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ECONOMIC EMPOWERMENT OF WOMEN IN THE AFRICAN WOVEN ART INDUSTRY: A CASE STUDY OF TEMBISA

by

L.D JOKIA

Technical Research Project

Submitted in partial fulfilment of the requirements for the degree

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in
Local Economic Development

in the
Department of Economics and Econometrics

at the
UNIVERSITY OF JOHANNESBURG

Supervisor: Dr E. SWANEPOEL

2019
DECLARATION

I certify that the technical research project submitted by me for the degree Master's of Commerce (Local Economic Development) at the University of Johannesburg is my independent work and has not been submitted by me for a degree at another university.

LOUISA DISEBO JOKIA
ACKNOWLEDGEMENT

“For I know the plans I have for you, declares the Lord, plans to prosper you and not to harm you, plans to give you hope and a future.” Jeremiah 29:11.

I would firstly like to thank the Almighty for the gift of life.

To my supervisor, Professor E Swanepoel, thank you for your guidance and patience. I appreciate your assistance and thank you for grooming me to become a researcher.

I would like to extend my gratitude and appreciation to my mother Maria Lele Jokia for the encouragement and support.

I also want to thank my aunt Nthabiseng Salva Semela for the support and encouragement.

To my son, Melokuhle Kemoratile Thandolwethu thanks for being understanding.

A special thanks to my husband Siyabonga Tshabile for believing in me, for the support, encouragement and help.

Big thanks to the participants for their participation and allowing me to take pictures of their work.
ABSTRACT

There are women who make woven art in Tembisa and they are trading in the informal sector. Literature has revealed that the majority of informal craft traders in South Africa are women from poor communities. It is not known whether opportunities, support measures and sources of funding are available in the local community to assist these informal craft traders in transitioning from the informal sector to the formal sector. The primary objective of this study was to investigate opportunities, support measures and sources of funding available in the Tembisa local community to empower the women who sell African woven art to transition from being informal craft traders to becoming formal craft traders.

Mixed methods were adopted to examine the economic empowerment of women in the African woven art industry. A survey was conducted including all the informal craft traders that could be located in Tembisa regarding their businesses and their willingness to transition to the formal sector. This was followed by in-depth interviews conducted with the Ekurhuleni municipality and the Moses Molelekwa Community Centre.

Research findings revealed that the majority (84%) of the informal craft traders within Tembisa are non-South Africans. Some informal craft traders are selling their crafts by the side of the roads as street vendors, while others are using the door-to-door model to reach their customers. The local municipality have well-developed programmes that focus on empowering informal craft traders and assisting them to make the transition to the formal sector. The programmes at the Moses Molelekwa Community Centre are designed for South Africans and are women inclusive, however, the centre does not have programmes that focus on the process of transitioning into the formal sector.

To encourage the culture of weaving among South Africans, basket weaving courses at the local municipality or adult education colleges should be encouraged. This would be aligned to the local economic development guideline which states that people are the single greatest resource, and they must be included in the development initiatives.
and their skills should be enhanced. The Ekurhuleni Department of Economic Development and the Moses Molelekwa Community Centre should collaborate and form empowerment programmes that will focus on informal craft traders. To achieve sustainability in this sector, partnerships are essential.
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SECTION 1: BACKGROUND TO THE STUDY

1.1 BACKGROUND

The researcher is currently working as a fiscal policy research analyst intern at the Gauteng Provincial Treasury. The researcher does not have any involvement in Local Economic Development (LED) at the moment, as the internship does not provide such an opportunity. The internship focuses on performing oversight on Gauteng Provincial Government (GPG) revenue collection. The researcher realised that there is a high rate of unemployment in Tembisa, a township within the Ekurhuleni municipality. However, unemployment was not the only thing identified in the community; the talent that the community members have and their ability to use their talent to make a living could not go unnoticed. African woven artwork is popular in the community and community members are buying these products, but not in large numbers.

Ekurhuleni is one of the five metros in the country. It was established in 2000 when the merger between Kyalami Metropolitan and the Eastern Gauteng Services Council took place (Ekurhuleni Municipality, 2017). The Ekurhuleni municipality has nine towns and 17 townships. Tembisa, the Katorus complex, the Kwatsaduza complex and the Daveyton Etwatwa are four main areas that were previously disadvantaged in Ekurhuleni. According to the Ekurhuleni Municipality (2017), the four previously disadvantaged areas are

*low income residential clusters located on the urban periphery and are far removed from the majority of social and economic opportunities in the metropolitan area and are linked to the main economy via rail and/or road networks. Collectively these areas represent approximately 61 percent of the total population of Ekurhuleni* (Ekurhuleni Municipality, 2017:12).

South Africa is faced with an increasing rate of unemployment. Over the years, public and private sectors have initiated measures to reduce the high rate (26.7%) of unemployment (StatsSA, 2015). Ekurhuleni metropolitan in Gauteng has a population of 3,178 470 and has 615,042 individuals who are not economically active (StatsSA,
Tembisa has a population of 463,109 and has a dependency ratio of 32.7 percent (StatsSA, 2015). This township is in a municipality with the following nine sectors that contribute to its municipality’s gross value added (GVA); agriculture, mining, manufacturing, electricity, construction, trade and hospitality, transport, storage and communication, finance and business services, and community services and general government.

From observation in Tembisa, it seems that several women are selling African woven items informally. However, these woven items appear to be popular and have the potential of being more formally traded, yet these women do not seem to know how to grow their informal businesses. Therefore, this study investigated and identified the skills of these women who make African accessories and baskets. The empowerment of these individuals falls under the National Framework for LED’s 2017-2022 Policy Pillar 2: Developing inclusive economies (Department of Co-operative Governance and Traditional Affairs (CoGTA), 2017:43-44). In order for a community to advance economically, it is essential that it implements inclusive economic growth. According to the CoGTA (2017:6), inclusive economic growth can be defined as “One that creates opportunities for all segments of the population and distributes dividends of increased prosperity in both monetary and non-monetary terms fairly across the society”. The development of inclusive economies includes support for the informal economy, township development and empowerment of the youth and women (CoGTA, 2017).

1.2 PRELIMINARY LITERATURE OVERVIEW

1.2.1 Women in art

According to the Department of Arts and Culture (2010:04), “there is an overall shift in demographics of the workforce for the visual arts, the majority (58%) of practicing artists are white, with a particularly poor representation of black women artists (comprising just 12% of the total population of artists)”. Their research revealed that there are about 5500 artists in South Africa, which means that approximately 660 of these artists are black women artists. It seems that black women are
underrepresented among artists and it is likely that these black women artists are operating in the informal sector.

These results of the Department of Arts and Culture indicate a decline in black women representation in the craft industry when compared to the findings presented by the South African Craft Industry in 1998. The latter stated that black women dominated the craft industry in South Africa because they have fewer barriers to entry. These women utilised their traditional skills to create the crafts, while working from the comfort of their homes. Thus, they did not require capital resources to create their crafts (The South African Craft Industry, 1998). Participating in art and craft initiatives or activities can contribute positively to a woman’s health and can reduce levels of depression (Malema and Naidoo, 2017). Craft making commands an artist to pay attention to detail, thus enforcing an artist to stop thinking about other things that are happening in their lives and to focus on their work.

Grobler (2016) states that for a long time women were globally overlooked in the art industries. They had to voice out against gender-biased museums and galleries; the feminism movement has played a large role in ensuring gender equity in the art industry (Grobler, 2016). According to Grobler (2016), “Gender and race do not factor into how galleries and museums go about selecting artists today and it is thanks to a number of talented female artists who battled against the odds to achieve success as artists”. Maggie Laubser, Irma Stern, Judith Mason, Sue Williamson, Mapula Sebidi, Penny Siopis and Jane Alexander have fought against odds to ensure that their art work is recognised in South Africa and internationally. Malema and Naidoo (2017) state that when women are able to receive economic benefits and acknowledgement for their craft, their independence becomes enhanced and they are able to identify their self-worth.

1.2.2 South African government support for artists

There are a number of initiatives that have been developed to enhance and grow the art sector in the country. South Africa’s Department of Arts and Culture’s (2011:16) five-year strategic plan focuses on the following themes; skills development, economic development, development preservation and promotion of arts, culture and heritage,
preservation of access to information, and social cohesion and national building. This five-year strategic plan reflects that the department is not only focusing on improving individuals’ skills, but also increasing artistic skills required in the art employment market (Department of Arts and Culture, 2011:16).

According to the Department of Arts and Culture (2016:23), “More than 160 community art centres are in operation, varying from community-initiated to government-managed centres. The centres operate at different levels, ranging from general socio-cultural promotion to advanced programmes and vocational training”. It is further stated that the Department recommends these community initiatives as they contribute to the socio-economic development of the country. In 2003, the Gauteng Organisation of Community Arts and Culture Centres (GOCACC) was established to ensure that the community art centres are functional. GOCACC provides support to these community art centres through six areas of focus: community art projects, training, lobbying and advocacy, website info systems and links, networking, and creating art centres (GOCACC, 2010).

The Moses Molelekwa Community Centre is one of the 160 community art centres functioning in the country, based in Tembisa. The centre was named after the late Jazz artist Moses Taiwa Molelekwa. The centre hosted the Ekurhuleni Public Art Exhibition on 15 July 2016. The art crafts from the centre are also used or displayed at the Harambee bus stations. It was further mentioned that ten out of the thirty artists in the centre are from Tembisa (The Tembisan, 2016). Therefore, the researcher of this study investigated if this centre can offer a form of training for informal craft traders, or if a partnership can be established for their transition from informal trading to formal trading.

1.2.3 State of informal traders in South Africa

Numerous people are selling their products in the informal sector; in most cases, it is “hand to mouth” type of businesses. According to CoGTA (2017:6), the informal sector can be defined as the sector that includes “economic activities that are not monitored by government and are not included in the gross national product”. These entrepreneurs’ businesses are not formally registered and do not submit tax returns.
In cases like this, it is challenging to receive support from the government as they do not appear on, or are not registered in, the municipality’s database.

The informal sector is rapidly growing as citizens find this to be one of the ways to create employment for themselves. The informal sector in South Africa is characterised as follows: Firstly, in comparison to other African countries, the South African informal sector is the smallest portion (12%) of the country’s economic sectors. Secondly, this sector is dominated by women, as men are more absorbed into the formal sectors, such as mining and manufacturing sectors. The third aspect of South Africa’s informal sector is that it is growing as a result of the increasing unemployment rate in the country (McLachlan, 2005).

1.2.4 Barriers in transitioning from informal to formal trading

Research conducted by Banda, Robb, Roberts and Vilakazi (2015) through the Centre for Competition, Regulation and Economic Development (CCRED), has highlighted a number of barriers that make it difficult for entrepreneurs to break into the economic market or formal sector. Of these, getting financial support for the business is number one on the list. In a country that is faced with the triple challenge of unemployment, poverty and inequality, obtaining funding is a challenge for entrepreneurs to expand their businesses. Another problem is incorrectly using the funds that have been invested in the business. Therefore, the researcher highlighted that it is vital that training on communication, negotiation and other entrepreneurial skills, together with development finances, are offered to these entrepreneurs.

