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**Business practices of arts and crafts street vendors at main tourist attractions
in Soweto.**

BY

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Dedication

I would like to dedicate this dissertation to my mom and dad (Mary Kate and Abey Lawrence Moagi), who have sacrificed a lot and much more to ensure I study at a successful University like the University of Johannesburg.

I would also like to dedicate this dissertation to my late granny, Ellen Mokhele. Your teachings and wisdom are deeply rooted in me and so are your strong values instilled in my mind, in my heart and in my soul. Hence, I remain positive and courageous. Thank you for leaving your mark. May God Almighty bless you.

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ABSTRACT

While global tourism developed greatly during the 1970s and 1980s, South Africa was excluded from this trend and involved in the politics of apartheid (Allen & Brennan, 2004: 18). However, with the end of apartheid after the country's democratic elections in 1994, South Africa flourished as an international tourist destination. South Africa, complemented by twelve official languages that contribute to the country's attractiveness around the globe (Law for all, 2019; Utne, & Holmarsdottir, 2004: 71), therefore remains a notable, must see tourist destination that has so much to offer. In addition, a unique climate, supplemented by coastal regions like Durban and Cape Town gives South Africa more desirability that enables many tourists around the world to taste different atmospheres from the tropical shores of the country to the inner parts of the country that are rich in history, diversity and culture (Smith, 2005: 66).

Key locations during apartheid have been transformed into main attractions in tourism. For instance, the house that the former president of South Africa, the late Dr. Nelson Mandela lived in, has been converted into a museum and it is situated on Vilakazi Street. What makes Vilakazi Street so significant and different from other streets around the globe is that it is the only street in the world in which two Nobel Peace Prize winners have lived, namely the late Dr. Nelson Rolihlahla Mandela and Archbishop Emeritus Desmond Mpilo Tutu.

The location where a young student and activist, Hector Pieterse was shot and killed has also been transformed into a memorial and museum to commemorate and pay tribute to the tragic events that occurred during the student uprisings of June 1976. Entrepreneurs have therefore found a window of opportunity to become arts and crafts street vendors and have strategically placed their businesses outside these sites in front of the main entrances in order to make it more convenient for tourists to buy the souvenirs that they sell. This research study presents a detailed overview of current business practices and

arising issues of arts and crafts street vendors when operating their informal businesses at selected tourist attractions in Soweto.

In South Africa, local arts and crafts street vendors have been marginalised and have not received deserved research consideration. Therefore not much has been done to explore how they operate and what measures are to be taken to help improve their businesses. This research study will also play a significant role in stressing the challenges these local arts and crafts street vendors have to deal with.

The study employs a mixed methodology by making use of an exploratory sequential research design where one sequence informs the other. It consists of three distinct phases: The first phase is qualitative data gathering by means of semi-structured interviews with ten randomly chosen arts and crafts street vendors at two main attractions in Soweto, namely the Mandela House Museum and the Hector Pieterse Museum and Memorial.

The second phase is quantitative data gathering in the form of surveys, which are derived from the findings of the interviews, from the whole population of N=60 arts and crafts street vendors at the same location as that of the first phase. The third and last phase is the formation of qualitative semi-structured interviews aimed at two purposely chosen government officials, which arose from the results of the second phase (surveys). Therefore one sequence informs the other. Triangulation was then applied to verify the findings of the study. As such, three arts and crafts street vendors who have been operating the longest were purposively chosen as part of triangulation. The qualitative methods were analysed through thematic content analysis whilst the quantitative portion made use of SPSS version 25.0.0.0 to analyse the data.

The results have shown that arts and crafts street vendors face many issues and challenges like safety, legislation, transportation and storage of their goods, and bad weather. The results have also revealed that the arts and crafts street vendors are not familiar with the legislative environment they operate in. Areas of future research which the study has identified should focus on investigating the reasons why there are no arts and crafts street vendors at other tourist attractions in Soweto like the Regina Mundi

church and the Orlando towers, and also explore the reasons why the tourist guides do not refer their tourists to the arts and crafts street vendors.

Key words: tourism, arts and crafts street vendors, Vilakazi Street, Soweto, business practice



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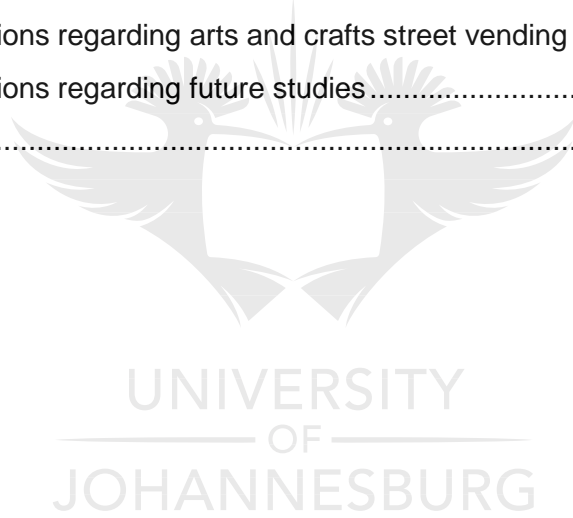
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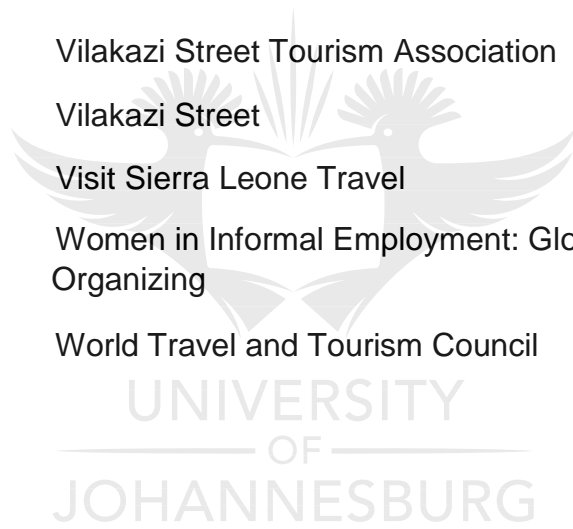
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LIST OF ACRONYMS/ABBREVIATIONS

ACCA	Association of Chartered Certified Accountants
AMA	Accra Metropolitan Assembly
ATM	Automatic Teller Machine
BEE	Black Economic Empowerment
BMR	Bureau for Market Research
B&B	Bed & Breakfast
CALS	Centre for Applied Legal Studies
CAVA	Centre Artisanal De La Ville
CBD	Central Business District
CCDI	Cape Craft and Design Institute
CCEBA	Central City East Business Association
CCTV	Closed-Circuit Television
CIGS	Cultural Industries Growth Strategy
COJ	City of Johannesburg
CSP	Craft Sector Programme
CSSR	Centre for Social Science Research
CTDTA	Cape Town Deck Traders Association
DAC	Department of Arts and Culture
Dr	Doctor
DRC	Democratic Republic of Congo
DTI	Department of Trade and Industry
DVD	Digital Video Disc
EDD	Economic Development Department
EU	European Union
FIFA	Federation Internationale de Football Association

GAHDA	Greater Accra Handicraft Dealers Association
GDP	Gross Domestic Product
GDED	Gauteng Department of Economic Development
GEP	Gauteng Enterprise Propeller
GNP	Gross National Product
GPFTA	Green Point Flea market Traders Association
GTA	Gauteng Tourism Authority
HP	Hector Pieterse Museum and Memorial
ILO	International Labour Organisations
IRS	Internal Revenue Service
JDA	Johannesburg Development Agency
JMPD	Johannesburg Metro Police Department
JT	Johannesburg Tourism
Km	Kilometres
LAPD	Los Angeles Police Department
MAPPP-SETA	Media Advertising Print Packaging and Publishing Sector Education
MHM	Mandela House Museum
NDT	National Department of Tourism
NGO	Non-Governmental Organisation
NIBDA	National Independent Business Development Association
NMS	Nelson Mandela Square
OSA	Oxford Street Association
PIBA	Pretoria Informal Business Association
RSA	Republic of South Africa
SADC	Southern African Development Community
SAPS	South African Police Service

SAT	South African Tourism
SAITA	South African Informal Traders Association
SAITF	South African Informal Trading Alliance
SANTRA	South African National Traders Retail Alliance
SMME	Small Micro and Medium Enterprise
SOWETO	South Western Township
SPSS	Statistical Package for Social Science
Stats SA	Statistics South Africa
UNIDO	United Nations Industrial Development Organisation
USA	United States of America
VISTA	Vilakazi Street Tourism Association
VS	Vilakazi Street
VSLT	Visit Sierra Leone Travel
WIEGO	Women in Informal Employment: Globalizing and Organizing
WTTC	World Travel and Tourism Council



CHAPTER 1: INTRODUCTION, PROBLEM STATEMENT AND METHOD OF RESEARCH

1.1 INTRODUCTION

The Pre-1994 era in South Africa, during apartheid, negatively affected the country's political landscape. However, since the end of apartheid, South Africa has been a liberated country to such an extent that the tourism industry has also been able to flourish (Giampiccoli, Lee & Nauright, 2013: 229; Goudie, Khan & Kilian, 1999: 23). The South African government has therefore used certain aspects of the country's history like apartheid, a system that separated people of different racial backgrounds, which remains the one thing that stands out in South Africa's history (Naidoo, 2018), to educate the world and consequently improve the tourism industry in the country. For instance, locations such as Orlando west, specifically on Vilakazi Street, where the home of former president of South Africa, the late Dr. Nelson Mandela lived, was transformed into a tourism attraction (Smith, 2005: 65). Additionally, what makes this street unique from all other streets from around the world is that it is the only street in the world where two former residents are Nobel Peace Prize winners, namely Dr. Mandela and Archbishop Desmond Tutu (Gauteng Tourism Authority (GTA), 2018: 1).

1.1.1 Tourism in South Africa

Main events during apartheid are also used to spark tourism within the area. For instance, the 1976 student uprising where a significant number of African students were killed while they protested against the idea of Afrikaans being used as a language of teaching in schools dominated by black students (Gauteng Tourism Authority, 2018: 2). One significant student and activist, Hector Pieterse, was shot and killed during the strike and a photograph of him being carried by his friend Mbuyisa Makhubu and his sister Antoinette Sithole standing next to him in the picture sent shock waves around the globe. The location of his death, together with the late Dr. Nelson Mandela's house has therefore been transformed into key attractions, in the form of museums and a memorial. The township, rich in history, has evolved into a powerful tool for the tourism industry as most tourists who visit South Africa are eager to experience the history, ambience and activities

Soweto has to offer (Gauteng Tourism Authority, 2018: 4). This is further supported by the fact that Soweto is among the top 20 destinations in South Africa, and The Hector Pieterse Museum and Memorial and the Mandela House Museum are among the top 10 attractions to visit in Soweto, based on traveller visits and local insights, according to South African Travel (2019).

Even though the tourism trends in South Africa since 1994 are inconsistent, the overall report from South African Tourism (SAT) (2010) points out that there is a positive average growth in the country. Furthermore, the 2010 Federation Internationale de Football Association (FIFA) World Cup which was held in South Africa appealed to the rest of the world, and as a result, attracted 8.1 million tourists, which was a record breaking attendance number when compared to previous world cups (National Department of Tourism (NDT), 2012; NDT, 2011). Tourism in South Africa was enhanced and South Africa became one of the key destinations to visit around the world (NDT, 2011).

In 2017, the total number of tourists, both domestic travellers and foreign visitors, that visited South Africa was 16 million as revealed by the latest statistics by Statistics South Africa (Stats SA), (2018). Out of these 16 million tourists, 10.29 million were foreign tourists (2.7 million of those being overseas tourists and 7.6 million being tourists from Africa) (Stats SA, 2018). Soweto specifically, attracts international tourists that visit Gauteng to learn about its history that was mainly political. As such, the only available statistics reveal that Gauteng received 41.4% (3 682 510 arrivals) out of the entire international tourist arrivals that visited South Africa in 2015 (South African Tourism, 2016: 68). The top 5 European countries that have the most travellers visiting the country are the USA, United Kingdom, Germany, the Netherlands and lastly, France. On the African front, the top 5 African countries that South Africa received visitors from as of 2017 were Zimbabwe, Lesotho, Mozambique, Swaziland, and lastly Botswana. Nearly all of these countries were from Southern African Development Community (SADC) countries (Stats SA, 2017: 3).

Furthermore, in 2017, the tourism sector contributed R412.5 billion (8.9%) to the country's Gross Domestic Product (GDP) (Smith, 2018: 4; World Travel & Tourism Council (WTTC),

2018: 3). The WTTC (2018: 6) further confirms, that in South Africa, domestic travel spending generated 55.6% of direct Travel & Tourism GDP in 2017 as compared to 44.4% for foreign international visitor spending or international tourism receipts.

Since the tourism industry directly contributes 2.9% to the country's GDP (in 2018) according to the latest annual report of Stats South Africa, this therefore makes the tourism industry a larger contributor to the country's GDP than the Agricultural sector (2%) indicating its significance (Stats SA, 2018: 1).

Due to the broad-nature of tourism and its structure with regards to a mixture of large businesses and numerous Small Micro and Medium Enterprises (SMME's) that attract local, national and international customers and its constituents of natural and human-made attractions, tourism can be described as multifaceted and vibrant (McKelly, Rogerson, Huysteen, Maritz & Ngidi, 2017: 220; Rogerson & Sithole, 2001). Moreover, tourism creates a prospect for low entry jobs which opens up various opportunities for local communities. Furthermore, tourism has the ability to: create job opportunities; transform the economic level of destinations; develop previously marginalised regions; develop SMME's; improve the infrastructure of a region; empower women; stimulate cultural interest and conservation; improve the images of a region and fight poverty, to name a few (Christie, Fernandes, Messerli, & Twining-Ward, 2013: 56).

These characteristics also link to the National Development (NDP) goals (17) and the AU Agenda 2063 which is a "strategic framework for the socioeconomic transformation of the continent over the next 50 years. It builds on, and seeks to accelerate the implementation of past and existing continental initiatives for growth and sustainable development." The NDP goals and AU Agenda 2063 principles are: to end hunger, attain food security, improve nutrition and encourage sustainable agriculture, guarantee healthy lives and support well-being for all at all ages, and ensure inclusive and equitable quality education and promote lifelong learning opportunities for all to name a few (Directorate of Strategic Policy Planning, 2019). The high unemployment rate, preservation of culture, and job creation is also directly linked to the significance of the informal selling of arts and crafts, which also addresses the creation of jobs and NDP goals.

Tourism supports local businesses like Bed & Breakfasts (B&B's), restaurants like Sakhumzi based in Vilakazi Street, that sell African cuisine, and small tour operators (Ndawo & Mubangzi, 2015: 3). Tourism also presents various job opportunities to locals through informal trade such as arts and crafts street vendors at main tourist attractions and sites. Through sales of domestic goods at tourism attractions and accommodation and through tourist spending, tourism can assist emerging small businesses and increase the need for arts and crafts as well as create linkages to and within the tourism sector (Christie *et al*, 2013: 85). The tourism sector in South Africa therefore plays a major role in South Africa's formal and informal employment sector.

The tourism sector has created approximately 40 000 net jobs to the economy of South Africa from the year 2012 to 2016 adding to the 686 596 already employed in the sector (Stats SA, 2018: 1). Furthermore, research released by the World Travel & Tourism Council (WTTC), 2018: 1) and Smith (2018: 2) suggests, that the tourism sector contributed to the South African economy in 2018 more than the previous year by 2.9%. As such, the sector added roughly R424.5 billion to the whole economy of South Africa (WTTC, 2018: 1). Furthermore, the WTTC indicated that the tourism sector sustained 1.5 million jobs in South Africa in 2017 alone, which is 9.5% of the total employment in the country.

As of 2018, the tourism industry directly employed approximately 700 000 people, the industry's total contribution for employment in South Africa was 1.6 million jobs (Smith, 2018: 5; WTTC, 2018: 2). The WTTC (2018, 4) further predicts, that by the year 2027, almost 2.1 million jobs in South Africa will be dependent of the tourism sector. For these reasons tourism is regarded as the one of the main sectors that drives change in South Africa (Economic Development Department (EDD), 2011).

1.1.2 Arts and crafts street vendors as part of tourism

Street vendors in South Africa have also taken the decision to place their businesses outside key attractions in Soweto, namely the Mandela House Museum and the Hector Pieterse Museum and Memorial, to sell arts and crafts predominantly to international tourists, who often come in groups or planned organisational tours which offer once in a

lifetime experiences in South Africa, as well as a chance to buy these arts and crafts from street vendors that sell them outside of the attractions they visit (Kuiters, 2007: 31; Peberdy, 2000: 201). The arts and crafts that these street vendors sell are therefore souvenirs because of tourism. This is because it is with the souvenirs' authentic nature that tourists forever seek reminders of their trips when they travel back to their country of origin (De Run, 2012: 245). A souvenir refers to "any object or artefact that acts as a reminder to tourists of places they have travelled to and any unique experiences they might have come across" (Samuel & Mintah, 2013: 31). These arts and crafts street vendors therefore strategically place their businesses outside these sites in front of the main entrances in order to make it more convenient for tourists to buy.

Furthermore, the only available statistics provided by the Hector Pieterse Museum and Memorial when the researcher visited the museum to ask for statistics, reveal that in 2013, a total number of 165 018 tourists visited the Museum. However, the museum experienced a decline in the number of tourists from January 2014 until July 2017 as illustrated in Table 1.1 below:

Table 1.1: Tourist numbers at the Hector Pieterse Museum and Memorial from 2013 – 2017

Year	Total number of tourists visited
2013	165 018
2014	192 182
2015	128 751
2016	121 789
2017	62 079

Regarding the Mandela House Museum, a personal letter from the museum's manager, Ms Davy, confirmed that the Mandela House Museum averages 400 visitors per day (Davy, W. (2016), personal communication). Furthermore, according to their website they are open from Monday to Sunday but have listed 5 days which they do not open (Mandela House, 2019). Thus if they average 400 visitors per day over 360 days then they receive on average 144 000 visitors annually (Weber, Stettler, Priskin, Rosenberg-Taufer, Ponnappureddy, Fux, Camp & Barth, 2017: 145).

Figure 1.1 below illustrates the number of street vendors in Vilakazi Street and the Hector Pieterse Museum and Memorial:

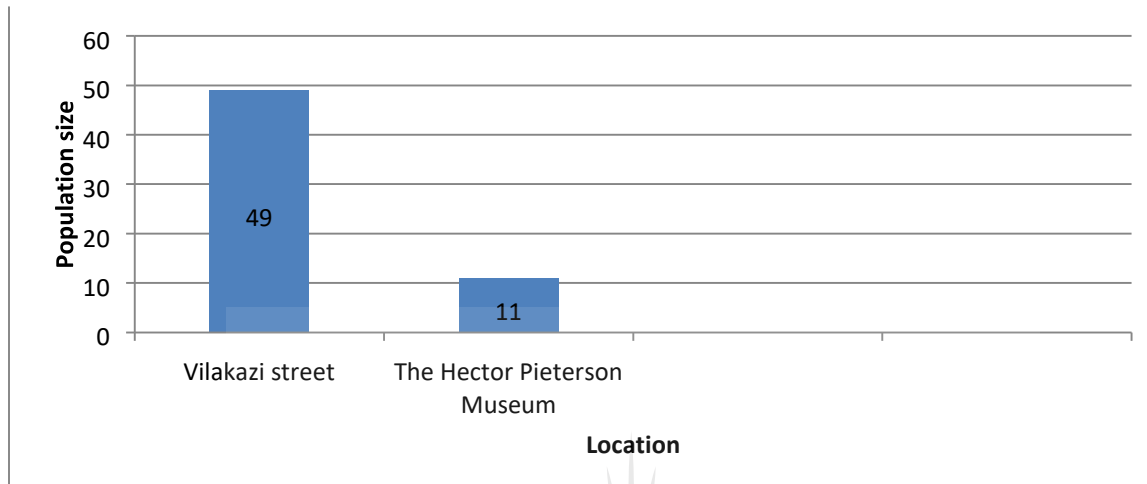


Figure 1.1: The number of arts and crafts street vendors that operate in Vilakazi Street and the Hector Pieterse Museum and Memorial

From Figure 1.1, it is evident that there are 49 arts and crafts street vendors in Vilakazi Street and 11 arts and crafts street vendors at the Hector Pieterse Museum and Memorial, based on the researcher's observations at the time of conducting the research study.

Specifically, the arts and crafts street vendors that operate at Vilakazi Street and the Hector Pieterse Museum and Memorial sell beaded work accessories like necklaces, bracelets, beaded sandals, earrings, belts and head bands. Wooden crafts like masks, plates, and jewellery boxes, paintworks, products made from clay, sand, metal, stone, shirts, caps, beanies, tablecloths, as well as books and Digital Video Discs (DVDs). Figures 1.2, 1.3, 1.4, 1.5, 1.6 and 1.7 below illustrate how the Mandela House Museum, Sakhumzi restaurant and the Hector Pieterse Museum and Memorial look like physically:



Figure 1.2: The Hector Pieterseon Museum and Memorial (Source: author)



Figure 1.3: The layout of arts and crafts street vendors that operate on the pavement opposite The Hector Pieterseon Museum and Memorial (Source: author)



Figure 1.4: Vilakazi Street with layout of street vendors' tents on opposite sides of the pavements (Source: author)



Figure 1.5: Concrete fingers spelling 'Vilakazi' at the entrance of Vilakazi Street (Source: author)



Figure 1.6: Sakhumzi restaurant which is located on Vilakazi Street (Source: author)



Figure 1.7: Researcher outside The Mandela House Museum (Source: author)

The current research study seeks to present a detailed overview of current business practices and arising issues and challenges of these arts and crafts street vendors when operating their informal businesses at selected tourist attractions in Soweto, namely the Hector Pieterse Museum and Memorial and Vilakazi Street, inclusive of The Mandela House Museum.

1.2 PROBLEM STATEMENT

Manaliyo (2012: 8) suggests that tourists making their way to South Africa are bound to visit Soweto as well. As a result, a substantial number of opportunistic entrepreneurs have entered into this market of selling souvenirs, by becoming arts & crafts street vendors that strategically place their businesses near main tourist destinations such as Soweto, especially outside famous attractions like The Mandela House Museum, which is found on the famous Vilakazi Street, and The Hector Pieterse Museum and Memorial.

These arts and crafts street vendors decorate the physical appearance of these spaces and the environment with colourful cultural souvenirs to entice tourists into buying from them so that they may generate revenue. However, one problem faced by these arts and crafts street vendors is that the souvenirs they sell are also offered by registered souvenir shops that are placed in more commercial places like shopping malls that experience a strong presence of people (Cultural Industries Growth Strategy (CIGS), 1998: 25). For instance, The Rosebank Mall and the African Craft Market, also in Rosebank, The Scoin Shop, 'Made in SA' and Jacana, located in Nelson Mandela Square (Bosman, 2019; Nelson Mandela Square, 2019; Nelson Mandela Square (2019); ShowMe, 2018). There are also tourism destination management companies like Tourvest which own several brands that sell arts and crafts at several international and domestic airports both in the general and duty free areas (Tourvest, 2019). Tourists therefore, do not necessarily have to make their way up to Vilakazi Street if they want to buy souvenirs and this poses a problem for these vendors. Furthermore, Charman & Govender (2016: 314), suggest that informal markets that are situated inside the commercial locations of Johannesburg are perceived as the 'nucleus' or rather the core of street trading and this results in the marginalization of places like Soweto that do not form part of the core as they are situated on the periphery and are therefore isolated even in research.

Adjectives like vibrant and competitive describe Soweto in the tourism sense, especially in contrast to other townships. It can also be considered as entrepreneurial as there is research around the grey economy that exists in South Africa's townships where such activities can be considered entrepreneurial (Grant, 2013: 90). The grey economy, also known as the second economy, informal economy, or shadow economy is that economic sector of a country that is not monitored nor taxed by the government, and often involves "unregulated activities with restricted access to the formal financial and legal system." (Chen & Kang, 2007: 1; Grant, 2013: 102; Vermaak, 2017: 54; Wilson, 2011: 212). Nonetheless, in South Africa, local arts and crafts street vendors have been marginalized and have not received deserved research consideration. Therefore, not much has been done to explore how they operate and what measures are to be taken to help improve their businesses. The research study will also play a significant role in stressing the challenges the local arts and crafts street vendors have to deal with, which have been very minimally researched in the past.

A few instances on the limited research studies conducted globally on arts and crafts street vendors include the United States Agency for International Development's global market assessment for handicrafts (Barber & Krivoslykova, 2006); the aid to artisans' exploration on how craft industries are used as a tool for poverty alleviation (Aid to artisans, 2002); Chandler Paul's handicraft value chain analysis (Paul, 2005); and Khanh Ha's investigation about how handicraft makers seek ways to enter United States markets (Ha, 2005); McKenzie's study on arts and crafts street vendors in Paris, France (McKenzie, 2009); Martinez's exploration on the arts and crafts street vendors in the USA; Kavaliauskaite's 2018 study on arts and crafts street vendors in Lithuania and Fomia's (2017) study on arts and crafts street vendors in Moscow, Russia. Limited research has been conducted in South Africa and the current study is the first of its kind. The intended research then aims to address this gap in literature in an explorative way.

This research aims to add to the limited body of knowledge on local arts and crafts street vendors and how they operate at main tourist attractions in South Africa. Furthermore, it is significant to try and understand how they operate and why they choose to penetrate this type of market. Exploring this could shed some light on how to overcome obstacles,

namely: why they sell homogeneous products; why they choose to place their businesses next to one another instead of an isolated location; why they choose that specific location as compared to other attractions; and to address the problems by consequently providing recommendations.

1.3 AIM AND OBJECTIVES OF THE STUDY

1.3.1 Aim of the study

The aim of this research study is to determine current business practices and arising issues and challenges of arts and crafts street vendors when operating their informal businesses at selected tourist attractions in Soweto.

1.3.2 Objectives of the study

- To outline street vending practices in the global, African and South African context by means of literature review.
- To present a detailed situation analysis of the arts and crafts street vendors at selected tourists attractions in Soweto (i.e. who are they, how many there are, where they are situated, what types of arts and crafts they sell, etc.) by means of an empirical study.
- To present an overview of the main legislative and operational issues and ensuing challenges facing arts and crafts street vendors in Soweto (ie. legislation, location, business set-up, structure and running of their businesses, origins of arts and crafts, stock-taking and restocking, etc.) by means of literature review and empirical study.
- To explore the difference in business practices between male and female arts and crafts street vendors in Soweto by means of empirical study.
- To make conclusions regarding the business practices and the main challenges faced by arts and crafts street vendors in Soweto and make recommendations.

1.4 METHODOLOGY

1.4.1 Research design and method of collecting data

The research design plans how the study should occur to successfully achieve the research objectives (De Vaus, 2001: 9). The necessary steps are thoroughly outlined in the research design of a study. The research design for this study is based on the postpositivistic research paradigm. The post-positivist paradigm refers to a deterministic and reductionist viewpoint that has the ability to have an effect on the outcomes of the original sources that are due for examination and reduces the wider scope into small concepts that are then testable (Creswell, 2003). Since the post-positivistic paradigm allows for the merging of qualitative data collection into quantitative research studies it is one of the most significant paradigms to apply when using mixed-method research which this study undertakes (Bryman, 2008; Creswell, 2003; Guba & Lincoln, 1994; Ranjit, 2019; Saunders, Lewis & Thornhill, 2012: 140).

Specifically, the researcher used mixed methods in which the exploratory sequential design was followed. It consists of three distinct phases.

Phase 1:

The first phase is the exploratory qualitative data gathering, conducted from the 19th until the 29th of May 2018, by means of interviews, which were recorded and then transcribed verbatim, from 10 randomly chosen arts and crafts street vendors at Vilakazi Street, inclusive of the Mandela House Museum, and The Hector Pieterse Museum and Memorial.

Phase 2:

The interviews from the first phase were then analysed and the results were used to inform the second phase which was quantitative data gathering, from the 20th of June until the 20th of July 2018, in the form of a questionnaire which was piloted on the 16th of June 2018 in order to spot any changes that needed to be made before the full population could be surveyed (Saunders, Lewis & Thornhill, 2012: 178). This questionnaire was handed out to the entire permanent population of N=60 arts and crafts street vendors at Vilakazi

Street, inclusive of the Mandela House Museum, and The Hector Pieterse Museum and Memorial. The researcher was then able to get an overview of the main operational issues facing arts and crafts street vendors in Soweto (i.e. location, business set-up, structure and running of their businesses, origins of arts and crafts, stock-taking, restocking, etc.).

Phase 3:

The third and last phase was the formation of qualitative semi-structured interviews aimed at purposively chosen government officials (2), which were created from the results of the second phase (questionnaires). The researcher then analysed these qualitative interviews to make conclusions regarding the business practices and the main challenges faced by arts and crafts street vendors in Soweto in order to make recommendations on the best ways to support them. Therefore one sequence informed the other (Tashakkori & Teddlie, 1998: 45).

Data collection took place on Vilakazi Street, inclusive of The Mandela House Museum, as well as The Hector Pieterse Museum and Memorial as they are the main attractions in Soweto. The Mandela House Museum was chosen as it played a major role during the apartheid era. The Hector Pieterse Museum and Memorial was chosen based on the significance of the 1976 Student Uprising. International, regional as well as domestic tourists visit this attractions when trying to engage in some historical and cultural education (Acqua, 2013: 339).

Triangulation phase:

Thereafter, triangulation was utilised to verify the findings of the research study (Saunders, Lewis & Thornhill, 2012: 167). As such, 3 arts and crafts street vendors who have been operating the longest were purposively chosen for follow-up interviews, which were derived from the findings of the government officials' interviews (third phase) as well as the results from the questionnaires of the arts and crafts street vendors themselves (second phase). The results were merged together to draw accurate conclusions of the results, complemented by the researcher's passive observations during data collection.

1.4.2 Sampling frame and sampling methods

The qualitative portion of the present study is divided into two parts. The first part made use of probability sampling. Therefore, simple random sampling was used to identify and interview (semi-structured) 10 arts and crafts street vendors. Since the results of these semi-structured interviews informed the development of the questionnaire, then the sampling method and sampling frame of the quantitative portion of the study is explained next.

The sampling strategy used in the quantitative portion of the research study was nonprobability and the sampling method was purposeful sampling as all the arts and crafts street vendors in Vilakazi Street and The Hector Pieterse Museum and Memorial participated in this research study. Therefore, the sampling size of the quantitative phase of the study (questionnaires) was N=60 as the entire permanent population of arts and crafts street vendors were chosen to form part of the survey (N=18 arts and crafts street vendors from The Hector Pieterse Museum and Memorial and N=42 from Vilakazi Street). Furthermore, since the results of these questionnaires informed the third and last step of the study, then the sampling frame and sampling method are discussed next.

The second part of the qualitative portion of the research study used purposeful, nonprobability sampling to select, make appointments and conduct interviews with purposively selected government representatives/officials. The sampling size of the third and last phase was therefore 2 government officials.

1.4.3 Data analysis

The research follows the exploratory sequential design, thus one sequence follows the other. As such, since the qualitative data, through semi-structured interviews, was conducted on 10 arts and crafts street vendors first, they were analysed first as the results would inform the questionnaire. Thematic content analysis was used for data analysis of the initial qualitative portion of the study.

Since the study also made use of quantitative research, questionnaires were handed-out to willing respondents. The quantitative data was collected by means of questionnaires. The data was captured on Microsoft Excel using a software programme called SPSS

(Statistical Package for Social Science) version 25.0.0.0. Data analysis of the government representatives would also make use of thematic content analysis.

1.5 DEFINITION OF KEY CONCEPTS

Street vendor - Any person who sells goods and/or services to the public with no permanently built structure but rather using a temporary fixed construction or stall (Samuel & Mintah, 2013).

Arts and crafts - An art can be described as any activity such as music, painting, cinema, and dance, to name a few, which intrigue people for enjoyment purposes but can also be meant to express thoughtful meanings regarding something specific (Abbs, 2003: 2). Through arts, people of all ages and origins are able to use symbols to understand concepts, ideas and experiences better (Wright, 2012: 2). Crafts involve the skills of creating products and items, mostly by hand, like ornaments, and anything tangible (Woods & Korsnes, 2017: 59).

First economy - That section of the economy that generates and produces the majority of the country's riches and is characterised by modernity, advanced technology and is part of the global economy (Farrell, 2004: 27).

Informal economy - Also known as the second economy, informal economy, shadow economy or grey economy is that economic sector of a country that is not monitored nor taxed by the government, and often involves "unregulated activities with restricted access to the formal financial and legal system." (Chen & Kang, 2007: 1; Grant, 2013: 102; Vermaak, 2017: 54; Wilson, 2011: 212).

Second economy – That marginalised economy that is mostly informal, underdeveloped, has weak infrastructure, and contains unskilled people that are unemployable in the formal economy (Mbeki, 2003: 35).

Souvenir – is "any object or artefact that acts as a reminder to tourists, of places they have travelled to and any unique experiences they might have come across" (Samuel & Mintah, 2013: 31).

Legislation – The act or process of formulating laws/by-laws, often by the government (Mitullah, 2003: 9).

1.6 CHAPTER OUTLINE

In order to successfully reach the main objectives, this study is set-up into different chapters, illustrated by Figure 1.19 below:



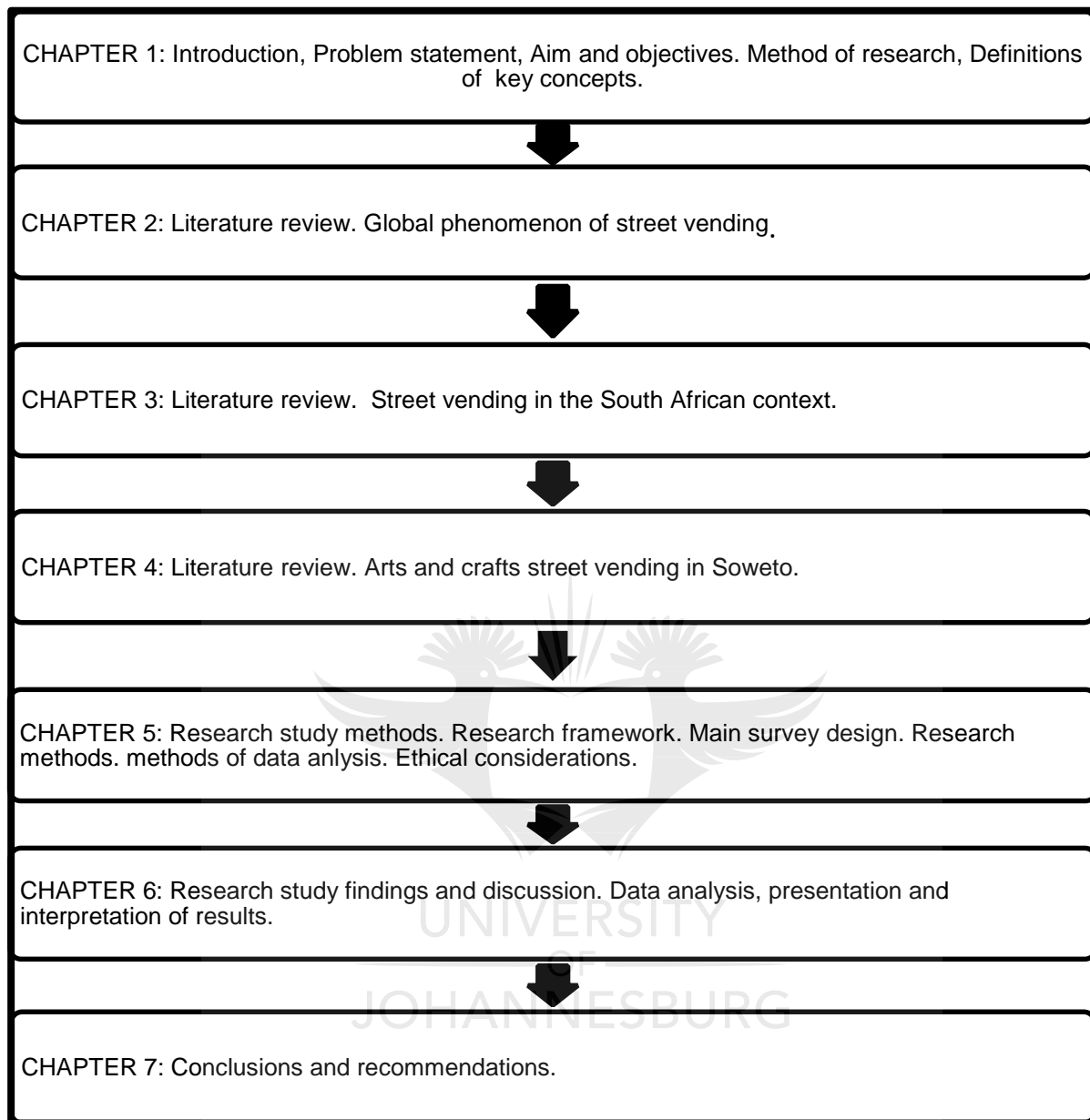


Figure 1.8: Structure of the study

As illustrated by Figure 1.8 above, the study is organised as follows:

Chapter 1: Introduction and Problem Statement

The introduction and problem statement chapter introduces and validates the topic. The chapter further states the aim and objectives as well as the research methods that have

been chosen for the study. Key concepts significant to note are further defined in this chapter.

Chapter 2: Street vending in the global context

Street vending as a global phenomenon is critically discussed in this chapter. What street vending is; what it entails; its characteristics and case studies from around the world, prevalent in the parts of the world known as the global south, are well-documented in this chapter. Business practices of arts and crafts street vendors in the global north and south are also introduced and discussed in this chapter, with specific references to arts and crafts street vendors in different countries, used as case studies.

Chapter 3: Street vending in the South African context

This chapter narrows down literature and provides an overview of street vending to the South African context. The informal sector in which street vending occurs is discussed, complemented by discussions regarding the legislative environment street vendors operate in, in South Africa. The arts and crafts sector in South Africa is also critically discussed in this chapter, inclusive of a discussion of the role of arts and crafts in tourism.

Chapter 4: Arts and crafts street vending in Soweto

This chapter focuses on business practices of arts and crafts street vendors in Soweto. A brief history of Soweto is discussed, inclusive of street vending processes during and after apartheid. The development of Soweto as a main tourism destination in South Africa is also discussed in this chapter, inclusive of a clear discussion of Soweto's main tourist attractions. Discussions are then focused on business practices of arts and crafts street vendors at these main attractions.

Chapter 5: Research Design and Methodology

This chapter describes and explains the different research methods carried-out. The research paradigm, approach and design are justified. The chapter further states the sampling frame and methods of collecting the necessary data. Data analysis methods are

then explained, inclusive of aspects of reliability, validity and trustworthiness, followed by ethical considerations which are adhered to in this research study.

Chapter 6: Data analysis and discussion of the results

This chapter analyses and explains the research findings and critically discusses them against the background already set by the literature review. Therefore, using the literature as the frame of reference, this chapter explores whether the research supports the findings or not. Furthermore, it analyses key ideas related to the research aim and objectives.

Chapter 7: Conclusions and Recommendations

Chapter 6 critically states conclusions from the previous analysis in the preceding chapter and therefore suggests appropriate recommendations for the incorporation of local arts and crafts street vendors into planning, allowing for the growth of their businesses and the sector they belong to as a whole.

1.7 CONCLUSION

The purpose of this chapter was to provide an outline of the research study. An introduction into the study's topic, complemented by the latest data about tourism in South Africa was provided. The problem statement, as well as the aim and objectives of the research study were critically discussed. Furthermore, the methodology including the research design, sampling methods as well as the data collection techniques used and how the data was analysed thereafter were laid out. Key concepts and terms that are significant to understanding the content found within the research study were defined. Lastly, an outline of each chapter in this research study was presented.

CHAPTER 2: STREET VENDING IN THE GLOBAL CONTEXT

2.1 INTRODUCTION

This chapter provides a critical discussion of the global phenomenon of street vending. Firstly, street vending is discussed with regards to what it is; what it entails; the different types of street vending; its characteristics; the positive impacts it has; the problems associated with it and the challenges street vendors around the world face. Arts and crafts street vending is then separated from other types of street vending and explained in detail, inclusive of a discussion of arts and crafts as souvenirs in tourism. Thereafter, an overview of street vending as a global phenomenon is explained in detail with the global north discussed first, followed by the practices of arts and crafts street vending in this region.

The literature then shifts onto discussing street vending in the global south where countries like Colombia, Venezuela, Brazil, Peru, and Mexico, all in the region of Latin America, are used as case studies. Countries within these regions are analysed and compared with one another in terms of street vending processes to provide a clear understanding of the global phenomenon. Next, interesting case studies from Asia in countries like Bangladesh, Sri Lanka, Thailand, Mongolia, Cambodia, Singapore, Malaysia, and India are further explained. Arts and crafts street vending in the global south is then critically discussed. The scope of the literature is then narrowed down to the African continent where street vending is discussed with regards to countries in North Africa, Central Africa and Southern Africa, followed by arts and crafts street vending in Africa.

2.2 WHAT IS STREET VENDING?

Street vending is a very significant occupation that is found everywhere around the world, especially in developing and least developed countries (Bromley, 2000; Brown, Lyons & Dankoco, 2010: 672; Crush, Skinner & Chikanda, 2015: 43; De Villiers, 2017: 2; Morange, 2015: 4; Pavani, 2017: 198). This is so because very little education and start-up capital is required to become a street vendor (Meneses & Caballero, 2013: 71; Samuel & Mintah, 2013: 31; Wilson, 2011: 216). Street vending is simply “the retail or wholesale trading of

goods and services in streets and other related public places such as alleyways, avenues and boulevards” (Bromley, 2000: 1).

Venturing into street vending involves a number of reasons like wanting to make quick cash, supporting families as bread winners, starting one’s own business having lost their previous job; not being able to find other employment elsewhere due to lack of a qualification or poor economic climate; or simply having the passion for it and making it one’s hobby to name a few (Mandaric, Milicevic, & Sekulic, 2017: 788; Tong, 2014: 2). On average most street vending operations are smaller in scale as opposed to larger advanced businesses (Tong, 2014: 4).

Street vending can be found globally in a variety of forms such as offering a service or selling specific types of goods or a combination of the two (Smith, 2017: 1). For example products can include selling processed foodstuffs, fruit and vegetables, cooked food, clothes, hair products and newspapers, and event tickets whilst services may include car washes, shining shoes and cutting hair (Omemu, 2007: 396; Women in Informal Employment: Globalizing and Organising (WIEGO), 2014: 2). Furthermore, while most street vendors prefer setting up stalls to sell their products/services in one location, some are mobile by using carts, bicycles, cars and walking while selling their products to people passing-by (Donaldson & Smit, 2011; Tong, 2014: 1).

Street vending has no formal time frame and can operate at any given time as opposed to the workplace that has a fixed operating time (Omemu, 2007: 397). In addition, street vending can be a permanent or temporary occupation depending on an individual’s choice and circumstance. Therefore, this gives an indication as to how flexible street vending can be and one may not require legal paperwork to start street vending, but this is only the case in specific countries/contexts (Cohen, 2010: 277; Tong, 2014: 1).

Street vending offers a variety of benefits to both the street vendor and the country it takes place in (Omemu, 2007: 396). For instance, street vendors contribute to the local economy such that as they sell goods to consumers, the multiplier effect from the goods they buy and the profits they spend accrue and go back into the local economy. This

thereby adds to the demand for more goods from local suppliers (Foukour, Akuoko & Yeboah, 2017: 2).

Street vending offers the chance for unemployed people to earn a living and make an income thereby staying away from crime-related activities (Rogerson & Sithole, 2001: 151; Skinner, 2008: 230; Tengeh, 2013: 120). Also, entrepreneurial skills can be learned by unskilled street vendors who have no educational history whatsoever (Omemu, 2007: 401). Another positive effect of street vending is the relationships street vendors form with surrounding formal businesses that are legally registered and the surrounding communities they operate in (Anjaria, 2006; Bhowmik, 2005: 2259).

This kind of symbiotic relationship where both parties benefit means that the street vendors offer some kind of security to surrounding registered businesses and communities for any crime that might occur (Crush, Skinner & Chikanda, 2015: 67). This is because they are always on the look-out for any suspicious activities that may be detrimental to the operation of their businesses. They may also assist in keeping the environments and communities they operate-in clean. Whilst, the formal business owners might 'hire' the surrounding street vendors by asking them to distribute flyers about their formal registered business or even ask them to refer customers to their shop then paying them a commission (Anjaria, 2006; Crush, Skinner & Chikanda, 2015: 68).

However, these relationships can also become unpleasant and at times, hostile. For instance, if the shop owners do not pay the street vendors, or if the surrounding community accuses the street vendors of attracting crime-related activities in the area (Crush, Skinner & Chikanda, 2015: 69). Therefore, street vending can also bring about social problems like crime, prostitution, hooliganism, terrorism/xenophobia, civil disputes/conflicts, spread of disease and illness and can also create problems for other countries and regions (Akinboade, 2005: 260; Charman & Govendor, 2016: 323).

Consequently, this easily causes the movement of street vendors from one location to another as they are also affected. Although safety is of primary significance, the movement of a street vendor from one location to another also affects their business as they have to start all over again in terms of attracting and forming relationships with new

customers in their new location (Crush, Skinner & Chikanda, 2015: 68). Furthermore, since government policies are designed to prioritise the needs and safety of the communities, this means that street vendors do not 'fit in' and are therefore often marginalised (Akinboade, 2005: 260; Tengeh, 2013: 120).

Timalsina (2011: 10) suggests, that street vendor numbers increase tremendously each day in developing countries and especially in busy locations. This is because poverty is high in developing countries and formal employment is hard to find hence poor people decide to become street vendors (Pavani, 2017: 37). The street vendors make the decision to operate in busy locations where there is a high concentration of people to increase exposure of their business and products so that they may maximise the profits they make (De Villiers, 2017: 4). In order to resolve these issues many cities adopted a strategy to provide street vendors with a specific location to operate their businesses in (Dai, 2017: 114; De Villiers, 2017: 4; Mandaric, Milicevic & Sekulic, 2017: 791; Pavani, 2017: 37; Timalsina, 2011: 11). This then, would ensure the safety of the public as well as minimising crime-related activities as the locations they operate in would be fully monitored by hired guards (Vermaak, 2017: 54). Pavements and walk-ways would be cleared on the street thereby keeping pedestrians safe from being injured (Charman & Govendor, 2016: 321).

The allocated sites would also protect and safeguard the street vendors' rights ensuring they are not harassed by municipal authorities as long as they comply with the conditions set out for operating in these designated areas (Santagata, 2006: 1111). Van Eeden (2011: 39) further suggests that street vendors are business people that sell anything and are just placed haphazardly. However, this might not be the case as they may form subgroups or operate as a collective and may sell specific products at specific locations (Turok, 2001).

The media plays a significant role in the spreading of negative stereotypes regarding street vendors (Foukuor *et al*, 2017: 4). This is because publications such as magazines, books, journals and the news often paint street vendors negatively, especially since terms

like violence, corruption, fear and demonstrations are often associated with street vendors (Bhowmick, 2005: 2258).

There is a very close relationship between poverty and street vending and this is a problem all over the world (Skinner, 2008: 227). Therefore, street vendors are often financially constrained (Vermaak, 2017: 54). Finding start-up capital (through bank loans or savings) remains a huge challenge for street vendors (Madichie & Nkamnebe, 2010: 307). Meeting the minimum age requirements in the state; having an open and active bank account; providing proof of income and having a valid phone number are required by banks when granting loans and since street vendors are not registered in the formal sector they cannot provide the relevant documents, and therefore do not qualify for financial assistance. Therefore, attaining loans from banks is a major challenge street vendors face when starting their businesses (Cichello, 2005: 19). The main issues related to street vending, arising from the above discussions, are summarised in Table 2.1 below:

Table 2.1: Main issues involved in street vending

Main issues of street vending	Description	Authors
Reasons for street vending	Very little education and startup capital is required; making quick cash; supporting families as breadwinners; losing previous job, not getting a job elsewhere; having a passion for it; may have no legal paperwork required to start street vending	Cohen, (2010); Mandaric, Milicevic, & Sekulic (2017); Samuel & Mintah, (2013); Tong, (2014); Wilson, (2011).
Types of street vending	Street vendors that sell products like processed foodstuffs, fruit and vegetables, cooked food, clothes, hair products and newspapers event tickets etc. Services may include car washes, shining shoes and cutting hair etc.	Omemu, (2007); WIEGO, (2014).

Characteristics of street vending	Normally small in scale; flexible- can operate in one location or become mobile; has no time frame and can operate at any given; can be a permanent or temporary occupation; single vendor may have several other stalls that belong to him at the same or different markets and locations and have people working for them;	Cohen, (2010); International Labour Organisations, (2002); Omemu, (2007); Tong, (2014).
Positive impacts of street vending	Street vendors contribute to the local economy; offers the chance for unemployed people to earn a living and make income thereby staying away from crime-related activities; entrepreneurial skills can be learned by unskilled street vendors; relationships street vendors form with surrounding formal businesses	Anjaria, (2006); Bhowmik, (2005); Foukour, Akuoko & Yeboah, (2007); Omemu, (2007); Rogerson, (2001); Skinner, (2008); Tengeh, (2013).
Problems associated with street vending	Can bring about social problems like crime, prostitution, hooliganism, terrorism/xenophobia, civil disputes/conflicts, spread of disease and illness; Marginalisation of foreigners	Akinboade, (2005); Charman & Govendor, (2006); Tengeh, (2013).
Challenges faced by street vendors	Storage costs; weather; Transportation costs; rent; harassment by municipal authorities and the police; lack of storage facilities; lack of electricity and speed point facilities.	Charman & Govendor, (2016); Kusakabe (2010); Skinner, (2008).

2.3 STREET VENDING OF ARTS AND CRAFTS

The 21st century is going through a substantial paradigm shift as tourists are now taking an interest in 'creative cities' that incorporate arts, crafts and culture (Sasaki, 2004: 9). There is no one universal definition of arts and crafts due to their broad nature. However, Joffe & Newton, (2008: 34) suggest that arts and crafts have specific characteristics that may apply to all arts and crafts, namely that:

- No two pieces of work are ever exactly the same;

- There is no limit with regards to their quantity;
- They can be creative using basically anything from machines, tools or even by hand as the craftsman is the most significant feature in completing it, and lastly,
- Their unique features result from their special nature.

An art can be described as any activity such as music, painting, cinema, and dance to name a few, which intrigue people for enjoyment purposes but can also be meant to express thoughtful meanings regarding something specific (Abbs, 2003: 2). Through arts, people of all ages and origins are able to use symbols to understand concepts, ideas and experiences better (Wright, 2012: 2). Abbs (2003: 13) states that arts also allow human beings to shape and revise one's own 'hidden and subjective' lives and further share the details to explore intangible aspects of life.

Crafts involve the skills of creating products and items, mostly by hand, like ornaments, and anything tangible (Woods & Korsnes, 2017: 59). Woods & Korsnes (2017: 61) further note that crafts are linked with a location's heritage, experience, tradition and religion, to name a few. Sennett (2008) however, claims that crafts are not related to particular fields, the instruments and experiences but the attitude to the work. This is so because someone who creates a craft is subjective and engaged in the processes of making it and why they are making the specific craft (The Cultural Industries Growth Strategy (CIGS), 1998: 7).

Arts and crafts also aid in the development of Human Capital as health, education and skills are gained from entrepreneurs who specialise in crafting and selling these arts and crafts to tourists (Muyanja, Nayiga, Brenda & Nasinyama, 2011: 1553). Bararaket (2005: 3) supports this as he states that arts and crafts play a significant role in incorporating creative unemployed people into society therefore allowing them to earn a living from their cultures and skills. Arts and crafts also aid in conserving culture as the more a product or culture is understood, the more appreciated it is therefore paving way for its sustainability (Ashley, De Brine, Lehr & Wilde, 2007: 3).

This therefore has resulted in a rise in arts and crafts street vendors (Van Eeden, 2011: 37). The term arts and crafts street vendor refers to a person who specializes-in and sells

arts and crafts to the public with no permanently built structure but a temporary stall (Samuel & Mintah, 2013: 31). Just like other forms of street vending, the role of arts and crafts also have a beneficial effect on the poor as jobs are created and poverty can therefore be alleviated (Ashley, De Brine, Lehr & Wilde, 2007: 4).

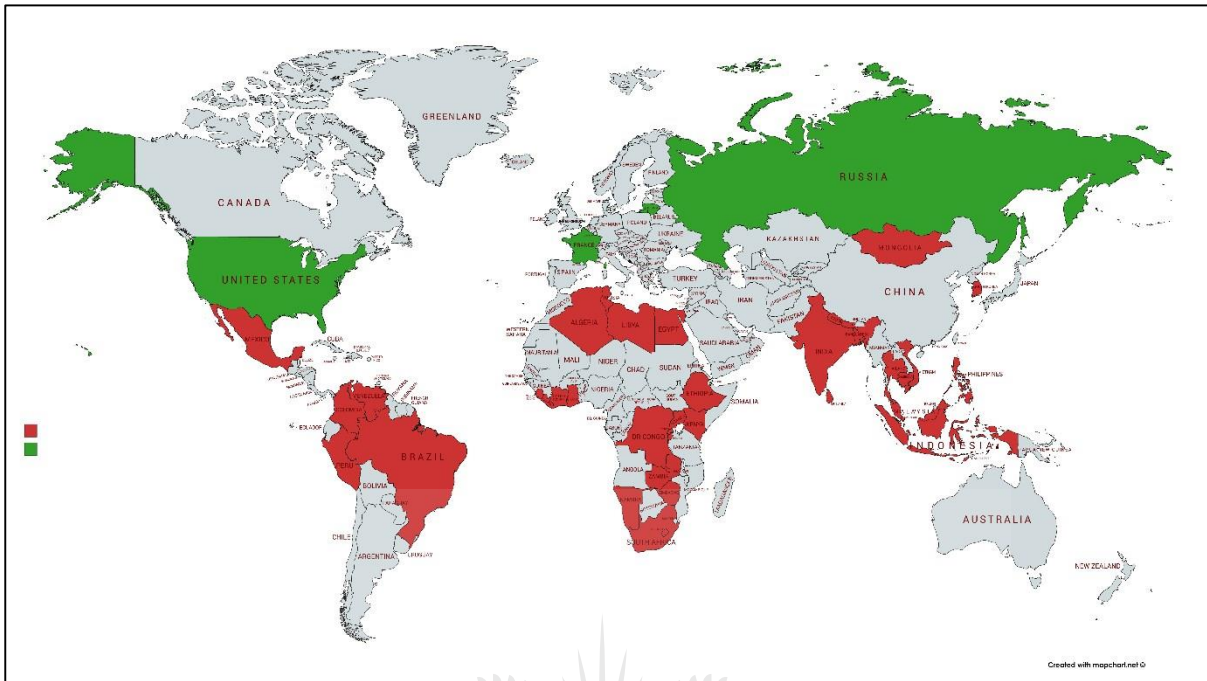
Arts and crafts street vendors do not pay any taxes related to the products they sell, especially since they would operate in a cash economy and make their own products in most cases (Omemu, 2007: 396; Vermaak, 2017, 53). Furthermore, arts and crafts street vendors fail to provide slips/receipts to their customers after every purchase, therefore they are mostly accused of not being fair to their customers and not paying taxes (Bromley, 2000: 5; Crush, Skinner & Chikanda, 2015: 2; Morange, 2015: 15; Omemu, 2007: 396; Pavani, 2017: 68; Wilson, 2011: 208; Voeten & Marais, 2016: 11).

Arts and crafts act as souvenirs in tourism when bought by tourists (Hume, 2013: 6; Pedersen, Beven, Walker & Griffiths, 2004: 236). A souvenir can be defined as any object or artefact that acts as a reminder to tourists of places they have travelled to and any unique experiences they might have come across (Samuel & Mintah, 2013: 31). Furthermore, Thompson, Hannam & Petrie (2012) state that there are two types of souvenirs, namely pre-mass produced and mass produced souvenirs. Pre-mass produced souvenirs are souvenirs that are authentic in nature and serve the purpose of representing genuine sites and other artistic works whilst mass produced souvenirs are those souvenirs that are not authentic, often cheap, commercial items. Hume (2013: 7) further adds, that “the tourist must measure the quality of the work against the souvenir’s ability to record the touristic experience. In so doing, the tourist, as collector, will tend to discount the artistic merit of the object in favour of the object’s ability to sustain the experience.”

