

Western Cape Craft Sector Newsletter

1 December 2006

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An HIV-free generation starts with you

This is the first day of the rest of your life...

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Today is the first day of the last month of the year 2006. What a rollercoaster ride... we've moved offices; we doubled our staff; our programmes have expanded; our budget has increased; our database has mushroomed ... eish! We have grown ... and the sector is growing up. This growth is not just froth on a beer – it's the real thing – market and sales growth, driven by popular demand (and need). It doesn't look like its going to let up; the opportunities continue to fly in. So, crafters don't waste any opportunities that are advertised! Keep an eye on this newsletter and your cell phones for the latest news...

Today is also World Aids Day. And the statistics on the right show that we are ALL AFFECTED by it – employers, employees, grandmothers, children, fathers, mothers, friends, neighbours, colleagues. In our craft community many people are learning to live with HIV/Aids; many have lost loved ones during the course of the year; and many are involved in social and income generating activities to alleviate its impact. As a society, as a people, as individuals, we have the resources and the resolve to face the truth and make responsible choices and compassionate contributions.

I noticed a quote by Gandhi while browsing through a bookshop recently and it spoke volumes about what we need to do to face this challenge – and all others we are confronting in South Africa today. He said: *"The difference between what we **are** doing and what we **are capable** of doing would solve most of the world's problems."* It starts with each one of us doing something... about something!

Thank you to everyone – craft producers, retailers, government officials, all the CCDI staff and our Board – who have worked so hard to deliver and make things happen, and in the process has promoted and profiled Western Cape Craft. May you truly prosper during the festive season and the coming year.

Erica Elk

Executive Director, CCDI

Craft Partnership Meeting

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Insights shared by Heath Nash and Jennifer Fair at the November Craft Partnership meeting are reflected in this newsletter in full.

The last CP meeting of the year will take place on Wednesday, 6 December 2006, on the 4th floor, 75 Harrington Street, East City Cape Town, from 1:30 to 3:30.

1:30 – **Lolita Carcairns and Eunice Freeman, Lifeline** will continue a discussion on the Legal aspects of HIV/Aids in the workplace, with particular reference to the Bill of Rights and how an HIV/Aids policy is formulated

2:15 – **Liesel Rutherford, Streetwires** - How to build a small producer-business into an export business

3:00 – **Erica Elk, Exec Director, CCDI** – the Year Past and the Year Ahead – where are we, as the Craft Sector going?

HIV|Aids STATISTICS

According to the latest statistics, South Africa has between five and six million (about 11%) HIV-infected citizens.

The department of health estimated in 2005 that a gradual increase in pregnant women living with HIV should be expected.

Studies show there are high levels of HIV infection among young people between 15 and 24 (20%). But there is also a high HIV prevalence in men aged 50 years and older.

These damning statistics are one of the reasons for the declining average life span of South Africans – 35 years of age.

The Centre for Aids Development, Research and Evaluation's 2006 survey shows that females aged between 15 and 29 are three to four times more likely to be infected than males.

HIV prevalence is extremely high in urban informal settlements, with the prevalence estimated at 25.8%.

South Africa is home to one-quarter of all people receiving antiretroviral therapy in sub-Saharan Africa. At the end of last year 190 000 people were receiving ARVs.

The 2006 United Nations report says sub-Saharan Africa houses 64% of all the people living with HIV and two million of them are children under 15, who have already lost parents to HIV.

Vuyo Sokupa, Mail & Guar-dian, Dec 1 to 7 2006/ Vol22, No 47

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JENNIFER FAIR - lessons learnt as a craft export buyer

A presentation to the CCDI Craft Partnership meeting on 1 November 2006

Background

Jennifer previously put together her Africa Fair Collection of contemporary fashion accessories, which she represented as an exporter (with a limited local market) at trade shows in Paris and New York. She was then invited to work for a jewellery designer in Paris, assisting with sourcing from South Africa. Recently, she was approached by Fraser Conlon and Mary Slack, the founders of the Amaridian, a new Robin Osler-designed gallery in Soho, New York, to assist with the sourcing of inspirational African art and design for the gallery-cum-retail. In a city crammed with galleries and art shops, it is challenging to present something unique – every piece that is taken into to gallery must have a fascinating story linked to it.



Lessons learnt as a buyer

Jennifer has worked with over 60 designers and artists, representing their interests to overseas outlets.

