

Western Cape Craft Sector Newsletter

June 2008

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Luke Gwatidzo's Our Flower Tree, made for the wire+plus competition 2007 – reflecting the many different peoples represented in our city.

Lost in translation...

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Thousands of words have been written about the horrifying xenophobic attacks that gripped the country a few weeks ago as commentators have tried to explain what happened. It seems the truth lies somewhere in the mix of theories and political posturing; frustration at the slow delivery of basic services; increasing poverty and the fight over scarce resources; latent racism and xenophobia; and the work of criminal (third force?) elements.

The last month seems to have woken us up from a deep slumber, induced by the relief at the advent of our 'miraculous rainbow nation' and exhaustion at the struggle to get there (helped along by the narcotic of conspicuous consumption). The underbelly of the nation that was the beacon of humanity, dignity and tolerance has been exposed as violent, intolerant and unforgiving. And the fault lines, exacerbated and inflated by apartheid, continue to lie beneath the surface.

To try to **understand why** is not to excuse the brutality and violence (on this there is consensus) but to figure out **what to do**. There is growing consensus that foreigners and immigrants play a constructive role in any society and their absorption needs to be encouraged and planned for. Alongside this, the basic needs of all communities must be met so the poor are not pitted against the poor. But we also need to actively assert the value of diversity and teach tolerance for difference.

The craft sector in the province is a melting pot of people from diverse backgrounds, with different cultures, languages, religions, talents and skills including immigrants and economic refugees from other parts of the continent and world. Over the last 7 years - by focusing on the common desire to create something to sell to someone - we have managed this diversity and created a community of practitioners who engage and network with each other; share ideas, passions and dreams; reflect on challenges and shortcomings, in an environment of mutual respect.

Economically, this has given us the competitive advantage where we have been able to take an interesting, diverse, contemporary and quality range of products to an increasing market. And for the most part, businesses and individuals in the sector have benefited and grown in numerous ways (more on this in the July newsletter).

But at a **human and social level** have we really engaged with each other? Have we just learned to co-exist without making an active choice to live with one another? Do we make too many assumptions about the values and principles that bind us? The events of the last month have exposed how fragile our state-of-being is and how easily it can unravel unless we internalise **equality** as part of our individual and common value systems. Thankfully, the response of many South Africans to the plight of those affected is an indication that the principle of reconciliation that peacefully ushered in our new democracy is still alive in our collective mindset.

Our social entrepreneurial challenge continues to be to expand markets, develop skills and enterprises, create jobs and generate income to help alleviate some of the conditions that give rise to the situation.

But to build our values and morality we have to do more...

As artists we can talk 'truth to power' through our creative voice about what we don't like about the country we live in and how we think it needs to change - but we can also use our talents and skills to talk truth to ourselves and our communities about who we are and what we want to become. It starts with small acts of creativity (and kindness) in the way we interact with each other - at work, at home, in our neighbourhoods, in the streets... and it leads to big acts, as we, as creative citizens, reassert our individual and collective role in our democracy, reclaiming our ideals and practising our common humanity to change the world we live in.

IF ITS NUMBERS YOU WANT...

We are working on our annual report for our AGM... so here are some 'indicators' of what we've all achieved in the last financial year.

8	Craft Sector meetings attended by 560 people
9	newsletters distributed to 3000 people each time (27,000)
13	learners who completed NQF5 learnership (86%)
36	mentoring/counseling sessions
46	people attending the winter school (22 from rural areas)
65	match-making enquires (more than 1/week).
99	exhibitors at the Icons exhibition
129	PD Clinic sessions (21 facilitated through the FabLab)
164	participants at events/exhibitions (excl. Icons)
176	technology demonstrations for students and crafters in the FabLab
220	orders facilitated by GIFT
270	producers used by GIFT
1,097	craft enterprises on database (+376 retailers; 202 s/providers; 818 partners; 927 r/material suppliers)
1,651	users of the FabLab
60,354	kilometers traveled by ROO
36,081	unique hits to the website (total pages visited 154,295)
108,000	craft route maps distributed (Mail & Guardian and tourism info offices)
377,000	sales at events/exhibitions

636,000	value of orders from events/exhibitions
1,091,628	GIFT total sales for the year
11,245,241	R/value of media coverage
AND	
5,455,321	... hours in meetings ;-)

Well done for all the hard work, love, sweat and tears.

Erica



CRAFT SECTOR MEETING

At the Craft Sector meeting on Wednesday, 4 June, **Tambudzai Sibanda** (left on photo) of Greatmore Studios showed a most inspirational DVD about an art workshop run with

artists from about 12 different countries. The interactive dynamic of different art approaches, styles and methodologies completely inspired the audience. **Sithembiso Ntombela** (right on photo) of UCT's Graduate School of Business also did a short presentation on their training courses and opportunities.

Vuyisile Mshudulu, CCDI's market access facilitator, provided though-provoking feedback on a visit by CCDI programme managers to the Eden region (see elsewhere in the newsletter). Lastly **Lyndon Metembo**, CCDI's rural outreach officer (who will be making a career move mid-June) gave the audience a glimpse into the challenges facing rural crafters and the CCDI, in taking the opportunities and benefits which city crafters have by now come to take for granted, to the regions.