Secondly, the difficulty of accessing routes to specific markets to reach consumers is another barrier that has been identified by CCRED. This barrier means that the producers might find it difficult for their products to reach potential consumers. Consumers are essential in all markets, and without consumers, there are no businesses. The barrier also means that it is important for these entrepreneurs to get support in identifying potential consumers and support for marketing their products so that consumers are aware of their product. The third barrier is overcoming consumer inertia and switching costs (CCRED, 2016).
1.2.5 Types of African woven art

In this study, the focus was on African baskets and accessories made by the women in Tembisa. These baskets have different shapes and can be used for different purposes; not only for functional purposes but also for decorative purposes. According to Nettleton (2010:55-56), “Baskets, originally useful items made of recyclable materials in many societies across the world, are today bought in increasing numbers in Johannesburg and other urban centres, primarily as decorative embellishments for homes, offices and hotels, and as collectors’ items”. These baskets are not only for individual use, such as homes, but can also be bought by corporates for office decorations. Another important aspect is that these baskets can be made from recyclable material which is beneficial for the environment.

In order for artists to make a woven item, it requires talent and patience. There are different types of weaving that exist and they range from checker work, wickerwork, crossed weft, and diagonal or twilled woven baskets (Novellino, 2005). When approaching the informal craft traders (women who make woven baskets), the focus was on those who make popular South African baskets such as Ukhamba, Isichumo, Imbenge, Isisquabetho and Iqutu (Ilala Weavers, 2018). The Ukhamba baskets, in the shape of a light bulb, are watertight and are often given as wedding gifts. Isichumo baskets are used to carry water and they are difficult to make because they have a narrow neck. Imbenge baskets are saucer-shaped and are commonly used as a lid to keep insects away. Isisquabetho baskets are large and used for carrying grain. The Iqutu baskets are woven by older women and they are used to carry dried herbs (Ilala Weavers, 2018).

The second type of African woven work that was focused on in this study is the African accessories, known as the African traditional beadwork. This beadwork can be bought and worn for different reasons; from attending weddings, to having an ancestral ceremony in the family. In a study conducted by Zungu (2000), it was found that this traditional beadwork process was a generational passing down type of talent. Most women who make beadwork teach this craft to young girls or their daughters from a young age. It was further found that in some parts of the country these artistic skills are valuable, to the point where young girls who cannot make traditional beadwork are considered incompetent.
1.3 PROBLEM STATEMENT

The problem identified was that women who make woven art in Tembisa are trading in the informal sector, and not the formal sector. Literature has revealed that the majority of informal traders in South Africa are women from poor communities. It is not known whether opportunities, support measures and sources of funding are available in the local community to assist these weavers in transitioning from the informal sector to the formal sector. Literature further revealed that only 12 per cent of black women are represented in the country’s art sector. This underrepresentation is another problem since there are black women with incredible woven art skills in Tembisa.

The term “informal craft traders” will be used to refer to “women in the African woven art industry”, as stipulated in the title of the technical research report. Some of the women are weavers of craft products, but several women who cannot weave obtain woven products to trade. Therefore, the term “informal craft traders” will be used to denote both these groups.

1.4 RESEARCH QUESTIONS

The main research question that was posed was:

What kind of economic empowerment do the women who make and sell African woven art in Tembisa require to transition from informal traders to more formal art crafts traders?

From the main research question, the following research sub-questions were developed:

- How effective is the current business model of the informal craft traders to ensure an adequate income?
- What skills would informal craft traders like to develop?
- What opportunities, support measures and sources of funding are available in the local community to assist these informal craft traders in transitioning from the informal sector to the formal sector?
• How can informal craft traders’ economic empowerment be improved?

1.5 RESEARCH OBJECTIVES

1.5.1 Primary research objective

The primary objective in this study was to investigate opportunities, support measures and sources of funding available in the Tembisa local community to empower the women who sell African woven art to transition from being informal traders to becoming formal craft traders.

1.5.2 Secondary research objectives

In order to achieve the primary aim of the study, the secondary objectives of the study were:

• to investigate the effectiveness of the current business model used by the informal craft traders;
• to identify skills that informal craft traders would like to develop;
• to identify the support informal craft traders receive from different role players, including the government; and
• to investigate ways to improve the economic empowerment of informal craft traders.

1.6 RESEARCH METHODOLOGY AND DESIGN

The research methodology and design are summarised in Table 1.1, followed by a brief discussion of each aspect.

Table 1.1: Summary of the research methodology and design

<table>
<thead>
<tr>
<th>Research purpose</th>
<th>Descriptive and exploratory</th>
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<tbody>
<tr>
<td>Research philosophy</td>
<td>Pragmatism</td>
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<td>Research method</td>
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<td>Qualitative</td>
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<td>Research strategy</td>
<td>Survey</td>
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<td>In-depth interviews</td>
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<td>Research data collection instrument</td>
<td>Questionnaire</td>
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<tr>
<td>Unit of analysis/population</td>
<td>• Informal craft traders in Tembisa</td>
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<tr>
<td>Sampling strategy</td>
<td>• All informal craft traders in Tembisa</td>
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<tr>
<td>Data collection</td>
<td>• Quantitative data using questionnaires</td>
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<tr>
<td>Data analysis</td>
<td>• Descriptive statistics</td>
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</table>

### 1.6.1 Research purpose

The exploratory and descriptive purpose of this study was to explore and identify measures that can assist women artists who trade their art crafts informally to transition to the formal trade sector. This was done by providing a detailed description of the type of empowerment that already exists and that has been implemented. The study explored the measures of empowerment that exist and attempted to identify other measures that can be applied or implemented to assist the women to make the transition from the informal sector to the formal sector. Both the exploratory and descriptive approaches were adopted in this study because the type of empowerment that is needed was unknown, however, the target group and the transition that is required were identified.

### 1.6.2 Research philosophy

According to Saunders, Lewis and Thornhill (2009:109), “Pragmatism argues that the most important determinant of the epistemology, ontology and axiology you adopt is the research question – one may be more appropriate than the other for answering particular questions”. This implies that multiple methods can be applied to conduct a
study. In order for the researcher to be able to gather enough information and be able to make informed recommendations, mixed methods were used in this study.

1.6.3 Research method

A mixed method approach was followed to conduct this study. Therefore, a qualitative method and quantitative method were used concurrently. Edmonds and Kennedy (2010:12) define quantitative research as: “A type of educational research in which the researcher decides what to study, asks specific narrow questions, collects quantifiable data from participants, analyses these numbers using statistics and conducts the inquiry in an unbiased, objective manner”. A qualitative research method is associated with different theoretical perspectives. It also uses different methods to focus on the meanings and understanding of social phenomena and social procedures in the particular backgrounds in which they occur (Jupp, 2006:248&249).

1.6.4 Research strategies

For the quantitative research method, a survey was adopted as part of this study’s strategy. According to Saunders et al., (2009:144), “surveys are popular as they allow the collection of a large amount of data from a sizeable population in a highly economical way”. In order for the researcher to make suitable or informed recommendations, it was essential for enough data to be gathered and surveys provided the necessary platform.

For the qualitative research method, guided in-depth interviews were conducted with the officials from the Moses Molelekwa Community Centre in Tembisa, the municipal officials, and the officials from the Department of Arts and Crafts.

1.6.5 Research data collection instruments

For the quantitative survey, a structured close-ended questionnaire was developed to collect data from the informal craft traders in the community.
The qualitative in-depth interviews, using an interview schedule with open-ended questions, were conducted with the manager of the Moses Molelekwa Community Centre, officials from the Department of Arts and Crafts and the Ekurhuleni municipality. Their responses were recorded. Furthermore, documents from the Ekurhuleni municipality were reviewed and analysed to support the information provided by the municipality’s officials. The analysis of the documents depended on the documents’ availability; these were documents that reflected the municipality’s performance in terms of projects and programmes addressing the empowerment of women entrepreneurs in the municipality.

1.6.6 Unit of analysis/population

The unit of analysis is the conversion of informal craft businesses to formal craft businesses.

The population for the quantitative study was all the informal craft traders of baskets and accessories in Tembisa. No data with regard to the number of informal craft traders in the area exists.

The population for the qualitative study included the manager at the Moses Molelekwa Community Centre, development officials at the Department of Arts and Crafts, and municipal officials who are responsible for the economic development and/or arts at the Ekurhuleni municipality.

1.6.7 Sampling strategy

An attempt was made to include all the female informal craft traders in Tembisa. As mentioned, the exact number of these weavers or those who sell African woven baskets and accessories in Tembisa is unknown. The participants in the qualitative research were purposively selected.
1.6.8 Data collection

The researcher completed the structured questionnaire for the informal craft traders during face-to-face interviews. The interviews with the municipal officials, Department of Arts and Crafts officials, and the manager at Moses Molelekwa Community Centre, were conducted telephonically or electronically by sending the interview schedule to the relevant officials. These officials completed the interview schedule and returned it to the researcher. When conducting telephonic interviews, the researcher completed the interview schedule on behalf of the officials.

1.6.9 Data analysis

The quantitative data collected from the questionnaires were captured into an Excel spreadsheet and analysed using descriptive statistics. The qualitative data collected through the interview guide were analysed using the content analysis approach.

1.7 RESEARCH ETHICS CONSIDERATIONS

The researcher was very aware of her responsibility to respect the rights and confidentiality of the research participants. The researcher took the following key ethical issues, as highlighted by Saunders et al., (2009:183), into consideration:

- the privacy of possible and actual participants;
- the voluntary nature of participation and the right to withdraw partially or completely from the process;
- the participants’ consent;
- maintaining the confidentiality of data provided by individuals or identifiable participants and their anonymity;
- participants’ reactions to the way in which data is collected, including embarrassment, stress, discomfort, pain and harm; the effects on participants of the way in which the researcher uses, analyses and reports the data, in particular the avoidance of embarrassment, stress, discomfort, pain and harm; and
- the behaviour and objectivity of the researcher.
A letter of consent was attached to the questionnaire and interview guide and it was read to the participants before the interviews or data collection.

1.8 OVERVIEW OF THE SECTIONS IN THE TECHNICAL RESEARCH REPORT

Section 1: in this section, the background and preliminary literature overview of the study are covered. The section comprises the problem statement, and the research approach and design that were used to conduct the study.

Section 2: in this section, a literature review of the study is provided. Policy frameworks were reviewed to examine if there are regulations or plans to empower women. The section also discusses the LED guidelines and programmes established by the South African government. The challenges that informal craft traders may encounter in the process of formalisation of their businesses are deliberated. The support provided by the Ekurhuleni municipality to artists is also investigated.

Section 3: in this section, the research methodology and design to address the study’s problem statement is explained.