- Top of her Very Important list is - crafters needs to build healthy trust relationships with their agents, buyers and any outlet offering their products.
- Practice sound Administration to put your business on a healthy footing
- Astute and correct Pricing of your products
- Don't neglect or underestimate the Power of Packaging

Inspiration

Inspiration for product designs and colours is all-important in ensuring the success of your product; traditionally one gained inspiration through the slavish following of Trends. But the 'voice of the people' is increasingly being heard and responded to.

- Trends were previously the domain of the trend 'gurus', those all-powerful individuals who dominate the décor

and fashion world by their decree of what is 'in' this season.

- What determines trends now is, of course, still the biannual fashion shows, but also art and publishing events; the preoccupations and fascinations of the person on the street; and the buzz on the web.

Fashion References

- pick up inspiration from international magazines (eg Vogue, Lucky, In Style, Elle)
- collect hard-copy catalogues, and source catalogues off the web (décor, homeware, fashion)
- a useful website: www.style.com

Art References

- Gain inspiration from key local exhibitions (such as the Picasso in Africa exhibition) and browse through local art galleries (recommended What if the World, The Bin, Bell Roberts, AVA)
- Web art sites: www.cnac-gp.fr/Pompidou/
- www.moma.org; <http://www.vam.ac.uk>

Publishing References

- Taschen, Phaidon, Bell Roberts – these are great publishing houses for Art & Design books; also see their websites.

The Street

- Paris streets offer a window to the world
- Our streets – look for the unusual, imaginative, individual
- funky consumer magazines (Y- Mag, Crash, Nylon, Trace)
- a useful website: thesartorialist.blogspot.com

The Web: Blogs

- browse through blog sites, to pick up what is relevant and 'now' to the consumer 'out there'. See designsponge.blogspot.com; www.apartmenttherapy.com; www.printpattern.blogspot.com; http://designerslibrary.typepad.com/designers_library

You are welcome to contact Jennifer Fair for advice and references on jennifer@africafair.com | 021 797-7352

HEATH NASH on his Passion for Design Application, fuelled by his recent IYDEYA trip

A presentation to the CCDI Craft Partnership meeting on 1 November 2006

I entered the British Council's International Young Design Entrepreneur of the Year Award on the very day that entries closed this year. And thank goodness that I did - as I was chosen to be the South African representative in this incredible competition! The awards were only introduced last year, 2005 – this year South Africa was included as a nation for the first time.



In the competition 10 developing countries are invited to participate. The British Council invites each of these countries to send out a brief (the CCDI included the brief in one of their newsletters earlier this year...) to be responded to by creative entrepreneurs in a number of different fields. There are individual awards within specific disciplines – young fashion entrepreneur, young music entrepreneur, young publishing entrepreneur... and a general young design entrepreneur – which is the one I entered for.

*A national winner is chosen from each country by a panel of local judges, and the 10 finalists are flown to London for an once-in-a-lifetime 2-week whirlwind tour of British design – specifically in London and Glasgow. The **countries represented** this year were Brazil, China, India, Indonesia, Lebanon, Lithuania, Oman, Slovenia, South Africa, and Thailand.*

*The entrants represented very different countries, and also came from very, very different design fields. There was an architect, a branding/web design person, an automotive designer, industrial designers, that design cellphones and such products, and then myself and my new Brazilian buddy, Paula Dib, who both work in the field of **craft design**. Paula more specifically works in a very socially conscious way – with different communities around Brazil - by developing products with local materials and creating new community projects, which then become self-managing. Half-way through the trip each country winner had to present their work to a panel of 5 judges, for an overall winner to be selected. My Brazilian friend, Paula, was chosen as the overall winner in this year's competition. So, at least, the prize went to the right 'team', the craft team...*

It was a very busy 2 weeks. We all became friends, and what an amazing opportunity that was –to get to know 9 other people in a similar position as oneself – all with businesses, doing creative work. As it turns out, we all have the same issues and difficulties, which was really reassuring to all of us, I think.

I'll run through the things I found most relevant to our local industry during the course of the 2-week schedule that was arranged for us all – and suggest how we can perhaps learn from the British design industry.

One of our first (and most important) meetings was with the **British Design Council**, Britain's national strategic body for design. The design council (which is funded by the British Dept of Trade and Industry) started back in 1944 – so England has had a governmental body to promote design for over 60 years. We've got a lot of catching up to do, but we also have a hell of a good example to follow – by really looking to organisations like the design council to fast track our own growth in these areas. I'm sure the design council team in London would be more than willing to help their previously colonised friends in Africa.