The **Creativity, Design and Inspiration programme** on the Fourth Floor of the CCDI took part in the Design Day of the Cape Peninsula University of Technology. More than 110 schools attended with over 500 learners, who showed a lively interest in the myriad design opportunities presented by the exhibitors.



Charlene Solomon, a mosaic crafter, in her first **Programme Group consultation** – Alan Alborough, Creativity, Design and Innovation, Vuyisile Mshudulu, Market Access, and Sarah Polonsky, Enterprise Development & Training, assessed her product, her business and the appropriate market to access. She was then directed towards that programme from which she could derive immediate assistance.

FABLAB - GROUP DAYS

The FabLab is available on Tuesdays and Thursdays for special projects, workshops or groups.

Who this is for - This can include school groups of any grade, crafters working on a project as a group, workshops on special skills related to the FabLab for a group or project, university/college courses that wish to work on a

project using the FabLab, or other groups wishing to use the FabLab.

How to book - If you are interested in booking a time the group leader should contact the CCDI's Fourth Floor to discuss whether the project is suitable. (Alan Alborough 021-460-3811 or Deepuck Chunillal 021-460-3813). Please

note that all applications might not be accommodated; the Fourth Floor's staff will decide whether a project is suitable.

Extra crafter day - The last Thursday of every month has also been set aside specifically for CCDI registered crafters who wish to work in the FabLab. Please contact the Fourth

Floor to book a time. (Alan Alborough 021-460-3811 or Deepuck Chunillal 021-460-3813).

The FabLab is a holistic design-to-prototype environment, open to anybody at no cost. The FabLab works on a first-come, first-serve basis on any Monday, Wednesday or Friday between 09h00 and 16h00 and Saturday mornings from 09h00 to 12h00.

LET'S THINK RURAL - CCDI MANAGERS VISIT CRAFTERS IN EDEN

As part of the CCDI's rural outreach programme a group of programme managers recently visited the Eden region to come to grips with the challenges faced by crafters in rural areas, to devise appropriate programme interventions, and further develop the CCDI's rural outreach programme.

The group was struck by the real lack of support and other infrastructure, the challenges in accessing equipment and materials and gaining a level of skill that could meet the market's demand for quality. There is also virtually no design training and support for product development. Because of these huge obstacles, crafters have set low expectations for themselves with the consequent lower drive to achieve.



Intense discussions with the crafters of Zenzele Blanco

However, in some instances there were individuals who were driven, had a vision and were working very hard to achieve that vision. Although these individuals found themselves in an environment of non-commercial social projects they showed great courage, determination and enterprise.

Some contrasts between the urban and rural environments

In the city one might worry about not having taxi fare, internet access, cell airtime, equipment, or rental for your premises; in the rural areas one worries because there is a lack of taxis, very few computers, practically no cell phones or mobile reception, only the most basic tools, and one has no premises to work in at all. A very different picture.

While one might find the same raw talent in both the city and the rural areas, the city person has access to design training, support for product development, and libraries with a range of reference material. None of this is available in the rural area - in the place of design training, one follows one's intuition; and duplicating a product one has seen is your only form of shifting to a 'new' product. In the city one calculates the cost of your product according to your raw material and labour inputs; for a rural crafter this cost can be almost doubled because one needs to transport all raw materials from the city, and again transport all completed items to the marketplace in the city. This could escalate costs to such an extent that they are priced out of the market; often, should they use an agent, their prices are forced down to provide for agent's commission, and there is no profit to re-invest into the business.

City dwellers: maybe we should spare a thought for our rural crafter family. It would be great if, as part of one's social responsibility, city crafters could 'adopt' some rural crafters and provide some product, business, and mentorship support and help them achieve the required level of competitiveness. This is something that could be facilitated by the CCDI. Contact Sarah Polonsky on 021 460-3724 should you wish to give a day of a few hours to assist in this regard.

Despite their many obstacles, rural crafters doggedly pursue craft production for the same reason that you do: because of the creative urge – often even making Something out of Nothing.

Fitr: CCDI managers visit the George Childcare Centre craft group, Ricardo of Agriculture, Oudtshoorn, Shelley's Art & Glass, George, and sculpture Owen Classens in Oudtshoorn.



Managers' observations

There is a significant difference between the emerging crafters and the established crafters and not much interaction and networking between them. But all in all, the craft sector is alive in George and surrounding towns and possibilities of growth exist.

Khanya, programmes manager

I was very excited about our visit and it's far reaching consequences - in the way that we engage with this community in the future and the gaps that CCDI could fill through our range of programmes. The most fascinating for me was to see the high levels of creativity, commitment, passion and energy of the crafters/artist and project leaders.

Rose, manager GIFT

Despite the diversity and tenacity of crafters working in the region whether as individuals or as part of projects my overwhelming sense is that there is need for a greater involvement with creativity and individualised expression. The craft objects seen that were distinctive - both in their ideas and making - were the exception rather than the rule. The dominant impulse seems to be to produce variations on particular themes and material that are perceived to be what the market wants. Many of the craft projects tended to focus on 'skills development' without acknowledging the creative potential of individuals involved - an oversight that I feel limits the possibility of the successful and sustainable application of the learnt

practical skills, within either the employment environment or the development of new enterprises.

