

Socially engaged creative practices:

A transdisciplinary study of *Woza Moya*

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For Mankuluoe Ntsoaki Elizabeth 'Maye' Dlodlo;
for the sharing, patience, love and snacking when I was a first-year fashion student.

Umthungo uyaphilisa is a mantra shared by my mom, who got it from you.

It inspired me to undertake this study.
It guides and inspires how I view the art of making.

DECLARATION

I, Khaya Jean Mchunu, hereby declare that the content of this thesis represents my own unaided work, and further, that the thesis has not previously been submitted for academic examination towards any qualification. Below is a list of articles published and papers presented at conferences while registered as a student. Some works are directly linked to this PhD whilst others are my own independent work and have no link to the PhD project. Although some comments given at conferences and review comments provided during the publication process were considered in writing up this study, this thesis represents my own opinions and not necessarily those of the Durban University of Technology, conference organisers or journals.

Published article and papers presented at conferences linked to this study:

- Mchunu, K. 2020. Self-representation in the works of Busisiwe Nzama: An analysis of the Frida 'little travellers' and more. *Image and Text*, 34: 2-30.
<http://www.scielo.org.za/pdf/it/n34/11.pdf> (Accessed 25 April 2021).
- Mchunu, K. 2019d. Needles and contemporary beadwork: Celebrating the male beaders of Woza Moya. In: Pilane, B., Madalane, I., Muhongya, K., Scheepers, K., Mlindazwe, K., Phakoe, K., Maphalakasi, M., Motsemme, N., Mosoetsa, S., Dumakude, S., Molaoa, T., Sechele, T. and Mofokeng, T. *Annual National Doctoral Conference*. 28-31 October 2019. Johannesburg. National Institute for the Humanities and Social Sciences, 25.
- Mchunu, K. 2019e. Paralleling Kahlo, Superwoman and a *Woza Moya* Beadworker. In: Schmahmann, B. *Material Matters: Public and Private Histories in Cloth*. 18-20 November 2019. Johannesburg. SARCHI in South African Art and Visual Culture, 1.

Other published conference proceedings and articles:

- Mchunu, K. 2017. Preparing fashion students for a socially engaged university project through Zulu proverbs. In: *14th National DEFSa Conference Proceedings*. Tshwane University of Technology and Inscape Education Group, Freedom Park, Pretoria, 27-29 September. Design Education Forum of Southern Africa, 169-180. Available:
https://www.defsa.org.za/sites/default/files/downloads/DEFSa%202017%20Proceedings%2015-12-2017_0.pdf (Accessed 25 January 2018).
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- Mchunu, K. 2019b. Appraising understandings of a social justice-infused pedagogy: Adinkra symbols as probes. *SOTL in the South*, 3(2): 68-83. Available: <https://sotl-south-journal.net/?journal=sotls&page=article&op=view&path%5B%5D=85&path%5B%5D=4> (Accessed 1 October 2019).
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- Mchunu, K. and Moodley, S. 2019. Students' reflection on co-design: A cross-disciplinary collaboration between two SADC countries. *South African Journal of Higher Education*, 33(2): 69–91. Available: <https://www.journals.ac.za/index.php/sajhe/article/view/2829> (Accessed 25 July 2019).

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ABSTRACT

Woza Moya is an arts and craft community organisation which was officially established in 2002. It is one of two economic empowerment projects of the Hillcrest AIDS Centre Trust in KwaZulu-Natal which were initiated to form part of the Trust's context-specific holistic health care approach. While *Woza Moya* sells a diverse range of products, it is well known for the *Woza* beadwork style. The Director of the project coined that term as a tribute to the custom of naming beadwork styles in the KwaZulu-Natal province. The present study investigates the socially engaged creative beadwork practices at *Woza Moya*. The study is framed by transdisciplinarity and presents eight vignettes that analyse the design and creation processes. The study is positioned in the interpretivist paradigm and draws upon transdisciplinary discourse from scholars such as Nicolescu (2010), McGregor (2015) as well as Ross and Mitchell (2018) and others.

The study focuses on integration and collaboration, which are considered core characteristics of the transdisciplinary methodology (Morin 1999; Nicolescu 2010). Vignettes are promoted as a clear and rich way of deepening our understanding of collaborative, heterogeneous and complex design processes. The use of transdisciplinarity as a framework contributes to tracing both open and hidden activities which form part of the design process, and which embrace the transdisciplinary logic of inclusion and transformation, where creative designs form part of a holistic community care model.

These vignettes are analysed according to themes. The themes which straddle the vignettes are: (1) interplay of beading, time and bodily pain, (2) creativity as contagious and viral, (3) men's active role in beadmaking with women as mentors to men, (4) increased community action, (5) transformed and deepened understanding of others, (6) the *ikhaya* metaphor for the *agora*, zone of non-resistance and space of the included middle, and (7) building a home as progress and improvement. These themes combine to form a rich and descriptive rendering of the design and creation process.

The central thesis presented in this study is that arts and craft community organisations such as *Woza Moya* are sites of strong and transformative transdisciplinarity (Ross and Mitchell 2018), which fit with McGregor's (2015) call for transdisciplinary entrepreneurship.

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TABLE OF CONTENTS

DECLARATION.....	i
ABSTRACT.....	iii
ACKNOWLEDGEMENTS.....	iv
TABLE OF CONTENTS.....	vii
CHAPTER ONE.....	1
CONTEXTUALISING THE STUDY AND ITS SETTING	1
1.1 Introduction	1
1.2 Woza Moya’s context and background.....	1
1.3 Rationale and motivation for transdisciplinarity	11
1.4 Purpose statement, research question and sub-questions.....	13
1.5 Framing theories and concepts.....	14
1.5.1 Post-colonial theory.....	15
1.5.2 Indigeneous knowledge systems	17
1.5.3 Design for social development	18
1.5.4 Actor-network theory.....	20
1.6 Structure of the thesis	21
CHAPTER TWO.....	23
TRANSDISCIPLINARITY.....	23
2.1 Introduction.....	23
2.2 Brief background to transdisciplinarity	23
2.3 Epistemology of transdisciplinarity	27
2.3.1 Levels of reality.....	27
2.3.2 The principle of the included middle	31
2.3.2.1 Integration in transdisciplinarity	32
2.3.2.2 Collaboration in transdisciplinarity.....	33
2.3.2.3 <i>Ubuntu</i> in transdisciplinarity	34
2.3.3 Complexity	36
2.4 Mode 2 knowledge production in transdisciplinarity.....	38
2.5 Transdisciplinarity, social innovation and entrepreneurship.....	39
2.6 Empirical literature in transdisciplinary studies.....	40
2.6.1 Solidary Crafts of the Serra Agglomerate, FUMEC University.....	42

2.6.2	Co-creative partnerships, CityLab projects.....	43
2.6.3	Civil society and poverty alleviation, Centre for Transdisciplinary Studies.....	44
2.6.4	Waterberg Welfare Society, University of Limpopo Community Engagement Unit	45
2.6.5	Centre for Complex Systems in Transition, Stellenbosch University	47
2.6.6	Social entrepreneurship, Cape Town Metropolitan Municipality	49
2.6.7	Gröna Solberga testbeds, Mistra Urban Futures.....	50
2.6.8	Bertha Centre for Social Innovation and Entrepreneurship, University of Cape Town	52
2.6.9	Sweden-Kenya Interactive Learning Labs (SKILLS)	53
2.7	Chapter conclusion	55
CHAPTER THREE.....		57
METHODOLOGY OF TRANSDISCIPLINARITY AT WOZA MOYA.....		57
3.1	Introduction.....	57
3.2	Methodology of transdisciplinarity.....	57
3.3	Integration in the transdisciplinarity methodology.....	58
3.3.1	Product as a vehicle for integration	58
3.3.2	Integration through stakeholder involvement and participation	60
3.3.3	Contextualising the two integration types at Woza Moya	61
3.4	Contextualising the research question and sub-questions at Woza Moya	62
3.5	Designing the design and creation analysis process at Woza Moya	64
3.5.1	Interviews in the design and creation analysis process	65
3.5.2	Observations in the design and creation analysis process	67
3.5.3	Conversations and notetaking in the design and creation analysis process.....	68
3.5.4	Photographs in the design and creation analysis process	70
3.6	Ethical considerations	71
3.7	Organising and analysing 'pre-' and 'post-production' phases	72
3.8	Organising and analysing the 'during production' phase	77
3.9	Trustworthiness and crystallising research findings	79
3.10	Generating design and creation process vignettes	81
3.11	Chapter conclusion.....	84
CHAPTER FOUR.....		85
VIGNETTES OF THE DESIGN AND CREATION PROCESS AT WOZA MOYA		85
4.1	Introduction	85
4.2	Maximum variation sampling at Woza Moya	85

4.3	Profiles of participants and list of beaded items	86
4.3.1	Beadworkers	89
4.3.2	Marketers and the Director	90
4.3.3	Beader Liaison Officer	91
4.3.4	Dispatch Coordinator	92
4.3.5	International Clients.....	92
4.4	Basket approach at Woza Moya.....	93
4.5	Beadmaking vignettes and transdisciplinary terms of reference.....	94
4.5.1	Vignette One: Frida Kahlo and comic characters little travellers.....	95
4.5.2	Vignette Two: Zebra-print bracelet.....	101
4.5.3	Vignette Three: Handbag tassels and beaded earrings.....	109
4.5.4	Vignette Four: Princess earrings	113
4.5.5	Vignette Five: Shrimp-and-lemon wedge and double heart earrings	117
4.5.6	Vignette Six: Fruit-inspired jewellery range	124
4.5.7	Vignette Seven: Christmas tree angels.....	131
4.5.8	Vignette Eight: Lion matches, Bull brand, OMO and Jungle Oats range	133
4.6	Chapter conclusion	137
CHAPTER FIVE.....		138
THEMATIC ANALYSIS OF THE BEADMAKING VIGNETTES		138
5.1	Introduction	138
5.2	Interplay of beading, time and bodily pain.....	139
5.3	Creativity as contagious and viral	142
5.4	Men's active role in beadmaking with women as mentors to men.....	146
5.5	Increased community action.....	149
5.6	Transformed and deepened understanding of others.....	152
5.7	The ikhaya metaphor for the agora, zone of non-resistance and space of the included middle	154
5.8	Building a home as progress and improvement.....	157
5.9	Chapter conclusion	160
CHAPTER SIX.....		162
CONCLUSION AND RECOMMENDATIONS		162
6.1	Introduction	162
6.2	Summarising and consolidating the sub-questions.....	162

6.2.1	Sub-question 1: Requirements for collaboration at Woza Moya.....	163
6.2.2	Sub-question 2: Vignettes of designing and creating collaboratively at Woza Moya.....	164
6.2.3	Sub-question 3: Woza Moya advancing transdisciplinary entrepreneurship.....	166
6.3	Recommendations, prospects and possibilities for future research	167
6.3.1	Beadwork and gender	167
6.3.2	Society-university relationship.....	167
6.4	Personal reflection and final thoughts	168

REFERENCES 170

APPENDICES..... 186

Appendix 1	Background information about selected beadwork in KwaZulu-Natal	186
I.	Introduction	186
II.	Brief history and overview of glass beads in KwaZulu-Natal.....	187
III.	Selected beadwork styles, patterning and colour distribution.....	193
IV.	Contribution of iBandla lamaNazaretha to beadwork.....	196
V.	Beadwork during the Inkatha movement and administration apartheid years	198
VI.	Selected beadworking techniques.....	201
i.	Single and multiple strands of beads.....	202
ii.	Beads placed over a solid filler (Gongqoloza technique)	202
iii.	'Bead fabric'	203
iv.	Beads sewn onto fabric, leather or basketry base.....	204
v.	Beads supported by a frame of rigid material.....	205
vi.	Beads to create hollow structures.....	205
VII.	Beaded dollmaking and figuremaking	205

APPENDIX 1 REFERENCES..... 208

Appendix 2	
Interview questions for pre-production stage of research.....	211
Appendix 3	
Post-production interview questions.....	212
Appendix 4	
Observation template.....	214
Appendix 5	
Letters of information and consent.....	215
Appendix 6	
Transcript from the 'Trustworthiness and crystallisation party'	218