What I learned mainly on this trip was that people have so many challenges in common. And generally, in the design field, especially at this governmental level, people are using design as a very democratic and positive force to offer help and improve the lives of others.

Two specific projects run by the British Design Council, that I found absolutely amazing, are DOTT and RED - projects that tackle real societal issues – **through the process of design**.

What is this process of design? It is a problem-solving exercise. A designer is either presented with a problem, or creates one for him/herself to solve. The design process kicks in. This entails thinking widely around the problem, prototyping, and finally coming up with a practicable, implementable solution. This skill needs to be fostered amongst our local craft producers - it does not happen of it's own accord.

DOTT and RED are not directly relevant to the average crafter, but these 2 projects illustrate how we should be approaching design locally.

DOTT (designs of the time) is only launching in 2007, and aims to improve national life in Britain by raising public awareness of design's value and

getting the public involved in designing better services and products for themselves, region by region. The Council proposes reaching this end through a series of public design commissions, broad education programmes, and public exhibitions exploring the past and possible future of design in England. In all cases, a practiced, competent designer will be guiding the process of each publicly-oriented project.

This kind of thinking is integral in seeking solutions to our own local problems. We need to somehow involve the public in solving it's own problems. Empowerment at this level, when carried through to successful completion and implementation (and guided by a competent designer), can only help to instil self-respect and good practice in the public it addresses.

RED is also really amazing – it's a body within the Design Council that challenges accepted thinking by designing new public services, systems and products that address social and economic problems.

Some areas they have focused on are health, energy and citizenship - in Health – the team collaborated with healthcare professionals to try and help convince people of the benefits of physical exercise. This was aimed at combating 2 serious issues in England – obesity and diabetes. To accomplish this, they realised that most people feel more comfortable doing things in groups...so they made a website for the public to visit to enrol in various 'mobs'. One might join a dog-walking mob in Observatory for example, thereby creating a kind of peer-pressure situation to help people help themselves. in Energy - since homes account for a third of the UK's greenhouse gas emissions, the RED team focused on how design can get householders more interested in the energy they use, and put them in control of the process of saving energy and individually reducing emissions. To get it right, 12 team members moved into a Victorian terrace and physically tested (prototyped) their theories and ideas in a real situation for a set period of time. Then the systems and products they designed were passed on to the general public, again through a website. A large part of the RED team's job is to design the interface between the public and the service. In England this interaction is largely web-based.

Local issues

We would need a customized approach in Africa to communicate with the man-on-the-street. The basis of Ubuntu and the stokvel is that groups are linked by some common purpose, and isn't that one of our strengths? Could we not combat a problem such as **xenophobia** in this way?

Recent campaigns from the Design Indaba have started to promote the value of design to the general public, but I think we need to be starting this kind of campaign at a more grassroots level... design could assist with how our **rubbish** is collected and dealt with. Not only the content needs to be designed (the rubbish bin itself) but also how that content is put into practice (in this example, the way the public uses the bins, the system by which the bins are emptied, how the waste is collected and recycled). How information or services are presented to the people is the crucial point here – in order for maximum benefit to be gained from the project.

In the South African context, I was reading Erica's editorial to the latest CCDI newsletter. It is a great example of the problem I'm talking about.... For example the **terminology** surrounding organisations like the SETA's and the training programmes is totally unfathomable. The **processes** involved are also overly bureaucratic and difficult to understand. Then there are the complexities surrounding the need for BEE and PDI compliance.

This entire system of **funding** (which, as Erica points out, is apparently readily available) has got to be made user-friendly to the people that it is actually aimed at, otherwise what's the point?

How to do this? The people making these policies and documents and offering these services need to get **a designer or two** on their team. **A design approach** needs to be taken in order to solve the current problem of communication.

If our government could realise the potential inherent in this carefully designed approach to public services, I really believe we could overcome our crime, health and poverty issues much quicker than the politicians' convoluted notions of services and policies. We need a **national design council** that communicates with the design bodies of other nations to learn as quickly as possible how to design a safer and more functional society.

A similar but different organisation is the **Centre for Innovation at Central St Martins**. This organisation strives for innovation by connecting artists from various disciplines in the London universities with industry and business. By developing concepts such as Design Against Crime, abstract ideas are transferred into reality, and money is ultimately generated for the college. This is an area we could surely focus on in our explorations of design. We certainly need design against **crime** more than they do in England...!