Alan, creativity, design and innovation

The issues facing rural crafters are often so much more challenging, particularly regarding access to support and production resources. In spite of the huge range and variety of people, businesses and projects that we visited, the issues and the challenges facing them, were often very similar. The Rural Outreach programme has clearly played a huge role in keeping people motivated, and giving encouragement and support.

Sarah, enterprise development & training

I was most fascinated to see that the CCDI Rural Outreach Programme had braved the socio-economic divide to provide unquantifiable support to a wide range of crafters in the Eden district - giving hope and inspiration to many crafters in the region.

Vuyisile, market access

I was again struck by the immense courage of crafters in rural areas. With limited access to information, sources of training and business assistance, inspiration and market knowledge they are still determined to succeed. Even faced with immense obstacles like failed promises and red-tape, they persevere.

Marjorie, communications & sector promotion

Crafter news

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SEOUL SISTERS AND BROTHERS!

Impressions of South Korea

Toni Burton, Zizamele Ceramics

- A Kareoke system in our minibus
- A toilet you needed a PhD to understand (where the seat automatically warmed up and lit up during the night, with a touch screen for various bidet functions...!)
- 8 lanes of city traffic flowing seamlessly along with no hooting, road-rage or weird lane-changing
- A Buddhist temple dating back to 974 in the middle of skyscrapers in down-town Seoul
- Paper lanterns lining the roads instead of street lights
- Glamorous, charming, very generous and friendly local people
- The hi-rise neon billboard alongside my 26th floor hotel room that flashed the words 'HAPPY FOREVER' - day and night
- Shopping until the early hours in complete safety at street markets that open at 10pm
- South African crafters in traditional dress leading the dancing at the Crystal Ballroom bash, held to celebrate SA Freedom Day on 27 April!

I was privileged to be invited to Seoul, South Korea two weeks ago to take part in a cultural celebration as a guest of the SA Embassy. The trip was organised and sponsored by **the dti** together with the South African Embassy in Korea. Zizamele Ceramics, Urban Africa and Zambane Textiles (represented by Lulama Sihluku) was selected from the Western Cape. We joined 12 other South Africa crafters working in a variety of media. Our products - ceramics, textiles, basketry, re-cycled jewellery, wood-

carving, leatherwork - which had been freighted ahead of us, were displayed and sold in an upmarket mall called Co-Ex in the Trade Centre alongside the Olympic Stadium.

Our products received a mixed reaction. The Koreans are dedicated consumers and love novelty. As they have a very distinguished and ancient ceramic tradition the ceramics that were novel sold well, but not ceramics that were similar to theirs (i.e. made with traditional ceramic processes). They seemed to value the concept of hand-made work but it had to have been created **differently** to anything they knew. They were prepared to pay well for the items they liked.

The embassy had arranged with a local university to 'lend' us their final year business students to assist with interpretation and general tasks associated with trading. These students were bright, enthusiastic and an enormous asset to the show. I offered one of my students a full-time job back here in Cape Town, working for Zizamele, which he was dying to accept!

The city is built around the Hangang River and divided much like Paris with a north side and south side. A quarter of the country's population lives in Seoul - over 10 million people from more than 90 nationalities. There are as many cars in Korea as in the whole of South Africa, but the country is the same size as Kwazulu-Natal!

As a first event of this nature it can only improve in the years to come and it certainly created quite a stir in diplomatic circles as well as amongst the local South African population who flocked to buy our hand-made craft.



The SA craft group in Seoul with their fab bus driver - Kim. The bus had a full Karaoke set-up, so getting around was hilarious fun!

Looking around the local shops and markets revealed very little that had been hand-made. The Koreans are renowned for being one of the hardest working people in the world – as well they are now experiencing a vibrant economic boom. Famous Korean brands are Samsung, LG, Hyundai and Kia. Bilateral trade between Korea and South Africa has almost doubled, from 2004 to 3,4 billion. Local agencies, such as the Korean Power Electric Corporation are opening up offices in SA, while recently the Korean International Trade Association signed a MoU with counterparts Business South Africa.

The city always gears up for Buddha's birthday on 15 May with thousands of lanterns strung around the city. Some of them are enormous and shaped like dragons, elephants and tigers and all made from paper. The locals attach hand-written prayers to those hung in and outside the Buddhist temples.

The food is wonderfully light and I understood why I had seen no overweight people in Seoul! The Koreans do not eat milk, sugar or bread but plenty of soups, stir-fries, fish and vegetables – even at breakfast! These are often brought to the table in a "stone pot" which is so hot the contents are still cooking! Meat is prohibitively expensive and not often seen on menus.

From May onwards the city is ablaze with the national flower – Mugunghwa. This is our Azalea but in huge bushes seen just about everywhere from verges to traffic islands. Exotic orchids are also seen throughout the hotels and shops. We were sorry not to have the time to visit the rural areas as these are said to be really beautiful.

All in all a fascinating trip which sadly did not yield the export orders many had hoped for but gave the crafters a glimpse into a thriving first world economy that has evolved from an ancient civilisation.