Appendix 7	
Interview transcripts	240

LIST OF FIGURES AND TABLES

Figure 1.1	<i>Woza Moya</i> craft hub	2
Figure 1.2	Location of Location of Hillcrest in relation to Durban	2
Figure 1.3	Organogram of the Hillcrest AIDS Centre Trust	5
Figure 2.1	The Subject/Object relationship in transdisciplinarity	28
Figure 3.1	Colour coded transcripts on Microsoft Word.....	76
Figure 3.2	Folders in Files on NVIVO	76
Figure 3.3	Preliminary themes from interviews	77
Figure 3.4	NVIVO folder with photographs of participants' work	78
Figure 3.5	Opened folder with participant's product.....	78
Figure 3.6	Participants' statements, colour coded under themes during 'party'	80
Figure 3.7	Participants' statements under new theme after 'party'	80
Figure 3.8	Flow diagram to create vignettes.....	83
Figure 4.1	Little travellers in <i>imbenge</i>	94
Figure 4.2	Comic characters little travellers	96
Figure 4.3	Frida Kahlo little traveller	97
Figure 4.4	Frida Kahlo little traveller	97
Figure 4.5	<i>Self-portrait dedicated to Leon Trotsky</i> by Frida Kahlo	97
Figure 4.6	Lower part of Superman little travellers.....	99
Figure 4.7	Torso and lower body sewn together to create Superman.....	99
Figure 4.8	Beader 1 showing little traveller samples hung on handbag	100
Figure 4.9	Zebra-print bracelet sent on <i>WhatsApp</i>	101
Figure 4.10	Inspiration board created by Marketer 1.....	103
Figure 4.11	Animal-print bracelets during creation.....	103
Figure 4.12	Animal-print bracelets finished products.....	104
Figure 4.13	Animal-print earrings	104
Figures 4.14	Zebra-print image print-out.....	106
Figure 4.15	Marketer 1 and Beader 2 in conversation	106
Figure 4.16	Numbering system of zebra-print bracelet.....	106
Figure 4.17	Numbering system for patterning zebra-print bracelet	106
Figure 4.18	Zebra-print finished sample	107
Figure 4.19	Handbag tassels	110
Figure 4.20	Beaded earrings.....	111
Figure 4.21	Beader 3's beaded earrings at the <i>Woza Moya</i> craft hub.....	111
Figure 4.22	Marketer 1 and wall of inspiration.....	113

Figure 4.23	Close-up of inspiration images.....	113
Figure 4.24	Backview of the Princess earrings	115
Figure 4.25	Princess earring and <i>umsomi</i>	116
Figure 4.26	Princess earring on the <i>Woza Moya Instagram</i> page	116
Figure 4.27	Double heart earring during creation process.....	118
Figure 4.28	Shrimp-and-lemon wedge earring during creation process.....	118
Figure 4.29	Finished double heart earrings	118
Figure 4.30	Finished shrimp-and-lemon wedge earrings.....	118
Figure 4.31	Valentine’s Day 2020 range	122
Figure 4.32	Evil eye earring	123
Figure 4.33	Lemon-inspired and floral-infused neckpiece.....	123
Figure 4.34	Cherry-inspired neckpiece	124
Figure 4.35	Watermelon-inspired neckpiece	124
Figure 4.36	Team working on <i>imigingqo</i>	127
Figure 4.37	Team sorting out beads.....	127
Figure 4.38	Neckpiece by Beader 5	129
Figure 4.39	Tree-like structure by Beader 5.....	129
Figure 4.40	Christmas tree angels.....	131
Figure 4.41	Lion matches	135
Figure 4.42	Jungle oats.....	135
Figure 4.43	Bull brand corned meat.....	135
Figure 4.44	Lion matches neckband	135
Figure 4.45	Lion matches, Bull brand and Jungle oats bracelets.....	135
Figure 5.1	Hand painted earrings inspired by Nyala maize meal.....	145
Figure 5.2	Nyala maize meal	145
Figure 5.3	Hand painted earrings Five Roses tea.....	145
Figure 5.4	Five Roses teabags.....	145
Figure 5.5	Taxi-inspired card.....	146
Figure 5.6	Taxi-inspired beaded earrings	146
Figure 6.1	Beads discovered in the Sibudu Cave	188
Figure 6.2	<i>Ingusha</i> in <i>isishunka</i> style.....	194
Figure 6.3	<i>Umgexo</i> in <i>isithembu</i> style	195
Figure 6.4	<i>Umgexo</i> in <i>umzansi</i> style	195
Figure 6.5	<i>Indelelo</i> in the <i>isinyolovane</i> style.....	195
Figure 6.6	Shembe church uniform	197

Figure 6.7	Shembe church uniform	197
Figure 6.8	<i>Umgexo</i> in the <i>isimodeni</i> style.....	200
Figure 6.9	<i>Umgexo</i> with letters	201
Figure 6.10	Bracelet with text at <i>Woza Moya</i>	201
Figure 6.11	Shembe bead panels for <i>iminqwazi</i>	203
Figure 6.12	<i>Ingcayi</i>	204
Figure 6.13	<i>Umgexo</i> in the <i>loliwe</i> technique	205
Figure 6.14	Fertility figure.....	207
Figure 6.15	Fertility figure.....	207
Table 2.1	Charter of transdisciplinarity.....	25
Table 3.1	Three phases to analyse beadwork creation.....	64
Table 3.2	Four principles of trustworthiness in transdisciplinarity	73
Table 4.1	List of participants, products and period of observation	87
Table 6.1	Examples of some beadwork styles	194

CHAPTER ONE

CONTEXTUALISING THE STUDY AND ITS SETTING

1.1 Introduction

The purpose of this chapter is to introduce *Woza Moya*, which is the case study used to analyse and investigate the suitability of transdisciplinarity in the study of socially engaged creative practices. The idea presented is that the design and creation process of arts and craft community organisations such as *Woza Moya* have the potential of embracing the transdisciplinary logic of inclusion and transformation. In this chapter, I begin by giving the context and background of this Hillcrest-based organisation which includes when, how and why it was established. This is followed by the rationale and motivation for using transdisciplinarity as a framework as I do in this study. The thesis and purpose statements, main research question and the complementary sub-questions follow. The penultimate section of the chapter focuses on the four framing theories and concepts upon which this study draws. These are: post-colonial theory, indigenous knowledge systems, design for social development and actor-network theory. The structure of the rest of the thesis is provided to conclude Chapter One.

1.2 *Woza Moya's* context and background

Woza Moya which translates to “come winds of change” is based in Hillcrest, an outer west suburb of Durban, KwaZulu-Natal. The idea for the project started in the late 1990s but as a project it was officially launched in 2002. Figure 1.1 shows the *Woza Moya* craft hub and Figure 1.2 is the section map of where Hillcrest is located in relation to Durban, KwaZulu-Natal's largest city. *Woza Moya* is a social enterprise which forms one of two projects under the economic empowerment focus area of the Hillcrest AIDS Centre Trust (HACT). As an income generation project of the HACT, it was started as a means to enable those patients who sought help from the hospice and were identified by nurses and the counselling department as needing to earn an income (Thomson n.d). Through its four retail outlets, online shop and network of local and international partners, *Woza Moya* currently enables 350 individuals to earn a sustainable income through the sale of hand-made products and provides market access to a further 1,500 crafters every month (HACT annual report 2018/2019: 21). Over 95% of the *Woza Moya* project beneficiaries are women, many of whom are the breadwinners in their families (HACT annual report 2018/2019: 21). It is important to understand the South African context to get a grasp of the necessity of forming income generation projects such as *Woza Moya*. The unemployment statistics in the province of KwaZulu-Natal sat at 25% between October and December 2019 with an increase of 1.9% to 26.9% between January and March 2020 (Statistics South Africa 2020).



Figure 1.1 Woza Moya craft hub, Hillcrest, 29.7855° S, 30.7697° E. Photographer unknown. Sourced from: <https://www.wozamoya.co.za/about-us/>

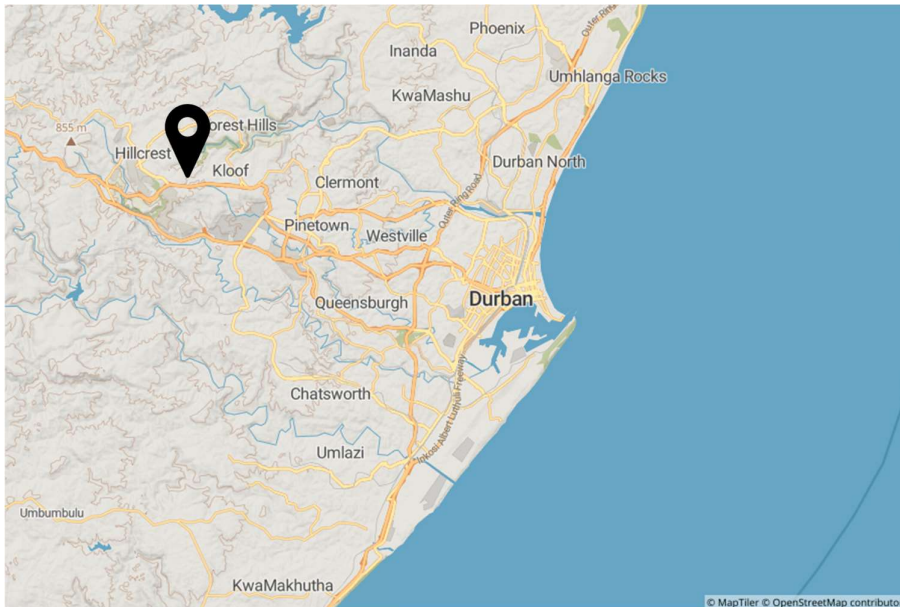


Figure 1.2 Location of Hillcrest in relation to Durban.

As member of the Hospice and Palliative Care Association of South Africa, the HACT was founded in 1990 as one of the first non-governmental organisations in South Africa to respond to the HIV and AIDS epidemic (Anon. n.d: para. 1 line 1). The HACT adopts a holistic, family-centric and asset-based approach to tackling HIV and AIDS and strives at all times to deliver practical, sustainable and community-led projects and services (Anon. n.d: para. 2 line 1). An asset-based approach uses the capabilities, abilities, gifts, skills and social resources of the people and the community for community development endeavours (Myende and Chikoko 2014: 251).

Addressing HIV and AIDS for the HACT required a holistic approach, which involved the participation of different stakeholders. Embedded in medicine and nursing practice, a holistic approach is “not a different medical or treatment method, but rather a different philosophy on how to approach health” (Papathanasiou, Sklavou and Kourkouta 2013: 1). Morse and Chung (2003) define a holistic approach in a similar way. A holistic health care approach aims at unifying the bio-psycho-social aspects of an individual by regarding the human being as a whole (Papathanasiou et al. 2013: 1; Kress *et al.* 2015: 1744). Furthermore, Papathanasiou *et al.* (2013: 4) view the human being as beyond just a biological organism with mental and emotional manifestations, but appreciate the multidimensionality of humans as also having a mind, soul, body, and spirit. According to the authors, “all these elements interact and affect one another. Health is the state of balance between these elements, which requires the ‘harmonization’ of a person’s life” (Papathanasio *et al.* 2013: 4).

The Respite Unit, which falls under the HIV Healthcare programme, was established in the late 1990s as a space to assist community members who were infected and affected by the illness in this area of the KwaZulu-Natal province.¹ Also known as “*Othandweni* which translates to Place of Love, over 240 patients per year are admitted to the unit to receive care and treatment” (Anon. n.d: para. 2 line 2). Those patients who do eventually recover receive “intensive adherence counselling and continue to have their health and recovery monitored through the Patient Home Visit programme” which also falls under the HIV Healthcare portfolio (Anon. n.d: para. 2 line 2).²

HIV presented the nurses and doctors with unforeseen complexities as they attempted to curb the disease during the first years of the HACT. As both the Director and Head nurse recounted and explained, a patient would seek care and would be assisted with healthcare as per the objective of the Respite Unit. The patient would then be in a better situation, whereafter they would return to their homes. However, a week later the same patient would be back at the hospice requiring health care once again (notes in personal journal from the conversation, 1 March 2019). Reflecting on this unfortunate and unsustainable occurrence – a complexity – the nurse realised that HIV was more than a health issue: it traversed and impacted negatively on many facets of a person’s existence. I associate the unfortunate and unsustainable occurrence noted by the nurse with Mayosi and Benatar (2014: 1351) who argue that the social determinants of health must be considered if health care is to be improved in South Africa. Mayosi and Benatar (2014: 1344)

¹ According to the head nurse, recent years have seen a reduced number of HIV positive patients seeking assistance from the hospice with a gradual increase of cancer patients (notes in personal journal from the conversation). While this may be the case, some beadworkers I encountered in the project colloquially referred to the hospice as the AIDS centre.

² Information about the HIV Healthcare programme sourced from <https://www.hillAIDS.org.za/what-we-do/hiv-healthcare/>.

suggest that to achieve improved health and longevity the basic requirements for life i.e. clean water, adequate nutrition, housing conditions and income generation opportunities must be fulfilled.

In this regard, I understand the way in which the HACT addressed illness through the concept of a wicked problem, a term coined by Rittel and Webber (1973). Ross and Mitchell (2018: 40) state that wicked problems “manifest from, and are driven by the linear logic of the Cartesian-Newtonian paradigm”.³ It is therefore, argued that social problems emanating from such a linear logic cannot be addressed through scientific solutions solely because wicked problems do not have a straightforward answer. Instead, Rittel and Webber (1973: 159) propound the approach of “learning to see social processes as the links tying open systems into large and interconnected networks of systems, such that outputs from one becomes inputs to others”. With wicked problems, the task includes devising and identifying some actions and practices that may assist in narrowing the gap between what-is and what-ought-to-be in our pursuit of those outcomes that are valued (Rittel and Webber 1973: 159).