Souvenirs can easily be bought and taken back with tourists to their countries of residence but it is the unique stories behind those souvenirs that act as a catalyst of the authenticity of tourist experience as well as a memory trigger about the places tourists have travelled to (Hashimoto & Telfer, 2007; Swanson & Timothy, 2012; Trinh, Ryan & Cave, 2014). Arts and crafts come in different forms and sizes that include jewellery, arts, crafts, antiques

and clothes to name a few, which can easily be bought and taken back with tourists (De Run, 2012: 245; Morgan & Pritchard, 2005). Therefore, it is with the arts and crafts' authentic nature as well as the place they bought it from that tourists forever seek reminders of their trips when they travel back to their country of origin (Collins-Kreiner, 2015).

In terms of Global markets, from 2003, the world market for arts and crafts has been on the rise (Frost & Sullivan, 2005). As of 2018, the profits generated from cultural and creative sectors globally makes up 3% of the world's GDP which is approximately US\$2 250 billion and creates approximately 30 million jobs around the world which is 1% of the world's actively employed populace (Snowball, 2017: 1). Furthermore, since 2003, the world's top 10 markets for arts and crafts have been the United States of America, followed by Germany, the United Kingdom, Japan, Hong Kong, France, Canada, Belgium as well as Spain. Collectively, they took up 77.5% of the world's arts and crafts imports. Asian countries are also gradually becoming players in world trade as the example of Japan contributing roughly 6.5% to the world market of arts and crafts indicates that although they are not as competitive as the European countries listed above, they too, have something to offer. However, an advantage that Asia has is that customers are prepared to compensate the higher fees of art and crafts that are uniquely handcrafted in this continent as well as Africa (Joffe & Newton, 2008: 38). Figure 2.1 below illustrates all the countries referred to in the current study:



Legend:

	global north
	global south

Figure 2.1: World map illustrating the countries referred to in the current study. (source: <https://mapchart.net/world.html>)

What becomes evident from Figure 2.1 is that street vending literature as a global phenomenon prevails in the parts of the world known as the global south. The following section will present a more detailed discussion of the issues and challenges in Latin America, Asia and Africa. An overview of each case study will be provided with the issues and challenges incorporated into each discussion.

Goods and services offered by street vendors that are common across the global south may include shoe-repairing, selling of clothes, fruits, vegetables or any specific good, street barbers, as well as transportation of people by use of bicycles, carts, cars, and the popular rickshaws in Asia (Bromley, 2000: 4; Crush, Skinner & Chikanda, 2015: 30). Other examples include knife-grinders and gardeners that are found in Southeast Asian and Latin American cities as well as streetwalking prostitutes that are found in red-light regions

like clubs, hotels and bars (Bromley, 2000: 4). Furthermore, Koc & Burhan (2015: 4) state that the location of a business is a significant strategic choice business owners take to attract the right market and make their business easily accessible. In Africa, the markets are shaped differently in every country, for example, the market is dominated by crafted figures in Zimbabwe, musical instruments and mainly drums in Uganda; specifically carved masks in Central and West Africa (Nyawo & Mubangizi, 2014: 9).

2.4 STREET VENDING IN THE GLOBAL NORTH

Below is a critical discussion regarding a general overview of street vending in the global north, followed by arts and crafts street vendors' business practices in the global north, making specific references to countries:

2.4.1 An overview of street vending in the global north

The global north has countries in which governments are capitalistic and advanced, where the trading of goods are highly and 'formally' managed, the transnational movement of capital is properly controlled, and international economic relations further than national borders are preserved (Graaff & Ha, 2015: 4). The development of these new urban economies meant a growth in service-oriented jobs and a decrease in the blue-collar economy or rather informal economy. This has thus increased income inequality and marginalised street vending in countries in the global north like the United States of America (USA) and cities like Berlin, Los Angeles, and Mexico City as the minority of street vendors are heavily impacted by rising touristification, commodification and semi-privatisation of urban space that has resulted from global competition among different cities (Cossa, 2009: 45; Csapo, 2011; Graaff & Ha, 2015: 5).

Street vending has generally been associated with practices by poor, marginalised groups of people, specifically, migrants, immigrants, people of colour and women (Graaff & Ha, 2015: 5). The global north does have exceptions like in the USA in New York City where a rising number of white middle-class street vendors offer high-end fare from food trucks. Most of the street vendors on the west coast in the USA however, are immigrants from Latin America, and the ones of the east coast are from francophone West African countries like Senegal (Graaff & Ha, 2015: 6). Considering that law enforcement in the

USA targets the black population and people of colour, this poses a threat to street vendors who are not legal and do not provide proof of their legal status, and may result in deportation (Graaff & Ha, 2015: 7).

Street vending in North America is marginalised considering that it is a developed continent. Municipalities in cities such as Los Angeles do not allow street vending of food or goods on the city's sidewalks (Liu, Burns & Flaming, 2015: 2). This has consequently caused an informal fine to be imposed on the approximate 50 000 street vendors that operate each year. Street vending is a US\$504 million (R 7 035 840 000,00 in South African Rands as of 15 April 2019) industry in Los Angeles where approximately 37 500 out of the 50 000 (about 75%) street vendors sell products like clothes, cellular phone accessories, and merchandise. The remaining 12 500 (25%) sell food products in the form of ice-cream, hot dogs, and tamales (a traditional Mesoamerican dish) as Los Angeles is famously known for selling street food (Hochberg, 2017; Liu, Burns & Flaming, 2015: 4).

Aspects like job creation and the multiplier effect are all benefits from street vending in the city. However, there are operating costs if a street vendor would operate in Los Angeles, which many of them attempt to escape, as one street vendor from Liu, Burns and Flaming's (2015: 11) study has stated that "it feels like Los Angeles does not want you to start a business, that the city is anti-business" and has further suggested that "street vending is being done, have the vendors pay taxes on it. Then, simplify and regulate the permit system." This however, is a common cry by street vendors in Los Angeles and has been ignored by the municipal authorities, giving an indication that the government has not paid attention to street vending, criminalizing these street vendors and have not incorporated them into the mainstream economy (Liu, Burns & Flaming, 2015: 6).

However, shortly a month after the inauguration of a new president in North America, Mr. Donald Trump, street vending was decriminalized (Hochberg, 2017). This then indicates that every leader brings along with them new policies which might or might not favour street vending which raises the bias issue in this regard as former presidents were against

street vending (Hochberg, 2017). An interesting point to note is that most of the street vendors in Los Angeles are immigrants from Central America who would face deportation if they are not registered. This then indicates that the street vendors register their businesses so as not to be sent back home. Furthermore, out of the ten largest cities in North America, Los Angeles was the one to allow street vending (Hochberg, 2017).

The reason for this is because the city attempted to allow street vending in the MacArthur Park district as a pilot test about twenty two years ago, but failed. Factors leading to the failed temporary allowance of street vending are that the Los Angeles Police Department (LAPD) noticed that street vending brought along with it illegal activities like crime, drug use, selling of counterfeit jewellery and merchandise, and local legal-business owners complained that street vending compromised the cleanliness of the environment they operated in and thus tarnished the beauty of the area they operated in. This then led to municipal authorities banning street vending indefinitely in Los Angeles, until 2017, when the new president, Mr. Donald Trump, permitted it (Hochberg, 2017). Regarding safety, the Central City East Business Association (CCEBA), has noted that since street vendors operate mostly with cash-product exchanges, then this might make them targets for crime (Liu, Burns & Flaming, 2015: 20). Although the current study used Los Angeles as a case study, similar patterns from the case study are experienced across North America.

Migrations from Africa to Europe have risen drastically since the year 2008 (Kekana, 2018). By 2017, emigrants from Africa to Europe, specifically Sub-Saharan African countries like Nigeria, Ghana, Tanzania, Senegal and South Africa, increased by 31% to 400 000 immigrants. Migrants therefore found homes in Europe and the USA through lawful residence and asylum and gaining refugee status, and therefore make a living out of street vending in Europe and the USA (Kasozi, 2017; Kekana, 2018; Medina, 2017; Onyenechere, 2009: 91).

In 2016, the European Union (EU) in countries like Germany, Italy, Sweden and Austria experienced an enormous influx from African refugees (Kasozi, 2017). Political conflict in North Africa, specifically Libya, caused many Africans to migrate from countries in Sub-

Saharan Africa like Sierra Leone, Senegal, Mali, Cote d'Ivoire, Nigeria, Ghana, Gambia, Liberia, Cameroon, Sudan, the Democratic Republic of Congo (DRC) and the horn of Africa, to Europe using rubber boats that were overloaded (Kasozi, 2017). As such, an estimated 181 436 migrants arrived in Italy in 2016. The main reasons for moving is political conflicts, unemployment and low-wage jobs, to name a few. These immigrants however, cannot find proper formal employment in Europe hence they make use of street vending as an occupation in European and North American countries (Kasozi, 2017; Kekana, 2017).

2.4.2 Arts and crafts street vendors' business practices in the global north

- **France**

Although very little research exists regarding practices of arts and crafts street vendors in the global north, there are some instances that have been noted. For instance, the presence of arts and crafts street vendors near the Eiffel Tower in France (McKenzie, 2009). Arts and crafts street vendors operate near France's most famous tourist attraction, the Eiffel Tower. Other tourist attractions where arts and crafts street vendors operate are the Notre Dame cathedral, and the Louvre art museum. An approximate 50 street vendors (mainly Indian and African) sell arts and crafts such as T-shirts, photographs, key chains and miniature replicas of the Eiffel Tower to tourists near the site (McKenzie, 2009).

These arts and crafts street vendors are mobile and operate whenever there are tourists visiting the famous attraction. It is worth a mention that only registered arts and crafts street vendors are granted permission to operate and the illegal ones are not allowed to operate near the site as local authorities accuse them of tarnishing the site and posing a threat to the safety of the tourists, especially due to the high number of terrorist attacks in France. The arts and crafts street vendors often complain of being chased around by the police when they operate everyday whenever there are tourists around the tourist attraction (McKenzie, 2009).

McKenzie (2009), notes that there are three types of arts and crafts street vendors near the site: the ones who have licenses to operate legally, those who do not have licenses

to trade and are operating illegally, and those who are capable of obtaining a license but choose not to in order to avoid paying necessary charges like tax. The police have confirmed therefore, that they only chase after the illegal street vendors who have failed to present a permit when they operate (McKenzie, 2009).

- **United States of America (USA)**

In the United States of America (USA), there are regulations that stipulate what street vendors can and cannot sell and where they may do so. This is done to boost the full diversity of products sold among street vendors that are within close proximity of one another and to minimise competition. Therefore, street vending permits differ for each vendor as each one states what that specific vendor is allowed to sell. For instance clothes, food, magazines and most notably arts and crafts (Martinez, 2017). A concept of theme vending areas is predominant in the USA, and this is an idea which involves using arts and crafts street vendors to operate near tourist attractions and special events and sell souvenirs that complement that unique activity/event (Martinez, 2017). Cities in the USA then require arts and crafts street vendors to sell theme products should they choose to operate near specific sites. An example of this concept would be the arts and crafts street vendors that sell memorabilia, books, souvenirs, arts as well as crafts related to the Martin Luther King Jr. historic site located in Atlanta, Georgia (Martinez, 2017).

- **Lithuania**

In Lithuania, there are arts and crafts street vendors that operate at the Pilies Street in Vilnius (Kavaliauskaite, 2018). These arts and crafts street vendors have noted that although the tourist numbers are improving, trade or the support they receive has decreased. The reason being that the high prices the arts and crafts street vendors charge as the street vendors complain that the tourists often offer very little money, even on their cheapest products like key rings, when they buy their souvenirs. These arts and crafts street vendors mainly sell wooden crosses, small puppets, key rings, amber neck jewellery, small portraits of the Lithuanian culture, statues in the form of pensive Christ, horse and birds which are symbolic in the Lithuanian culture, metal bells, painted bags and colourfully painted ornaments (Kavaliauskaite, 2018).

- **Moscow, Russia**

In Moscow, Russia, there are arts and crafts street vendors that operate in different tourist attractions like The Red Square Market; Old Arbot which is a significant street in Russia; and Sparrow Hills which offers a unique view of Moscow and the Museum of Moscow (Fomina, 2017). All the arts and crafts street vendors operate in temporary built tents and all their operating times are similar in that they operate every day of the week. The arts and crafts street vendors sell products like the ‘Matryoshka’ dolls and ‘ushankas’ which are Russian Army hats, fridge magnets, statues, books, jewellery, maps, posters, castleshaped candles. The street vendors are also given permission to operate provided they have a license to do so (Fomina, 2017).

2.5 STREET VENDING IN THE GLOBAL SOUTH

Table 2.2 and 2.3 below illustrate the good and bad impacts of street vending respectively. Different issues and implications are grouped together under the same countries, together with the relevant authors, followed by arts and crafts street vendors’ business practices in the global south, making specific references to countries:

Table 2.2: The good: Latin America, Asia and Africa

Issue	Countries/cities	Authors	Implications
Stable income and decent working conditions.	Brazil, Colombia, Malaysia, Mexico City, Singapore, Thailand (Bangkok).	Brown, Kafafy & Hayder, (2017); Dreisbach & Smadhi, (2014); Holland, (2018); Kent, (2011); Kotic, Demirovic, Pejanovic, Lazic & Stamenkovic, (2005); Mazhambe, (2017); Medina, Jonelis & Cangul (2017); Roever, (2010); Skinner, (2008); World Bank, (2014), Tokman, (2001); Williams, (2006);	<ul style="list-style-type: none"> • Street vendors operating in groups in the same location for a long time, therefore forming regular customers and informal ‘rights’ to their working areas, therefore making regular consistent profits from the same customers. • For instance, street vending in Mexico City employs more people than any other single division of commerce. Street vending supports remittances.

<p>Good regulations and supporting organisations.</p>	<p>Brazil, Colombia, Malaysia, Mexico City, Singapore, Thailand (Bangkok).</p>	<p>Bhowmik, (2005); Carrieri & Murta, (2011); Cross, (1998); DeWaal & Rober, (2017); Donovan, (2002); Holland, (2018), Itikawa, (2013); Monte & da Silver, (2013); Roever, (2010); Shafiee, Karim, Razali & Abindin, (2018); Stamm, (2006); Sundaram, (2008); World Bank, (2001).</p>	<ul style="list-style-type: none"> ● Rise of strong, controlled regulations regarding street vendors. ● Creation of organisations that act as a 'voice' that assist with the development of street vending. Street vendors with no licenses penalised but good regulation of street vending. ● Successful licencing and policy implementation.
<p>Fairly-developed administrative and lawful infrastructures for street vending but street vendorgovernment disputes also prevalent.</p>	<p>Brazil (Rio de Janeiro), Mexico,</p>	<p>Itikawa, (2013); Monte & da Silver, (2013); Roever, (2010).</p>	<ul style="list-style-type: none"> ● Government regulating street vending ● Fairly-well but presence of street vendors that do not comply with the policies and rules as set out by the government and municipal authorities. ● Instances like street vendors in Brazil complaining about lack of infrastructure despite recognition from the government.

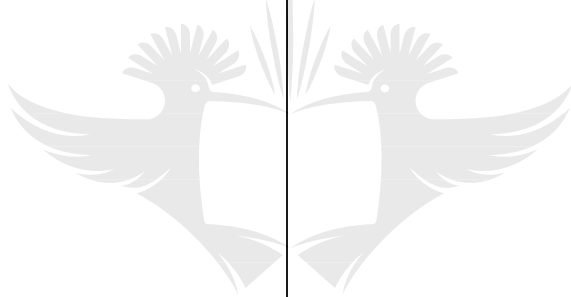
<p>Gender variations.</p>	<p>Ghana, Kenya, Mexico City, Peru (Lima), Tunisia, Venezuela (Caracas).</p>	<p>Akharuzzaman & Deguchi, (2010); Akinboade, (2005); Apil, Shrestha, Dahal & Shestha, (2014); Bhowmick, (2005); Bromley, (2000); Brown, Kafafy & Hayder, (2017); Crush, Skinner & Chikanda, (2015); Garcia & Fernanda, (2006), Graaff & Na, (2015); Hernandez, Zettna, Tapia, Ortiz & Coria, (1996), International Labour Organisations (ILO), (2002); Linares, (2006); Mitullah, (2003); Panwar, (2015); Parsley, (1998); Samuel & Mintah, (2013); Widiyastuti, (2013); Women in Informal Employment: Globalizing and Organizing (WIEGO), (2014).</p>	<ul style="list-style-type: none"> • Women constitute 30 to 90 percent of street vendors in the southern hemisphere. • Women's roles are equally significant in the northern hemisphere. • Roughly equal numbers of male and female street vendors in most countries on the African continent. • More male street vendors (60%) than female street vendors in Mexico City, India (86%), Tunisia, and Kenya where women exercise their freedom by becoming street vendors out of choice. • Problem in Africa is gender roles/gender based obstacles, as patriarchy is prevalent, and males are more accepted as breadwinners and is the norm in societies. • More female street vendors (58%) than men in Caracas (Venezuela), Lima (Peru), Ghana.
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Table 2.3: The bad: Latin America, Asia and Africa

Issue	Countries/cities	Authors	Implications
<p>Bad weather affecting business due to lack of infrastructure.</p>	<p>Entire Latin America, Asian and African countries in current study except for Singapore and Malaysia.</p> <p>Examples: Brazil, (Rio de Janeiro), Cambodia, Colombia, Egypt, Ghana, India, Kenya, Mauritius, Peru, Tunisia, Uganda, Venezuela, Zambia, Zimbabwe.</p>	<p>Acquah (2013); Arambulo, Almeida, Cuellar & Belotto, (1994); Brown, Lyons & Dankoco, (2010); Canagarajah & Sethuraman, (2001); Dabaieh & El-Banna, (2016); Itikawa, (2013); Karthikeyan & Mangaleswaran (2013); Kurniawati, (2012); Mitullah, (2003); Monte & da Silver, (2013); Muinde & Kuria, (2005); Rafaat & Kafafy, (2014); Rambe, Ndofirepi, (2017); The Chitungwiza Municipality Bulletin, (2012); Widiyastuti, (2013).</p>	<ul style="list-style-type: none"> • Temporary use of weak, unstable tents. • Lack of mobile toilets, sanitation, electricity, storage facilities, and transportation mechanisms for products. • Therefore, stock/products damaged and bad working conditions for street vendors. • Weather affecting goods sold, have an effect on people's health. Stalls cannot withstand the rough weather conditions
<p>Street vending not incorporated into government plans/not regulated. Constantly harassed by municipal authorities and the police.</p>	<p>Algeria, Bangladesh (Dhaka), Burundi, Cambodia, Colombia (Bogota), Cote d'Ivoire, Democratic Republic of Congo (DRC), Egypt, Ethiopia, Ghana, India, Kenya, Liberia, Libya, Mongolia,</p>	<p>Akharuzzaman & Deguchi, (2010); Bhowmik, (2005); Bromley, (2000); Brown, Kafafy & Hayder, (2017); Brown, Lyons & Dankoco, (2010); Central Agency for Public Mobilization and Statistics (CAPMAS), (2013); Charman & Govendor, (2016); Crush, Skinner & Chikanda, (2015);</p>	<ul style="list-style-type: none"> • Street vendors marginalised/not included in government plans, and the government not accommodating the street vendors needs into their decision-making processes. • Majority of street vendors in the city operate at unofficial places which are not regulated and controlled. • Laws that do not support street vending. • Laws that do not support street vending.

	<p>Namibia, Peru (Lima), Rwanda, Sri-Lanka (Colombo), Thailand (Bangkok), Tunisia, Uganda, Venezuela (Caracas), Zambia, Zimbabwe.</p>	<p>Donovan, (2008); Dreisbach & Smadhi, (2014); Dabaieh & El-Banna, (2016); Ellner & Myers, (2002); Foukuor <i>et al</i>, (2017); Hawkes, Harris & Gillespie, (2017); Garcia, (2010); Gunhidzirai & Tanga, (2017); Hansen, (2004); Hansen, (2004); Karthikeyan & Mangaleswaran, (2013); King, (2006); Kok & Balkaran, (2014); Kusakabe, (2006); Landau, (2007); Lusaka Times, (2010); Magid, (2014); Maseko, Manyanyin, Chiriseri, Tsekea, Mugogo, Chazuza & Mutengezanwa, (2012); Mazhambe, (2017); McKelly, Rogerson, Van Huysteen, Maritz & Ngidi, (2017); Mitullah, (1991); Muinde & Kuria, (2005); Munyanyi, (2013); Ndhlovu, (2011); Ndiweni & Verhoeven (2013); Pholi, Black & Richards, (2009); Rafaat & Kafafy, (2014); Rajagopal, (2001); Roever, (2010); Samuel & Mintah, (2013); Thabet, (2009); Worstall, (2016);</p>	<ul style="list-style-type: none"> • Lack of research conducted on street vending because it occurs in informal sector. • Pressure groups, and NGO's that are all inclusive of the private sector do not support the street vendors whatsoever. • Political disputes. • Economic instability. • Bribery, • 'informal' daily taxes paid. • Street vendors harassed/ often chased away from locations. • Street vendors considered a threat to outlook of an area. • Lack of health care and social security: Thailand, Mongolia and Cambodia • Challenging business (or operating) environment and harassment: India, Bangladesh and Sri Lanka • In Central Africa, street vending is caused mainly by factors like urbanisation, migration and largely economic developments like recession, etc. • In Southern African countries, street vending is strictly controlled by the government thereby causing chaos in the countries.
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<p>Weak financially/lack of funding</p>	<p>Burundi, Democratic Republic of Congo (DRC), Ethiopia, Ghana, India (Sonipat City), Liberia, Peru, Rwanda, Venezuela, Zambia, Zimbabwe.</p>	<p>Akinbode, (2005); Bank of Zambia, (2011); Brown, Lyons & Dankoco, (2010); Canagarajah & Sethuraman, (2001); CUE Report, (2014); Mitullah, (1991); Munyanyi, (2013); Ndiweni & Verhoeven, (2013); Rambe & Ndofirepi, (2017); Roever, (2010); Widiyastuti, (2013).</p>	<ul style="list-style-type: none"> • Street vendors selling relatively low value products such as sweets, snacks and small jewellery as a result. • Street vendors working more hours to generate more income, but still make very little money. Street vending patterns in central Africa are mainly due to factors such as urbanisation, migration and developments that are largely economic. • Lack of funds to improve street vending processes. • No collateral security.
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<p>Lack of employment/ education/skills</p>	<p>Bangladesh (Dhaka), Burundi, Cambodia, Democratic Republic of Congo (DRC), Ethiopia, India, Liberia, Malaysia, Nepal, Peru, Philippines, Rwanda, Singapore, South Korea, Sri Lanka, Thailand, Uganda, Venezuela, Vietnam, Zambia, Zimbabwe.</p>	<p>Bhowmick, (2005); Bromley, (2000); Gottdiener & Budd, (2005); Hamada, (2018); Hassan, Islam, Salauddin, Zafr & Alam, (2017); Kolli, (2011); Lindell, (2004); Madestam, (2014); Mitullah, (2003); Msoka, (2006); Muuka, (2003); Ndhlovu, (2011); Peberdy (2000); Roever, (2010); Worldometers, (2018).</p>	<ul style="list-style-type: none"> • Street vending makes up between 15 and 25% of the entire informal employment numbers in Africa • Street vending in Latin America, Asia and Africa is perceived as only an occupation for those with a considerably low level of income, dependence on informal sector for survival. • Rapid urbanisation causes unemployment. Unemployment causes migration of people to informal sector to work as street vendors. • Street vending prevalent because countries had a weak industrial foundation.
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Table 2.2 and 2.3 summarised the good and bad impacts of street vending in the global south respectively. Table 2.2 focused on the good impacts like stable income and decent working conditions; Good regulations and supporting street vending organisations; and fairly developed administrative and lawful infrastructures for street vending, as well as gender variations in countries like Brazil, Colombia, Malaysia, Mexico, Singapore, and Thailand. Table 2.3 however, summarised the bad impacts like bad weather that affects street vending businesses due to lack of proper infrastructure; marginalisation and

exclusion of street vending from government plans; and lack of funding, employment, education and skills in countries from Latin America, Asia and Africa like Cambodia, Peru, Venezuela, India, Bangladesh, Algeria and Uganda to name a few.

2.5.1 Arts and crafts street vendors' business practices in Latin America and Asia

- **Bali, Indonesia**

Arts and crafts street vending is practiced in the global south. Saudiyatno & Firman (2014; 297) conducted a study on arts and crafts street vendors that operate in Indonesia in tourist attractions in Kuta, Senggigi and Gili Trawangan. These arts and crafts sell bracelets, necklaces, masks, potteries, watches, sarongs and T-shirts. The study revealed that the arts and crafts do not only operate in one location but also move from one location to another looking for potential customers. For instance, on the street, on the beach, and in restaurants. The study also found that the arts and crafts street vendors, using English as a medium of language, sell their products to every foreigner they encounter in the hopes of selling their souvenirs at a higher price than the one they set for local citizens. All the arts and craft street vendors also operate every day of the week from 9 in the morning until 4 in the afternoon which is when the tourist attractions they surround operate. Therefore, their operating times are closely aligned with the attractions' operating hours (Suryadarma, poesoro, Akhmadi, Budiyati, Rosfadhila & Suryahadi, 2010: 82).

Bali, an island in Indonesia, east of Lombok is also a favourite tourist destination that is known for its perfect tropical climate, peaceful atmosphere and natural attractions and it is inclusive of arts and crafts street vendors as well (Widiastini, Andiani & Haryanto, 2016: 2). The arts and crafts street vendors, referred to as 'Pedagang acung' in Bali which symbolizes the culture, operate their businesses on the following elements of the Balinese culture: local tradition, religion, language, Balinese history and handicrafts (Widiastini, Andiani & Haryanto, 2016: 3). The profits they make from selling the arts and crafts to tourists, according to Widiastini, Andiani & Haryanto (2016: 4), is sufficient to support their families. Examples of souvenirs sold to tourists the most which were created by these arts and crafts street vendors are religious paintings and statues, which used to be

created to decorate houses and temples by the Balinese (Widiastini, Andiani & Haryanto, 2016: 6).

Moreover, arts and crafts are sold as souvenirs/handicrafts to tourists by the arts and crafts street vendors who aim to support their families and preserve the Balinese culture. The inclusion of females as arts and crafts street vendors is entirely by choice as they feel the need to express their culture and their significance in the community in addition to their roles as housewives. Even though there are mostly male arts and crafts street vendors, females also help their husbands by crafting beaded work, knitting cultural attires and also smoothening and painting the wooden crafts and other crafts already created by their husbands, and helping with what their husbands require (Bbus, 1999; Timothy, 1997: 330; Widiastini, Andiani & Haryanto, 2016: 10).

- **Yogyakarta, Indonesia**

Timothy & Wall (1997: 322) conducted a study too on arts and crafts street vendors in Indonesia but in Yogyakarta, which is a centre for cultural tourism and known as the 'cultural capital' of Java. The arts and crafts street vendors in this region specifically sell key-chains, masks, painted plates/tiles, painted goat skins, plastic temples, batik- dyed cloths, wooden crafts, crafts made from artificial silver, puppetry and leather work as souvenirs to their customers, mainly tourists Timothy & Wall (1997: 322). The results of the study revealed that 70% of the population sampled were males indicating that tourism-orientated activity in the capital is an activity dominated by males. A further 92% from the entire population stated that they were arts and crafts street vendors on a full-time basis, working the whole day, every day of the week. The results also revealed that souvenirs created from leather as well as traditional clothes sold the most other than other arts and crafts. All the street vendors further complained that the money they make is not enough, especially since most of the businesses were family-run (Timothy & Wall, 1997: 330).

The average street vendor has been operating at the site for approximately 10.8 years giving an indication as to the importance of the location they operate in. The raw materials bought to create the arts and crafts are stocked from other small-scale businesses that operate in the informal economy as formal shops are avoided due to their high prices

(Timothy & Wall, 1997: 333). The study also revealed that the street vendors create the arts and crafts they sell in their temporary-built stalls while they operate adding to the cultural atmosphere they want to create for their customers. Regarding the legislative environment the street vendors operate in, 90% stated that they have a license to operate indicating that they are recognised by the municipal authorities. The street vendors also stated that they are not harassed whatsoever by the municipal authorities. The street vendors are however, required to pay tax. These are collected by roving collectors three times a day ranging between 200 – 600 rupees a day (39,32 – 117,95 in South African Rands as of 13 January 2019). Each street vendor is required to pay different amounts depending on the size, price and quantity of their products. Street vendors with large amounts of stock pay much more tax (almost three times more) than the ones with very small stock (Timothy & Wall, 1997: 337).

- **Melaka, Malaysia**

Tong (2014: 2) conducted a study on arts and crafts street vendors in Melaka, Malaysia that have positioned their businesses next to tourist sites such as a former Portuguese fortress called A Famosa and St. Paul's church. The study found that the arts and crafts, sold as souvenirs to tourists include paintings, photographs, postcards, caps, hats, T-shirts, jewellery, key-chains, fridge magnets, carvings, glassware and antiques and these were all created by the street vendors as none were imported. The arts and crafts also revealed that they priced the souvenirs they sell 'fairly normal' but charged tourists higher prices. However, despite the price difference, the arts and crafts these street vendors sell were of poor quality as they were weak and created using poor raw materials (Tong: 2014: 4).

The arts and crafts street vendors shared a similar problem in that they complain that the local citizens always ask for discounts and that negatively affects the total revenue they made, especially since they are breadwinners in their households. The arts and crafts street vendors also clarified that they operate every day of the week from the early hours of the morning until later in the evening once the tourist attractions have closed and all the tourists have left the location they operate in (Tong, 2014: 5). Therefore, location plays a major role in the operation of the street vendors' businesses as all street vendors stated

that they would never move to another location as their current location met the tourists' expectations. However, weather remains problematic at times as they operate in temporary-built tents. Another problem the arts and crafts street vendors share is that since they all offer the same products, this has caused stiff competition amongst them (Tong, 2014: 6).

Below is a critical discussion of arts and crafts street vendors' business practices in Africa:

2.5.2 Arts and crafts street vendors' business practices in Africa

- **Sierra Leone**

The Lumley Arts and Craft market, located along the Lumley beach road behind the office of the National Tourist Board is a famous and big market in Sierra Leone. The arts and crafts street vendors in the market sell purely Sierra Leonean arts and crafts (Visit Sierra Leone Travel (VSLT), 2018). The market was created by indigenous Sierra Leone women in 2011 in order to promote and sustain the tradition and culture of the country whilst making a living (Kamara, 2018). One challenge faced by the arts and crafts street vendors in the market is that the market is hidden by the newly-constructed office belonging to the National Tourist Board right in front of the market. Attracting new tourists is therefore a problem as the market is hidden by the office (Visit Sierra Leone Travel (VSLT), 2018).

The market produces some of the best arts in the culture. For instance, wood-carvings, country cloths, necklaces, traditional masks, woven baskets and batiks. All these products are created in a workshop behind the market by male arts and crafts street vendors. The exception are masks which are stocked from suppliers in town as they are harder to create than other products (Kamara, 2018). Moreover, while the male arts and crafts street vendors carve images, the female arts and crafts street vendors roam around the market exhibiting and promoting the beautiful arts and crafts created by the males. This is conducted on a daily basis the whole day from 8 in the morning until 7 at night. The market is therefore run by the community of male and female arts and crafts street vendors (Visit Sierra Leone Travel (VSLT), 2018).

Although there has been no recording system that could track the amounts of money they make, the street vendors agree that they make very little money hence the females' methods of selling like tugging their customers' shirts or following them around while holding the arts and crafts come across as aggressive to the tourists that visit the market (Kamara, 2018). What is unique about this market is that the customers can also learn how to make the arts and crafts at a price which is negotiable. Customers can therefore also design their own arts and crafts and then take it home with them when they are done. The market also comprises of a tailor. Customers can therefore get an outfit made for them with fabrics strictly bought from the market (Kamara, 2018).

- **Ghana**

In Ghana, the Centre for National Arts and Culture, popularly known as Arts Centre, is geographically located next to a museum called the Kwame Nkrumah Musoleum, off the High Street in Accra. Within the premises of the Arts Centre lies a market that is the biggest in Ghana that sells arts and crafts (Accra Mail, 2002; Ahenpon, 2015). Arts and crafts sold in the market consist of traditional masks, silver and bronze jewellery, leather ware, wooden crafts, traditional musical instruments, beaded work, accessories such as necklaces and wristbands, cane and raffia products, paintings, antiques, ivory products, products made from clay, soft stones and culturally designed bags and headbands to name a few (Ahenpon, 2015). These products are delivered to the market by suppliers from different parts of the country and from other West African countries like Niger, Burkina Faso, Togo, Cote d'Ivoire, Senegal, Nigeria and Mali. The arts and crafts market provides job opportunities for poor people and people gain a lot of skills by becoming arts and crafts street vendors in the market. For instance, skills such as painting, carving, designing, and metal works (Accra Mail, 2002; Ahenpon, 2015).

The market's main customers are tourists and African tourists visiting Accra as the arts and crafts street vendors operating at the market always complain about the lack of support they get from local citizens. The market is therefore considered a significant tourist attraction site in Ghana (Ahenpon, 2015). The market is famous in Ghana to such an extent that delegates and prominent leaders that go to Ghana, for business such as conferences, meetings or seminars or simply for leisure purposes, are taken to view the

market as well as buy some of the arts and crafts on display. The market therefore makes a lot of money as visitors around the world spend hundreds of thousands of cedis (the currency of Ghana) as the market is also inclusive of foreign exchange services at the site (Accra Mail, 2002).

An organisation called The Greater Accra Handicraft Dealers Association (GAHDA) was created in 1994 to assist the several businesses of the people working within the market. Furthermore, objectives of the market include empowering the arts and crafts street vendors, protecting the rights of the street vendors and well as the customers supporting them, ensuring the welfare of the street vendors (Ahenpon, 2015). The organisation has teamed up with municipal authorities like the Accra Metropolitan Assembly (AMA) and the Internal Revenue Service (IRS) to ensure the legislative environment that the arts and crafts street vendors operate in is well-regulated. Part of GAHDA's role as part of the relationship with the AMA and IRS is to collect revenue from the arts and crafts street vendors (in which the price is not specified) on behalf of the municipal authorities (Accra Mail, 2002).

Since infrastructure and sanitation is also poor in the market, GAHDA has collaborated with the AMA and IRS in improving that. Safety and storage facilities were also taken into consideration. More stable market stalls, workshops, storage rooms, restaurants, communication centres, and show rooms have also been included as part of the reconstruction project. A point worth noting is that the AMA has tried to move the arts and crafts street vendors to East Legon which is a district of the Greater Accra Region of Ghana. However, the arts and crafts street vendors refused indicating the current location they operate in is significant to their business (Accra Mail, 2002; Ahenpon, 2015).

- **Cote D'ivoire**

In Abidjan, Cote D'ivoire, a market called Centre Artisanal De La Ville (CAVA), is an artisan village with workshops that sell arts and crafts. The CAVA is located on the parallel track at Canal Street, between VGE Boulevard and Clément-Ader Street. The arts and crafts street vendors operate every day from 7 in the morning until 6 at night as the market is forever busy (Ivory Coast Tourism, 2019). Arts and crafts sold at the market include

jewellery, cloth paintings, batik, folk art, loin cloths, etc. This market is also unique in the sense that customers can watch the arts and crafts street vendors make the products they sell. The market has different arts and crafts street vendors selling products from Ghana, Mali, Nigeria and other countries from Africa. Every arts and crafts street vendors has his/her own speciality making each business unique from the other ones in the same location (Ivory Coast Tourism, 2019; Kwanashie, Aremu, Okoi & Oladukun, 2009).

- **Lesotho**

Lesotho's art and craftwork is minimal when comparing it to that of countries like Kenya, Morocco, Ghana and South Africa. Arts and crafts street vendors in Lesotho receive minimal attention from the government and local authorities. The arts and crafts street vendors in Lesotho therefore lack the necessary funding, no craft development and exporting programs, training, infrastructure, and exposure to grow. Additionally, these arts and crafts street vendors operate in a country whereby formal artwork is unappreciated locally (Morley, 2018).

Lesotho is known for its unique hand-woven mohair carpets and tapestries. The arts and crafts street vendors therefore create their own products. Lesotho and its citizens, referred to as Basotho, have a strong tradition of dance, songs and storytelling. The street vendors therefore attempt, by all means to relate the arts and crafts they sell to their tradition. For instance, the street vendors create musical instruments from old tin containers and animal skin, particularly horse skin as it is symbolic in Lesotho. Examples of other products the arts and crafts street vendors in Lesotho sell are wire cars; pottery, mostly made by male arts and crafts street vendors. Since stick fighting is a significant part of the male culture, fighting sticks, known as 'molamus' are also created by the males, decorated with colourful colours from the Lesotho flag (Morley, 2018). Meanwhile, hats (which are a significant source of pride in Lesotho), baskets, brooms, local beer (commonly referred to as 'joala') strainers, bags, sheepskin products, cloths, floor mats are all woven by women using grass as Lesotho is also known for the diverse grass found in the mountains (Morley, 2018).

A challenge faced by the arts and crafts street vendors in Lesotho is that they are often 'tucked' into the mountain and urban villages. They therefore operate in isolation with no local markets and minimal knowledge about how to look for and gain outside markets. Consequently, a lot of the street vendors make the decision to continue operating their business in neighbouring South Africa, where there is an improved market and recognition for the arts and crafts street vendors (Morley, 2018). Moreover, Lesotho does not have an art school, a museum or art gallery. There is the Lesotho Academy of the Arts but it is ignored by the government and lacks funding to operate and therefore operates informally with artistic proteges.

Teyateyaneng is a town known as the 'craft centre' of Lesotho even though the town has only four weaving businesses within it. This is significantly greater when compared to other towns of the country which have one or none craft businesses in it like in Leribe, Maseru, Thaba Bosiu or in the rural mountain villages. Arts and crafts street vending in Lesotho is therefore scattered around the country and there are few venues that display the unique arts and crafts created hence tourists who visit Lesotho often fail to discover them. This is also a challenge as a lack of employment has caused many people to turn to arts and crafts street vending as a source of income to support their families (Morley, 2018).

- **Kenya**

In Kenya, the Nairobi City market, located between Muindi Mbingu Street and Koinange Street, in Nairobi, is a market famously and locally known for selling all kinds of meat from the butcheries. However, the market is also inclusive of arts and crafts street vendors selling products like beaded work, antique African artefacts, basketry, jewellery, kisii soap stones, and wooden products like life-sized carvings of animals. Foreigners are the main customers in this market as local citizens do not support the arts and crafts street vendors as much. The market includes a shop where tourists can also exchange their foreign currency for the local currency used in Kenya, the Kenyan shilling (LivingInNairobi, 2014; Mitullah, 1991: 3). The Embakasi Village craft market, also in Kenya, is a market that operates differently from the Nairobi City market, for instance, the arts and crafts street vendors design and create the products their customers' specifically want. The arts and

crafts street vendors also take orders and create the products wanted by their customers in their homes at the end of each day (LivingInNairobi, 2011; Mitullah, 1991: 3).

The market also supplies raw materials to other businesses selling arts and crafts as well. The arts and crafts sold in this market are slightly less in numbers than what other markets are offering. The most products sold at the market include Kamba gourds, calabashes, kisii soapstone carvings, wood carvings and African wardrobe accessories like necklaces and beautifully decorated jackets to name a few. The market is located on Mombasa Road, approximately 400m from the City of Canabas (LivingInNairobi, 2011). The Maasai market in Nairobi, is unique from both the other two markets named in that it is a mobile market that shifts between locations. Locations include shopping centres, parking lots, parks and alongside hotels. The market operates every day of the week from 8 in the morning until 6 in the evening, according to the schedule it has planned out stating the locations it will move to and the respective times if there are any changes. The schedule is shared via posters and flyers and handed-out to customers who visit the current location of the market. This is often a problem as although the arts and crafts street vendors do this in an effort to gain more market exposure and customers, but they may lose their current customers who do not know of their whereabouts (LivingInNairobi, 2010).

The market is large as over a hundred arts and crafts street vendors operate at the market. Prices are also known to be cheap at the market and it sells products like earrings, bangles, necklaces, key holders, beer openers, sandals, shoes, pots, t-shirts, belts, flags, horns, leather works, and stones to name a few. A noticeable practice is that customers, predominantly tourists, forever ask for discounts even though the prices are significantly low, something that troubles the street vendors as they rely on the profits they make to support their families (LivingInNairobi, 2010).

2.6 CONCLUSION

This chapter provided an overview of street vending as a global phenomenon. Street vending was first explained and the literature revealed that there are different types of street vendors who sell varied types of products and that have a variety of reasons to start vending from wanting quick cash to supporting families as breadwinners to name a few.

Some of the positive impacts of street vending like creating employment and equipping vendors with entrepreneurial skills were also discussed. Problems associated with street vending like terrorism, crime and safety issues were also explained, as well as challenges which included marginalisation and exclusion by the government; lack of proper facilities, storage and transportation costs, to name a few. Arts and crafts street vending was then paid attention to next, as that is the type of street vending focused on in this study. The literature also revealed that arts and crafts are predominantly used as souvenirs in tourism.

Street vending in the global north was discussed next, followed by practices of arts and crafts street vending in this region. The chapter further gave an overview of the global phenomenon of street vending per region in the context of the developing world namely Latin America, Asia and Africa. The chapter revealed that street vending as the global phenomenon prevails in the parts of the world known as the global south which was critically discussed next. The chapter also highlighted countries within these regions that are critical to point out and understand the difference in street vending processes in every region. The chapter also critically discussed the issues and challenges faced by different regions. For instance, the good impacts of street vending in Columbia, Mexico and Brazil. The bad impacts in Venezuela and Peru. The challenging business environments in countries like India, Bangladesh and Sri Lanka were also pointed out. The chapter moreover revealed that there are healthcare and social security issues involving street vendors in Thailand, Mongolia and Cambodia as well as successful licensing and policy implementation in Singapore and Malaysia. Arts and crafts street vending in the global south was then discussed thereafter.

A regional overview of street vending in North, Central and Southern Africa was also critically discussed, followed by a discussion of arts and crafts street vending in Africa. One similar issue being faced by all regions was the regulatory environment that should govern street vending processes. The next chapter presents an overview of street vending in South Africa.

CHAPTER 3: STREET VENDING IN THE SOUTH AFRICAN CONTEXT

3.1 INTRODUCTION

This chapter focuses on the South African context of street vending. An overview of street vending, and its part in the informal economy in South Africa is critically discussed first. The legislative framework that governs street vending in South Africa is discussed thereafter, where aspects like licensing, the by-laws applicable to street vending and street vendors' organisations are deliberated. Arts and crafts street vending in South Africa is critically paid attention to next, inclusive of discussions of arts and crafts as souvenirs in the tourism industry in South Africa. The formal arts and crafts industry in South Africa is then distinguished from the informal industry. The latter is explained in more detail as the study's main focus is on the arts and crafts street vendors that operate 'informally' outside main tourist attractions in Soweto. The roles of arts and crafts in the tourism industry in South Africa is also discussed in this chapter.

3.2 AN OVERVIEW OF STREET VENDING IN SOUTH AFRICA

Not every citizen in South Africa has the privilege of choosing their occupation as some occupations are driven by circumstance (Gamielien & Van Niekerk, 2017: 24). Factors like political, economic, social, cultural and personal issues may add to a person's occupation in South Africa. Due to restricted opportunities in the formal sector of South Africa, unemployed individuals have taken the initiative to earn a living through street vending (Gamielien & Van Niekerk, 2017: 25). Basic infrastructure for street vending remains to be a problem in South Africa as lack of proper regulation has meant that street vendors do not have proper stalls with electricity, sanitation, mobile toilets and speed points to operate in as they operate in the cash economy. Although street vendors in South Africa face challenges like these, they can acknowledge that street vending does provide for their basic needs like food, shelter, supporting their families or making quick cash, to name a few (Dierwechter, 2004: 959; Gamielien & Van Niekerk, 2017: 26).

Although often ignored by researchers and statisticians in South Africa, street vending contributes approximately 7% to the Gross Domestic Product (GDP) and creates 22% of the total employment in South Africa (Gamielien & Van Niekerk, 2017: 25). Gamielien & Van Niekerk's (2017) study focused on street vendors in South Africa, and it was found that common themes that arose from the respondents were safety and xenophobic attacks. He also noted that he conducted his study during xenophobic attacks all across South Africa in which street vendors were also heavily affected as they operate in public areas. High crime rates were also a problem for the street vendors as they operate in public areas where there are a lot to people in order to get exposure and have more chances of making profits (Foukuor *et al*, 2017: 7; Timalisina, 2011: 1).

Ill health of street vendors was also a problem as they are exposed to illnesses and bad weather due to lack of infrastructure that protects them and their products when they operate. Constant harassment from the police and municipalities was also a problem as all street vendors in his study experienced confiscation of their goods from the police and municipal authorities at some point during the operation of their business, as there are discrepancies between the operation of their businesses and the law. Conflict with other street vendors and customers is also a common theme as well as competition themselves and other businesses to sell goods (Foukuor *et al*, 2017: 7; Timalisina, 2011: 1).

The main reasons the street vendors in Gamielien & Van Niekerk's (2017) study provided for becoming street vendors is surviving and being their own boss. The study also found that the resources required to start vending in South Africa, according to the respondents, are capital and space to operate from. The study also revealed that through street vending, the street vendors learned new skills, adapted to the market needs and to the harsh weather conditions, and reacted to competition from other street vendors (Foukuor *et al*, 2017: 8; Mandaric, Milicevic & Sekulic, 2017: 796).

3.2.1 Street vending as part of the informal economy

Former President, Mr Thabo Mbeki (2003: 5) explains that South Africa comprises of 2 parallel economies namely the first and second economy. The first economy is that section of the economy that generates and produces the majority of the country's riches

and is characterised by modernity, advanced technology and is part of the global economy (Farrell, 2004: 27). The second economy, as stated by Mbeki (2003: 35), is that marginalised economy that is mostly informal, underdeveloped, has weak infrastructure, and contains unskilled people that are unemployable in the formal economy. Dewar (2005: 1), Lightelm & Masuku (2003: 3) and Skinner (2008: 228), all agree that defining the informal sector remains to be decided. A simple definition of the informal sector, also known as the second, informal, shadow, or grey economy is an economic sector of a country that is not monitored nor taxed by the government (Canzanelli, 2001; Chen & Kang, 2007: 1; Grant, 2013: 102; Lightelm, 2006: 35; Wilson, 2011: 212).

The informal sector of South Africa provides poor people with job opportunities and is inclusive of small businesses that were created for survival purposes (Charman & Govendor, 2016: 320; Grant, 2013: 102; Morange, 2015: 15; Wilson, 2011: 205). This is so because the creation of informal businesses is mostly meant to escape poverty and unemployment rather than earn well-paid salaries from jobs found in the formal sector (Charman & Govendor, 2016: 320; Quantec research, 2011). Informal employees can be regarded as those employees who do not work under a contract, have not registered with the relevant tax authorities, and do not qualify for benefits such as medical aid schemes, pension funds as well as any other benefits a formal employee would receive, unless otherwise paid for in a personal capacity (Willemse, 2011: 7). However, despite the informal economy accommodating small businesses, there are low levels of entrepreneurship within South Africa as compared to other developing countries (Charman, Peterson, Piper, Liedeman & Legg, 2015: 18; Dierwechter, 2004: 959; Hanson, 2009: 245; Quantec research, 2011).

Moreover all activities in the informal sector in South Africa are not captured in the Gross Domestic Product (GDP) or Gross National Product (GNP) of the country (Charman & Govendor, 2016: 313; Schneider, 2002: 3). This is because there is no proper recording system to capture the full variety of activities that occur within the informal sector in South Africa (Bond, 2014; Grant, 2013: 86; Makheta, 2012). In addition small business in the second economy may be so small that they fall outside of the income bracket net and thus remain invisible to the government. Nevertheless the informal economy is a 'safety

net' for people who lack the skills to participate in the formal sector (Wilson, 2011: 206). It indirectly acts as a social safety strategy for the government as it saves money from increased welfare provisions or increasing the police force due to increased crime as a consequence of unemployment and poverty (Foukour *et al*, 2017: 2; Samuel & Mintah, 2013: 38).

A research study conducted by the Association of Chartered Certified Accountants (ACCA) in 2017 estimates that the shadow economy will go up by as much as 24.19% of South Africa's GDP by the year 2020. This is a 0.9% increase from 2016 when the shadow economy was 23.29% of the GDP which totalled approximately R1 trillion (Ryan, 2016). Aspects that cause the upsurge in the shadow economy include (but are not limited to): strenuous economic processes like the tax system and inflation; lack of proper regulation from the government; lack of education, employment and inadequate business structures (Ryan, 2016).

Since formal employment for women (even with qualifications and skills) in South Africa is still difficult to obtain because companies either exploit women by overworking then underpaying them or they are not willing to hire women over men, this then increases women's vulnerability and causes them to 'move' to the informal sector to make a living, one of the occupations being street vending (Crush, Skinner & Chikanda, 2015: 37). A study conducted by Stats SA in 2017 statistically reveals that the unemployment rate for women in South Africa is higher than the unemployment rate for men. For instance, as of March 2017, the unemployment rate of women was 29,8% whilst the unemployment rate of men was at 26% (Stats SA, 2017: 18). This therefore indicates that women are more prone to work in the informal sector than men (Charman & Govendor, 2016: 314).

Street vending in particular has emerged as the main occupation for poor people in South Africa as it requires very little start-up capital and skills and has been granted as a constitutional right for 'legal' people living in South Africa (Foukuor *et al*, 2017: 7; Timalisina, 2011: 1). As such, female street vendors continue to grow at a noticeable rate where 68% of street vendors in South Africa are women (Women in Informal Employment: Globalizing and Organizing (WIEGO), 2013: 1).

Wills (2009: 1) states, that there are approximately equal numbers of men and women in the informal sector in South Africa. However, Stats SA (2018: 1) and Kubheka (2018: 1) disagree as recent statistical evidence confirms that there are more women in the informal sector in South Africa than males. As such, there are approximately 47.6% females in the informal sector in South Africa as opposed to 30.6% of males. In total the informal sector takes up approximately 17.4% of the total employment in South Africa. Furthermore, males are more likely to operate in the informal sector in transport industries and construction sites as bricklayers than their female counterparts. Street vending thus becomes a significant viable option for the empowerment and emancipation of these women (Kubheka, 2018: 2; Ligthelm, 2007; Todes, 1995). The South African Informal Traders Association (SAITA) (2018) further suggests, that although there are more females than males in the informal sector in South Africa, elements of trade in the informal sector are still controlled by males, with bullying of operating and storage space being the most vulnerable element of street vendors.

The immigration of illegal foreigners into South Africa has been a problematic situation facing the country since the end of apartheid and the South African government has, since then, been trying to solve the issue as far as possible (Peberdy, 2000: 200). The issue here is that illegal foreigners are not legible to find a job and earn a stable salary due to their lack of documentation, hence they rely on the informal sector for employment predominantly as street vendors (Peberdy, 2000: 201). One of the ways the South African government attempted to combat the problem of illegal immigration was that it devised the on International Migration in 1999 which was meant to curb and restrict the White Paper influx of illegal immigrants into South Africa (Department of Education, 2017; Peberdy, 2000: 201). As of 1 July 2018, the population of South Africa is estimated to be 57.7 million (Stats SA, 2018). However, there is no proper recording system that captures the number of illegal immigrants that enter the country considering that they enter the country illegally (Grant, 2013: 86). Furthermore, WIEGO (2014: 3) notes, that many street vendors that operate in Johannesburg come from neighbouring countries like Mozambique, Lesotho, Zimbabwe, and Nigeria. Regarding those street vendors that are

South African, WIEGO (2014: 4) further adds that they mainly come from rural areas in KwaZulu-Natal, Mpumalanga as well as Limpopo.

A previous study conducted by the Centre for Applied Legal Studies at the University of the Witwatersrand (CALS) revealed that most street vendors around the country reside with their family and relatives in Jeppestown, Yeoville, Berea, Hillbrow and Joubert Park where rent is fairly priced at an average R300-R800 a month (WIEGO, 2014: 5). However, Totouwe (2003) states, that many traders that operate specifically in Soweto reside there as they have close friends and family in the township and either pay very minimal but negotiable rent to land owners or build shacks or 'back rooms'. The study conducted by CALS also indicates that most street vendors that are South African reside in Soweto and have to pay transportation (taxi) fees that amount to R20 a day to go and work in central Johannesburg (WIEGO, 2014: 6).

3.2.2 Legislative framework governing street vending

In 1991 the South African government pledged to form an encouraging atmosphere for small businesses in the informal sector, particularly street vending businesses (Muinde & Kuria, 2005: 11). To achieve this, the government put in place laws and policies that would ensure that small businesses were supported and able to grow to their fullest potential (Muinde & Kuria, 2005: 12).

Street vendors in South Africa are therefore governed by the national law called The Business Act, (71 of 1991). This law stipulates that street vendors in South Africa do not need a license to trade. However, the Act also gives local municipalities the authority and permission to establish and set by-laws that may be applicable to street vending. This indicates that different municipalities may create different by-laws. All municipal authorities in South Africa have then taken the decision to prescribe licences as a requirement for street vending (WIEGO, 2014: 12).

This meant that local municipal authorities could monitor and regulate street vending and street vendors should comply with them (Foukuor *et al*, 2017: 8; Mandaric, Milicevic & Sekulic, 2017: 796). However, street vendors have been blamed and accused by city officials in Johannesburg for not complying and also having a detrimental effect on the

pulling power and attractiveness of the city (Brown, Lyons & Dankoco, 2010: 667; Kotze, Donaldson & Visser, 2004; Soloman, Sylvana & Decardi, 2011: 20). This is because street vendors are often blamed for congesting the cities of South Africa with their temporary built structures (Soloman, Sylvana & Decardi, 2011: 21). Furthermore, according to Brown, Lyons & Dankoco (2010: 667) street vendors have a detrimental effect on the modernisation of cities aesthetically, making them less appealing to tourists.

The Business Act (71 of 1991) dramatically changed how small informal businesses were perceived as they were now recognised as significant contributors to the South African economy. Furthermore, the Act also enables street vendors to rightfully and lawfully trade (WIEGO, 2014: 13). The White Paper on the National Strategy for Development and Promotion of Small Businesses in South Africa of March 1995, ensures that the government helps and boosts all types of activities found in the informal sector (Department of Provincial and Local Government, 2006).

It has always been challenging and difficult for the South African government to control, regulate and manage the environments where street vendors are present (Timalsina, 2011: 8; Yatmo, 2009: 468). This is due to lack of accurate information about how street vendors operate and the kind of problems they face as the informal sector has always been viewed with scepticism (Foukuor *et al*, 2017: 4). Little can therefore be done by the government and municipal authorities in improving the conditions of street vendors to trade. Furthermore, insisting on regulation and compliance has also created a problem. For instance, law enforcers of the City of Johannesburg, the largest City in South Africa with an approximate population of 4.5 million and roughly about 15 000 street vendors, started an operation in October 2013 called Operation 'clean sweep' or 'The Mayoral Campaign' (WIEGO, 2014: 11).

This operation was meant to force out street vendors in Johannesburg's Central Business District (CBD), which the municipal authorities believed to be operating unlawfully. As such, over 6000 street vendors were removed against their will from where they operated in the CBD and the products they sold confiscated. As a result, this caused civil unrest, chaos and criminality (WIEGO, 2014: 12). Despite this, roughly 2000 of these street

vendors who were also removed were members of organisations such as The South African National Traders Retail Alliance (SANTRA) and the South African Informal Trading Forum (SAITF). Therefore, these 2000 street vendors were registered and had licenses to trade as they have been operating in the same place for many years. However, a surprising characteristic of 'Operation clean sweep' was that the city authorities did not bother, for reasons unknown, to differentiate between the licensed and unlicensed street vendors (WIEGO, 2014: 13).