NUNO STARTING TO FLY

Sue Kingma of Nuno has this to report – after 5 years of consistently being 'in the business' she has, at last, come to the position where her orders are more than her capacity to deliver! A large clothing store spotted her at Design Indaba and has ordered scarves, and she has orders from the UK and California.

Sue shared a stand at Design Indaba for 2 years, and then took her own stand for the past 2 years; she has networked with other crafters (including at CCDI meetings); she has worked through an agent which was referred to her by the CCDI; she has also spent many fruitless months trying to develop the appropriate product for an international brand, only to have it eventually turned down. 'But all this effort has proved worthwhile – I have assured work for my crafters, and we already have an order to deliver in August!' says Sue.

Comment

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COMPETITIVENESS IS MORE THAN JUST BEAUTIFUL CRAFTS

Vuyisile Mshudulu, CCDI market access facilitator: exports and retail outlets

I have recently joined the CCDI as Market Access Facilitator for Export and Retail. Top amongst my reasons for choosing the CCDI as my employer of choice is the national reputation and deep understanding of the sector that the CCDI has built over the years of its existence.

Exactly what this national reputation entails is:

- Participation in key national strategy development initiatives for the craft sector
- Participation in national programme conception and implementation
- Developing successfully tried models for craft sector development, growth and expansion
- Production of research with key craft sector related findings
- Developing systems and support structures for WC crafters which are increasingly being replicated in other provinces
- Recently participating in the Pan African Competitiveness Forum which our executive director Erica Eik feels could contribute to a continental strategy to drive economic development in Africa
- The list continues....

In recent times the CCDI has also been inundated with calls for educational, exchange, and research-based visits from within South Africa and abroad. This demonstrates the growing interest in the corporate culture and success of the CCDI.

The success of the CCDI is well documented and well known to all of us. One observation, however, is that craft enterprises in the WC who form our primary target group, are not:

- (a) adequately responding to the opportunities and benefits the prestigious status of the CCDI presents
- (b) raising the bar, on par with the CCDI's growth momentum, in terms of their own business development processes
- (c) do not realize the extent to which other provinces are learning from the CCDI and may soon 'beat the master at her own game'.

The craft sector environment is and should be business oriented and undoubtedly highly competitive. The strength of the WC based craft enterprises is that they have beautiful quality products which are a fresh carrot to dangle in front of the market. However, the carrot will not dangle itself - it requires a hand or some other device to do so.

The point is that good product alone is not sufficient to successfully compete in the market place. Each craft business needs to have:

1. **a good production system** to cope with the demand target it set for itself, notwithstanding the demand which the market may dictate. This system will also look at aspects of design, innovation and product development.
2. The next requirement which many craft businesses think they could sidestep is a **proper business system** that complies with the regulatory framework (business registration, tax compliance, financial management) in South Africa.
3. The third is **a marketing strategy** which is geared towards identification of target markets based on reliable market intelligence.

The CCDI has programme managers for each of these areas that can advise you on how to structure your business appropriately to make the most of your target market, thereby deriving the most benefit.

On the second, third and fourth Wednesday of each month a Programmes Group panel convenes to provide these services as a collective. Craft enterprise managers are encouraged to utilize this opportunity by calling or visiting the CCDI to secure an appointment with the panel.

Government in partnership with the CCDI provides various market access opportunities to crafters throughout the year. There has increasingly been calls that require beneficiaries of these initiatives to be registered businesses (with the Companies & Intellectual Property Registration Office), to be Tax Compliant (have tax clearance certificates) and to display visible growth (financials, brochures, turnover, pricelists, etc) - all these **in addition** to having quality craft product with the potential to appeal to the market.

Our experience in recently facilitating participation in the SA Handmade Collection revealed that a large number of craft enterprises did not have all of the above, although, in the end, they did managed to pull it together.

The CCDI is an institution that is committed to changing the face of the craft sector amongst all, including the detractors and skeptics, and would achieve this by assisting your enterprise, however small, to take on the world market.

Enkosi.

All kinds of (socio-economic) angles...

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GLOBAL COMPETITIVENESS

by Jennifer Fishbein | *Nicholas Kamm/AFP/Getty Images*
Half of the top 10 of the world's Most Competitive Countries are European, and the U.S. is still No.1, but Asia's tigers are catching up quickly

Asian economies are overtaking the U.S. and Northern Europe to become the most competitive in the world, according to an annual study by one of Europe's top business schools.



The annual *World Competitiveness Yearbook* from Swiss business school IMD in Lausanne, Switzerland, ranks 55 countries on 323 criteria,

ranging from the per capita GDP and economic growth to exports, computer penetration, and even the cost of mobile phone service. It also includes qualitative assessments of

dozens of factors, such as the level of corruption, state support for education, attitudes towards globalization, and the regulatory framework. The WEF also produces an annual study of "tech-readiness" that assesses countries on their IT and communications infrastructure and how well they exploit it to drive growth.

The 20th World Competitiveness Yearbook, released May 15 by the IMD business school ranks the U.S. No.1 for the 15th straight year. But the report's author, professor Stéphane Garelli, expects Singapore to take the top spot next year. The small city-state trails the U.S. by less than seven-tenths of a point in the 2008 rankings. While it still has the world's strongest domestic economy, the U.S. is particularly vulnerable because its financial sector contributes 40% to corporate profits.