Section 4: in this section, the findings of the fieldwork are presented, interpreted and discussed.

Section 5: in this section, conclusions based on the findings are provided and recommendations are made based on the conclusions.
SECTION 2: LITERATURE REVIEW

2.1 INTRODUCTION

In this section, the researcher concentrates on the empowerment programmes that the South African government has established for women. Constitutional and policy frameworks for empowering women are the first focal point of the section. The LED concept and guidelines are discussed and the challenges encountered by informal craft traders when they want to make the transition to the formal sector are highlighted. The literature examines the size of the woven art market in South Africa and how it has been performing over the years. The role that the Ekurhuleni municipality plays in empowering the women, and the support that the municipality offers to women in the city, are also discussed.

2.2 CONSTITUTIONAL AND POLICY FRAMEWORKS FOR EMPOWERING WOMEN

To understand the constitutional and policy frameworks for empowering women, three policy documents are explored: The National Development Plan (NDP) vision 2030, followed by the Integrated Development Plan (IDP), and lastly the National Framework for LED 2017-2022.

2.2.1 National Development Plan

The NDP vision 2030 (National Planning Commission, 2011) highlights the importance of ensuring that those who come from disadvantaged or previously disadvantaged backgrounds are now included in the country’s economic growth. According to the National Planning Commission (2011:120), it will continue to intensify broad-based black economic empowerment (B-BBEE) objectives, “in addition to small enterprise development, promote black and women’s involvement in emergent and expanding industries as active hands-on entrepreneurs”. In order for the plans mentioned in the NDP to be successfully implemented, citizen participation at all levels of society is
required (National Planning Commission, 2011:429). Therefore, municipalities guided by the NDP formulated their own IDP.

2.2.2 Integrated Development Plan

The City of Ekurhuleni in their IDP for 2017/18 to 2020/21 (Ekurhuleni Municipality, 2017) does not highlight the empowerment plans it has for women in the City of Ekurhuleni. However, within their fifth strategic objective, which is to create an enabling environment for inclusive growth and job creation, the municipality emphasises the importance of ensuring that women are among those who benefit from the job creation initiatives developed within the municipality. This means that women will have the opportunity to be part of programmes such as skills and capability development and institutional stabilisation, which is part of the ten-point economic plan for the city (Ekurhuleni Municipality, 2017:227-228). CoGTA (2009a:10) highlighted that by the year 2011, a significant number of municipalities would have adopted the LED strategies and integrated them within their IDPs. This occurred after the release of the first National Framework for LED which covered the period 2006-2011.

2.2.3 National Framework for LED 2017-2022.

The National Framework for LED 2017-2022 (CoGTA, 2017) is a progress document from the first framework which covered the period 2006-2011. The framework provides guidelines for different stakeholders in South Africa on how they can contribute to the further development of local economies (CoGTA, 2017:30). The framework has six core policy pillars, which are as follow: building diverse and innovation-driven local economies, developing inclusive economies, developing learning and skilful economies, enterprise development and support, economic governance and infrastructure, and strengthening local systems of innovation (CoGTA, 2017:29). This study was conducted around the second pillar which focuses on developing inclusive economies. The study was aimed at investigating empowerment measures that are needed to assist women informal craft traders to make the transition from the informal economy to the formal economy to ensure that they are part of the economy. Municipalities are responsible for adopting and amending the vision of the framework in order to match and be able to address the municipality’s economic challenges.
(CoGTA, 2017:30). In research conducted by the Department of Trade and Industry (the dti), women continue to be relegated from the mainstream of the economy, even though resources have been allocated for their economic empowerment (CoGTA, 2009a:46). More millennials and women should be encouraged and allowed to enter the business sector, and they should be provided with the necessary support to navigate the business sector (CoGTA, 2009a:46).

2.3 LOCAL ECONOMIC DEVELOPMENT (LED) THEORY

To understand how the economic empowerment of women can contribute to LED, it is important to understand the concept “LED”. In the next paragraphs, LED is defined and guidelines of the concept are discussed.

2.3.1 Defining LED

Development at the local sphere of government is essential as this is the ground level where citizens’ participation is high. LED is a complex discipline, according to Van Rooyen (2013:08), who stated that the complexity is due to “the fact that various disciplines like geography and urban planning, economics, urban studies, political science and sociology highlight different dimensions of the concept of LED”. This is an indication that LED requires partnership from different stakeholders. Meyer (2013: 62) added that LED must encourage participation from all stakeholders, create jobs that are sustainable and jobs that are inclusive. The core element of LED is to create jobs, and this can be achieved through the development of an integrated job creation plan that is inclusive of initiatives such as capacity building opportunities, a central recruitment agency that consists of a well-established database, and legislative framework that encourages job creation (Meyer, 2014:14). Unemployment is a complex challenge; the LED discipline acknowledges that and attempts to address it in a systemic approach.

2.3.2 The LED guidelines

The LED discipline has guiding principles. According to Rogerson (2009:18&19), the following are the core guiding principles of LED:
• The government is key in determining the state of the economy through the adoption of developmental approaches.
• The LED discipline is core in ensuring that local environments are conducive to the creation of employment.
• LED is a local governance outcome materialised from extensive deliberations, complex initiatives and the integration of national priorities at the local level.
• The discipline acknowledges that regions are different and developmental intervention from the public and private sector should be designed to cater to the needs of a particular region.
• Collaboration among all spheres of government is essential for the application of the National Spatial Development Perspective (NSDP) principles and the achievement of inclusive local economies.
• Locally designed interventions and strategies should be integrated into national frameworks.
• The country competes in an increasingly integrated world economy whose risks should be mitigated, and opportunities exploited.
• Different stakeholders are vital in the development and strengthening of inclusive local economies.

These guidelines are principles that a country should adhere to when aiming for LED. The penultimate guideline stresses that an investment in the skills of the local people would stimulate local economies. In the case of informal craft traders in Tembisa, investing in their skills development can stimulate the local economy as this can lead to the growth of their businesses.

2.4 DEFINITION OF CONCEPTS

Key concepts that are used throughout the study are defined next.

2.4.1 Economic empowerment

Economic empowerment can be defined as an individual’s ability to access resources, an individual’s ability to own resources, and their ability to control those resources
According to Brody et al., (2015:19) economic empowerment can be “measured in a variety of ways, using outcome indicators such as income generation by women, female ownership of assets and land, expenditure patterns, degree of women participation in paid employment, division of domestic labour across men and women, and control over financial decision making by women”. Therefore, it is vital that these indicators are all achieved in order to attain economic empowerment.

### 2.4.2 Informal sector

McLachlan (2005:01) defined the informal sector as “unregulated, relatively labour intensive, exists outside the tax system and is often illegal”. This means that there is no control over activities happening in this sector. CoGTA (2009b:06) stated that economic activities happening in the informal sector are not monitored by the government and they do not contribute to the country’s gross national product. The majority of arts and craft businesses in South Africa are operating in the informal sector (Nyawo, 2015:4).

### 2.4.3 Formal sector

The dti (2006:20) defined a formal economy as an economy that is “recognized by the government and based on paid employment and work recorded in official statistics”. Economic activities that are regulated by the state and that contribute to the country’s gross national products take place in the country’s formal sector.

### 2.5 INFORMAL TRADING

According to Horn (2011:02), informal trading does not have one simple definition, it is also known or referred to as the “unregulated” or the “unrecorded” sector. This means that businesses operating in the informal sector do not have the necessary trading licenses. They do not pay taxes and, in most cases, they do not have town planning approval for their operations. The informal sector is viewed as a sector that is temporary in developing countries; a sector that would disappear when countries experience industrial development (Dhewa, 2016:04). The dti (2006:20) defined a
formal economy as an economy that is, “recognized by the government and based on paid employment and work recorded in official statistics”.

Over the years the South African art and crafts industry has grown. More people are exploring the arts and craft sector as a form of employment because of the high unemployment rate in South Africa. Brand South Africa (2002) indicates that the South African government cannot accurately state the number of artists or traders of crafts in South Africa because most are trading in the informal sector. In addition, several of the art and craft traders are nomadic. The South African Craft Industry (1998:34) highlights that, “Producers come from all over the country and the continent, black and white, all ages and creeds to trade in Johannesburg”. Although there is still evidence of nomadic craft traders in the country, some traders have identified the opportunity of trading their crafts as street vendors.

In a study conducted in South Africa by Ndabeni and Maharaj (2013), the size of South Africa’s informal sector was estimated to be approximately R157 billion in the year 2013. That same year, when comparing this sector with other economic sectors of the country, the following was discovered: the informal sector was 2.5 times the size of the agricultural sector and approximately 70 per cent the size of the mining sector. Ndabeni and Maharaj (2013:17) further stated that around 300 000 of the population is involved in the informal economy. According to Cohen and Horn (2012:06), street vending is a prevalent informal sector activity in South African and it is mainly dominated by women. Cohen and Horn (2012:6) further state that in the year 2007 there were approximately 500,000 street vendors in the country, of whom about 360,000 or 72 per cent were women. This indicates that women dominate the informal sector.

Ndabeni and Maharaj (2013:17) have listed the following factors as major contributors to the growth of the informal sector:

- “Increased urbanisation of blacks;
- Slow pace of economic growth;
- Incidence of jobless growth;
- Decreased incidence of formal employment;
- Promotion of small, medium and micro enterprises (SMMEs);
- Informalisation of formal businesses;
- Costs and regulatory barriers of entry into the formal economy;
- Limited education and training opportunities;
- Increasing demand for low-cost goods and services; and
- Migration motivated by economic hardships and poverty”.

This migration could include both internal migration from rural areas to cities, as well as migration from other countries. The authors did not specify the type of migration they were referring to.

2.6 ECONOMIC EMPOWERMENT OF WOMEN IN SOUTH AFRICA

According to the World Bank (2010), empowerment is usually defined using different terms which “include self-strength, control, self-power, self-reliance, own choice, life of dignity in accordance with one’s values, capable of fighting for one’s rights, independence, own decision making, being free, awakening, and capability” – to mention only a few. This means that empowerment is about giving a person the power to do things on their own.

In 2006, the dti developed a strategic framework that focuses on gender and women’s economic empowerment. The framework highlighted the importance of women being empowered socially, economically and politically. The framework has seven programme initiatives that were developed to economically empower women. The entrepreneurial education, training and skills development programme is the most relevant from the seven programmes for women in Tembisa. This programme is explained in the following section, as well as how the women in Tembisa can benefit from it.