The **London College of Communication** also offers some great additions to design and art education. They have incorporated a **business component into their design and art degrees** - a simple and obvious add-on, but not offered in SA as far as I know. This college also has a service called OWNIT, open to anyone in the UK with a creative business. OWNIT gives free legal advice about the protection of intellectual property. We don't take this issue near seriously enough in South Africa - and it is difficult to find and expensive.

The **Creative Entrepreneurs Club**, based in Glasgow, was also an eye opener. This club is open to any creative businessperson in Scotland, offering organised networking opportunities 6 times a year to its members. Ideas and problems are communicated through the club, which gives broad-based support to lone entrepreneurs who often feel isolated and at sea.

If I could have had access to assistance from any one of the above-mentioned agencies in my growth as a creative entrepreneur, I would not have struggled as much. If we can nationally or regionally implement such programmes, each successive generation of entrepreneurs will be stronger and better equipped to enter the market

successfully – helping to grow our design economy as a whole.

The culmination of our trip was the **100% Design Trade Fair** in London. This is an enormous expo showing work from designers all around England and the world. I saw a few things at this show worth mentioning.

There was a section organised by the Japanese government, showing a variety of individual Japanese designers' work. There was also a Belgian section, an Austrian show, and 2 buses containing an exhibition of design from Singapore.

We could do a similar thing as a South African design/craft community in the future. It is really necessary, I realise, to **show work at these international shows**, and it is powerful to do so **collectively**, as a 'national pavilion'. Presenting a united group exhibition with a variety of exceptionally designed work, will provide more opportunity for good publicity, and an infrastructure for individuals to work within, instead of facing the scary prospect of exhibiting solo. The **dti** could/should arrange this, instead of individuals having to apply for assistance to show their work, as is currently the case. If assistance is not forthcoming, then groups of designers/crafters should possibly combine to present joint exhibits.

There was one particularly good **group show about sustainability** at the 100%. Ten British-based designers set themselves the task to use 10 pounds and work within 10 kilometres of their studio, to design products reflecting the concepts of sustainability in design, non-wasteful, energy-efficient and recyclable – the major buzzwords at this year's event. Their cohesion and focus was most effective, and I was struck by the simplicity of their designs. It felt like South African work in a way. The designers had used scrap and cleverness to produce thought-provoking items that challenged all the other mass-produced and generally wasteful products shown in the rest of the hall.

*We have many issues that need to be tackled here at home.... **HIV/Aids, low-cost housing, recycling, crime**.... locally we should tackle such issues with our characteristic ingenuity and resourcefulness as craftspeople and clever thinkers.*

In a **lecture by Tomoko Azumi**, a famous Japanese designer working in London, she pointed out the current trend in Japan to **return to ancient craft techniques** like lacquer ware and fine wooden veneer work. Seemingly this is a current global phenomenon – each culture is searching in its own past for the key to producing new, modern products. We have such a rich history in craft in South Africa - it's just a matter of **using the process of design and innovation** as the primary tools to push these skills into the contemporary design arena.

This was echoed in a **trend forecasting session** I attended - there is now a strong global trend towards the crafted and the hand-made. Objects, which show their place of origin, are prized above anonymous mass-produced items. Products backed-up by a fascinating story and clearly reflecting their history are interesting to look at and to own.

JACQUELINE CRUISE attended the Chicago Gift Fair as part of an EMIA-sponsored visit.
She got more than she bargained for...

Chicago was wonderful! Four days was simply not long enough, we could have easily spent double the time there! Monday started with a conference brief re the business culture in the US. The speakers included various finance institutions, an attorney, Lanky Levy on behalf of the South African | American Business Club (SAABC), a Trade Panel comprising representatives from the Office of Trade and Investment from the Illinois government, the WTC Chicago, service providers of marketing and networking, and a US Customs official (very informative!).



The next day (Tuesday), we exhibited at the prestigious Chicago Club during a luncheon with SA Ambassador to the US, Barbara Masakela, as guest speaker. She waved the flag high for SA! After lunch we met one-on-one with distributors, retail buyers, art galleries, museums and import companies.

On Wednesday exhibits were held in the SA Consulate General's offices, followed by meetings - half of the group with buyers from Crate and Barrel, and the other half with Merchandise Mart. Merchandise Mart plans to hold a South African Pavillion on their premises in July 2007, as part of their bi-annual trade-only show. Follow-up visits would help to nurture a number of embryonic bilateral business relationships.