Meanwhile, Asia has proven relatively immune to the financial crisis gripping the U.S. Garelli says that Asia's roaring economies, led by China, will likely raise their competitive edge relative to the star-spangled superpower and slowing European countries this year. "Asia is discovering that it is not so much the hostage of the

American economy, that it can have a life by itself," Garelli says. "They make life difficult for European countries, especially because, let's face it, Europe is suffering from the euro."

Among the top 20 economies out of the 55 ranked, those in Asia-Pacific posted the greatest gains compared with last year. Malaysia climbed four spots to No.19, while Taiwan and Australia each jumped five places to No.13 and No.7, respectively. Other strong gains were made by Thailand, which rose six spots to No.27, and the Philippines, up five to No.40.

No.17-ranked China posted the highest annual GDP growth, 11.9%, "pulling the whole region upward," Garelli says. In contrast, U.S. GDP rose 2.2%. In turn, Asian economies are developing not only domestic markets but also regional ones. Growing investment and trade among Asian nations "is creating a very strong level of confidence in the region," Garelli says. The emerging economies of Vietnam and Kazakhstan will join the rankings before long, he adds.

The only African country to rank among the top 55 competitive countries is South Africa at No. 53.

A swelling consumer class

The rapid growth of the middle class in emerging economies—particularly in China and India—will boost consumption in the coming years, and this, too, will likely influence their ranking. Roughly 50 million people in India (No. 29) are considered middle class, and this figure will probably swell to 580 million by 2030, Garelli says. Since 2000, about 600 million people around the world reached middle-class status, spending an average of \$4 billion annually on brand-name products, new homes, vacations, and other indulgences.

BUSINESS TOURISM IN SOUTH AFRICA: A NICHE GROWTH SECTOR

Kruschen Govender, 23 May 2008

The South African Department of Trade and Industry has identified **business tourism** as one of three niche tourism segments which have the potential for growth (the others being backpacker tourism and community-based tourism). Business tourism refers to travel for business purposes (rather than leisure) and includes travelling to participate in meetings, incentives, conferences and exhibitions (referred to as the meetings industry), events, and independent business trips. Business travel travelers spend on average three times more than leisure tourists and up to 40% of business travellers return to a destination within 5 years.

The meetings industry is one of the fastest growing segments within the global tourism industry. In line with international market trends, in sub-Saharan Africa the meetings industry has been a driver of growth in regional tourism markets over the last decade. Europe and United States still remain the major markets worldwide in respect of the number of meetings, conferences and exhibitions. South Africa captures an estimated 1.3 per cent market share of the global business tourism industry. It is estimated that 6-7% of all foreign tourists visiting South Africa during 2007 were business tourists.

The South African business tourism industry has the potential to contribute sustainably to economic growth. The business

tourism industry has significantly expanded in the post-apartheid period, with the establishment of major convention centres in Gauteng, the Western Cape and KwaZulu-Natal.

SA moving up the international ranking of leading conference destinations

As South Africa attracts a relatively low number of international events, the tourism market is largely domestic and corporate, and therefore dependent on the well being of the economy. There is an evident geographical divide between the international and domestic market demands, with Cape Town the prime contender for international meetings and Johannesburg dominating the domestic meetings market (with an estimated 64% of the market share).

In the 2007 M&IT Trends & Spends Survey of readers of the influential Meetings and Incentive Travel (M&IT) magazine – circulated to event organizers throughout the UK - Cape Town topped the list of favourite long-haul destination cities, while South Africa was voted the second favourite long-haul destination country.

CAPE TOWN CONTINUES TO REAP BENEFIT OF URBAN REGENERATION

23 May 2008

Karen Kühlccke spoke to Andrew Boraine, chief executive of the Cape Town Partnership, to find out how urban regeneration in the Cape Town CBD has resulted in increased investment in the City. The work of the Cape Town Partnership (a multi-stakeholder forum) and the Central City Improvement District (CCID) has been instrumental in tackling the crime and grime and turning the tide in Cape Town.

What are the development plans for central Cape Town?

The Central City Development Strategy with the City Council is looking at the area from Mouille Point to Salt River and planning where to take that area in the next 20 years. We will focus on financial and business services, creative and cultural industries, the visitor economy and government services plus a certain amount of wholesale and retail with the experience economy (nightlife etc). We then ask what built environment reinforces that - for example, if you want the experience economy you don't knock down the heritage buildings.

What about public-sector investment?

There is a lot more public sector investment in this area than in the last 10 years. A lot of it is 2010 driven.

These investments include:

- the phase-one station upgrade (a R330 m project) a bus rapid transport system (phase 1 which is equivalent to R1.2 bn in investment)
- 2010 transport projects
- upgrades to pedestrian areas
- an upgrade to the Grand Parade which starts next month (R220 m project)
- harbour expansion (R4.2 billion expansion)
- phase 2 of the expansion of the Cape Town International Convention Centre
- the stadium construction (which is worth R3.5 billion).

In terms of a general message to investors looking at Cape Town – is there anything new that people can look out for, or any shift in terms of development?