To counter the abovementioned issues, town-planners and municipal authorities had however, planned to include street-vending processes into the city of Johannesburg's thorough street design guidelines. This is due to the increasing demand for on-street vending space over the years within the city (City of Johannesburg, 2010: 62; Matjomane, 2013; Open By-Laws South Africa, 2003; WIEGO, 2014: 3).

Furthermore, the following have been identified as specific problems with street vending that are not regulated on the street within the city of Johannesburg: lack of safety of motor vehicle drivers due to stalls 'leaning' towards the roads; increase of 'smash-and-grab' robberies due to the over-crowdedness by street vendors and pedestrians on the pavements; increase of accidents due to the street vendors 'blocking' road signs from motor vehicle drivers; ambulances and traffic officers not being able to move freely on the road whenever there are emergencies; and entrances to buildings and other facilities being blocked by street vendors (City of Johannesburg, 2010: 62; Legal Resources Centre, 2015: 6; Open By-Laws South Africa, 2003; WIEGO, 2014: 9).

The following are then taken into consideration by municipal authorities and town planners when planning and regulating street vending on the streets of Johannesburg: congestion on pavements; safety of street vendors, pedestrians and motor-vehicle users; and the appealing nature of street (City of Johannesburg, 2010: 63; Legal Resources Centre, 2015: 8; Open By-Laws South Africa, 2003; WIEGO, 2014: 9).

Taking the above factors into consideration, the following areas have therefore been permitted for street vending: district distributors; CBD roads; boulevards; industrial roads; residential collector roads; residential streets; pedestrian only streets; distribution

channels; plaza or interrupted malls; continuous or exclusive malls; and pedestrian-only bridges (City of Johannesburg, 2010: 64; Open By-Laws South Africa, 2003; WIEGO, 2014: 13).

The following areas have been prohibited from street vending: mobility roads like motorways; 'rea vaya' bus routes; arterial and regional distributors (for instance where pavements are narrower than 1.5m; on roads with a speed limit of 70km/h; within 50m of an intersection, to protect sight distance; on roads perpendicular to pedestrian crossings to avoid obscuring pedestrians from having the freedom to manoeuvre); and areas with a high accident rate should also be recognized and avoided (City of Johannesburg, 2010: 65; Open By-Laws South Africa, 2003; WIEGO, 2014: 13).

3.2.2.1 Applying for a hawker's license

Informal traders in Johannesburg need a valid license to operate (City of Johannesburg Metropolitan Municipality, 2009: 2). Furthermore, each street vendor is required to operate at one location at a time. The requirements for a license are to be a citizen of South Africa or permanent resident, or be in possession of a refugee license or legal work permit; one should specifically be an informal street vendor (meaning the prospective street vendor should not own a formal business shop); and should not hire more than 25 employees. Furthermore, preference will be given to individuals that are unemployed and that operate for a minimum of 45 weeks in a year. To get the license the prospective street vendor needs to pay an application fee, a trading fee and any relevant fees for any other services delivered. However, the municipality has the power to cancel any fees meant to be paid by a possible street vendor (WIEGO, 2014: 16). The license of a street vendor can be permanently confiscated by the police or municipal authorities once the street vendor does not adhere to by-laws and has been given three written warnings which is under section 6A(2), subsection 1, in the Municipal Systems Act 32 of 2000 (City of Johannesburg Metropolitan Municipality, 2009: 16).

Obtaining a hawkers license remains a big problem in South Africa as aspects like registration fees and the availability of relevant documents from street vendors to register can be quite difficult to obtain. Therefore, a limited number of street vendors have licenses

to trade (Peberdy, 2000: 215). Attaining a licence does not necessarily give street vendors full rights and flexibility to trade (Chen & Kang, 2007: 9). This is because street vendors also have the responsibility to meet street vending requirements (Chen & Kang, 2007: 10) such as trading in designated places only (Brown, Lyons & Dankoco, 2010: 674; Gbaffou, 2015: 46). The municipality takes a maximum of two weeks to issue a street vendor with a license once the relevant application forms have been completed and submitted. All hawkers' licenses are renewable annually at the same municipality the street vendor applied in (City of Johannesburg, 2018: 2; City of Tshwane, 2015: 1).

Should informal street vendors require a stall to operate in a physical site, provided by the municipal authority, they also need to apply for a stall at a demarcated site prescribed for street vending. The following documents are then required: a certified Identity Document; a permanent residential address; an initial renting fee that covers 3 months (thereafter, payments will need to be made monthly); signing a lease agreement and pledge form; the street vendor will need to attend an orientation workshop; and a monthly rental fee depending on the stall provided (City of Tshwane, 2015: 3).

Furthermore, the allocation of stalls can be found in section 6A(3)(c) of the Municipal Systems Act, (32 of 2000) (City of Johannesburg Metropolitan Municipality, 2009: 8). Section 6A(3)(b) and 6A(2) of the Act stipulate that the municipal council reserves the right to set aside and regulate demarcated areas prescribed specifically for informal street vending (City of Johannesburg Metropolitan Municipality, 2009: 8). Additionally, the City of Johannesburg has incorporated the informal sector into its annual budget for 2018. As such, R10 million was set-aside for the refurbishment of stalls within the inner city of Johannesburg (Draft medium term budget 2018/2019-2020/21, 2018: 211).

Should the space be granted, the street vendor then needs to sign a contract with the municipality to operate. A license will be issued to the street vendor which should be presented to a municipal government representative at any given time. Furthermore, municipal authorities reserve full rights to rules pertaining to the demarcated sites and laws that come with it (City of Johannesburg Metropolitan Municipality, 2009: 2; WIEGO, 2014: 14).

Street vendors' goods may be confiscated and taken-away by the police and municipal authorities if they operate at a location not meant for trading. Should this be the case, the police or municipal authorities conducting 'checks' on that specific day should provide the street vendor in question with a receipt indicating the exact goods that are taken, together with their quantities. The receipt should also give details of where the street vendor may collect their goods and the procedures to be followed in doing so (WIEGO, 2014: 15).

Mitullah (2003: 11) and Peberdy (2000: 215) state that most street vendors in South Africa in particular have to pay tax or registration fees to get a license if they are to operate in specific locations where government may have put up more formal structures/facilities that have to be maintained. This therefore means that they need to be registered if they want to trade in a specific location and then they pay a licensing fee. Taxes or fees may include cleaning tax, security tax and municipal tax (Van Eeden, 2011: 35). However, Mitullah (2003: 12) suggests that since municipal authorities barely conduct regular checks to see who has licenses and which street vendors operate illegally, also in tourism hotspots, then often illegal street vendors see this as a window of opportunity to also trade in these locations.

3.2.2.2 By-Laws applicable to street vending

By-Laws are regulations or rules made by municipal authorities to control the processes of street vending (WIEGO, 2014: 12). The use of by-laws are significant in such a way that they verify and authorise street vendors' rights to lawfully trade; they allow for the demarcation of sites where informal trading can occur; they provide street vendors with licenses; they regulate informal street vending and specify requirements for trading and licenses and they stipulate rules and punishments should by-laws be ignored (WIEGO, 2014: 13).

The City of Johannesburg has therefore, established and implemented a 'developmental approach'. As such, The Municipal Systems Act (32 of 2000) has published informal trading by-laws for the City of Johannesburg (City of Johannesburg Metropolitan Municipality, 2009: 2). This Act enables poor, unemployed people to seek or create jobs

in the informal sector and to ensure there is peace and accord between the informal and formal sector (City of Johannesburg Metropolitan Municipality, 2009: 3).

This Act further ensures that: the constitutional right to engage in the informal sector is met; the health and safety procedures are regulated; and that there are establishments and terminations of locations where informal street vending may and may not occur; and the granting of licenses to trade as well as punishments for street vendors that do not adhere and follow the by-laws (WIEGO, 2014: 8). Brown, Lyons & Dankoco (2010: 674) and Gbaffou (2015: 46) however, suggest that street vendors may think they can get away by not adhering to these by-laws as they are not regularly checked by municipal authorities.

The City of Johannesburg identifies and acknowledges the purpose and aim of the Act with regards to the constitution. This includes promoting a safe and healthy environment; promoting social and economic development; municipal planning; licensing; and regulating trade in the markets and on the streets (City of Johannesburg Metropolitan Municipality, 2009: 3). This Act therefore, is meant to regulate informal street vending within Johannesburg in a clear manner that adheres to the constitution of South Africa. This Act further states that any member within the city of Johannesburg is allowed to become a street vendor provided all rules are complied with (WIEGO, 2014: 5).

Examples of instances where street vendors do not adhere to by-laws and are given warnings are when they deliberately give municipal authorities and policemen any false information or are trading illegal goods, refusing to comply with any orders given by the authorities, leaving goods unsupervised for 8 hours or more as well as breaking the terms as set out in the contractual agreement when receiving the license to trade (WIEGO, 2014: 16).

Further examples include when the street vendor sleeps throughout the night where they operate; not keeping their sites clean; when a street vendor erects a structure not authorised by the municipal authorities; blocks a public place or road; hinders the movements of pedestrians on the pavement; damages public property or becomes troublesome; creates a fire on the road or in public; and obstructs a business' shop

window or road traffic signs and creates traffic as a result (WIEGO: 2014: 17). Moreover, street vendors may not operate directly in front of the entrance or exit of any building; next to a fire hydrant; alongside a church or police station or Automatic Teller Machine (ATM). Additionally, street vendors are also not allowed to operate directly next to a business shop or factory where the same types of goods are sold (WIEGO, 2017: 18).

Street vendors can also appeal-under section 62 of the Systems Act- if they feel unfairly treated by the police or municipal authorities. This act stipulates that street vendors who feel misguided or mistreated by any government representative may appeal via a handwritten letter within 21 days at their relevant municipal authorities then the municipal manager will process and take the relevant actions of the appeal (WIEGO, 2014: 21).

3.2.2.3 Street vendors' organisations

There are street vendors associations in South Africa that do make provision and arrange for some business services for their members such as purchasing in bulk (economies of scale), skills training, marketing, and providing storage for goods (Brown, Lyons & Dankoco, 2010: 672). An example of such an organisation is the Queenstown Hawkers Association in the Eastern Cape. In addition to these provisions, it represents all sorts of street traders when by-laws, regulations and policies are being negotiated. Local governments make use of this association too as an intermediary when negotiating with workers from the informal economy, and this organisation represents street vendors as an umbrella organisation (Mitullah, 2003: 16).

Associations like the Pretoria Informal Business Association (PIBA) and the National Independent Business Development Association (NIBDA) have played a major role in empowering the informal sector and specifically street vendors such that the former assists with skills training for street vendors whilst the latter helps to establish links (in terms of buying goods) with the formal sector. Further examples of associations that aim to assist in street trade regulation include, the Green Point Fleamarket Traders Association in Cape Town and the Cape Town Deck Traders Association (Mitullah, 2003: 13).

An organisation called StreetNet, in Durban, is designated for helping informal trading practices and also stimulating the growth of small business opportunities (Musakwa, 2008; Skinner, 2008: 227). StreetNet International was launched in South Africa, specifically in Durban in 2002 by Pat Horn. One of its objectives and roles is to empower street vendors and to promote local, national and international unity amongst street vendors, marketers and organisations (Horn, 2017). Furthermore, its aim is to encourage cities and stakeholders to get involved so as to adopt and apply open policies that are beneficial to all parties involved, especially street vendors (Horn, 2017; Musakwa, 2008).

One of the other uses of the StreetNet organisation is that participating stakeholders and organisations can research, identify and target the common problems the street vendors are facing (Horn, 2017). Furthermore, campaigns can also be set-up to endorse policies that heavily favour street vendors and that consequently improve their lives (Horn, 2017; Mitullah, 2003: 13).

Furthermore, eThekweni Municipality and the National Department of Trade and Industry (DTI) have collaborated and created an advanced way of regulating and running street vending which has the support of the private sector (EThekweni Municipality, 2017; Mitullah, 2003: 2; Mkhize, Dube & Skinner, 2013: 3). One of the ways includes setting-up street vendor organisations and hiring land from the department. Land can be let to street vendors based on the organisation's terms and conditions which are aligned with South African law (Skinner, 2008: 229). Furthermore, there are organisations that assist arts and crafts street vendors in KwaZulu-Natal with the iSimagaliso Wetland Park Authority and Africa!Ignite being typical examples. These two associations work as a team to ensure the arts and crafts street vendors in KwaZulu-Natal are updated regularly on the market, assisted with their product developments, as well as by increasing their market size by receiving orders for them from the international markets. However, there is a great deal of such organisations in South Africa as stated earlier (Nyawo & Mubangizi, 2014: 11).

Organisations have also been established in Johannesburg to act as 'voices' and umbrellas in protecting the rights of street vendors (WIEGO, 2014: 22). Furthermore, they

attempt to act as intermediaries between the street vendors and the municipal authorities in terms of insuring that the street vendors comply with regulative measures but also making sure that street vendors overcome most challenges that they face like obtaining a license.

Further examples include the South African National Traders Retail Alliance (SANTRA) which has an office in Yeoville, Johannesburg; the South African Informal Traders Forum (SAITF), also based in Johannesburg at Park Station. Moreover, the Oxford Street Association in Johannesburg was created to attempt to curb illegal foreign street vendors on Oxford Street. At a local level there is the One Voice Traders and Kliptown Hawkers Association and the South African Informal Traders' Alliance (SAITA) which is a national structure and both organisations have offices in Soweto (WIEGO, 2014: 22).

3.3 ARTS AND CRAFTS STREET VENDING IN SOUTH AFRICA

Entrepreneurs have found a window of opportunity to earn a living by becoming arts and crafts street vendors in South Africa (Collins-Kreiner, 2015). However, Swanson & Timothy (2012) note that limited research has been conducted on arts and crafts street vendors in South Africa and most arts and crafts street vendors craft their own products. This results in the selling of cheaper but same quality goods to the public than that of registered formal businesses found in the formal sector where the same goods are sold at a more expensive rate (Chen & Kang, 2007: 10). The arts and crafts industry therefore remains one of the restricted points of entry to people not inclusive of the formal sector in South Africa (CIGS, 1998: 4; Nyawo & Mubangizi, 2014: 5).

An example of a market that sells arts and crafts includes the African Art Centre in Durban. This market provides the platform for thousands of jobless but skilled artists and entrepreneurs, predominantly arts and crafts street vendors, to make a living while providing quality, specialised, hand-crafted products to consumers. Furthermore, the craft centre has employed more than 1000 arts and crafts street vendors (Afriart, 2013).

Specific products like arts and crafts created by carving wood are mostly produced by male arts and crafts street vendors operating at the African art market. In-turn, the female

arts and crafts street vendors mostly specialise in knitting and beaded-work. This is the case if the arts and crafts street vendors sell products they personally make, as an alternative is stocking the products then selling them at a profit (Nyawo & Mubangizi, 2014: 8; Reddy, 2007: 471; Swanson & Timothy, 2012).

Another example is the arts and crafts market located at The Red Shed, Waterfront in Cape Town. The market sells a variety of arts and crafts from handmade jewellery, art and paintings to ceramics and textiles. It opens every day of the week, including holidays and visitors get the chance to see how each souvenir is made by the arts and crafts street vendors (Findtripinfo, 2014). Other markets may include the Rosebank Craft Market in Johannesburg; the Greenmarket Square in Cape Town; Artists Press in Mpumalanga and Zamimpilo arts and crafts market based in Kwa-Zulu Natal which showcases Zulu men 'hard at work' crafting arts and crafts for consumers (Zamimpilo market and craft centre, 2005).

Micro businesses in isolated locations and communities cannot increase their markets beyond their location, however, for some, the location they work in, for instance, outside significant attractions plays a pivotal role in keeping their business running. Especially since more than 80% of arts and crafts street vendors in South Africa might not have any other form of income, with pension and child grants being part of the remaining 20% (Nyawo & Mubangizi, 2014: 11; Pacione, 2005; Reddy, 2007: 471).

Entrepreneurs from African countries are travelling to South Africa to sell their arts and crafts due to increasing international tourist numbers visiting the country (Nyawo & Mubangizi, 2014: 9). These arts and crafts street vendors add a wide range of the arts and crafts sold, as the souvenirs sold by the street vendors disclose information about where they come from (Kreiner & Zins, 2011: 19; Kuiters, 2007: 55).

3.3.1 The arts and crafts as a sector of the economy

The main components of the arts and crafts industry's value-added chain are the talents and raw materials; the making of the arts and crafts; marketing them; distributing them; then consuming them (United Nations Industrial Development Organisation (UNIDO), 2005). Therefore, human resources that acquire the necessary creativity and skills to

make the arts and crafts play a significant role in the value-added chain of arts and crafts since they spark the whole process by actually making the product. The Department of Trade and Industry (DTI) (2012:55) further suggests, that the “best crafters are those who learned from their families, who grew up in crafting households, who have been around craft and design since they were young.” Furthermore, the best crafters are those that have the ability to make new arts and crafts that are designed to meet and adapt to the changing markets and then price them fairly (UNIDO, 2005).

The department of Arts, Culture, Science and Technology assembled the Cultural Industries Growth Strategy (CIGS) in 1998. According to this strategy, “crafts provide an entry-point into the economy for under-resourced groups who are then able to develop their skills through experience, apprenticeship and mentoring. Craft activity acts as a lowcost training ‘school’ for skills which can be later used in the formal sector” (CIGS, 1998: 4). Furthermore, craft sectors in developing countries, like South Africa often lack the necessary resources to grow and minimal external support structures. They therefore often rely on financial international assistance and markets in Europe and Asia to create the arts and crafts (CIGS, 1998: 5).

The Department of Arts and Culture (DAC) statistics (2013) indicate that the arts and crafts industry formally employed an estimated 38 000 people and contributed just about R11 billion to South Africa’s GDP. This was a dramatic change from the year 2002 when it contributed R3.4 billion (DAC, 2013). In terms of statistics, CIGS evaluates that the South African Craft sector has a contribution of about 0.14% to the GDP of South Africa which is roughly R2 billion, R150 million of which being in export sales. Furthermore, it has an estimated 7000 Small Micro Enterprises (DAC, 2013). Moreover, the development and improvement of the arts and crafts sector can also be credited to the increase in government involvement and external interventions in the sector (Brand South Africa, 2002; CIGS 1998: 7; Joffe & Newton, 2008: 38).

The arts and crafts sector comprises of small and micro businesses with arts and crafts street vendors conducting their work basically ‘anywhere’ from studios, their homes, workshops and even on-site where they operate to display their skills and pull potential

buyers closer (Smit & Donaldson, 2011). Furthermore, there are an extensive range of efforts and contributions used when making arts and crafts. Moreover, there is an estimated 436 suppliers of raw craft material nationally (Joffe & Newton, 2008: 38). Examples of these are clay, wax, stone, barbed wire, glass, fibre cloth, animal byproducts, stone, wood and plastic, to name a few. Additionally, not having access to these raw materials and wholesale pricing are aspects that limit production in the arts and craft sector (Joffe & Newton, 2008: 39).

The arts and crafts sector in South Africa is faced with local and foreign rivalry and also contest against many arts and crafts that look like they have been created by hand but are actually technologically produced in mass. As such, products from countries like China, Taiwan, and Hong Kong have entered the South African arts and crafts market and these have had an effect on the street vendors that create their own products traditionally. These countries therefore, provide tough rivalry to the South African businesses that produce arts and crafts (McAuley & Fillis, 2005; Schmidt, 2018: 3).

3.3.1.1 The formal arts and crafts sector in South Africa

The formal arts and crafts sector consists of businesses that have formally registered to sell their arts and crafts to the public (CIGS, 1998: 25). In terms of the formal retailing of arts and crafts, the Bureau for Market Research (BMR), based in Pretoria, has recorded a total of 306 retail and wholesale outlets that are actively involved in the formal arts and crafts industry.

Since the CIGS reports were published, the arts and crafts formal sector has been recognised as a sector that can also add great value in the economic development of South Africa. This has allowed, to name a few: a creation of the Cape Craft and Design Institute (CCDI) in the Western Cape; The establishment of the National ‘Craft Imbizos’ which better the communication levels in the sector; recognition and embracing the craft sector in the programme called “Investing in Culture” created by the DAC and expanded public works programme; the registration of the formal practical and occupational certificates through the CreateSA project and the Media Advertising Print Packaging and Publishing Sector Education and Training Authority (MAPPP-SETA) and lastly, the

creation of the national craft marketing strategy by the DTI which has also been integrated into the Craft Sector Programme (CSP) (Joffe & Newton, 2008: 36).

With regards to the location of arts and crafts trade, DTI (2005a) reveals, that it occurs in over 750 distribution outlets such as small stores, galleries, museums, nation-wide chains and craft markets. Moreover, the Craft CSP has devised a business policy which will inspire the private sector as well as the South African government to take part in the arts and crafts sector from an economical perspective rather than a social one. As a result, this allowed the arts and crafts sector to shift to a market-led advancement from reliance on external interventions (Joffe & Newton, 2008: 38).

The Craft CSP spent a budget of R30 million and was inclusive of a wide-ranging set of creativities meant to develop the craft sector. The Craft Sector Programme (CSP) recognised four central difficulties that hindered the sector from progression, namely: the pricing strategies which are not competitive and a weak skills base; lack of infrastructure and investment into research about the sector; weak organisational foundation, lack of accurate information and data, and disjointed activities that results in the lack of coordination of activities that might develop the sector, and lastly; the incapability of the sector to make the most of market opportunities given a deficiency of business development; and having a collective marketing approach in the sector (Joffe & Newton, 2008: 39).

Formal registered retail businesses that are in the tourism sector which sell arts and crafts as souvenirs can be found in Sandton City and Nelson Mandela Square (NMS) which have businesses that attract endless international tourists and there are specific stores aimed at providing specific South African souvenirs like Made in SA, and Jacana (NMS) (Bosman, 2019; ShowMe, 2018). The Scoin Shop for example can also be considered a souvenir shop in these retail spaces to a certain extent. Although they are not a souvenir shop and it doesn't fall under arts and crafts, the Kruger Rands they sell do make important souvenirs. Rosebank Mall has a roof top market operating on Sundays and a permanent arts and crafts store area/market (Bosman, 2019; Nelson Mandela Square, 2019; SouthAfrica.net, 2019).

There are also Tourism Destination Management companies like Tourvest (Tourvest, 2019). One of their divisions, Destination Retail, owns several brands including Out of Africa and African Origins, two of the biggest souvenir shop brands available at several international and domestic airports both in the general and duty free areas. Through this division they also service key airlines in terms of inflight duty free sales and services. Both of these brands also appear in key retail spaces like the V&A Waterfront in Cape Town (Tourvest, 2019). In addition to this, there is also the removal of former arts and craft market spaces like the Bruma Flea Market. This used to be a tourist attraction in itself for decades before the land was sold to Chinese developers (Peters, 2019).

3.3.1.2 The informal arts and crafts sector in South Africa

The informal trading of arts and crafts is not a new occurrence in South Africa as it also existed during apartheid along tourist routes and at regions that were located outside of a city and suburb that was often reserved for families that were financially secured (Swanson & Timothy, 2012).

Van Eeden (2011: 36) conducted a study in South Africa and concluded that only 15% of the total sample population that participated in the study are arts and crafts street vendors. As such, this gives a clear indication that arts and crafts street vending is a small part of informal trading in South Africa. Van Eeden's (2011: 36) study further notes, that only 6% of the total street vendors that participated in the study in Tshwane are arts and crafts street vendors (3% of which were South Africans); 11% in eThekweni all of which were South Africans; 32% in Cape Town (12% of which were South Africans) and only 13% of street vendors specialise in arts and crafts in Johannesburg of which half of that were South Africans (van Eeden, 2011: 37). Additionally, 17% of the total street vendors that formed part of the study did not disclose their nationality which cements Akinboade's (2005: 260) point that safety is an issue as xenophobia is still feared among not only arts and crafts street vendors, but every other street vendor in South Africa.

Kuiters (2007: 57) further suggests, that the bulk of foreign arts and crafts street vendors that were inclusive of the study are owners of their own businesses while the local arts and crafts street vendors work for someone. Moreover, the arts and crafts that those

street vendors sell are not created by them but sourced from their own countries or one or more suppliers, as suggested by Reddy (2007: 471). With regards to ownership of their businesses, 50% of those arts and crafts street vendors in Tshwane and eThekweni were owners of their own businesses whilst the other half worked for someone else. Furthermore, approximately 25% of arts and crafts street vendors in Cape Town were also their own bosses and lastly in Johannesburg only 39% worked for themselves and the remaining 61% had employers that hired them. Additionally, the study found that 75% of all arts and crafts street vendors chosen to form part of the study chose their own site to operate their businesses in whilst the other 25% had no choice but to operate in demarcated locations (van Eeden, 2011: 36).

The operation of the rural informal arts and crafts market share the following qualities with their urban counterparts: they mostly use natural resources to create the arts and crafts they sell; some of them work at homes or on pavements; there is very little to no infrastructure to operate in; the bulk of arts and craft street vendors do not have any kind of formal education; there is a lack of funding and investment from relevant stakeholders; women dominate the markets and all these factors can affect the families of arts and crafts street vendors as they tend to be the main bread winners in their households (Hay, 2008: 2; Hay, 2004: 54; Hay, McKenzie & Thompson, 2010). Most of the arts and crafts businesses are placed in the informal sector of the economy in South Africa and all their activities form a type of 'informal tourism business' (Rogerson & Sithole, 2001).

Arts and crafts street vendors operate in various settings. As such, while some operate in the informal sector, others may ply their trade in the formal creative industries. This may be so because they may produce arts and crafts for a shop owner who sells arts and crafts. Others may choose to do both by owning their own business in the informal sector while also acting as a 'supplier' in the formal sector (Schwarz & Yair: 2010: 310). Specific sites that experience an influx of consumers, in this case mostly international tourists, draw closer potential business people hoping to capitalise on the market, in this regard arts and crafts street vendors. For instance, tourist attractions like the Mandela House

Museum and the Hector Pieterse Museum that are situated on Vilakazi street (Drake, 2003: 511; Peberdy, 2000: 212; Kuiters, 2007: 58; Timothy & Teye, 2005: 82).

The 'economies of scale' aspect that is largely prevalent in the more formal sector by big businesses may not apply in the informal sector although there are arts and crafts communities that may work as a band or a collective. Unlike the formal businesses that may be found in the formal sector that are organised and registered, the businesses in the informal sector are loosely organised because basically anyone can create then sell an art or craft anywhere (Joffe & Newton, 2008: 35).

Although no recent accurate data exists, as of 2003, there were approximately 5 725 informal arts and craft manufacturing businesses nationally concentrated deeply in the Western Cape, Kwa-Zulu Natal, as well as Gauteng. These businesses are informal, collectives, as well as small-batch producers that operate in the informal sector with roughly 30 000 workers, a figure considerably lower than that provided in the CIGS report (Joffe & Newton, 2008: 38; Mavundla, McCarthy & Mofokeng, 2009: 29).

Hay (2008:2), further notes the characteristics of the organisation of informal arts and crafts markets in South Africa as:

- Women dominate the markets,
- Most of the street vendors lack proper formal education,
- Proper infrastructure is a major issue,
- Some of the arts and crafts street vendors operate at their places of residence,
- They make use of natural resources to create the arts and crafts they sell, and
- There is lack of support from government and other organisations,

3.4 ROLE OF ARTS AND CRAFTS IN TOURISM

South Africa offers a wide variety of tourist attractions, natural resources like beaches, forests, lakes and cultural activities like performances and arts and crafts, which play a role in attracting tourists (McKelly, Rogerson, Huysteen, Maritz & Ngidi, 2017: 220; Rogerson & Sithole, 2001). Since the tourism sector is regarded as a significant economic sector, the sector's failure or success also has an effect on SMMES's like arts and crafts street vending (Rogerson & Sithole, 2001). As such, the arts and crafts sector serves as

an essential feature of the travel and tourism-linked SMME economy in South Africa as one of its roles is to assist in combating challenges faced within communities (Nyawo & Mubangizi, 2014: 3; Saarinen, 2016: 415).

The arts and crafts sector can be regarded as a portion of the cultural and creative industries (CIGS, 1998: 2). The value of the arts and crafts sector lies in its role to potentially address certain vital priorities set by the South African Government, namely:

- Job creation,
- The alleviation of poverty,
- Provide an opportunity for income generation,
- Women empowerment,
- Small business development,
- Black Economic Empowerment (BEE),
- Beneficiation,
- Rural to urban development, and
- Empowering communities.

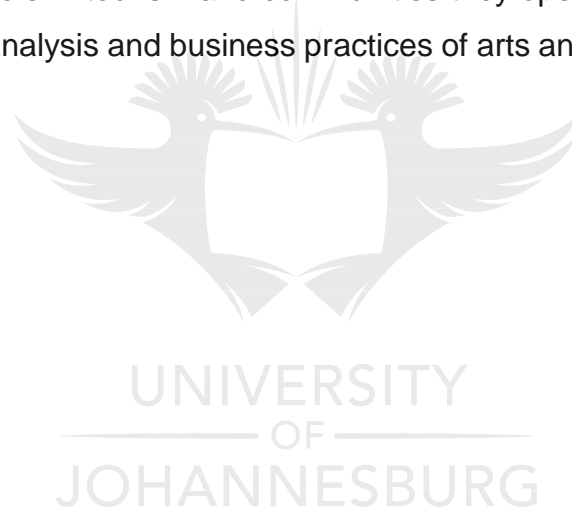
Successfully contributing to these factors will allow the government to continuously support this sector (Fills, 2007: 8; Joffe & Newton, 2007; Schwarz & Yair, 2010: 310). The arts and crafts sector therefore, emerges as an entry point to the South African economy for impoverished and underprivileged communities (Nyawo & Mubangizi, 2014: 4). This is because very little capital is required to enter the market of arts and crafts street vending as the sector mostly relies on the abilities and talents that these street vendors acquire (Nyawo & Mubangizi, 2014: 5).

3.5 CONCLUSION

This chapter focused on street vending in South Africa. The chapter revealed that street vending is part of the informal economy in South Africa. The chapter further critically focused on the legislative environment that street vending operates in and the literature revealed that street vendors need a licence to operate. However, although a license has been prescribed by different municipalities in South Africa, most street vendors do not have a license to operate. Applying for a license and the different by-laws street vendors

should comply with, but choose not to, were also discussed in this chapter, as well as the different organisations that attempt to assist street vendors with the challenges they face, including attaining licenses.

Arts and crafts street vending was also critically discussed in this chapter, and the literature revealed that although arts and crafts street vending is not predominant in South Africa, it can be regarded as an important sector of the economy. The formal economy was then differentiated from the informal one as the current study focuses on the business practices of the arts and crafts street vendors which indicates they operate in the informal economy. The role of arts and crafts was lastly discussed in this chapter and the literature revealed that although street vendors sell arts and crafts as souvenirs to tourists, they also play a significant role in tourism and communities they operate in. The next chapter presents a situational analysis and business practices of arts and crafts street vendors in Soweto.



CHAPTER 4: ARTS AND CRAFTS STREET VENDING IN SOWETO

4.1 INTRODUCTION

This chapter focuses on arts and crafts street vending in Soweto. An overview of street vending as a sector of the informal economy is critically discussed first. Aspects such as the legislative framework governing street vending, and the procedures involved in applying for a hawker's license, and stall to operate at a demarcated site, form part of the discussion of street vending within the informal economy of the country. The literature is then narrowed down to Soweto. A brief history of Soweto is discussed, inclusive of street vending processes during and after apartheid, and forms the main purpose of the chapter. The development of Soweto as a main tourism destination in South Africa is then critically discussed, inclusive of a clear discussion of Soweto's main tourist attractions. The chapter then focuses on arts and crafts street vending at these main attractions, where aspects like locations where arts and crafts are sold, specifically Vilakazi Street, the kinds of arts and crafts that are sold, the practices of arts and crafts street vendors in Soweto, and the business/operational challenges faced by the arts and crafts street vendors are lastly discussed.

4.2 THE CASE OF SOWETO

4.2.1 A brief history of Soweto

Soweto is an urban settlement located in Gauteng, 15km south west of the city of Johannesburg CBD (Turok, 2001). Its name, an acronym, is derived from combining the first two letters of each word in the name 'South Western Township'. It is nicknamed 'Sowetans' by everyone living in the area (Grant, 2013: 90; Joburg Archive, 2008). Although Gauteng records the largest share of the entire population in South Africa with an estimated 14.7 million people living in the province (Stats SA, 2018), no reliable data is available on the population of Soweto.

The creation of Soweto began in the early 1930s when the apartheid regime in South Africa decided to divide white and black people from each other, the latter being allocated to reside in areas like Soweto, away from white suburbs in Johannesburg (Grant, 2013: 91). This was successfully completed through the Urban Areas Act of 1923, which

separated urban spaces of residence and established strict controls, decreasing black peoples' entrance to cities reserved for white people. As a result, Soweto was regarded as the largest 'black' city in South Africa (South African History Online, 2018).

The 'shantytown' of Soweto was marginalised from the city and was seen as a 'dumping ground' for the black populace of South Africa (Grant, 2013: 90). A noticeable point was that black people could also work in the cities but only if they were authorised to do so by the government and had to present a license (referred to as a 'pass') that confirmed their access to the cities at specific times (Naidoo, 2018). Furthermore, the former apartheid regime in South Africa excluded the 'township' from its planning processes. Evidence could be seen from the township's poor infrastructure and facilities like little similarly structured 3-room houses that were built from iron, wood and bricks; 'shacks' made from corrugated iron; poor roads which were untarred and unpaved sidewalks, and informal settlements. Soweto is still by far the largest township in the country which covers an area of 200 square Kilometres (Naidoo, 2018).

4.2.2 Development of Soweto as a main tourism destination in South Africa

The development of township tourism in Soweto is largely reflected in the post-apartheid era of 1994 (Goudie, Khan & Kilian, 1999: 23; Naidoo, 2018; Rogerson & Rogerson, 1997: 86). The end of apartheid has encouraged the communities of Soweto to recall and 'embrace' their struggles and past experiences through tourism. This therefore has made townships more easily accessible with growing interest from predominantly international tourists (Scheyvens, 2002). Considering that during apartheid, townships were regarded as 'no go' zones for people who were not black, this as a result caused a significant reduction in tourism numbers to Soweto (Nxumalo, 2003). Furthermore, Willemse (2011: 7) states that since the end of apartheid, street vending has grown tremendously in South African cities.

Goudie *et al* (1999, 27) further state that township tours are increasing in Johannesburg, specifically in Soweto. This type of tourism aids in bringing tourists together to symbolic historical sites that educate them about the importance of the anti-apartheid movements. Although township tourism caters for tourists, a question Scheyvens (2002: 107) affirms

is whether local people benefit and are empowered by tourism. Soweto contributes approximately 3.7% (roughly R30 billion) a year to the economy of Gauteng (City of Johannesburg, 2008). It further has a consumer spending power of approximately R5 billion annually (Steyn, 2013). Moreover, although the current unemployment rate in South Africa as of March 2018 is 26.7% (Stats SA, 2018), there is lack of accurate data of unemployment in Soweto (Beall, Crankshaw & Parnell, 2002).

Although Soweto was integrated into the Greater Johannesburg Metropolitan Area on an official note in 2001, it still lacks links with the broader urban economy (City of Johannesburg, 2008). Furthermore, Soweto residents account for approximately 43% of the Greater Metropolitan Area's populace. Grant (2013: 104) further adds, that since townships like Soweto are the perfect setting and foundation for informal activities and businesses, business people in Soweto then operate their businesses in industrial areas, 'hidden' workshops like backyards and in garages, and informal business areas and that makes it difficult to measure and integrate their contribution into the country's total economic activity.

Problems experienced and characteristics of Soweto include: high unemployment rates; lack of education; high crime rates; lack of external investments; underdevelopment and a shortage of skills, to name a few (Nieftagodien & Gaule, 2012; Lefebvre, 1991:46). However, township tourism, predominantly on Vilakazi Street, remains a catalyst for the improvement of these conditions. Township tourism, which is regarded as a niche, culture, and heritage tourism product in South Africa refers to guided tours of mostly international tourists to townships (George, 2014: 455).

The conclusion of apartheid in 1994 had the South African government planning and increasing urban rejuvenation developments within the township of South Africa such as Alexandra, Orange Farm and most notably Soweto (Daily Maverick Newsletter, 2014). These developments include: improved tarred roads; paved sidewalks; properly installed street lights; an upgrade to the largest hospital in Africa (Chris Hani Baragwanath Hospital) based in Soweto; and the completion of proper electricity and sanitation facilities to over 100 000 renovated and newly-constructed houses in Soweto since the end of

apartheid as confirmed by the Presidency's twenty-year review (Republic of South Africa, 2014: 69). While these developments meant to improve the quality of life of 'Sowetans' residing in the township, the area has also transformed into a tourism destination (Naidoo, 2018).

This transformation includes developments that are meant to sustain memories of the struggles the country has faced during apartheid and they are regarded as heritage sites which are located right where the 'struggles' took place which are regions which were earlier marginalised by the apartheid government (Naidoo, 2018). Tourist attractions located in Soweto include the Credo Mutwa Cultural Village located in Jabavu, which is an outdoor museum that showcases artistic sculptures and artwork from a famous traditional healer named Mr. Credo Mutwa; The Oppenheimer Tower, also in Jabavu, which is a heritage museum showcasing statues of significant South African leaders like the Zulu warrior Shaka Zulu and the Basotho strategist King Moshoeshoe. Furthermore, the colourfully-painted Orlando Towers are also located in Soweto in Orlando East where the public and tourists can bungee jump. Soweto also hosts special events like the Soweto marathon, the Soweto Wine festival, the Soweto Open Tennis Challenge and the arts and crafts fair which takes place monthly at the Soweto Theatre near Jabulani (McKay, 2013: 61; Naidoo, 2018).

The most notable main tourist attractions in Soweto are the Hector Pieterse Museum and Memorial and the Nelson Mandela House Museum which are located on Vilakazi Street (Khumalo, Sebatlelo, & Van der Merwe, 2014: 3; Todes, 1998; Van der Merwe, 2016: 5). The fame of Vilakazi Street has therefore created business opportunities in the form of restaurants, pubs, and Bed & Breakfast (B&B) businesses (Totouwe: 2003). Outside these museums and B&Bs lies a permanent unique group of 55 street vendors that specialise in arts and crafts, the only group of arts and crafts that sell arts and crafts at main tourist attractions in the whole of Soweto. The primary aim of these arts and crafts street vendors on Vilakazi Street, and outside the Hector Pieterse Museum and Memorial on Khumalo Road, is to earn a living by selling products that celebrate South Africa's rich heritage and history (Totouwe, 2003).

Soweto as a main tourism destination in South Africa excelled in the 1990's when township tours emerged as a niche market (Butler, 2010: 15). This is because tourism in Soweto involves apartheid, and that is the major boost that differentiates the township from other areas in South Africa, as the country is globally known for its interesting history (Pirie, 2007). Travelling guides like 'Lonely Planet' that offer information regarding tours to Soweto also assure tourists that Soweto is the place to see as words like responsible, educational and interesting and most of all fun, are used to describe tours to Soweto. The guide further states that "It may seem grotesque to treat Soweto as just another attraction but a tourist trail is now well established and most Sowetans are excited about the interest the world is showing in their community" (Blond, Fitzpatrick, Pitcher, & Richmond, 2004: 401).

Township tours to Soweto have been associated with different types of tourism like propoor, dark, heritage, justice and educational tourism (Ashworth, 2004 & Pirie, 2007; Khumalo, Sebatilelo, & Van der Merwe, 2014: 3; Van der Merwe, 2016: 5). This distinguishes Soweto from other tourism destinations in South Africa such that since it accommodates most types of tourism then it is positioned higher than them. For instance, Melrose Arch in Johannesburg which is a tourism destination that caters only to retail tourism, local customers and businesses (Butler, 2010: 19). Kalala (2016) notes that on a typical township tour to Soweto, visitors are sure to meet friendly people around the township who come together to chat, dance and sing local songs and this gives visitors to Soweto, a genuine, homely feeling and assists the visitors in learning about the lively culture found in Soweto.

Soweto is also home to the Chris Hani Baragwanath Hospital, the third largest hospital in the world and the FNB Stadium (Soccer City), the largest stadium in Africa which staged the 2010 FIFA World Cup opening and final match. Another historic attraction located in Soweto is the Regina Mundi Church which is the largest Catholic Church in South Africa (Chris Hani Baragwanath Hospital, 2019; Regina Mundi Roman Catholic Church, 2012). This attraction also played a significant role during apartheid such that it also opened its doors and provided shelter to protect anti-apartheid groups and activists against violent police officers that attacked them on the streets (Kalala, 2016; Regina Mundi Roman

Catholic Church, 2012). The actual bullet holes fired by police officers who ran after activists and students during the protests are still visible for visitors who tour the attraction (Kalala, 2016; Regina Mundi Roman Catholic Church, 2012).

The colourfully painted Orlando Towers, the first bungee jumping facility in the world to be built between cooling towers of a power station, is an attraction that offers fun activities and a magnificent view of Soweto from its top. The Apartheid Museum is also located near Soweto. Moreover, Lebo's Soweto Backpackers offers bicycle and 'tuk-tuk' tours around Soweto. The Credo Mutwa Cultural Village is a museum-cum-outdoor exhibition where artists showcase their sculptures and the Soweto Theatre which is Soweto's first official, devoted performance space (Kalala, 2016). However, the main tourist attractions found in Soweto are Vilakazi Street and the Hector Pieterse Museum and Memorial (Gauteng Tourism Authority, 2018: 1).

The interest of international tourists as well as group tours to Soweto has sparked the emergence of arts and crafts street vendors that operate on Vilakazi Street, a significant street in Soweto which is named after Dr. Benedict Vilakazi, an educator and eminent author who composed the first poetry book published in IsiZulu (Global Post newsletter, 2010). What makes Vilakazi Street unique and different from the rest of the world is that it is the only street in the world where two Nobel Peace prize awardees have lived. The first, Archbishop Emeritus Desmond Mpilo Tutu and second, the late Dr. Nelson Rolihlahla Mandela, South Africa's first democratically elected president (Gauteng Tourism Authority, 2018: 1).

The Nelson Mandela House Museum was where the late president used to live, was transformed into a museum, by the Soweto Heritage Trust (an organisation created by Dr. Mandela), in 2009, for the public and tourists to witness first hand where the Nobel Peace Prize awardee used to live, all while learning of the history regarding the late president and South Africa (Gauteng Tourism Authority, 2018: 2). The Hector Pieterse Museum and Memorial, on Khumalo Road, is a public heritage site, owned and managed by the City of Johannesburg, and has been created to memorialise the 1976 Soweto uprising (Gauteng Tourism Authority, 2018: 4).

The 1976 Soweto uprising was when students, predominantly black, from Orlando West Junior School in Soweto, staged a series of protests, starting in June on the 16th, against the apartheid government which wanted African schoolchildren to be taught in Afrikaans (Gauteng Tourism Authority, 2018: 5). One significant figure, Hector Pieteron, a South African student, was one of the many students who were shot and killed during the 1976 massacre. What made the late Hector Pieteron stand out from the rest of the other students was that a photograph was taken of him dying while being carried by his friend Mbuyisa Makhubu and his sister Antoinette Sithole standing next to them in the picture, and it was that iconic photograph that trended around the world to symbolise the hurt, horrid conditions and struggle felt by African students at that time (Gauteng Tourism Authority, 2018: 7).

The Hector Pieteron Museum and Memorial, one of the main attractions in Soweto, was then built and opened on the 16th of June 2002 to honour the legendary student activist who died at 12 years old. Furthermore, the museum encompasses photographs and accounts of the actual incident that took place during that day (Gauteng Tourism Authority, 2018: 9). The day of the uprising is now a public holiday in South Africa referred to as Youth Day.

Vilakazi Street has therefore been permitted as a major educational, economic, and cultural region, which is rich in the history of Soweto (Johannesburg Development Agency, 2008). The famous street has also been regarded by Soweto residents as the focus of attention among other streets in the township of Soweto (Ramela, 2018). Furthermore, StatsSA (2010), estimates, that approximately 1.1 million tourists make their way to the famous street every year, although not recent, reliable data on tourist visitor numbers to Vilakazi Street is unavailable. Vilakazi Street, as a result is regarded as a significant tourist attraction not only in Soweto but in South Africa as a whole.

Furthermore, the Johannesburg Development Agency (JDA) (2008), describes Vilakazi Street as an area where local residents and tourists can interact and take walks together while viewing the arts and crafts on display sold by arts and crafts street vendors then

enjoy a cup of coffee and African cuisine at nearby restaurants and shops found along the famous street.

The construction of the Nelson Mandela House Museum and the Hector Pieterse Museum and Memorial has increased tourism flow (whether it be individual or group tours) and accessibility into Vilakazi Street and surrounding areas. However, the JDA (2008), together with Mr. Maqubela, the owner of Sakhumzi restaurant (a notable famous restaurant found on Vilakazi Street that sells African cuisine) have noted through observation, the following challenges currently facing Vilakazi street: lack of marketing (individual or joint) of the area, this may include lack of a proper website and joint pamphlets and engagements with Johannesburg Tourism (JT) as well as the Gauteng Tourism Authority (GTA); lack of tourism associations that support Vilakazi Street; no central booking system; no reception office which would handle administrative issues concerning the street; lack of entertainment and planning which would cater for increased tourist groups; lack of regulations and standards which include frequent inspection and quick response to problems faced daily; and lack of relationships between tour operating companies and tourist guides. Mr. Maqubela notes that tour operators regularly position their customers, in this case tourists, on a tight schedule and businesses in Vilakazi Street fall victim to this as the tourists do not have the time to shop or spend money when visiting the street (JDA, 2008; Segooa, 2014: 54).

4.3 AN OVERVIEW OF STREET VENDING DURING AND AFTER APARTHEID

The apartheid government was very harsh on street vending. This then, caused the South African regime to establish 'laws' which made it very hard for street vendors to operate (Naidoo, 2018; Skinner, 2008: 14). These laws resulted in the constant harassment and violent removal of street vendors from the streets. Moreover, the main issue for street vendors was the confiscation of their goods and excessive fines (Bhowmick, 2005: 2258; Skinner, 2008: 231). This was done to prevent street vending on the streets of South Africa during apartheid. However, despite these difficult set of structures that inhibited street vendors, they continuously attempted to operate (Nnkya, 2006: 82). Webster (1984: 1) further adds, that informal retailing was the dominant economic activity occurring in Soweto during apartheid.

There was a law that was referred to as the 'Move-On' law which stipulated that street vendors need to physically change their working spots once every half an hour (WIEGO, 2014: 5). This law specifically made it very difficult for African street vendors that operated in the cities only through authorisation by the government (WIEGO, 2014: 6).

With the end of apartheid, the South Africa government set out to reconstruct and build a new economic order that overturned past economic 'deformations', including cancelling the 'Move-On' law which negatively affected street vendors during apartheid (Republic of South Africa, 1994: 20). The South African government was also dedicated to uplifting the roles of SMME's like street vending (Republic of South Africa, 1994: 21). These roles included job creation, reducing poverty, and equity to name a few (Republic of South Africa, 1995a: 5). The creation of the 1995 White Paper on national strategy for the development and promotion of small business in South Africa, also set out to support SMME's like street vending by legislating it (The White Paper, 1995: 12).

This meant that the legislative environment street vending operates in would be stimulated for economic growth; facilitated for greater income opportunities; and better protected against local municipalities than before, which were always accused of harassing the street vendors (Republic of South Africa, 1995a: 16), especially since local authorities have not been very supportive of street vendors during apartheid (Republic of South Africa, 1995a: 45). The end of apartheid has therefore seen an increase in a black-dominated informal economy as street vendors have become freer to trade than before (Rogerson, 2010).

Johannesburg, South Africa's most significant urban centre, has seen the most growth of street vendors than any other city in South Africa as they regard it a zone of opportunity for their type of informal businesses (Rogerson & Rogerson, 1997: 101). Street vending in post-apartheid South Africa and specifically Soweto has been better regulated and managed as opposed to before (Rogerson & Rogerson, 2010).

A study conducted by Gamielien and van Niekerk in 2017, which aimed to explore street vending within the informal economy as an addition to formal employment opportunities in South Africa, concluded that street vending in South Africa acts as an empowering

occupation to the poor and has been well-regulated hence a number of poor people resort to it if they cannot obtain other forms of employment elsewhere (Gamieldien & van Niekerk, 2017: 28). The study also confirms that since 2010, the South African government has intervened and explored ways to combat poverty and create jobs through a process called 'hawker power I'. This process aims to ensure street vendors are viewed as 'legal' business owners that contribute to the economy. To achieve this, the government has acknowledged street vending as a poverty alleviation technique and made it easy for street vendors to trade by providing centres which make it easy and affordable for them to get licences which would allow them to trade lawfully. However, the issue here is that street vendors refuse to comply and even though this is the case, the government does not harass them as long as they follow the law indicating a better legislative environment for the street vendors to operate in since the year 2010 (Gamieldien & van Niekerk, 2017: 29).

4.4 BUSINESS PRACTICES OF ARTS AND CRAFTS STREET VENDORS AT MAIN TOURIST ATTRACTIONS IN SOWETO

4.4.1 Where arts and crafts are sold

Arts and crafts are sold specifically at main tourist attractions in Soweto in Vilakazi Street and outside the Hector Pieterse Museum and Memorial (Ramela, 2018). Vilakazi Street, famously known for homing two Nobel Peace Prize winners Archbishop Emeritus Desmond Mpilo Tutu and the late Dr. Nelson Rolihlahla Mandela, is a major tourist destination in Soweto (Ramela, 2018). The street was designed to sustain the significant history of the area using tourism. It is for this reason that street vendors have placed their businesses outside these main attractions selling arts and crafts (Ramela, 2018). The Johannesburg Development Agency upgraded the famous street in 2009 prior the 2010 FIFA World Cup as the street was visited by tourists from all around the world (Ramela, 2018).

Vilakazi Street and the Hector Pieterse Museum and Memorial have been architecturally designed in an urban and modern way to illustrate past struggles, the 'people's spirit' and

Soweto's legacy (Ramela, 2018). For instance, new streetlights, pedestrian paths on the pavements, benches, trees, pillars made of concrete, and street art. Moreover, restaurants like Sakhumzi, that sell African traditional cuisine like 'mogodu' (tripe), pubs and Bed & Breakfast establishments are found on the street and around the precinct to complement the tourist-friendly area. Currently, the area is a cultural, economic and heritage hub (Ramela, 2018).

4.4.2 What arts and crafts are sold

When visitors, predominantly tourists, enter Vilakazi Street to buy arts and crafts as souvenirs, they are 'welcomed' by an installation of eight large grey hands spelling 'Vilakazi' in sign language (Ramela, 2018). The visitors are then allowed to take pictures near the large concrete installation, even with arts and crafts they have bought in Vilakazi Street and the Hector Pieterse Museum and Memorial. Other public artwork in the area includes two large murals, one of schoolchildren carrying placards, and the other a scene from the 1976 uprising illustrating police officers and the vans they used to arrest students. The benches and paving on Vilakazi Street are decorated with mosaics and a row of painted bollards are found on the corner of Vilakazi and Ngakane Streets to authenticate the feeling in the hub (Ramela, 2018).

Arts and crafts sold by street vendors on Vilakazi Street and the Hector Pieterse Museum and Memorial include key rings, beaded work, paintworks, books and DVDs, products created from wood, products made from sand and/or clay, products created from metal/stone, shirts, beanies, caps, and tablecloths, to name a few. The selling of these products therefore indicates that the Hector Pieterse Museum and Memorial and Vilakazi Street "has a vibrant offering of public art" and visitors are forever asked to buy souvenirs for a remembrance of their visit to the area by the street vendors that operate around the area (Ramela, 2018).

4.4.3 Business practices of informal arts and crafts street vendors

Nyawo & Mubangizi (2014: 9) suggest that the arts and crafts street vendors' main target market is international customers as they would spend more than local customers when they visit main attractions in Soweto. One reason being that since they come from another

continent, this would make them spend more on once in a lifetime experiences rather than local customers who may go back to the main attractions at any given time of their choice. The arts and crafts street vendors are then able to increase their prices for their international customers and gain more than they would if a local customer were to support them (Nyawo & Mubangizi, 2014: 10).

This indicates that the arts and crafts street vendors price their products differently as to their local and international customers. Additionally, international customers often come in groups or planned organisational tours which offer once in a lifetime experiences into South Africa, as well as a chance to buy arts and crafts from street vendors that sell them outside of the attractions they visit (Peberdy, 2000: 201; Kuiters, 2007: 31). However, in the informal arts and crafts sector, very little information is available on domestic customers (Joffe & Newton, 2008: 39).

With regards to practices of arts and crafts street vendors and the challenges they face when operating their business on a daily basis in Soweto, most face the challenge of: finding suitable and safe storage facilities to store their stock; lack of tools to market their businesses as they only rely on word-of-mouth to advertise their businesses; poor sanitation; lack of electricity and proper stalls to protect their products from the weather; safety issues; lack of proper and accurate updated market information; as well as lack of funding (WIEGO, 2014: 8). Tambunan (2009: 46) maintains that factors like economic pressures, sociocultural aspects, political conditions and operational practices are all challenges that arts and crafts street vendors face.

Kusakabe (2010: 128) further states that street vendors sometimes also have to endure storage costs as they have to 'pack up' their goods and store them in a safe storage facility at the end of each working day. This then has an effect on the total profits they make as they have to pay extra costs like storage fees for as long as they operate their businesses (Charman & Govendor, 2016: 314). This gives an indication that there is a lack of storage facilities for street vendors to store their goods when they are not operating (Skinner, 2008: 234).

Furthermore, transportation costs or simply having to transport the goods is also a major challenge for arts and crafts street vendors as they are heavily reliant on the use of wheelbarrows, carts, and trolleys to transport their goods from one location to another (Charman & Govendor, 2016: 315). A further noticeable point is that a single vendor may have several other stalls that belong to him/her at the same or different markets and locations and have people working for them (International Labour Organisations, 2002: 51). Since arts and crafts street vendors do not have properly set-up facilities to operate in, they often have to adapt or make-do with the temporary set-up structures they have built for themselves and that is a major challenge in terms of managing the waste/garbage they generate when operating their businesses (Foukuor *et al*, 2017: 4). Additionally, since street vendors often operate in the informal cash economy, they often pay bribes to the police and municipal authorities if a law is broken and this halts the ability of the government to properly manage their contribution to the economy (Foukuor *et al*, 2017: 6; Mashaba, 2017).

To overcome challenges in the informal sector, the South African government previously planned and successfully incorporated craft development centres in South African provinces and began a market access programme that would grasp at least 5% of global trade in arts and crafts (Joffe & Newton, 2008: 41). Moreover, the South African government set-up research and development programmes that made better the products in the sector; created a business development programme that improved the international competitiveness of the sector and improved the profitability of the sector as well as coordinated and synchronised the different relevant stakeholders and bodies to make sure that everyone is regularly and productively involved and engaged in the arts and crafts sector (Joffe & Newton, 2008: 40). The JDA (2018) is currently working on devising a branch which would effectively work on improving the conditions of the above mentioned challenges in the informal sector.

One case can be noted by the arts crafts vendors, particularly women, in the Basotho Cultural Village in the Free State as they often have to walk long distances up the mountains to collect the clay they need to craft the clay pots that they sell (Neves, 2010: 8). Furthermore, these arts and crafts vendors often need small loans between R2000 –

R5000 to 'uplift' their businesses, however, banks offer larger loans that are too much of a challenge and risk for these arts and crafts street vendors to bear, especially since they have weak credit records or no documents to get loans (Neves, 2010: 10).