The concept of wicked problems is discussed in transdisciplinarity, which is the framework that underpins this study. Thompson-Klein (2017: 59) defines wicked problems as being “characteri[s]ed by uncertainty, indeterminacy, value conflicts, unexpected outcomes, and lack of ready-made criteria, answers, and solutions”. This definition of wicked problems from a transdisciplinary positioning is also posited by Max-Neef, Elizalde and Hopenhayn (1991: 19) and Hirsch Hadorn, Hoffmann-Riem and Biber-Klemm (2008: 35). Ross and Mitchell (2018: 41), in addition, argue that addressing human and biophysical challenges calls for “strong transdisciplinarity” and transforming transdisciplinarity. In the next chapter, I expand on this type of transdisciplinarity.

While the HACT does not use the term transdisciplinarity or “strong transdisciplinarity” (Ross and Mitchell 2018: 41), their strategy required that they deal with the fuzzy issues of the problem of HIV that challenged human life and that they act differently and collaboratively to go beyond the initial practices of addressing health solely. The HACT chose to embark on an approach of partnership between the HACT stakeholders and community members. Such a partnership was seen to enable everyone involved to contribute towards development and growth of society. In terms of collaboration and addressing a wicked problem in a sustainable manner Schaltegger, Beckmann and Hockerts (2018: 139) call for horizontal collaboration, which is begins from the premise that sustainability cannot be reduced to a single issue since the very concept of

³ The Cartesian-Newtonian paradigm begins with the belief that the universe is predictable with the laws of physics rightly placed to predict the future precisely (Cilliers and Nicolescu 2012: 714). In it, reality is fixed and arranged in an orderly manner (Ross and Mitchell 2018: 42). In addition, the paradigm perceives knowledge as universal and unchanging with reductionism being a primary feature (Cilliers and Nicolescu 2012: 714).

sustainable development highlights the interdependence of social, environmental, and economic issues.

Figure 1.3, which shows the organogram of how the holistic care model is designed and applied at the HACT together with the programmes administered by the organisation. Figure 1.3 also shows that in addition to dealing with the complexities and interdependence of sustainability challenges, which led to partnership in many sectors, the HACT must also collaborate vertically. Vertical collaboration implies different actors at multi-levels brought together to assume specific roles and contribute differently in order to transform society as a whole (Schaltegger *et al.* 2018: 140).

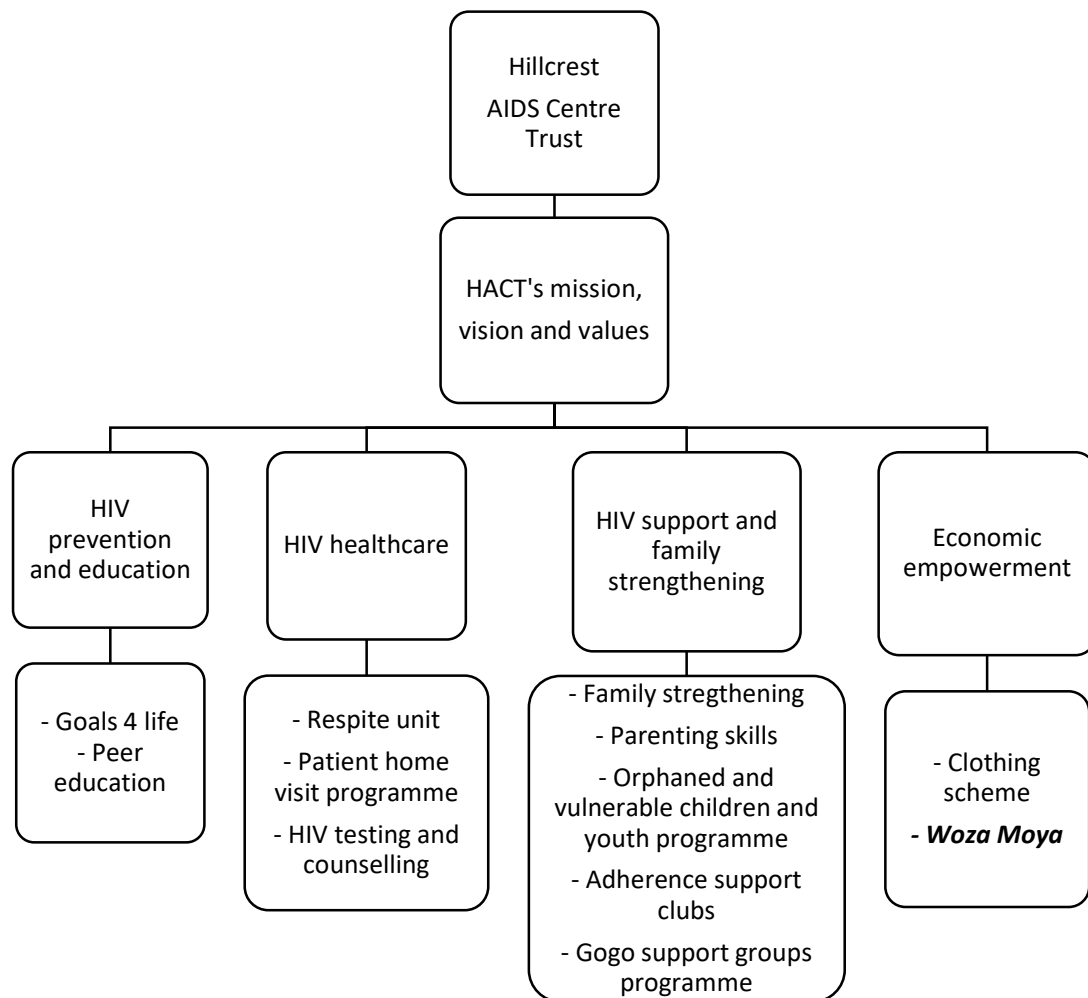


Figure 1.3 Organogram showing the model of holistic care implemented by the HACT AIDS under which *Woza Moya* falls. Information sourced from <https://www.hillAIDS.org.za> Figure designed: K. Mchunu.

Since a holistic approach is sensitive and relative to the case at hand and requires an integrative process (Papathanasiou *et al.* 2013: 2), the HACT began the integration of the arts together with health. This started when the Director of *Woza Moya* - who trained as a fine artist and teacher - started working with the nurse and local beadworkers who were known for creating what is regarded by them as traditional Zulu beadwork. The pair (Director and nurse) noted that unemployment or a lack of other financial sources constrained attempts to curb the illness (notes in personal journal from the conversation, 1 March 2019). The individuals seeking health care at the time, for example, were mostly unemployed or depended on spouses for financial assistance. In some instances, a deceased spouse meant there was no source of income in a household. In other cases, a sick individual would have a carer, however, this meant that the carer needed to be at home all day and therefore would not be able to seek employment. This once again resulted in no source of income in the household, resulting in obviously disastrous circumstances. This situation prompted the desire and idea to establish *Woza Moya*. The project became the platform through which stakeholders from the HACT as well as community members collaborated in designing and creating beaded items. The Director of *Woza Moya* was tasked with spearheading this aspect of the organisation's programme, with the core aim of addressing the maintenance of sustainable living.

In the earlier years of the project, there was experimentation with the beadwork that would become a major activity. The beaded AIDS ribbon, in particular, became a core activity for both the community and the HACT stakeholders. With the beaded ribbons at times garnering huge corporate orders, their creation also meant income generation. Now known as *Woza Moya* beadworkers, this new activity meant individuals could work at home while caring for their families and earning an income in the process. From these activities, beadwork practice extended into what is currently called the *Woza* beadwork style. Later in the thesis, this style is given an in-depth discussion.

The project has since grown, and it now draws creators of different forms of arts and design and these creators reside in the surrounding areas. In addition to this, the project attracts not only those affected and infected by HIV but also those who strive to become self-employed or create employment opportunities for others through design partnerships. The Director did clarify, however, in an interview conducted on 4 February 2019, that,

Our primary focus [...] was to help patients recover, for patients to earn an income [...] we basically work with those patients [and] looked at whether there are any skills and then go forward with helping [them to] learn a skill that's beadwork, sewing, crocheting, embroidery and then from there just [marketing] patients that would now be turned crafters.

It should be stated at this point that this model is not original and many non-profit organisations in South Africa have used beadwork as part of income-generation and to address issues of sustainable livelihoods for those affected by and infected with HIV. Apart from income generation, beadwork can also be used for other means, such as, in the words of Roberts (2001: 37), “to break the silence” about the disease. The use of beadwork to initiate dialogue about HIV and AIDS in South Africa has been the focus of many studies including Roberts (2001), Wells, Sienaert and Connolly (2004) and Wells (2008). Wells (2008) who focuses on a project called Siyazama Project and the use of beaded sculptures in the *tableau vivant* style. The women from the project used these beaded sculptures to initiate conversation and to break the silence about HIV and AIDS during the mid-1990s to early 2000s in South Africa. Specifically, these beaded sculptures were created as a form of visual communication and as a method of messaging through which subjects such as HIV, condom use and sex became conversation matters. These works by women, who predominantly came from the rural areas of the KwaZulu-Natal province, would be used for income generation to support livelihoods. Analysing the Positive Beadwork Project as a case study, Fane, Ramugodo, Leshoele and Coker (2010) focused on the value of beading as an income generating occupation by beneficiaries of this Eastern Cape-based project. In particular, their qualitative study focused on the experiences of generating income from the sale of beadwork by women from the Positive Beadwork Project who have become active in the informal employment sector of the Eastern Cape.

For the rest of this section, I define and clarify some terms and concepts that will be useful for the rest of the thesis. Some of these words and concepts are used at *Woza Moya*, whilst others are used in scholarly text. The context and background section of this thesis seemed an appropriate place to define and clarify these terms and concepts since they are used at this Hillcrest-based arts and craft project.

Since *Woza Moya* is described as an economic empowerment project, it is necessary to define and conceptualise terms of reference for empowerment that might fit within the scope of the study. Budryte, Vaughn and Riegg (2008: 5) write of empowerment as “a process geared to bringing about positive change and as an outcome”. Troutner and Smith 2004: 9 as cited in Budryte *et al.* (2008: 5) conceptualises empowerment as encapsulating both individual conscientisation and an ability to work collectively, which is perceived as leading to politicised power with others, which provides power to bring change. Riegg (2008: 20) accepts the processual and collective elements of empowerment but extends the definition by including “culture-specific and identity-related mechanisms of empowerment”. The inclusion of culture-specific and identity-relatedness comes from the idea that empowerment differs from subject to subject since what one may find empowering may not necessarily be the case for another. Therefore, Riegg (2008:

22) states that when approached this way, empowerment acknowledges “all differences among people of differing life histories, if we were to act on our democratic beliefs” of empowerment. The collective action and bringing about positive change is an important supposition since collaboration and integration are characteristics of transdisciplinarity that are argued for in this study as playing a role in addressing the wicked problem of sustainable livelihoods. Acknowledging and working with the specificities and differences is also a transdisciplinary quality and since transdisciplinarity frames this study, empowerment is understood in these terms.

In previous studies on beadwork, the “culture broker” is mentioned (Preston-Whyte 1991 and Jolles 1994). The title is given to individuals from arts and craft centres who play a role in product development such as the Director of *Woza Moya*. Drawn from the work of Bennetta Jules-Rosette (1984), Preston-Whyte (1991: 75) argues that one of the many roles given to the culture broker is to transform traditional craft to meet new circumstances as well as expectations of the art world and the tourist trade. In a more contemporary writing on this matter, Nettleton (2020) uses the term ‘intermediaries’ to describe this role of the cultural broker that Preston-Whyte (1991) writes about. Since *Woza Moya* was started as a community-led and community-centric project of the HACT with an identified intent for social change and transformation, the titles of “culture broker” (Jules-Rosette 1984: 114) and “intermediary” (Nettleton 2020: 74) are insufficient. The more fitting terminologies which align with transdisciplinarity and the themes of sustainability, collaboration and transformation are “co-creative partners” (Mulder 2018: 179) and “societal practice partners” (Bergmann *et al.* 2012: 107). These two terms will be used in this thesis and are discussed further in the study.

The *Woza* beadwork style is a term coined by the Director of *Woza Moya* and is regarded in the project as a contemporary form of beadwork that looks beyond the aesthetic of traditional Zulu beadwork.⁴ While the words traditional Zulu beadwork were used by the Director during our conversations, these words have been discussed in scholarly discourse on beadwork. The word ‘traditional’, drawn from tradition, is discussed as a general process of adaption and survival in the contemporary context (Boonzaier and Spiegel 2008: 46 as cited by Boram-Hays 2018: 36). Like its attachment to beadwork, the word traditional is applied to many other works of art in many media and is generally “considered traditional in that they [are] passed down from one generation to another” (Nettleton 2020: 66). In an earlier writing, Nettleton (2014: 356) posits that beadworks

⁴ Please refer to Appendix 1 for background information on selected beadwork in KwaZulu-Natal. This information is provided in order to understand and contextualise, to a certain extent, how beadwork became a practice in this part of South Africa as well as to show its changes over the years. This information is sourced from literature and the Phansi museum, located in Durban. Phansi Museum was chosen as it has a memorandum of understanding with the DUT.

were created through the infusion of imported materials at the time as “forms of resistance to the ‘primitive’ paradigm [which] enabled the creation of modern forms of indigeneity”. Therefore, what is considered traditional beadwork was equally modern during the time when it was practised. For this reason, Nettleton (2014) and Boram-Hays (2018) use the word traditionalist. The use of the word traditionalist will be applied throughout this thesis when a discussion about what is termed as traditional at *Woza Moya* emerges.