The last day, Thursday, we met Regina Fraser and Pat Johnson, the 'Grannies on Safari', who have done development work in SA and who formed a marketing company called SCI Marketing. They took us to see the 'Pass to Peace' project that Macy's is running with a group

of Rwandan basket weavers. Macy's is considering hosting a South African programme in store next year, so we must watch this space! We also went to Chiascuro arts and crafts shop, which sells craft from around the world. They already stock SA craft, but I was disappointed to see many 'Made in China' labels.

In between all the packing up and selling of stock, I managed (at a hare's pace) to squeeze in a visit to Crate and Barrel, Art and Artisans (who bought all my remaining beaded Xmas balls, and are interested in my beaded flowers for Springtime), and the Chicago Museum shop.

I would have liked to visit 'Ten Thousand Villages', in Evanston, north of Chicago, the Dusable Museum (an African American Museum founded by a freed slave), the 'Laughing Iguana' (great name, don't you think!), the Target Corporation, and other museum shops, but time did not allow. At the end of 4 days the companies of note, whom I *did* meet with were:

- Crane Imports (they were interested in my baobab trees, and even approached me asking about them, and knew the folk tale attached!)
- Chicago History Museum
- Macy's
- Wiessman Gallery
- Eastern Art Arcade
- Great Lakes Art Studio
- Chiascuro
- Merchandise Mart
- Crate and Barrel
- Art and Artisans

Bloomingtons were at the Chicago Club luncheon, but were inconspicuous without their nametags. I'm sure there were a lot of other 'need-to-know' people that I interacted with, but amongst hundreds of invited guests and not knowing who was who, one just had to be very pleasant all the time!

Best wishes, Jacqueline | jacruise@absamail.co.za

Training ... still place for a few learners!

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CRAFT OPERATIONS MANAGEMENT LEARNERSHIP

CCDI is running a Craft Operations management (NQF5) Learnership for just 15 crafters in 2007. A large portion of this qualification touches on the design and setting up of craft exhibitions. Learners will have the opportunity to work with top-level exhibition designers during the 2007 Design Indaba, CT International Jazz Festival, Decorex and other events, which will give you hands-on experience to apply to your own business.

This learnership is also relevant for people who need the skill and knowledge to run their business effectively, in the areas of **craft entrepreneurship, events, marketing management and product development.**

The outcomes of this qualification are:

- **Communicating** in a variety of ways to manage a small/micro craft enterprise
- Controlling and maintaining **administrative and financial records**

- Managing the implementation of **design**
- Supervising **production** processes of craft products
- Positioning/ **marketing** a small/micro craft enterprise in an optimal location
- Managing **human resources** to promote an optimal level of productivity
- **Strategizing and planning** for the sustainability and growth of a small/micro craft enterprise

Entry Requirements

- ✓ Matric or equivalent qualification (essential)
- ✓ Involved in craft business for at least 3 years
- ✓ Can spend time in training to improve skills
- ✓ Can spend 2 weeks per month in training

CLOSING DATE to apply: 8 December 2006. Call Ann on 021 460 3724 | weyera@cput.ac.za for application forms. Also available at CCDI reception, 75 Harrington Street, Cape Town.

Shows & Markets

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BEADEX - NEW INTERNATIONAL BEAD AND JEWELLERY SHOW – Sandon Convention Centre, Jhb – 11-13 May 2007



This show is to teach, to learn, to buy, to sell! Everything about beads.

Beading is becoming one of Africa's fastest growing hobby industries. This show aims to introduce beaders to new techniques and trends through workshops, local and international, and give suppliers a vibrant platform to showcase their products.

- ◆ Loads of exhibitors, showing everything and anything to do with beads (beaded wedding gowns, shoes and accessories, cushions, décor, cutlery, traditional jewellery)
- ◆ Events and interactive beading
- ◆ Stock up on all your requirements at this one-stop bead marketplace, from seed beads to glass beads, wood and Indonesian beads, hand painted and silver beads, ropes of pearls and Swarovski crystals, plus all equipment and kits.