Attention is being given to the space between the buildings, as much as the buildings themselves and how to build a functional city at streetscape level. That's exciting because it makes for a liveable, walkable, useable city and turns what can be bleak CBDs into very exciting areas by day and by night.

There is huge growth in creative industries so you need to look not just at buildings but what is going in them. A lot of small businesses in the creative sector are here now – everyone wants to be here – I think because it is a nice place to work from. It is quite creative; there is a coffee/café culture, with wi-fi networks etc. If you are into that type of city, then this is the place to be.

CTRU RELEASES 2010 RESEARCH

Sue Lewitton, www.travelhub.co.za, 12 May 2008

CAPE Town and the Western Cape should concentrate on combining the 2010 World Cup with what the destination has to offer any potential tourists, rather than focusing entirely on the soccer tourist. This was one of the recommendations of 2010-focused tourism research recently commissioned by Cape Town Routes Unlimited (CTRU).

The research was commissioned by CTRU and focused on two aspects, the travel profile of the soccer tourist, the soccer markets and experiences of previous hosts of large scale international sporting events and secondly, the 2010 expectations of Western Cape citizens.

It showed that when hosting a Fifa World Cup, most destinations experiences 'crowding out' effects. This means that regular tourists that would have visited the destination during that time did not, due to the event. The research also showed that the 2010 tour operator programme, co-ordinated by Fifa's official booking agent, Match, would have a large influence on the way tourist packages are put together and the places World Cup tourists will visit during the tournament.

FOR MORE 2010 INFORMATION

To view all the presentations presented at a recent 2010 briefing day arranged by Accelerate Cape Town, see <http://www.acceleratecapetown.com/power-point-presentations> – topics covered were the 2010 fan parks footprint, the rights protection programme and engaging with business, the marketing and communications strategy, the volunteer programme, and accelerating Cape Town to be a winning city.

Design matters...

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PROVINCIAL DEDT WINS DESIGN INDABA 2008 MOST CREATIVE STAND AWARD

The stand of the Provincial Government of the Western Cape Department of Economic Development and Tourism's Creative Industries Strategy (DEDT Creative Industries) was selected as the Most Creative Stand at this year's Design Indaba Expo held at the Cape Town Convention Centre from 23-26 February 2008.

The Award was initiated by the Cape Town Partnership as part of its Creative Cape Town Programme – a social, economic and spatial programme which uses culture towards urban regeneration in the Central City to build an inclusive civic identity and vibrant economy, in conjunction with the Design Indaba. Creative Cape Town has identified more than 800 creative industries in the Central City alone—making Cape Town a leading centre for design, innovation and creativity in Africa.

The winning stand was designed by award-winning

playwright Brett Bailey. It started out each day as one big white canvas. Performing and visual artists then filled the space with art, animation, photography, crafts and designs while interacting with the public and showcasing creativity in Cape Town and the Western Cape. At the end of the exhibition the space was filled with colour, craft, photos and live animation, much to the delight of the audience.

A panel of judges selected the winning stand. According to the judges, the Department's stand was a clear winner by being the most unique, interactive and innovative stand. 'It showed the process of design and creativity as it evolves into final products – instead of focusing on the final product alone,' said Andrew Borraine, chief executive of the Cape Town Partnership, and one of the judges.

The Trophy for the Most Creative Stand Award was made by artist Daan Samuels from the Cape Craft and Design Institute. Samuels' artwork was chosen as one of the Most Beautiful Objects Award at the 2008 Design Indaba.

HOT DESIGN WEBS AND BLOGS

Heath Nash has recommended some design websites to keep visiting. 'It's only a few I really look at - but they're good!', says Heath. www.dezeen.com ; www.mocoloco.com ; www.pingmag.jp

Another COOL craft blog spotted - www.craft-unbound.blogspot.com.

FAMOUS FOR THESE WORDS
'Fashions fade, style is eternal.'
Yves Saint Laurent
1 August, 1936 – 1 June, 2008

FIBRE ART – A FABULOUS FORM OF CRAFTART

Innovative Threads recently presented their latest contemporary textile art exhibition by award winning and emerging textile artists of South Africa. This annual exhibition promotes Fibre Art in South Africa inviting viewers to see craft – and threads - in new ways. The artists have moved away from traditional patchwork quilting and developed personal, engaging works of art that display the vibrancy and story of South Africa.

Among the South Africa artists represented were Odette Tolksdorf, Jenny Hearn, Celia de Villiers, Sally Scott & Margie Garratt. Several empowerment groups like Keiskamma Art project from the Eastern Cape and Carnegie Art Gallery from Newcastle also displayed their work.

A number of the artworks have been entered for the Quilting Exhibition in Paris opening 10 July 2008, the largest exhibition of its kind in Europe. It exhibits fibre art from as far afield as the USA and Russia. There is a great interest and appreciation for the work done by South African fibre artists.

Innovative Threads is now curated by Tonya Miles. Margie Garratt, the founder, started Innovative Threads in 1996 and showcased fibre art pieces for ten years in local and international galleries.

Tonya aims to attract more aspiring South African fibre artists and to give this form of art a new voice and vision for the future. Fibre art lifts both the artist and the viewer to a new realm of colour and thought, full of unusual visual pleasures and unlocking hidden creativity.