2.6.1 Entrepreneurial education, training and skills development

The entrepreneurial education, training and skills development programme is the third initiative of the dti’s framework for empowering women. It focuses largely on enhancing
or providing women with necessary skills so that they can compete against their male counterparts (the dti, 2014). The dti (2014) stated that through education and training, women in rural and informal sectors of the economy will stand a chance to grow their businesses and be able to transition from the informal to the formal trading sector. The initiative emphasises the importance of information sharing. Women in the informal sector can access most of the training through institutions such as the Small Enterprise Development Agency (SEDA) which was established in 2004. The training is inclusive of non-South Africans who are legal citizens in South Africa. SEDA (2011) offers the following to those who need assistance;

- SEDA Business: This programme offers participants information on how to deal with clients and how to create a client base.
- SEDA Business Start: This programme provides participants with tools to start a business. The tools can also be used by the informal craft traders once they have formalised their businesses. The tools received can assist the informal craft traders to plan for their businesses.
- SEDA Business Build: This programme offers participants mentorship on how to apply for tenders and how to address procurement.

2.6.2 National Informal Business Upliftment Strategy

In 2014, the dti launched the National Informal Business Upliftment Strategy (NIBUS) which is a collaborative initiative by the government, private sector and non-government organisations (NGO) (Fredericks, 2014). NIBUS was estimated to benefit more than two million informal businesses in South Africa since its inception. Fredericks (2014) further stated that the initiative aims to increase support and training provided to informal craft traders. The initiative was rolled out in two phases; firstly, the Shared Economic Infrastructure Facility (SEIF), and the second rollout was the Informal Business Upliftment Facility (IBUF). Fredericks (2014) highlighted that SEIF covers funding of infrastructure shared by the informal craft traders and it is only implemented in Gauteng, Mpumalanga, Western Cape and Eastern Cape. According to Fredericks (2014), the IBUF, “will prioritise women, youth and people with disabilities who own businesses based in townships, rural areas and the inner city with
skills development, promotional material, product improvement, technology support, equipment and help with basic compliance such as registration for business and tax”. The informal craft traders in Tembisa can benefit from the initiative as they require support and training. The informal craft traders can access application forms from the municipality office using their identity documents to take advantage of the initiative, which is only available to informal craft traders who have identity documents.

In a presentation by the Department of Small Business Development (DSBD) (DSBD 2017), Table 2.1 was presented in which programmes initiated for South African informal craft traders are listed. The programmes are aimed at providing support to informal craft traders.

Table 2.1: Programmes for uplifting informal craft traders

<table>
<thead>
<tr>
<th>Name of programme</th>
<th>Brief Description of the programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal and Micro Enterprise Development Programme (IMEDP)</td>
<td>The IMEDP is a 100% grant offering up to R80 000.00 to informal and micro enterprises to assist them in improving their competitiveness and sustainability in order to become formal businesses, and part of the mainstream economy with turnovers from R1000.00 to R200 000.00.</td>
</tr>
<tr>
<td>Shared Economic Infrastructure Facility (SEIF)</td>
<td>The programme is a 50:50 cost-sharing grant made available on a reimbursable basis, where DSBD contributes 50% towards the qualifying infrastructure project upon the completion of agreed milestones. The programme is capped at a maximum grant of R5 million (VAT inclusive) per qualifying applicant.</td>
</tr>
<tr>
<td>Black Business Supplier Development Programme (BBSDP)</td>
<td>The programme is aimed at leveraging the competitiveness of black-owned enterprises through the provision of machinery, tools, equipment and business development services. The programme provides a R1 million match grant which is broken into a maximum of R800 000.00 for tools, machinery and equipment, and R200 000.00 for business</td>
</tr>
</tbody>
</table>
Co-operative Incentive Scheme (CIS)

| development and training intervention per eligible enterprise. |
| The programme is aimed at promoting the development and competitiveness of sustainable co-operatives that promote equity and greater participation by black persons, women, persons with disabilities and youth. The scheme provides financial support in the form of grants to co-operatives. The maximum grant that can be offered to one co-operative entity under the CIS is R350 000.00. |


In Table 2.1, programmes that are utilised as instruments for uplifting informal businesses, mostly in townships and rural areas, are presented. Each programme has a budget allocated for the upliftment of informal craft traders. DSBD (2017) has a model called the “vuvuzela graduation model”. Through the use of the vuvuzela graduation model, DSBD’s intent to uplift informal enterprises and facilitate their progress towards formalisation can be monitored. According to DSBD (2017:39), “the upliftment programmes will result in informal businesses realising the benefits of transitioning; where they will be able to benefit from the incentives and small medium enterprises programmes”.

### 2.7 TRANSITIONING FROM INFORMAL TO FORMAL SECTOR

Businesses transitioning from the informal to the formal sector will not only benefit the business, but government as well. In a study conducted in Bloemfontein, South Africa by Tassin (2014:43-45), the following were highlighted as challenges experienced by businesses when transitioning from the informal to the formal sector: lack of information and limited skills, regulatory barriers, administrative barriers, financial requirements and business fees, corruption, fear of the unknown, and the smallness of the business. These challenges, and how they can hinder the informal craft traders’ process when transitioning into the formal sector, are explained by Tassin (2014:43), who stated that “the lack of proper information on government support agencies put in place to assist small enterprises in the informal sector to become formal is a great impediment to formalisation”. This means that the traders may not make the transition
when there is not adequate information accessible to them. Regulatory barriers refer to regulations restricting new entrants or those transitioning from the informal sector to the formal sector (CCRED, 2016). For example, existing regulations require a business owner to take their product through different stages of testing before it can be accepted and made available to the consumer by retailers. The processes are costly and the informal craft traders might be unable to afford it.

Administrative barriers and financial requirements or business fees are part of the challenges that informal craft traders encounter in the process of transitioning to the formal sector. Tassin (2014:44) highlighted that these administrative barriers include things such as long queues that the traders have to endure, and the excessive paperwork the traders have to complete in order to formalise their business. The size of the business can also have an impact on the success of the transition. Stakeholders can play a supporting role in assisting these informal and small businesses in making their transition. These stakeholders include the government, government entities, the private sector, and NGOs. According to Tassin (2014:45), “corruption is a major challenge faced by firms/businesses in their transition to the formal sector as businesses stay off tax rolls and registries because they do not trust the government but view the payment of bribes as a sort of tax to get things done”. Corruption is thus among the identified challenges that can delay the process of formalisation. From the aforementioned, corruption discourages traders from formalising their businesses as they do not trust the system.

Chen (2012:12) argued that there is a link between the formal and informal sector. Most informal businesses purchase their materials from formal businesses. The nature of this relationship is based on the nature of the production systems. Chen (2012:13) added that the production system could take place through the individual transaction, the subsector and the value chain.

2.8 AFRICAN WOVEN ART MARKET IN SOUTH AFRICA

Researchers such as Setsabi, Leduka, Skinner, Soetan and Tambunan (cited by Horn, 2011:12), stated that due to the high rate of unemployment in the country, many have resorted to seeking employment in the informal sector. Horn (2011:12) pointed out that
Street trading is among the role players in the informal sector. People resort to street trading as a form of employment or to add to what they receive from the formal sector. Nyawo (2015:03) stated that “Although the art and craft sector largely consists of an unskilled workforce and individuals from remote and poor rural areas, it contributes to addressing some of the challenges that local communities face”. Nyawo (2015:5) further listed the challenges that can be addressed by the art and craft sector as the sector’s contribution to employment creation, and the sector acts as an entry to the economy for disadvantaged communities.

2.9 FOREIGNERS IN THE SOUTH AFRICA WOVEN MARKET

Owing to extensive cross-border migration to South Africa, it is possible that several of the informal craft traders operating informally in South Africa are actually foreigners. Migration can be international, internal, lifetime or periodical. According to StatsSA (2011:03), internal migration is the movement of people between provinces or cities, whereas international migration refers to “movement from one country to another and involves the crossing of national borders”. Compared to other African countries, South Africa experiences a high volume of people moving into the country. People leave their countries and relocate to South Africa with the hope of receiving better socio-economic opportunities (StatsSA, 2011:2).

In a study conducted by Hunter and Skinner (2001) in Durban, Kwa-Zulu Natal, South Africa, non-South Africans listed civil war, political reasons, seeking employment opportunities and better livelihoods as reasons for leaving their countries. It is a challenge for non-South Africans to be absorbed into the labour market as South Africa is facing a high unemployment rate. According to Hunter and Skinner (2001:14), “Fifteen percent of respondents want to do what they have been trained for or what they did in their home country and the possibility therefore exists for skills to be transferred from these foreign traders to the local people”. One of the respondents of the study indicated that they would like to teach young people in South Africa how to do craft work.

Street trading is one of the biggest sectors in the South African informal economy and the bargaining partner in this sector is the local government. Gamieldien and Van
Niekerk (2017:25) stated that, “Urbanisation, migration and economic development have led to an increase in the number of street vendors in African cities”. People move from their countries, provinces and cities in search of sustainable livelihoods and when they are unable to obtain sustainable employment they resort to other measures such as street trading. According to Siqwana-Ndulo (2013), street trading in South Africa is dominated by women between 25-49 years of age. The author referred to a 2000 labour force survey conducted by StatsSA which found that there are approximately 500 000 street traders across South Africa (Siqwana-Ndulo, 2013). Similarly, Cohen and Horn (2012:06) stated that “in 2007 there were over 500 000 street vendors in the informal employment, of whom about 360 000 were women”.

2.10 EKURHULENI MUNICIPALITY

2.10.1 The status quo of informal trading in Ekurhuleni

According to the Ekurhuleni Metropolitan Municipality (EMM) Informal Trade Sectoral Plan, Draft 3:

*Informal Street Trading has become a feature of Ekurhuleni’s urban environment and it symbolizes the changing nature of the Municipality in both spatial and economic terms. The Municipality has seen rapid and consistent growth of street traders which are found to be major sources of provisioning for poor households. Informal trading continues to form a vital part of Ekurhuleni’s emerging new spatial and economic form that accounts for a bigger space and income for the local economy (EMM, 2012).*

2.10.2 Support for empowering women in Ekurhuleni

Empowerment can take place in different ways at different levels. When resources are made available to those who need them in order to succeed, it can also be viewed as a form of empowerment. The EMM by-laws for Arts, Culture and Heritage facilities, amended 2006 Section A (11), states that the municipality will grant free use of art facilities for art-related events. This means that events such as art seminars,
exhibitions and training can take place at the facilities available within the municipality, at no charge. Section B (1) (1) of the by-law highlights that,

*Community Art Centres are facilities that offer the community opportunities for informal and formal arts education and training: participation in cultural activities and access to resources for artistic and economic empowerment: while this community is significantly represented and influential in its own governance management.*

The extent to which informal craft traders, such as the weavers, can benefit from these by-laws were investigated.

In 2015, the former Executive Mayor of Ekurhuleni, Councillor Mondli Gungubela, announced that R2.9 billion was to be allocated to empowerment packages for the youth, women, people with disabilities and black industrialists during the State of the City Address (SOCA) (Lentswe la Ekurhuleni, 2015). This is an indication that the city acknowledges the need to empower the people who live in it.

