not be measured at this point within

the SRV Project time frame, I believe them all to be universal indicators of sustainable success. As explained in Chapter 3, I have chosen to consider these indicators within the project, viewing their introduction to the SRV Project under the view that they form reinforcement to the structure of sustainable craft based projects and programmes.

These indicators are longevity, relevance for the market/environment, innovation, and a high standard of skill development. Each of the trainers was questioned as to whether they felt the SRV Project held any of these indicators, as well as whether they felt the Project was lacking in anyway. Unanimously the trainers all felt that the project and participants was able to create products that were relevant for their local market and environment. As one can see in the spider diagram below, the trainers also felt that the products produced and the craft training involved developed a high level of skill. One of the trainers had listed innovation as an indicator, while all listed he second indicator of market relevance at one point. The indicator of longevity for instance is not relevant for the project at this stage, whereas one can clearly see through the data provided that developing an understanding of the participants' local markets has been a key aspect in all of the training. High standard of skill is an open indicator, referring to both quality and skills level. The Project has introduced a variety of skill levels within each medium used in the craft training. Ceramics for example would be a high skill level craft whereas others such as the organza flowers require little technical skill but rather a high standard of quality. This therefore makes it a skill in need of development nonetheless.



**Spider graph 2:
The depiction of
trainers' opinions
of the SRV Projects
craft based
indicators**

When asked about where the project may be lacking and their views of project successes, the trainers generally felt that the greatest lack was that of time. In a response from one of the trainers (quoted below) the reality of the project's time frame and intentions have allowed them to praise the positive whilst understanding areas for growth.

"Yes, but in a qualified way. Participants can make products but need more mentoring and creativity. They are able to understand ideas and make products and to sell products, but only at this point within the project structure. The first selling opportunity was a major success in the erection and setup of the stall and product range, but not in terms of available clients, more confidence, experience and engrained sense of policies and procedures needed."

This recognition of the value of time and experience is further explained as this trainer stresses the importance of market and design understanding:

"I feel the participants have developed a great understanding of business and skill within the first phase. They too have begun understanding the design process better though real understanding of current and potential markets may only come with time and experience."

One can view how time has had an effect on all aspects of the SRV Project, from training, to understanding, to experience and development. Highlighting a great challenge for the use of craft as a tool for poverty alleviation in a semi-rural community, as one would need the time to develop crafters and at times the market. Considering the 'How,' 'Why' and 'What' of the project has enabled us to scrutinize the use of craft as a tool. As it has been adapted throughout the years, crafts applications are plenty. We may no longer need to question its use as a tool within poverty alleviation, but rather its relevance based on circumstances.

Within the context of the Sundays River Valley training project, one can clearly see its importance both within regards to its use in the generation of money, and in regards to its ability to expand ones skills and sense of self.

Chapter 5: Conclusion

5.1. Introduction

South Africa and Africa's rich history of arts and crafts has left us with a culture of inherent creativity. This is seen through our indigenous skills, the innovation of those in need, and the cultural diversity reflected through our constructed landscapes. This creativity is summed up in the Design Indaba's 'Africa Is Now' (2014) exhibition quote:

"As the cradle of mankind, Africa has the oldest tradition of making and innovation"

Though society has become increasingly modernized, the everyday tradition of making has not entirely been lost. Instead its methods have been adapted for alternative contexts. Yet the action of making and craft within it has remained a tool in support of one's livelihood. The use of craft and craft training as a tool for poverty alleviation has been tried and tested within varying models. All of these seek to use crafts to provide an alternative income, usually through the ever-expanding tourist market. As the models used within craft based poverty alleviation projects and programmes have often been varied, there has been little formal scrutiny of the true effect of these programmes within a community. Does the role of craft as a tool truly aid in the alleviation of poverty, in semi-rural and rural communities? Or have we, so enamored by the nostalgic idea of "creative employment," overlooked its true effectiveness? Through the examination of a case study of the implementation of craft training within an arts and entrepreneurship project in the semi-rural community of the Sundays River Valley (SRV), I sought to investigate the question at hand. Is the use of craft and craft training in semi-rural communities a sustainable tool for poverty alleviation?

5.2. Summary of findings

The SRV Project began mid-year, 2014. The project is funded by the Nedbank Eyethu Trust, and will run for two years. Working through the Center for Community School (CCS), the Project focuses on equipping school parents and local community members with craft and entrepreneurship skills. It is the expectation of the facilitators that the participants would begin small business enterprises from the training and craft skills provided. As such, the participants have begun by forming 'lose partnerships' at this stage of the training. The Valley is a large farming area and therefore provides much seasonal work. It is the hope of the SRV Project to provide alterative forms of income generation, as seasonal work is not always guaranteed. The Project spans over the Addo and Kirkwood areas of the valley, and is working with three schools in particular, who have provided training facilities for the community participants. The sites are Moses Mabida in Kirkwood, Vusumzi (comprised of participant for the Nomathamsanqua and Valencia Townships), and La Trobe (which hosts community members from Enon and Beersheba). The participants are encouraged to share their learnt craft skills with their families, community members and school pupils; cultivating a stronger relationship between schools and the community.