In addition, to clarify the use of terms, the word Zulu is used as a collectivising term. While the word Zulu is used in this way, it is important to note that those we refer to as Zulu people or AmaZulu in contemporary times claim diverse allegiances and histories (Mahoney 2012). Nevertheless, the word Zulu will be used in this thesis.

This thesis is partly about socially engaged creative practices and it is important to explain what I mean by this phrase. Socially engaged creative practice is a broad and loaded phrase, the individual words in the phrase carry their own loaded meanings. However, in developing an operational definition in terms of the present study, these words are defined contextually. For the purpose of this study and to arrive at a definition some questions are posed, such as: What is creativity? How might the word practices be defined? What does it mean to be socially engaged? And can one be creative and socially engaged at the same time?

Acar, Burnett and Cabra (2017: 133) assert that creativity has various interrelated factors that result in a challenge and lack of an agreed-upon definition. I concur with Acar *et al.* (2017) but I will also define creativity as it relates to this study. In their chapter of the book, *Exploring transdisciplinarity in art and sciences*, Mastria *et al.* (2018: 3) cite Runco and Jaeger (2012) to offer a basic definition of creativity as referring to producing ideas, actions, or outcomes that are original as well as meaningful and valuable to their context.

Williams *et al.* (2016) analyse published work between January 1990 and December 2015 to identify emergent themes in the field of creativity research over the years, trying to understand what creativity implies. Their findings suggest that in an early phase (1990-1995) themes in creativity were descriptive in nature with keywords such as *creative process* and *creative thinking*. The middle phases (2000-2005) followed a more applied trajectory (e.g. performance and innovation). More recently (2011-2015), the focus is on “prediction and causal mechanisms e.g. personality and divergent thinking” (Williams, Runco and Berlow 2016: 393) (causality is also discussed by Martin and Wilson 2017). This recent trajectory has persisted post the December 2015 phase.⁵

⁵ While Williams *et al.* (2016) suggest interest in divergence in creativity received large attention in recent years, Mark A. Runco (1991) has previously published a book entitled, *Divergent Thinking*. Therefore, their assertion was that the theme of divergence attracted attention again and recently in the *Creativity Research Journal*.

Divergence, for example, is used as a metaphor for creativity with the eventual phrase “creativity is divergence” (McKerracher 2016: 421). The neologism “geneplore” (Estes and Ward 2002; Gaut 2010, Kozbelt *et al.* 2010 cited in McKerracher 2016) was coined to articulate what happens in the process of divergence. Geneplore is a compound word drawn from the words generate and explore to illustrate how in creativity one comes up with many divergent ideas and then explore their potential (McKerracher 2016: 421). Though expressed in different terms, there is synergy and a parallel in these definitions of creativity and what happens in and during creativity.

Creativity is also linked to changing economic, social and technological factors, and these require sensitivity (McKerracher 2016: 421, Watts, Steele and Song 2017: 21). Creative responses to these changing factors require “specific combinations of knowledge, skills, abilities and other characteristics” (Watts *et al.* 2017: 21). Glăveanu and Sierra (2015: 345) assert that when responding to such changing factors, then creativity is “a form of action aimed at transforming self, other, and environment, then this phenomenon is central to the intellectual and social project known as ‘epistemologies of the South’”.

The creative responses that look at transformation of self, other and environment invites the attempt to address the second and third questions posed above, that is, defining what practices are and what being socially engaged entails. The explanations of the two constructs are entwined and draw upon explanations provided in the arts and development discourse. Socially engaged practices are defined as embodying a diverse range of artistic media that has at its core the “people and their participation as a driving factor” (Sánchez-Camus 2017: 7). This form of practice is also nuanced by the idea that as a shared act of making art or design products it “may generate new social ties or reinforce sentiments of solidarity” (DeMarrais and Robb 2013: 6). Another discussion on artistic practices as ways in which solidarity among community members is built is discussed in my own work (Mchunu 2019a). Certain synonymous terms that are helpful to evoke the participatory element of this definition include “making with others” and “co-design” as used by Holroyd and Shercliff (2014: 1).

For this study, I continue along this route to understand creative practices by borrowing from McKerracher (2016) and Watts *et al.* (2017) and their assertion that creativity is linked to changing social, economic and technological factors. I understand creative practice in this study framed by transdisciplinarity as the collaborative, networked nature of co-design. Essentially, the metaphor “creativity is divergence” relates to “finding the link between remote associates” and in it “one is not simply seeing, one is seeing relationships” (McKerracher 2016: 421). What I draw from this point is that we see how relationships are formed in order to address the unpredictability of an unstable economic, social and technological environment. Creativity is the way we unite

ideas and skills to envisage and construct a transformed and more sustainable future. The ability to work collaboratively in creative practices complements solidarity and participation in social engagement. The next section focuses on the rationale and motivation for using transdisciplinarity as a framework in the context of *Woza Moya* and its purpose as an economic empowerment project of the HACT.

1.3 Rationale and motivation for transdisciplinarity

The work presented in this thesis uses the transdisciplinary framework, in particular the notions of collaborative transdisciplinary, to analyse the design and creation process of beadwork between the different stakeholders at *Woza Moya*. The study is positioned in the interpretivist paradigm and seeks to provide vignettes of the design and creative process that happens in this KwaZulu-Natal-based organisation. In this study, vignettes are employed and understood to describe a series of design and creation activities at *Woza Moya*. This approach to vignettes is informed by Miles, Huberman and Saldaña (2014) and Langer (2016). Vignettes are given a fuller discussion later in this thesis.

The vignettes approach used in this study is integrated with the concept of “thick description” drawn from Geertz (1973: 7). Like any research, providing a thick description entails looking at the details of a phenomenon. Geertz (1973: 9) asserts that when making a description ‘thick’ “we need to comprehend a particular event, ritual, custom, idea, or whatever is insinuated as background information before the thing itself is directly examined”. Dawson (2012: 943) states the attributes that make a description ‘thick’ and rich include the context, feelings, webs of relationships and history amongst others. In the case of this study, thick description refers to the description and analysis of collaboration in the design and creative process at *Woza Moya*, and requires looking at some of these attributes and details as well as background information that form part of the creative process of the *Woza* beadwork style. The term ‘creative process’ implies the designing and production of beaded products. Thereby, the terms ‘creative process’ and ‘design process’ are used interchangeably throughout this thesis.

The design of products at *Woza Moya* is aimed at generating sales to address economic challenges. It is important to emphasise that for HACT, addressing economic challenges is part of a holistic and sustainable care approach. Therefore, an investigation into how collaboration in the context of *Woza Moya* is given attention will be useful to determine the extent to which transdisciplinary discourse might be advanced.

The first step to provide the rationale and motivation for adopting transdisciplinarity is to consider the definition of transdisciplinarity and then to bring its discourse closer to the context of the study. Nicolescu (2011) explains transdisciplinarity from an axiomatic perspective and

points to three axioms of transdisciplinarity. Nicolescu (2011: 124) begins with the **ontological axiom** which holds that “there are different levels of Reality of the Object and, correspondingly, different levels of Reality of the Subject”. Then, there is the **logical axiom**, which denotes that “the passage from one level of Reality to another is ensured by the logic of the included middle” (Nicolescu 2011: 124). Lastly, the **epistemological axiom** means that “the structure of the totality of levels of Reality appears, in our knowledge of nature, of society and of ourselves, as a complex structure: every level is what it is because all the levels exist at the same time” (Nicolescu 2011: 124).⁶

These three axioms are linked to the three pillars of transdisciplinarity, which are defined by Nicolescu (2010: 19) as: “(1) levels of reality; (2) the principle of the included middle and; (3) complexity”. Ross and Mitchell (2018: 39) build on this to argue that the logic of the three axioms enables an understanding of “strong transdisciplinarity”, by which they mean a transdisciplinarity where “learning facilitates an onto-epistemological shift among a group of collaborative researchers from linear and reductive logic toward a more complex view of realities”. In the African context, Chimakonam (2019: 133) calls this reductive, linear and dualistic logic a two-valued, bivalent one which if true transformation is to be achieved must be replaced with a trivalent logic.

Furthermore, Nicolescu (2010: 22) explains the notions of an “ecology” and “unity” of knowledges and realities, useful particularly when it comes to joint problem-solving, as the unity and ecology enable us to look beyond disciplinary boundaries. The plural form knowledges, as opposed to knowledge, is purposefully preferred and adopted in this study. It is drawn both from transdisciplinarity as well as indigenous knowledge scholarship. Knowledges “recognise[s] the diversity of knowledge bases and the peoples who produced them, and to refuse any attempt to homogenise indigenous knowledge as one universal system of knowledge” (Smith *et al.* 2016: 137). The argument of diverse knowledge bases can also be seen in Richardson (2011) and Little Bear (2012). Since collaborative work and economic empowerment are key features of *Woza Moya*, these features are examined within the scope of transdisciplinarity.

McGregor (2015b: 113) examines entrepreneurship, transdisciplinarity and ethics, which she argues are concepts not often connected in the same line of thought and concludes that “entrepreneurship informed by a transdisciplinary mindset and transdisciplinary ethics is a new frontier worthy of exploration” (McGregor 2015b: 118). Also writing about entrepreneurship and transdisciplinarity, Schaltegger *et al.* (2018: 131) promote collaborative entrepreneurship as a promising avenue to solve social, environmental, and economic problems identified as being complex. They state that if entrepreneurship is to be applied in such contexts, there needs to be

⁶ Although provided in this late publication, the three axioms are discussed in an earlier publication entitled, *Manifesto of transdisciplinarity* (Nicolescu 2002).

a shift in perception of it, from an individual pursuit to have a “socially embedded, collective, and collaborative dimension”. Indeed, this interdisciplinary and transdisciplinary participation and collaboration actually widens the possibility of the shift (Schaltegger *et al.* 2018: 136). The integration of entrepreneurship is rare in transdisciplinary discourse, therefore begging a need for further expansion as I do in this study. The integration of entrepreneurship in transdisciplinarity presents the opportunity, rationale and motivation to formulate the central argument and thesis of this study, which is to consider the extent to which socially engaged arts and craft organisations like *Woza Moya* are a platform for a transdisciplinary attitude to exist in specific entrepreneurial and social innovation activities. In order to contextualise the motivation and rationale to the case analysed in this study, the purpose statement, research question and sub-questions follow in the next section.

1.4 Purpose statement, research question and sub-questions

The central thesis presented in this study is that arts and craft community organisations are sites of strong and transformative transdisciplinarity (Ross and Mitchell 2018), which fit with McGregor’s (2015) call for transdisciplinary entrepreneurship. I have used *Woza Moya* as a case study to investigate whether a transdisciplinary framework is apt in deepening, analysing and understanding the design and creation processes at *Woza Moya*. *Woza Moya* was started by the HACT to implement a holistic approach to HIV and AIDS care in this South African context. Part of this holistic care approach was addressing the socio-economic issues such as unemployment whose severity and crippling effects become evident when illness presents itself, as was discussed above. Implementing the holistic care approach to address unemployment required collaboration. *Woza Moya* attracts collaboration through processes of co-design between community beadworkers and the HACT stakeholders, such as the Director, Beader Liaison Coordinator, Dispatch Coordinator, Marketers and International Clients. Since the collaborative design process involves a diverse group of actors, it is taken and accepted that there are diverse knowledges, skills and expertise embedded in the process.

In addition, this thesis considers how a collaborative transdisciplinary framework might complement the holistic model applied by the Hillcrest AIDS Centre Trust. This line of investigation is made possible by an understanding of ‘design’ as being applied for the purpose of connecting and integrating useful knowledge in processes of collaboration for the purpose of addressing an identified social problem.

Therefore, the aim of the study is to analyse the design and creation process of selected beaded products from the *Woza* beadwork style by using the transdisciplinary framework and its notions of strong transdisciplinarity and collaborative transdisciplinary. The intention of this study

is to provide a thick description through vignettes that might deepen our understanding of the collaboration that involves stakeholders from the organisation and the community who connect and integrate in socially engaged creative practices. The vignettes are used to analyse activities of *Woza Moya* as an arts and craft organisation with the purpose of positioning it or other organisations such as it, as potentially building in McGregor's (2015) argument of transdisciplinary entrepreneurship and social innovation. The purpose and intention are embodied in the main research question:

To what extent can notions of strong and collaborative transdisciplinarity assist to deepen our understanding of the design and creation processes at an arts and craft community organisation such as Woza Moya?

Sub-questions which flow from this are:

1. What are the requirements for collaboration in the design and creation process at *Woza Moya*?

In order to respond to this question about the requirements for collaboration, it became important to formulate three other questions that fall underneath it. These are:

- 1.1 Who are the actors involved in the design and creation of the beaded items at *Woza Moya*?
 - 1.2 What roles do the different actors play in the design and creation of these beaded items?; and
 - 1.3 What knowledge, skills and expertise do the actors bring to the design and creation process of the beaded items?
2. What might vignettes of designing and creating collaboratively convey about the transdisciplinary application in contexts of creating products for economic empowerment?
3. Might community arts and craft organisations like *Woza Moya* be used to advance transdisciplinary discourse to embrace and include entrepreneurship with a transdisciplinary attitude?