### 2.10 CONCLUDING REMARKS

In this section, the informal sector was discussed and its size was highlighted. Factors that contribute to the growth of the informal sector where presented, and this raises concern on whether the informal sector can be eliminated. Initiatives to empower women were investigated and programmes that the women in Tembisa can benefit from were identified and discussed. Owing to literature about the African woven art market in South Africa being very limited, an in-depth discussion was not possible. In the next section, the research methodology adopted for this study is motivated and described.
SECTION 3: RESEARCH METHODOLOGY AND DESIGN

3.1 INTRODUCTION

In this section, the research methodology and design adopted to conduct the study are discussed. The suitable research purpose, philosophy and research design for this study are provided, and the accurate data collection and analyses methods that were used are also presented.

3.2 RESEARCH PURPOSE

In this exploratory and descriptive study, the researcher aimed to discover current support measures for women artists who trade their art crafts informally in Tembisa to transition from the informal to the formal sector. According to Van Wyk (2012:08), exploratory research aims to, “identify the boundaries of the environment in which the problems, opportunities or situations of interest are likely to reside, and to identify the salient factors or variables that might be found there and be of relevance to the research”. In addition, Van Wyk (2012:8) stated that researchers who adopt the descriptive approach aim to present data that is valid, accurate and relevant to the research question.

3.3 RESEARCH PHILOSOPHY

The research philosophy reflects the researcher’s worldview and this determines how the researcher approaches the study. Saunders et al., (2009:108) emphasised that the research philosophy adopted by researchers reflects their assumptions. The authors further stated that the assumptions determine the research method and strategy used in the study. This study adopted the pragmatism research philosophy. According to Saunders et al., (2009:109), the pragmatism philosophy is appealing to researchers as it allows a “study what interests you and is of value to you, study in the different ways in which you deem appropriate, and use the results in ways that can bring about positive consequences within your value system”.
3.4 RESEARCH METHOD

Concurrent mixed methods, using both quantitative and qualitative data collection methods, were adopted to gather data in an attempt to answer the research question. Tassin (2014:52) stated that with the quantitative method, detailed questionnaires which have structure are utilised, and respondents choose the most relevant response among the provided list. In the qualitative research method, the focus is on the meanings and understanding of social phenomena and social procedures.

3.5 RESEARCH STRATEGIES

Research studies are becoming increasingly diverse and inclusive of both qualitative and quantitative methods, that is, they are mixing methods to address specific objectives. The basic premise behind using a mixed methods research design is that the combination of both approaches provides a better understanding of a research problem than either approach could alone. Creswell and Plano Clark (2011) emphasised that mixing methods strengthens the overall research design and can assist in ensuring that accurate data are collected. For the quantitative part of the study, a survey strategy was adopted, using questionnaires to collect data from the informal craft traders. According to Saunders et al., (2009:114), “surveys are popular as they allow the collection of a large amount of data from a sizeable population in a highly economical way”. For the qualitative data collection, in-depth interviews were conducted with the aid of an interview guide to obtain rich information from participants.

3.6 RESEARCH COLLECTION DATA INSTRUMENTS

The two instruments that were utilised to collect data for this study, namely an interview guide and a questionnaire, are discussed in the following sections.

3.6.1 Questionnaires

For quantitative researchers, the focus is on narrow questions and the collection of quantifiable data. Guided by the literature review, a structured questionnaire was
designed and used to gather data from the informal craft traders and those who sell baskets and African accessories in Tembisa. The questionnaire was reviewed by the research supervisor and statistician, revised, and then approved by the supervisor and statistician.

3.6.2 Interviews

For the qualitative data collection, an interview guide was designed to control the flow of the interview and to ensure that accurate information was collected. Probing questions were added during the interview to obtain a richer and deeper understanding from participants. The interview guide was used to collect data from officials at the Moses Molelekwa Community Centre and the Department of Economic Development (DED).

3.7 UNIT OF ANALYSIS

The study had two units of analysis, which are the subjects of the study. For the quantitative research, the unit of analysis included all the informal craft traders and those who sell baskets and African accessories in Tembisa. These are people who sell their products within the borders of Tembisa.

For the qualitative part of the study, the unit of analysis included municipal and government organisations that assist informal businesses in Tembisa. Firstly, the Moses Molelekwa Community Centre, which operates within Tembisa. This centre is maintained by the Ekurhuleni Department of Arts and Culture. Secondly, the Ekurhuleni municipality was approached. For this study, the most relevant department within the Ekurhuleni municipality was the DED, which was selected in order for the researcher to gather accurate and relevant information. The officials interviewed in the centre or department were managers of their Directorate or centre.

3.8 POPULATION AND SAMPLING STRATEGY

The exact number of informal craft traders within Tembisa was unknown at the beginning of the study, therefore the number of informal craft traders expected to
participate in the study was unknown. Those who participated were the ones who gave their consent. The participants were not randomly selected; the researcher collected data from those who sell baskets and African accessories. Participants were between 18 to 65 years of age and only women participated in the study. Owing to the study strictly focusing on female informal craft traders, thirty-two (32) weavers or those who sell African accessories and baskets participated in the study. The participants were from different areas within Tembisa.

For the qualitative part of the study, the DED and Moses Molelekwa Community Centre were purposively selected. The study aimed to interview three organisations, namely the Ekurhuleni DED, Moses Molelekwa Community Centre, and Ekurhuleni Department of Sports, Arts, Culture and Recreation. However, only the first two organisations were interviewed, since no official was available to participate at the third organisation.

3.9 DATA COLLECTION

Data collection covers strategies or instruments that were used to gather data for this study. Since the researcher adopted the mixed methods approach, two instruments were used to collect data. A questionnaire was used to collect the quantitative data, and an interview guide was used to collect the qualitative data.

3.10 DATA ANALYSIS

The quantitative data were captured into Microsoft Excel spreadsheets and analysed using descriptive statistics. The qualitative recordings were transcribed and then analysed using content analysis.

3.11 QUALITY OF DATA

In this section, the quality and reliability of the qualitative and quantitative data are discussed.
3.11.1 Reliability and validity of the quantitative data

Reliability refers to the degree to which the data collection methods used can produce consistent findings (Saunders et al., 2009:510). The questionnaire was utilised in different areas within Tembisa and it was able to produce similar results. Using the questionnaire, the desired data were collected from respondents who sold their crafts at the roadside and respondents who participated from their homes. Saunders et al., (2009:157) stated that “validity is concerned with whether the findings are really about what they appear to be about”.

3.11.2 Trustworthiness of the qualitative data

Anney (2014:275) claimed that it is important for collected data to be credible and acceptable. Figure 3.1 represents the triangulation method which can be adopted to determine the trustworthiness of the qualitative data.

![Figure 3.1: Triangulation by method](source: Bowen (2005:215))

According to Bowen (2005:215), when using the triangulation method, there are “four factors to be considered in establishing the trustworthiness of findings from qualitative research: credibility, transferability, dependability and confirmability”. The interviews were face-to-face interviews and the interviewees appeared to be confident of the information they provided. After the interview at the community centre, there was an opportunity to meet the project manager to confirm that such a project exists. At both interviews, documents were requested to support the provided information, but the documents were not presented. Therefore, the credibility and confirmability of the data provided during the interviews cannot be confirmed.
3.12 RESEARCH ETHICS

It is the researcher’s responsibility to ensure that data are collected in an ethical manner, that consent is obtained from the participants, that their privacy is protected, and to ensure that they are not harmed (Drew, Hardman & Hosp, 2008:56&57). Participants’ approval was requested before the investigation or interview started. Participants were informed that their participation is voluntary and they can withdraw at any time. The information provided to the participants was true and clear so that they could understand what was asked of them. To protect the participants from harm and to ensure that their anonymity was maintained, the pictures used in the study do not reveal the identities of participants. Official ethical clearance was obtained from the Department of Economics and Econometrics Ethics Clearance Committee (Annexure C).

3.13 SUMMARY

In this section, the research methodology adopted to conduct this study was described. It reflected who the participants were and how they were selected. The researcher adopted the concurrent mixed methods research approach for this study. Therefore, two different data collection instruments were developed and an explanation of how they were utilised was provided. In the next section, the findings of the study are presented.
SECTION 4: RESEARCH FINDINGS

4.1 INTRODUCTION

In this section, the research findings are presented in themes following the procedure that was used to capture the collected data. The four themes that are used to present the quantitative data include a demographic profile, business information, skills information, and behavioural information. Qualitative findings are presented following the quantitative results.

4.2 DEMOGRAPHIC PROFILE OF QUANTITATIVE RESPONDENTS

The demographic information of the 32 informal craft trader respondents are discussed in terms of the following characteristics: age, nationality, number of dependents that the respondent is responsible for, and level of education.

4.2.1 Age and nationality

The majority (84%) of the 32 respondents were non-South Africans, while only 16 per cent were South African. The foreigners are nationals of the following countries: Zimbabwe, Lesotho, Swaziland and Mozambique. The age category was divided into two groups; the 18-35-year-olds and the 36-65-year-olds. Data revealed that 59 per cent of the respondents belong to the 18-35-year age group, whereas 41 per cent of the respondents are between 36-65 years old. This indicates that foreign youth take weaving as a form of employment. Ndabeni and Maharaj (2013:17) stated that “costs and regulatory barriers of entry into the formal economy; limited education and training opportunities; increasing demand for and migration motivated by economic hardships and poverty” are factors contributing to the expansion of the informal sector. Of the respondents, 84 per cent are non-South African citizens. This shows that migration contributes to the rapid expansion of the informal sector in South Africa. In a study conducted by Hunter and Skinner (2001), data revealed that non-South Africans seek employment in the informal sector, owing to the high unemployment rate in South
Africa. Additionally, some non-South Africans do not possess legal documentation and this makes it impossible for them to be appointed.

### 4.2.2 Number of dependents

All the respondents of the study had dependents (Question 4). For the purpose of this study, dependents are defined as people who the respondent is caring for. These dependents ranged from children, parents, siblings or any individual for whom the respondents are responsible. Research revealed that 46.8 per cent of the respondents have one or two dependents, while a further 46.8 per cent support between three and five dependents, and 6.4 per cent have six or seven dependents.

### 4.2.3 Respondents’ level of education

Of the five South African respondents, four had secondary and one had a tertiary level of education (Table 4.1). The respondent with tertiary education indicated that selling woven art is a temporary form of employment until she is absorbed into the labour market. The majority (16) of the non-South Africans have secondary education, while five have primary level education and six have no education. Thus, 62.5 per cent of all the respondents have a secondary level of education.

**Table 4.1: Level of education of respondents**

<table>
<thead>
<tr>
<th>Nationality</th>
<th>None</th>
<th>Primary level</th>
<th>Secondary level</th>
<th>Tertiary level</th>
</tr>
</thead>
<tbody>
<tr>
<td>South African</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Non-South Africans</td>
<td>6</td>
<td>5</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>6</td>
<td>5</td>
<td>20</td>
<td>1</td>
</tr>
</tbody>
</table>

### 4.3 THE WEAVING BUSINESS

In this section, the type of crafts that the informal craft traders sell is discussed. The nature of the business, the customer profile, and how the respondents started weaving are also covered. The respondents who were interviewed highlighted that the weaving...
business makes money in certain seasons. In the case of baskets, the buckwood (Figure 4.1) that is used to weave the baskets is not available all year. The respondents indicated that the supply of buckwood is sufficient after the rainy season, but at the time that the study was conducted, there was a short supply of buckwood resulting in only a few baskets on offer for sale.