Table 4.1 below summarises the business practices of arts and crafts street vendors:

Table 4.1: Business practices of arts and crafts street vendors

Business practice	Implication	Authors
Funding	It is difficult for street vendors to obtain loans from banks to start their businesses since they have weak credit records. They therefore end up borrowing from family members, friends or money lenders.	Neves, (2010).
Skills and education	Street vendors lack the necessary entrepreneurial skills to develop and grow their businesses, especially since most do not have a proper education.	Joffe & Newton, (2009).
Lack of political support	Government does not invest on informal sector and they therefore become marginalised and excluded from decision making processes.	Johannesburg Development Agency (JDA), (2018).
Infrastructure	Street vendors often operate in temporary-built infrastructures with insufficient shelter to protect goods from hazardous weather conditions and they lack proper strong amenities with electricity, sanitation, telephones, and mobile toilets. Some street vendors may also suffer from not having a nearby speed point machine if their customer prefers to pay with their bank card	Foukour <i>et al</i> , (2017); WIEGO, (2014).
Competition	Street vendors often face competition for customers and space. The selling of homogeneous goods means they also make a little profit. Lack of relationships with surrounding businesses or street vendors may also be a challenge. For example, having no relationship with tourist guides/tour companies means customers (tourists) might not be referred to them.	WIEGO, (2014).
Harassment from the police and municipal authorities	Street vendors may face harassment or confiscation of their goods from the police or municipal authorities if they do not comply with the by-laws.	Foukour <i>et al</i> , (2017); WIEGO, (2014).
Safety	Criminal activities due to the lack of security or the illegal trading of drugs and xenophobia may arise. Hijackings and robberies may also arise at any given time.	Mashaba, (2017); WIEGO, (2014).
Storage space	Street vendors often struggle to find safe, reliable storage facilities to store their goods on a daily basis	Foukour <i>et al</i> , (2017); WIEGO, (2014).
Transportation of goods	Street vendors find it a challenge to transport their goods to their storage facilities or transport when they have to stock new goods to sell.	Foukour <i>et al</i> , (2017); WIEGO, (2014).

By-laws regulating street vendors	By-laws administer street vending and street vendors struggle to adhere to these by-laws because they either do not have a licence to begin with or are not familiar with the procedures to follow.	JDA, (2018).
Marketing tools	Street vendors often rely on Word-On-Mouth to advertise their business as they do not have proper tools to market their informal businesses.	Nyawo & Mubangizi, (2014).
Lack of accurate updated market information	Street vendors do not have the means to get regular, up-to-date data on the market. Also, should street vendors accept foreign currencies, they might struggle to get up-to-date data on exchange rates or know of places that conduct currency exchanges.	Nyawo & Mubangizi, (2014).
Economic pressures	Even though street vendors' businesses are not registered, meaning they do not have to pay tax or registration fees for their businesses. They may also form victim to increasing prices and inflation. This is a challenge considering they earn little but have to sustain their families.	Neves, (2010); Tambunan, (2009).

In summary, arts and crafts street vendors lack funding to operate their businesses properly, start-up capital and obtaining loans is also a major challenge as they have weak credit records. Further characteristics of arts and crafts street vendors' business practices include: lack of skills and education; lack of political support as they are excluded from the government's decision making processes; lack of proper infrastructure as they have to make do with what they have and operate in weak temporary built tents on a daily basis with no electricity and proper mobile toilets. Lack of proper free storage facilities and strong reliable transportation mechanisms is also a problem they face as they have to pay 'informal rent' to home owners and use weak trolleys, carts and boxes to transport their goods. Since arts and crafts street vendors sell more-or-less the same products, then they face competition from surrounding street vendors, what makes competition worse is that in most cases, arts and crafts street vendors operate in the same locations near tourism attractions. Harassment from the police and municipal authorities also negatively affect the arts and crafts street vendors' business practices as they do not have licenses to trade which is a legal requirement, and lack information about by-laws to follow and general market information relevant to their businesses like currency exchange-rates. Safety is also of primary concern, especially since they operate in public areas which are often congested with tourists and criminals looking for opportunities to commit crime.

Street vendors also do not have the appropriate technological tools to advertise their businesses hence they rely on word-of-mouth to advertise their businesses.

4.5 CONCLUSION

This chapter provided a situational analysis of street vending, predominantly arts and crafts street vending in Soweto. Street vending as part of the informal economy in Soweto was firstly discussed in detail and the literature revealed that the informal sector prevails in Soweto in South Africa and it provides poor people with job opportunities, as a survival strategy to escape poverty and is inclusive of small businesses that were created for survival purposes, one of the main businesses being street vending (Charman & Govendor, 2016: 320; Grant, 2013: 102; Morange, 2015: 15; Wilson, 2011: 205). The literature further revealed that street vending in Soweto, is regulated and street vendors have the right to trade but need to have a licence to exercise that right (Foukuor *et al*, 2017: 8; Mandaric, Milicevic & Sekulic, 2017: 796; WIEGO, 2014: 12).

The case of Soweto was then documented as that is the setting of the study. This was inclusive of the history of Soweto and street vending during the apartheid era. Legislative measures such as the 'Move-On' law which prohibited street vending during apartheid were also discussed (WIEGO, 2014: 5). Post-apartheid Soweto was then paid attention to which was from the year 1994 to the present and how the government has used the history of Soweto to develop tourism in the area through township tourism and the creation of museums and attractions, to make Soweto one of the main tourism attractions in South Africa. The significance of the Hector Pieterse Museum and Memorial, and the Mandela House Museum in Soweto and tourism were lastly discussed as that is where the arts and crafts street vendors relevant for this study are situated and researched in detail, as well as what they sell in detail, and their business practices. Their business practices were inclusive of the business/operational challenges that these arts and crafts street vendors face when operating their informal businesses in a tabulated format.

CHAPTER 5: RESEARCH DESIGN AND RESEARCH METHODOLOGY

5.1 INTRODUCTION

This research study aims to improve the current understanding of business practices and arising issues as well as challenges of arts and crafts street vendors when operating their informal businesses at selected tourist attractions in Soweto.

The chapter explains the research framework and unpacks the research design as justification for selection of the most appropriate research design for this study, being a mixed method exploratory sequential design (Bryman, 2004; Denzin, 2010: 422; Gorard, 2013). Next, the site selection, time frame and main survey administrations are discussed which disclose the geographical location and study area the research focuses, and the process of data collection.

This is followed by justification of the sampling frame of qualitative and quantitative methods as part of a mixed method (Bryman, 2004; De Vaus, 2001; Castro & Coe, 2007: 271; Gorard, 2013). Moreover, the section on development of the questionnaire describes how the questionnaire was developed, how it was structured and how the constructs were operationalised as well as how the scales of measurement relevant for the questionnaire were developed. The development and structure of the semi-structured interviews for government officials is explained thereafter, as part of the sequential design.

Data analysis is then focused on. Since the research study follows the exploratory sequential design the qualitative data is analysed first, inclusive of trustworthiness and truthfulness which explains how the qualitative data collected and analysed is trustworthy. Quantitative data is then analysed next. Aspects of reliability and validity form part of this discussion. Data analysis of the semi-structured interviews with government officials, together with triangulation, is analysed last. Therefore, all three phases of the three-phase research design is outlined in this chapter, inclusive of the results of the first phase only. The ethical considerations for this research study are then clarified.

5.2 RESEARCH FRAMEWORK

The research framework ensures that the researcher follows the right path in completing the study and successfully reaching the research objectives (Creswell, 2003). The research framework explains the research paradigm and approach and the research design.

5.2.1 The research paradigm and approach

Research paradigm refers to “the way of examining social phenomena from which particular understandings of these phenomena can be gained and explanations attempted” (Guba & Lincoln, 1994; Saunders, Lewis & Thornhill, 2012: 140). Additionally, research paradigms assist researchers to clear any bias about a specific subject, to provide informative understandings about other researchers’ approaches to their work and to provide a clear path regarding their research studies and where they are heading (Gravetter & Forzano, 2011: 146; Neuman, 2011; Ranjit, 2019).

This research study follows the post-positivistic research paradigm. The post-positivist paradigm refers to a deterministic and reductionist viewpoint in which causes determine effects or outcomes. It also reduces the wider scope into small concepts that are testable (Creswell, 2003). Researchers therefore, reduce ideas to make them easier to test and analyse making the paradigm very flexible (Creswell, 1994: 158). Furthermore, the postpositivistic paradigm is used in social sciences to explore social phenomenon, such as practices of arts and crafts street vendors (Babbie & Mouton, 2015; Guba & Lincoln, 1994; Neuman, 2011; Ranjit, 2019).

Since the post-positivistic paradigm allows for the merging of qualitative and quantitative data it is one of the most significant paradigms to apply when using mixed-method research which this study undertakes (Babbie & Mouton, 2015; Clark, Garret & LesliePelecky, 2010: 157; Creswell, 2003). Research philosophy involves clarifying assumptions about the nature and source of the available knowledge, as well as beliefs about how data should be collected, analysed and used (Creswell, 1994: 158; Howitt, 2016). The constructivism philosophy then supports the post-positivistic paradigm. Saunders, Lewis & Thornhill (2012: 678) note constructivism as a philosophical viewpoint

regarding the nature of knowledge, as the philosophy is established on the idea that human beings construct their own understanding about the world they live in based on their experiences. Therefore, reality is constructed based on people's views and observations. The role of the researcher in this case, is to research a social phenomenon by mixing the qualitative and quantitative method, and collecting the relevant data and then analysing and interpreting it in an objective manner.

Research approach then refers to the ideas and techniques that indicate the steps to be undertaken based on broad assumptions to specific ways of collecting, analysing and interpreting data. This then allows for the research study to follow a clear path and therefore narrow the research to deal with a specific research problem (Castro & Coe, 2007: 275; Creswell, 2003; Guba & Lincoln, 1994; Howitt, 2016). The research paradigm and underlying philosophy therefore determines the research logic.

This study follows the deductive logic. This is so because the deductive logic is justification for a step-wise design, which in this case, is the exploratory sequential design. Saunders, Lewis & Thornhill (2012: 669) define the deductive approach as "the research approach involving the testing of a theoretical proposition by the employment of a research strategy specifically designed for the purpose of its testing." Saunders *et al* (2009: 126) further add, that implementing a deductive approach, which is often done within post-positivist research when analysing the findings, permits the researcher to understand better the importance of the role that human beings play in any occasion or experience. The researcher has therefore identified the deductive logic as the best approach for this research study.

5.2.2 The research design

The research design of the study is a framework that plans how the research will occur to successfully achieve the research objectives (Cohen, Manion & Morrison, 2018; De Vaus, 2001). The research design involves making adequate preparations for how the data will be collected using specific instruments and how it will consequently be analysed to achieve the prescribed objectives. The steps to collecting the relevant data are outlined

in the research design of this study (Cohen, Manion & Morrison, 2018; De Vaus, 2001; Gorard, 2013; Saunders, Lewis & Thornhill, 2012: 159).

The use of the mixed method is followed in this research study because very minimal information about arts and crafts street vendors in Soweto is known. Mixed methods are “products of the pragmatist paradigm” and refer to when a researcher merges and joins the features of quantitative and qualitative research methods at different stages of the research procedure to gain a deeper meaning and understanding of a specific topic (Bryman, 2008; Cohen, Manion & Morrison, 2018; Creswell & Clark, 2007; Denzin, 2010: 422; Johnson, Onwuegbuzie & Turner, 2007: 112; Tashakkori & Teddlie, 1998: 19).

Making use of only one method would not be enough for this research study hence the researcher is basing the use of the mixed method on the following underlying principles defined by Leech & Onwuegbuzie (2010:62):

- **Instrument fidelity** - getting the best out of the usefulness of the tools used in both methods.
- **Treatment integrity** – authentically assessing interventions by combining the two methods.
- **Significance enhancement** – ensuring that the correctness, precision and specifics of the interpreted results are maximised.

Moreover, as stated by Kisely & Kendall (2011) the use of a mixed method is advantageous as the quantitative method reduces one-sidedness through objectivity whilst the qualitative data collection and analysis reinforces firmness by subjectively complementing the quantitative results thereby giving the findings a balance. Furthermore, as stated by Gelo, Braakmann & Benetka (2008) since the quantitative and qualitative data collection and analysis offers different types of data with the former involving numbers and statistics and the latter involving descriptions (words) this gives the findings that balance suitable for fair interpretation.

Specifically, the researcher used the mixed method in which the exploratory sequential design was followed. It consists of three distinct phases: The first phase was the exploratory qualitative data gathering by means of interviews. The second phase was the quantitative data gathering in the form of surveys which were derived from the findings of the interviews. The third and last phase was the formation of qualitative semi-structured interviews aimed at government officials, which were created from the results of the second phase (surveys). Therefore, one sequence informed the other (Dorsten & Hotchkiss, 2019; Tashakkori & Teddlie, 1998: 45).

Thus, for the purpose of this research study, the researcher started specifically with qualitative data gathering by means of interviews from 10 randomly chosen arts and crafts street vendors at Vilakazi Street, inclusive of the Mandela House Museum, and The Hector Pieterse Museum and Memorial as they offer in-depth information about the respondents' views (Denzin & Lincoln, 2005; Dorsten & Hotchkiss, 2019; Saunders, Lewis & Thornhill, 2012, 65). Thereafter, the researcher analysed those qualitative interviews through thematic content analysis. Common themes, trends and the most important and relevant information from the interviews were then extracted to inform the next phase of the study which was the survey, the close-ended questionnaire. The informed questionnaires were then handed out and completed by the whole permanent population of arts and crafts street vendors as part of the sequential design. As a result, the researcher got an overview of the main operational issues facing arts and crafts street vendors in Soweto (i.e. location, business set-up, structure and running of their businesses, origins of arts and crafts, stock-taking and restocking, etc.).

Thereafter, the results from questionnaires was analysed and informed the third and last stage of the exploratory sequence which was the formation of the qualitative interviews protocol aimed at 2 government representatives. The aim of this phase was to partially answer the second research objective which was presenting an overview of the legislative environment the arts and crafts street vendors operate in. The researcher then analysed these qualitative interviews to make conclusions regarding the business practices and the main challenges faced by arts and crafts street vendors in Soweto and then make recommendations on the best ways to support them.

Figure 5.1 below is a graphical representation of the exploratory sequential design:

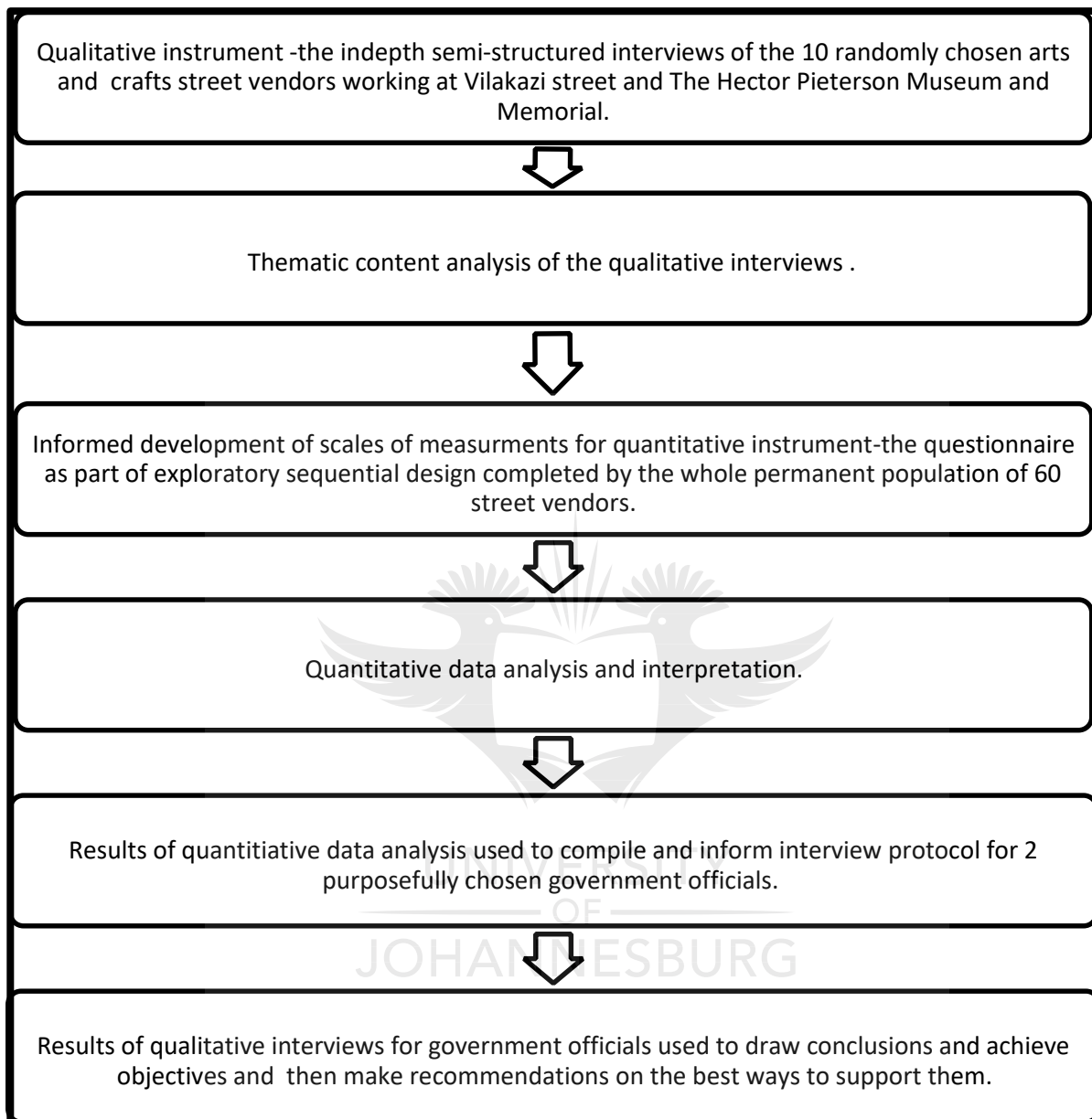


Figure 5.1: Illustration of the exploratory sequential design

5.3 SURVEY DESIGN

A survey can be described as a thorough examination that extracts as much information as possible from a collection of individuals regarding their involvement and understanding of the phenomenon which is the focus of the research study (Dorsten & Hotchkiss, 2019; Leedy & Ormond, 2005:183).

Bell (1999: 68) and Glasgow (2005) both agree that surveys are significant in such a way that they make it easy to get hold of data from a large group of people. They also require very little finances to develop and manage and often allow for quick generalisations.

This section focuses on the site selection, time frame and main survey administration.

5.3.1 Site Selection

The sites chosen for this research study are: The Hector Pieterse Museum and Memorial and Vilakazi Street which is inclusive of the Mandela House Museum. What all these places have in common is the fact that they are deeply rooted in the cultural and political historical landscape of South Africa (Acqua, 2013: 339). Prominent leaders (including Dr. Nelson Mandela and Archbishop Emeritus Desmond Tutu) stem from Soweto, a location where these attractions are situated within close proximity to one another.

The Hector Pieterse Museum and Memorial site was chosen based on the significance of the 1976 Student Uprising. International, regional as well as domestic tourists visit this attraction when trying to engage in some historical and cultural education (Acqua, 2013: 339). Therefore, arts and crafts street vendors have placed their businesses outside this site selling some general souvenirs, beadwork, woodwork, metalwork, soft stones, etc. and are positioned in front of the main entrance in order to make it more convenient for tourists to buy.

The Mandela House Museum is chosen as it played a major role during the apartheid era. Therefore, arts and crafts street vendors also position their businesses outside the key attraction, located on Vilakazi Street, which is 0.45 kilometres long, selling souvenirs to tourists visiting the famous street and museum. Below is a map (Figure 5.2) with the exact position of the study area for this research study:

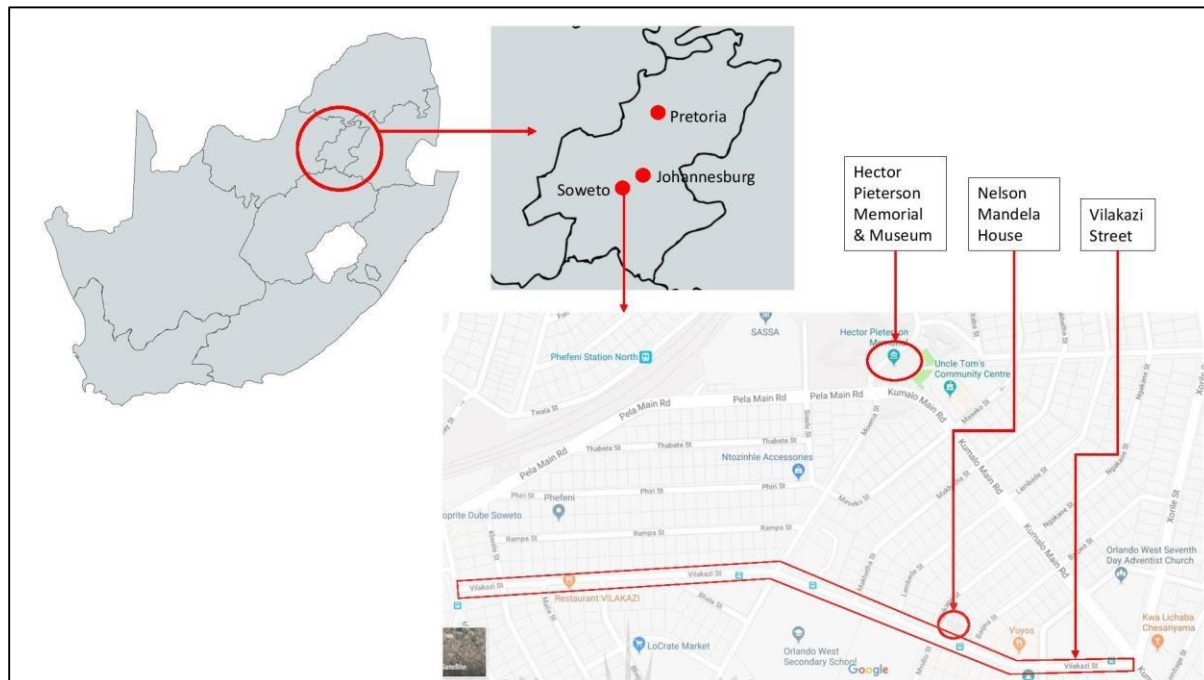


Figure 5.2: Map with the exact position of the two selected sites.

5.3.2 Time frame and main survey administration

Data collection of the first phase took place from the 19th to the 29th of May 2018 whereby one interview was conducted daily. Regarding the second phase, the process of collecting the quantitative data took place over a period of a month, particularly from the 20th of June until the 20th of July 2018. The researcher frequently went to Vilakazi Street, inclusive of the Nelson Mandela House Museum, and the Hector Pieterse Memorial and Museum, every second day from the 20th of June to distribute questionnaires to random arts and crafts street vendors operating at that specific time when the researcher was present at the site. Since 60 questionnaires were completed in 30 days, then on average, 2 questionnaires were handed-out to willing respondents on the days the researcher collected the data. The researcher was present when the respondents filled-in the questionnaires to clarify any matter that would arise pertaining to the questionnaires or research as a whole. For instance, informing the respondents more on the significance of the research study or simply translating any word the respondent might not have understood due to any language barrier. Data collection of the third and last phase was conducted on the 25th and 30th of March 2019.

5.4 RESEARCH METHODOLOGY

The research methodology section critically discusses the sampling strategy, specifically the sampling frame and sampling method, the development of the questionnaire, how constructs are operationalised and how scales of measurements are assessed.

5.4.1 Sampling strategy

Research strategy refers to the overall idea regarding specifically how the researcher goes about reaching the research objectives and answering the research questions (Dorsten & Hotchkiss, 2019; Saunders, Lewis & Thornhill, 2012: 680). Furthermore, the choice of a sampling strategy depends on the choice of philosophy used in a research study, in this case the relativist philosophy, as each approach is different and should correlate with the type of philosophy selected by the researcher (Howitt, 2016; Walliman, 2006: 66).

5.4.2 Sampling frame and sampling methods

The term sampling frame refers to the full set of numbers that make a population from which a certain sample is taken and used by the researcher (Howitt, 2016; Walliman, 2006: 76). Sampling methods refer specifically to the techniques and actions taken for selecting the members of the whole sample or population (Barreido & Albandoz, 2001).

The qualitative portion of this study makes use of probability sampling (by means of a simple random sampling technique) and non-probability sampling (by means of purposeful sampling). Qualitative data is data that is in the form of words, has not been quantified and often allows the respondents to express their thoughts freely on a specific topic (Cohen, Manion & Morrison, 2018; Saunders, Lewis & Thornhill, 2012: 678). Williams (2007: 65) further adds that qualitative research is “the approach to data collection, analysis and report writing differing from the traditional qualitative approaches” and one of the most significant uses of interviews is that they permit the researcher to include more aspects at any given time.

The qualitative portion of the present study is divided into two parts. In the first part, simple random sampling was used to identify and interview 10 arts and crafts street vendors which is the first phase of the study. This is because the researcher aimed to get a detailed

idea of the main legislative and operational issues as well as ensuing challenges of the arts and crafts street vendors operating at main tourist attractions in Soweto. In this case, Vilakazi Street and the Hector Pieterse Museum and Memorial.

Additionally, it is worth a mention that every street vendor had an equal chance of being chosen to participate in a semi-structured interview because they are all arts and crafts street vendors that operate within the same geographical location so they would all share more-or-less the same experiences and perspectives. Randomisation and equal chance was ensured by the research in such a way that only willing respondents who were operating at the time where the researcher physically went to the site were chosen. The researcher conducted the interviews in a space of 10 days from the 19th to the 29th of May 2018 whereby one interview was conducted daily.

The researcher set up interviews with the selected respondents by initially enquiring about their availability. This was done because the researcher travelled to their sites to set-up appointments for an interview. The actual interviews were recorded on a voice recorder and transcribed word-for-word to capture every aspect of the interviews and used as annexures. This was done immediately after every interview so that the researcher may learn and grasp as much information as possible along the way which helped in the ensuing interviews. The researcher probed the respondents with open-ended questions that provided rich data for analysis. The selected arts and crafts street vendors were proportional to the whole permanent population of street vendors. Additionally, since every street vendor was selected to form part of the research study, only 10 arts and crafts street vendors were required for the interviews or until data saturation. Data saturation is referred to as the extent to which the researcher is pleased with the data collected and has considered it enough to move to the next phase (Ranjit, 2019; Walliman, 2006: 135).

A total permanent population of N=42 arts and crafts street vendors were found at Vilakazi Street and N=18 at Hector Pieterse Museum and Memorial. Therefore, only 7 vendors out of the total permanent population of arts and crafts street vendors in Vilakazi Street and 3 vendors at the Hector Pieterse Museum and Memorial were randomly chosen to

take part in the interviews. This is 17% of the population chosen from each site when converted to a percentage. Table 5.1 below outlines the sampling size for the first phase of the exploratory sequential design (semi-structured interviews aimed at 10 randomly chosen arts and crafts street vendors):

Table 5.1: Sampling size for qualitative portion of the study

Site	Number of arts and crafts street vendors at the site.	Number of arts and crafts street vendors chosen for interviews
Hector Pieterseon Museum	18	3
Vilakazi Street	42	7
TOTAL	60	10

The second phase of the study was the quantitative method which was informed by the first phase (qualitative method). The sampling strategy used in the quantitative portion of the research study was non-probability and the sampling method was purposeful sampling. Quantitative data was collected by means of a questionnaire. Since the population of these arts and crafts street vendors were permanent and small, then the arts and crafts street vendors chosen for the qualitative interviews (first phase) were also part of the survey study (second phase) as the researcher surveyed every street vendor on-site. The whole permanent population of N=60 arts and crafts street vendors at the main tourist attractions in Soweto, namely Vilakazi Street which includes the Nelson Mandela House Museum and the Hector Pieterseon Museum and Memorial, were therefore selected for the survey. Data collection took place from the 20th of June until the 20th of July 2018 for the second phase of the study.

Furthermore, what these attractions also have in common is that they link-up in such a way that they are all situated close to each other and most tourists are bound to visit both attractions when visiting the township making all the arts and crafts street vendors equally accessible. The whole permanent population of N=60 street vendors therefore participated in the quantitative part of this study. The sample selection method for quantitative data collection is therefore purposeful, non-probability sampling as all the arts and crafts participated in this research study.

Thereafter, the results of the quantitative data analysis then informed the qualitative, semi-structured interviews aimed at government representatives which is the third and last phase of the study. These were undertaken specifically with 2 selected representatives based on their position in the chosen government organisations and their involvements in the legislative environment and processes regarding street vending.

Purposeful sampling was used to select, make appointments and conduct interviews with the purposively selected government representatives/officials from tourism organisations like Joburg Tourism (JT) , SA Tourism (SAT), and the Gauteng Tourism Authority (GTA). However, JT and SAT referred the researcher telephonically to the Gauteng Enterprise Propeller (GEP) as the two organisations confirmed that it was more appropriate and fruitful for the researcher to interview a representative from GEP as they deal with SMME development, including street vendors in South Africa. The GTA, also referred the researcher to the GEP, but via email. The GEP, therefore was confirmed as one of the organisations to be interviewed to form part of the research study. The interview between the researcher and a representative from GEP took place on the 25th of March 2019 at their satellite offices at Maponya Mall, in Soweto.

The Soweto Hawkers Association and the South African Informal Traders Alliance (SAITA) were also options to explore. However, the researcher visited the office locations on the 25th of March 2019 on addresses accessed on the online Google search engine but the researcher travelled to the sites and observed that these were residential homes. The residents residing at the residential addresses then confirmed that they do not know the name of the person in question, to be contacted. The researcher further wanted to confirm this by making a telephonic call to the cellular numbers provided online. Both cellular phone numbers were unreachable and the researcher therefore deemed that the two organisations not form part of the research study for ethical and safety reasons as it was unsafe to continue a search for representatives of both organisations.

The researcher further continued his search to find a credible government representative and it was discovered that there was a senior multi-departmental government delegation team on the 13th of February 2019 in which the government hosted a stakeholders

meeting with representatives from organisations such as the Department of Tourism, Gauteng Tourism Authority, the Johannesburg City Council, the Gauteng Department of Economic Development (GDED), the City of Johannesburg (COJ), Department of Arts and Culture (DAC), the South African Police Service (SAPS), the Johannesburg Metro Police Department (JMPD), and Vilakazi Street Tourism Association (VISTA). Issues that were addressed included safety, tourism development, artists, crafters, tourism gains and losses, marketing, SMME support, urban planning, by-laws, Closed-Circuit Television (CCTV) cameras, ATM scams, drugs, crime, infrastructure, accessibility into the Vilakazi area, road closures, congestions and challenges faced on Vilakazi street, all of which are significant aspects that are vital to achieving the objectives of the current study, specifically part of the second objective on the legislative framework and understanding of the extent of government involvement/facilitation of street vending.

The researcher then did a follow up, as confirmation that the delegate meeting took place by contacting the abovementioned organisations and all representatives confirmed that they attended the delegate stakeholders meeting. The organiser of the stakeholders meeting from South African Tourism was then telephonically contacted to schedule an appointment for an interview, however, the representative was unavailable and the researcher was referred by a member from the organisation to a representative from VISTA as they were part of the stakeholders meeting and were actively involved during the meeting. The interview between the researcher and a representative from VISTA took place on the 30th of March 2019, at Vilakazi Street as it was more suitable for the respondent to be interviewed where the association is situated for ethical and safety reasons. Two organisations therefore, form part of the third and last phase of the study, namely the GEP and VISTA.

Purposeful sampling was chosen because the researcher took into consideration the position these officials hold so they would have the relevant information for the research study. Purposive sampling entails or is referred to as a non-probability sampling process whereby the researcher's judgement is used to elect the respondents that make up the sample (Saunders, Lewis & Thornhill, 2012: 678; Walliman, 2006: 79). Therefore, these

representatives also play significant roles in the research study. Table 5.2 below illustrates the chosen government representatives for the qualitative portion of the study:

Table 5.2: Government representatives selected for qualitative study

Name of Organisation	Number interviewed
Gauteng Enterprise Propeller	1
VISTA	1
TOTAL	2

5.5 DEVELOPMENT OF THE QUALITATIVE INTERVIEW PROTOCOL

5.5.1 Structure of the interview protocol for arts and crafts street vendors

There were two different sets of interviews, one for the arts and crafts street vendors and one for the government representatives.

The sample for the semi-structured qualitative interviews (which is the first phase of the sequential design) included 10 randomly chosen arts and crafts street vendors that operate in Vilakazi Street (8 chosen) and the Hector Pieterse Museum and Memorial (2 chosen). The randomly chosen arts and crafts street vendors were willing and eager to participate in the research study. Interviews were transcribed word-for-word and then analysed through thematic content analysis where emerging themes were grouped together. Arts and crafts street vendors were asked nine questions involving their demographics, customers, products they sell and business practices based on the objectives of the study and the literature reviewed.

The qualitative data collected through semi-structured interviews from 10 arts and crafts street vendors is analysed first as it informed the questionnaire. It is worth mentioning that all questions asked in the exploratory interviews were open-ended. This gave the respondents more freedom to express themselves thereby allowing the researcher to have rich, in-depth data to analyse and inform the questionnaire.

The interview questions for the arts and crafts street vendors started off with biographical details regarding the arts and crafts street vendor. For instance, their gender; nationality; age; number of dependents; other types of income; how long they have been arts and crafts street vendors and whether they are self-employed or working for someone else.

The results of the exploratory qualitative interviews indicated that most of the arts and crafts street vendors interviewed are South African, are self-employed, have lack of education and training and all are breadwinners in their households. These would inform the questionnaire in such a way that further demographics such as the nationalities of the arts and crafts street vendors; how much they need monthly to sustain their families as they are breadwinners and reasons why they chose to become arts and crafts street vendors since they are self-employed and how they structure the running of their business like how many hours they operate would be explored in the questionnaire.

Questions regarding their customers and products they sell; their origins and their pricing strategies were then asked as this would help in answering the first objective. Furthermore, questions relating to the business practices; and any relationships formed with municipal authorities and workers were asked as this would be significant in devising items in the questionnaire too.

The results indicate that all arts and crafts street vendors rely on their international customers as local residents do not support them enough. This was tested further on the questionnaire whereby the street vendors were required to state, out of 10 customers that support them, the number of international, African, and local customers they receive. The extent to which language barriers affect their interaction with these tourists would also be tested on a Likert-scale to find out whether foreign languages are an issue.

The results also pointed out that all street vendors sold products like woodwork; beadwork; paintwork; products made from clay, sand, metal, stone; shirts and caps; as well as books and Digital Video Discs (DVDs). However, most males sold wooden crafts and most female street vendors sold hand-made beaded work. These results would further inform the questionnaire such that it would explore further the products the street vendors offer and which ones sell more than others and the types of considerations taken when making or stocking the desired products for selling. Furthermore, aspects like whether they conduct stock-taking, how often they conduct it and the number of suppliers they have would be asked in the questionnaire resulting from the findings of the qualitative interviews.

Furthermore, since all arts and crafts street vendors place their businesses in Vilakazi Street and The Hector Pieterse Museum and Memorial, then location would also be a vital aspect to be measured into the questionnaire. The questionnaire would explore further reasons why the street vendors placed their businesses in this specific location as the interviews discovered that all street vendors placed their businesses in Vilakazi Street and The Hector Pieterse Museum and Memorial because of its significance as a main attraction in Soweto and many tourists visit the area on a daily basis.

With regards to types of relationships formed amongst arts and crafts street vendors and the surrounding attractions and tourist guides, the resulting interviews revealed that all the respondents mentioned and 'complained' that tourist guides did not refer customers to them. That is one of the biggest issues they are facing since they depend on international tourists to keep their businesses running. For that reason, the questionnaire further explored this issue by asking the extent to which tourist guides refer tourists to them.

Thereafter, questions pertaining to the location the arts and crafts street vendors operate in and the results of the interviews revealed that safety was a major issue faced by the street vendors as Automatic Teller Machine (ATM) scams, robberies/muggings, hijackings are all prevalent in the area. This would inform the questionnaire in such a way that it would measure the extent to which crime negatively affects the daily operation of their businesses and whether there are security measures to counter this.

All the arts and crafts street vendors also mentioned that the weather was problematic as they operated in temporary tents/gazebos that are not capable of protecting their products from hazardous weather conditions like rain, hail and heavy winds etc. This would inform the questionnaire such that it would explore further the degree to which the weather affects the daily operation of their business negatively.

Storage was also an issue mentioned by all arts and crafts street vendors interviewed. This is so because the respondents mentioned lack of storage facilities in Vilakazi Street as well as The Hector Pieterse Museum and Memorial. Furthermore, transporting their products from where they temporarily store them to where they operate remains a big

challenge too. The questionnaire will therefore explore further where they store their products and the type of transportation methods they use to do so daily.

Thereafter, questions regarding the management of the money they make were asked as it was significant in knowing how the arts and crafts street vendors handled money and whether they accepted foreign currencies from their customers. Their general perception of their business was then asked as this would enable the respondents to suggest any improvements they might need in the operation of their business.

The results of the qualitative interviews indicated that all the arts and crafts street vendors accept foreign currencies from their customers. This informed the questionnaire to further explore whether the whole permanent population accepts foreign currencies, predominantly from their international customers, and the extent to which exchanging the foreign currencies is a problem. Since all respondents stated that their business was a type of 'survival strategy' this allowed the questionnaire to measure whether their business makes them enough money to support their families.

Lastly, the legislative environment the arts and crafts street vendors operate in, was asked. For instance, whether they have a license to operate and any laws that apply to their business as that would be significant in answering the second objective.

The results from the interviews indicate that all respondents lacked significant knowledge regarding the legislative environment they operate in. All respondents interviewed stated that they do not know of any laws that apply to their business; all claim that no paperwork is required to start operating as a street vendor and all do not have any license to operate even though the literature stipulates the opposite. Therefore, these aspects were tested further on the questionnaire as all respondents were asked if they have a license and if so, what kind of license is required and if they know of any laws that apply to the running of their businesses. The questionnaire further investigated their relationship with the police and municipal authorities.

Table 5.3 presents a summary of the questions as well as the emerging themes from transcripts of the arts and crafts street vendors.

Table 5.3: Themes developed from semi-structured interviews of the arts and crafts street vendors

Questions	Emerging themes
Demographics of the arts and crafts street vendors	<ul style="list-style-type: none"> • Same number of males and females • Average age is 41 years old • 90% breadwinners in their households • Respondents have no education • Highly dependent on current occupation as that is the only income they receive • All respondents are self-employed
The arts and crafts street vendors' customers	<ul style="list-style-type: none"> • Customers and target market are mostly international tourists • Language barrier not an issue
Business operations of the arts and crafts street vendors	<ul style="list-style-type: none"> • Arts and crafts street vendors mostly make their own products like wooden crafts, beaded work, paintings and products made from sand. Products stocked included shirts, caps, scarves and stone art. • Arts and crafts street vendors charge international customers higher (double) than local customers • Street vendors do not advertise their products/business • Street vendors sell what tourists want not influenced by other street vendors • Regular stock-taking conducted by all street vendors to decide what to sell • Cash exchanges only. • No proper facilities • Acceptance of foreign currencies by all street vendors • Storage of products a problem • Weather an issue • Transportation of products a challenge • All street vendors suggest business not lucrative but for survival purposes only • Too many risks to become a street vendor at location (safety)
Relationship between arts and crafts street vendors and surrounding attractions, organisations, tourist guides and amongst employee/employers	<ul style="list-style-type: none"> • Tourist guides do not refer tourists to arts and crafts street vendors • No relationships between street vendors and surrounding attractions • All street vendors work for themselves and work alone. • Arts and crafts street vendors receive no training whatsoever • Arts and crafts street vendors do not set any targets.
Location of the businesses	<ul style="list-style-type: none"> • Street vendors want to open more stalls in same location • Some street vendors pay home owners to operate on their pavement • Crime high at location. Safety an issue. • Street vendors would not move elsewhere, location too important to them • Most street vendors operate almost every day, operating times similar to surrounding attractions opening/closing times.
Legislative environment business operates in	<ul style="list-style-type: none"> • License needed but street vendors do not have one/ do not know where to get it and costs involved • Street vendors do not pay rent to municipal authorities

	<ul style="list-style-type: none"> • Street vendors lack information about legislative environment they operate in • Street vendors do not know of any laws to follow • Police and municipal authorities do not conduct checks/ do not hassle street vendors
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The above findings from the semi-structured interviews informed the development of the questionnaire with attention paid to the following themes found in table 5.4 below, together with the relevant authors from the literature reviewed:

Table 5.4: Themes that emerged from semi-structured interviews that are to be investigated further on the questionnaire, with related authors from the literature reviewed

Themes	Related authors
Weather issues	Acquah, (2013); Arambulo, Almeida, Cuellar & Belotto, (1994); Brown, Lyons & Dankoco, (2010); Canagarajah & Sethuraman, (2001); Charman & Govendor, (2016); Dabaieh & El-Banna, (2016); Foukuor <i>et al</i> , (2017); Itikawa, (2013); Karthikeyan & Mangaleswaran, (2013); Kurniawati, (2012); Kusakabe, (2010); Mandaric, Milicevic & Sekulic, (2017); Mitullah, (2003); Monte & da Silver, (2013); Muinde & Kuria, (2005); Rafaat & Kafafy, (2014); Rambe, Ndofirepi, (2017); Skinner, (2008); The Chitungwiza Municipality Bulletin, (2012); Timalsina, (2011); Tong, (2014); Widiyastuti, (2013).
Challenges faced by street vendors	Charman & Govendor, (2016); Cichello, (2005); Dierwechter, (2004); Gamielien, (2017); Kusakabe (2010); Madichie & Nkamnebe, (2010); Morley, (2018); Nyawo & Mubangizi, (2014); Skinner, (2008). Visit Sierra Leone Travel (VSLT), (2018); WIEGO, (2014).

Safety Issues	<p>Accra Mail, (2002); Acquah, (2013); Ahenpon, (2015); Akinboade, (2005); Bromley (2000); Brown, Lyons & Dankoco, (2010); Charman & Govendor, (2016); Chitungwiza Municipality Bulletin, (2012); City of Johannesburg, (2010); Companion, (2010); Crush, Skinner & Chikanda, (2015); Dabaieh & El-Banna, (2016); Ellner & Myers, (2002); Magid, (2014); Liu, Burns & Flaming, (2015); McKenzie, (2009); Njaya, (2016); Rafaat & Kafafy, (2014); Samuel, (2013). Santagata, (2006); Tengeh, (2013); Timalisina, (2011). Van Eeden, (2011); Vermaak, (2016).</p>
Storage of products	<p>Accra Mail, (2002); Ahenpon, (2015); Charman & Govendor, (2016); Kusakabe, (2010); Skinner, (2008); South African Informal Traders Association (SAITA), (2018).</p>
Transportation of products	<p>Bromley, (2000); Charman & Govendor, (2016); Crush, Skinner & Chikanda, (2015); Kusakabe (2010); Skinner, (2008); WIEGO, (2014).</p>

<p>Legislation</p>	<p>Accra Mail, (2002); Anjaria, (2006); Bhowmik, (2005); City of Johannesburg, (2009); Cohen, (2010); Fills, (2007); Graaff & Ha, (2015); Hochberg, (2017); Joffe & Newton, (2007); Mandaric, Milicevic, & Sekulic (2017); McKenzie, (2009); Mitullah, (2003); Muinde & Kuria, (2005); Nyawo & Mubangizi, (2014); Peberdy, (2000); Samuel, (2013); Schwarz & Yair, (2010); Timothy & Wall, (1997); Tong, (2014); Van Eeden, (2011); WIEGO, (2014); Wilson, (2011).</p>
<p>Significance of location of operation</p>	<p>Accra Mail, (2002); Acquah, (2013); Bromley, (2000); Ahenpon, (2015); Akinboade, (2005); Brown, Lyons & Dankoco, (2010); Charman & Govendor, (2016); Chitungwiza Municipality Bulletin, (2012); Cohen, (2010); Companion, (2010); Crush, Skinner & Chikanda, (2015); Dabaieh & El-Banna, (2016); Dai, Wang, Xu, Wan & Wu, (2017); De Villiers, (2017); Ellner & Myers, (2002); Magid, (2014); International Labour Organisations (ILO), (2002); Ivory Coast Tourism, (2019); Koc & Burhan, (2015); LivingInNairobi, (2010); Mandaric, Milicevic & Sekulic, (2017); Njaya, (2016); Nyawo & Mubangizi, (2014); Pavani, (2017); Rafaat & Kafafy, (2014); Reddy, (2007); Santagata, (2006); Saudiyatno & Firman, (2014); Tengeh, (2013); Timalsina, (2011); Timothy & Wall, (1997);</p>

	<p>Tong, (2014); Turok, (2001); Van Eeden, (2011); Vermaak, (2016); WIEGO, (2014); Woods & Korsnes, (2017).</p>
<p>Relationships formed between other street vendors, municipal authorities, tourists and tourist guides.</p>	<p>Accra Mail, (2002); Akinboade, (2005); Anjaria, (2006); Bhowmik, (2005); Charman & Govendor, (2006); Crush, Skinner & Chikanda, (2015); Foukuor <i>et al</i>, (2017); Graaff & Ha, (2015); Tengeh, (2013); Timalsina, (2011).</p>
<p>Infrastructure</p>	<p>Acquah, (2013); Accra Mail, (2002); Ahenpon, (2015); Arambulo, Almeida, Cuellar & Belotto, (1994); Brown, Lyons & Dankoco, (2010); Canagarajah & Sethuraman, (2001); Dabaieh & El-Banna, (2016); Dierwechter, (2004); Gamiel dien, (2017); Hay, (2008); Itikawa, (2013); Joffe & Newton, (2008); Karthikeyan & Mangaleswaran, (2013); Kurniawati, (2012); Mitullah, (2003); Monte & da Silver, (2013); Morley, (2018); Muinde & Kuria, (2005); Rafaaf & Kafafy, (2014); Rambe, Ndo firepi, (2017); Roever, (2010); Rogerson & Sithole, (2001); The Chitungwiza Municipality Bulletin, (2012); Widiyastuti, (2013).</p>

For ethical purposes, their names and their contact details were not disclosed and numbers were used to mark the arts and crafts street vendors' responses. This was to ensure anonymity of the respondents and therefore adhere to the ethical considerations of the research study.

Therefore, all the findings of the semi-structured interviews were used as a tool to design the quantitative instrument that would capture the vendors' opinions. As a result, the researcher was in a better knowledgeable position and well-equipped to later make conclusions regarding the main challenges faced by arts and crafts street vendors and make recommendations on the best ways to support them. Furthermore, since some of the arts and crafts street vendors spoke another language, the researcher made use of a translator, who was available on-site together with the researcher, to help during data collection.

5.6 DEVELOPMENT OF THE QUESTIONNAIRE

A questionnaire for the arts and crafts street vendors was used as part of the quantitative method for this research study. A questionnaire, according to Peterson (2000) and Ranjit (2019), is a data collection tool whereby each research respondent fills out specific questions to be used for a research study. According to Gray (2004), there are open-ended and closed questions within a questionnaire. The former entails that questions have no specific response and may be recorded in full due to the open-ended nature of the respondents' feedback. However, the latter refers to when the questionnaire is pre-designed in such a way as to limit the respondents' feedback. For instance, dichotomous yes or no type of questions; true or false type of responses and Likert type questions to name a few.

The questionnaire was newly constructed based on the results of the interviews which were conducted first due to the sequential design, as well as findings from the literature review, to successfully reach the study's objectives. It is worth adding that the questionnaire was generated from the beginning, without using anything that already exists because very minimal research has been conducted about arts and crafts street vendors. Thereafter, the questionnaire was piloted to spot evident mistakes in the design of the questionnaire. Johnson & Christensen (2008) state that scholars make use of questionnaires to explore different kinds of features. For instance, different views, beliefs, approaches and values of research respondents, to name a few.

A pilot study was conducted and the 5 questionnaires were collected on the 16th of June 2018. The researcher discovered that the questionnaires were faultless and needed no changes as the arts and crafts street vendors that were piloted found them easily understandable and relevant. This meant the researcher could then commence with the fieldwork as no changes were needed on the initial questionnaires and data collection of the N=60 questionnaires began.

A distribution of the questionnaires took place at The Hector Pieterse Museum and Memorial and Vilakazi Street from the 20th of June until the 20th of July 2018. All respondents were asked to fill out a questionnaire regarding their business practices and experiences as arts and crafts street vendors specifically. The structured questionnaire allowed for each and every respondents to respond to the same sets of questions. Since the sample consisted of only N=60 arts and crafts street vendors then questionnaires were handed out to all respondents who were willing to participate so that the researcher gained as much knowledge as possible from these questionnaires that allowed the respondents more room to express themselves freely.

Completion of data collection took a month from the 20th of June until the 20th of July 2018 because the researcher constantly had to travel to Vilakazi Street to enquire about the availability of the arts and crafts street vendors in completing the questionnaires. This is because some days were extremely busy and the researcher had to communicate with the arts and crafts street vendors and go back at the time of their choice.

The arts and crafts street vendors at these locations operate every single day of the week due to the ever present nature of tourists at these sites. Therefore, the arts and crafts street vendors have to be present and work every single day to benefit a lot from this opportunity and maximise their revenue. This therefore gives the researcher the best platform to successfully conduct the fieldwork. Bryman (2015); Bodie & Fitch-Hauser (2010) and Dorsten & Hotchkiss (2019) agree that quantitative data offers vast advantages such as that the results of quantitative data are often trustworthy and statistically measurable. Surveys were conducted during operating hours at a time of

respondents' choice. This was challenging as they had to be paused every time there was a tourist buying from them.

5.6.1 Structure of the questionnaire

The questionnaire began with a brief consent paragraph in which the conditions of their participation were stated; they would then either agree or disagree to participate as involvement was voluntary. The respondents' anonymity and confidentiality was well guaranteed with them in writing before proceeding. The questionnaire consists of sections A and B.

The first section (A) is in the form of a demographic section that consisted of 21 items that focused mainly on the arts and crafts street vendor. Items A1 until A5 provided for descriptive statistics about the vendors' gender, age, nationality, education levels and the region they reside at. These items helped the researcher to have better knowledge about who the street vendors are, where they come from and the gender differences of arts and crafts street vendors in Vilakazi Street and Hector Pieterse Museum and Memorial. Items A6 until A8 asked about exact geographical locations the respondents work in, whether they work for anyone or if this is their own business. Furthermore, items A9 until A14 explored whether they are the main breadwinners in their households, the number of dependents they have, the amount of money they need monthly to sustain their dependents and whether that is the only income they receive. This assisted the researcher in understanding some of the reasons why the arts and crafts street vendors chose this type of occupation specifically.

The researcher also wanted to know whether the businesses of these arts and crafts street vendors made them enough money to support their families hence item A11 asked how much (in South African Rands) the street vendors needed and item B33.17 enquired, on a Likert-scale, whether the money they make from their business is enough. This helped to explain more of the reasons that they chose this specific occupation as already some of the reasons are named in item A18. Overall, Items A1-A18 were asked to further expand on the findings found from the initial interviews which asked about the street vendor first before anything else.

Items A15-A17 sought to find out when they operate, specifically number of hours in a day, days of the week and which of those are the busiest. These items were linked to item B33.7 which asked how busy the weekend is as compared to the weekdays on a scale of 1 to 5. Lastly, items A18 until A21 sought to explore what they sell, which product they sell the most and whether they stock or make the products themselves. These items tested and expanded on the findings of the interviews asked in questions 1, 2 and 3 which focused on who their customers are, the products they sell, and how they handle their stock. Therefore, items A1 until A21 answered the first objective which is presenting a detailed situation analysis of the arts and crafts street vendors at selected tourists' attractions in Soweto.

The second section (B) of the questionnaire consisted of 12 items and answered the second and partially the third objective of the research study in that the items overall present an overview of the main legislative environment, operational issues and ensuing challenges facing arts and crafts street vendors at main tourist attractions in Soweto. This section was inclusive of Likert-scale questions. These had 5 scales of measurements in which the numerical value 1 represented that they strongly disagree and 5 that they strongly agreed. A neutral option in the form of '3' was provided in case the respondent felt like remaining neutral and not forced to answer any item or taking a side. According to Krosnic & Presser (2010:265), rating scales provides the platform for research respondents to evaluate their own outlook in theoretical terms. This section also focused on the operations of the arts and crafts street vendors businesses and their perceptions around the different processes that affected their businesses.

Item B22 sought to understand why the arts and crafts street vendors chose to work at the specific location named in item A6. Item B23 asked the respondent the type of method payment they receive the most from their customers and it is linked to item B32 which asks whether they accept foreign currencies from their customers. This was also explored on a Likert-scale in items B33.12; B33.13 to explore how much of a problem it is to exchange foreign currencies if they do accept them. These items therefore tested the findings of question 4, 5, 6 and 7 in the interview stage which enquired about the arts and

crafts street vendor's choice of location and relationships with the surrounding attractions and restaurants and their employers/employees.

Furthermore items B24 until B27 sought to explore how often they restock their products; the types of considerations they make when stocking their goods; how often they conduct stock-taking and the number of suppliers they have. Next, item B28 aimed to find out whether tourist guides refer tourists to them and this item is linked to item B33. 33.9 and B33.25 which also enquired how friendly the tourist guides are to them on a scale of 1 to 5 on a Likert-scale. Furthermore item B29 and B30 aimed to establishing a link between where the arts and crafts street vendors store their products and the mode of transportation they use to move the goods they sell to a storage facility. Item B31 tried to discover which tourists, international, African, or local, support street vendors the most and this item was interrelated with items B33.10; B33.11; B33.13 and B33. 26 which attempted to search the extent to which the arts and crafts street vendors rely on international, African, and local tourists on a Likert-scale and whether there are any communication barriers in terms of language from their customers.

Item B33 was a Likert-scale item which ranged from B33.1 until B33.26. Item B33.1 explores the scale to which the weather and environment affects the street vendors' businesses since they operate on the street in temporarily built structures. Items B33.3 until B33.6 and B33.24 enquired about the safety of the street vendors. Furthermore, items B33.14 and B33.15 investigated the degree to which they would move from the location specified in item 6 to a more specified location if provided. Items B33.16 and B33.18 until B33.23 explored the legislative environment the arts and crafts street vendors operate in and these items tested the findings of the interviews asked in question 9 which asked questions pertaining to the legislative environment they operate in.

The last item consisted of an open-ended question that was opinion based whereby the arts and crafts street vendors expressed their opinions, comments and suggestions and this item tested the findings of question 8 in the interview phase which asked about the general operation of their business and the perception that they have regarding their business. It also asked if they would move to a dedicated place if provided as this informed

the researcher whether they are happy, feeling safe and content in the location they currently work in and this question was also integrated in item 33.15 in the questionnaire.

5.6.2 Operationalization of constructs and scales of measurements

The questionnaire was newly constructed based on the results of the qualitative interviews of the 10 arts and crafts street vendors at Vilakazi Street and Hector Pieterse Museum and Memorial and the literature review. Information obtained from the interviews and from different authors' was assessed for how arts and crafts street vendors operate at main tourist attractions in Soweto.

For the purpose of this research study, the ordinal scales were used whereby the Likert scale was used to ask about their opinions on a scale of 1 to 5 to measure the variables. Variables such as the challenges that arts and crafts street vendors face when operating their business; the extent to which the weather affects the operation of the arts and crafts street vendors; the safety issues they face when operating, and the legislative environment they operate in are all derived.

5.6.2.1 Variables exploring challenges faced by arts and crafts street vendors

Street vendors around the world may share or face similar challenges (Arambulo, Almeida, Cuellar & Belotto, 1994: 346). Items B28, B29, B30, B33.9, B33.12, B33.13 and B33.25 measure and explore some of these challenges. For instance, being ignored by tourist guides and therefore losing potential customers when operating their business daily; storage and transportation challenges; dealing with foreign currencies and different tourists from different backgrounds who speak different languages. As further stated by Brown, Lyons & Dankoco (2010: 666) lack of understanding about the informal sector and street vendors in particular from mainstream economists in Africa remains to be a major challenge and problem as street vendors are marginalised from the economy.