To register, **contact** Alison Schaffer on: +27 11 549 8300 | Alison@thebeevents.co.za | <http://www.thebeexhibitions.co.za> | Thebe Exhibitions & Events Group | Fax: +27 11 549 8500

AFRO DECO MASTER CRAFTERS' EXHIBITION OPENS AT SPIER

The yearlong Master Crafters' programme has culminated in a stunning Afro Deco exhibition of the craft artwork in the foyer of the Village Hotel at Spier. A suite in the hotel, Room 604, has also been interior decorated with the Afro Deco theme and artwork, and has proved to be very popular among guests. Viewing the exciting display of Afro Deco craft artwork, is fltr Sandile Cele, Mandisi Kibito, Cathy Wijnberg, Derrick Senteni and Jos Thorne, with Raida Becker looking on.



CRAFT DESIGN CO-OP

A new craft outlet is opening at the V&A Waterfront. Crafters are invited to **contact** Tracy Proselendis on 082-411-1755 to submit their products for selection, or to email her pictures of the products on hbound@webmail.co.za. No rental will need to be paid, but between 20 and 30 % commission will be taken.

INNOVATIVE CHRISTMAS DECORATIONS - January 2007

Attention Craft producers of Christmas decorations. Would you like to expand your existing market to XMAS AFRICA for WOOLWORTHS? The CCDI is expanding this exciting programme for producers in the Western Cape only.

PROGRAMME OF ACTIVITIES FOR XMAS AFRICA 2007

- ❄ Design & Trends Workshops – 09, 10, 11 January 2007
- ❄ Product Development Workshops – 15, 16, 17 January 2007
- ❄ Final Submission of Products - Wednesday 24 January 2007

To apply for the Product Selection process contact Mano Reddy | CCDI Centre for Innovation | 021 460-3811 | redm@cput.ac.za. **CLOSING DATE:** Wednesday 20 December 2006.

DURBANVILLE ARTS & CRAFTSVILLE MARKET

NEW: The Durbanville Arts & Craftsville Market is located on Racecourse Road, Durbanville Turf Club. Crafters will be trading out of a choice of Stables with an additional 100 table traders. The unique setting and environment of this market will make it one of the most sort-after trading spots in the Western Cape. Unusual and unique arts & crafts are being sort and will be evaluated by a product control committee. The market will be family-friendly and will offer live entertainment (in season) and other interesting activities to amuse the children. Trading hours are Saturday 9 to 6 pm, and Sunday 10 to 5 pm. To obtain application forms, **contact** Graham on 083-378-3141 or Jacky on 073-201-9054.

PURSUIT MAGAZINE - AD OFFER TO CRAFTERS

Pursuit Magazine is offering crafters 'slots' on their Shop SA page at a rate of R2200 excl vat. A slot includes a product picture and short business profile, 6 slots on a large format page. **Pursuit** is dedicated to the Business of Fashion across the spectrum and brings you behind-the-scenes news and insights into this fascinating and ever-changing industry. Pursuit is available to the public in Exclusive Books, CNA and Spar (distribution 10,000 copies per issue). Pursuit has also branched into the home decor sector, focusing on home textiles and design. **Contact** Carla Finlay, Client Service Executive, Pursuit Magazine | 021 4881757 | f 021 4881752 | carlaf@johncom.co.za | www.pursuit.co.za.

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disa DESIGN EXCELLENCE AWARDS 2007

The SABS Design Institute invites designers, design teams and companies to enter their product designs in the disa Design Excellence Awards 2007. The disa Design Excellence Award scheme aims to recognise the achievements of South African product designers, encourage local product design and manufacture, as well as promote international competitiveness of local products.

Products entered should have been designed in South Africa, must currently be available on the market and must have a service record of at least one year. Products entered need not be manufactured in South Africa.

Categories The award scheme comprises the following categories:

- **Urban environment and landscape products**, including urban furniture, equipment, tools and more Education, leisure, sports goods and toys, including any range of sporting equipment and accessories, new materials, innovative ideas, and unique applications
- **Electronics**, information and communication technology (ICT)
- **Home ware** and office ware, including domestic appliances and furniture
- **Mechanical engineering**, electrical power engineering, agricultural engineering, transport, automotive, mining and machinery
- **Medical** and healthcare, including preventive and promotive products
- **Other** (products that do not fall into any of the above categories)

"Winning the Chairperson's Award of the disa Design Excellence awards in 2006 has been hugely beneficial. Not only did we sell many more units since receiving the award, but we have also secured external investment and generated wide interest in our product. We see the award as an endorsement from industry of our product. "Irshad Khan, designer of the Induction Casting Machine For Platinum Jewellery, winner of the 2006 Chairman's Award