![Buckwood Used by Basket Weavers for Weaving Baskets](image)

**Figure 4.1**: Buckwood used by basket weavers for weaving baskets

### 4.3.1 Art crafts sold by the respondents

Respondents who were interviewed sell baskets and African accessories. Of the 32 respondents:

- twenty-five of the respondents sell only accessories;
- only seven respondents sell baskets; and
- of the seven who sell baskets, only five sell both baskets and accessories, which means that 30 respondents sell accessories.

Of the five South African respondents, only two weave their crafts while the other three buy the crafts for trading. The respondents sell a variety of art products. The buckwood Basotho’s mat, depicted in Figure 4.2, is used when selecting beans, while the small broom is used to clean the “mat.
The “Mantji” baskets are made by the Swati people and they call them “mantji” because they are used to carry fruits and vegetables (Figure 4.3).

The laundry baskets, illustrated in Figure 4.4, are made by men and sold by the women. These baskets are made using old sewerage pipes which are melted over fire. Once the pipes have been melted, they start pulling the plastic, stretching it into long strings.
Figure 4.4: Laundry baskets

The use of old pipes does not depend on weather conditions and this means that informal craft traders are able to make sales throughout the year. However, these types of baskets contribute to air pollution through the melting process.

Household fruit baskets are popular among customers (Figure 4.5).

Figure 4.5: Fruit basket

Few African accessories are made using straw, such as the hats illustrated in Figure 4.6. The majority of the accessories are made using beads.
Basotho hats made of straw are illustrated in Figure 4.6. The one on the left is for an adult and the unfinished one on the right is for children.

A range of African accessories are sold as illustrated in Figure 4.7.

4.3.2 Customer profile and sales

The customer profile focuses on the type of customers the respondents have. The majority of the customers are community members. Of the 32 respondents, ten respondents operate their business by selling their products door-to-door. The five South African respondents (16% of the sample) mentioned in their interviews that they sell their art crafts to the local art centre.
The art crafts sales are irregular and tend to be seasonal. All the respondents highlighted that more African accessories are sold between September and December and again during March and April. This is due to September being heritage month, and during December, March and April they have more wedding clients. Data for this study were collected between August and September, and respondents referred to this period as a “good season” as they had started receiving orders from clients for heritage week.

Table 4.2 reflects the number of days respondents operate their business, and the income they receive each week.

Table 4.2: Number of days for business and income per week

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5 days per week</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 days per week</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>7 days per week</td>
<td></td>
<td></td>
<td>5</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
<td>13</td>
<td>4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The 15 respondents who sell for only five days per week, make between R501 to R1000 per week, while 13 respondents earn between R1501 and R2000 per week; eight of whom operate for six days whereas seven operate for seven days per week (Table 4.2). Respondents who sell their products on weekends mentioned that they do so because most of their clients are at work during the week and can only come to buy on weekends. Four of the respondents earn more than R2000 per week, selling seven days per week.

4.4 SKILLS TRAINING REQUIREMENTS OF THE RESPONDENTS

This section focuses on the different skills that the respondents have and it also covers skills that respondents would like to develop.
The skill of weaving can be acquired from formal and informal educational settings. Of the 32 respondents, 17 weave their own crafts. Respondents mentioned that they learned the skill of weaving from friends, family (most respondents mentioned mothers and grandmothers) and school. The two South African informal craft traders stated that they learned the skill of weaving at school. Table 4.3 reflects the number of respondents who have received skills development training, the type of training they received, and the number of respondents who need skills development training.

**Table 4.3: The types of skills development training received and required**

<table>
<thead>
<tr>
<th>Type of skill</th>
<th>No. of respondents who have received the training</th>
<th>No. of respondents who need the training</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrepreneurial skills</td>
<td>2</td>
<td>30</td>
</tr>
<tr>
<td>Communication skills</td>
<td>1</td>
<td>31</td>
</tr>
<tr>
<td>Negotiation/Networking skills</td>
<td>1</td>
<td>31</td>
</tr>
</tbody>
</table>

Two of the 32 respondents had the opportunity to receive entrepreneurial training (Table 4.3). These two respondents are South Africans, and one had entrepreneurship as a module while studying for a diploma in business management, and the second respondent received entrepreneurial training from a local development programme offered in 2014. The South African respondent who has a diploma in business management received communication and networking training. Of the respondents, 97 per cent would like to receive communication and negotiation/networking training (Table 4.3). These skills are essential as they are fundamental for negotiating with potential customers, sponsors and partners.

**4.5 RESPONDENTS’ VIEWS TOWARDS FORMALISATION**

It is critical to investigate informal craft traders’ view on transitioning from the informal to the formal sector. In this section, challenges encountered by respondents who would like to grow their business are discussed. An explanation of the type of support they would like to receive is also presented. Respondents’ opinions towards formalisation are deliberated to understand their concerns.
4.5.1 Challenges encountered by respondents

Of the 32 respondents, 21 (65%) would like to grow their businesses, but respondents highlighted that there are challenges hindering them from growing their businesses. Table 4.4 reflects the challenges preventing respondents from growing their businesses.

Table 4.4: Barriers to business growth

<table>
<thead>
<tr>
<th>Type of Challenge</th>
<th>No. of Respondents Experiencing the Challenge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of information</td>
<td>10</td>
</tr>
<tr>
<td>Limited skills</td>
<td>13</td>
</tr>
<tr>
<td>Regulatory barriers</td>
<td>0</td>
</tr>
<tr>
<td>Administrative barriers</td>
<td>0</td>
</tr>
<tr>
<td>Corruption</td>
<td>0</td>
</tr>
<tr>
<td>Business fees (registration fees)</td>
<td>0</td>
</tr>
<tr>
<td>Language barriers</td>
<td>5</td>
</tr>
<tr>
<td>Infrastructure to store goods</td>
<td>0</td>
</tr>
<tr>
<td>Other - Financial challenges</td>
<td>5</td>
</tr>
</tbody>
</table>

The challenges that were selected by the respondents are: lack of information (10 respondents), having limited skills (13), language barriers (5), and financial challenges (5). Of the 21 respondents who would like to grow their business, ten indicated that they have struggled to grow their business due to a lack of information. Ndabeni and Maharaj (2013:17) highlighted limited education and training opportunities as one of the barriers to business growth, and this is supported by the aforementioned findings.

These respondents mentioned that they do not have information on where to go, who to consult and what is needed to grow their business. This finding is in line with those by Tassin (2014:43) (Section 2.7), who stated that lack of information on the type of support that is available for informal craft traders weakens or discourages the informal craft traders’ interest in transitioning into the formal sector.
Of the 21 respondents, 13 selected “limited skills” as a barrier to the growth of their businesses. They highlighted that they have been unsuccessful in their attempts to grow their business due to their lack of skills, such as communication and negotiation skills. Language is also a barrier for some of the respondents; five respondents indicated that their inability to read, write and speak English hindered them from growing their businesses. Financial challenges were listed by five respondents, who claimed that they are struggling to secure funds to grow their businesses. These funds would be utilised to purchase more materials for their businesses.

4.5.2 Type of support required by respondents

In this study, the researcher investigated the type of support the respondents would like to receive. All the respondents identified financial support as the primary, and most crucial, type of support required. Some of the respondents do not make their own baskets and African accessories; thirteen (41%) of the respondents indicated that they would appreciate support in the form of skills development. These respondents stated that they would like to receive entrepreneurial education and training.

4.5.3 Reluctant to business growth

Eleven (34%) of the respondents indicated that they would not like to grow their businesses. Of the 11 respondents:

- eight claimed that they were satisfied with the size of their business;
- three (non-South Africans) highlighted that they do not want to pay business fees; and
- two (South Africans) respondents stated that they are seeking employment.

Literature revealed that unemployed people view the informal sector as an opportunity for employment. Ndabeni and Maharaj (2013:17) (Section 2.5) stated that the stagnant or slow pace of economic growth, jobless growth, and the rapid decrease in formal employment are some of the factors contributing to growth of the informal sector. Horn
4.5.4 Formalisation, collaboration and partnerships

The study investigated respondents' opinions towards formalisation, collaboration and establishing partnerships. Of the 32 respondents:

- none of the respondents are part of a co-operative or would like to be part of a co-operative;
- eight of the respondents indicated that they are part of a group, and they are all non-South Africans. The respondents stated that they formed the groups to provide support to each other and to ensure that they are all able to send money to their families, regardless of the sales they made. Respondents who are not part of a group indicated that they do not want to be part of a group. Cohen and Horn (2012:23) stated that “women in the informal economy organise and speak with one voice”, which was indicated on May-day in 2010 in Maputo; and
- only two non-South African respondents indicated that they are interested in establishing a partnership with an agent, whereas two other non-South African respondents are interested in collaborating with a distributor that would ensure their crafts reach more customers.

The majority (78%) of the respondents do not want their business to be formal, stating that the formalisation of their business will restrict its flexibility. They indicated that there is excessive paperwork involved in the process and the transition will mean they have to pay registration fees. The 22 per cent of respondents who would like to transition from the informal sector to the formal sector indicated that they would be able to benefit from available opportunities when their businesses are formal.
4.6 FINDINGS FROM THE EKURHULENI DEPARTMENT OF ECONOMIC DEVELOPMENT AND MOSES MOLELEKWA CENTRE

In this section, the qualitative data are represented. The data that were collected from the Ekurhuleni DED are presented first, followed by the data from the Moses Molelekwa Community Centre.

4.6.1 Ekurhuleni DED

The Business Compliance and Regulations Manager was interviewed at the DED. He has been with the DED since 01 October 2013. It was essential to investigate if the department is currently implementing programmes that involve women. The Ekurhuleni DED revealed that they have the following programmes available for women: mentorship, incubators, innovation hubs, and the informal trade programme. The informal trade programme includes both men and women, with 60 per cent representation by women. This programme focuses on hawkers, spaza shops and any form of business operating in the informal sector. Through the informal trade programme, the DED offers respondents who are transitioning support by:

- ensuring they meet all compliance requirements when they make applications;
- checking if the business owners have permission to do what they do;
- assisting them with obtaining permission to use the space they are using if it does not belong to them; and
- helping them register the business.

The DED does roadshows within Ekurhuleni where they inform the community about these programmes. The DED only assists those who approach them and seek assistance, and they assist people of all nations. This means that non-South Africans can benefit from this programme. When implementing these programmes, the Ekurhuleni DED promotes entrepreneurship by introducing the business owners to co-operatives and assisting them to formalise their businesses so that they are able to seek and apply for opportunities. Table 4.5 reflects information provided during an
interview about a programme that assists informal craft traders in transitioning to the formal sector.