For more information contact Tonya Miles on 083-378-5818 | info@inno.co.za | tonya.miles@tbwa.co.za.

Karin Lijnes from Noordhoek, with her masterpiece of fabric layering, together with present Innovative Threads curator, Tonya Miles, and the founder, Margie Garratt.



Marketing opportunities & tips

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AGENT SOURCING PRODUCTS

Sandra Fairfax of Blue Buyou has obtained an export licence and is the sourcing agent for a client in France who will be selling products (starting with Africa) via the internet, see www.bozea.com.

Each item has a detailed description, origin and history, and promotes the idea 'elsewhere at home'. Africa is the "hot favourite" at the moment in France and they will also expand to items from other countries such as India and Brazil.

Contact Sandra on 021-762-5689 | 0832936555 | bluebuyou@yebo.co.za. She also does shopping tours and has many clients (mainly from USA) that she offers a long-distance shopping service too, co-ordinating the collection of goods, payment and shipping as well as offering an after-sales service.

UK TRADE MISSION

WESGRO is facilitating a UK Trade Mission to be held from 29 September - 3 October 2008 in the UK. All WC-based EMIA compliant companies are encouraged to participate in this trade mission, one of whose focus areas is the Creative Industries. For more info and application forms please contact Zanele Xaba on (021) 487 8621 | zanele@wesgro.co.za. **Deadline** for applications is 18 June 2008.

YOUTH HIP-HOP EVENT -14 June 2008

If you would like to display and sell your craft at this Youth Empowering Youth Outreach (YEYO) fundraiser event, in Mitchells Plain, please contact Mogammad Acherdien on 021 397 1403 | 072 573 9428 | yeyoutreach@yahoo.com.

HOW DO SMALL BUSINESSES ADVERTISE?

Christoff Oosthuysen, Bignews Publisher

'McDonald's are one of the biggest spending advertisers in the world, and it works for them because wherever you go, they get there before you. On billboards, on the bus, on magazines, on the radio. (You cannot) spend a day without seeing the golden arches... They know better than anyone else that successful advertising is all about repetition.' - Steve Parks in *The Small Business Handbook (2006)*

SMALL business owners mostly compete for the same market that larger businesses target. So, how should an owner-manager of a small business advertise his or her business as competition to what the larger companies offer? How should they compete against the massive advertising spenders, such as McDonald's mentioned in the quote above?

The answer, as bizarre as it might sound at first, is that they don't compete! Small businesses cannot (and should not) try to compete against the fast spending marketers of large corporations. One of the key elements of successful

advertising is repetition and this is costly -- too costly for most small businesses to afford. They would be ill advised to try to compete with big brands through advertising.

But, this does not imply that smaller businesses do no marketing. They do indeed promote their services or their products, but they have to be ever-so-clever in how they spend the funds they set aside for marketing.

It's all about the experience

So, how do small businesses market themselves? Firstly, they ensure they have an appropriate presence, for example, starting with location, signage and premises, but extending right to the experience offered to the customer. Small businesses can surely beat large companies when it comes to offering their customers a unique and personalised experience. This is the best marketing small business can possibly offer!

Closely linked is the use of referrals. Most thriving small businesses do not get a steady flow of customers because of the advertising they do. People come because they were told of the businesses by some-one else.

This is where small businesses beat larger companies hands-down in promoting their businesses -- they get existing customers to talk about their experiences and in talking about it, they spread the message that leads to more business. No wonder so many marketers are trying their utmost to imitate referrals in what has become known as "viral marketing"!

To support the above, there are marketing tools such as a good website, using email newsletters or leaflets, and advertising specials in the local media. But these are not where smaller businesses perform well -- they can really excel if they get their business to offer an experience that their customers talk about!

Posts & projects @ the CCDI

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RAW MATERIALS IMPLEMENTATION PLAN

The services of a skilled Project Manager is required to develop an Implementation Plan for a Raw Materials strategy for the CCDI, based on research commissioned and concluded in 2007.

For full details and to receive Expression of Interest No. 2-2008. contact Khanya Mpuang on mpuangk@cput.ac.za | 021-460-3982 **The closing date for submission is 9 June 2008.**

RURAL OUTREACH OFFICER - Three-Year Contract Position

The Cape Craft & Design Institute runs a Rural Outreach programme in the Western Cape together with the provincial department of Economic Development & Tourism and the Department of Trade & Industry.

Your strategic brief will entail: managing a craft development programme in sub-regions with a view to developing regional capacity | develop and maintain relationships with stakeholders | develop and maintain channels for information dissemination.

You will need: I BTech in Business Administration or equivalent with at least 5 years relevant experience | fieldwork experience in the Western Cape | understanding of the development context in South Africa | project management & strategic planning experience would be an advantage, as would an understanding of craft & design for development | sound computer skills | fluency in Xhosa & Afrikaans would be an advantage | a valid driver's license is essential.

You will need to: be a highly motivated individual | be willing to travel and work long hours | have a culturally sensitive approach backed by strong interpersonal skills and a willingness to actively address stakeholder needs | have an independent & efficient approach.