1.5 Framing theories and concepts

Transdisciplinarity as a theoretical framework used in this study draws upon and is shaped by theories and concepts that serve as tools for how I think about and understand the world and the *Woza Moya* case. The theories upon which this transdisciplinary study is based are post-colonial theory, indigenous knowledge, design for social development and actor-network theory. I detail each of these below.

1.5.1 Post-colonial theory

The context under which beadwork is made, that is, post-1994 South Africa, remains laden with challenges of development, which have their roots in the colonial history.⁷ On this basis, post-colonial theory serves as the first of four theories through which the creation of beadwork is analysed in this study. Glăveanu and Sierra (2015: 343) state that understanding present-day difficulties of post-colonial countries in Latin America, Africa and Asia requires us to comprehend the history and purpose of colonialism. Similarly, Bundy (2019: 79) argues from a South African context that it is difficult to think coherently about the occurrence and persistence of inequality and poverty without a clear sense of how they have been historically created.

I agree that contemporary post-1994 South Africa still faces social problems that have a history of apartheid. The phrase 'post-1994' is purposefully used as opposed to 'post-apartheid', following Sithole (2011). Sithole (2011: 7) draws on post-coloniality and attempts to avoid the ideological view of the rainbow nation,⁸ by arguing that the term 'post-1994' denotes a South Africa that was and for the most part, still is pregnant with possibility, but never really gives birth to such a possibility. In his words "post-1994 was not liberation but transition which is always half-way, and [there being] no existential freedoms" Sithole (2011: 7). Similarly, Ndlovu-Gatsheni's (2013) definition of 'post-coloniality', which is distinguished from 'post-colonialism', and means "survived the end of direct colonialism. In 'postcolonies' it continues to affect the lives of people, long after direct colonialism and administrative apartheid have been dethroned" (Ndlovu-Gatsheni 2013: 10). Further reading on this subject is available in his other works, Ndlovu-Gatsheni (2014) and (2018).

In an earlier writing, Congolese historian Jacques Depelchin (1996: 90) writes about post-coloniality and the multiple freedoms in states that have undergone similar transitions, stating that "there are limits to the ideological universality of freedom, especially if its advocates aim at breaking from socio-economic bondage and not just from political domination". This argument is prominent in post-colonial studies, for example, see Ashcroft, Griffiths and Tiffin 1995. Sithole (2011: 4) echoes the socio-economic theme: the "negotiated settlement was about how to move from apartheid to democracy, and this movement did not depart from apartheid legacy which finds itself in structures like economy, land, spatial arrangement". *Woza Moya's* express purpose

⁷ Sometimes referred to as post-apartheid, this period began after 1994 with the transition of the Republic of South Africa from the administrative system of apartheid to majority rule when the late Nelson Mandela became the first democratically elected president. While the event was a significant period in South African history, some inequalities persist, and this subject has enjoyed the discussion of many scholars, amongst some Ramphela (2008a).

⁸ The phrase 'rainbow nation' was coined by Desmond Tutu as a moniker for the Republic of South Africa. This phrase is associated with the period of Nelson Mandela's time as the president of South Africa and denotes the country as a multicultural nation following the period of administrative apartheid.

was the creation of economic opportunities for people affected and infected with HIV and AIDS, since their health could never flourish in conditions of want. It could be argued that *Woza Moya* displays the structural constraints suggested in the discourse and that it is addressing what Ramphela (2008a and 2008b) terms as “ghosts” of the past persisting in the present.

These negative effects and complex realities continue to affect the former oppressed people, dubbed “wretched” by Frantz Fanon (1963) in his seminal work, *The wretched of the earth*. In the concluding section of his book, Fanon (1963: 313) articulates poignantly that “the human condition, plans for mankind, and collaboration between men in those tasks which increase the sum total of humanity are new problems, which demand true inventions [...] let us combine our muscles and our brains in a new direction”. For my study, Fanon’s statement perfectly captures the concept of integration to formulate activities that contribute to the flourishing of the human condition. Beadwork, thereby, is seen as a methodology at the disposal of individuals residing in a post-1994 phase and available as a tool to address present-day challenges, which have their root in an oppressive system.

Sandoval (2000) writes of a methodology of the oppressed, with methodology defined as “processes, procedures, and technologies for decolonizing the imagination” (Sandoval 2000: 68). In developing this methodology, Sandoval (2000: 29) cites Frederic Jameson who states that to effect this methodology requires that citizens “heighten their competencies at making their way through society, at crossing its scattered distances and central spaces, at negotiating through, over, and around its complex crevices and openings”. Jameson describes this as a form of skilled dissidence which he calls a “‘cartographic’ proficiency. The ‘cartographic proficiency’ ‘requires the skill of knowing how to chart or map social and cultural territories in consciousness or imagination as one is moving across them’ (Frederic Jameson as cited by Sandoval 2000: 29). My interpretation of a cartographic proficiency in the case of the HACT and *Woza Moya* implies identifying the complex nature of an identified social challenge but finding the skills and designing a plan to ameliorate that challenge.

Writing about and studying social situations that spring out of a South African context is not an easy endeavour. As a South African, I cannot escape from nor ignore the legacy of apartheid, but it is far beyond the scope of this study to address and explain how deeply this legacy runs. Post-colonial theory is used to understand the context of the study and how individuals find a way to make it through society around the “crevices” (Sandoval 2000: 29) they encounter.

1.5.2 Indigenous knowledge systems

This study also rests upon the theory of indigenous knowledge systems. Indigenous knowledge is knowledge that is not simply 'old' and irrelevant but it is knowledge that has had meaning for generations, has evolved over generations and is still applied in and adapted to contemporary conditions and communities Smith *et al.* (2016: 137). Odora-Hoppers (2004: 2) also includes in her definition an element of "constant adjustment to changing circumstances and environmental conditions". This knowledge is seen as embodied in "grandmothers, elders, healers, medicine people, seers, artists, builders, weavers, guides, hunters and gardeners and midwives", amongst others (Smith *et al.* 2016: 144). Little Bear (2012) too mentions some of these set of individuals as carriers of indigenous knowledge. These knowledge bearers teach people, often children, "both by immersion and by instruction" (Smith *et al.* 2016: 146).

Since beadwork has been practised in the KwaZulu-Natal for centuries and it is a skill and a way of doing that some participants learnt from older generations, it is seen as a relevant practical knowledge to a contemporary community context in addressing identified local challenges sustainably. Raniga (2017: 220) connects indigenous knowledge systems (IKS) with development asserting that IKS is often overlooked and given scant attention even though they "have the potential to positively contribute to the sustainability of community-based economic projects".

This case study situates beadwork as a practice of the South or more specifically the Global South. I borrow de Sousa Santos' (2012: 51) notion of the Global South in that while it may be regarded as conceptualised around geography, the South is also metaphoric of the suffering of mankind globally due to colonialism and capitalism however, it also denotes resistance to overcome or minimise such suffering some of the suffering. Glăveanu and Sierra (2015) discuss creativity and indigenous, context-specific knowledge within the frame of achieving radical social change. The authors outline that "research grounded in epistemologies of the South starts, in this regard, from the specific and local rather than the universal and, as far as generalising scientific knowledge goes, it proposes diversity as the true 'norm' of human existence" (Glăveanu and Sierra (2015: 347). Likewise, as a platform that invites diverse ways of knowing and of doing, the approach in which contemporary beadwork is created at *Woza Moya* acknowledges and validates these diverse ways of knowing and doing. Loppie (2007: 276) notes that a unique and enduring characteristic of indigenous resources is that they are dynamic, in the sense that they evolve over time in much the same way that people and cultures do. Thus, the application of beadwork as it is presented and analysed in this study, shows its evolution from being a tool applied to mark an identity and a geography as well as polity into a design for social development and a playground for joint problem-solving.

1.5.3 Design for social development

South African and international art historians such as Kloppe (1992), Morris and Preston-Whyte (1994), Nettleton (2015), Boram-Hays (2000; 2015) and Gatfield (2019) are among the scholars who have contributed to discourse on beadwork. Most of them write from an art history position which posits the adoption of beadwork as a marker of social class, identity, geography and polity. I hope that a more nuanced discussion about beadwork is possible, as I use the practice to signify design for social development to address a wicked problem. In this study, I consider design with development intent in the Fanonian (1963: 313) fashion as collaboration between men for tasks that increase the sum total of humanity.

Design for social development, associated with the work of Victor Papanek (1971), entails infusing design with problem-solving activities in certain societal contexts. The work of Thomas (2006), Simpson and Gill (2007), Oosterlaken (2009) and Manzini (2014) give an account of this approach to design. Manzini (2014) writes of social innovation and design and identifies various types of these innovations. A particularly helpful one is a bottom-up social innovation, which happens in design-led processes. In it, the 'designers' are diverse social actors who apply skills and ways of thinking that are considered to be design activities (Manzini 2014: 62).

I refer to the literature to determine a terrain upon which the term 'design' can settle. John Walker (2009: 42) states that "design causes ambiguities because it has more than one common meaning, it can refer to a process (the act or practice of designing); or to the result of that process (a design, sketch, plan or model); or to the products manufactured with the aid of a design (designed goods), or to the look or overall pattern of a product ('I like the design of that dress')". The design of beadwork of *Woza Moya* can be included in the first, second and fourth elements: it is part of a process, a result of a process; and it has an overall aesthetic quality.

This understanding of design assumes it is an individual task with the person with design qualifications deemed the designer. However, this case study offers the possibility of subverting that elitist perspective by following the process at *Woza Moya*. The beaded products made are a result of multiplicity, a process that involves a range of different actors, including individuals with and without any formal training in design or related fields, and stakeholders from both the organisation and the surrounding community. Since they each bring with them history, skills, expertise and knowledge, I argue in this study that the involvement of multiple actors creates an inclusive definition of who qualifies as the 'designer' (Manzini 2014).

Herbert Simone's (1969) definition of design is helpful as it entails what would later be known as the capability approach associated with the work of Amartya Sen (1985). Simone (1969: 111) posits that "everybody designs who devises courses of action into preferred ones". The capability layer of design is discussed further by Manzini (2014) in relation to what he calls

designing in a connected world (see also Ooserlaken 2009). Manzini (2014: 96) declares that design results as the capability of humans together with a mixture of critical sense, creativity and practicality which when combined allows us to recognise what is disliked in a situation, imagine how things should be and then, to transform situation towards the preferred direction. This understanding aligns laconically with the definition of creativity explained earlier as being sensitive to problems (McKerracher 2016).

A human capability layer of design is evident with *Woza Moya*, where the designed beaded products are created by the project members as a mechanism to mitigate hardship (disliked) and move towards a preferred direction. The word mechanism denotes “processes in concrete systems, whether physical, social, technical, or of some other kind” (Bunge 2006: 129) and “in the case of social systems an essential mechanism is a process that brings about the desired changes, or else prevents the undesirable ones” (Bunge 2006: 130). It is understood, therefore, that the design of beadwork as a creative practice is enacted to activate a desired change.

The application of design in periods that change rapidly is discussed by Manzini (2014), Sanders and Stappers (2008) and Dykes, Rodgers and Smyth (2009). In particular Dykes *et al.* (2009: 100) argue that “the market-driven years of the 1980s and 1990s have given way to a more people-centred era” of design. Manzini (2014: 99) makes a case for the term ‘co-design’ in a networked world stating that, “in the networks all design is co-design. It means that, in a highly connected society designing actors cannot escape from interacting and influencing each other. Therefore, being influenced by different actors every design process is, de facto, a co-design activity”. I argue in this study that it is for this reason that in recent times, the prefix co- has been added to the word design to capture participatory and collaborative design practices.

Manzini (2014: 99) is also aware and critical of how co-design can be complex, contradictory and antagonistic as a process that comprises different stakeholders. However, he adds that a co-design process is also a social conversation where everybody involved is allowed to bring ideas and take actions, even though these could generate problems and tensions, the ultimate goal is to interact and converge towards common results (Manzini 2014: 99).

The concept of social conversations in a co-design process aligns with Dieleman’s (2017: 192) concept of “transdisciplinary dialogues of knowledges”. Dieleman (2017) states that dialogue extends the Latin-American concept of “dialogues of knowing” borrowed from David Bohm (1996). According to Dieleman (2017: 192) transdisciplinary dialogues of knowledges implies streams of meaning flowing among and through those engaged in the act of dialoguing and the contributions through the dialoguing can come in various forms; descriptive, theoretical, persuasive, poetic, metaphorical, or through a body movement, an image, or a drawing. Negotiation and dialogue between the various members of *Woza Moya* become approaches used

to create beadworks. A single product is an amalgamation of ideas and enjoys heterogeneity and polyvocality since it is drawn from different individuals. These ideas are consolidated and expressed in a single beaded piece as a final product. The theme of dialogue is expanded in Chapter Two.