Table 4.5: Transitioning from informal to formal trading programme

<table>
<thead>
<tr>
<th>Name of the programme</th>
<th>Barcelona Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objectives of the programme</td>
<td>Moving the informal craft traders from the streets and offering them the infrastructure to grow their business. Assisting the informal craft traders to formalise their business and earn a better income.</td>
</tr>
<tr>
<td>Where was the programme rolled out?</td>
<td>Ward 26 Etwatwa (Ekurhuleni).</td>
</tr>
<tr>
<td>How many informal craft traders took part?</td>
<td>21 informal craft traders took part in the programme.</td>
</tr>
<tr>
<td>How long did the programme run for?</td>
<td>12 months. Respondents were offered training before they were moved from the streets.</td>
</tr>
<tr>
<td>Was there a budget allocated for this programme?</td>
<td>Yes, R7 million and all of the money was used on the programme.</td>
</tr>
</tbody>
</table>

The Ekurhuleni DED understands and views economic empowerment as an intervention by the local sphere of government to facilitate the social upliftment of its vulnerable and poor communities through LED, enterprise development and entrepreneurial development. Their interventions include women, youth and those with disabilities. The DED’s programmes achieve economic empowerment by:

- improving participants’ business environment;
- building participants’ confidence in business;
- providing opportunities for access to markets; and
- formalising the business to be a legal entity.

The DED is establishing a directorate that supports women in business, which will focus on:
• assisting women to legitimise their business;
• assisting women to formalise their business; and
• promoting access to market through enterprise development support.

4.6.2 Moses Molelekwa Community Centre

The Moses Molelekwa Community Centre was established to offer South African citizens of Tembisa a facility where they can showcase their talent, and the centre serves as a venue for art-related festivals. The art centre hosted the Ekurhuleni Public Art exhibition in 2016 (Section 1.2.2). The art centre’s manager was interviewed at the Moses Molelekwa Community Centre. The manager was appointed by the Ekurhuleni Department of Sports, Arts, Culture and Recreation (SACR) on the 1st of December 2006. The Moses Molelekwa Community Centre is one of five art centres in Ekurhuleni. It has an annual programme called the Kuwamba Women's Arts Festival, which focuses on women interested in theatre, drama, poetry, dance and music. The plays in the festival are written by women and the best play receives a prize. The centre promotes entrepreneurship through events. Whenever there is an event at the centre, artists have the opportunity to sell their art crafts. The Ekurhuleni Department of SACR also hosts exhibition events around Ekurhuleni, including at the centre. The informal craft traders come and showcase their art crafts to customers at the exhibitions.

Table 4.6 reflects a programme that the centre rolled out in 2017. The programme focuses on assisting informal craft traders to transition into the formal sector.

Table 4.6: Transitioning from informal to formal trading programme

<table>
<thead>
<tr>
<th>Name of the programme</th>
<th>Kuwamba women art festival.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objectives of the programme</td>
<td>Create a platform for women and other artists to earn an income.</td>
</tr>
<tr>
<td>Where was the programme rolled out?</td>
<td>Moses Molelekwa Art centre in Tembisa.</td>
</tr>
<tr>
<td>How many informal craft traders took part?</td>
<td>More than 300 participants.</td>
</tr>
<tr>
<td>Name of the programme</td>
<td>Kuwamba women art festival.</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>How long did the programme run for?</td>
<td>It is an annual programme that runs for a month.</td>
</tr>
<tr>
<td>Was there a budget allocated for this programme?</td>
<td>The projects manager of the programme always applies for sponsorship in order for the programme to take place.</td>
</tr>
</tbody>
</table>

The Kuwamba Women’s Arts Festival started in 2015. It is an annual festival that started with 150 participants and now has more than 300 participants. The festival usually takes place in August or October, but in 2018 it took place in December since funding was acquired late. It takes approximately 11 months to prepare for the festival (map, engage stakeholders and secure funding).

The art centre manager views economic empowerment as a process or programme for uplifting people by offering them skills development and support to make a living or an income. The skills development and support offered should ensure that those receiving it are able to sustain the initiative they started to earn an income. The centre’s programmes achieve and promote economic empowerment by:

- allowing participants to earn an income; and
- encouraging participants to further their studies.

The majority of those who have taken part in the programme use the money they received from the programme to further their studies. The programme has produced professional art crafters. In addition, the centre had branched out and created a flea market in Tembisa at a place called Sethokga. In 2016 it was closed down due to vandalism and at the time of this study it was under reconstruction. Improved security measures were also being introduced. The centre planned to reopen the Sethokga exhibitions in February 2019 for visual art crafters to exhibit their art. In addition, the centre planned to start a flea market that would operate twice per month.
4.6.3 Summary of interviews with Ekurhuleni officials

Rogerson (2009:18) highlighted that one of the core guiding principles of LED is that, “through a developmental approach, Government has a decisive and unapologetic role to play in shaping the economic destiny of our country” (Section 2.3.2). From the interviews, it follows that local government acknowledges that it should lead the empowerment of women. The Ekurhuleni DED indicated that the department plans to establish a unit with the mandate to assist women to legitimise their businesses, assist women to formalise their businesses, and promote access to the market through enterprise development support.

4.7 CONCLUDING REMARKS

In this section, the findings of the study were presented and they were divided according to the qualitative and quantitative findings. The quantitative results revealed that most of the informal craft traders who participated in this study are non-South Africans, and the majority of the respondents are not interested in transitioning into the formal sector. It was also established that the DED offers programmes for transitioning into the formal sector. The Moses Molelekwa Community Centre has programmes that focus on women, and it plans to develop additional programmes for women.

In the next section, conclusions are provided based on the findings presented in this section. Recommendations are also made and future areas of research are highlighted.
SECTION 5: CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

In this section, the researcher provides a conclusion based on the findings presented in Section 4. From the conclusion, the recommendations and future research suggestions follow. The limitations of the research project are also explained.

The investigative research questions addressed in this research project were:

- How effective is the current business model of the informal crafts traders to ensure an adequate income?
- What skills would informal craft traders like to develop?
- What opportunities, support measures and sources of funding are available in the local community to assist these informal craft traders in transitioning from the informal sector to the formal sector?
- How can informal craft traders’ economic empowerment be improved?

5.2 CONCLUSION

In this section, conclusions based on the survey with the 32 weavers/informal craft traders and the two municipal officials are presented.

5.2.1 Demographic profile of the craft sellers

The majority (84%) of the informal craft traders surveyed within Tembisa were non-South Africans. Findings indicated that of the 32 respondents, 27 were non-South Africans, and of the 27 non-South Africans, 12 respondents were from Zimbabwe, nine from Lesotho, three from Swaziland, two from Mozambique, and one from Botswana. The study’s main focus was women weavers, although in some instances men were working with women. However, only women weavers or women who sell African crafts were interviewed. The respondents’ ages ranged between 18-65 years, with 19 non-South Africans between the ages 18-35 years, five South Africans between the ages
36-65 years, and eight non-South Africans between the age 36-65 years of age. South African respondents did not sell baskets; five respondents only sell African jewellery and of the five, only two could weave the products they sold. The other three bought the African jewellery that they sold. The majority of the non-South Africans had the skill of weaving, which was indicated by 17 of the respondents being able to weave the products they sold. There were few basket weavers and sellers; only seven respondents sold baskets whereas 20 sold African jewellery, and only five sold both items.

5.2.2 Customer profile and Sales

Art crafters are selling their crafts at the side of the roads as street vendors, and some use the door-to-door model to reach their customers. Those who are street vendors are located in the same area on a daily basis, which means that customers know where to find them, whereas those who use the door-to-door approach are difficult to locate. Findings revealed that the majority of the respondents (15) operated for five days and rested for two days per week, while nine respondents identified a need to operate for seven days per week. Those who operated for seven days per week made more than R2000; this indicates that there are customers on Sundays and other informal craft traders should consider operating on Sundays as well. Respondents who were open for business on weekends indicated that they were trying to cater to customers who work during the week and can only purchase art crafts on weekends. Respondents did not indicate how the prices of the crafts are determined, however, the price range did not differ significantly.

5.2.3 Skills required by informal craft sellers

Research findings revealed that only one respondent received tertiary education, 20 had secondary-level education, five had attended primary schools, and six respondents had not received a formal education. The respondent who had the opportunity to acquire tertiary education learned skills such as entrepreneurial skills, communication skills, business management skills, and negotiation skills. Respondents stated that they would like to receive financial support, skill development support and entrepreneurial education and training. Although the respondents did not
want to make the transition to formal businesses, they wanted to grow their businesses so that their revenue could increase. They believed that the aforementioned skills would contribute to the growth of their businesses; skills, such as communication skills, are essential because respondents could use them to negotiate and create business networks.

5.2.4 Economic empowerment of informal craft sellers

The local municipality has well-developed programmes that focus on informal traders. However, these programmes do not emphasise nor focus on informal craft traders. Support measures and sources of funding are available in the local community to assist informal craft traders. The research findings have revealed that the Ekurhuleni DED has programmes that are inclusive of women and non-South African nationals, and the programmes address the needs of those who would like to make the transition into the formal sector. The DED does not approach or identify individuals or groups that need assistance. Those who require assistance should approach the department. The DED hosts roadshows to inform the communities about these programmes. The DED plans to establish a directorate that will focus on ensuring that more women operate their businesses in the formal sector. The programmes at the Moses Molelekwa Community Centre are inclusive of women and only allow the participation of South Africans, however, the centre does not have programmes that focus on the process of transitioning into the formal sector. The centre’s programmes are dependent on the support of sponsors.

5.3 RECOMMENDATIONS

Based on these conclusions, the following recommendations can be suggested:

- The department and centre should collaborate and form empowerment programmes that will focus on informal craft traders. These programmes should be inclusive of all genders to ensure that no one gets left behind and to avoid a gender division when it comes to programme allocation.
• Weavers could form partnerships. This will allow them to share ideas, information, sources and skills. The partnership can lead to sharing critical information, such as what different materials can be utilised for weaving.
• The Ekurhuleni DED should schedule some roadshows in the evenings and on weekends. Respondents indicated that they are operating their businesses during the day and are not able to attend the roadshows.
• The Ekurhuleni DED should not only create programmes that promote the transition process to a formal business, but also focus on assisting the informal craft traders to grow their businesses without enforcing the transitioning process. Once the businesses are established and making sufficient turnover, the process of transitioning can be introduced.
• The Moses Molelekwa Community Centre could form a partnership with informal craft traders. This will ensure that citizens know where to go when they want to purchase crafts.
• The department and centre should ensure that their information regarding support is accessible to the citizens. This information will assist informal craft traders to make informed decisions.
• Only two of the South African informal craft traders who participated in this study knew how to weave baskets. Teaching basket weaving at the local municipality or the adult education colleges, could contribute to more South Africans being able to weave and earn an income from selling woven products.