In my research I had intended to examine the implementation of craft training within a semi-rural context. This is through three sub questions. The first of these being, 'Why is craft and craft training used as a tool in poverty alleviation?' This was explored through the framework of understanding developed in Chapter 2, and was used in the analysis of the research data collected. Considering these questions in relation the choices and experiences of the SRV Project's trainers and participants, as provided evidence as why craft is used as a tool for poverty alleviation. The second sub-question considered the implementation of training itself, reflecting on 'How craft training is used in

semi-rural community projects with a poverty reduction focus?' This question led me to review the models of crafts training against that of the approach taken by the SRV Project. Finally, the third sub-question led me to examine the sustainability of the project. Looking more specifically at universal measurements of success, I weighed these up against the projects deemed success through the experiences and opinions of the trainers and participants. This was conducted through both an open and closed questionnaires, with attitude surveys to gauge the participants and trainers understandings and impressions. This ultimately questions, 'What is considered a sustainable and successful use of craft training in a semi-rural community project?'

The data was collected amongst 23 regularly attending participants, and four of the five trainers. Through my research both theoretically and through the data collected, I found craft training to be an effective tool within poverty alleviation. However, this is greatly dependent on the definition of poverty and poverty alleviation, which considers both the monetary and empowering growth of the individual. Though only in its beginning stages the SRV Project participants have begun to generate a profit. This revenue, however small, as decided by two of the three sites, has been built back into the individual sites 'lose partnerships' (small business ventures). As such, one can claim that the SRV Project has begun to fulfill its intentions. The research found that the crafts introduced were ceramics, organza flowers and introductory printmaking. These skills though practical, may prove to have challenges in regards to materials and tools sourcing. This is with the exception of the organza flowers, which is a low cost tool and material product. As seen in Chapter 4 the research data was sub sectioned into relevant categories to better analyze the data collected.

5.3. Summary and recommendations of 'why' craft is chosen as a tool for poverty alleviation

I will there begin by concluding the 'why' in my research conducted; this refers to the reason as to why craft is chosen as a tool for poverty alleviation. After much study it has been shown that crafts and craft training are often chosen as a

tool in poverty reduction as it is not only easily adaptable within varied contexts, but is often used to generate an alternative income. In areas where there is a great tourist market potential, such as the Sundays River Valley, crafts prove to create a consistent alternative income for those who create home produced items in particular. There has been much analysis regarding the market potential within the SRV, particularly noted by the trainers through their selection for crafts skills to be taught. The craft skills chosen for training, where done so based on the training facilities provided and the potential for relevant marketable products within the area. However it would seem that the participants have yet to tap into the valleys tourist market. When asked to identify potential markets, the participants mainly noted churches, weddings and other community members. Though it is beneficial and admirable to build up small business within the community, there can be no guarantee as to the margin of profit made through this approach, particularly over a long period of time. It would therefore be advisable that the project considers exercises in engaging the participants with the Valleys more lucrative tourist markets. This in turn will bring constructive challenges in the areas of product design and innovation.

The research and data collected has also shown that craft training as a tool within poverty alleviation is more effectively utilized incorporated alongside that of entrepreneurship. This is to develop a better understanding of the markets and a buyer's wants, amongst the trainees. As discussed within both Chapter two and four, the indicators of successful sustainable craft based community projects include those of product relevance and quality, and innovation. One can see that from the research conducted regarding the participants understanding of both the market and craft training provided, that it is vital for craft training to develop an understanding of the products made through the skills taught. The failure to develop this understanding within craft skills training may result in the dissatisfaction of those being trained, as seen by the members of the Vusumzi site. Craft skill training should not only work toward a high standard of skill quality but rather, that the products are to be relevant and to the tastes of the desired market. This is more effectively taught alongside entrepreneurship training.