Severe weather conditions like rain, dust, heat and hail do not protect the goods sold by street vendors due to lack of proper stable amenities that cannot withstand bad weather conditions (Akinboade, 2005: 261; Arambulo, Almeida, Cuellar & Belotto, 1994: 349; Canagarajah & Sethuraman, 2001: 25). Therefore, the extent to which the weather affects the running of street vendors businesses is measured in item B33.1 and B33.2

Lack of safety and security remain problematic for the proper operation of street vendors' businesses (Brown, 2005; Brown, Lyons & Dankoco, 2010: 672). Items measuring the safety of the street vendors when operating and the safety of the goods they sell when storing them are asked in B29; B33.3-B33.6; B33.15 and B33.24.

5.6.2.2 The legislative environment the street vendors operate in

It is difficult for the government to govern and regulate street vendors as they operate in the informal sector due to a variety of reasons from lack of updated legislation in some countries, high immigration rates and street vendors not complying with by-laws and municipal authorities, to name a few (Bromley, 2000: 1; Charman & Govendor, 2016: 326; Dai, Wang, Xu, Wan & Wu, 2017: 113; Mandaric, Milicevic & Sekulic, 2017: 796; Morange, 2015: 8; Rambe & Ndofirepi, 2017: 4; Timalcina, 2011: 1; Wilson, 2011: 212). Items that measure the legislative environment the street vendors operate in, which are also challenges, are B33.16-B33.23 and are asked on a Likert-scale to measure the extent of the relationship, if any, between the arts and crafts street vendors and the local government authorities. Muinde & Kuria (2005: 12) further add, that street vendors are not assisted as there is a gap in the government regarding them as they are not incorporated into the governments' plans.

Table 5.5 below summarizes the variables and correlated items which measure each variable:

Table 5.5: Variables and correlating items measuring each variable.

Variables to be measures	Items which measure variable
Weather issues	B33.1; B33.2
Safety issues	B29; B33.3-B33.6; B33.15; B33.24
Other challenges faced by street vendors (storage; transportation; foreign currencies; foreign languages; tourist guides)	B28; B29; B30; B33.9; B33.12; B33.13; B33.25
Legislative environment	B33.16-B33.23

5.7 DEVELOPMENT AND STRUCTURE OF INTERVIEW PROTOCOL FOR GOVERNMENT OFFICIALS

5.7.1 Development of government interview protocol

The interview protocol for the two government organisations/representatives was derived from the findings from the questionnaire (second phase of the study). The second phase of the study revealed that street vendors do not have licenses to trade and do not have satisfactory knowledge regarding the legislative environment they operate in. For instance, by-laws to follow, information regarding licenses and the kinds of paperwork required to obtain a license, and procedures to follow when applying for a license or when approached by government officials. The results of the second phase also revealed that although the street vendors confirmed that they are not hassled in any way by the government officials and the police, it was equally significant to know how often the government officials visit the locations the street vendors to operate in and the inspection processes they undertake. The tax/rent issue was also vital in addressing in the third phase as the street vendors do not pay rent or tax to the municipal authorities when operating.

The results of the second phase also revealed that challenges like infrastructure was an issue for the arts and crafts street vendors as they lacked proper stalls/tents as they were negatively affected by the weather, street vendors further lacked proper payment facilities hence they were reliant on cash payments, and they also lacked proper safe storage facilities to store their products and reliable transportation mechanisms to transport their products between locations. Overall, the street vendors lacked finances as they struggle to support their families because they do not make enough money per month. It was therefore vital to explore what the government is doing to combat some of these challenges faced by the street vendors as well as challenges faced by the government organisations when assisting street vendors to solve these problems.

The second phase also revealed that safety was also an issue faced by the street vendors so it was important to note what the government was doing in that regard. The last phase

also seeks to establish whether there is a relationship between government organisations and the street vendors. Furthermore, considering that location plays a significant role in the arts and crafts street vendors' businesses as they would not move even if the government would provide a dedicated place with proper infrastructure like electricity, proper storage, stalls etc., the third phase would investigate what the government plan to do in this case, and any other assistance the government provides to the arts and crafts street vendors.

5.7.2 Structure of government interview protocol

The interview protocol for government organisations was inclusive of four main questions and sub-questions under each main question.

The first main question explored the type of work the organisation in question does. For instance, the organisations main objectives, missions and perception of street vending in South Africa as this would assist in establishing whether the organisation associates itself with street vendors and whether there is a relationship between the organisation and street vendors in South Africa, the types of roles and responsibilities the organisation has in terms of street vending in South Africa, and to what extent street vendors are incorporated into the organisations' planning strategies, whether there is good cooperation between the organisation and street vendors, as well as the organisations plans to improve street vending in South Africa.

The frequency in which the organisation engages with street vendors regarding legislative matters was also explored on the first main question, as well as the regions/locations the organisation has focused on regarding street vendors. The type of issues and challenges the organisation has observed, that street vendors face in South Africa and what they have done to attempt to counter that was also explored, as well as the issues and challenges the organisations themselves face when dealing with street vendors and the solutions they have too. Therefore, internal and external issues and challenges are explored under the first main question as well.

Since the second phase also noted the differences between male and female street vendors, the third phases' first main question also explored whether the organisations

noted the differences and how involved they are in this case and whether the organisations have programs to empower, protect and support street vendors in South Africa considering that the second phase of the study revealed that women too, had similar roles as breadwinner in their households like male street vendors. The first main questions also sought to investigate the kinds of policies that regulate street vending in South Africa and find out whether street vendors are compliant with the laws, and how the organisation deals with such issues. The issue of infrastructure is also investigated in the first main question as the researcher explored whether the organisation provides dedicated locations with proper facilities.

The second main question within the government interview protocol aimed to investigate the whole licensing issue. Whether street vendors are required to have a license or not is explored in the second main question of the government interview protocol. The researcher will also attempt to find out if there is a proper recording system that records the number of street vendors in South Africa.

If a license is required, the second main question attempted to explore basic information from the organisations regarding the type of license required, the locations where street vendors can apply and obtain licenses, the costs involved, the duration it takes to get a license, the waiting period, the documentation required and whether the street vendors are made aware by the organisation regarding all of this. Whether any street vendor may apply for a license is also explored in the second main question of the interview protocol and the type of paperwork required. Next, the interview will attempt to discover whether all street vendors are required to have the same license, the renewal processes, if any, the fees involved, if any as well, and the processes involved of renewing a license if it is a requirement.

The procedures involved when in possession of a license are also explored on the second main question, and whether the organisation thinks the street vendors know of the laws that come with having a license and penalties involved if street vendors do not have a license provided it is a requirement. The question will also attempt to find out if foreign

and local street vendors have different paperwork or have different requirements for licensing.

If a license is not required, the second main question is also inclusive of a sub-question question that asks the government official why this is the case, and whether there are any plans to regulate street vending and prescribe licenses. A further question is asked regarding how the organisation regulates street vending in this case.

The third main question wanted to explore the inspection processes the representatives of the organisations go through when visiting the locations the street vendors operate in. Under this main question, the locations the representatives visit are explored, the types of products the representatives have observed, sell the most, even among genders. The frequency in which the representatives visit the location to check-up on street vendors and their experiences. The exact procedure followed by the representatives when conducting an inspection, and any rules to inspecting are explored in this question. Under the third main question, the challenges the representatives encounter are also explored, as well as the solutions to these challenges as an organisation. The rent/tax issue was strategically revisited in-depth in this question as confirmation, as the researcher sought to investigate whether rent and tax is a requirement to be paid by the street vendors and to whom, the costs involved, and whether street vendors are compliant in this regard. The organisations' general view on safety and crime is asked in this section, whether there is any harassment involved and the possible solutions the organisation might have to counter this.

The fourth and last main question sought to investigate the organisations' involvement in the general operation of street vendors' businesses. Under this main question, the issue of 'support funding' is indirectly asked as the representatives are asked if they think the street vendors make enough money, per month, to support their families and whether they are assisting in any way regarding that, in addition to whether they assist with storage facilities, transportation methods, speed points, and tents/stalls if the organisation thinks the weather negatively affects the operation of the street vendors' businesses. The issue

of crime and safety is also re-visited and if this has had an effect on the number of street vendors that have decreased/increased over the years in addition to other reasons.

Next, the issue of speed points was asked as the second phase revealed that street vendors rely on cash payments the most due to lack of proper facilities that accommodate other payment methods like card payments so the researcher asked whether the organisation has rolled out a project in this regard. Since street vendors accept foreign currencies according to findings from the second phase, the researcher asked the representatives if they knew about this in an effort to establish whether the organisation have formed workshops or systems that assisted street vendors to exchange foreign currencies, especially since arts and crafts street vendors' main customers are international tourists according to the second phases' findings. The busiest day of the week regarding street vending was also asked as confirmation from the second phases' discovery that the weekend was the busiest day of the week regarding the operation of street vendors' businesses.

The second last question attempted to explore whether the organisations have focused on arts and crafts street vendors specifically as they operate outside significant tourist attractions in the form of the Mandela House Museum and the Hector Pieterse Memorial according to findings of the second phase of the study. The last sub question within the interview protocol asked for the comments and suggestions from the representatives of the organisations in an effort to expand on the issues already faced.

5.8. DATA ANALYSIS

Qualitative data through semi-structured interviews was firstly conducted on 10 arts and crafts street vendors, then qualitative data was analysed first as it informed the questionnaire. The resulting findings of the interviews then informed the questionnaires which was analysed next. Since the results of these questionnaires then informed the interview protocol for government officials, the analysis of these government officials was analysed last.

5.8.1 Qualitative data analysis

Thematic content analysis was used for data analysis of the qualitative portion of the study (first and third phase). It is an advantageous and valuable tool which helps to identify, explore and draw similar themes from the study and it will be used for data analysis. This was a useful tool in providing rich detailed data for analysis and the researcher used thematic analysis to spot these similar impacts, notes and themes (Braun & Clarke, 2006: 5; Howitt, 2016). Therefore, the researcher could find similar comments and parts using thematic analysis.

Coding is the essential and central logical procedure that is used by the researcher in processing qualitative data. Corbin & Strauss (1990: 12) suggest three steps of coding namely: Open, axial and selective coding.

5.8.1.1 Open coding

Open coding is the revealing procedure by which data is critically and logically broken down. The main aim of this stage was to provide the researcher with awareness and understanding by breaking through ordinary ways of reasoning and interpreting data. In this step, activities, actions and communications were compared with each other for resemblances and dissimilarities, and then grouped together and given labels to form categories and subcategories. Therefore, the data captured was reduced to smaller themes such as safety; weather; storage and transportation; and legislation (Corbin & Strauss, 1990: 12).

5.8.1.2 Axial coding

The next step was axial coding and it involved relating the categories to their subcategories and the relations verified against the collected data. Moreover, further expansion of categories occurred. Circumstances that gave rise to it are discovered, the setting in which it was surrounded-by and management strategies as well as the consequences of those strategies coding (Corbin & Strauss, 1990: 13). The researcher discovered, through the interviews, that crime was prevalent in the setting where the arts and crafts street vendors operate. The respondents were also worried regarding certain aspects of the legislative environment they operate in. For instance, issues surrounding

licensing. Similar challenges all the arts and crafts street vendors face include places to store their products, transportation and the negative effects of weather.

5.8.1.3 Selective coding

Lastly, selective coding was whereby all categories were connected by a central category and categories that need additional clarification were filled-in with descriptive detail. Categories that were poorly developed are most likely to be identified in the selective coding process. Furthermore, a poorly developed category is one in which very little properties have been discovered in the data and contains very little justifications in the subcategories coding (Corbin & Strauss, 1990: 14). However, for this research study, no poor categories were developed as all the randomly-chosen respondents' feedback was consistent and the same throughout.

The researcher therefore conducted Thematic Content Analysis on all the interviews and found the following as significant themes and issues to be used and measured further on the next phase which was quantitative data collection and analysis: safety; weather; storage and transportation; and legislation. These themes would then be used to inform the questionnaire.

5.8.2 Trustworthiness and truthfulness

Trustworthiness and truthfulness is significant in qualitative research. Loh (2013: 2) defines trustworthiness as “a matter of judgement to ascertain the quality and trustworthiness of qualitative research” therefore the findings of this research came from the data collected and not the researcher's own thoughts. Moreover, four aspects of trustworthiness should be looked-into namely: credibility, transferability, dependability, and confirmability (Howitt, 2016; Lincoln & Guba, 1985: 290; Ranjit, 2019).

5.8.2.1 Credibility

Credibility in qualitative research includes establishing if the outcomes of the research study are credible and believable, and whether these outcomes represent a credible conceptual interpretation of the data collected from chosen respondents (Lincoln & Guba, 1985: 291; Ranjit, 2019). According to Shenton (2004: 64) and Howitt (2016) one of the best methods to guarantee credibility is to make sure the line of questioning when

collecting data and the different ways of analysing it should be derived from previous studies that are related to the one in progress. Therefore, the limited number of studies that are available on the similar topic were consulted so that the researcher could learn as much about the topic as possible.

Furthermore, to ensure credibility of the study, random arts and crafts street vendors were chosen for the qualitative portion of the study to minimise the effects of one-sidedness. Highly-specialised government officials were also purposefully chosen due to their thorough knowledge of the topic at hand. This promoted confidence of the research study as specific research methods were chosen which would allow for adequate and accurate data to be collected and analysed. The researcher also approached and asked the respondents permission before commencing with data collection, therefore no one was forced to participate in the research, minimising any chance of respondents giving any false information.

5.8.2.2 Transferability

Transferability refers to the extent to which the findings and results of the research study can be generalised or applicable/'transferred' to other settings or contexts with other respondents (Howitt, 2016; Shenton, 2004: 71). However, Creswell (1994: 157) states, that it is very difficult to generalise in qualitative research as the objective of qualitative research is to provide a unique set of results and descriptions for specific events and topics. For this study, the researcher describes the details pertaining to sampling and data collection so that the unique set of arts and crafts street vendors that are relevant from this study can be separated from other types of street vendors and assessed.

5.8.2.3 Dependability

Dependability deals with the quality, stability and consistency of the data collected across time, and conditions and analysis techniques, in other words, whether the data is dependable (Gasson, 2004: 95; Howitt, 2016). For the current study, the researcher ensured dependability by carefully planning and tracing the research design relevant for this study. A clear detailed account of what was done when collecting the necessary data

(the interviews and questionnaires) to achieve the research objectives was also provided by the researcher.

5.8.2.4 Confirmability

Confirmability refers to an extent to which the findings of a study can be confirmed and supported by other researchers. This aspect supports the notion that every researcher brings a distinctive dimension to the research study in question (Shenton, 2004: 74). To ensure confirmability, researchers should take the necessary steps to make sure that the results are that of the respondents and not one's own. For this particular research study, the researcher tried to be objective throughout to ensure that the data collected and analysed reflected the views and opinions of the respondents and not one's own views.

The necessary measures were undertaken to ensure the trustworthiness and truthfulness of the qualitative data collected as it was vital that the tools being used by the researcher to gather data were very trustworthy and true. This as a result guaranteed the truthfulness and dependability of the research study (Howitt, 2016; Walliman, 2011: 368).

5.8.3 Quantitative data analysis

Since the study also makes use of quantitative research, questionnaires were handed out to willing respondents. A survey instrument was planned and signed-off with STATKON before the researcher used it in the field. The quantitative data was collected by means of questionnaires. The data was captured on Microsoft Excel. For data analysis, a software programme called SPSS (Statistical Package for Social Science) version 25.0.0.0 was used with the help of STATKON at the University of Johannesburg.

As stated by Neuman (2009: 124), reliable quantitative data can be achieved through thorough and regular collection of data with the objective to measure the data in a consistent manner for it to be regarded as reliable. Walliman (2011: 176) and Morse, Barrett, Mayan, Olson & Spiers (2008: 115) further states that "reliability, in relation to human perception and intellect means the power of memory and reasoning to organise data and ideas in order to promote understanding." The researcher ensured that the main instrument which is a questionnaire was piloted before use to ensure it was reliable before it was distributed amongst the street vendors. Furthermore, the consistent and forever

present nature of the researcher when respondents filled-out questionnaires ensured that they were accurately completed as any issues like language barriers were rectified and solved to ensure that the data collected was accurate and reliable to analyse.

The researcher also made use of the Cronbah's Alpha (α) test which measures the reliability of the scale to measure specific concepts. The cronbah alpha coefficient ranges from 0 to 1. The closer the coefficient is to 1, the greater the consistency of the responses (Cooper & Schindler, 2011; Saunders, Lewis & Thornhill, 2012: 430). For this study, all values measured using the test exceeded 0.7. This indicates that the grouped items in the scales were consistent as they measured the same thing (Pallant, 2011: 97). Therefore, the collected data was reliable and accurate for data analysis.

With regards to validity, Walliman (2011: 178) defines it as "the property of an argument to correctly draw conclusions from premises according to the rules of logic." Neuman (2009: 125) further suggests, that validity strongly links an idea to empirical measures and is best described as fixed and inflexible due to the fact that data cannot be easily misleading and biased. Neuman (2011: 214) further defines validity as a measure of truthfulness. Therefore, the researcher should ensure thoughts; understanding and a real description about the social world, all have a steady fit and are well-founded.

For the purpose of this research study, content and face validity were conducted. Content validity refers to the degree to which the measuring instrument, in this case the questionnaires, provides enough coverage of the research questions and objectives (Saunders, Lewis & Thornhill, 2012: 429). Questions in the questionnaire therefore assessed all aspects of the created constructs and ensured the validity of these constructs (Pallant, 2011: 14). Furthermore, the two thorough and extensive literature review chapters compiled ensured that the researcher had enough coverage and knowledge and a clear direction in successfully reaching the research objectives (Riff, Lacy & Fico, 2014).

Face validity refers to when the questionnaire is thoroughly analysed to detect if it is logical and whether it accurately measures the created construct. The face validity of the questionnaire was checked and conducted by a professional statistician at STATKON,

based at the University of Johannesburg. The questionnaire was then deemed valid as the items in it accurately and reliably measured the relevant data for analysis to successfully achieve the research objectives of the study (Hardstey & Bearden, 2004: 99; Saunders, Lewis & Thornhill, 2012: 451).

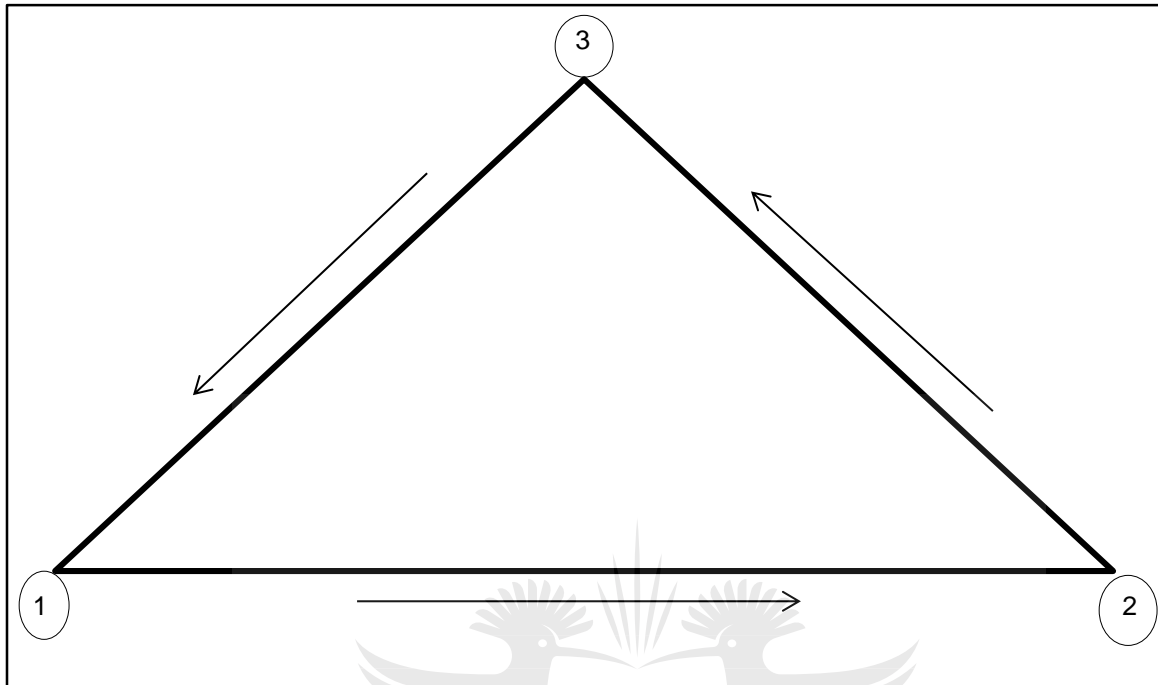
Taking into consideration these two prerequisites (reliability and validity), the researcher ensured the data collected, analysed and presented was correct, up-to-date, valid and reliable. Furthermore, Guba (1981); Lincoln & Guba (1985) and Morse, Barrett, Mayan, Olson & Spiers (2008: 116) have simplified the issue of reliability and validity into four aspects that strongly relate with it in qualitative and quantitative research as illustrated in Table 5.6 below:

Table 5.6: Reliability and Trustworthiness of quantitative and qualitative data (adopted from Lincoln and Guba, 1985: 290).

Qualitative (Trustworthiness)	Dependability
	Transferability
	Credibility
	Confirmability
Quantitative (Validity and Reliability)	Reliability
	Objectivity
	Internal Validity
	External Validity

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5.8.4 The triangulation design



Legend:

- 1 - Quantitative data collection and analysis of street vendors.
- 2 - Qualitative data collection and analysis of government officials.
- 3 - Follow-up interviews with street vendors and researcher's passive observations.

Figure 5.3: Triangulation as part of data validation

Triangulation refers to the usage of diverse data collection methods within a single research study in order to guarantee validity and truthfulness of the data collected (Cohen, Manion & Morrison, 2018; Creswell, Clark, Gutmann & Hanson, 2003; Saunders, Lewis & Thornhill, 2012: 179). It is used in mixed methods to verify and determine whether the findings from one phase or method correlate with findings from another (Bryman, 2008; Cohen, Manion & Morrison, 2018; Creswell & Clark, 2007; Saunders, Lewis & Thornhill, 2012: 169). For the purpose of this research study, quantitative data collection was undertaken on arts and street vendors, by means of a questionnaire, which was the

second phase of the sequential design. The third phase involved conducting qualitative data collection on government organisations, using semi-structured interviews.

Data from both phases were analysed and then follow-up interviews were conducted on the 14th of April 2019 on three purposely chosen arts and crafts street vendors, according to the year they started operating as part of triangulation. Triangulation was also applied in this current study as there are no other studies to verify the findings, as this is the first research study of its nature. Three arts and crafts street vendors who have been operating for the longest time at the Hector Pieterse Museum and Memorial and the Mandela House Museum were chosen to be part of the follow-up interviews as part of triangulation. This was so because since they have been operating for the longest time, then they would be better equipped to answer the follow-up questions, and thus ensure triangulation is applied strategically to ensure truthfulness and validity of the data, which would also avoid any chance of bias (Cohen, Manion & Morrison, 2018; Walliman, 2006: 56).

The researcher's passive observations were also incorporated into triangulation to further verify and validate the findings. The researcher could then compare whether what the respondents were stating matched his observations and whether they were true (Ranjit, 2019; Walliman, 2006: 95). Photographs and field notes were taken by the researcher during data collection in all phases. The respondent's permission was also asked before the researcher could take photographs and field notes in order to adhere to the ethics of the research study, which they fully agreed. The researcher was a passive observer such that he took an objective view to the activities during data collection and only recorded what he saw without getting attached whatsoever to the situation at hand (Ranjit, 2019; Walliman, 2006:96). Therefore, questionnaire number 18, 21 and 38 were chosen as part of triangulation of this research study. Table 5.7 below illustrates the purposively chosen questionnaires, together with their gender, nationality and year they started to operate:

Table 5.7: The purposively chosen questionnaires (street vendors), together with their gender, nationality and year they started to operate

Questionnaire number	Gender	Nationality	Year started to operate
18	Female	South African	2001
21	Male	South African	1999
38	Female	Zimbabwean	2005

All the findings were merged and the results of triangulation was presented and critically discussed in chapter 6 in order to draw a valid conclusion. Respondent 18 was a South African female who started to operate in the year 2001. Respondent 21 was a South African male who started to operate in 1999, and respondent 38 was a Zimbabwean female who started to operate in 2005. Respondent 38 was chosen among other respondents that started to operate in the same year, as unlike others which were South African, this particular one was a foreigner which was also significant in knowing a foreigner's street vendors' views as well.

5.9 ETHICAL CONSIDERATIONS

Research ethics enclose requirements that protect the self-respect of the respondents involved and the publication of the information in the research (Cohen, Manion & Morrison, 2018; Fouka & Mantzorou, 2011: 4). Fassinga & Morrow (2013: 70) specify that the people chosen to participate in research studies should be well-treated, respected and empowered thereby allowing them to fully contribute to the research study by voicing their opinions.

For this study specific ethical considerations were adopted such that respondents were not required to disclose their identities or any personal information as they would remain anonymous throughout the study. The respondents had a choice of disclosing their nationality, age, race, gender and highest education level to name a few, but it was made clear to them that they did not have to disclose any of their demographics they felt uncomfortable with. Numbers are used to protect the respondents' identities as every single interview and questionnaire is numbered. The respondents were also informed that they were allowed to leave from the interviews at any given point as their participation was voluntary and no rewards would be given for their valued participation.

The data collected for this research study will be securely stored on a laptop-which will be kept at a secure location which is protected by a password and only the researcher and supervisor will be allowed to access the data. The laptop carrying the data will not be able to be hacked or broken down because the password will be encrypted into the hardware. This indicates the safety of the data collected (Coulehan & Wells, 2018: 11). Lastly, the data collected for this research study would specifically be stored for as long as the research study lasts (Morgan, 2019). The use of the current data beyond the life of the research study would be carefully and closely supervised and administered (Boddy, 2018; Durban University of Technology, 2019: 2; Summers, 2016: 9).

5.10 CONCLUSION

This chapter is the core of the research study as the most significant factors that frame the research study were critically discussed. Its aim was to provide a summary of the research methodology and research design that is used in this research study. The research study employed the post-positivism paradigm and the deductive research approach was followed. Furthermore, this study made use of a mixed method in which the exploratory sequential research design was utilised in obtaining the necessary information to successfully reach the objectives.

The survey design which includes the site selection, time frame and survey administrations were also discussed in this chapter. The explanations for selecting Vilakazi Street, which is inclusive of the Mandela House Museum and the Hector Pieterse Museum as a study area of the research study, were clearly discussed in this chapter. Furthermore, the reasons of the sampling frame, i.e. 10 arts and crafts street vendors for the qualitative interviews and N=60 arts and crafts street vendors for the resulting quantitative portion as part of the exploratory research design of the research study and a further 2 government officials as part of the qualitative portion of the study too were discussed. The qualitative portion of the study makes use of both probability sampling (by means of simple random sampling technique) and non-probability sampling (by means of purposeful sampling). Moreover, the research study made use of purposive sampling.

The development of the questionnaire was newly constructed from the interviews of the 10 arts and crafts street vendors and the literature review to successfully link up with and reach the objectives. Within the questionnaire, certain questions were asked specifically to operationalize the constructs that measure a phenomenon. Data collection was collected between June and July 2018. Variables in the form of safety issues affecting the arts and crafts street vendors; weather aspects they have to endure Dai, Wang, Xu, Wan & Wuly when operating, legislation and the challenges they face were all included in the questionnaire. The Likert-scale was used to measure phenomena.

Data analysis was also discussed in the chapter for both the qualitative and quantitative portions of the research study which were both inclusive of how data could be validated and reliable to ensure and guarantee the validity and reliability of data that is measured and analysed. The chapter also discussed how triangulation was applied to verify the findings from the street vendors and government representatives. Lastly, the ethical considerations were discussed to ensure the safety and anonymity of the respondents that participated in this research study. The following chapter focuses on the presentation of the results of data collected, the interpretation of the results and findings.

CHAPTER 6: DATA ANALYSIS, DISCUSSION AND INTERPRETATION OF THE RESULTS

6.1 INTRODUCTION

This chapter presents the results of the data analysis of the quantitative and qualitative data collection, representing the second and third phase of the sequential research design, as well as the results of data triangulation. Quantitative data analysis is derived from the survey (questionnaires) of the entire permanent population of 60 arts and crafts street vendors, while qualitative data analysis is derived from in depth interviews with representatives of selected government and non-government organisations. A further data triangulation from additional in-depth interviews as means of verifying the results of quantitative and qualitative data analysis is presented thereafter. The results look into the demographic characteristics, current business practices, external factors and arising issues and challenges of 60 arts and crafts street vendors in operating their informal businesses along Vilakazi Street and in front of the Hector Pietersen museum and Memorial in Soweto.

Thematic content analysis was used to analyse qualitative data of the purposively chosen two government officials as well as the follow-up interviews with three purposively chosen arts and crafts street vendors, used as triangulation. The methods utilised to analyse the quantitative data are descriptive followed by inferential statistics. Descriptive statistics organises and summarise the data collected and are inclusive of measures like central tendency (mode, mean, median, range, variance and standard deviation) (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). The Mann Whitney U; Kolmogorov-Smirnov (K-O) and Shapiro-Wilkinson; Pearson chi-square; symmetric measures; Cronbach's alpha; and the KMO and Bartlett's tests were used to test for statistically significant differences in how the two groups operate their businesses (Pallant, 2013: 55). Figure 6.1 below is a flow diagram which illustrates the sequence in which data is analysed:

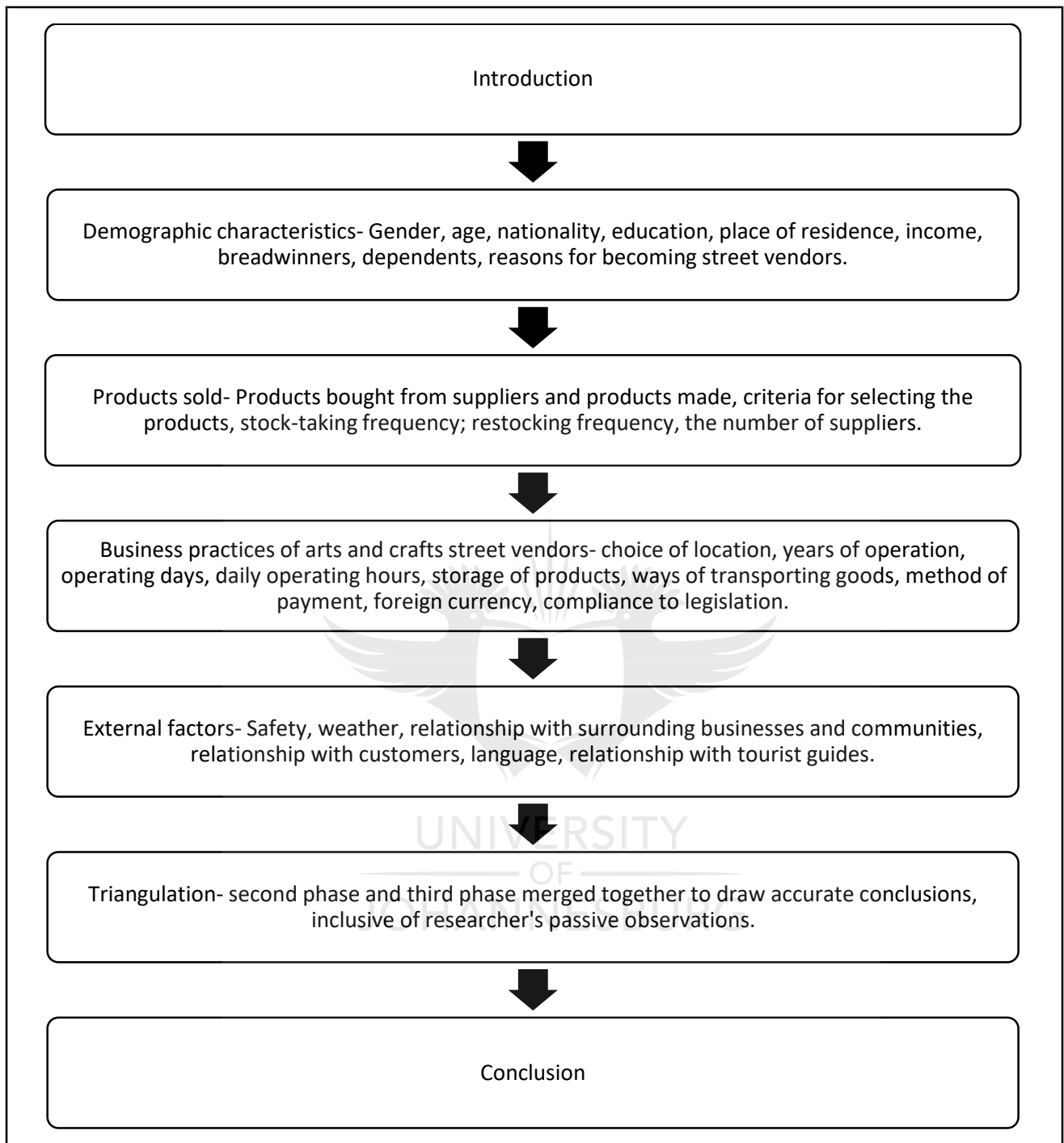


Figure 6.1: The sequence in which data is analysed

6.2 DEMOGRAPHIC CHARACTERISTICS

The following section presents the findings of the demographic characteristics of the whole population (N=60) of arts and crafts street vendors operating at Vilakazi Street and the Hector Pieterse Museum and Memorial. The results related to gender, age, nationality, education, number of dependents, income, and place of residence will be discussed in more detail in the following section. For statistical purposes, all percentages are calculated out of 100, unless otherwise stated.

6.2.1 Gender, age, nationality and education

Table 6.1 below illustrates the demographic profiles of the arts and crafts street vendors, namely gender, age, nationality and education:

Table 6.1: Demographic profiles of arts and crafts street vendors

GENDER CATEGORY	COMBINED GENDERS		MALE		FEMALE	
	FREQUENCY (F)	PERCENTAGE (P)	(F)	(P)	(F)	(P)
AGE						
21-29	7	11.7	3	5	4	6.7
30-39	22	36.7	11	18.3	11	18.3
40-49	23	38.3	12	20	11	18.3
50-59	7	11.7	3	5	4	6.7
60>	1	1.7	1	1.7	0	0
TOTAL	60	100	30	50	30	50
NATIONALITY						
South Africa	54	90	29	48.3	25	41.7
Zimbabwe	4	6.7	0	0	4	6.7
Kenya	1	1.7	0	0	1	1.7
Malawi	1	1.7	1	1.7	0	0
TOTAL	60	100	30	50	30	50
EDUCATION						
Primary school	25	44.6	10	17.8	15	26.8
High school diploma	25	44.6	15	26.8	10	17.8
Undergraduate diploma	1	1.8	1	1.8	0	0
Undergraduate degree	3	5.4	1	1.8	2	3.6

Postgraduate degree	1	1.8	0	0	1	1.8
Other	1	1.8	0	0	1	1.8
TOTAL	56	100	27	48.2	29	51.8

6.2.1.1 Gender

The results presented in Table 6.1 above reveal that there are an equal number of male (30) and female (30) arts and crafts street vendors that operate at main tourist attractions in Soweto, namely the Hector Pieterse Museum and Memorial and the Mandela House Museum. This is an interesting finding because recent data from WIEGO (2014) suggests that as of 2013, 68% of street vendors in South Africa are women.

6.2.1.2 Age

The results of the demographics reveal that 12 males (20%) and 11 females (18.3%) are between the age group 40-49 years which is the majority (23) of the arts and crafts street vendors, followed by 22 vendors between 30 and 39 years old (11 males and 11 females). Therefore the majority of vendors or 75% are between 30-49 years old. The remaining 7 arts and crafts street vendors (3 males and 4 females) are in their twenties (11.7%) and 8 (4 males and 4 females) are above fifty years old (13.4%). The mean age of street vendors in Soweto is M=40 years old as that is the average mean that included all data values in its calculation. Furthermore, Mean is meaningful only if distribution is normal (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). Specifically, the average age for males is M=41 years old and for females, M=39 years old.

6.2.1.3 Nationality

The results reveal that the majority or 54 (90%) (29 males and 25 females) of street vendors in Soweto are South African and only 6 (or 10%) are foreign nationals. A noteworthy finding is that of the 6 street vendors who are not South African, 5 are females (respondents 1, 38, 47 and 52 from Zimbabwe, and respondent 14 is Kenyan), and 1 is male from Malawi (respondent 43).

The findings of this study reveal that contrary to WIEGO's (2014) findings that South Africa, Johannesburg in particular, is inclusive of foreigners, who to a high degree, are also street vendors, the arts and crafts street vendors in Soweto are 90% South Africans.

6.2.1.4 Education

From the entire population of 60, four respondents (3 males and 1 female) opted not to indicate their highest level of education as they deemed it too personal to disclose. However, from the remaining 56 that specified their highest level of education, 25 (44.6%) have primary school education, 25 (44.6%) have high school diplomas, 3 (5.4%) have undergraduate degrees, 4 females (13.8%) and 2 (7.1%) males have tertiary education while 1 respondent has chosen 'other' type of education. A noticeable point is that male street vendors are better educated than the females; more females (15) have a primary school education than males (10), and more males (15) have high school diplomas than females (10).

The above results support Meneses & Caballero (2013), Samuel (2013) and Wilson's (2011) suggestion that street vending requires very little or no education and start-up capital to start operating.

6.2.2 Place of residence

Figure 6.2 and 6.3 below illustrates the respondents' place of residence:



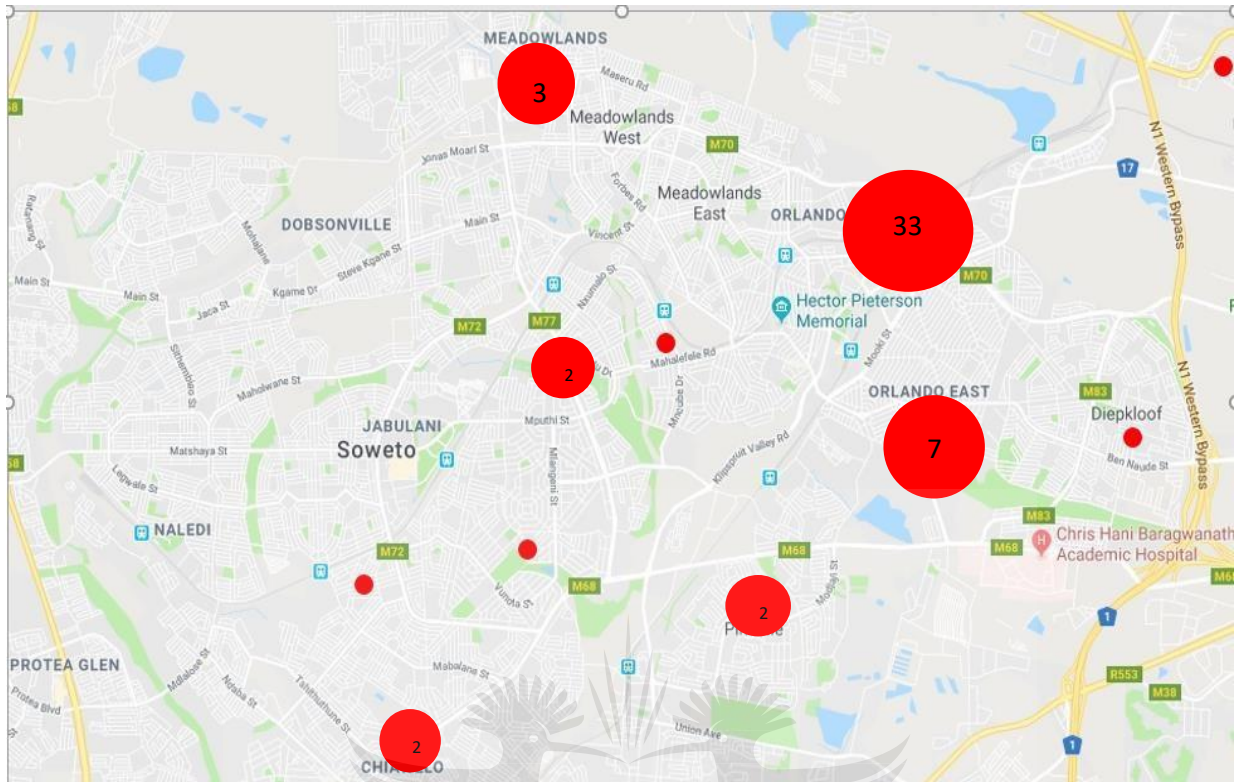


Figure 6.2: Main places of residence within Soweto

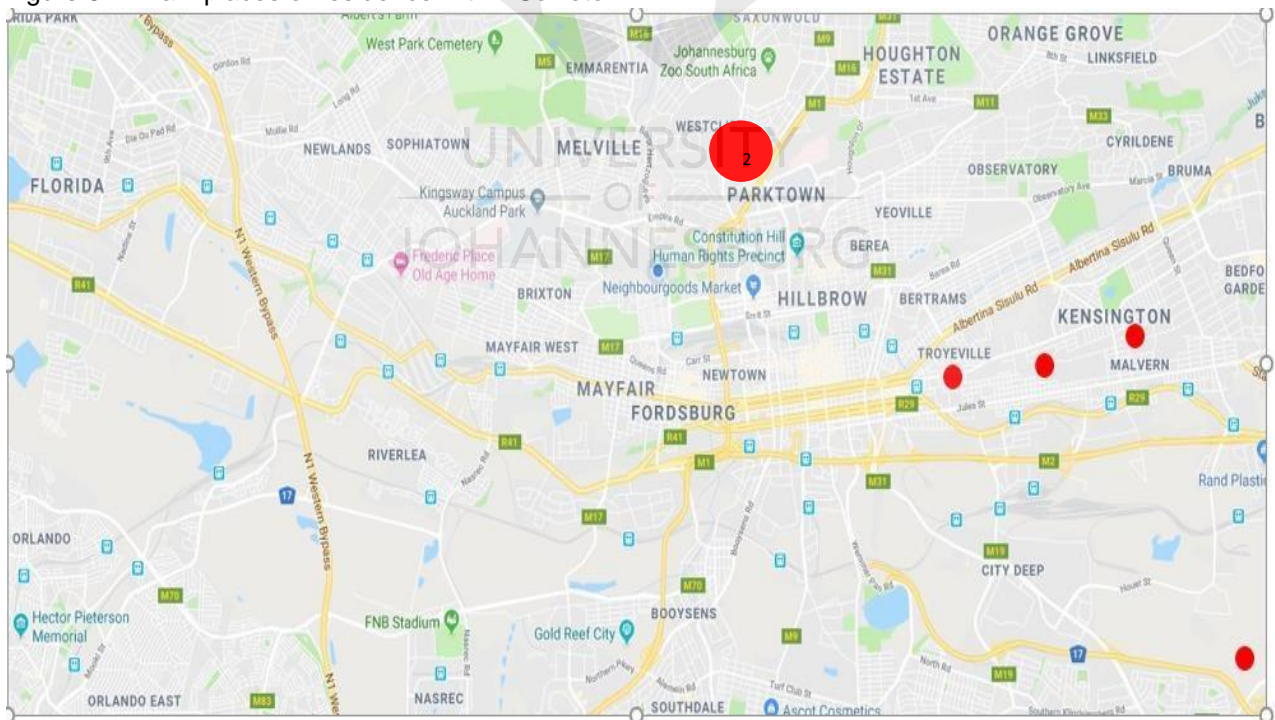


Figure 6.3: Main places of residence of outliers living outside Soweto

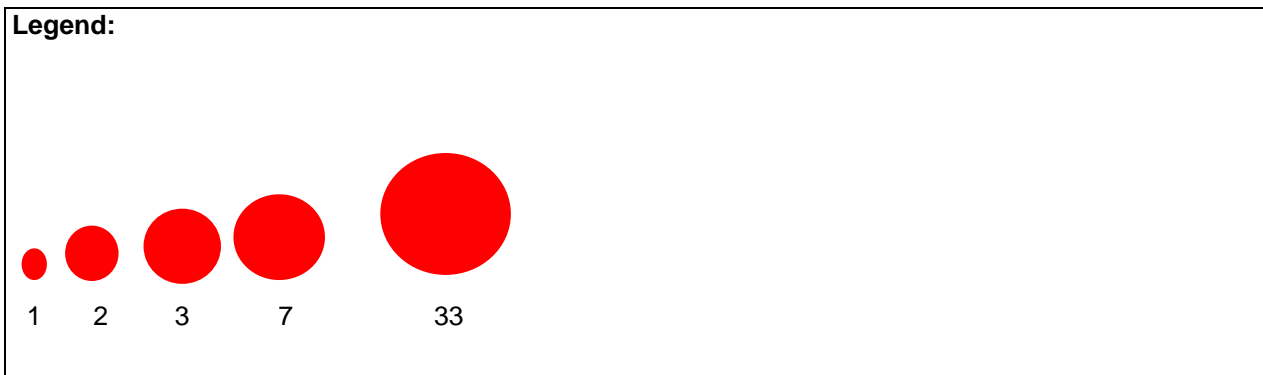


Table 6.2: Distances covered from places of residence to location where the street vendors operate
 * Distances calculated from ([https:// www.distancecalculator.co.za/](https://www.distancecalculator.co.za/) (Accessed on 15.03.2019)

Location (from>>>to)	Distance (in Km)*
Coronationville >> Vilakazi Street/Hector Pieteron Museum and Memorial	10.3
Mapetla >>> Vilakazi Street/Hector Pieteron Museum and Memorial	8.9
Chiawelo >>> Vilakazi Street/Hector Pieteron Museum and Memorial	7.4
Meadowlands >>> Vilakazi Street/Hector Pieteron Museum and Memorial	6.7
Rockville >>> Vilakazi Street/Hector Pieteron Museum and Memorial	6.4
Orlando East >>> Vilakazi Street/Hector Pieteron Museum and Memorial	5.9
Diepkloof >>> Vilakazi Street/Hector Pieteron Museum and Memorial	5.7
Pimville >>> Vilakazi Street/Hector Pieteron Museum and Memorial	5.5
Mofolo >>> Vilakazi Street/Hector Pieteron Museum and Memorial	3.2
Dube >>> Vilakazi Street/Hector Pieteron Museum and Memorial	2.5
Orlando West >>> Vilakazi Street/Hector Pieteron Museum and Memorial	0
Outliers (over 15 km)	
Spruitview >>> Vilakazi Street/Hector Pieteron Museum and Memorial	41.0
Kensington >>> Vilakazi Street/Hector Pieteron Museum and Memorial	25.7
Bez Valley >>> Vilakazi Street/Hector Pieteron Museum and Memorial	21.6
Troyeville >>> Vilakazi Street/Hector Pieteron Museum and Memorial	19.0
CBD Town >>> Vilakazi Street/Hector Pieteron Museum and Memorial	16.5

Regarding the street vendors' place of residence, 54 (90%) of the arts and crafts street vendors confirmed that they reside in Soweto in areas such as Meadowlands, Mofolo,

Coronationville, Dube, Mapetla, Diepkloof, Chiawelo, Pimville, Rockville and Orlando (east and west). Of those, 33 arts and crafts street vendors reside in Orlando West where the attractions are and where the entire population of arts and crafts street vendors operate. A significant result is that 52 out of the 54 street vendors that reside in Soweto are South African, with the exception of respondent 1 who is a Zimbabwean female who resides in Orlando West and operates on Vilakazi Street and respondent 52 who is also a Zimbabwean who resides in Coronationville but operates at the Hector Pieterse Museum and Memorial.

The remaining 6 (10%) street vendors have been identified as outliers as they reside over 15Km from Vilakazi Street/Hector Pieterse Museum and Memorial, in the eastern part of Johannesburg in regions like Troyeville (respondent 14), Kensington (respondent 47), Bezuidenhout Valley (respondent 38), Spruitview (respondent 46) and the Johannesburg Central Business District (respondents 25 and 43). Of the 6 residing outside Soweto, 4 are not South African indicating a link between nationality and place of residence as foreign street vendors do not reside in Soweto. The results of the present study confirm the findings made by the Centre for Applied Legal Studies at the University of the Witwatersrand (CALS) and WIEGO (2014), that street vendors often live in places like Jeppestown, Yeoville, Berea, Hillbrow and Joubert Park.

The results also support Totouwe's (2003) claim that many street traders that operate specifically in Soweto reside there as they have close friends and family in the township and either pay very minimal but negotiable rent to land owners or build shacks or 'back rooms' in other people's yards, also at a fee.

6.2.3 Income

The mean score for the average 'monthly income' of all the arts and crafts street vendors in this study is M= R9952.34 per month (without outliers) is equivalent to R331.73 per day, which is higher than what the street vendors in India make which is 100-200 rupees (R19.46-R38.93 South African Rands as of the 14th of January 2019) (Widiyastuti, 2013). However, if the arts and crafts street vendor's monthly 'incomes' are compared to the minimum wage in South Africa as of 2018 (Expatica, 2019), this indicates that the arts

and crafts street vendors make more than 'formal' workers in South Africa who are entitled to a minimum wage of R20 per hour, which is equivalent to R3500 per month based on a 40 hour working week (8 hours working day) (Expatica, 2019).

Further analysis of the average income per month for male and female street vendors reveals some interesting results. The income needed by male arts and craft street vendors to sustain and support his dependents/family, if the outlier is taken out (respondent 22 with R200 000), is $M = R\ 9368.97$. The mode value for male vendors is R8000 as stated by 5 male street vendors (respondents 28, 29, 33, 35, and 37).

The average/mean amount, per month, for a female arts and crafts street vendor, if the outliers are taken out (respondents 24 and 25 with R50 000 and R100 000 respectively), is $M = R\ 10\ 535.71$. The mode for female vendors is also R8000 as stated by 5 females (respondent 3, 30, 31, 50 and 51) (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). It is interesting to note that both genders share a similar mode and median indicating that all the street vendors require approximately R8000 per month to sustain their families.

However, all the respondents, both male and female, disagree that their business makes them enough money, per month, to support their families, with mean of $M = 2.20$ (standard deviation = 1.284) from item B33.17 confirming this (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). This further correlates with Charman & Govendor (2016), Grant (2013), Morange (2015) and Wilson's (2011) claim that the informal sector of South Africa provides poor people with job opportunities and is inclusive of small businesses like street vending that were created for survival purposes. This is so because the creation of informal businesses is mostly meant to escape poverty and unemployment rather than earn well-paid salaries from jobs found in the formal sector.

It is with this reason that the arts and crafts street vendors that formed part of this study also agreed that the money they make from their business is not enough to support their families. The findings further link with Rogerson (2001), Skinner (2008) and Tengeh's (2013) suggestions that street vending offers the chance for unemployed people to earn

a living and make income thereby staying away from crime-related activities. The money that the arts and crafts street vendors make plays a pivotal role in their lives as they are highly dependent on it to survive. The results also agree with Nyawo & Mubangizi (2015) and Reddy's (2007) claim that more than 80% of arts and crafts street vendors in South Africa might not have any other form of income, with pension and child grants being part of the remaining 20%.

6.2.3.1 Income per gender

Further analysis of the average income per month for male and female street vendors reveals some interesting results. The income needed by male arts and craft street vendor to sustain and support his dependents/family, if the outlier is taken out (respondent 22 with R200 000), is $M = R\ 9368.97$. The mode value for male vendors is R8000 as stated by 5 male street vendors (respondent 28, 29, 33, 35, and 37).

The average/mean amount, per month, for a female arts and crafts street vendor, if the outliers are taken out (respondents 24 and 25 with R50 000 and R100 000 respectively), is $M = R\ 10\ 535.71$. The mode for female vendors is also R8000 as stated by 5 females (respondent 3, 30, 31, 50 and 51) (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). It is interesting to note that both genders share a similar mode and median indicating that all the street vendors require approximately R8000 per month to sustain their families.

However, all the respondents, both male and female, disagree that their business makes them enough money, per month, to support their families, with mean of $M = 2.20$ (standard deviation = 1.284) from item B33.17 confirming this (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). This further correlates with Charman & Govendor (2016), Grant (2013), Morange (2015) and Wilson's (2011) claim that the informal sector of South Africa provides poor people with job opportunities and is inclusive of small businesses like street vending that were created for survival purposes. This is so because the creation of informal businesses is mostly meant to escape poverty and unemployment rather than earn well-paid salaries from jobs found in the formal sector.

6.2.3.2 The outliers

The combined mean for both male and female street vendors' is $M = R15\ 288.33$ per month with outliers included (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). As already mentioned the respondents 22, 24 and 25 are classified as the three outliers. Respondent 22 is the youngest, 21 years old vendor who started his business in 2016. He is not a breadwinner, has no dependents but requires the highest sustenance of R200 000 per month, the reason why the respondents income requirement is considered an outlier.

The second outlier is respondent 24, a 25 year old female who started to operate in 2005 (she started to operate at the age of 12 which is also suspect) with no dependents and needs R100 000 monthly income.

The third outlier is respondent 25, 40 year old female who started operating in 2012, who needs R50 000 per month to sustain her 4 dependents, and also disagrees that her business make her enough money to sustain them (item B33.17).

If the outlier amounts are again compared to the respondent with the most operating experience as an arts and crafts street vendor that started to operate in 1999, which was a 48 year old male, then the amount of R6000 a month to sustain his family can be considered a benchmark. These comparisons provide reasons as to why respondents 22, 24 and 25 are deemed outliers as they are not realistic in relation to other respondents who have been operating for longer than them but require lesser amounts per month to sustain their families.

Comparing this to the amount needed by respondent 57 who is a 42 year old female that needed the least amount of money monthly (R1500). Even though the respondent needs the lowest amount (R1500) per month for sustenance it was not taken out as an outlier because she is still around after 9 years of experience and is the breadwinner in her household.

6.2.4 Breadwinners

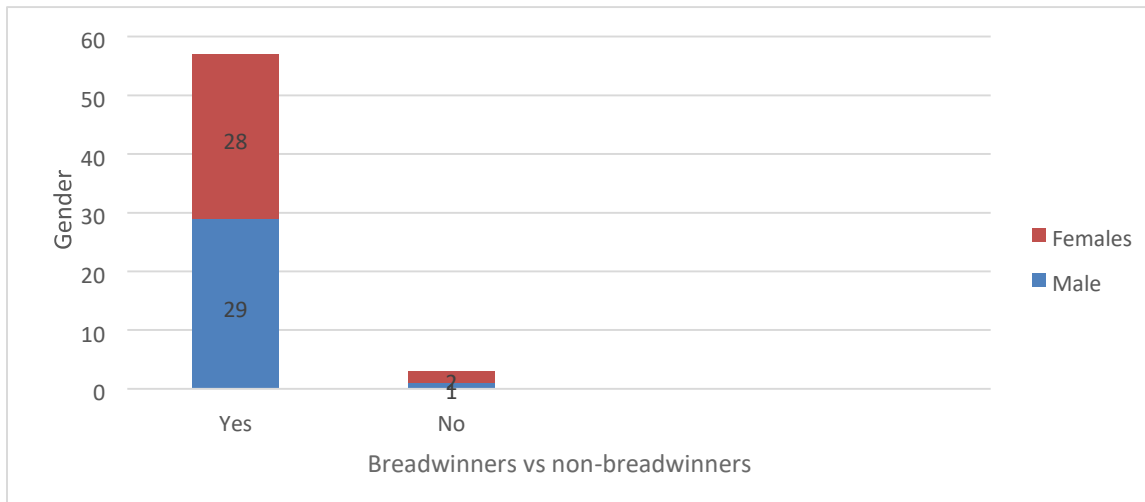


Figure 6.4: Breadwinners vs non-breadwinners

The entire sample of 60 arts and crafts street vendors indicated that they are self-employed. This trend disagrees with Kuiters' (2007) study which discovered that the local arts and crafts street vendors in that study work for someone, in Cape Town, South Africa, the context for that study.