5.4 AREAS FOR FURTHER RESEARCH

The findings of the study, together with the recommendations, have revealed that there are areas for further research. In order to ascertain the real status of weaving in South Africa, a larger sample size should be used in furthering the research. Another area for research should focus on the behaviour change of informal craft traders after they have received adequate information about the transitioning process.
5.5 CONCLUDING REMARKS

In this section, conclusions were provided and recommendations were made. The areas for further research were also highlighted. The investigative research questions were answered in this study. The effectiveness of the current business model was discovered, and the research findings revealed that respondents’ income is irregular. The research findings also highlighted opportunities that are available for the respondents. Although there are few sources of funding, there are other support measures that are available to informal craft traders. The skills that informal craft traders would like to develop were identified and future plans for economic empowerment were highlighted in the research findings. In this study, the researcher discovered that there is a need for collaboration and partnerships between the informal craft traders, the Moses Molelekwa Community Centre and the DED. There should be integration between current and future programmes to ensure sustainability.
REFERENCES


Department of Arts and Culture. 2010. An Assessment of the Visual Arts Sector in South Africa and assistance to the Department of Arts and Culture in developing a National Policy for the Visual Arts DAC/0006/07/T. Department of Arts and Culture: Pretoria.


Zungu, B. P. K. 2000. Meaning behind the use and ·wearing of traditional beadwork at Msinga area. A Dissertation for the Faculty of Arts. University of Durban-Westville: Durban.
ANNEXURE A: QUESTIONNAIRE FOR THE WEAVERS

My name is Louisa Jokia, a Masters student of Local Economic Development at the University of Johannesburg.

I am conducting a study that investigates the economic empowerment of women in the African woven art industry in Tembisa. The objective is to investigate opportunities, support measures and sources of funding available in the local community that the women who sell African woven art in Tembisa can receive to assist them to transition from being informal traders to becoming formal art craft traders.

Our interview is expected to last about an hour. Your participation is voluntary and you can withdraw at any time without penalty. The data will be anonymous and all data will be kept confidential. Paper-based records will be kept in a secure location and only the researcher and supervisor will have access of the computer-based records. The data will be retained for a period of five years and then destroyed. No remuneration will be offered. The data will be aggregated and published in a report.

If you have any concerns, please contact my supervisor or myself:

Researcher name: Louisa Jokia
Email: louisajokia@yahoo.com
Phone: 0636882941

Supervisor name: Prof Elana Swanepoel
Email: elanas@uj.ac.za
Phone: 083 381 1980

Signature of participant: _______________ Date: _______________

Your co-operation is much appreciated!
Section A: Demographic detail

1. How old are you? _____ years

2. Are you a South African citizen? _____yes ___ no

If no, from which country are you?

- Zimbabwe
- Lesotho
- Botswana
- Swaziland
- Malawi
- Zambia

Other - specify ________________

3. What level of education do you have?
   
a. None

   b. Primary level (up to grade 7)

   c. Secondary level / Grade 12

   d. Tertiary level – university degree

4. From the money that you make selling your baskets/African accessories, how many people do you support? _____________

Section B: Business information

5. For how many years have you been a weaver? ________years

6. Which products do you sell?
   
a. Baskets

   b. African Accessories
c. Both

7. Do you make the products that you sell? _____yes ___ no

8. How many items do you sell per week? _____

9. Would you like to sell more products? _____yes ___ no

10. How many days per week do you open for business/sell your items?

11. On average, how much money do you make per week?
   a. R0 to R500
   b. R501 to R1000
   c. R1001 to R1500
   d. R1501 to R2000
   e. More than R2000 per week

12. Who are your customers?

<table>
<thead>
<tr>
<th>Community members</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Art centres</td>
<td></td>
</tr>
<tr>
<td>Municipality</td>
<td></td>
</tr>
<tr>
<td>Tourists (International)</td>
<td></td>
</tr>
<tr>
<td>Tourists (South Africans)</td>
<td></td>
</tr>
<tr>
<td>Government (Provincial &amp; National)</td>
<td></td>
</tr>
<tr>
<td>Private companies</td>
<td></td>
</tr>
<tr>
<td>Other- Please list below</td>
<td></td>
</tr>
</tbody>
</table>
12.1 Would you like more customers? _____yes ___ no

Section C: Skills information

13. How did you learn to weave baskets/African accessories?


14. Have you ever received any form of skills training? _____yes ___ no

14.1 If yes, select from list below.

a. Entrepreneurial training/education

b. Communication skills

c. Negotiation/networking skills

d. Other: Please specify_____________________

14.2 If no, would you like to receive training? _____yes ___ no

14.3 What type of training would you like? Please specify_____________________

Section D: Behavioural Information

15. Would you like to grow your business? _____yes ___ no

15.1 If yes, are there any challenges that are preventing you from growing your business? _____yes ___ no

15.1.1 If yes, kindly select from the list below

<table>
<thead>
<tr>
<th>Challenge</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of information</td>
<td></td>
</tr>
<tr>
<td>Limited skills</td>
<td></td>
</tr>
<tr>
<td>Regulatory barriers</td>
<td></td>
</tr>
</tbody>
</table>
### Administrative barriers

- Corruption
- Business fees (registration fees)
- Language barriers
- Infrastructure to store goods
- Other- Please list below

### 15.1.2 What kind of support do you need to grow your business?

- Financial support
- Skills development
- Entrepreneurial education and training
- Infrastructure
- Other- Please list below

### 15.2 If no Q15 (would you like to grow your business), please provide reasons why you do not want to grow your business.

- I am satisfied with the size of my business
I do not want to pay business fees/Tax
I cannot produce more products
I am seeking employment
I do not want my business to be regulated
Other- Please list below

16. Are you part of a group or cooperative? _____yes ___ no
16.1 If no, would you like to be part of a group or cooperative? ___yes ___ no ___not sure
16.2 Would you like to sell your products through an agent/distributor? __ yes __no
17. Would you like your business to be more formal? ____yes ____no ____ not sure
18. What do you understand by a business being more formal?

________________________________________________________________

19. Which of the following options would you like for your business?

Register as a trader with the local municipality
My name is Louisa Jokia, a Masters student of Local Economic Development at the University of Johannesburg.

I am conducting a study that investigates the economic empowerment of women in the African woven art industry in Tembisa. The objective is to investigate opportunities, support measures and sources of funding available in the local community that the women who sell African woven art in Tembisa can receive to assist them to transition from being informal traders to becoming formal art craft traders.

Our interview is expected to last about an hour. Your participation is voluntary and you can withdraw at any time without penalty. The data will be anonymous and all data will be kept confidential. Paper-based records will be kept in a secure location and only the researcher and supervisor will have access of the computer-based records. The data will be retained for a period of five years and then destroyed. No remuneration will be offered. The data will be aggregated and published in a report.

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Researcher name: Louisa Jokia
Email: louisajokia@yahoo.com
Phone: 0636882941

Supervisor name: Prof Elana Swanepoel
Email: elanas@uj.ac.za
Phone: 083 381 1980

Signature of participant: _______________ Date: _______________
1. When did you start working for the municipality/centre/Department?

2. What is your role in the municipality/centre/Department?

3. What programmes does the municipality currently have for women?

3.1 Do any of these include women weavers?

3.1.1 If yes, what economic/business model is being promoted?
3.2 What economic model is favoured by the municipality/centre/Department for informal traders?


4. In the past year did the municipality/centre/Department roll out any programmes that focused on assisting informal traders into transitioning to formal traders?

<table>
<thead>
<tr>
<th>Name of the programme</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Objectives of the programme</td>
<td></td>
</tr>
<tr>
<td>Where was the programme rolled out?</td>
<td></td>
</tr>
<tr>
<td>How many informal traders took part?</td>
<td></td>
</tr>
<tr>
<td>How long did the programme run for?</td>
<td></td>
</tr>
<tr>
<td>Was there a budget allocated for this programme?</td>
<td></td>
</tr>
</tbody>
</table>

5. What does economic empowerment mean to you?


5.1 Do current programmes provided in question 3 and 4 achieve economic empowerment?
5.1.1 How do these programmes achieve economic empowerment?

6. What is your plan for future support of women informal traders? Kindly provide details.
### ANNEXURE C: ETHICAL CLEARANCE

#### SCHOOL OF ECONOMICS RESEARCH ETHICS COMMITTEE

**ETHICAL CLEARANCE REPORT**

<table>
<thead>
<tr>
<th><strong>Applicant</strong></th>
<th>Ms. L.D. Jokia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Supervisor</strong></td>
<td>Prof. Swanepoel</td>
</tr>
<tr>
<td><strong>Student/staff number</strong></td>
<td>201182611</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Economic Empowerment of Women in African Woven Art Industry: A Case Study Tembisa</td>
</tr>
<tr>
<td><strong>Decision date at meeting</strong></td>
<td>16 August 2018</td>
</tr>
<tr>
<td><strong>Reviewers</strong></td>
<td>Dr. B. Maphela</td>
</tr>
<tr>
<td><strong>Ethical clearance code</strong></td>
<td>2018CENLED04</td>
</tr>
<tr>
<td><strong>Rating of most recent application</strong></td>
<td>CODE 02</td>
</tr>
</tbody>
</table>

**CODE 01** - Approved  
**CODE 02** - Approved with suggestions without re-submission  
**CODE 03** - Not approved, may re-submit  
**CODE 04** - Not approved, no re-submission allowed
<table>
<thead>
<tr>
<th>RESEARCH COMPLIES WITH</th>
<th>COMPLIANCE</th>
<th>NON-COMPLIANCE / DETAILS / RECOMMENDATIONS / CONDITIONS OF APPROVAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>The right to privacy, confidentiality and anonymity</td>
<td>Yes</td>
<td>Please adjust the age in the questionnaire and do not re-submit.</td>
</tr>
<tr>
<td>The right to equality, justice, human dignity/life and protection against harm</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>The right to freedom of choice, expression and access to information</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Right of the community and science community</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>The researcher will not experience any harm in conducting the research</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Informed consent/letters of request</td>
<td>Yes</td>
<td></td>
</tr>
</tbody>
</table>

Signatures

Chair of department / School

Date: 16 August 2018
ANNEXURE D: EDITING CERTIFICATE

Between the lines editing
Leatitia Romero
Professional Copy-Editor, Translator and Proofreader (BA HONS)

Call: 083 225 4536
leatitiaromero@gmail.com
www.betweenthelinesediting.co.za

14 January 2019

To whom it may concern:

I hereby confirm that I have edited the thesis of L.D. Jokia, entitled: “ECONOMIC EMPOWERMENT OF WOMEN IN THE AFRICAN WOVEN ART INDUSTRY: A CASE STUDY OF TEMBISA”. Any amendments introduced by the author or supervisor hereafter, is not covered by this confirmation. The author ultimately decided whether to accept or decline any recommendations made by the editor, and it remains the author’s responsibility at all times to confirm the accuracy and originality of the completed work.

Leatitia Romero

(Electronically sent – no signature)