Please forward a detailed CV and covering letter via email to: Lynne Taylor at taylorl@cput.ac.za or fax on (021) 461-5101 by no later than Friday 13 June 2008. For further information on the Cape Craft & Design Institute, please visit: www.capecraftanddesign.org.za

GIFT ADMIN ASSISTANT / RECEPTION / SALES - Three-Year Contract Position

The GIFT Warehouse is a project of the Cape Craft and Design Institute and forms part of its ongoing market access programme. GIFT sells locally-made handcraft to corporate gift buyers and provides a socially responsible gifting solution for commercial buyers with a strong desire to contribute to the economic future of South Africa.

ADMINISTRATIVE, RECEPTION AND SALES ASSISTANCE PROVIDED WITH GIFT WAREHOUSE

You will: support the operational systems of GIFT | manage reception duties, filing & general administration tasks | provide sales support in the warehouse shop | carry out appropriate front office relations with customers | assist with stock taking | contribute as an active member of the team

You will need: I a grade 12 qualification | 3 years experience in admin/sales | knowledge of the hand craft sector would be advantage | be strongly customer-service focused | strong interpersonal skills | the ability to work with a high degree of attention to detail | computer literacy | switchboard & reception skills | a valid drivers licence Code 8 would be an advantage.

Please forward a detailed CV and covering letter via email to: Lynne Taylor at taylorl@cput.ac.za or fax on (021) 461-5101 by no later than Friday 13 June 2008. For information on the Cape Craft & Design Institute, visit: www.capecraftanddesign.org.za.

Competitions

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MOSAIC MURAL ART COMPETITION

In celebration of the completion of their new building in Hermanus, the Enlighten Education Trust (EET) has launched an exciting Mosaic Art Competition. The winning design will be used to decorate the outside wall of the new centre. Prize monies total an unbelievable R61 000 and any person between the age of 18 and 30, living between Gansbaai and Cape Town may enter. Entry is free and groups are encouraged to enter. Workshops will be held to

assist entrants with the practical aspects of designing a mosaic mural. EET works hard to improve the quality of education and life of communities in the Overstrand. Their new Centre will provide space for education and skills training to local communities. This is your opportunity as a young, non professional artist to develop new skills and kick-start your career as a professional artist.

Entry forms are available at local community and art centres, secondary schools and libraries, OR enter on-line at www.enlightenmosaic.org.za OR SMS the word "mosaic" to 32545 or email Vanessa on vanessa@overberginfo.com.

Billboard

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POSTS @ PHILANI

Philani Child Health & Nutrition Project is recruiting for two key posts at its offices in Khayelitsha. Both posts require flexibility, commitment, ability to take initiative and enthusiasm for grassroots community work.

1. Financial Manager

Applicants should have financial qualifications, substantial financial management, administration and book-keeping experience, ideally in an NGO environment, expertise in Pastel Accounting and Payroll and experience of working with funders and budgets.

2. Employment project administrator

To support Philani's craft skills training project. Applicants should be educated to at least Matric level, have experience of customer service, sales and financial work. Excellent written/spoken English required. Fluency in Xhosa and marketing skills would be an advantage.

Applicants should submit CVs, with a letter of motivation addressed to the Philani Management Committee, to Philani Child Health & Nutrition Project, PO Box 40188, Elonwabeni, Cape Town, 7791 | info@philani.org.za | 021-387-5124 | F 021 387 5107 | www.philani.org.za.

Closing date: Monday 30 June 2008

GLASS STUDIO FOR SALE

Naas and Gillian Vermaak started Glaasstudio in 2000 as a stained glass studio. As the demand for the special product grew, it quickly transformed to incorporate wire, stained glass and glass beads. The studio provides training and work to members of the local community in Jagersfontein.

Ill health has forced the couple to realise that the project needs to go to new owners, as a tremendous amount of energy is required to maintain the high standards achieved to date.

The project is housed in an old Victorian building dated back to the early 1900's (old diamond mine offices) There is an admin block, conference facility and house on the premises with much potential to develop an art & craft center and/or accommodation facility. Jagersfontein is the oldest, largest open pit diamond mine in the world.

The product is made from wire and decorated with glass and/or glass beads. Glass Studio sells to local and International galleries and produces items for the décor and curio market. Export orders constitute about 40-50% of sales, Fast, efficient transport of goods is handled via the SA Postal services. Jagersfontein is 115km south west of Bloemfontein & only 65km from the N1 South.

The project is an ideal investment for a artistic couple looking for a challenge and an opportunity to make a difference in the lives of the local community. Good administrative, marketing and artistic skills are a requisite. There is a huge potential for growth.

For information contact Gillian on gillian@glaasstudio.co.za | 27-(0)51-724 0259.

To view product, go to www.glaasstudio.co.za.

PROJECT FOR SALE

Lynne has developed a job creation, craft manufacturing project, ready to roll, comprising of 80 designs within 7 product categories - a full range of products using local shells found on the Cape coast beaches. A high-traffic trading position has been secured with other retail interest and outlets. The range of décor and gift items targets both the tourist and local markets.

If Hout Bay is to be the area of manufacture arrangements for premises could be made. In addition, some finance could be offered for the purchase of tools and materials. Training will be provided. The current retail stock is valued at R30 000 which will enable immediate income. A full colour digital brochure is also available. If you are interested, please call Lynne on 083-414-8261.