However, out of the entire population that stated that they are their own bosses, 57 respondents, 29 males and 28 females, confirmed that they are breadwinners within their households. The remaining 3 respondents (1 male and 2 females) indicated that they were not breadwinners within their households of. The only male who is not a breadwinner (respondent 22), is a 21-year-old, which is the youngest street vendor in the group of 60, who started operating in 2016. There are two female vendors who are not breadwinners in their families, (respondents 50 and 58). The first one started operating in 2016 has one dependent but her husband supports her; The second is a 25-year-old who started operating in 2018 and receives additional pocket money from her father as she stated that "I only do this for fun" (item B34). She only works 5 hours a day and 3 days in a week which indicates that she is not invested in this occupation as much as the others.

Akharuzzaman & Deguchi (2010), Akinboade (2005), Bhowmick (2005), Crush, Skinner & Chikanda (2015), Jewkes, Levin & Kekana (2002), Mitullah (2003), and Samuel (2013) all stress the significance of males as breadwinners more than females in Africa as patriarchy is still a major characteristic within households. The authors further argue that street vending is regarded much more significant to males than females who are expected to be stay-at-home mothers and wives. The results of this research study however, disagree with the claims made by these authors as both male and female respondents share the same responsibilities as breadwinners, sharing the same reason of starting their business which is to support their families.

6.2.5 Dependents

Table 6.3 below illustrates the number of dependents for both male and female street vendors:

Table 6.3: Number of dependents for both male and female street vendors

Number of dependents	frequency	%	Male		Female	
			frequency	%	frequency	%
One	5	8.6	1	1.7	4	6.9
Two	13	22.4	8	13.8	5	8.6
Three	14	24.1	9	15.5	5	8.6
Four	13	22.4	3	5.2	10	17.2
Five	6	10.3	5	8.6	1	1.7
Six	4	6.9	2	3.5	2	3.4
Eight	2	3.4	1	1.7	1	1.7
Nine	1	1.7	0	0	1	1.7
TOTAL	58	100	29	50	29	50

Several arts and crafts street vendors (14) have three dependents. Of these 14 street vendors, 9 are males which is the mode (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503), as most male street vendors have 3 dependents, and 5 female street vendors also have three dependents. The second highest number is 13 street vendors with 2 and 4 four dependents. However, for street vendors with 2 dependents, 8 are males and 5 are females, and for street vendors with 4 dependents, 3 are males and 10 are females. Only

1 respondent (respondent 57), a 42 year old female with a primary school education, and a breadwinner in her family, opted not to answer the question. She further stated that this is the only income she receives even though she needs a monthly income of R1500 which is the lowest value stated out of all other respondents for this item (A11) (refer to annexure 2). The respondent operates 9 hours a day every day of the week and has been doing so since 2009. She only sells beaded work which she makes herself.

Comparing between males and females, it is evident that most male street vendors (9) have three dependents and most female street vendors (10) have four dependents. Furthermore, the sum or total number of dependents that male street vendors have is 101 dependents which gives a mean score of $M=3.36$. An average male street vendor therefore has 3 dependents. For females, the total number of dependents the whole population of 30 female street vendors have is 103 dependents which equals a mean score of $M=3.43$ per female respondent. The female and male street vendors therefore have on average 3.4 dependents which indicates that there is no statistically significant difference between number of dependents between male and female street vendors (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503).

The profile characteristics of 3 respondents with the highest number of dependents (8 and 9 dependents) are further discussed. Respondents 39 and 52, are male and female respectively, the breadwinners in their families with 8 dependents, and both require R15 000 per month to sustain their families. The male vendor (respondent 39) has been operating since the year 2001 and operates 5 hours each day, excluding Sundays. The main reason he is a street vendor is to support his family as he sells almost all products listed under item A19 of the questionnaire (refer to annexure 2). The female respondent (number 52) however, began to operate in the year 2015, operates 10 hours a day, every day of the week, and supports her family with the revenue she generates from becoming a street vendor as she also sells every product listed in A19 of the questionnaire.

Even though both respondents have 8 dependents further analysis indicates that the male respondent knows the street vending processes better than the female as he has been operating as a street vendor for a longer period of time and works lesser hours than

respondent 52. Another interesting finding is that the male respondent stated that tourist guides refer tourists to him whilst the female respondent stated that tourist guides do not refer tourists to her. The importance of tourist guide referrals is discussed under the subheading (6.6.6). This might be the reason why the male vendor is able to work less per month and make a required amount to support his family quicker as tourists are referred to him when he operates. The street vendor (respondent 47) with the highest number of dependents (9) is a 51 year old female, who is a breadwinner in her household, requires R30 000 per month to sustain her family which is the highest amount required of all other respondents excluding the outliers. She agrees that this business makes her enough to support her family, works 10 hours a day, every day of the week, and sells beaded work, which she makes herself. It therefore makes sense that the respondent with the highest number of dependents requires the highest amount of money per month to sustain their family.

6.2.6 Reasons for becoming a street vendor

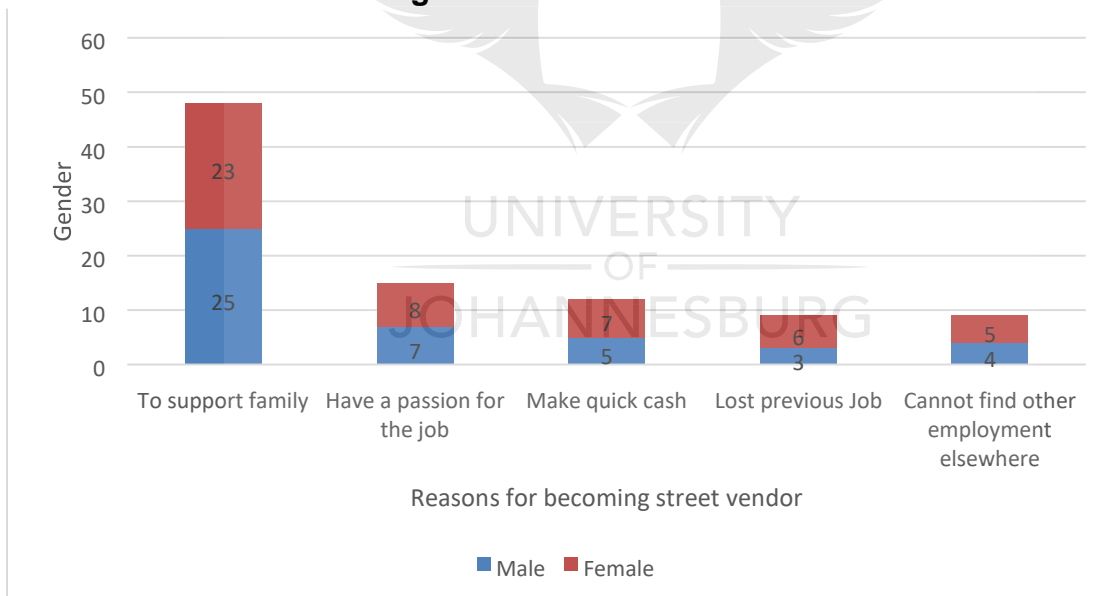


Figure 6.5: Reasons for becoming an arts and crafts street vendor

Figure 6.5 above explains the reasons the respondents chose for becoming arts and crafts street vendors. It is worth a mention that the respondents were given freedom to choose more than one option. The results indicate that 80% of respondents (25 males or

83% and 23 females or 77%), chose to become arts and crafts street vendors to support their families. Furthermore, a quarter of the respondents (25%), (7 males and 8 females), indicated that they have a passion for the job and it was entirely by choice as they had other options to pursue but they chose arts and crafts street vending because they love it.

A fifth (20%) of the population sampled, 5 males and 7 females, stated that they became arts and crafts street vendors in order to make quick cash. The reasons least chosen were having lost their previous job (3 males and 6 females) and not being able to find employment elsewhere (4 males and 5 females) and both statements were chosen by 15% (9 each statement) of the respondents. Therefore, the majority of the respondents are dependent on this type of occupation specifically to earn a living and support their families.

The above results from the study support Cohen (2010); Mandaric, Milicevic, & Sekulic (2017); Samuel (2013); Tong (2014); and Wilson's (2011) suggestion that becoming a street vendor involves a number of reasons, such as:

- wanting to make quick cash,
- supporting families as bread winners,
- starting one's own business having lost their previous job,
- not being able to find other employment elsewhere due to lack of a qualification,
- having the passion for it and making it one's hobby, to name a few.

However, the number one reason people become arts and crafts street vendors is to support their families as they cannot find other employment elsewhere. This is also supported by Foukuor *et al* (2017), Pavani (2017) and Timalcina's (2011) claim that street vending in particular has emerged as the main occupation for poor people in South Africa.

6.3 STATISTICALLY TESTING SELECTED DEMOGRAPHIC CHARACTERISTICS

The Kolomogorov-Smirnov and Shapiro Wilkinson and Mann-Whitney U tests are used and explained in this section

6.3.1 The Kolmogorov-Smirnov and Shapiro Wilkinon test

The Kolmogorov-Smirnov and Shapiro Wilkinon test is “a test of whether a distribution of scores is significantly different from a normal distribution. A significant value indicates a deviation from normality” (Field, 2009: 788). Furthermore, if the test is non-significant, then $p > .05$. This further indicates that the distribution of the sample is not significantly different from the normal distribution (it is normal). However, if the test is significant ($p < .05$), then the distribution is significantly different from the normal distribution (it is not normal) (Field, 2009: 144).

Table 6.4 below illustrates the Kolmogorov-Smirnov and Shapiro Wilkinon test for the difference in distribution between male and female arts and crafts street vendors regarding how much money, each gender, needs per month.

Table 6.4: Kolmogorov-Smirnov (K-S) and Shapiro- Wilksinson U tests of normality for monthly required amounts between male and female

How much money the street vendors need per month to sustain their families	Kolmogorov-Smirnov		Shapiro-Wilk			
	Statistic	df	Sig.	Statistic	df	Sig.
Male	0.216	29	0.001	0.840	29	0.000
Female	0.277	28	0.000	0.755	28	0.000

Table 6.4 presents the results of Kolmogorov-Smirnov (K-O) and Shapiro-Wilkinson U tests of normality. As the p value in both tests is < 0.05 , then $H_p > .05$ is not rejected, which reveals significant differences in the amount required (in Rands), per month, for each gender. The results also reveal that most of the street vendors agreed that they do not make enough money per month to support their families (Pallant, 2011: 63; Saunders, Lewis & Thornhill, 2012: 503).

6.3.2 The Mann-Whitney U test

The Mann-Whitney U test is “a non-parametric test that looks for differences between two independent samples. That is, it tests whether the populations from which two samples are drawn have the same location” (Field, 2009: 789). Therefore, the Mann-Whitney U

test is utilised if the researcher wants to “test the differences between two conditions and different respondents that have been used in each condition” (Field, 2009: 540). The Mann-Whitney U test therefore “works by looking at differences in the ranked positions of scores in different groups (Field, 2009: 548). The effect size (r) refers to “an objective and (usually) standardized measure of the magnitude of an observed effect” (Field, 2009: 785). The values 0.3-0.5 indicate a medium effect. The Mann-Whitney U test was applied here to statistically test the effect size of the income the male and female street vendors need per month to sustain their families.

The results of Mann-Whitney *U* test (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509), are presented in table 6.5 below:

Table 6.5: The Mann Whitney *U* test of significance for income needed per month by male and female street vendors

	How much money the street vendors need per month to sustain their families
Mann-Whitney U	398.000
Wilcoxon W	833.000
Z	-0.128
Asymp. Sig. (2 tailed)	0.898
N=60	

Table 6.5 indicates a Mann *U* test of significance was conducted to test the difference between the monthly amounts needed by male and female arts and crafts street vendors after the outliers are taken out.

The income that the male and female street vendors needed per month did not differ significantly, $U= 398.00$, $Z= -0.128$ and $p=0.898$ which is >0.05 .

The results of the test indicate that males and females do not differ significantly regarding how much money they need (in Rands) per month. The effect size $r = 0.017$ also indicates an insignificant effect size.

6.3.3 Mann-Whitney U test of significance for number of working hours per day and income needed and whether the business makes the street vendors enough money per month

Item 15 of the questionnaire explored the number of hours, per day, the street vendors operate in which the mean for males was $M = 8.3$ and the mean for females was $M = 8.8$ hours operating hours per day.

The average income required, per month, by males is $M = R9368.97$. The mode was R8000, and the median was $Mdn = R8000$ as well.

For females, the average income required, per month, was $M = R10\,535.71$. The mode was R8000, and the median was $Mdn = R8000$ as well too.

However, all the respondents, both male and female, disagree that their business makes them enough money, per month, to support their families, with mean of $M = 2.20$ (standard deviation = 1.284) from item B33.17 which was a Likert-scale, with categories narrowed down to disagree, neutral and agree.

The Mann-Whitney U test of significance is used to test the effect size between the number of working hours per day and income needed whether the business makes the street vendors enough money per month as presented in table 6.6 below.

Table 6.6: The Mann Whitney *U* test of significance is used to test the effect size between the number of working hours per day and income needed and whether the business makes the street vendors enough money per month:

Whether the business makes enough money to support their families	How many hours in a day the street vendors operate	the street vendors enough money to support their families
Disagree	Mann-Whitney U	171.000
	Wilcoxon W	447.000
	Z	-1.271
	Asymp. Sig. (2-tailed)	0.204
Neutral	Mann-Whitney U	3.500
	Wilcoxon W	9.500
	Z	-0.935
	Asymp. Sig. (2-tailed)	0.350
	Exact Sig. [2*(1-tailed Sig.)]	.400b
Agree	Mann-Whitney U	10.000
	Wilcoxon W	20.000
	Z	-0.458
	Asymp. Sig. (2-tailed)	0.647
	Exact Sig. [2*(1-tailed Sig.)]	.762b

Number of respondents N= 60

According to the Mann-Whitney *U* test, regarding whether the street vendors thought their business makes them enough money to support their families based on how long they work, with categories narrowed down to disagree, neutral and agree, there was no significant difference between how long males and females work per day. Specifically, for street vendors who disagree, remain neutral and agree, $p= 0.204$, 0.350 and 0.647 respectively, indicating that they are all above 0.5 , which signifies that there is no significant difference between how male and female street vendors operate per day (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509). Furthermore, the effect size for respondents that disagree, are neutral and agree are $r= 0.164$; 0.121 ; and 0.059 respectively which are insignificant effect sizes.

6.3.4 Mann-Whitney U test for the significant difference in numbers of highest and lowest ranked scores for the number of dependents for each gender

Table 6.7 below illustrates the Kolmogorov-Smirnov and Shapiro Wilkison test for the difference in distribution between male and female arts and crafts street vendors regarding the number of dependents for each gender:

Table 6.7: Kolmogorov-Smirnov (K-S) and Shapiro- Wilkison U tests of normality for the difference in distribution between male and female arts and crafts street vendors regarding the number of dependents for each gender

Number of dependents		Kolmogorov-Smirnov		Shapiro-Wilk	
		Sig.		Sig.	
Statistic	df	Statistic	df	Statistic	df
	Male	0.219	30	0.001	0.933
	Female	0.236	29	0.000	0.892

Table 6.7 above presents the results of the Kolmogorov-Smirnov (K-O) and ShapiroWilkinson U tests of normality for the number of dependents. As the p value in both tests is < 0.05 , then $H_0 > .05$ is not rejected, which reveals significant differences in the number of dependents for each gender. The results of the Kolmogorov-Smirnov (K-O) and Shapiro-Wilkinson U tests then informed the researcher to use a non-parametric test to further measure the difference in numbers of highest and lowest ranked scores, and served as justification for the use of the Mann-Whitney U test. Table 6.8 below illustrates the mean ranks for males and females.

Table 6.8: Mean Ranks for males and females

Number of dependents	Number (N)	Mean Rank	Sum of Ranks
Male	30	29.38	881.50
Female	29	30.64	888.50
Total	59		

From Table 6.8 above, the mean ranks for males and females is 29.38 and 30.64 respectively. The sum of ranks for males and females is 881.50 and 888.50 respectively. Table 6.9 below illustrates the Mann-Whitney U test for the difference in numbers of highest and lowest ranked scores:

Table 6.9: The Mann Whitney *U* test

	Number of dependents
Mann-Whitney U	416.500
Wilcoxon W	881.500
Z	-0.286
Asymp. Sig. (2 tailed)	0.775

Number of respondents N= 60. 204 number of dependents

The Mann-Whitney U test was used to test inferential statistics for a larger population for the difference in numbers of highest and lowest ranked scores regarding the number of dependents for each gender (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 503).

The results indicate that male and female street vendors differed significantly with respect to the number of dependents according to the test which shows $p=0.775$ indicating there is a significant difference as $p<0.05$, as values above 0.5 mean that there is no significant difference (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509). The effect size $r=0.037$ further reveals an insignificant effect size.

The Mean values were already discussed and showed that there is no difference. However, the Mann Whitney U test does not use Mean values. It uses ranks of all scores lining them from the lowest to the highest for the whole population or for each group, depending how the test was conducted, in this case for each gender. It therefore looks at whether there is a difference in ranks of male and female street vendors.

6.4 PRODUCTS SOLD

This section focuses on the types of products sold by the population sampled. The arts and crafts street vendors combined, researched in this study, sell products like wooden crafts, beaded work, tablecloths, shirts, caps, beanies, paintworks, books, DVDs, and products made from clay/sand and metal/stone. The differences in products bought, made and sold the most for males and females also form part of this section. Specialised vendors who sell specific products are also discussed. The criteria for selecting the products the street vendors sell are also paid attention to, also separated between males and females. Thereafter, the stock-taking and restocking frequency is unpacked, followed by the number of suppliers the street vendors have. This section is also inclusive of inferential statistics where necessary.

6.4.1 Comparing male and female products bought from suppliers, made themselves and sold the most for males and females

Figures 6.6 and 6.7 presented below are graphical representations for the products the male and female arts and crafts street vendors buy from suppliers, make by themselves, and the products that are selling the most. Respondents could choose more than one option hence the percentages are over 100%.

From the entire population that was asked these questions, 2 respondents did not specifically single out which products sell the most as they said “everything sells” (respondent 43 (male) and 47 (female) while 11 respondents (6 males and 5 females) left the section blank too. There were 13 respondents (24, 17, 16, 14, 11, 8, 4, 25, 37, 39, 43, 60 and 50) who did not specify whether they make or buy the products. This indicates that there might be another category (in the form of consignments) other than the ones being currently researched. This suggests that there might be arts and crafts street vendors that sell products for other people then get a share from the sale, in the form of commission, even though they are the owners of their own business.

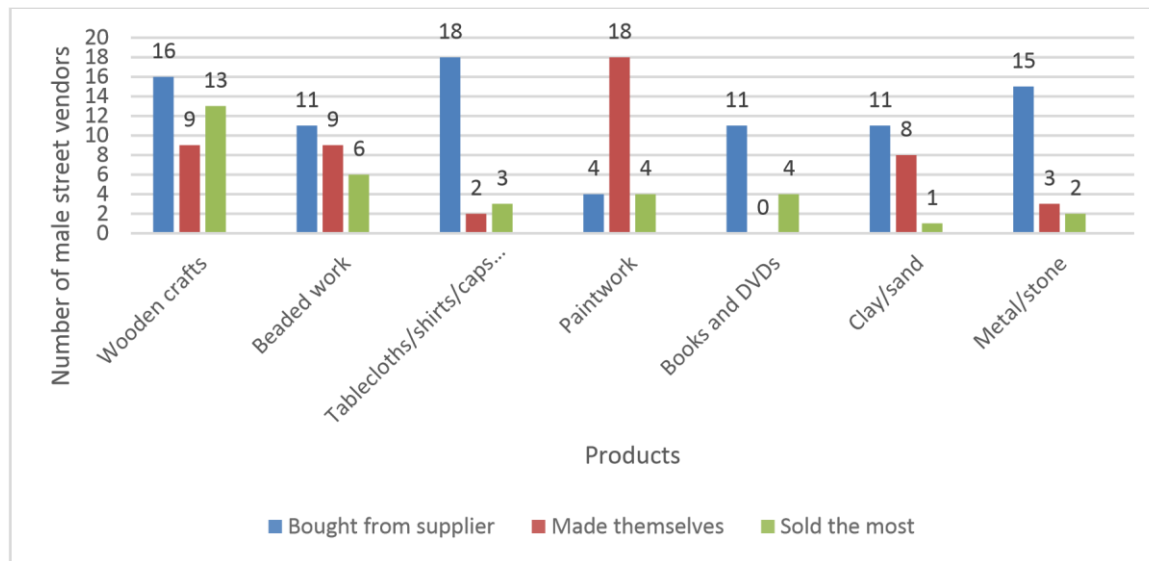


Figure 6.6: Products bought, made and sold the most for males

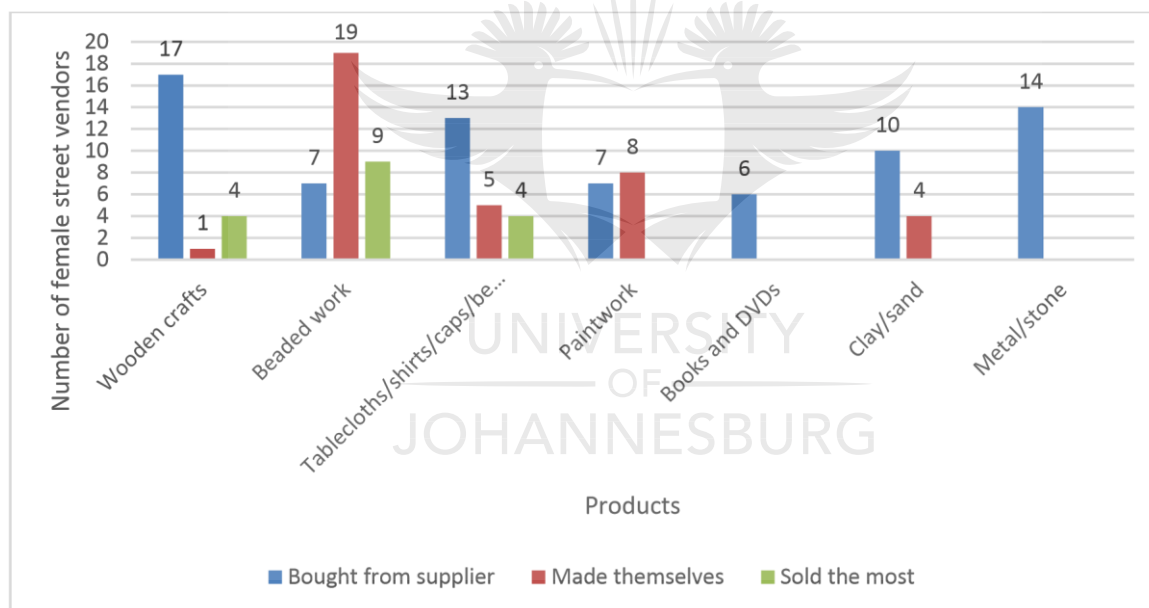


Figure 6.7: Products bought, made and sold the most for females

6.4.1.1 Wooden crafts

The results reveal that 16 males buy the wooden crafts from their suppliers which is the highest, 9 street vendors make the wooden crafts themselves. The results also reveal that customers buy wooden crafts the most from male arts and crafts street vendors with 13 stating that wooden crafts sell the most.

Regarding the female arts and crafts street vendors, 17 of them stated that they buy the wooden crafts they sell from their suppliers, 1 stated that she makes the wooden crafts herself and 4 specified that wooden crafts sell the most. Examples of wooden crafts include masks, jewellery boxes, rhino horns, and statues of significant animals like the lion, buffalo, rhinoceros, elephant and the leopard all known as 'the big five' in Africa to name a few.

The Pearson-chi test explores “whether there is a relationship between two categorical variables” (Field, 2009: 688). In this case, the Pearson-chi test was used to measure the relationship between males and females that sell a specific product, i.e. wooden crafts. Table 6.10 below illustrates the Pearson chi-square test to confirm whether there is a significant difference between male and female arts and crafts street vendors with respect to wooden crafts sold (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509).

Table 6.10: Wooden crafts

Wooden crafts	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	5.435a	1	0.020
Continuity Correction	3.863	1	0.049
Likelihood ratio	6.247	1	0.012
Linear-by-Linear Association	5.308	1	0.021
N of Valid Cases	43		

a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 4.19.

The Pearson chi-square test confirms that there is a significant difference between male and female arts and crafts street vendors as $p= 0.049$, as more males work with wood than females (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509). This is further confirmed by the percentages as

36% of males make the wooden crafts as opposed to 5.6% of females. The phi value of -0.356 in table 6.11 below indicates that there is a large difference in the proportion of males and females who make or buy the wooden crafts. The footnote below the ChiSquare in Table 6.10 indicates that 25% have a count less than 5, meaning that the assumption has not been violated concerning the minimum expected cell frequency. Ideally, this is what the test and study was hoping to achieve. Table 6.11 below illustrates the symmetric measures for wooden crafts.

Table 6.11: Symmetric measures

Wooden crafts		Value	Approximate Significance
Nominal by Nominal	Phi	-0.356	0.020
	Cramer's V	0.356	0.020
N of valid cases		43	

6.4.1.2 Beaded work

Table 6.12: arts and crafts street vendors selling beaded work

Beaded work	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	6.470a	1	0.011
Continuity correction	5.013	1	0.025
Likelihood ratio	6.567	1	0.010
Linear-by-Linear Association	6.330	1	0.012
N of Valid Cases		46	

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.83.

Regarding beaded work like necklaces, wristbands, rings and certain accessories like phone covers made from beads the results for males indicate the following: 11 males buy their beaded work from their suppliers, 9 make them by hand, and 6 male street vendors

stated that the beaded work they offer sell the most which is the second highest number for products sold the most for males.

For the female arts and crafts street vendors, 7 buy the beaded work from their suppliers, 19 make the beaded work themselves (the highest in this category) and 9 stated that beaded work sells the most, which is also the product sold the most by female vendors. Table 6.12 above illustrates the Pearson chi-square test to confirm whether there is a significant difference between male and female arts and crafts street vendors with respect to beaded work sold.

The Pearson chi-square test confirms that there is a significant difference between male and female arts and crafts street vendors with respect to whether they buy or make beaded work as $p= 0.025$. As such 76.9% of females make the beaded work as opposed to 40% of the males. The Phi value is 0.375 in Table 6.13 below indicates that there is a large difference in the proportion of males and females who make or buy the beaded work. The footnote below the Chi-Square table (Table 6.12) indicates that 0% have a count less than 5, meaning that the assumption has not been violated concerning the minimum expected cell frequency (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509). Ideally, this is what the test and study was hoping to achieve. Table 6.13 below illustrates the symmetric measures for beaded work.

Table 6.13: Symmetric measures

Beaded work		Value	Approximate Significance
Nominal by Nominal	Phi	0.375	0.011
	Cramer's V	0.375	0.011
N of valid cases		46	

6.4.1.3 Tablecloths/shirts/caps and beanies

Regarding products like tablecloths/shirts/caps and beanies, 18 males stated that they buy them from their customers which is the highest product bought from suppliers for

males, 2 males make the product themselves and 3 males stated that this specific product sells the most. For the females, 13 buy the products from their suppliers, 5 make the products themselves and 4 females stated that this product sells the most.

6.4.1.4 Paintworks

For paintworks, 4 male arts and crafts street vendors buy the products they sell from their suppliers, 18 male street vendors make the paintwork themselves which is the highest number of male street vendors which make a specific product before they sell it, and 4 male street vendors stated that paintwork sells the most. For females, 7 buy their paintwork from their suppliers, 8 make the paintwork themselves and no female stated that paintwork sells the most in their business.

6.4.1.5 Books and DVDs

For books and DVDs, 11 males buy them from their suppliers, not a single male street vendor make them and 4 males stated that books and DVDs sell the most. For female street vendors, 6 buy the books and DVDs from their suppliers and no female street vendor makes them. No female arts and crafts street vendor stated that they sell books and DVDs the most too.

6.4.1.6 Clay/sand products

With regards to clay/sand products, 11 and 8 male street vendors buy and make clay/sand products respectively, 1 male street vendor stated that this specific product sells the most in their business but that is because that is the only product they sell. For female street vendors, 10 and 4 buy and make them respectively, and not a single female street vendor stated that it sells the most in their business.

6.4.1.7 Metal/stone products

For products made out of metal/stone, 15 and 3 male street vendors buy and make the products respectively, and 2 males stated that they sell metal/stone products the most. For their female colleagues, 14 buy this specific product from their supplier, none of the female street vendors make this product themselves and none feel that it sells the most.

6.4.1.8 Specialised vendors

There are arts and crafts street vendors that specialise in making and selling one or two products. Specifically, respondent 33, who is a male that makes and sells only woodwork which he personally paints. However, respondent 51 is a wood specialist too but unlike respondent 33 he buys the wooden crafts and sells them without painting them. Respondents 53 and 55 stated that they make and sell only wooden crafts and paintings separately. Respondent 58 stated that he buys and sells wooden crafts but makes paintwork before selling it.

Respondent 32 is a female that buys and sells only beaded work. However, respondents 30, 31, 50, 56 and 57 are also females but unlike respondent 32, they personally make the beaded work before selling them. Furthermore, respondent 49 is a female that sells only paintings which she buys whilst respondent 48 is a male that makes them. Respondent 48 also sells clay work which he sometimes paints too as well as respondent 7 which is a female that does the same. Respondent 46 buys and sells only books and DVDs, respondent 50 also sells jewellery only in addition to beaded work which is bought and respondent 60 only sells tablecloths/shirts/caps/beanies.

Specialists also make the products they make themselves during their operating times hence their operating times are prolonged as well. Respondent 21 is a sand specialist who calls himself “the sandman” (refer to annexure 5) who makes his sand crafts while he operates during the day and he has been operating since the 1999 which cements his credibility as opposed to the respondents who operate 5 hours a day but only started operating in 2015 and 2016.

He has far more knowledge of the arts and crafts street vending processes and much more customer experience which might be the reason he operates for longer daily. Respondent 48 is a male street vendor who has been operating since 2006, every day of the week like “the sandman” and personally makes the products made from clay/sand himself before selling them and he was one of the respondents who, through observation, physically made the products he sells on-site while he operated (refer to annexure 5). Respondent 60 sold tablecloths/shirts/caps/beanies only. Therefore, it can be concluded

that these 3 respondents also operate for longer since they are specialists that sell a specific product(s) which they make themselves while they operate hence they operate for longer than other street vendors that sell a variety of products which they buy from their suppliers but operate for lesser hours each day.

Overall, the results reveal that the product most male arts and crafts street vendors (25) offer the most is wooden work, which is also the product which sells the most for males. The second most offered product by males is paintwork (22) of which 18 of those are made by the male street vendors themselves.

However, for female street vendors, the most (26) offer beaded work to their customers, of whom 19 of them make the products themselves. The second most offered product by females is wooden crafts (18) and tablecloths/shirts/caps and beanies (18), but the female street vendors mostly buy these products from their suppliers as opposed to males that make them. Even so, the male street vendors (9) bought the beaded work from their suppliers. This indicates that the male arts and crafts street vendors specialise in making wooden crafts and females focus mainly on beaded work as they have the skills to create them. The researcher therefore also noted that there are specialised street vendors at the site (refer to annexure 5).

The above results support Nyawo & Mubangizi (2015), Reddy (2007) and Swanson & Timothy's (2012) suggestion that most male arts and crafts street vendors have carpentry skills to personally craft and sell products made from wood (masks, statues of animals and people etc) and to create artistic paintings relating to Soweto and African culture, whilst the female arts and crafts street vendors mostly specialise in knitting and beadedwork such are necklaces, shoes, wristbands, etc. The results are in line with suggestion by the International Labour Organisation (ILO) (2002: 53) that male and female street vendors may specialise in making and selling specific products. However, males may sell products more lucrative than female products, in this case, wooden crafts that males sell are more expensive than beaded work which females sell. Specialisation by gender evident in this Sowetan study have striking similarity to the case study of Indonesia, Bali, (Widiastini, Andiani & Haryanto,2017) where male arts and crafts street

vendors specialise in making wooden crafts while female arts and crafts street vendors, which are mostly their wives, make and sell beaded work.

When verbally asked further (refer to annexure 1 and 5) what is the reason these products sell the most their response was that these specific products remind tourists of their trip to Africa therefore acting as souvenirs (Smith, 2017; Omemu, 2007 and WIEGO, 2014). Their response therefore correlates with Collins-Kreiner (2015), De Run (2012), Hashimoto & Telfer (2007), Hume (2013), Morgan & Pritchard (2005), Samuel (2013), Swanson (2004), Thompson, Hannam & Petrie (2012) and Trinh, Ryan & Cave's (2014) indication that arts and crafts products act as souvenirs in tourism when bought by tourists.

Moreover, the above results also support a claim made by Turok (2001) that street vendors may form subgroups or operate as a collective and may sell specific products at specific locations. This is so because this unique permanent group of 60 arts and crafts street vendors are inclusive of subgroups (e.g. beads, wooden crafts etc.) that operate as a collective and not as individuals. This therefore means that they buy together from the same suppliers to get a better price for products.

6.4.2 Criteria for selecting the products

6.4.2.1 Combined Mean values for consideration

The criteria/considerations taken by the entire population by arts and crafts street vendors when buying or making the products that they sell are discussed in this section, followed by differences in criteria for product selection between male and female vendors. Table 6.14 below illustrates the mean and standard deviation of the factors considered when buying or making the products sold of both genders combined

Table 6.14: The mean and standard deviation of the factors considered when buying or making the products sold of both genders combined

When buying or making the products that I sell, the arts and crafts street vendors consider the following:	N	Mean (M)	Std. Deviation
Affordability for my customers	60	4.30	0.889
Affordability of raw materials	57	4.26	1.044
How easy it is to store	59	4.15	1.172
How available it is to restock	58	4.14	1.083
Uniqueness of the product	58	3.97	1.108
What tourists are asking for	58	3.84	1.309
What other vendors are selling	59	3.61	1.326

The combined mean of males and females for the affordability for the arts and crafts street vendors customers and raw materials is $M=4.30$ ($M= 4.33$ for males and $M= 4.27$ for females) and $M=4.26$ ($M= 4.21$ for males and $M= 4.10$ for females) respectively. This indicates that most arts and crafts street vendors agree that they take affordability for their customers and raw materials into consideration when they make or buy the products they sell. Moreover, all respondents also agree that they take into consideration how easy it is to store with a combined mean of $M=4.15$ ($M= 3.89$ for males and $M= 3.80$ for females) and the availability of their products for restocking with a combined mean of $M=4.14$ ($M= 3.97$ for males and $M= 3.97$ for females as well) (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503).

The mean(s) for the uniqueness of the products they sell; what tourists are asking for and what other vendors are selling are $M=3.97$ ($M=4.14$ for males and $M= 4.13$ for females); $M=3.84$ ($M= 4.14$ for males and $M= 4.39$ for females) and $M=3.61$ ($M= 3.79$ for males and $M= 3.43$ for females) respectively. This points out that all arts and crafts street vendors agree that they take the uniqueness of the products they sell, what tourists want and what

other vendors are selling into consideration when they buy or make the products they sell as their primary objective is to maximise the revenue they make.

6.4.2.2 Differences in criteria for product selection between male and female vendors

Table 6.15: Importance of factors when buying or making the products the arts and crafts street vendors sell for males

When buying or making the products that I sell, the arts and crafts street vendors consider the following:	Strongly disagree (1)	Disagree (2)	Neither disagree or agree (3)	Agree (4)	Strongly agree (5)
Affordability for my customers	1.7% (1)	0% (0)	5% (3)	16.7% (10)	26.7% (16)
Affordability of raw materials	3.3% (2)	1.7% (1)	1.7% (1)	16.7% (10)	25% (15)
How easy it is to store	3.3% (2)	3.3% (2)	6.7% (4)	15% (9)	18.3% (11)
How available it is to restock	1.7% (1)	0% (0)	11.7% (7)	20% (12)	15% (9)
Uniqueness of the product	1.7% (1)	1.7% (1)	6.7% (4)	15% (9)	21.7% (13)
What tourists are asking for	3.3% (2)	0% (0)	6.7% (4)	13.3% (8)	25% (15)
What other vendors are selling	3.3% (2)	6.7% (4)	3.3% (2)	18.3% (11)	16.7% (10)

Table 6.16: Importance of factors when buying or making the products the arts and crafts street vendors sell for females

When buying or making the products that I sell, the arts and crafts street vendors consider the following:	Strongly disagree (1)	Disagree (2)	Neither disagree or agree (3)	Agree (4)	Strongly agree (5)
Affordability for my customers	1.7% (1)	0.0% (0)	3.3% (2)	23.3% (14)	21.7% (13)
Affordability of raw materials	5% (3)	0.0% (0)	3.3% (2)	18.3% (11)	23.3% (14)
How easy it is to store	6.7% (4)	3.3% (2)	3.3% (2)	16.7% (10)	20% (12)
How available it is to restock	5% (3)	1.7% (1)	3.3% (2)	18.3% (11)	20% (12)
Uniqueness of the product	3.3% (2)	1.7% (1)	3.3% (2)	20% (12)	20% (12)
What tourists are asking for	1.7% (1)	1.7% (1)	0.0% (0)	18.3% (11)	25% (15)
What other vendors are selling	5% (3)	11.7% (7)	3.3% (2)	16.7% (10)	13.3% (8)

Table 6.16 above shows various considerations the arts and crafts street vendors take when deciding to personally make or sell their products. Both males and females share similar views, hence the descriptions below show the combined percentages for both genders.

All percentages of each factor added up to a 100% because each consideration was measured separately. The first factor was the extent to which the arts and crafts street vendors take affordability for their customers into consideration when they make or buy their products. The results reveal that 88.3% agree and strongly agree with this statement, 3.3% strongly disagree, and a further 8.3% chose to remain neutral.

The next factor was the affordability of raw materials. Almost half the population sampled, 49.2% to be precise, strongly agree that they take affordability of the raw materials they must obtain before they can make and sell the arts and crafts. With regards to storage, 39.7% consider how easy it is to store their products before they decide to buy or make the products that they sell while a third (32.8%), agree that they take the storage factor into consideration when doing so which is a challenge, 17.2% disagree and strongly disagree, and a tenth (10.3%) decided to remain neutral as they were unsure.

Moreover, the study looked at the extent to which the products the arts and crafts street vendors sell are available to restock. The results reveal that the majority, or 39.7% of the street vendors agree that they consider the availability of the products before making and selling them. The second highest percentage is 36.2% and it is for street vendors that strongly agree. Only 8.6% disagree and strongly disagree whilst 15.5% remain neutral. This means that every 6th trader is not sure or undecided if availability of products plays a role.

The uniqueness of the souvenirs the arts and crafts street vendors sell is also measured. The results indicate that 46.6% and 34.5% strongly agree and agree respectively, that they consider the uniqueness of the product they sell before making or buying the products they sell, while 5.2% and 3.4% strongly disagree and disagree respectively, and approximately a tenth (10.3%) remained neutral, indicating that every tenth vendor is not sure about uniqueness.

Almost half the sampled population, specifically 86% of respondents strongly agree and agree that they consider what the tourists are asking for before making or buying the products they sell. A low percentage of 7.1% strongly disagree and disagree that they consider what the tourists want and 7% of the population remains neutral on that factor.

The last factor measures the extent to which the arts and crafts street vendors consider what other street vendors are selling before making and buying what they offer in their stall. The results reveal that 66.1% agree and strongly agree, on what other vendors are selling before they make and buy the products they sell, while 27% or every fourth vendor do not follow what other vendors are selling. The reasons can be that they make their own products and that they have a specialised offering (clay men, bead women etc.), and 6.8% were neutral.

6.4.2.3 Kolmogorov-Smirnov K-S and Shapiro- Wilkison U tests of normality The Kolmogorov-Smirnov K-S and Shapiro- Wilkison U tests of normality tested for significance of considerations when selecting the products by male and female street vendors as illustrated in Table 6.17 below:

Table 6.17: Kolmogorov-Smirnov (K-S) AND Shapiro- Wilkison U tests of significance of considerations when selecting the products by male and female street vendors

Considerations	Kolmogorov-Smirnov		Shapiro-Wilk	
	Statistic	df	Sig.	Sig.
Male	0.916	30	0.005	0.821
Females	0.224	30	0.001	0.839

Table 6.17 presents the results of the Kolmogorov-Smirnov (K-S) and Shapiro-Wilkison U tests of normality for considerations which reveal $p= 0.005$ for considerations by males and $p= 0.001$ for considerations by females, both <0.05 , indicating that there was significant differences and data was not normally distributed (Pallant, 2011: 63; Saunders, Lewis & Thornhill, 2012: 503). So, the results demonstrate that most of the street vendors agreed, with skewed distribution of data and which is the reason for lack of normality (Pallant, 2013).

The Shapiro-Wilkinson test validates the results ($p= 0.000$ for male street vendors and $p=0.000$ for female street vendors) of the Kolmogorov-Smirnov test that is not normally distributed. The results reveal that most street vendors agreed, with skewed distribution of data. The two tests are used in conjunction with one another because the results of the K-S test is less powerful alone for testing normality because it is sensitive to extreme values which is not the same with the Shapiro-Wilkinson test (Steinskog, Tjostheim & Kvamsto, 2007: 1156).

6.4.3 Stock-taking frequency

In terms of the frequency in which the arts and crafts street vendors conduct stock-taking, respondents were required to fill in numerical values on the options provided in a table. These included the number of times they conduct it in a week; number of times in a month(s); or they could indicate if they never perform stock taking. Table 6.18 below summarises the results.

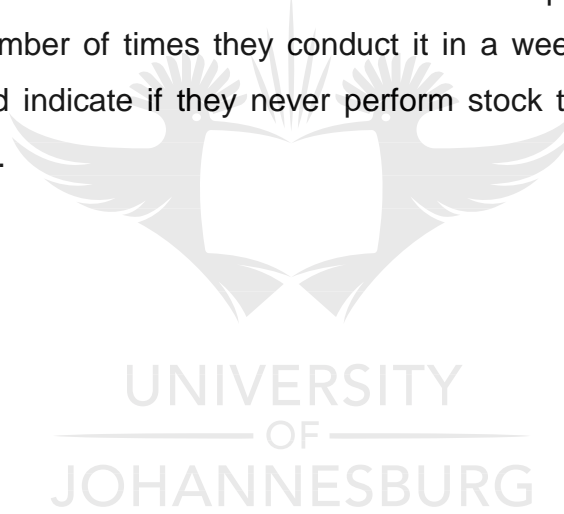


Table 6.18: Stock-taking frequency

STOCK-TAKING FREQUENCY	COMBINED GENDERS	MALE	FEMALE
CATEGORY	FREQUENCY (F)	(F)	(F)
NEVER	10	6	4
TIME(S) A WEEK			
One	7	2	5
Two	3	0	3
Three	4	2	2
Four	1	1	0
Five	0	0	0
Six	0	0	0
Seven	1	0	1
TOTAL	16	5	11
TIME(S) A MONTH			
One	12	5	7
Two	6	5	1
Three	7	5	2
Four	2	1	1
TOTAL	27	16	11
EVERY__ MONTH(S)			
One	4	1	3
NO DATA	3	2	1

From Table 6.18 above, it is evident that most street vendors (5 males and 7 females) conduct stock-taking once a month. The second highest frequency in which street vendors conduct stock-taking is once a week by 2 males and 5 females, indicating that females may be more diligent, as well as three times in a month by 5 males and 2 females. In comparing between the stock-taking frequencies between both genders, the results reveal that most male street vendors generally conduct stock-taking on a monthly basis

(16 males in total) while the female street vendors' population is evenly spread (11 for each category) between the number of times in a week and month as the total.

However 10 street vendors (6 males and 4 females), stated that they do not conduct stock taking in their businesses. The researcher found a relationship between the 6 males that stated that they do not conduct stock-taking as well as the frequency in which they restock. As such, out of the 6 males that do not conduct stock-taking, 3 of them do not necessarily have a frequency in which they restock. All other street vendors had a frequency for both. Regarding the remaining 3 respondents, one respondent (respondent 48) wrote "I make it every day" giving an indication that he does not have a stock-taking frequency as such, as he conducts it after every sale.

The other two, respondents 9 and 55, stated that they conduct it "twice a month" and "every 2 weeks" respectively. However, respondents 48 and 55 are specialists that sell one item, painted clay work and paintings and wooden crafts respectively, which they make themselves, which explains why they do not conduct stock-taking as respondent 48 makes his painted clay work every day and respondent 55 buys the raw materials to make his products every two weeks. Respondent 9 sells almost every product mentioned in item A19 with the exception of books and DVDs, this could imply that perhaps the products he sells are a lot for him to stock-take, especially since he has 5 suppliers he sources his products from.

Regarding the other four females who do not conduct stock-taking, the results reveal that 3 of them are also specialists that sell one product which they make themselves. For instance, respondent 30 makes and sells only beaded work and does not have a restocking frequency and does not have a supplier. Respondent 31 also makes and sells beaded work which she makes herself, and does not have a restocking frequency, she also does not have suppliers too. Respondent 50 sells only beaded work, which she makes herself too (but sells jewellery she buys from two suppliers in addition), she restocks her raw materials to make the beaded work every day hence she does not conduct stock-taking.

The last respondent who does not conduct stock-taking is respondent 59 who sells all products mentioned in item A19 which she buys and restocks “every month or two” which could possibly share the same reason as respondent 9.

It is therefore evident that there is a directly proportional relationship between the stocktaking and restocking frequencies as the study has shown that the respondents that do not conduct stock-taking also do not have restocking frequencies, which in most cases were the respondents making their own products.

6.4.4 Restocking frequency

Figure 6.8 below illustrates how often the arts and crafts street vendors restock to support the above results regarding the restocking frequencies.

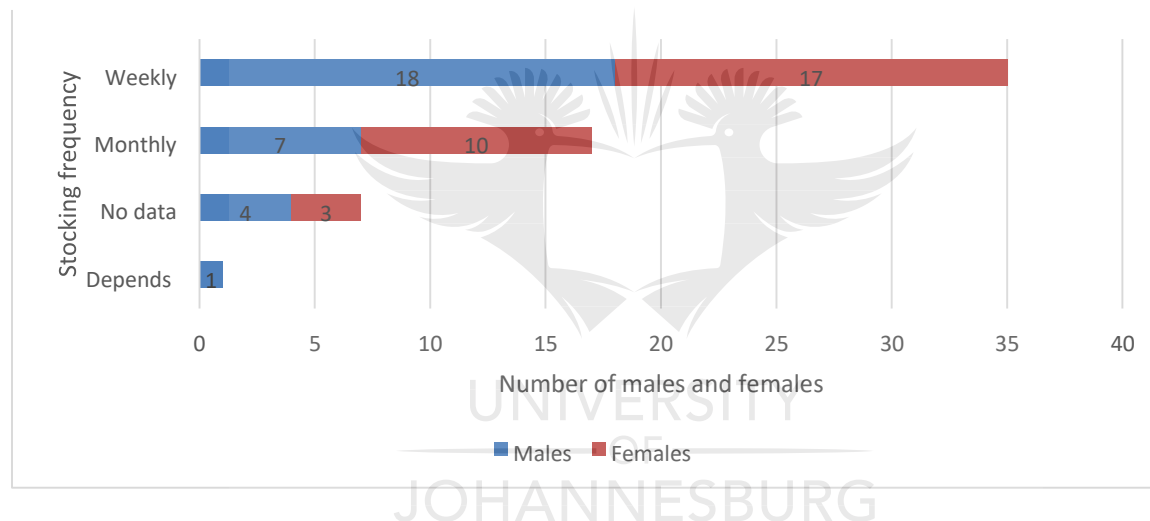


Figure 6.8: The frequency the arts and crafts street vendors restock their products

Even though the respondents answered the open-ended item with different answers the researcher grouped the common ones and found out that 35 respondents (18 males and 17 females) restocked their products on a weekly basis; 17 street vendors (7 males and 10 females) restock their products monthly; 4 males and 3 females opted not to disclose this information and 1 male stated that it “depends” with no further information regarding what it depends on except that they can stock their products at any given time. However, Table 6.14 shows the mean and standard deviation of the factors considered when making or crafting the products sold, and one of the factors was the availability of the products to restock in which the average respondent agreed with a mean score of $M=4.14$

(Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). It is for this reason that it is suggested that it depends on the availability of the stock before the respondent restocks his/her products.

The results reveal that there is an inversely proportional relationship between the frequencies the arts and crafts street vendors restock their products and the frequencies they conduct stock-taking for both genders. Since it has been discovered that more females (10) restock their products monthly than males (7), more males (16) however, conduct stock-taking than females (11) on a monthly basis. This indicates an inverse relationship between the two as there were also more females that conducted stock-taking weekly but more males that restocked products weekly than their female colleagues.

6.4.5 The number of suppliers

Figure 6.9 below illustrates the number of suppliers the arts and crafts street vendors have

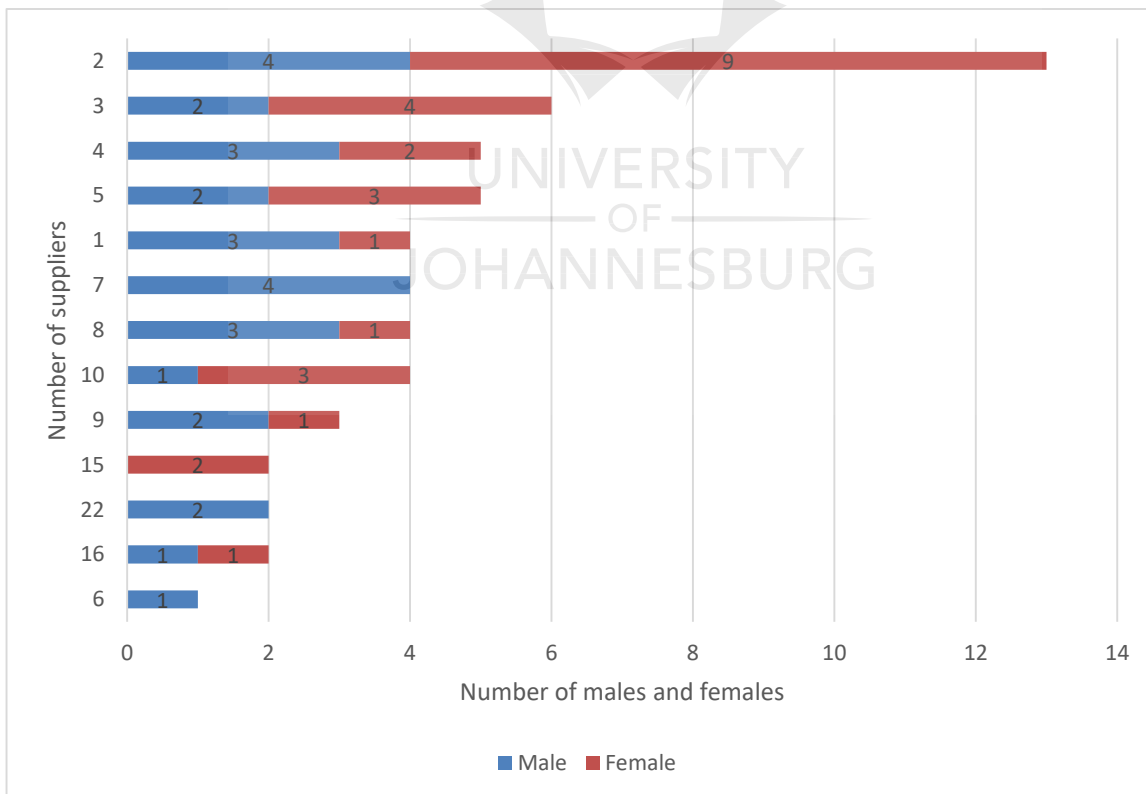


Figure 6.9: The number of suppliers the arts and crafts street vendors have

Regarding the number of suppliers that the arts and crafts street vendors have, the results reveal that most street vendors (13) have 2 suppliers (4 males and 9 females); the second highest number of street vendors (6) have 3 suppliers (2 males and 4 females). The third highest number of street vendors have 4 and 5 suppliers, 3 males and 3 females as well as 2 males and 3 females respectively. Additionally, there were, however, two extreme cases where two respondents (respondent 26 and 35) stated they have 22 suppliers each. Both respondents are males that sell all products mentioned in item A19 with the exception of respondent 26 who sells everything except books and DVDs. Both respondents buy all their products from suppliers, which explains the high number of suppliers they both have.

Even though not all the street vendors sell the same/all products, it is equally interesting to note how many suppliers, on average, each category of product(s) has. Altogether, the respondents have 316 suppliers when all the number of suppliers out of all questionnaires are added up. If this total amount is divided between all the categories of products (8), then it can be concluded that each category approximately has $M=39.5$ suppliers assigned to it. Dividing the total sum of suppliers (316) between all respondents (60) would pave way to calculate the average (mean) amount of suppliers each arts and crafts street vendor has which is $M=5.3$ suppliers for each street vendor (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503).

However, if the two outliers (respondent 26 and 35) that have 22 suppliers each, are excluded from calculations, then the remaining 58 respondents would have $M=4.7$ suppliers each. And each product category would have approximately have $M=34$ suppliers assigned to it.

However, what would be more interesting to note is how many, on average, each gender has, then comparing the two to note which gender, on average, has more suppliers. For males, the total number of suppliers is 180 which gives an average or mean score of $M=6.30$ suppliers for each male street vendor. For females, the total number of suppliers is 145 suppliers. This averages $M=5.41$ suppliers each female street vendor. This

therefore indicates that male street vendors have one extra supplier than their female counterparts.

The Mann *U* Whitney test is used to statistically test for a larger population whether there is a significant difference between the numbers of suppliers for each gender as illustrated in Table 6.19

Table 6.19: The Mann Whitney *U* test

	Number of suppliers
Mann-Whitney U	327.000
Wilcoxon W	705.000
Z	-0.655
Asymp. Sig. (2 tailed)	0.513

From Table 6.19, it is evident that the Mann-Whitney *U* test was conducted to determine if there was a difference between the number of suppliers for male and female street vendors (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509). The results indicate that there is no significant difference between male and female arts and crafts street vendors as $p=0.513$.

The above results further confirm Joffe & Newton's (2008) claim that there are an estimated 436 suppliers of raw craft material nationally in South Africa and accessibility to raw materials and stock can prove problematic to arts and crafts street vendors hence the street vendors in this study do not have a lot of suppliers to stock their products from. Loyalty to suppliers therefore is an important factor to these street vendors as stock is scarce to find.

6.5 BUSINESS PRACTICES OF ARTS AND CRAFTS STREET VENDORS IN SOWETO

Aspects such as the choice of location, years of operation, operating days and hours, storage and transportation of goods, method of payment and legislation form part of the business practices section.

6.5.1 Location where arts and crafts street vendors operate

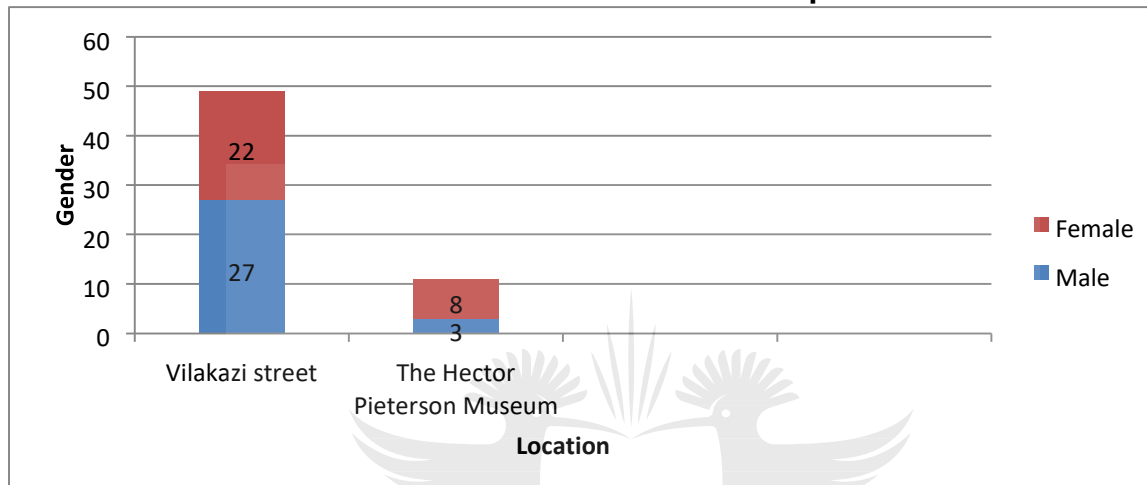


Figure 6.10: Number of male and female arts and crafts street vendors that operate in Vilakazi Street and the Hector Pieteron Museum and Memorial

Of the total number of 60 arts and crafts street vendors, the results confirm that 49 (81.7%) (27 males and 22 females) operate in Vilakazi Street whilst the other 11 (18.3%) (3 males and 8 females) operate outside the Hector Pieteron Museum and Memorial. Even though the two sites are only 400 meters apart there are more arts and crafts street vendors at Vilakazi Street. This is because there is more room and space for street vendors to place their businesses in Vilakazi Street than at the Hector Pieteron Museum and Memorial.