5.4. Summary and recommendations of 'how' craft training is implemented in semi-rural communities

Moving on to the research discoveries regarding 'how craft is used within poverty alleviation,' we find that though the designer-led approach is often a more favourable one, the approach taken by the SRV Project, where by participants are trained in relevant crafts skills in the promotion of small businesses, provides more freedom of choice and expression. This in light of Capabilities Approaches within poverty alleviation can be viewed as more beneficial to the individual. This approach has also involved participation from the community throughout the decision making stages within the SRV Project, this in itself is regarded as a greatly empowering process. With Africa and South Africa's promotion and encouragement of SME's over the continent, one can therefore argue that the training of crafts in the development of enterprise attributes to the national value of the country. Once again research within this area pointed to the relevance of craft as a tool within the context of entrepreneurship. The study indicates a link between the participants who were able to identify new markets, and were confident in their newly learnt skill, to those who were able to make a profit. This has been one of the greatest criticisms of the use of craft and craft training as a tool for poverty alleviation, that often the knowledge and business or market understanding of participants is limited to the control of the project or programme facilitators/managers.

The greatest challenged proved throughout the research data collection process in regards to the SRV Project was that of time. As the project has a two year time frame, participants are expected to develop craft skills in the fraction of the time a traditional crafter would have developed their skills in. How then are they to be expected to compete along a global market? This in turn had limited the choice in skills a project may develop and is one of the greatest challenges posed to projects of this structure. Time may also take a strain on the profit margin of the individual partnerships, as market knowledge, product development and

execution are expected to be developed over a period of time and therefore may hinder the amount of profit generated within the first few phases of the project. This can be seen out of two of the three sites, whereas those who have learnt to produce organza flowers have begun to generate a fairly substantial turnover.

5.5. Summary and recommendations of the sustainability of craft training projects

After considering and to some extent justifying how and why craft and craft training is used as a tool for poverty alleviation, one must consider the sustainability of the venture. It has already been argued that the SRV project is off to an initial success, as it continues to meet the projects goals and expectations. The data collected indicated that overall the project was considered to meet the expectations of the majority of participants, as well as the trainers themselves. I went on to explore the links between the expectations, understanding and confidence of the participants, which proved to reinforce the perception that the SRV Project is deemed successful. These successes however are small, and are not always acknowledged. Working along Steven's (2011) indicators of successful sustainable craft based projects the research has found that the project has taken on two of the four indicators, that of the creation of products that are relevant to their markets and that of a high level of skill development. One of the trainers believed the project to hold the indicator of innovation, however this as discussed earlier may develop within time and a better market understanding. As to the creation of products that are relevant to the local market, it would be advisable that the project not only increase their craft skill knowledge, but the quality and relevance of the products produced, as this could prove to be one of the projects greatest criticism at this time. Should the training fail in developing a great understanding of market knowledge and product development amongst the participants, then their businesses may not develop in longevity at the culmination of the two year SRV Project. This is an indicator to develop over time, though it can be noted that it does not seem to be a great priority of the project at this point.

5.6. Conclusion

In review of the research problem, as to whether craft and craft training is a sustainable tool of poverty alleviation, one can see that its uses fulfill elements of the capabilities approach in poverty alleviation. Therefore one could view craft as a tool, as a form of agency, with which communities and individuals are empowered, enable to generate an income, encouraged to develop a more positive and better understanding of oneself, and exercise one's freedoms and choices through the participatory approaches used in programmes such as the Sundays River Valley Project. Should craft continue to fulfill those roles, it will remain not only relevant but a sustainable tool within poverty alleviation.

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Appendix A.

Sundays River Valley craft and entrepreneurship training programme trainers' survey

SUNDAYS RIVER VALLEY CRAFT AND ENTREPRENEURSHIP TRAINING PROGRAMME

This survey is to assess the outcomes of the SRV Training Project thus far. I would like to know what you think...

The opinions and perspectives that you provide will help me in my research, understanding how craft is used as a tool within development

Please take a few minutes to answer the questions below, it should take no longer than 5 – 10 minutes. Your answers will remain anonymous.

If you have any questions, please feel free to discuss them with me. Thank you for your time and input.

Which skill do you provide training for?

Which site(s) have you conducted training at?

Please describe the outline of your training? (i.e. timeline, goals and expectations)

Do you feel that this skill or material is beneficial to the participants you have taught?

Yes No (Please tick where appropriate)

If yes, in which way?

Do you feel the training provided will enable participants to generate a long term alternative income?

Yes No (Please tick where appropriate)

If yes, how is this intended to come about?

Are you confident in the participants current level of market understanding and product development?

Yes No (Please tick where appropriate)

If no, what do you feel is lacking and what do you currently consider as project successes?

Which of these elements do you feel the SRV Project holds?

(Please tick where appropriate)

Longevity (in design and model)

Relevant for the local market/environment?

Innovative?

A high standard of skill developed

Has the outcome of the project matched your expectations?

(Circle where appropriate)

1 2 3 4 5
Very much so Fairly Not at all