Therefore, design as it is understood in the study has entwined themes of collaboration, participation, interactions, capability, social conversations and networking. Its application is in complex societal situations in which design's problem-solving capability is revealed. Viewed this way, design is linked to design for social development. As a result of this collaborative and participatory creation process, the assembling of actors is evident and actor-network theory is helpful to this understanding.

1.5.4 Actor-network theory

Actor-network theory (ANT) is helpful in analysing the collaborative design process through the transdisciplinary lens since, like transdisciplinarity, ANT promotes heterogeneity. Bruno Latour (1996: 53) states that the "basic premise of ANT is that through various relations among actors, actor-networks are created, constructing the messy and heterogeneous world" in which the task is to recognise and enjoy the thickness, richness, layered and complex matter. The strength of ANT lies in its refusal to accept the traditional dualisms which comprise among others nature or society; local or global; science or culture; expert or lay knowledge. ANT begins from the concept that relationships between entities are fundamental to understanding action (Burgess, Clark and Harrison 2000: 123; see also Callon 1986; Latour 1993 and 1996; Nimmo 2011). It is this complexity and thickness in a heterogeneous world and the unifying of diverse knowledges that my study inquires during the creation process of contemporary beadwork at *Woza Moya*.

Law (2009: 141) argues that ANT is descriptive rather than foundational in explanatory terms and is understood as a toolkit for telling stories about 'how' relations assemble or don't. The incorporation of ANT into processes of co-design is described as "design taking new forms as public interventions and as explorations 'in the wild'" and being concerned with "reassembling the social and building a common world, where democratic, ecological and political issues permeate everyday life, and design being an integral part of it" (Storni *et al.* 2015: 149). In my study, I see value in telling those stories where design is integrated as a problem-solving activity and build on this by integrating the Nicolescuan notion of an ecology and unity of knowledges as per transdisciplinarity. This implies embracing the ethos espoused in ANT through the "design things together" thinking (Storni *et al.* 2015). My understanding of designing things together implies integrating and unifying an ecology of knowledges and ideas.

The design things together thinking is an essential component to understand knowledge integration in creative praxis of a socially engaged kind such as the case of *Woza Moya*. This thinking is also well-matched with the design for development theory which espouses collaboratively addressing matters of concern (Latour 2005). "Design things together", as explained by authors such as Storni (2015: 166); Schoffelen *et al.* (2015: 191) and Andersen *et al.* (2015: 253), promotes co-design processes by considering how designed products play a role in connecting society. Binder *et al.* (2015: 153) argue that design must and should be considered to gather representatives of a programme and asks designers to take a more serious responsibility and respond more effectively to matters of concern. The practices of design then, play a role in bringing out in the open modes of representation that let us 'draw things together' which are the words of Latour (1996).

Actors "do not assemble because we agree, look alike, feel good, are socially compatible or wish to fuse together but because we are brought by divisive matters of concern" (Latour 2005). Such immobilising conditions as unemployment, economic disempowerment and poverty in South Africa are, as I argue, the 'things', matters of concern, and addressing them requires gathering to discuss, deliberate and take action. Creative practices and 'designing things together' as done at *Woza Moya* are the impetus for gathering and the means to solve wicked problems in a holistic manner.

1.6 Structure of the thesis

In this chapter, the study was contextualised and the topic and its setting were outlined by focusing on the context and background of the Hillcrest AIDS Centre Trust in order to show how *Woza Moya* fits into the organisation. The thesis and purpose statements, main research questions and sub-questions were provided followed by a focus on the theories and concepts to which the study refers. The marrying of post-coloniality, indigenous knowledge systems, design for social development and actor-network theory were married to conceptualise them as theories used to understand beadwork practice at *Woza Moya*. The discussion in this chapter was aimed to demonstrate the suitability of *Woza Moya* as a case study to show the potential of transdisciplinarity as a framework to analyse the socially engaged creative practices at a community level.

Chapter Two focuses on transdisciplinarity which is the theoretical framework of this study. In the chapter, the three pillars of the epistemology of transdisciplinarity and the concepts therein are discussed in order to demonstrate how these inform the study. The chapter concludes with a review of empirical literature of projects that were transdisciplinary in approach in order to locate this study within these previous endeavours.

In **Chapter Three**, the methodology used in the study is provided through focusing on the methodology of transdisciplinarity. The chapter outlines how integration, which is regarded as the characteristic of transdisciplinarity, is aligned with the *Woza Moya* case. The process of using the transdisciplinary framework to analyse the design process of *Woza Moya* is provided including the multiple research methods used i.e. data collection, sampling, data organising, analysis, ethical considerations and ensuring trustworthiness. The concluding section of the chapter focuses on vignettes and a discussion about how their use informs the chapter that follows. The eight vignettes are a description of the processes of creating products within the *Woza* beadwork style catalogue presented in **Chapter Four**. These descriptions detail integration between the HACT stakeholders and societal practice partners in a design process.

Through thematic analysis, **Chapter Five** provides an analysis of the vignettes to show what the design processes say about transdisciplinarity and how they contribute to discourse. The final chapter, **Chapter Six**, concludes and sums up the thesis through cementing the contribution of the study to the broader literature. This is done by revisiting the research questions and purpose of the study and consolidating the findings. A way forward and avenues for further studies are offered.

CHAPTER TWO

TRANSDISCIPLINARITY

2.1 Introduction

In this chapter, an in-depth discussion of transdisciplinarity is provided in order to establish what its notion of strong and collaborative nature entails. The chapter begins with a review of the emergence and subsequent development of the 14 articles of transdisciplinarity. Regarded as an important step towards further development of the transdisciplinary attitude, these articles provide the vision and ethos of the theoretical framework. The section that follows focuses on the three pillars of transdisciplinarity, that is, levels of reality, principle of the included middle and complexity which form the ground for the integrative, collaborative and 'strong' transdisciplinary endeavours. The discussion of the pillars is informed and guided principally by the work of Basarab Nicolescu (2010) who has written extensively on transdisciplinarity and is regarded as seminal in this field.

When discussing these concepts, an attempt is made to contextualise theory and the ideas espoused therein to the *Woza Moya* case study. A number of writers, such as McGregor (2004), consider the practical implications of moving from monodisciplinary to transdisciplinary thinking. As a consequence of seeing how transdisciplinarity is applied in practice, some examples of previous studies located in transdisciplinarity are reviewed in the last part of the chapter, and then I use lessons from them to analyse the *Woza Moya* case. These are sourced from both global and local contexts. Craft, co-creative partnerships, poverty alleviation, HIV and AIDS and indigeneity are some keywords that emanate from these reviewed studies. These keywords embody the current study, which looks at transdisciplinarity as an approach to analyse the integration of design to holistic HIV and AIDS health care. The integration of design in this sense is used to investigate the appropriateness of transdisciplinarity as a framework to study *Woza Moya's* design and creation process.

2.2 Brief background to transdisciplinarity

The burgeoning of transdisciplinarity emerged during the first international seminar on interdisciplinarity in 1970, co-sponsored by the Organisation of Economic Cooperation and Development (OECD) (Thompson-Klein 2014: 69; Moreno and Villalba 2018: 45). According to Thompson-Klein (2014), at this point of the emerging field, Jean Piaget's and Erich Jantsch's definition of transdisciplinarity became the most widely cited for two of the three major discourses of transdisciplinarity. Ahead of engaging discourses in transdisciplinarity, it is important to clarify

what is meant by the term 'discourse' in this study. The word stems from the Medieval Latin word "*discurrere*, which means to circulate and literally to run on about a topic" and is also related to the word text which has the same roots as textile, "the Latin verb *texere*, which means 'to weave'" (Renkema and Schubert 2018: 55). In discourse, or in a text, the different meaning units are interwoven to form a bigger whole. Likewise, the different writings, that is, discourses that have been circulated about transdisciplinarity, are considered to form a cohesive discussion about this theoretical framework and what it means for this study.

Piaget as cited in Thompson-Klein (2014: 69) treated transdisciplinarity as a "higher stage in the epistemology of interdisciplinary relationships based on reciprocal assimilations capable of producing a 'general' science". Jantsch as cited in Thompson-Klein (2014: 69) on the other hand, instilled through transdisciplinarity a strong and important sense of social purpose. A third discourse is transgression, which questions "dominant axioms and assumptions while exposing their contradictions, paradoxes and conflicts – [and lies] at the heart of the discourse of transgression. This discourse moves beyond instrumental integration to critique, reimagine, and reformulate the status quo" (Thompson-Klein 2014: 72). In the analysis of the semantic, guided by Nicolescu, Moreno and Villalba (2018: 45) explain that "the trans prefix meaning through, between and beyond disciplines, is a relatively new perspective in the history of human knowledge".

A pivotal moment for the development of transdisciplinarity was the adoption in 1994 of the Transdisciplinarity Charter by participants in the First World Congress of Transdisciplinarity in the convent of Arrábida, Portugal. The editorial committee included proponents of transdisciplinarity like Lima de Freitas, Edgar Morin and Basarab Nicolescu. In this Charter, the proponents pose a unifying and diverse development of transdisciplinarity. Nicolescu (2006: 26) states that transdisciplinarity is unifying "not in the sense of a total science but of the unification of different disciplinary knowledge to solve complex problems; and different, because the relationship between diversity and unity is inherent in transdisciplinarity". The adoption of the Charter of transdisciplinarity at the same Congress resulted in its growth, consequently transdisciplinary approaches and visions were articulated through the 14 articles documented in the Charter. Table 2.1 below outlines the 14 articles.

Table 2.1 Charter of transdisciplinarity (adopted at the First World Congress of Transdisciplinarity, Portugal, 2-6 November 1994). Tabled by K. Mchunu. Taken from The International Center for Transdisciplinary Research (CIRET) website.

Charter of transdisciplinarity	
Article 1	Any attempt to reduce the human being by formally defining what a human being is and subjecting the human being to reductive analyses within a framework of formal structures, no matter what they are, is incompatible with the transdisciplinary vision.
Article 2	The recognition of the existence of different levels of reality governed by different types of logic is inherent in the transdisciplinary attitude. Any attempt to reduce reality to a single level governed by a single form of logic does not lie within the scope of transdisciplinarity.
Article 3	Transdisciplinarity complements disciplinary approaches. It occasions the emergence of new data and new interactions from out of the encounter between disciplines. It offers us a new vision of nature and reality. Transdisciplinarity does not strive for mastery of several disciplines but aims to open all disciplines to that which they share and to that which lies beyond them.
Article 4	The keystone of transdisciplinarity is the semantic and practical unification of the meanings that traverse and lie beyond different disciplines. It presupposes an open-minded rationality by re-examining the concepts of "definition" and "objectivity." An excess of formalism, rigidity of definitions and a claim to total objectivity, entailing the exclusion of the subject, can only have a life-negating effect.
Article 5	The transdisciplinary vision is resolutely open insofar as it goes beyond the field of the exact sciences and demands their dialogue and their reconciliation with the humanities and the social sciences, as well as with art, literature, poetry and spiritual experience.
Article 6	In comparison with interdisciplinarity and multidisciplinary, transdisciplinarity is multireferential and multidimensional. While taking account of the various approaches to time and history, transdisciplinarity does not exclude a transhistorical horizon.
Article 7	Transdisciplinarity constitutes neither a new religion, nor a new philosophy, nor a new metaphysics, nor a science of sciences.

Article 8	The dignity of the human being is of both planetary and cosmic dimensions. The appearance of human beings on Earth is one of the stages in the history of the Universe. The recognition of the Earth as our home is one of the imperatives of transdisciplinarity. Every human being is entitled to a nationality but as an inhabitant of the Earth is also a transnational being. The acknowledgement by international law of this twofold belonging, to a nation and to the Earth, is one of the goals of transdisciplinary research.
Article 9	Transdisciplinarity leads to an open attitude towards myths and religions, and also towards those who respect them in a transdisciplinary spirit.
Article 10	No single culture is privileged over any other culture. The transdisciplinary approach is inherently transcultural.
Article 11	Authentic education cannot value abstraction over other forms of knowledge. It must teach contextual, concrete and global approaches. Transdisciplinary education revalues the role of intuition, imagination, sensibility and the body in the transmission of knowledge.
Article 12	The development of a transdisciplinary economy is based on the postulate that the economy must serve the human being and not the reverse.
Article 13	The transdisciplinary ethic rejects any attitude that refuses dialogue and discussion, regardless of whether the origin of this attitude is ideological, scientific, religious, economic, political or philosophical. Shared knowledge should lead to a shared understanding based on an absolute respect for the collective and individual Otherness united by our common life on one and the same Earth.
Article 14	Rigour, openness, and tolerance are the fundamental characteristics of the transdisciplinary attitude and vision. Rigour in argument, taking into account all existing data, is the best defence against possible distortions. Openness involves an acceptance of the unknown, the unexpected and the unforeseeable. Tolerance implies acknowledging the right to ideas and truths opposed to our own.

2.3 Epistemology of transdisciplinarity

The development of the charter and the 14 articles are helpful to explore the emergence of the epistemology of transdisciplinarity. The section that follows uses the three fundamental pillars of the epistemology of transdisciplinarity, as guided by Nicolescu (1998; 2010) and Max-Neef (2005). It is hoped that the discussion of concepts that permeate these pillars will create the scope within which transdisciplinarity may be used as an approach to understand the design process of *Woza Moya*. As a reminder, these pillars are: "(a) Levels of reality; (b) The principle of the included middle and; (c) Complexity" (Nicolescu 2010: 25).