Closing date for entries: 12 February 2007 Entry forms available from the Design Institute - **contact** 012 428-7038 or e-mail design@sabs.co.za. Online registrations are available at www.designinstitute.org.za

FABULOUS PRIZES IN THIS FABLAB LIGHTS COMPETITION

With such FABulous prizes, you cannot afford NOT to be part of the FabLab's Lighting competition (see notice on page 9). The best of the best of the entries will be displayed during Design Indaba in February 2007, which is acknowledged to be THE best show focusing on Design, worldwide. Top designers and product buyers from

around the world attend Design Indaba. They might be interested in buying YOUR design for a fabulous light.

The FabLab team will assist designers and crafters who need product design & development for their lighting ideas and concepts, using the FabLab's computer-aided design and technology. Assistance to all users is provided from Mondays to Saturdays - 9:30 to 12:30 and 13:30 to 16:30. Contact FabLab technical manager, Deepuck Chanilall on 021 460-3813 | chanilall@cput.ac.za; Centre for Innovation manager, Mano Reddy on 021 460-3811 | redmym@cput.ac.za.

AGE OF HOPE TROPHIES

The spectacular trophies awarded at the Western Cape Arts, Culture, Heritage, Library and Archives Services Awards 2006 ceremony, was designed by **Gillaume du Toit** through the **Cape Craft & Design Institute's Centre for Innovation**. Guillaume is an industrial design student at the Cape Peninsula University of Technology.



Gillaume drew his inspiration from a ruler's staff and the traditional knob-kierrie. A staff symbolizes authority, wisdom and Hope. The kiaat wooden staff needs to be kept strong through the application of essential oils – faith, dedication and optimism. The head of the knob-kierrie symbolizes the dreams and inspirations to Hope. It is also reminiscent of the king protea. The granite base symbolizes both the loftiness of Hope and the strong foundation of a rational mind.

The 'Don't miss' Billboard

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HANDBAG WORKSHOP

The Centre for Innovation recently hosted a handbag workshop with product developer, Amanda Youngleson, and crafters churned out bag after innovative bag.



EXHIBITION: NQF2 Craft Production

See what success can be achieved in just 10 months of training!

Nineteen learners are displaying the products they have created during the Learnership.

Venue: 4th floor, CCDI, 75 Harrington Street, East City Cape Town.

Date: Wednesday 6 December only

Time: 12:30-4:30

Contact Ann on 460 3724 for more details.

TRADING AS XHENOGA | originally HANDS

Products originally manufactured by HANDS are now distributed under the XHENOGA label. Also see changed contact details - Jeanette Gibson | TRADING AS XHENOGA | 19 Church Street, Strand, 7140 | +27 (0)21 854 8526 | www.xhenoga.com

MOTHERS2MOTHERS NAMED 'AMBASSADORS OF CARING' AND AWARDED \$10,000

Mothers2mothers, a mentoring program for HIV-positive pregnant women and new mothers based in Cape Town, South Africa, was presented with the national 'Ambassador of Caring' award, by Equitable Life & Casualty Insurance

and the 'Profiles In Caring' TV programme, on 16 November 2006 in Salt Lake City.

Profiles In Caring, which showcases the good work of outstanding non-profit organizations in the U.S. and around the world, and Equitable, a Salt Lake City-based insurance company, presented mothers2mothers with a \$10,000 grant and a distinctive award plaque.

The organization will also be highlighted in a special recognition feature in a future *Profiles In Caring* episode. In its third season, this inspiring program is seen nationwide via satellite and cable on American Life TV, and the Altitude Network. Internationally, the program is aired on Voice of America.

The mission of mothers2mothers is to use education and empowerment as tools to reduce the number of babies born with HIV/Aids, encourage disclosure, and provide HIV+ pregnant women and new mothers with the necessary bridge to medical treatment and psycho-social support to make healthy choices for themselves and their infants.

VISITING EDUCATIONALISTS



A group of over 30 curriculum designers from the Western Cape's Education Department visited the CCDI's colourful Centre for Innovation in November to further explore the introduction of Design into school curriculums.

Mano Reddy (manager Centre for Innovation, left) and Deepuck Chanilall (FabLab manager) facilitated the discussion and showed them around the Centre and the FabLab.

NOTICE: AMTS FABLAB LIGHTING COMPETITION 2006

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Light up your creativity!