The street vendors on Vilakazi Street are able to line up their business along the 0.45 Kilometres (450 meters) long street as opposed to the surrounding pavements outside the Hector Pieteron Museum and Memorial which are small and do not accommodate a large number of street vendors. The Street vendors have lined up their businesses along

one pavement opposite the Hector Pieterse Museum and Memorial which is approximately 50 meters in length as is outside the Holy Cross Anglican Church.

Additionally, the researcher asked all the street vendors individually if they have switched between the two places to attempt to establish any difference between the two locations in terms of sales. However, all the street vendors stated that they have been operating at the location where they currently operate since the first day they started to operate. A further reason provided by the street vendors is that the location they operate in is 'territorial' in the sense that every street vendors' spot is 'reserved' and any new street vendor that attempts to occupy or rather 'steal' the spot is chased away by the street vendors, unless the new street vendor operates in a spot previously unoccupied by anyone. Further exploration regarding how the new vendors are selected and approved, and the processes and who decides are investigated on the follow-up questions (see triangulation and refer to annexure 4). This further gives light and indicates that there is a good relationship amongst the arts and crafts street vendors in both locations.

Tong (2014) states that street vendors can either be mobile or fixed in one location. The location of the arts and crafts street vendors at two locations in Soweto plays a very significant role hence they operate in one location every day and would not move to any other location. This is because the current locations the arts and crafts street vendors operate in attract many tourists. A significant number of tourists, over 144 000 annually at the Mandela House Museum, and over 120 000 at Hector Pieterse Museum and Memorial, visit both museums hence the street vendors place their businesses outside these attractions in the hope that these tourists will conveniently buy their arts and crafts as souvenirs as a form of memory for their trip when travelling back to their countries (Collins-Kreiner, 2015; De Run, 2012; Morgan & Pritchard, 2005).

It is also interesting to note if the same street vendors operate on the same spot every day. The follow-up interviews (refer to annexure 4) with street vendors confirmed that the same street vendors operate in the same spot every day. This is because street vendors have formed relationships amongst themselves to reserve each other's spots in case a street vendor is temporarily not operating on that specific day. In the case of a street

vendor permanently being unable to operate at his/her spot, the street vendors interviewed on the follow-up interviews, confirmed that the new street vendor that would like to take that spot would have to negotiate with the other street vendors nearby and a 'fee' might be imposed on the new street vendor, that might be shared amongst the other street vendors nearby that specific spot. The population can therefore be regarded as permanent as no new street vendor can just start operating without the other street vendors consent. The street vendors themselves are therefore in charge of operating spots.

6.5.2 Choice of location

Table 6.20: The reasons the arts and crafts street vendors chose the specific location they operate in

Reasons for choosing location	Combined		Male		Female	
	(F)	(P)	(F)	(P)	(F)	(P)
It is a famous attraction.	43	71.7%	20	33.4%	23	38.3%
The street vendors live around the area they operate.	35	58.3%	15	25%	20	33.3%
There are always international tourists around where they work.	34	56.7%	16	26.7%	18	30%
The street vendors pay someone to operate outside their house.	9	15%	6	10%	3	5%
The surrounding community is helpful and friendly.	9	15%	5	8.3%	4	6.7%

It is significant to know the reasons behind the street vendors' choice of location. Every respondent was given the choice to select more than one option from the given options. Most of the respondents, particularly 43 (20 males and 23 females) of them stated that the main reason they chose to place their business in Vilakazi Street and the Hector Pieterse Museum and Memorial is because both locations are famous. The second most preferred reasons chosen by 35 (15 males and 20 females) of the entire population is that they live around the place they work which is convenient for them to travel from where they reside to where they work on a daily basis.

A further 34 (16 males and 18 females) stated that the reason they choose to operate on Vilakazi Street and outside the Hector Pieterse Museum and Memorial is because there are always international tourists around where they operate. In addition, 9 respondents (5 males and 4 females) cited that the reason they placed their business on Vilakazi Street and outside the Hector Pieterse Museum and Memorial was because of the community's friendliness and helpfulness towards them. From the above results, location therefore, remains a key component in the arts and crafts street vendors' businesses. It is therefore concluded that the main reason the arts and crafts street vendors chose the specific location is because it is famous and this assists them in attracting customers as 71.7% opted for this option.

These street vendors therefore rely on the location they operate in. This is supported by an average mean score of $M=2.17$ (standard deviation= 1.542) respondents who disagree that they would move to another dedicated location with facilities (item B33.15). An average mean score of $M=3.95$ (standard deviation= 1.395) street vendors however, agree that they want to open more stalls somewhere else (item B33.14) (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). This indicates that the street vendors want to open additional stalls somewhere else in an attempt to expand their business and generate more revenue provided that they do not move out of their current location.

Location therefore plays a significant role in the operation of the street vendors' businesses such that even the cleanliness of the street vendors' environment does not necessarily play a significant role to them as an average mean score of $M=2.73$ (standard deviation=1.326) remained neutral that the environment they work in is clean (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). It can be concluded that the main reason the arts and crafts street vendors prefer their current location because it attracts tourists which are their prospective customers.

Many cities adopted a strategy providing street vendors with a specific location to operate their businesses in to counter the influx of a high number of street vendors in one location (Dai, 2017; de Villiers, 2017; Mandaric, Milicevic & Sekulic, 2017; Pavani, 2017;

Timalsina, 2011). However, the arts and crafts street vendors in this study would not move to another location, even if it has adequate and proper stalls to operate in.

Pavements and walk-ways would be cleared on the street if the street vendors move to a dedicated location thereby keeping pedestrians safe from being injured on the streets (Charman & Govendor, 2016). The pavements the arts and crafts street vendors operate within in this study are therefore always full posing a safety threat for pedestrians. The allocated sites would also protect and safeguard the street vendors' rights ensuring they are not harassed by municipal authorities as long as they comply with the conditions set out for operating in these designated areas as stated by Santagata (2006). The arts and crafts street vendors in this study however, are not harassed, in any way, by municipal authorities even though they would not move to another location. This is contradictory to India where the street vendors are constantly harassed by municipal authorities and the police (Karthikeyan & Mangaleswaran (2013).

A noticeable trend too is that most of the street vendors that chose the attraction because it is famous, also think it is because there are always international tourists around where they work. This reveals that they chose the location because it is famous, hence international tourists visit the attractions where they operate. The outcomes of the results also agree with Drake (2003), Peberdy (2000), Kuiters (2007) and Timothy & Teye's (2005) affirmation that specific sites that experience an influx of consumers, in this case mostly international tourists, draw closer potential business people hoping to capitalise on the market, in this regard arts and crafts street vendors.

A close relationship has also been noticed between the street vendors that pay someone to operate outside their house and their storage facility. Out of 9 street vendors (6 male and 3 female), specifically respondents 13, 15, 20, 28, 43, 45, 47, 52 and 55, that pay someone to operate outside their house, 8 of them stated that they store their products at someone's house. This indicates that the street vendors that operate outside someone's house have also formed relationships with those home-owners so that they store their products at their houses. This has also been confirmed through observation conducted by the researcher (refer to annexure 5). Respondent 45 operates and pays someone to

operate outside their house but stores her products where she lives as she lives around the area she operates in. It is also worth a mention that all the respondents opted not to reveal how much they pay as they deemed it too personal and confidential.

The results also link with Roever's (2010: 208) suggestion that in Latin America, in Colombia, the street vendors are grouped and have been operating in the same geographical location for a long time. This has then caused them to form regular customers and informal 'rights' to their working areas. The arts and crafts street vendors in this study operate in fixed locations and each street vendor has 'rights' to their geographical spot as they are 'territorial', and they have formed relationships with the surrounding community house owners and their customers.

6.5.3 Years of operation

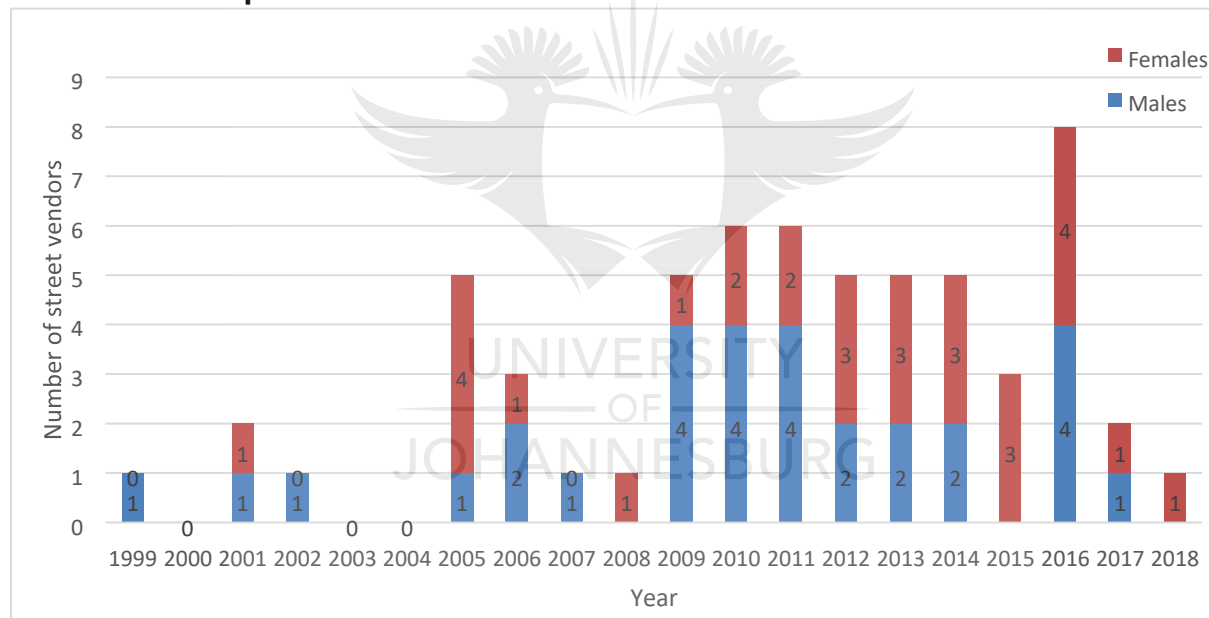


Figure 6.11: The years male and female arts and crafts street vendors began to operate their businesses at Vilakazi Street and the Hector Pieterse Museum and Memorial

The results presented in Figure 6.11 reveal that between the year 1999 and 2008, there has been a low number of arts and crafts street vendors who began to operate (7 males and 7 females), giving a total number of 14 street vendors who began to operate between 1999 and 2008. The average mean score of $M=1.4$ reveals that an average number of operating street vendors per year from 1999 to 2008 was 1.4. However, the number

drastically increased from the 2009 until 2016 in which the average mean score was $M=5.5$. This is a significant jump from 1 new street vendor from 1999 until 2008 to 6 street vendors from 2009 until 2016. Furthermore, 22 males and 21 females began to operate between 2009 and 2016 which further supports the equal numbers of males and females that participated in the. A reason for the increasing trend of arts and crafts street vendors from 2009 onwards could be the 2010 FIFA Soccer World Cup that was held in South Africa, hence the increase in street vendor numbers as Soweto on its own is an attraction in South Africa (Ramela, 2018) and would be visited by tourists around the world.

The year 2016 experienced the highest rise in the number of male and female street vendors that began to operate their businesses (4 males and 4 females) while in 2017 only 1 male and 1 female began to operate. The increase in street vendors could be mainly due the high numbers of tourists visiting the Mandela House Museum (an average 144 000 each year) and the Hector Pieteron Museum and Memorial (over 120 000 tourists each year).

From the follow-up interviews with street vendors (refer to annexure 4), the chosen street vendors confirmed that back then, there were very few street vendors at the Mandela House Museum and the Hector Pieteron Museum and Memorial, but the growing fame of the museums added to an increase in tourist numbers at the museums and consequently an increase in street vendor numbers. The high unemployment rate has also added to the increase in street vendors at the locations according to the street vendors. Specifically, respondent 22 stated: “there were very few. I would say maybe less than 10”, which indicates that there were very few street vendors unlike presently were there are 60.

Interviews with government officials also revealed (refer to annexure 3), that street vendors on Vilakazi Street and outside the Hector Pieteron Museum and Memorial have increased over the years because of unemployment as stated by a government official that: “I would say an increase of street vendors because as we all know the cost of living is high and rising. So a lot of people are becoming street vendors in an effort to urgently support their families when they have no other forms of income.” Indicating that the

government organisations also agree that unemployment has added to the increase in street vendors.

6.5.4 Operating days

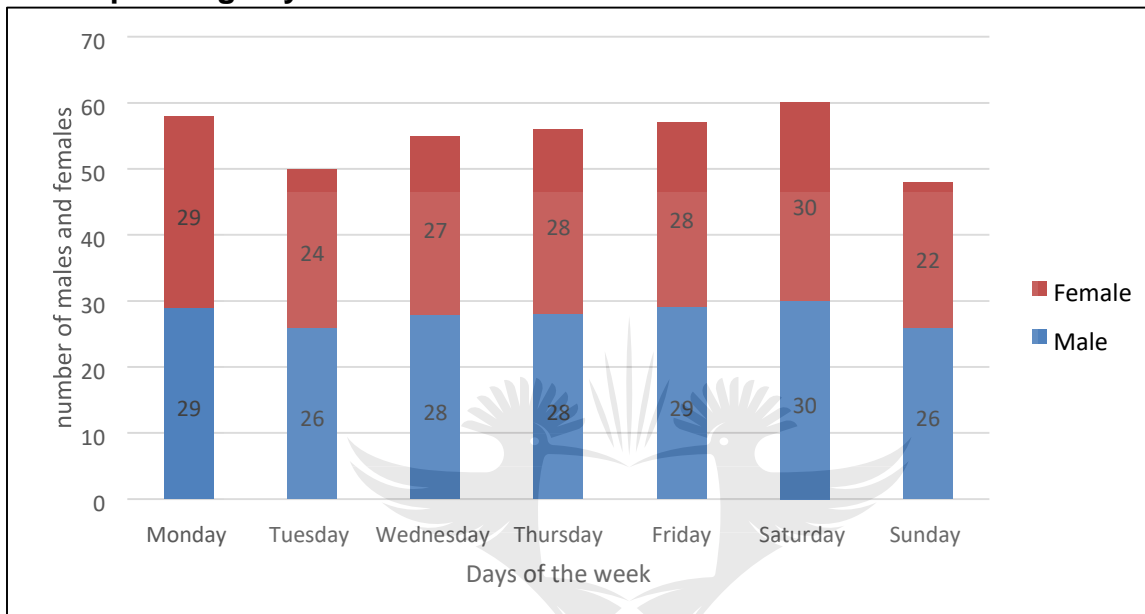


Figure 6.12: Graphical representation illustrating the days the male and female arts and crafts street vendors operate

All arts and crafts street vendors operate on a Saturday. When asked if there is any specific reason for this, all respondents stated that Saturday specifically, is the busiest and the day which experiences more tour visits to Vilakazi Street and the Hector Pieteron Museum and Memorial than any other day of the week. It is vital therefore, for the arts and crafts street vendors to operate on that day as that is the day that makes them more money than any other day. Moreover, Sunday is the day where the lowest number, 46 of arts and crafts street vendors operate out of the other days (26 males and 22 females) and is the only day where male and female vendors differentiate the most. A possible reason might be that more women street vendors are attending church on a Sunday as many people in South Africa do.

Furthermore, arts and crafts street vendors stated that they allocate one specific day in the whole week to rest, run their errands and purchase more products for their businesses hence there were slight differences in the days they operate during the week. The day in which most arts and crafts street vendors choose to do this is Tuesday as the second lowest number (after Sunday) as 50 (83.3%) or 26 males and 24 females, operate on that day.

The majority or 95% of arts and crafts street vendors agree that the weekend is much busier than the weekdays (item B33.7). The results from question B33.7 further confirm the mean score of $M=4.90$ (standard deviation= 0.303) of respondents strongly agree that the weekend is busier than weekdays. Furthermore, 97% (29 males and 29 females) stated that Monday was also always busy. Saturday is therefore the busiest day of the week.

Follow-up interviews with the street vendors (refer to annexure 4) also revealed that Sunday is the least operating day for most street vendors as they attend church, and some take rest days on Sundays unless if they did not make a lot of money of Saturday then they are forced to also operate on Sundays.

6.5.5 Daily operating hours

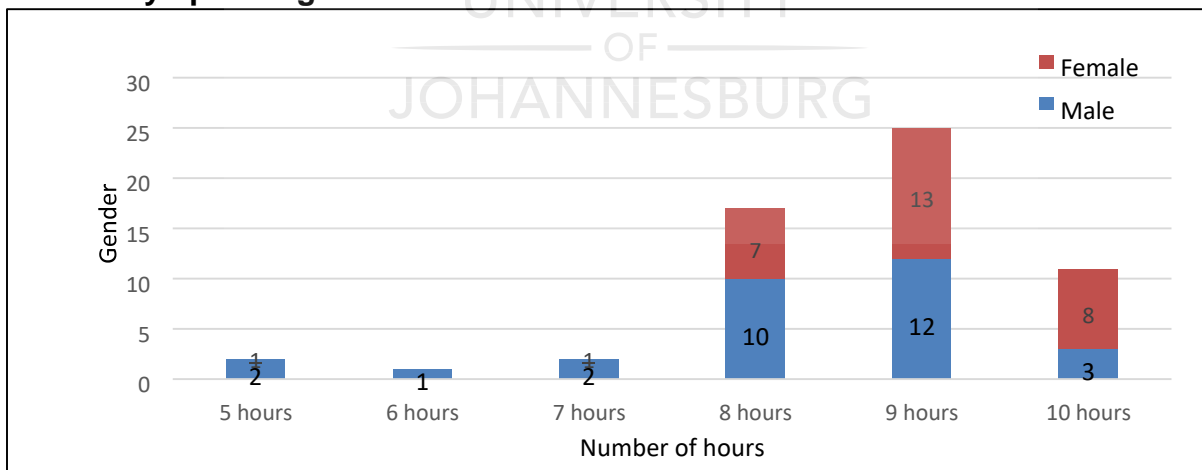


Figure 6.13: Graph illustrating the male and female arts and crafts street vendors' daily operating hours

From Figure 6.13 above, the results indicate that the majority of arts and crafts street vendors (41.7%) operate 9 hours in a day (12 males and 13 females). Almost a third of the entire population surveyed, specifically 28.3%, operate for 8 hours daily (10 males and 7 females) while 18.3% operate for 10 hours or more in a single day (3 males and 8 females). A further 5% operate for 7 hours (2 males 1 female) and 5 hours (2 males 1 female), and 1 respondent (1.7%) operated for 6 hours in a single day which was a male.

6.5.5.1 Respondents operating 5 – 7 hours daily

Regarding the 3 respondents that stated that they operate for 5 hours a day, the one respondent was a 25 year old female who also stated that she gets other income in the form of 'pocket money' from her father. The respondent also stated that she decided to become an arts and crafts street vendor because she wanted to make quick cash as she could not find other employment elsewhere. The respondent also operates only on Mondays, Wednesdays and Saturdays as opposed to other respondents who operate almost every day of the week. The respondent also sells wooden products and paint work and was the only respondent who started to operate in 2018 from all the other 59 respondents. It is with these reasons that it is concluded that this respondent does not take this occupation as seriously as the other respondents as she is still young and has other forms of income as she is supported by her father who provides her with 'pocket money', especially since the respondent stated on item B24 (comments/suggestions) that "I only do this for fun".

Respondent 39 is a male who also works 5 hours a day and has 8 dependents. When verbally asked to confirm why he operates so little hours a day but gets referrals from tourist guides (refer to annexure 5), the respondent only stated that he 'balances' being a father at home and being an arts and crafts street vendor as he also wants to be at his home physically to father his children, and did not disclose the reason behind the tourist referrals. Respondent 54 chose not to disclose his reason (refer to annexure 5) as to why he operates 5 hours a day as opposed to a full day.

The only respondent who operates 6 hours a day is a 95 year old male who receives a SASSA grant other than the income he makes. The respondent also sells beaded work

and products made from clay/sand which he makes himself. He is the oldest respondent in the study and his age might explain why he operates 6 hours a day as opposed to other respondents younger than him who operate for longer hours within a day.

There are 2 males and 1 female work for 7 hours in a day. There is a similarity here such that even though respondent 6 is a 25 year old male and respondent 1 is a 26 year old female, both respondents are in their mid-20's and both started to operate in 2016. This indicates that they are still new and not that familiar with the arts and crafts street vending processes where they operate which would suggest why both respondents who started to operate recently (in 2016) operate 7 hours a day. This reason can also explain respondent 41's case as well as it is a 33 year old male who operates 7 hours a day but started to operate in 2015.

6.5.5.2 Respondents operating 8 - 10 hours daily

A noticeable point from the results is that out of the 8 female street vendors that operate 10 hours a day, 6 sold beaded work (respondents 8, 25, 30, 31, 40, and 56) which they make themselves. Respondent 16 makes crochet shoes as well made of wool and respondent 32 only sells beaded work which she buys. From this information, and taking into consideration that almost all the respondents start operating as early as 7/8 in the morning, this indicates that they finish operating around 17:00/18:00 daily. When asked further (refer to annexure 5) why they operate so many hours in a day, the respondents stated that since the Mandela House museum and the Hector Pieterse Memorial operate daily from 09:00-17:00. They see this as an opportunity to try to make as much money as they can as the attractions normally experience visitors as soon as they open.

The mean score for the number of dependents for 8 female street vendors who operate 10 hours a day is $M= 3.75$ for the. Therefore, it can be concluded that these 8 female street vendors make the beaded work they sell during their working hours during the day as also confirmed through observation by the researcher (refer to annexure 5) as they have approximately 4 dependents to 'look after' once they finish operating at the end of each day.

Regarding the 3 males that operate 10 hours a day, an interesting finding is that the male respondents who work 10 hours a day are specialists, two are the “sandman”, and one is a “clayman”, who will be discussed in more detail under specialised vendors, subheading (6.4.1.8), these specialists also make the sand and clay products during their operating hours as confirmed by the researcher’s passive observations (refer to annexure 5).

The above results correlate with Omemu’s (2007) suggestion that street vending has no time frame and can operate at any given time as opposed to the workplace that has a fixed operating time. The arts and crafts street vendors operate their business at any given time of their choice due to their occupation’s flexibility. Furthermore, even though the arts and crafts street vendors in this study more-or-less use 30 minutes to an hour to set-up their business as observed by the researcher on 17 July 2018 (refer to annexure 5), and the same amount of time to disassemble and take their products to their storage, which is much less than vendors in India where most street vendors operate approximately 10 hours a day, in which 5 hours is used to set-up their businesses as stated by Widiyastuti (2013).

6.5.6 Storage of products

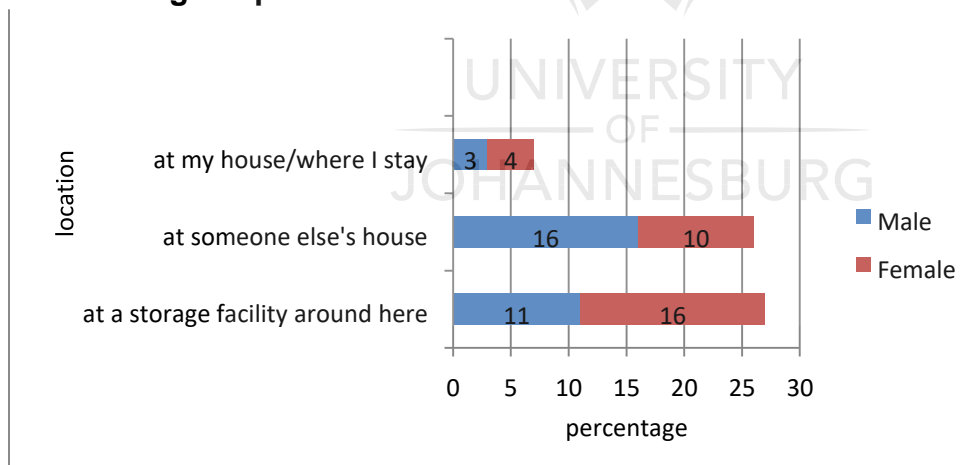


Figure 6.14: Storage facilities of arts and crafts street vendors

From Figure 6.14, with regards to the locations where the arts and crafts street vendors store their products, 16 males stated that they store their products at someone else’s house for a fee negotiated between the street vendor and the home owner, a further 11

males store their products at a storage facility around where they operate. Street vendors opted not to state where specifically, with the exception of respondent 4 who stated that he stores his products “at a local school”. Respondent 42 stated that “there is a safe keeping place here” although he did not disclose any further information regarding where specifically. The remaining 3 male arts and crafts street vendors (respondents 6, 9 and 34) out of the 30 stated that they store their products at their house/where they stay as they reside around the area where they operate and they also avoid paying any fees.

Regarding the female arts and crafts street vendors, 16 stated that they store their products at a storage facility around where they operate. Female street vendors did not disclose where except for respondents 3, 50, 51 and 58 who stated that they store their products “on Vilakazi Street or The Hector Pieterse Museum and Memorial”, “the facility behind the museum”, “inside the museum” and “near the museum” respectively.

Respondent 3’s statement gives an indication that there are two storage facilities, one in Vilakazi Street and the other at the Hector Pieterse Museum and Memorial. A further 10 females stated that they store their products at someone else’s house, whilst the remaining 4 female street vendors (respondents 24, 30, 31 and 45) stated that they store their products where they reside.

6.5.6.1 Storage at Vilakazi Street

On the 26th of February 2019 at 17:01 the researcher observed street vendors’ activities as the street vendors packed up their goods to go store their products at the facilities. Through observation (refer to annexure 5), the researcher noticed that the street vendors that operate on Vilakazi Street store their products inside old abandoned classrooms of Orlando High School located opposite the caretaker’s house inside the school’s yard at the entrance/gate. This observation therefore confirms respondent 4’s statement that they store their products “at a local school”. Street vendors were hard to talk to as everyone was on their way to store their products however one respondent, who asked to remain anonymous, stated that they store their products at the school and each street vendor pays the caretaker, at a fee not disclosed, to look after the classrooms which are housing their products at night. Further observation reveals that the car guards also help female street vendors to transport their products to the school by pushing their trolleys for them.

The respondent further stated that it is also safe to do, as the school closes at 3 o'clock daily and they store their products after 5 o'clock.

Other street vendors were entering people's houses on the same street with their products and coming out empty handed giving an indication that they store their products there. A significant observation the researcher made was that some street vendors actually stored their products inside the houses whose home owners' pavements they operated on. This also reveals that the relationship between the street vendors and residents/home owners along the street is good. For safety concerns, the researcher could not take pictures as he deemed that it would provoke the street vendors as they initially did not want to disclose the locations where they store their products as crime is high in the area.

6.5.6.2 Storage at Hector Pieterse Museum and Memorial

The researcher travelled back to the site on the 27th of February 2019 at 17:11 but this time at the Hector Pieterse Museum and Memorial (refer to annexure 5). The researcher still observed 11 arts and crafts street vendors at the site (3 males and 11 females). The researcher further observed that 6 street vendors (1 male and 5 females) store their products at a back room located at the back of the museum but outside it. The male street vendor led the female street vendors which seemed like a safety precaution as he is the one who opened the room located at the back of the museum. This confirms respondents 50, 51 and 58's claims that they store their products near and behind the museum. The researcher further witnessed two male and female street vendors entering 4 houses a few meters from the museum and then coming back outside empty handed indicating that they store their products there. The last female street vendor continued walking with her trolley until she was out of sight accompanied by a car guard. The researcher has also observed that there are storage facilities available for the street vendors (refer to annexure 5).

The results from the current research study link and agree with statements made by Kusakabe (2010) and Charman & Govendor (2016) that street vendors also have to endure storage costs when they run their business and this has a negative effect on the total profit they make on their businesses. The results also support a claim made by

Skinner (2008) that there is a lack of proper storage facilities for arts and crafts street vendors. This is also prevalent in India where the lack of storage and operating facilities heavily affect their business and often damage stock as they have to endure the effects of dust, rain, heat and lack of storage amenities as stated by (Widiyastuti, 2013).

6.5.7 Ways of transporting goods

This section presents the findings of the ways goods are transported to the location where the arts and crafts street vendors operate in.

Table 6.21: Illustration of specific respondents that transport their goods to their different storage facilities using different transportation methods

LOCATION	Somebody else's house					
	Own house		At a storage facility			
	Male	Female	Male	Female	Male	Female
VILAKAZI STREET (Respondent numbers)						
Cart			46; 48		42; 53	32; 38
Trolley	6; 34	24; 45	2; 13; 15; 20; 21; 22; 28; 37; 43	1; 17; 18; 25; 47	4; 5; 26; 29; 7; 8; 12; 14; 34; 35; 36; 39; 44; 54	16; 19; 27; 40
By-hand	9	30; 31	23; 41	10; 11		57
HECTOR PIETERSON MUSEUM AND MEMORIAL (Respondent numbers)						
Cart						50; 58
Trolley			55; 60	56; 52; 59	33	3; 49; 51
By-hand						

Regarding the transportation of products to the location where the arts and crafts street vendors operate at daily for each gender. The results indicate that the most commonly

used mode of transportation is a trolley (23 males and 21 females). The researcher's passive observations also add that the reason for this is because the size and quantity of the products that the street vendors sell requires transportation like that of a trolley that can transport a lot of products in it. The arts and crafts street vendors also cannot afford to pay someone to transport their goods using a car as confirmed by respondent 34 on the 17th of July 2018 (refer to annexure 5). The lack of resources, together with physical size and quantity of their products are therefore seen as the reason behind their choice of transportation, especially since they are not willing to pay for transportation fees of their products whatsoever since they make so little money.

The second highest mode of transportation used is a cart by 8 respondents (4 males and 4 females) and when the street vendors carry their products by hand (3 males and 5 females). The results also reveal that most street vendors (22) (11 males and 11 females) use a trolley to transport their goods to storage facilities near the location where they operate, and 19 street vendors (11 males and 8 females), also use a trolley to transport and store their goods at someone else's house.

Not a single street vendor that operates at the Hector Pieterse Museum and Memorial carries their products by hand, whilst 8 street vendors (3 males and 5 females) that operate at Vilakazi Street carry their products by hand. Furthermore, 6 respondents (4 males and 2 females) that operate on Vilakazi Street use a cart to transport their goods, and 2 respondents (both females) that operate at the Hector Pieterse Museum and Memorial use a cart. The majority (6) (2 males and 4 females) of street vendors that use a cart to store their products at storage facilities provided. And the majority of street vendor (2 males and 2 females) that carry their products by hand store them at someone else's house.

Specific interesting cases reveal that from the respondents who carry their products in a box, respondents 41 and 57 further stated that they make use of a box that they carry. The researcher further observed bags that street vendors that carry their products by hand use (refer to annexure 5 and figure 6.28 under sub-heading 6.7.4.2 under

triangulation). Respondent 34 is a male who indicated that he stores his products both at a storage facility at Vilakazi Street (at Orlando High School) and where he resides.

Respondent 41 is a male who carries his products by hand and sells every product named in item A19 except for books and DVDs and he stores his products at someone else's house which is within close proximity to where he operates.

Respondent 57 is a female that sells beaded work which she makes herself and stores her products at a storage facility around where she operates as she only sells one product, which is not a heavy product, this might explain why she chooses to transport her products in a box rather than a trolley or cart. Both respondents carry their products in a box by hand to a storage facility.

Out of the 8 respondents that carry their products by hand, respondent 9 is a male that sells every product stated in item A19 except for books and DVDs but he lives and stores his products around the area he operates in which explains why he carries his products by hand because it is not much of a distance from his house to where he operates. Respondent 23 is a male who is a specialist who sells only "art made out of waste paper" (wooden crafts and clay/sand products), and he stores his products at someone else's house as well.

From the remaining six respondents (females) who carry their products by hand, 2 respondents sell only beaded work which they make themselves, and both store their products at their house as they live around the location they operate in. Respondent 10 is a female who sells all products named in A19 except for books and DVDs, and stores her products at someone else's house near the location she operates in. Respondent 11 is a female who also sells all products named in item A19 except for books and DVDs and products made from metal/stone. She resides in Orlando West near Vilakazi Street where she operates and stores her products at someone else's house too.

An interesting finding also noted from the respondents (42, 46, 48 and 53) using a cart is that the four males who use a cart to transport their goods all operate at Vilakazi Street, all reside in Soweto, all make the products they sell except for respondent 46 who sells

only books and DVDs which he buys. Two respondents (46 and 48) store their products at someone else's house while the other two (42 and 53) store their products inside the high school facility. Regarding the other four females who use a cart to transport their products, two respondents (32 and 38) operate at Vilakazi Street; both respondents make use of the high school too as a storage facility and both sell one or two products only such that respondent 32 sells beaded work which she buys, however, respondent 38 sells beaded work as well but which she makes herself and tablecloths/shirts/caps/beanies, which she buys.

The other two respondents (50 and 58) operate at the Hector Pieterse Museum and Memorial. Both reside in Orlando, both have other forms of income in that respondent 50 is financially supported by her husband as well in addition to the income she makes and respondent 58 receives pocket money from her father. Both respondents sell two products, respondent 50 sells beaded work which she makes herself and jewellery which she buys and respondent 58 sells wooden crafts which she buys and paintwork which she makes herself. Both respondents also store their products at the facility near the Hector Pieterse Museum and Memorial. The remaining 44 respondents (23 males and 21 females) generally sell all the products mentioned in item A19 and almost all store their products at the storage facility inside the school.

Relationships can be established between the types of transportation methods used by the street vendors as well as the products they offer and location they store their products in. Overall, it can be noted that street vendors who sell larger quantities of products use a trolley and they make use of a public storage facility provided. An interesting revelation is that since the street vendors that store their products in a classrooms inside the high school then it can be concluded that perhaps the reason for using a trolley is because it is physically bigger and can carry more goods than a cart or box. Therefore, since most street vendors store their goods inside the classroom then it can be calculated that each street vendor leaves his/her products inside their trolley when they store their products. This indicates that the street vendors do not offload their products inside the classroom as their products might get mixed up and there is a 'storage system'/protocol to be followed when each street vendor stores their products inside their own trolleys which

houses all their products separate from the rest of the other street vendors' products inside the single classroom.

Furthermore, since most of the street vendors who use a cart, or carry their products by hand, sell only a few products which most of them personally make, which are smaller in physical size, and store their products at someone else's house or make use of the Hector Pieterse Museum and Memorial which has only few street vendors storing their products there. This then indicates that there is a relationship here, as well as the carts used (refer to annexure 5) allow the street vendors to efficiently transport the few products they sell to their storage facilities. Especially since they store at someone else's house so there is a minimum probability that their products might get mixed with other street vendors products as they might be the only street vendor storing their products at the specific home owners house/ storage room in their yard or the Hector Pieterse Museum and Memorial storage facility, where 6 (respondents 3, 33, 49, 50, 51 and 58) of the 11 respondents that operate at the Hector Pieterse Museum and Memorial make use of the storage facility near the museum as the other 5 respondents (52, 55, 56, 59 and 60) store their products at someone else's house. There is therefore a close relationship between the types of transportation mechanisms used as well as the storage facilities and products offered the arts and crafts street vendors.

The above results supports Charman & Govendor's (2016) findings that transportation of goods is a big challenge faced by street vendors as there are also costs involved, the reason why street vendors use and rely on transportation mechanisms like trolleys, carts and wheelbarrows.

6.5.8 Method of payment

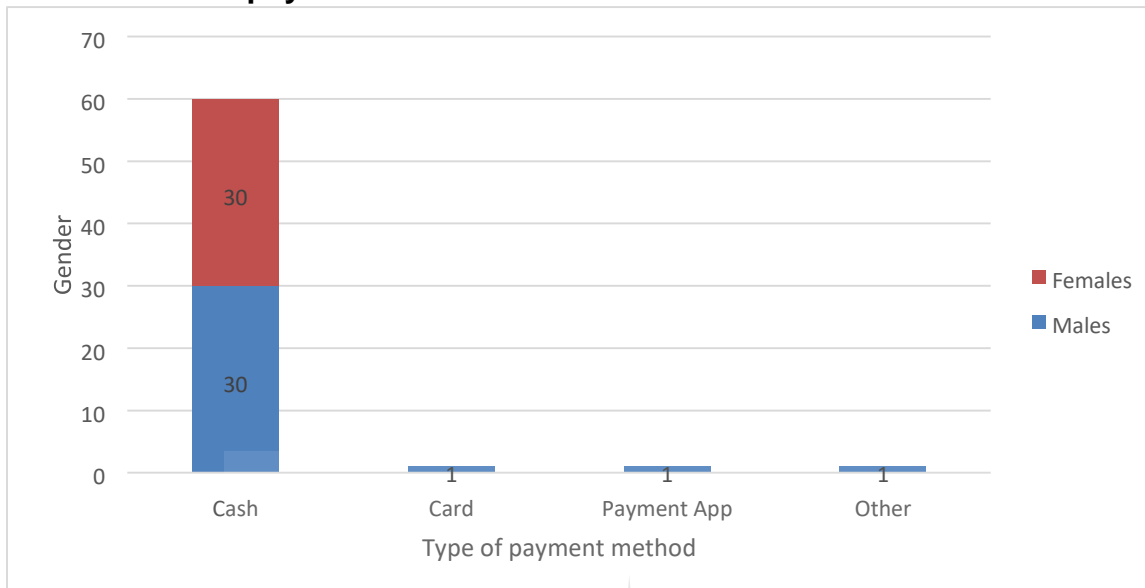


Figure 6.15: methods of payment

All arts and crafts street vendors, both male and female, revealed that the only payment method they receive is physical cash. The reason for this might be that since they operate in the cash economy, they do not have proper facilities that would cater for trading methods that would require speed points or other payment apps. The results support the claims made by and Charman & Govendor (2016), Grant (2013), Morange (2015), Omemu (2007), Vermaak (2016) and Wilson (2011) that since street vendors operate in the informal sector in South Africa then it is more likely that they will operate in the cash economy. From direct (nonparticipant) observations it was evident that vendors do not have the proper facilities to accommodate other forms of payment like speed points that accept bank cards and apps.

There was, however, one outlier who is a male street vendor (respondent 15) who stated that he also accepts card payments, has a payment app and 'other' forms of payment methods he did not specify. However, from observation (refer to annexure 5), there was no sight of any speed point and the respondent did not want to reveal the speed point machine. Furthermore, from observation too, the respondent stated that he only uses one cellular phone device which was a Nokia 3310 and does not have the features/capacity

to handle payment Apps. Observations contradicted what he stated which brings a conclusion that he also relies on cash payments like the rest of the other 59 respondents.

- **Foreign currency**

The average respondent further disagrees that exchanging foreign currencies is a problem with a mean of $M=1.92$, especially since the entire population of arts and crafts street vendors accept foreign currencies from their customers. The researcher also passively observed that the place where the street vendors go to exchange their foreign currencies (at Sakhumzi restaurant) often updates their wall (poster stuck on a wall at the entrance of the restaurant), with the daily exchange rates for that specific day. The semistructured interviews from the first phase (refer to annexure 1) also revealed that the street vendors also frequently watched the news every night before they sleep and every mornings before they went to operate, in order to keep updated on the latest exchange rates so as not to be scammed by anyone who would be assisting them to exchange their foreign currencies on that specific day. It is therefore understandable that international tourists play a significant role in the survival of arts and crafts street vendors' businesses.

6.5.9 Compliance to legislation

Table 6.22: Legislation

Legislation	N	Mean (M)	Std. deviation
The municipal authorities have never given me any problems	58	4.05	1.248
The police have never given me any problems	58	4.03	1.213
I make an effort to comply with the laws that govern us	59	3.53	1.072
I do not need any paperwork to work here	59	3.20	1.297
I know of the laws that govern us	60	2.03	1.235
I pay rent to municipal authorities to work here	60	1.77	1.184
I have a license to work here	59	1.69	1.103

Presented in Table 6.23 is Cronbach's Alpha (α) which indicates the alpha coefficient of reliability for the internal consistency of the scale measuring legislation presented in Table 6.22(Cohen *et al.*, 2007: 148). The scale measuring legislation is consistent and valid so the problem is not in the scale but in contradictory answers by traders which is a challenge for face validity of the results

Table 6.23: Cronbach's Alpha (α) reliability test for legislation

Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of items
0.701	0.702	4

The Alpha coefficient of $\alpha = 0.70$ ($N=4$) indicates that the variables measuring legislation are internally consistent, reliable and statistically valid so the problem is not in the validity of scale but in contradictory answers given by traders which is a challenge for face validity of the results.

The arts and crafts street vendors do not pay rent to municipal authorities to operate at their location with a mean of $M=1.77$ suggesting no rent is paid by the average street vendor whatsoever. Street vendors indicate that they do not have any form of license to operate as the average respondent stated with a lowest mean of $M=1.69$. The results further indicate that the street vendors do not know of the laws that govern them ($M=2.03$), especially since they were unsure of whether they need any paperwork to operate with the average respondent remaining neutral with a mean of $M=3.20$. The same is illustrated in the graph presented in Figure 6.15 below:

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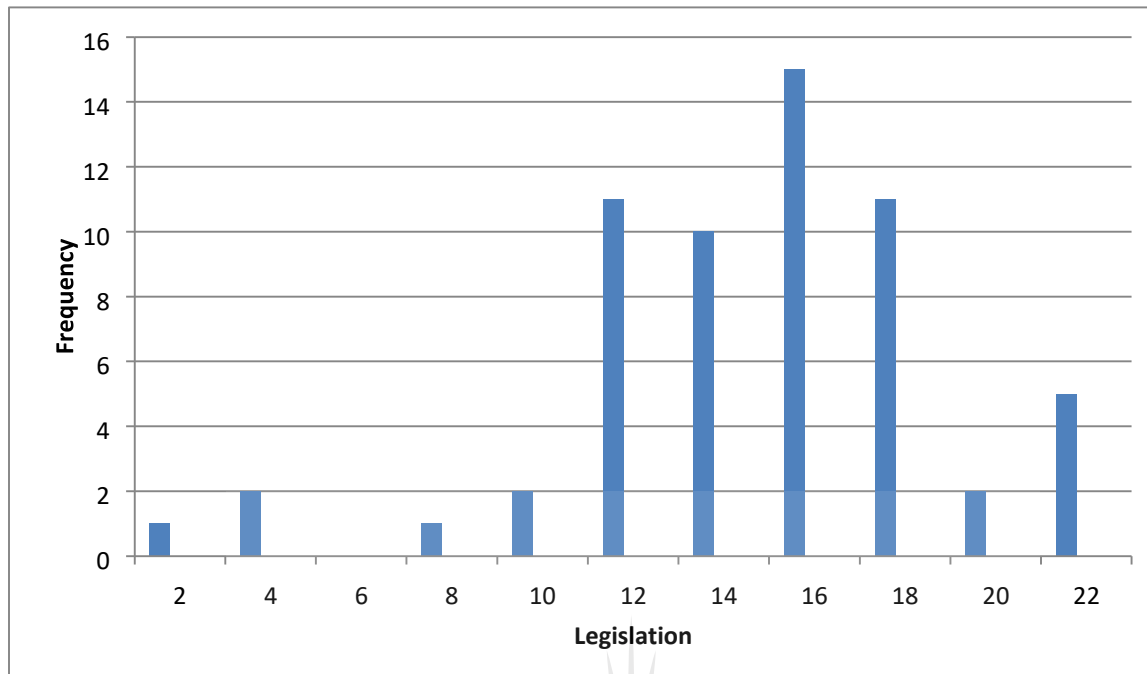


Figure 6.16: Legislative environment the arts and crafts street vendors operate in

From Figure 6.16, the mean is $M=3.70$; standard deviation is 0.869; and $N=60$. It is interesting that even though the street vendors do not know of the laws that govern them, the respondents agree that they make an effort to comply with the laws that govern them ($M=3.53$). This therefore, clearly indicates that the arts and crafts street vendors are unsure of the legislative environment they operate and believe they are compliant to the laws (they don't know of). Despite this trend, the arts and crafts agree that they do not encounter any form of harassment and problems from the police and municipal authorities, each with a mean of $M=4.03$ and 4.05 respectively (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503).

The results link with Cohen (2010) and Tong's (2014) assertion that street vending may have no legal paperwork required to start street vending, but this is only the case in specific countries/contexts. The results of this study regarding legislation contradict Muinde & Kuria (2005) and WIEGO's (2014) affirmation that the South African Government has put in place by-laws that regulate street vending as all the arts and crafts street vendors in this study do not know of any laws they should adhere to. At the same

time, the results supports Brown, Lyons & Dankoco (2010), Foukuor (2017), Gbaffou (2015) and Timalisina's (2011) claim that the street vendors do not comply and are ignorant of laws to follow, including the knowledge on how and where to obtain hawkers licenses. Furthermore, since the arts and crafts street vendors stated that they do not get harassed by the police and municipal authorities, this supports Foukour *et al* (2017), Santagata (2006) and WIEGO's (2014) claims that street vendors are not harassed.

Moreover, in the U.S.A, street vendors have licenses that stipulate what they can or cannot sell and which specific products can be sold at specific locations according to the attractions' themes according to Ball (2002). However, this is not the case for the arts and crafts street vendors in Soweto as they sell anything they like. Furthermore, even though all municipal authorities in South Africa have then taken the decision to prescribe licences as a requirement for street vending (WIEGO, 2014: 12), the current arts and crafts street vendors in this study do not seem to have a license and it seems not to be a problem.

The results also link with McKenzie's (2009) suggestion that arts and crafts street vendors operate outside famous attractions to attempt to generate as much revenue from tourists visiting the attractions. For instance, the arts and crafts street vendors that operate near the Eiffel Tower in France, and the Notre Dame cathedral, and at the Louvre art museum. However, unlike these arts and crafts street vendors which are mobile, the arts and crafts street vendors researched in this study are fixed and operate the same spot all day, every day of the week. Furthermore, these arts and crafts street vendors in France are constantly chased by the police and municipal authorities as they do not have licenses. The arts and crafts street vendors in Soweto also do not have licenses but they are not chased nor harassed by the police and municipal authorities.

6.5.9.1 Kolmogorov-Smirnov K-S and Shapiro- Wilkinon U tests of normality for safety and legislation

Parametric Kolmogorov- Smirnov K-S and non-parametric Shapiro-Wilkinon U tests are applied to measure normality and significance of safety and legislation (Pallant, 2011: 63; Saunders, Lewis & Thornhill, 2012: 503).

Table 6.24: Kolmogorov-Smirnov (K-S) and Shapiro- Wilksinson U tests of significance for differences in safety and legislation

Safety and legislation	Kolmogorov-Smirnov			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Safety	0.253	60	0.000	0.796	60	0.000
Legislation	0.134	60	0.009	0.935	60	0.003

Table 6.24 presents the results of the Kolmogorov-Smirnov (K-S) and Shapiro-Wilkinson U tests of normality which reveal $p= 0.000$ for safety and $p= 0.009$ for legislation. Since for safety, $p < 0.05$, then data was normally distributed. In the case of legislation where $p < 0.05$ this indicates that data was not normally distributed (Pallant, 2013; Pallant, 2011: 63; Saunders, Lewis & Thornhill, 2012: 503).

The Shapiro-Wilkinson test validates the results ($p= 0.000$ for safety and $p= 0.003$ for legislation) of the Kolmogorov-Smirnov (K-S) which reveals that data is not normally distributed. The two statistical tests are used in conjunction because the results of the Kolmogorov-Smirnov (K-S) is less powerful alone when testing for normality because it is sensitive to extreme values which is not the same with the Shapiro-Wilkinson test (Steinskog, Tjostheim & Kvamsto, 2007: 1156).

Below is a box-and whisker diagram (Figure 6.17) illustrating the safety of the crafts street vendors and the legislative environment they operate in:

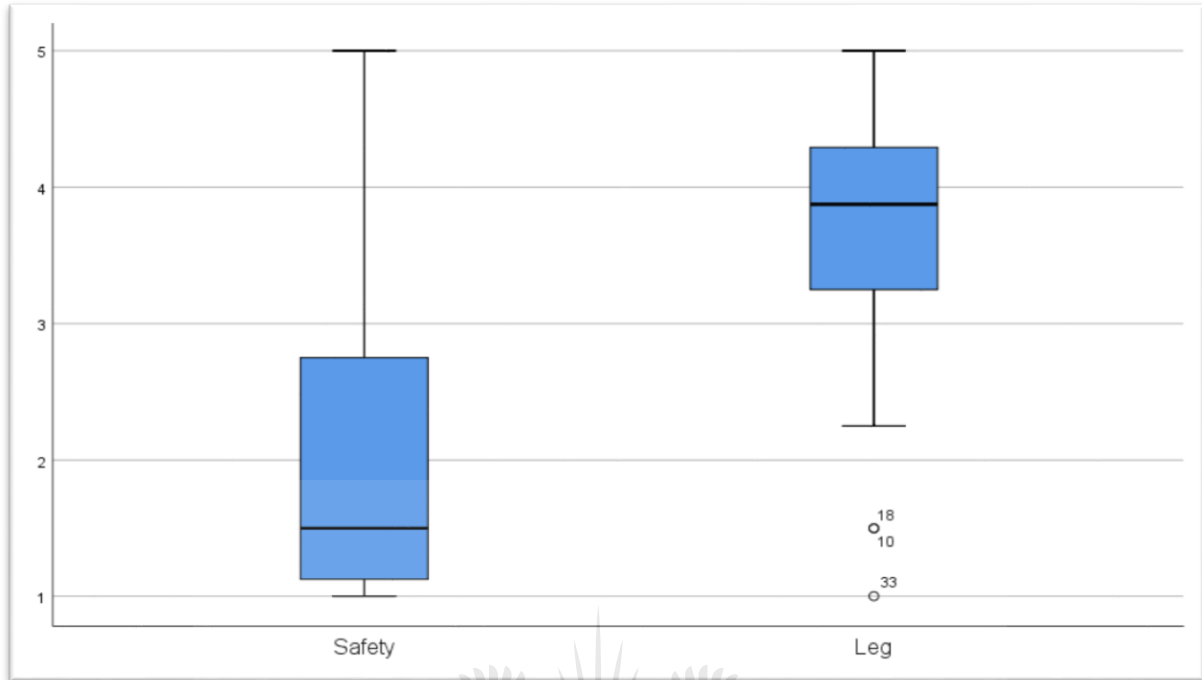


Figure 6.17: Box-and whisker diagram illustrating the safety of the crafts street vendors and the legislative environment they operate in

From figure 6.17 above, it is evident that for safety and legislation, there is lack of symmetry, which reveals that there was a wider range in the values of the data. For safety, data was skewed to the left and for legislation, data was skewed to the right.

6.5.9.2 KMO and Bartlett's Test

The meyer-Olkin Measure of Sampling Adequacy (KMO) and Bartlett's test of Spherity is used to verify the factorability of the data regarding safety and legislation (Cohen et al., 2007: 560; Pallant: 2011: 183). Below is Table 6.25 presenting the KMO and Bartlett's Test regarding safety and legislation.

Table 6.25: KMO AND Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.699
Bartlett's Test of Spherity	Approx. Chi-Square	268.704
	Df	28
Sig.		0.000

The results of the KMO value 0.699 and Bartlett's Test ($p= 0.000$) indicates that the factor analysis is not appropriate. This is so because Bartlett's test of sphericity should be significant ($p < .05$) for the factor analysis to be regarded suitable. The KMO index ranges from 0 to 1, with 0.6 suggested as the lowest value for a good factor analysis (Pallant, 2011: 183). Table 6.26 below illustrates the Mann-Whitney U test for safety and legislation for males and females:

Table 6.26: Mann-Whitney U test for safety and legislation for males and females

Safety and legislation	Safety	Legislation
Mann-Whitney U	372.000	444.000
Wilcoxon W	837.000	909.000
Z	-1.167	-0.089
Asymp. Sig. (2-tailed)	0.243	0.929

The Mann-Whitney U test therefore confirms, that male and female arts and crafts street vendors did not differ significantly with regards to safety and legislation as for males, $p= 0.243$ and for females, $p= 0.929$ (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509). The effect size for safety and legislation, $r= 0.151$ and $r= 0.012$ respectively, indicates a significant difference.

6.6 EXTERNAL FACTORS

The external factors section is inclusive of aspects such as safety, weather, and relationships with surrounding communities, tourists, and tourist guides.

6.6.1 Safety

The level of crime, specifically murder, was significantly high in 2017 than previous years as noted by the management of the Sakhumzi restaurant following the murder of its manager and murders in a series of attacks and robberies on Vilakazi Street shops at the beginning of 2017 (Mashaba, 2017).

On the 30th of January 2017, restaurants along Vilakazi Street were closed due to the incident and there were fears this might increase as quoted by the marketing manager of Sakhumzi that “we are seeing an escalation as there was an syndicate operating in the area, noticing that we have been relaxed about security as we have never been a high security area, we hope that the tourism minister takes charge as well because the safety of visitors in this street is important” (Mashaba, 2017). This indicates that crime was high in Vilakazi Street at the beginning of 2017 which might suggest a reason as to the little arts and crafts street vendors that began to operate in 2017 as they were fearing for their lives as they operate in public, especially since the sakhumzi manager was killed by stray bullets (Mashaba, 2017).

The researcher also passively observed (refer to annexure 5) throughout data collection that safety was an issue at Vilakazi Street and the Hector Pieterse Museum and Memorial.

Table 6.27 below illustrates the means (M) for aspects of safety

Table 6.27: Safety

Safety	N	Mean (M)	Std. deviation
The crime here affects my business negatively	58	4.19	1.191
Crime levels are high here	60	3.87	1.443
I feel safe here	59	2.24	1.489
There is enough security at this site	59	1.81	1.137

With regards to safety, Table 6.27 reveals the main concern that there is not enough security where the arts and crafts street vendors operate (M=1.81) and that they do not feel safe (M=2.24). Respondents further agree that crime levels are high (M=3.87) and strongly agree (M=4.19) that crime consequently affects their business as illustrated in Figure 6.18 below:

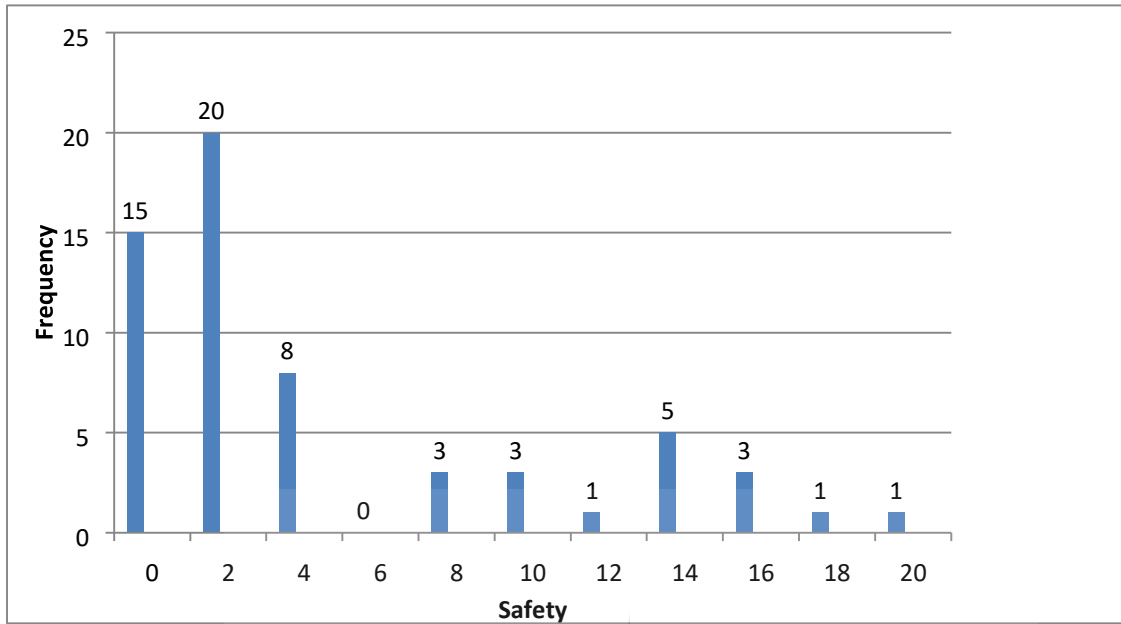


Figure 6.18: The safety of the arts and crafts street vendors

From Figure 6.18 above, the mean is $M=2.01$; standard deviation is 1.175 for 60 respondents $N=60$.