2.3.1 Levels of reality

Transdisciplinarity sees knowledge as a vast web of relationships whose interconnections and interdependence form a larger ecology of ideas (Nicolescu 2010; Montuori 2013; du Plessis, Sehume and Martin 2013; McGregor 2015a; Belcher *et al.* 2016; Dieleman 2016; and Kiyashchenko 2017; Ross and Mitchell 2018). Dieleman (2016: 80) writes that transdisciplinary knowing is "as a form of knowing that is inherently and immanently in the ensemble of ways of knowing". This idea is echoed by others such as Nicolescu (2010); du Plessis *et al.* (2013); Belcher *et al.* (2016); Kiyashchenko (2017). It is salient to this study, which understands transdisciplinarity first and foremost as an ecology and unity of knowledges. Thompson-Klein (2014: 70) uses the phrase "heterogeneity trumps universality" to sum up transdisciplinarity.

The pillar of levels of reality is the ideology behind the heterogeneity of different knowledges and skills. These different levels of reality do not just come together but are "universally interdependent and interconnected" (Ross and Mitchell 2018: 50). Reality in transdisciplinary terms accommodates the complexity, diversity as well as the contradictions in our perspectives of the world through debunking the idea of just one reality, transdisciplinarity rather promotes multiple levels of realities that interact with each other and mediated by the Hidden Third (McGregor 2015a: 12).

Nicolescu (2010) discusses transdisciplinary logic through considering the Subject/Object relation with their mediation by the Hidden Third. Nicolescu (2010) explains this relation through pre-modernity, modernity, post-modernity and transdisciplinarity. He states that in pre-modernity, the "Subject was seen as being immersed in the Object, while in modernity the Subject and Object are separated with the Object [just there to be] known, deciphered, dominated and transformed" (Nicolescu 2010: 33). Post-modernity presents the possibility that the Object is still considered outside the Subject but the Object is a "social construction. It is not really there. It looks more like an emanation of the Subject" (Nicolescu 2010: 33). While still viewing the Subject and Object as separated, as in modernity, transdisciplinarity however, offers a fresh and new

understanding of the relation of Subject and Object. It says that while separated both are “unified by their immersion in the Hidden Third” (Nicolescu 2010: 34). Likewise, Chimakonam (2019: 128) proffers the unification principle, which he argues makes it possible for elements to function at their optimum even though they may have opposed variables. I link this idea to the Subject and Object relation of transdisciplinarity.

According to Nicolescu (2010: 25) the Hidden Third of transdisciplinarity recognises and sees value in “our experiences, representations, descriptions, images, or even mathematical formulations” (also discussed in Cilliers & Nicolescu 2012). He asserts further that the Hidden Third recognises “every level of reality has its associated space-time, different from one level to the other” (Nicolescu 2010: 25). An acceptance of multiple levels of reality challenges the binary and lineal logic of Aristotelian tradition (Max-Neef 2005: 8) this It is important to note, therefore, that transdisciplinarity “is a result of a coordination between all hierarchical levels” (Max-Neef 2005: 7).

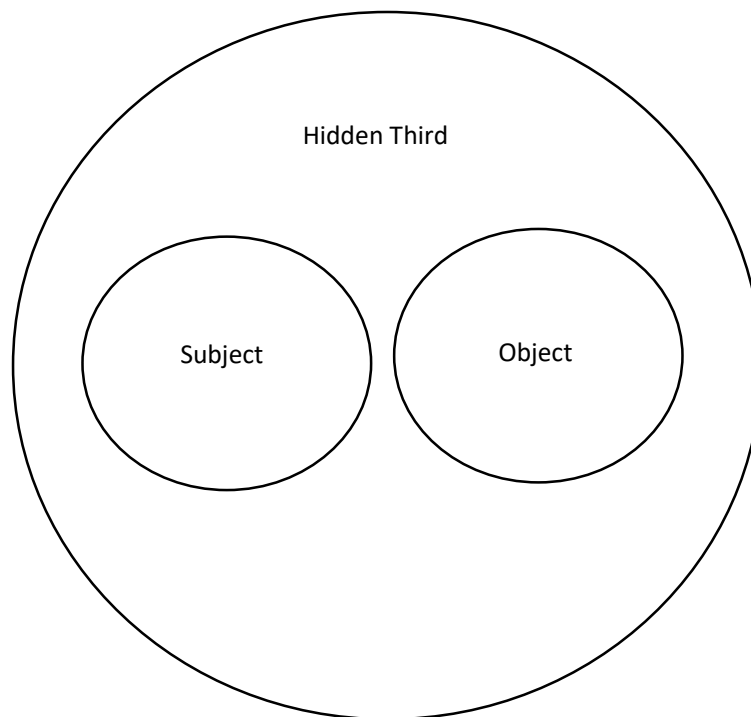


Figure 2.1 The Subject/Object relationship in transdisciplinarity. Taken from Nicolescu (2010: 34). Re-drawn by K. Mchunu.

Hans-Georg Gadamer (2013) coined the term “fusion of horizons” in hermeneutics, a concept that enriches my understanding of the unity and relation of Subject and Object operating within the Hidden Third of transdisciplinarity. It is worth noting that the Gadamerian (2013; 2016) “fusion of horizons” refers to a methodology of the interpretation of written text. However, in the study I broaden this concept to go beyond the scope of written text in order to take some of the ideas embedded in it and marry them with those of transdisciplinary collaboration for joint problem-solving efforts. Gadamer’s (2013: 247) definition of horizon is drawn from phenomenology and is described as “not a rigid boundary but something that moves with one and invites one to advance further” and that it is “the range of vision that includes everything that can be seen from a particular vantage point” (Gadamer 2013: 313). Indeed, “‘to have a horizon’ means not being limited to what is nearby but being able to see beyond it. A person who has a horizon knows the relative significance of everything within this horizon, whether it is near or far, great or small”.

The fusion of horizons, then, begins with “what we bring to the table; our background, history, culture, gender, language, education, etc.” (Gadamer 2013: 383). This is similar to the experiences, images, descriptions and representations of the transdisciplinary levels of reality mentioned by Cilliers and Nicolescu (2012). The fusion happens when one’s horizon “fuses with the horizon of another and a new horizon is created” (Findling 2007: 122). In this instance, “this is not to imply that one’s horizon is reconciled with another’s; rather that an extraordinary learning experience occurs when we acknowledge and affirm the other’s horizon” (Findling 2007: 122). In the context of *Woza Moya*, it is the fusion of the expertise, background, skills and knowledges brought forward to enable collaboration in the design and creation process.

Dialogue and conversation, which are important to transdisciplinarity, equally feature as characteristics in the logic of the fusion of horizons. Through dialoguing, a learning experience and reaching a state of understanding emerge from an encounter of entanglement. According to Gadamer (2016: 115), these conversations and dialogues happen in the hermeneutic circle. In the hermeneutic circle, dialoguing exist in what is called the “circularity of understanding” (Gadamer 2016: 121). Circularity is enabled by dialogue that consequently enables participation by those whose horizons are entangled (Gadamer 2016: 121). Gadamer (2013: 386) explains dialogue succinctly when he states that “the partners in dialogue both share and exchange ideas with one another [to reach] an understanding on the subject matter”. Chimakonam (2019: 130) writes about conversation from an African context as having a reconstructive element that works at formulating problematiques followed by finding solutions and creating new vistas. These notions of dialogue and conversations in the Gadamerian logic together with Chimakonam (2019) are important points for this study especially considering the themes of collaboration and integration that embody the analysis of the *Woza Moya* case.

De Beer and Swart (2014: 1) demonstrate how infusing Gadamerian logic in societal problem-solving research approaches enables the co-shaping of ideas, visions, concepts, methodologies and practical agendas. These consequently allow the emergence of a praxis-agenda, which in turn gives impetus “to action-oriented, problem-solving and normatively inclined discourses ‘from below’ between different societal actors” (de Beer and Swart 2014: 1). Emergence and transformation are important pillars of the fusion of horizons and these align with transdisciplinarity concepts of emergence and transformation.

Ross and Mitchell (2018) conceptualise what they call transforming transdisciplinarity and argue that this stretches the scope of the transdisciplinary work of writers such as Max-Neef (2005) and Nicolescu (2010). Transforming transdisciplinarity “implies a type of transdisciplinarity that not only includes the axiological, ontological and epistemological stretching implied by Jantsch, Nicolescu and Max-Neef, but has a strong transformative, third order learning intent, in which the entirety of the meaning systems of our paradigms and worldviews are stretched” (Ross and Mitchell 2018: 50). Wagner, Baum and Newbill (2014) who use the terminology “higher order thinking” also discuss the transformation of third order thinking through transdisciplinarity. This is the reason that it is called strong and transformative transdisciplinarity as it is seen to increase the potential for those engaged in such a project “to being liberated into a more fully human experience in which we become Subjects of history” (Ross and Mitchell 2018: 52) as opposed to being trapped in it. Weak transdisciplinarity “occurs as long as we remain within the scope of linear logic” in the attempt to address wicked problems (Ross and Mitchell 2018: 40). Weak transdisciplinarity is distinguished from the strong, truly transformative and collaborative type that requires us to look beyond disciplinary, linear thinking.

My study is framed by transdisciplinarity as a school of thought to trace, understand and analyse the design process of the *Woza Moya* case as forms of socially engaged practices. The co-design process of beadwork at *Woza Moya* is undoubtedly a heterogeneous process that includes Beadworkers, Marketers, and International Clients amongst the diverse range of people. The nature of the process itself, as will be shown in this study, demonstrates the appreciation and integration of the realities of all role-players. The collaborative process entails unifying these realities in the design process. However, understanding and appreciating the experiences, skills, knowledges, representations and descriptions that people bring can be rhetorical unless it is followed by the collaboration and integration of these in the process. Actioning the understanding and appreciation manifests itself and is guided by the second pillar of transdisciplinarity, the included middle.

2.3.2 The principle of the included middle

The vignettes of beadmaking that will be shared in this study are essentially representative of co-design, co-creation and collaboration. Since the principle of the included middle promotes heterogeneity, unification of knowledges and collaboration, it is used to understand beadmaking at *Woza Moya*. Ross and Mitchell (2018: 50) argue that the principle of the included middle is described as a process of integration allowing us to cross two different levels of reality or of perception and to integrate effectively in both our thinking and being (see also Nicolescu 2002; Nicolescu 2010: 31).

du Plessis *et al.* (2013) and Belcher *et al.* (2016) define the principle of the included middle as a space. Here, the included middle is seen as “recognising layers of reality by activating some space in the middle in order to explore and to enter an immense space of new knowledge” (du Plessis *et al.* 2013: 57). In this space an effort is made to integrate potentially disparate knowledges with a view of creating useable knowledge, that is, knowledge that can be applied in a given problem context and has some prospect of producing desired change (Belcher *et al.* 2016: 6).

I find that the phrase “principle of the included middle” (Nicolescu 2010: 29) also shares some similarities with terms such as “the Hidden Third” (Nicolescu 2010: 27; Cilliers and Nicolescu 2012: 717; Isemonger 2018: 122), the “ternary partition” (Lupasco 1987; Nicolescu 2010: 27; Dieleman 2017: 174), a “zone of non-resistance” (Nicolescu 2010: 19; Nicolescu 2011: 8) and “trivalent logic” (Chimakonam 2019: 61). While these terms are used interchangeably, Cilliers and Nicolescu (2012) distinguishes the Hidden Third, zone of non-resistance and ternary partition from the included middle.

Firstly, the zone of non-resistance and ternary partition are associated with the principle of the included middle with Cilliers and Nicolescu (2012: 717) stating that “the included middle [...] allows the unification [and] of the transdisciplinary Subject with the transdisciplinary Object.” According to Cilliers and Nicolescu (2012: 717), although the Hidden Third and the included middle share a similarity in their unifying quality of different and sometimes contradictory notions (Also McGregor 2015a), there is a difference with the Hidden Third being described as “a-logical, because it is entirely located in the zone of non-resistance, while the included middle is logical, because it refers to the contradictories A and non-A, located in the zone of non-resistance” (Nicolescu 2012: 11).

The “transdisciplinary Object constitutes the unity of levels of reality and its complementary zone of non-resistance” (Nicolescu 2010: 23; see also Cilliers and Nicolescu 2012), whilst the transdisciplinary Subject “constitutes the unity of levels of reality of the Subject and the complementary zone of non-resistance” (Nicolescu 2010: 26; see also Cilliers and Nicolescu 2012:

716). As discourse suggests, the space of the included middle embodies integration and collaboration as understood in transdisciplinarity.