AMTS FABLAB is running a Lighting Competition open to all users of the FabLabs in South Africa. The objective of this competition is to encourage creative exploration and inventive experimentation utilizing a varied combination of fabricators in the FabLab resulting in a viable outcome. The competition allows for total design freedom and personal expression. Entrants are encouraged to get innovative when it comes to lighting applications...don't follow trends, set them! The goal is to produce a FABulous lighting design that showcases local design talent from multiple disciplines – including Crafters. Collaborations are welcomed.

FAB CATEGORIES

Entrants are encouraged to explore various types of lighting applications such as: Up/Down Lighting; Ambient Lighting; Spotlighting; Task Lighting; Occasional Lighting; Mood Lighting; Experimental Lighting Applications like new concept light source uses, wall hangings, screens, etc.

FAB PRIZES

- First Prize: R 15 000.00
- Second Prize: R 10 000.00
- Third Prize: R 5 000.00
- FabLab Institutional Prize: R 10 000.00
- Honorable mentions: for non-winners who may deserve special mention.

Lighting products from a selection of finalists will be exhibited at the AMTS FabLab and the CCDI Stands at the International Design Indaba Expo 2007 to take place at the Cape Town International Conference Centre during 23 to 25 February 2007. These prizes will be awarded at a AMTS FabLab Awards Function at the Design Indaba Expo and winners will be invited to attend.

FAB CLOSING DATE

The closing date for entries is Monday 15 January 2007. All entries must reach the competition organizers by close of business on 15 January 2007. No late or incomplete entries will be accepted.

FAB DETAILS & ENTRY FORMS

All AMTS FabLab Lighting Competition details and Entry Forms are available from your nearest AMTS FabLab. For Cape Town enquiries – contact:

- Mano Reddy | Manager: Centre for Innovation
Tel: (021) 460 3811 | e-mail: reddym@cput.ac.za
- Deepuck Chunilall | Technical Manager: AMTS FabLab
Tel: (021) 460 3813 | e-mail: chunilalld@cput.ac.za
- Website: www.fablab.co.za

Dynamic key positions

Project / General Manager

Key position in a dynamic new Corporate Social Investment project - The Cape Craft & Design Institute is creating an independent business unit to drive sales of local handcraft to the corporate gift market. It will provide product and services to buyers and order facilitation support and credit lines to craft producers. If you are entrepreneurial, dynamic and results oriented with a strong drive to make a difference in South Africa then you need to apply.

Strategic Brief Manage the implementation of the Business Plan | establish and manage a team | develop and market the service and drive sales | establish and manage order facilitation support for emerging suppliers | establish and maintain information, reporting and control procedures | develop and manage diverse stakeholder relationships

Key Competencies Relevant Tertiary qualification | 5+ years management experience | 5+ years experience in craft production, sales or development | strong entrepreneurial and financial management abilities | ability to lead and manage a team | self-motivated and results oriented

The successful candidate will be required to **start in February 2007**.

Please forward your detailed CV and covering letter via email: Belinda Currie curriec@telkomsa.net or fax on (021) 461-5101 by no later than Monday 4 December 2006. For further information on the Cape Craft & Design Institute, please visit: www.capecraftanddesign.org.za

The Cape Craft & Design Institute provides product, business development and market access support to enterprises in the craft and hand-manufacturing sector. The CCDI is an equal opportunity employer and reserves the right not to make an appointment.

Market Access Facilitator – Export Market & Retail Outlet

We are looking for dynamic, self-motivated person for the following 1-year contract position (possibility of renewal); to start in January 2007.

Your strategic brief is: developing an Export Market & Retail Outlets programme | managing participation of businesses in market opportunities | implementing a market readiness programme for participating businesses | developing an ongoing Order Facilitation Service for the CCDI | monitoring impact on enterprises and the market.

Heading your competencies will be: | A tertiary Qualification in commerce / marketing or equivalent; at least 5 years relevant experience; project and provider management experience; significant experience in export and/or retail environment; business development experience and an understanding of the craft sector.

Position requires: sound computer literacy | willingness to travel and work long hours | culturally sensitive individuals with strong interpersonal skills | a willingness to actively address stakeholder needs.

Please forward your detailed CV and covering letter via email: Nomzamo Landingwe at landingwen@cput.ac.za or fax on (021) 461-5101 by no later than Friday 8 January 2006. For further information on the Cape Craft & Design Institute, please visit: www.capecraftanddesign.org.za

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