Presented in Table 6.28 is Cronbach's Alpha α which indicates the alpha coefficient of reliability for the internal consistency of the scale measuring safety (Cohen *et al.*, 2007: 148).

Table 6.28: Cronbach's Alpha (α) reliability test for safety

Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of items
0.920	0.924	4

The result of Alpha coefficient of $\alpha = 0.92$ ($N=4$) is regarded very high (exceeding 0.6 according to Cohen *et al.*, 2007: 506). This indicates that the scale of measurement is highly reliable and internally consistent. This further reveals that the variable chosen to measure safety are relevant, correct and statistically valid.

The results regarding safety support Akinboade (2005) Brown, Lyons & Dankoco (2010), Charman & Govendor (2006), Crush, Skinner & Chikanda (2015), Tengeh's (2013) claims that safety is still a concern for street vendors in South Africa.

6.6.2 Weather

The comments were generally negative such that respondent 2 stated "shelter and storerooms"; respondent stated "we must have more stock and shelters so that when it rains we will be covered"; respondent 45 mentioned that "we need stalls please"; respondent 48 complained that "when it rains my stock/days becomes damaged" and respondent 49 stated that "my tent is weak and since I sell paintings my business is in danger everyday". This therefore, indicates that the arts and crafts street vendors need more proper stalls to operate in as their stock always gets damaged whenever it rains. Observation by the researcher (refer to annexure 5) confirms this as it was noticed that the street vendors operate in poorly, temporarily built gazebos which are not strong enough to uphold heavy weather conditions like heavy wind and rain. The street vendors' products therefore get damaged where there is bad weather. This might also provide a reason for the few hours in a day the street vendors operate when the weather is not in a good condition as observed (refer to annexure 5). Item B33.1 confirms this as an average mean score of $M=4.73$ (standard deviation= 0.482) street vendors strongly agree that the weather has a negative impact on how they work.

The Mann-Whitney U test was applied to test whether males and females strongly agreed regarding whether the weather has a negative effect on the operation of their business, in relation to how long they operate per day. Table 6.29 below illustrates the Mann Whitney U test regarding weather and how long they operate

Table 6.29: The Mann Whitney *U* test regarding weather and how long they operate

Strongly agree that weather affects business negatively	The number of hours, per day, the combined street vendors operate
Mann-Whitney <i>U</i>	171.500
Wilcoxon <i>W</i>	402.500
<i>Z</i>	-1.954
Asymp. Sig. (2 tailed)	0.051

With respect to the negative effect of the weather on the arts and crafts street vendors business operations, the Mann-Whitney *U* test confirmed that male and female street vendors who strongly agreed that the weather has a negative effect did not differ significantly in how long they operate per day as $p= 0.051$, as the mean for males was $M= 8.19$ and the mean for females is $M= 8.96$ for the number of hours they operate in a day (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503). The effect size $r= 0.252$ also reveals an insignificant difference.

This result agrees with Akinboade (2005), Arambulo, Almeida, Cuellar & Belotto (1994) and Canagarajah & Sethuraman's (2001) suggestion that severe weather conditions like rain, dust, heat and hail do not protect the goods sold by street vendors due to lack of proper stable amenities that cannot withstand bad weather conditions.

Table 6.30 below illustrates the means of the relationships between street vendors and surrounding community members, tourist guides and tourists as well as other street vendors.

Table 6.30: Relationships between street vendors and surrounding community members, tourist guides and tourists as well as other street vendors.

<i>Relationships formed</i>	N	Mean (M)	Std. deviation
I rely on international tourists to keep my business going	59	4.68	0.628
The surrounding community is kind and friendly towards me.	59	4.56	0.726
I want to interact with my international customers more	60	4.37	0.736
My relationship with other street vendors is good	59	3.80	1.095
I rely on local customers to keep my business going	59	2.66	1.422
Foreign language is a problematic issue when I work	60	2.28	1.329
This business makes me enough money to support my family	59	2.20	1.284
The tourist guides refer their customers to me	60	2.02	1.408
Tourist guides are friendly towards me	60	2.02	1.408
Exchanging foreign currencies is a problem	60	1.92	1.266

In terms of relationships formed, regarding whether the tourist guides refer tourists to the arts and crafts street vendors. 1 respondent (1.7%) which was a male opted not to answer this question. However, from the rest of the 59 respondents that answered this item, 25 males (40.8%) and 26 females (42.5%) revealed that tourist guides do not refer tourists to them whatsoever, whilst the remaining 8 respondents (4 males (7%) and 4 females (7%)) disclosed that the tourist guides do refer tourists to them. Additionally, two respondents provided additional information such that respondent 27 was a female street vendor who further stated “hell no” and respondent 21 was a male who further stated “few of them”.

This is also supported by the Likert-type question about whether tourist guides refer customers to the street vendors with a mean $M=2.02$ which implies that the average respondent agrees that the tourist guides do not refer customers to them ($M=2.02$). Also, the respondents agree that the tourist guides are not friendly towards them with a mean of $M=2.02$. This indicates that overall, tourist guides do not refer their customers to the arts and crafts street vendors.

The researcher also passively observed on 20th of June 2018 during data collection (refer to annexure 5), that tourist guides do not refer tourists to the arts and crafts street vendors

even though street vendors frequently call the tourists to come closer to their stalls to see what is on display and possibly buy.

The results link with Bromley (2000) and Bhowmik's (2005) suggestion that in Asia tourist guides refer customers to serviced and businesses then get a commission based on how many customers they refer, which is not the case in Soweto. This is because the relationship between arts and crafts street vendors and tourist guides is not good hence they do not refer tourists to the arts and crafts street vendors.

6.6.3 Relationship with surrounding businesses and communities

The results of the current study contradict a suggestion made by Anjaria (2006) and Bhowmik (2005) that street vendors can form positive relationships with surrounding formal businesses that are legally registered, including companies that the tourist guides work for. The arts and crafts street vendors also stated that there are no relationships whatsoever between themselves and the surrounding attractions and restaurants like the Mandela House Museum and the Hector Pieterse Museum and Memorial and Sakhumzi restaurant.

The average respondent further strongly agrees ($M=4.56$) that the surrounding community is kind and friendly towards them which indicates a good relationship. The above results also support the confirmation stated by Ndawo & Mubangzi (2015) that tourism supports local businesses like B&B's, restaurants, and small tour operators. Furthermore, the current results also agree with Anjaria (2006) and Crush, Skinner & Chikanda's (2015) suggestion that surrounding communities do not have a problem with street vendors because they are always on the look-out for any suspicious activities that may be detrimental to the operation of their businesses. They may also assist in keeping the environments and communities they operate-in clean.

The results also support Anjaria, 2006; Bhowmik's, 2005: 2259 claim that a positive effect of street vending is the relationships street vendors form with surrounding communities they operate in. This kind of symbiotic relationship where both parties benefit means that the street vendors offer some kind of security to surrounding registered businesses and communities for any crime that might occur. This is because they are always on the

lookout for any suspicious activities that may be detrimental to the operation of their businesses.

To the contrary Crush, Skinner & Chikanda's (2015) claim that street vending can also bring about social problems along with it. Problems like crime, prostitution, hooliganism, terrorism/xenophobia, civil disputes/conflicts, spread of disease and illness and can also create problems for other countries and regions (Akinboade, 2005: 260; Charman & Govendor, 2016: 323).

6.6.4 Relationship with customers

This is in deep contrast concerning the arts and crafts street vendors' relationship with their customers since the average arts and crafts street vendor wants to interact with international customers more with a mean of $M=4.37$. This suggests that the relationship between arts and crafts street vendors and international tourists is good, especially since respondents strongly agree ($M=4.68$) that they rely more on international tourists to keep their business going than their local customers with a mean of $M=2.66$. The street vendors therefore have a good relationship with their customers. Figure 6.19 below illustrates the distribution of international, African and local tourists that support arts and crafts street vendors:

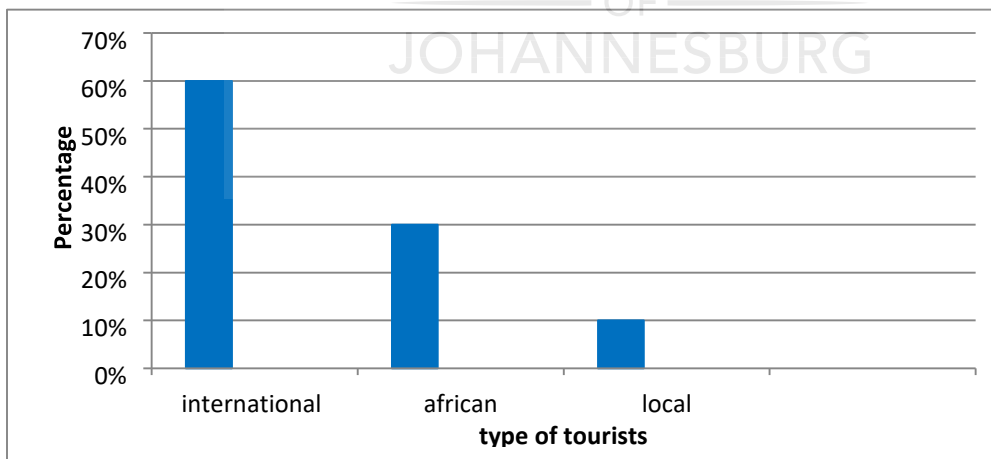


Figure 6.19: Distribution of international, African and local tourists that support arts and crafts street vendors

Since international, African and local customers support arts and crafts street vendors, it is significant to know which customers support the arts and crafts street vendors the most. The arts and crafts street vendors stated, out of 10, how many international, African and local customers support them. The results reveal that on average, 60% of customers that support the arts and crafts street vendor are international, 30% are from Africa and 10% are local customers. It is no surprise then that the respondents stated that they rely on international customers' more than local ones to keep their business going as Figure 6.18 reveals that it is the international customers than support them more.

The above results are also confirmed by the Mann *U* test in respect of the significant differences in the distribution of international, African and local customers between male and female arts and crafts street vendors.

Table 6.31 below illustrates the significant differences in the distribution of international, African and local customers between male and female arts and crafts street vendors:

Table 6.31: Significant differences in the distribution of international, African and local customers between male and female arts and crafts street vendors:

Distribution of tourists	International	African	Local
Mann-Whitney U	433.500	442.500	440.000
Wilcoxon W	898.500	907.500	905.000
Z	-0.247	-0.114	-0.158
Asymp. Sig. (2-tailed)	0.805	0.909	0.874

According to the Mann-Whitney *U* test, there is no significant difference regarding the distribution of International, African and local tourists for both males and females as $p=0.805$ for international, $p=0.909$ for African and $p=0.874$ for local tourists, all of which far exceed >0.05 . the effect sizes for international, African and local are $r=0.032$; 0.015 and 0.020 respectively further indicate there is no significant difference regarding the distribution of International, African and local tourists for both males and females.

6.6.5 Language

The arts and crafts street vendors further stated that although they want to interact with international customers more, foreign language was never a problem with a mean of $M=2.28$ disagreeing that language was ever a problem.

The positive comments only included the respondents thanking the researcher for recognising and conducting a research study on them as that might increase their chances of receiving any form of aid from the government and other organisations. This means that the street vendors do not have support, feel left out and forgotten by government.

6.6.6 Relationships between tourist guides

The street vendors also complain about the tourist guides who do not refer customers to them as that negatively affects the profits they make per day. The average respondent also has a good relationship with other street vendors with a mean of $M=3.80$

Table 6.32: Tourist guides referrals to the street vendors

	Tourist guides referrals to the		Combined		Male		Female street vendors	
	(F)	(P)	(F)	(P)	(F)	(P)		
No			51	83.3%	25	40.8%	26	42.5%
Yes			8	14%	4	7%	4	7%
No data			1	1.7%	1	1.7%	0	0%

From Table 6.32, it is evident that 83.3% (51) (25 males and 26 females) have noted, that tourist guides do not refer customers to them.

6.7 TRIANGULATION

The triangulation phase was applied to verify the findings of the research study which followed the sequential research design. As such, results from the second phase (questionnaires) were used to draw up semi-structured interviews for the government officials which were the third phase. From the results of the third phase, follow-up interviews were created with three arts and crafts street vendors who have been operating

the longest to verify the government officials' responses by merging and searching for any similarities or discrepancies between the two parties. The researcher's passive observations were also added to further verify and add an objective view.

Each discussion under each sub-heading is arranged in such a way that the brief results from the second phase are stated, followed by the results of the semi-structured interviews of the government officials, then follow-up questions and results are discussed thereafter, complemented by the researcher's passive observations, concluded by photographs taken by the researcher to validate his observations.

Thematic content analysis is used to analyse both the semi-structured interviews of the government interviews and follow-up interviews with street vendors. For ethical considerations, the arts and crafts street vendors agreed to be photographed and be part of the research study.

6.7.1 Relationships between street vendors and government representatives

The second phase of the study revealed that arts and crafts street vendors do not have any relationship with government officials whatsoever. However, the government officials interviewed in the third phase revealed that they do have a relationship with street vendors, specifically arts and crafts street vendors in Vilakazi Street. The government officials stated that they do assist the street vendors to combat challenges they are encountering (to be listed in the following sub-headings), and they regularly check-up on arts and crafts street vendors at Vilakazi Street and the Hector Pieterse Museum and Memorial specifically.

The follow-up interviews with the selected arts and crafts street vendors however, revealed that the government officials have not assisted the arts and crafts street vendors nor have they (government officials) visited/approached them (street vendors) inquiring how they may assist, and there are not any regular meetings that are held at Vilakazi Street as claimed by the government officials. This was also confirmed by the researcher's passive observations on the 1st of April 2019, as no meeting that was scheduled took place on the day (refer to annexure 5).

The government officials also revealed that the street vendors are incorporated into their policies and planning's but street vendors disagreed with this. The researcher further agrees with street vendors as he did not observe any type of assistance given to street vendors by any government official/organisation or any official visiting the sight (refer to annexure 5) throughout the whole research project.

The government officials also stated that the organisation they work for often send agents to check-up on the street vendors but the street vendors deny any visits from any individual regarding their legislative matters. The researcher frequently visited the site but did not see any government official visiting any street vendors.

It would have been interesting to interview the government officials upon their inspection at the site but this was not the case. The researcher therefore had to travel to the government officials' offices as illustrated in Figure 6.20 below:



Figure 6.20: Researcher at the Gauteng Enterprise Propellers' (GEP) offices (Source: author)

Furthermore, the government officials stated that their relationship with the street vendors is good and there are no problems between them. The street vendors however, had different views about this on the follow-up interviews as they complained that their relationship with government officials/organisations is not good. This is because they claim they are targeted and often harassed for bribes by the police officers and a few 'government officials' who attempt to scam them of their profits by promising them

licenses and freedom to operate in exchange for money. Since street vendors have stated that they do not have any relationship with any government organisation, they have therefore created their own union called the Vilakazi Ngakane Traders Union to act as their voice as they are not assisted anyhow by any other organisation.

6.7.2 Difference in business practices between male and female street vendors

The second phase of the study revealed that there are differences in business practices between male and female street vendors. Even though the street vendors denied any visits from government officials, they (government officials) confirmed that when they visit the sites to inspect, they have noticed differences between the operations of both male and female street vendors. Such differences include that males' businesses grow faster than females because females have extra roles as mothers in their households as opposed to males that operate longer hours and more days to generate to revenue. Furthermore, government officials claim that males have bigger stalls than females, and most males sell more wooden products, whilst females sell beaded works more which are way smaller in size than what males sell.

The researcher also passively observed that male stalls are indeed bigger than females, and most males sell wooden crafts whilst females sell beaded work more (refer to annexure 5). This suggests that government officials may have visited Vilakazi Street and the Hector Pieterse Museum and Memorial a few times as they noted a few differences already, which the street vendors felt uncomfortable to mention to the researcher. Figure 6.21 below illustrates the typical difference a male stall that displays wooden crafts and a female stall displaying beaded work looks like.



Figure 6.21: Difference between a male stall (in front of someone’s house) displaying wooden crafts which is bigger than a female stall selling beaded work (outside a school pavement) which is smaller (Source: author)

6.7.3 Programs supporting and empowering women specifically

The results of the second phase indicated a lack of government intervention to assist the street vendors, as street vendors, females too, seemed unsure of the legislative environment they operate in. Government officials from the third phase stated that there are programs put in place to support females and disabled street vendors specifically.

Furthermore, government officials stated that there are workshops set-up to educate women about their rights, safety and self-defence techniques as well as the possibilities 'out there' for them which they can utilise. Government officials also stated that they offer business advice and commissioning business development support interventions to assist women draw business plans, project preparations and handholding/diligence. However, the female street vendors chosen from the follow-up interviews indicated that they have not received any support or assistance from any government organisation to date. Not a single government official has approached them regarding the possibility of assisting them in any way.

Furthermore, the researcher's passive observations (refer to annexure 5) indicate that the female street vendors have not received any assistance from any government organization as all the female street vendors seemed unhappy about this from when they filled out questionnaires from the second phase of the study. The researcher's passive observations therefore correlate with the female street vendors that they do not receive any assistance from any government organisation.

6.7.4 Infrastructure and weather

The second phase of the study discovered that the arts and crafts street vendors operate in temporary built tents which indicated an infrastructure challenge that they are facing. This was so because the weather affected the street vendors' businesses negatively. The third phase interviews revealed that GEP does not offer incubation (infrastructure) to street vendors but they do work with the relevant organisations that do. From the organisation's feedback, government organisations in South Africa do offer basic infrastructure to street vendors. Vilakazi Street Tourism Association (VISTA) further supports this as they stated that they are working towards providing basic infrastructure like stalls with electricity, and mobile toilets. Therefore, the government officials' responses combined are that the issue of infrastructure is currently being addressed and worked on. From the follow-up interviews however, the arts and crafts street vendors stated that the issue of infrastructure has been going on for a while now but nothing has been done to resolve the issue.

The arts and crafts street vendors therefore, have to make do with the poor, temporary built tents that they have, especially since the weather makes it hard for them to protect their goods using their tents. The researcher further passively observed that the arts and crafts street vendors indeed make use of poor, temporary-built tents to operate, especially since the researcher further observed that on rainy, windy days, the street vendors struggled to operate and therefore some of them packed up earlier than usual to protect their goods from the hazardous weather (refer to annexure 5). Figure 6.22 below illustrates the poorly assembled tents that the street vendors make use of:



Figure 6.22: poor infrastructure (tents) along Vilakazi Street and a street vendor assembling a temporary tent to operate in (Source: author)

Furthermore, the government officials stated that they cannot provide speed points as speed points would need electricity and for electricity to be installed, proper stalls would first need to be built. The researcher also further passively observed that there were no speed points present at each of the stalls visited confirming that the street vendors operate in the cash economy.

6.7.4.1 Storage facilities

The second phase of the research study revealed that arts and crafts street vendors store their products at a storage facility around the area they operate; at someone else's house or where they reside. The third phase further wanted to explore if the government

organisations assist in any way in providing storage facilities for the arts and crafts street vendors. The GEP stated that they do not offer storage facilities but work with other government organisations that do offer storage facilities. VISTA confirmed that the various organisations present at the government stakeholders meeting were working on assisting with storage facilities.

The street vendors from the follow up interviews further maintained that they have not received any help assistance from the government organisations regarding storage facilities. This was further confirmed by the street vendors that communicated for a need of storage facilities in front of the researcher on the 22nd June 2018 (refer to annexure 5). The researcher however, observed that there were storage facilities outside the Hector Pieterse Museum and Memorial and outside the caretaker's house and classrooms where the street vendors could store their products in at Vilakazi Street. The researcher further concludes that there are proper storage facilities put in place and storage is not a challenge faced as there are storage facilities available already as illustrated in Figures 6.23, 6.24, and 6.25 below:



Figure 6.23: Storage facilities outside the Hector Pieterse Museum and Memorial made of corrugated iron (Source: author)



Figure 6.24: Storage facility outside the caretaker's house with storage boxes covered with pieces of tent sheets and plastic covers as seen by the researcher (refer to annexure 5) (Source: author)



Figure 6.25: The caretaker's house next to old abandoned classes where street vendors also store their products (Source: author)

Furthermore, regarding storage costs, the street vendors confirmed that they do pay the schools' caretaker, school principal and house owners, storage costs to store their products at their locations, as well as 'rent' if they operate on their pavement at

undisclosed amounts. The street vendors at the Hector Pieterse Museum however, did not want to disclose any information about whether they pay anyone to operate on the church's pavement or whether they pay any storage costs to store their goods at the storage facility outside the museum.

6.7.4.2 Transportation methods

The second phase of the study revealed that street vendors face the challenge of transporting their goods from their storage facilities to the spot where they operate. The third phase however, wanted to explore what the government organisations are doing to assist the street vendors in this regard. Results from the third phase indicate that the government organisations are assisting the street vendors in terms of transportation of their goods. The GEP stated that they offer capital to the street vendors to buy any equipment they need, whilst VISTA has stated that they, together with other government officials present at the stakeholder's meeting on working on providing trolleys to the street vendors so that they may transport their products better.

Follow-up interviews with street vendors however reveal, that the government organisations have been promising the street vendors for a while now but this has not materialized as the street vendors chosen for the follow up interview have been operating the longest and to date, they have not been helped in any way. An additional point to note is that the fact that street vendors stated that the government organisations have been promising them better transportation equipment indicates that there has been contact between themselves and the government officials, which the street vendors denied. Figure 6.21 illustrated under sub-heading 6.7.2 above also shows the type of trolleys used by the street vendors and also confirm that the street vendors store these trolleys next to their stalls while they operate. Figure 6.26 below illustrates the types of transportation methods used by the street vendors:



Figure 6.26: Type of box used as transportation by the street vendors, as well as where they are stored during the street vendor's operating times (Source: author)



Figure 6.27: Type of trolley used by street vendors next to the storage boxes and temporary built tent (Source: author)



Figure 6.28: Type of cart used by street vendors next to storage bags not mentioned by street vendors but passively observed by the researcher (Source: author)



Figure 6.29: Type of a stall placed on the pavement in front of someone else's house which acts as a storage facility for this specific owner's products (Source: author)

6.7.5 Licensing and by-laws

The second phase of the study revealed that arts and crafts street vendors do not have licenses to operate. The government officials however, confirmed that a license is required to operate as a street vendor in South Africa and any foreign street vendors may also apply for a license provided the necessary documentation is provided. The government officials also confirmed that obtaining a license is free, and that they frequently remind street vendors of the by-laws to follow during their weekly meetings. The follow-up interviews with the street vendors however, confirmed that the street vendors also know that they need a license to operate, but the only people bringing this to their attention is the SAPS and JMPD, the same people the street vendors complain of harassment when they 'break' the by-laws they do not know off. The street vendors were unsure of how to obtain licenses, how much it costs and where to go to apply for them. The street vendors stated that there are no meetings that are held to educate them of the by-laws except for the JMPD which does offer information at times, and there are individuals that give them false information in an attempt to scam them, like asking R1500 from them for licenses.

The researcher also passively observed (refer to annexure 5) that street vendors did not have any documentation to operate and no street vendor seemed to be operating on the street which was one of the by-laws revealed by WIEGO (2014) in the literature reviewed. From observation (refer to annexure 5), the street vendors seemed to be following the bylaws which are:

- Not sleeping throughout the night where they operate as all street vendors operate during the day and pack up their goods late afternoon leaving their place of operating empty at night;
- Keeping their sites clean;
- Erecting suitable structures authorised by municipal authorities like their tents;
- Not blocking a public place or road as all street vendors operate on pavements;
- Not hindering the movements of pedestrians on the pavement as although they were crowded on pavements, pedestrians could move and manoeuvre;

- Not damaging public property or becoming troublesome as they were all operating peacefully;
- Not creating a fire on the road or in public as not one street vendor created a single fire during the researcher's time collecting data;
- Not obstructing a business' shop window or road traffic signs as all the street vendors did not obstruct any shop's entrance;
- The street vendors at the Hector Pieterse Museum and Memorial operated next to a church which is against the law, as street vendors may not operate alongside a church, police station or ATM according to (WIEGO, 2014). This might assist to suggest why the street vendors often complained about being harassed by the JMPD, and being asked for money (bribes) for freedom to operate. Figure 6.30 below illustrates a stall outside the Holy Cross Anglican Church near the Hector Pieterse Museum and Memorial:

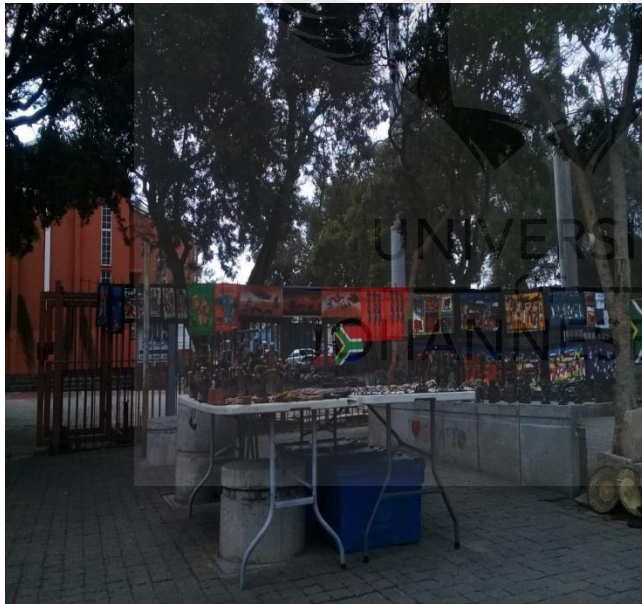


Figure 6.30: A stall outside the Holy Cross Anglican Church near the Hector Pieterse Museum and Memorial (Source: author)

The government official interviewed also stated that “the organisation is happy with how the current processes are run. Yes the street vendors are compliant all the time and processes are transparent all the time between us, the street vendors and other

organisations. There are no breaches whatsoever.” This then reveals that the street vendors operate peacefully without breaking any laws.

Regarding legalising their businesses, one street vendor (respondent 38) stated that she would formalise her business in the hope of receiving more help from external organisations and growing her business further; respondent 21 stated that he would not formalise his business as he is avoiding paying tax and does not want to formalise as this would give the government more power to control his business; respondent 18 stated that she attempted to register her business but it was a challenge as R700 was needed, which she did not have and she was using her passport as a foreigner which made it even more harder. This then indicates that the street vendors have different reasons as to why they might/might not register their business as they all complained about lack of government support and frequent harassment from police officers.

6.7.6 Tax

The second phase of the study revealed that arts and crafts street vendors do not pay tax whatsoever. Interviews with the government interviews confirmed that street vendors do not pay tax. The government officials' reasons being that the street vendors operate informally as they are not registered, and their businesses also make less than R350 000 which is the minimum amount for any business to pay tax in South Africa. The follow-up interviews with the arts and crafts street vendors also discovered that the street vendors do not pay any other amount to any organisation/municipality except for bribes in a few instances when harassed by the police.

The government officials also stated that the street vendors do not have to pay rent to anyone 'legally'. However, the street vendors stated that they pay the school principal an undisclosed amount every month, as rent, to operate on the school pavement on Vilakazi Street. The street vendors also stated that the street vendors that operate on people's houses' pavements also pay rent per month for undisclosed amount. The street vendors operating at the Hector Pieterse Museum did not want to disclose whether they pay rent to the museum or the church (Holy Cross Anglican Church) as they operate on its pavement. The street vendors therefore, do not have to pay rent 'legally' to the municipal

authorities to operate, however they have formed relationships between themselves and surrounding house owners and school principals in order to pay them 'rent' to operate on their houses, school and church pavements.

6.7.7 Financial support

The second of the study revealed that arts and crafts street vendors do not make enough money to support their families every month. The third phase further discovered that the government officials claimed to support the arts and crafts street vendors financially. Specifically, GEP stated that "the grant given to each individual street vendor is R9000 if the business is less than a year in operation. If the grant is 2 years or more then it is R40 000 and this is given to each street vendor that has registered. It is a once-off payment."

From the follow-up interviews however, the street vendors stated that they have not been approached or helped by any individual/organisation financially. The researcher's passive observations further confirmed this as the arts and crafts street vendors' businesses seemed to lack resources and investment and did not seem to be receiving any assistance whatsoever. This was also confirmed by the government officials interviewed as they stated that "No. they do not make enough. Street vendors businesses are seasonal. There are days they do not sell even a single product. That on its own is bad as they are not certain how much they make monthly. So my conclusion is that they do not make enough money at all."

The government officials also stated that street vendors receive foreign currencies.

However they do not assist them in this regard as they stated that "every street knows vendor where to exchange foreign currencies around here at Vilakazi Street.", giving an indication that they are not helped. The street vendors further stated on the follow-up interviews that they know where to exchange their foreign currencies (at Sakhumzi restaurant) and the researcher also passively observed a man roaming around the Hector Pieterse Museum and Memorial asking street vendors if they needed any currency to exchange and a few street vendors entering Sakhumzi restaurant (refer to annexure 5). The government organisations therefore do not assist the street vendors in this regard too.

6.7.8 Safety and congestion

Results from the second phase revealed that safety is an issue for the street vendors as crime is high around where they operate. The government officials interviewed from the third phase indicated that safety is something they have noted and they have been discussing the issues at their meetings and working on the issue for some time. Both the street vendors and government have noted that ATM scams, hijackings, drug-use, card scams, and robberies are problems faced in Vilakazi Street and the Hector Pieterse Museum and Memorial. As well as an increase of illegal tourist guides and parking attendants that are of threat to the precinct and quality of service provided.

The government officials stated that organisations are working on implementing CCTV cameras to safeguard the area and improve the number of security guards in the area, and send more SAPS and JMPD officers to randomly patrol around the area to look-out for any suspicious crime activities. The government officials stated that they have also noted that street vendors have formed relationships amongst themselves because they work together and this assists them to keep safe and be on the lookout for any suspicious crime activities.

From the follow-up interviews with street vendors, the street vendors revealed that they do not know of any plans by any government organisation to improve safety where they operate. They also further noted that JMPD frequently patrols the area in search of any criminal activities but these officers often turn against them in search of bribes, as they (officers) often accuse the street vendors of breaking the law by not adhering to the bylaws, which they do. The researcher further passively observed (refer to annexure 5) that JMPD and SAPS often patrolled the area. On the 23rd of June 2018, at 13:27, the researcher witnessed a fight at Vilakazi Street between two community members in the presence of street vendors, tourists and tourist guides. The male street vendors were the ones stopping the fight indicating they assist in keeping the area they operate in safe. The male street vendor who stopped the fights also stated that “these are the kinds of things we see frequently on a weekly basis here,” indicating that crime is serious in the area. On the 13th July 2018, respondent 14 confirmed that there was an ATM scam that had just occurred when the researcher arrived at the site for data collection (refer to annexure 5).

There were also a few instances (on the 17 July 2018, 24th, 27th and 28th of June 2018) where the researcher observed weapons such as “knob-kerries” (wooden sticks) hidden under the street vendors stalls to be used as protection should any crime-related activity arise. The researcher also observed that there are car guards help the street vendors, predominantly female street vendors carry their products to their storage facilities as a safety precaution (refer to annexure 5).

Regarding congestion in the area, the results from second phase revealed that arts and crafts street vendors operate almost every day because tourists visited the sites every day. This indicated that area the street vendors operate is always full of people. The third phase wanted to explore what the government organisations are doing to manage congestion in the area where the arts and crafts street vendors operate. The government official also stated that “challenges that were raised and mentioned (at the stakeholders meeting) are the historical spatial planning shortages which remain to problematic as they hinder the expansion of the precinct to its fullest potential. Also, public facilities like parking spaces, bicycle lanes, pedestrian walkways, and motor vehicle routes would be required to boost tourism into the area.”

The government officials interviewed revealed that they have noted this issue too and have set-up plans to minimize traffic and congestion in the area by making the area more accessible through piloting the Vilakazi precinct as a one-way street on weekends as that is the most busiest time of the day in a week, and they plan to expand the Vilakazi precinct and rezoning it to improve the movement in the area.

Follow-up interviews with the street vendors have confirmed that they (street vendors) do not know of any future plans stipulated by the government to improve their congestion current situation. The researcher also passively observed throughout his time collecting data, that the area was always congested, and motor vehicles have also had to park on pavements to minimize traffic on the street. But this has added to pavement congestions for pedestrians who then have to walk on the street (refer to annexure 5). Figure 6.31 below illustrates congestion at Vilakazi Street and the Hector Pieterse Memorial:



Figure 6.31: Motor vehicles parking on the pavements due to congestion in Vilakazi Street (Source: author)



Figure 6.32: Congestion and traffic at the Hector Pieterse Museum and Memorial (Source: author)

6.8 CONCLUSION

This chapter presented the data analysis of the second phase of the sequential design, the quantitative method. The data analysed included descriptive and inferential statistics.

The results were discussed and then interpreted accordingly by linking the results with the literature gathered. Specifically this chapter's discussion was unpacked into demographics profiles, products, business practices and external factors. Aspects like age, gender, nationality, education, place of residence, income, breadwinners, dependents as well as reasons for becoming a street vendors were discussed under demographics, with statistical testing conducted on selected demographic characteristics.

Regarding products, aspects like the products sold, criteria for different aspects, stocking, products they make or buy and suppliers, all split between male and female street vendors. Regarding business practices, aspects like the choice of location, years of operation, operating days and daily operating hours was discussed. Storage and transportation of goods was also paid attention to, as well as method of payment and legislation. The chapter ended off with an analysis of external factors like safety, weather, and relationships between street vendors and the surrounding community, tourists and tourist guides, with inferential data analysis conducted where necessary. The next chapter presents conclusions from the research study and provides effective recommendations.



CHAPTER 7: CONCLUSIONS AND RECOMMENDATIONS

7.1 INTRODUCTION

This chapter addresses all the objectives of the study and makes conclusions and recommendations regarding the businesses practices of arts and crafts street vendors that operate at main tourist attractions in Soweto. Conclusions regarding the survey and literature also form part of this chapter.

7.2 CONCLUSIONS REGARDING THE OBJECTIVES OF THE STUDY

Objective 1 of the research study sought to outline street vending practices in the global, African and South African context.

Discussed under 7.3.1 below (conclusions regarding the literature study)

Objective 2 of the current study aimed to present a detailed situation analysis of the arts and crafts street vendors at selected tourist attractions in Soweto (i.e. how many, where, what types of arts and crafts they sell, etc.)

South Africa's history is rich but mainly revolves around apartheid. The South African government has therefore used aspects of apartheid like where Dr. Mandela lived and the 1976 student uprising to transform South Africa into a noticeable tourist destination. Since the end of apartheid, Soweto has emerged as one of the main tourism destinations in South Africa as it is within the top 20 destinations visited, especially since Vilakazi Street in Soweto is the only street in the world in which two Nobel peace prize winners have lived. Street vendors have therefore placed their businesses outside these main tourist attractions to make it convenient for tourists to buy from them.

Since no research has been conducted on the business practices of arts and crafts street vendors at selected tourist attractions in Soweto before or at any other location in South Africa, the researcher had to rely on the results of the mixed method incorporated in 3 phases of the complex sequential design that was guiding this study (refer to Chapter 5). The results of the statistical analysis of the data from the main instrument (close-ended questionnaire), the thematic content analysis of interviews with street vendors and

government officials and researcher's non participant observations were presented and further triangulated to ensure validity and reliability of the results in answering the second objective.

The research study found that even though there is a low permanent population of 60 arts and crafts street vendors that operate on Vilakazi Street (49) and the Hector Pieterse Museum (11), there are exactly equal numbers of male (30) and female (30) arts and crafts street vendors in total. The study also revealed that for those who only have basic education, street vending is a major option as they don't have many other job opportunities except for low paying jobs such as cleaners and security guards. For these arts and crafts street vendors specifically, the majority (25 respondents) have primary school education (44.6%). This is one of the reasons that they cannot find jobs and have therefore decided to operate in the informal sector as arts and crafts street vendors. This is strenuous for them considering that they are breadwinners (all 25 respondents) in their households with 4 dependents on average relying on them to survive, especially since this is the only income they receive as they work for themselves.

The study also revealed that the arts and crafts street vendors sell arts and crafts as souvenirs to their customers who are predominantly international tourists that visit the main attractions in Soweto at the location they operate in. Examples of arts and crafts they sell include: products made from wood, beaded work, paintworks, products made from clay/sand, products made from metal/stone, shirts, caps, beanies, tablecloths, books and DVDs. The study also found that there was a link between what the street vendors offered and gender as most male arts and crafts street vendors sold wooden crafts and most female arts and crafts sold beaded work which were created by them. Furthermore, the top three products sold the most are wooden products, beaded work as well as paintworks.

Objective 3 of the study aimed to present an overview of the main legislative and operational issues and ensuing challenges facing arts and crafts street vendors in Soweto (i.e. legislation, location, business set-up, structure and running of their businesses, costs, pricing methods, origins of arts and crafts, restocking, etc.)

The results discovered that the arts and crafts street vendors operating in Vilakazi Street and the Hector Pieterse Museum and Memorial are faced by many operational and legislative issues. The study revealed that majority of arts and crafts street vendors (41.7%) operate 9 hours in a day, almost every day of the week, with the weekend the most significant operating time as that is when they receive the most customers. This is because most tourists and local customers visit the site they operate in on weekends, specifically on Saturday, the most.

Location further plays a significant role in the operation of the arts and crafts street vendors businesses as they rely on the location they operate in. This is supported by an average mean score of $M=2.17$ (standard deviation= 1.542) respondents who disagree that they would move to another dedicated location with facilities (item B33.15) even if the government provided one. The majority of 71.7% of the arts and crafts street vendors also stated that the reason they chose to operate in Vilakazi Street and the Hector Pieterse Museum and Memorial was because these are famous locations frequently visited by tourists. In addition 58.3% stated that they live around the area they operate in which makes it easier to get to the location they operate in. The results support a claim made by Koc & Burhan (2015: 4) that the location of a business is a significant strategic choice business owners take to attract the right market and make their business easily accessible.

One of the main challenges is that since the arts and crafts street vendors operate in temporary built tents then this can be bad for their business as they lack proper infrastructure. For instance, proper shelter which would protect their stock against hazardous weather which impacts their business negatively, proper storage facilities where they could safely store their products, proper transportation mechanisms they could use to transport their products from where they currently store their products to where they operate daily, speed points they could use in case a customer wanted to use a credit card to buy an item from their stall.

The study revealed that since all the arts and crafts street vendors operate in the cash economy, then they only accept physical cash payments from their customers as they do

not have a speed point to accept credit card payments. Furthermore, the study showed that most of the arts and crafts street vendors restocked on a monthly basis (74.8%) whereby the majority conduct a stock-taking weekly (45%) and 40% did so on a monthly basis. The most used mode of transportation to transport their goods to where they operate is a trolley. Approximately half of the population (47.5%) indicated that they stored their products at a storage facility around the area they operate in but they had to pay a fee to do so and the other 40.7% showed they store at someone's house at a price, and 11.7% (7) store at their own place of residence. This then indicates that a lack free storage facilities is still a challenge faced by the arts and crafts street vendors.

The study also revealed that international tourists support the arts and crafts street vendors the most and although the majority of these international tourists are led by tourist guides, they do not refer tourists to the street vendors which is a negative issue for them. This indicates that the relationship between arts and crafts street vendors and tourist guides is not so good but street vendors generally get along well with one another and the surrounding community which is kind and friendly towards them. Street vendors also get along well with tourists that visit them, especially since they rely more on international tourists to keep their business running than African and local customers. The international tourists also buy with foreign currencies, which the street vendors also accept.

Safety is also an issue when the arts and crafts street vendors operate as the study revealed. The arts and crafts street vendors do not feel safe when they operate as the high crime levels negatively affect their businesses, especially since there is not enough security at the site where they operate.

Regarding legislation, the current research study discovered that the arts and crafts street vendors are not familiar with the legislative environment they operate in. The arts and crafts street vendors do not pay rent to municipal authorities for the running of their businesses. They do however pay 'rent' to home owners, and the school's principal to operate on their pavement. They have no licenses to operate and they lack significant knowledge like how to obtain it, paperwork needed, costs involved and laws to adhere to when operating their businesses. Although this is the case, the arts and crafts street

vendors are not harassed whatsoever by municipal authorities but few street vendors have complained of being harassed by the JMPD.

Objective 4 of the study aimed to compare and present the differences in business operations between male and female arts and crafts street vendors.

The results of the study revealed that there was an equal number of males (30) and females (30) operating at Vilakazi Street (27 males and 22 females) and the Hector Pieterse Museum and Memorial (3 males and 8 females). There were therefore more males at Vilakazi Street and more females operating at the Hector Pieterse Museum and Memorial. Furthermore, male street vendors need an average of R 9368.97 per month, whilst an average female street vendor needs R10 535.71. Female street vendors therefore need more monthly amounts (R1 166.74 more per month, than males), even though there were more male breadwinners than females.

The Mann-Whitney U test also confirmed that male and females did not differ significantly as well regarding how much the street vendors need per month (income) with $p= 0.898$ (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509). Furthermore, regarding whether arts and crafts street vendors thought their business makes them enough money to support their dependents, there was no significant difference as well between how long male and female arts and crafts street vendors operate per day as for the respondents who disagree that their business makes them enough money to support their dependents in the number of hours they operate daily, $p= 0.204$, for neutral respondents, $p= 0.350$ and for those that agreed, $p= 0.647$ (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509).

There was no major difference regarding when the male and female arts and crafts street vendors started operating as the majority of male and females started operating from 2009 (23 males and 24 females that operated from 2009 onwards). Moreover, regarding the daily operating hours, most males operate 8 hours (10 males) and 9 hours (12 males) daily, and most females operate 9 (13 females) and 10 (8 females) hours each day. Both male and female arts and crafts street vendors operate the same number of days in a

week as all arts and crafts street vendors operate almost every day of the week. However, Tuesday and Sunday were identified as the days they operate the least.

Both male (83.3%) and female (76.7%) arts and crafts street vendors share similar reasons as to why they chose to become street vendors with the main reason being to support their families. There were however, significant differences between what male and female arts and crafts street vendors sell the most as males sold wooden crafts the most and females sold beaded work the most. The Mann-Whitney U test confirmed this as for beaded work, $p= 0.025$, and the phi value equalled 0.375, indicating there is a large difference in the proportion of males and females who make or buy the beaded work because females work with and sell this product the most. For wooden crafts, $p= 0.49$, indicating a significant difference as well, as more males work with wood than females (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509).

The results of the study also revealed that there is an inversely proportional relationship between the frequencies the arts and crafts street vendors restock their products and the frequencies they conduct stock-taking for both genders. Since it has been discovered that more females (10) restock their products monthly than males (7) monthly. More males (16) however, conduct stock-taking than females (11) on a monthly basis. This indicates an inverse relationship between the two as there were also more females that conducted stock-taking weekly but more males restocked products weekly than their female colleagues.

Most male (4) and female (9) arts and crafts street vendors mostly have 2 suppliers. The Mann-Whitney U test revealed that there is no significant difference between males and females as $p= 0.513$. With respect to the negative effect of the weather on the arts and crafts street vendors business operations, the Mann-Whitney U test confirmed that male and female street vendors who strongly agreed that the weather has a negative effect almost differed significantly in how long they operate per day as the mean for males was $M= 8.19$ and the mean for females is $M= 8.96$ for the number of hours they operate in a day (Pallant, 2013: 57; Saunders, Lewis & Thornhill, 2012: 503).

Regarding storage, there is an inverse relationship between male and female arts and crafts street vendors who store their products at someone else's house and at a storage facility because there are more males (16) than females (10) who store their products at someone else's house but there are more females (16) than males (11) that store their products at a storage facility around where they operate. Both male (23) and female (21) arts and crafts street vendors also depend on trolleys to transport their products daily from their storage facility to where they operate. Both male and female arts and crafts street vendors shared similar views regarding safety and legislation as there was no differences between male and female street vendors. The Mann-Whitney *U* test confirmed this for both genders as $p= 0.243$ for safety and $p= 0.929$ for legislation (Cohen, Manion & Morrison, 2007: 543; Cooper & Schindler, 2011: 673; Saunders, Lewis & Thornhill, 2012: 509).

7.3 CONCLUSIONS REGARDING THE LITERATURE STUDY, SURVEY AND SITE

7.3.1 Conclusions regarding the literature study

As revealed by the thorough literature review presented in Chapters 2 and 3, street vending practices are predominant in the informal sector in parts of the world known as the global south. Although this is the case, it is conducted differently in different countries. For instance, the case of Latin America in countries like Colombia, Mexico and Brazil, street vending is well-regulated by the government, complemented by a strong presence of organisations that support street vending in these countries (Roever, 2010: 212). These countries therefore have fairly developed administrative and lawful infrastructures for street vending (Williams, 2006: 1).

In countries like Venezuela and Peru, also in Latin America, street vending is not incorporated whatsoever into government initiatives (Ellner & Myers, 2002: 96; Rincon, 2010: 242). Street vendors have therefore been outcasts and remained on the precincts regarding sustainability meaning that they are not included in the government's future plans. There is also a shortage of organisations which support street vending in these countries because they have experienced political and economic instability (Linares, 2006: 41).

Similar instances are found in Asia whereby countries like India, Bangladesh and Sri Lanka operate in a challenging business environment. Challenges faced by these countries include harassment from the police and municipal authorities, lack of storage facilities, lack of transportation modes for their products and lack of support from the government to name a few (CUE Report, 2014; Karthikeyan & Mangaleswaran, 2013: 3). Street vendors also do not have dedicated locations to operate in even though they are often chased away by the municipal authorities where they currently operate in on the streets and pavements within the cities (Bromley, 2000: 6; Companion, 2010: 176; and Timalisina, 2011: 9).

In countries like Thailand, Mongolia and Cambodia, there is a lack of health care and social security because the government excludes street vendors in their policies and decision-making. This causes a lot of strain on the street vendors in these countries as they struggle to survive on the profits they make from street vending as they are practically marginalised from society (Bhowmik, 2005: 2258; Kok, Balkaran, 2014: 190; Kusakabe, 2006: 36; Nirathron, 2006; Shafiee, Karim, Razali & Abindin, 2018: 386). However, there are instances in Asia where there has been successful licencing and policy implementation by the government. For instance, in Singapore and Malaysia. The government has effectively regulated street vending in these countries hence Singapore is the only country in the world where all street vendors are licensed and registered (Bhowmick, 2005: 2258). Street vending in Singapore and Malaysia therefore operates swiftly and the street vendors are not harassed whatsoever by the municipal authorities and they are incorporated into the governments' plans (Shafiee, Karim, Razali & Abindin, 2018: 387).

On the African continent, countries in North Africa like Tunisia and Egypt, where the governments prioritise the attractiveness of the country to bolster the tourism industry means street vendors are often viewed in a negative manner as they are accused of tarnishing the countries' brand and appealing nature (Dreisbach & Smadhi, 2014; Brown, Kafafy & Hayder, 2017: 283). This results in the oppression of these street vendors by the 'strict' regulation by the government and municipal authorities resulting in chaotic

incidents where the street vendors operate (Brown, Kafafy & Hayder, 2017: 290; Dabaieh & El-Banna, 2016: 2; Magid, 2014; Rafaat & Kafafy, 2014: 308).

Street vending patterns in Central Africa are closely related to factors such as urbanisation, migration and developments that are largely economic (Mitullah: 1991: 14). Political disputes and wars further add to the difficulty of street vending in countries located in Central Africa. Examples include: Nigeria, Tanzania, Rwanda, DRC, Liberia and Uganda, to name a few. Furthermore, street vending in Africa is generally regarded as an occupation for males as case studies further revealed that there were more male street vendors in African countries than females (vendors (Akharuzzaman & Deguchi, 2010: 47; Akinboade, 2005: 257; Jewkes, Levin & Kekana, 2002: 160; Bhowmick, 2005: 226; Mitullah, 2003: 3). Women however, are empowered by organisations like WIEGO that uplift women's roles in society, including street vending (WIEGO, 2013).

In Southern Africa in countries like Zimbabwe and Zambia, street vending practices are also limited as their governments strictly regulate street vending, sometimes by force. For instance 'Operation Murambatsvina' occurred in 2005 in Zimbabwe whereby the police, military and municipal authorities forcefully cleaned up the streets of Zimbabwe by removing street vendors (Crush, Skinner & Chikanda, 2015: 40; Hansen and Vaa 2004: 67; King, 2006: 115). Another similar case can be found in Ghana and Zambia whereby new municipal authorities were incorporated into the new system of decentralisation which meant the 'clean up' of street vendors too as this was a way to impress the public and stamp their authority (Crush, Skinner & Chikanda, 2015: 40; King, 2006: 117; Ndhlovu, 2011: 14). This has made street vending in Southern Africa a very difficult endeavour for existing and prospective vendors.

Regarding the South African context of street vending, the study revealed that the informal sector of South Africa provides poor people with job opportunities and is inclusive of small businesses that were created for survival purposes (Charman & Govendor, 2016: 320; Grant, 2013: 102; Morange, 2015: 15; Wilson, 2011: 205). Street vending in particular has therefore emerged as the main occupation for poor people in South Africa as it requires very little start-up capital and skills and has been legalised as a constitutional right for

'legal' people living in South Africa (Foukuor *et al*, 2017: 7; Timalisina, 2011: 1). The study revealed that there is also no proper recording system to capture the full variety of activities that occur within the informal sector in South Africa hence the exact numbers of street vendors in South Africa could not be recorded (Grant, 2013: 86; Indira, 2014: 514).

Literature revealed that street vending in South Africa is regulated and governed by the national law called The Business Act (71 of 1991), which gives local municipalities the authority and permission to establish and set of by-laws that may be applicable to street vending (Foukuor *et al*, 2017: 8; Mandaric, Milicevic & Sekulic, 2017: 796). All municipal authorities in South Africa have then taken the decision to prescribe licences as a requirement for street vending (WIEGO, 2014: 12). South Africa also has a strong presence of organisations that help and act as a 'voice' for street vendors which empowers them. Examples of such Non-Governmental Organisations (NGOs) include Queenstown Hawkers Association in the Eastern Cape; Pretoria Informal Business Association (PIBA); the National Independent Business Development Association (NIBDA); Streetnet; the iSimagaliso Wetland Park Authority and Africa!Ignite, to name a few.

Moreover, the street vendors sell their arts and crafts as souvenirs to tourists indicating a link with the tourism industry, which has also developed in many cities and townships in South Africa. Furthermore, the study showed that very little attention and research is conducted on arts and crafts street vendors specifically. Although registered businesses that sell arts and crafts in the formal sector are recognised, the informal sector remains 'marginalised' in academic research in South Africa.

7.3.2 Conclusions regarding the survey

This research study therefore met its objectives. The study also identifies a gap in that while the literature mainly focuses on street vending in general, arts and crafts street vending is ignored in research. Furthermore, this research study is believed to be the first ever conducted on the business practices of arts and crafts street vendors at main tourist attractions in Soweto. The study will therefore encourage more research into arts and crafts street vendors in South Africa. The findings of this research study will assist in

improving the issues and countering the challenges the arts and crafts street vendors face when operating their businesses. The study therefore encourages the South African government and municipal authorities to be more actively involved in empowering these arts and crafts street vendors. This could give them more confidence and pride as they operate in the tourism industry.

7.3.3 Conclusions regarding the site

- A major issue is that tourist guides do not refer customers to the arts and crafts street vendors
- The study concludes that arts and crafts street vendors in Soweto face a number of challenges like infrastructure, weather, safety and legislation.
- Street vendors do not have enough storage spaces to store their products as they have to ask home owners to use their houses.
- There is lack of government involvement in street vending processes.
- Street vendors are not trained to improve their businesses skills and they are not educated too. Female street vendors are not empowered specifically. There are no workshops set-up to train them on how to run their businesses in an improved way.

7.4 RECOMMENDATIONS

The following strategic recommendations are derived from academic and research results and address the literature study, survey, arts and crafts street vending in Soweto and future studies.

7.4.1 Recommendation regarding the literature study

- More research should be conducted on how other governments in other countries like Singapore and Malaysia successfully manage street vending and attempt to implement those strategies in South Africa.

7.4.2 Recommendations regarding the survey

- More research should be conducted on the business practices of arts and crafts street vending in South Africa specifically.

- More research should be conducted on relationships between street vendors and other business owners, tourist guides, and the government organisations.

7.4.3 Recommendations regarding arts and crafts street vending in Soweto

- The issues and challenges faced by arts and crafts street vendors must be addressed. Moreover, the strategies that can be applied to solve those issues and challenges must be brought forward. Empowering these arts and crafts street vendors could better their service delivery to their customers, predominantly international tourists who visit South Africa.
- More involvement from the government and municipal authorities is highly recommended. This could better the arts and crafts street vendors' working conditions tremendously. Examples of how the government and municipal authorities could be actively involved would be if they provide better infrastructure for the street vendors to operate in, they would then be better protected from bad weather together with their products.
- More storage facilities could be provided too.
- The issue of safety also has to be addressed and the government should ensure the location they operate in is much safer for the arts and crafts street vendors and the tourists that visit the location. Regular patrolling of police officers to the location is highly recommended.
- Workshops could also be set-up that train the arts and crafts street vendors regarding customer interaction, ways of making more money, mathematical skills and any skills that would be beneficial to the running of their business, especially for females. This would improve their performance further. Websites could also be setup that advertise and expose the arts and crafts street vendors' businesses more to tourists who plan to visit the location they operate in. Women would therefore be empowered more.
- Awareness of the legislative environment the arts and crafts street vendors operate in could be improved. For instance, the government and municipal authorities could distribute booklets and pamphlets educating street vendors of the by-laws to follow and ways of how they can improve their businesses and obtain licences to

trade. They should also be taught significant information pertaining to their businesses like by-laws to adhere to and paperwork needed. Standardised checks from the municipal authorities could also be implemented to ensure the smooth running of these businesses.

7.4.4 Recommendations regarding future studies

- Future studies related to the business practices of arts and crafts street vending should be inclusive of a 'consignments' option. This is because the current study revealed that there were street vendors that neither bought their products from suppliers nor made them themselves. This then indicates that there might be a few street vendors that sell products for someone else on their stall, and then receive a share of the profits from the sale.
- Future studies can explore the reasons why the tourist guides do not refer their tourists to the arts and crafts street vendors in Vilakazi Street and the relationship between street vendors and the tour companies.
- Future studies should explore the reasons why there are no arts and crafts street vendors at other tourist attractions in Soweto like the Regina Mundi church and the Orlando towers.
- Future studies can attempt to explore the price/cost element of businesses practices like how much rent they pay home owners to operate on their pavements or where they buy their products from.
- Future studies could also concentrate on residents' 'voices' to hear their opinions regarding whether they are happy with how the arts and crafts street vendors operate in their community. For instance, whether they feel safe and if there is too much noise etc.

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