Applying the ideas of an ensemble and unity of knowledges and the principle of the included middle to *Woza Moya* requires asking and responding to the following questions: What is space? Is the space of the included middle part of the operations of *Woza Moya*? If so, how is the integration facilitated to create beadwork as an element of holistic health care? The creation of contemporary beadwork at *Woza Moya* entails the bringing together of the experiences, skills, knowledges, representations and descriptions by the beadworkers, marketers and others, and it is in bringing these elements together that creates the space of the included middle. It is a space where knowledges and skills are presented no matter their scale and undergo processes of negotiation and decision-making about their possible incorporation. Therefore, the principle of the included middle informs this study, insofar as providing the scope to understand the transdisciplinary concepts of integration and collaboration. Integration and collaboration form the focus of the next discussion since I argue that they are core to understanding the principle of the included middle.

2.3.2.1 Integration in transdisciplinarity

Integration is argued to be one of the core properties of transdisciplinarity (Morin 1999; Pohl 2011; Bergmann *et al.* 2012; Montuori 2013; and Belcher *et al.* 2016). Jahn, Bergmann and Keil *al.* (2012: 3) define integration in transdisciplinary terms, as “a process that leads to a change in the structure and organisation of a problem context by extending and constraining both relations between its entities and their respective characteristics”. They add that to “achieve this, processes of integration necessarily have to be preceded by processes of differentiation, or, practically speaking, identifying, explicating and recognising differences is the prerequisite for successful integration” (Jahn *et al.* 2012: 3).). According to Montouri and Donnelly (2016: 753) the inclusion of integration as a transdisciplinary property came from a critique of the principles of reduction and disjunction in reductionism and simplification.

The process of integration in the space of the included middle is essentially the formation of “thought-collectives”, which is understood as a community of individuals who mutually exchange ideas or maintain interactions (Trenn and Merton 1979: 39). In a later text written from a design perspective, Pohl (2011: 621) builds on Ludwick Fleck’s ideas by explaining that, becoming a member of a thought-collective means to be trained in a particular manner of looking at and structuring the world; clarifying further that yet thought-styles⁹ should not be limited to

⁹ Cohen and Schnelle (1986: xi) write that when talking about thought-styles the attempt is “to grasp, on the one hand, the intellectual presuppositions upon which the collective erects its edifice of knowledge and,

the academic sector, since religions, crafts or the practical thought of everyday life are thought-styles.

These definitions, with which I concur, embody important points for the study both at practical and conceptual levels. Practically, in the creation of contemporary beadwork, a collective is formed that comprises individuals with skills identified as necessary to create the products. The individuals comprise both registered and, in some cases, unregistered members of the organisation. The collective works towards achieving the creation of a product. In the process of working and creating, ideas are exchanged and in some cases, the experience of everyday living is used to mobilise the creation process. Conceptually, thought collectives are useful for my study because they include craft and everyday life, as suggested by Pohl (2011). It should however, be clarified that the idea of thought-collectives and integration goes beyond product development since it is also about addressing social problems for a sustainable future.

2.3.2.2 Collaboration in transdisciplinarity

Collaboration is a widely-considered concept in transdisciplinarity, as discussed in the work of Bell *et al.* (2009), Truman (2013), Thompson-Klein (2018) and Ross and Mitchell (2018). Thompson-Klein (2018: 15) asserts that when used in transdisciplinarity, "collaboration assumes a high degree of joint attention, communication, interaction, mutual engagement, and co-elaboration of knowledge". Ross and Mitchell (2018) explain collaboration in the practical sense within the frame of strong transdisciplinarity used to address wicked problems and proffer the idea that collaboration may begin with asking certain questions. They assert that the practical planning and conducting of collaborative transdisciplinary projects may begin by asking deceptively simple questions, such as How did we get here, to these wicked problems? and Where do we want to go? (Ross and Mitchell 2018: 51).

Bell *et al.* (2009: 142) who use the term "collaborative transdisciplinary" and position it as an intervention to explain the use of collaboration in a problem-oriented fashion or as a solution-finding mechanism. The idea of an intervention seems to me to be linked to questions about how did we get here? and where do we want to go? Collaboration for solution-finding, Truman (2013: 9) asserts requires investing in relationships and activities for building trust but essentially these relationships and activities are used to attain results not achievable by working independently.

Therefore, I argue that for collectives to whom integration and collaboration are key features, human-interdependence, solidarity and interconnectedness should play a key role in

on the other hand, at the same time the intellectual unity of the stock of knowledge developed by the collective".

their operations. These are elements of an African humanism commonly known as *ubuntu*. The argument presented here is that interacting and collaborating in the space of the included middle as per transdisciplinarity goes hand in hand with the principle and practice of *ubuntu*. This principle is discussed and connected to transdisciplinarity in the next section.

2.3.2.3 *Ubuntu* in transdisciplinarity

Ubuntu holds that “I am, because we are, and since we are, therefore I am” (Mbiti 1970: 141) and this is a translation of the maxim *umuntu ngumuntu ngabantu*. Gade (2012) and Wanda (2015) both argue that this philosophy is founded on the idea that persons are interconnected. The *ubuntu* philosophy has been a prominent feature of transdisciplinary discourse and particularly in the work of late Ugandan scholar, Dani Wadara Nabudere (2007; 2011; 2012). The infusion of *ubuntu* in transdisciplinarity, according to Nabudere (2012: 77), opens up a “space for epistemologies that have been side-lined to emerge”. Nabudere (2007: 31) notes the interrelated and interconnections through “cultural interaction so that there is no ‘void’ or excluded middle.”

This interrelation and interconnection recognises the diversities that formed the universe and these diversities can only be reconciled through *Ubuntu*, which believes in the interconnectedness of all human beings (Nabudere 2007: 31). In his later work, Nabudere (2011) states that transdisciplinarity complements Africology in that “it recognises all sources of knowledge as valid within their historical, cultural or social contexts and seeks to engage them into a dialogue that can lead to better knowledge for all” (Nabudere 2011: 92). This is reminiscent of immersion through unity as communicated by Nicolescu (2010: 25).

Ubuntu, however, is not without critics. Matolino and Kwindigwi (2013: 197), for example, describe *ubuntu* as “an elitist project conceived by the new black elite” and further question “its desirability as a mark of the spirit of a nation”. Gathogo (2008) and Naude (2013) question how wide the boundaries of *ubuntu* can stretch. Since *ubuntu* expresses being of assistance to ‘our people’, the exclusion of those who fall outside the parameters of ‘our’ and their subsequent mistreatment, such as xenophobic or homophobic attacks, is “un-*ubuntu*” (Eliastam 2015: 1). Un-*ubuntu* denotes actions that go against the principles of *ubuntu* (Eliastam 2015). Eliastam (2015) frames *ubuntu* within liminality, implying that it is in transition and needs to be relevant to its contemporary setting. Eliastam (2015: 7) argues that there is a need for a reinvention of *ubuntu* even if we can’t recover it in its once pristine and original form.

However, there are those who promote and see value in *ubuntu*. Koenane and Olatunji’s (2017: 265) assertion that “through debates, suggestions, criticisms and contribution” *ubuntu* evolves and enables us to measure its “postcolonial suitability”. Koenane and Olatunji (2017: 275) sum up this idea of *ubuntu*’s suitability in postcolonial contexts with the iconic phrase the struggle

continues, commonly known in the Portuguese language as *a luta continua*.¹⁰ Koenane and Olatunji (2017) are in favour of those who promote *ubuntu* by showing its value in instances where social actors collaborate towards addressing societal quagmires. In propagating the notion that the struggle continues, I see merit and potential in this African indigenous knowledge system in promoting working together to address whatever the struggle may be.

De Beer (2015: 4) promotes the capability of *ubuntu* to open up spaces for listening authentically to stories of other people, in this case, in a literary project in Rwanda. De Beer (2015: 9) concludes that in the contexts of post-violence landscapes such as the Rwandan genocide, *ubuntu* and its promotion of solidarity, empathy and spiritual connections can provide the route to healing and restoration.

Ubuntu is also promoted in the context of journalism; Chasi and Rodny-Gumede (2016) reconfigure journalism by conceptualising and propounding the idea that they call "*ubuntu* journalism". This reconfiguration implies summoning an *ubuntu* ethos for the ethics and practice of reporting if it is to contribute to nation building in postcolonial environments (Chasi and Rodny-Gumede 2016: 728).

Sarra and Berman (2017) discern the multiple meanings of *ubuntu* drawing on those definitions provided in the fields of law, philosophy, psychology and, importantly, the arts. Since the argument that I am making is that spaces of socially engaged creative practices are activated through the infusion of the understanding of *ubuntu*, I draw on the idea that art with a social purpose is seen as embodying principles of *ubuntu*. Sarra and Berman (2017: 466) state that "in situations of profound adversity, deep wounds, and great socioeconomic disparities, *ubuntu* can serve to support resilience. It can inspire individuals to actively and collectively engage with one another to address the challenges for economic survival". They argue that within the creative arts *ubuntu* can enable the generation of creative ideas and approaches where imagination gives space to develop new ways of seeing (Sarra and Berman 2017: 466). *Ubuntu* calls on and allows us to be participatory and inclusive as the fundamental aspect of being human and collaborating with others and the arts can be the playgrounds for these collaborations to happen (Sarra and Berman 2017: 466). Linking *ubuntu* and the arts also enjoys discussion in a publication by Berman (2017).

While all these studies are located outside transdisciplinarity, they show how *ubuntu*, both as philosophy and practice, can be used in instances of complexity such as post-violence or nation building and resilience in a post-1994 landscape. These practices are associated here with the understanding that transdisciplinarity is a responsive approach to societal issues. If, as Nicolescu (2010: 32) posits, the principle of "unity in diversity and diversity from unity is embodied in

¹⁰ *A luta continua* is a slogan coined by the first president of Mozambican movement FRELIMO, Eduardo Chivambo Mondlane, as a rallying call at a time of Mozambique's war for independence from the Portuguese colonisers.

transdisciplinarity” then, in an African context, it may be sensible to integrate *ubuntu* as an attitude that enhances principle and practice as promoted in the works of Nabudere (2007; 2011).

2.3.3 Complexity

Transdisciplinarity holds that our relation with a complex world and nature requires complex thought (Max-Neef 2005: 14). Max-Neef (2005: 14) explains that “only in so far as transdiscipline can penetrate and transform the economic visions of the world, can we aspire to find solutions to situations such as poverty, unemployment and sustainability.” Notwithstanding, in transdisciplinarity, complexity transcends an issues-based view as, according to Lotriet (2015: 29), “complexity also relates to the diversity of values, contexts and perceptions in society”.

It is for these reasons that the complexity pillar of transdisciplinarity is known as a problem-oriented approach to research (Nabudere 2012; Thompson-Klein 2014; Naidoo 2015; Scholz and Steiner 2015; Belcher *et al.* 2016). Other descriptive terms for research geared towards problem-solving include “science in society” (du Plessis *et al.* 2013: 67), “accountability to society” (Belcher *et al.* 2016: 6), “democratisation of science” (Lotriet 2015: 29), “socialisation of science” (Lotriet 2015: 36) and “science with society” (Seidl *et al.* 2013: 5; Scholz and Steiner 2015: 528). While these terms suggest actions that involve the relationship between members of academia and those from society, this study extends this perspective to consider the relationship between members of society and stakeholders of a non-governmental organisation engaged in beadmaking as a problem-solving activity. Besides the objective of creating the beaded works at *Woza Moya*, beadwork is also a reaction and response to complex health and socio-economic issues that manifest themselves in this part of the South African society. The Hillcrest-based project, *Woza Moya* demonstrates the use of creative praxis in a problem-oriented fashion for societal development purposes.

In order to explain the concept of complexity as an approach towards solving a problem, I discuss complex systems. Here, the intention is to deepen the understanding of complexity as the pillar of the epistemology of transdisciplinarity. Cilliers (2000) purports that organisations are complex systems, and that “complexity theory has important implications for the general framework we use to understand complex organisations” (Cilliers 2000: 25). Given the large number of people involved in the co-design process of products and in addressing the concerns of a holistic health care approach, *Woza Moya* can be defined as embodying some aspects of a complex system.

The perception and description of the project as complex is drawn from Morin (1992; 2006), Cilliers (1998; 2001; 2005) and Loubser (2014), who all provide guiding principles to ascribe a system as a complex one. Morin (2006: 5) draws on information theory, cybernetics, and general

systems theory of the forties and fifties to define complexity broadly “as the degree of variety in a given system”. Morin (2006: 2) explains that “complexity substitutes a principle of disjunction and of separation between objects, between disciplines, between notions, between subject and object of knowledge as well as simplification and reductionism with a principle that maintains the distinction, but that tries to establish the relation” (See also Loubser 2014: 2). To explain further, Morin (2006: 6) argues that “a paradigm of complexity imposes a principle of distinction and a principle of conjunction” (also Morin 2007). This is what Morin (1992; 2006; 2007) calls “generalized complexity” which is “antithetical to restricted complexity associated with classical science” (Morin 2006: 6). The “principle of reduction is substituted by a principle that conceives the relation of whole-part mutual implication” (Morin 2006: 6). The discussion of relation between whole-part mutuality also enjoys the attention of Cilliers and Nicolescu (2012) and Loubser (2014).

Various characteristics of complex systems are discussed by Cilliers (1998; 2005) and the characteristics outlined by Cilliers (1998; 2000; 2005) and Loubser (2014) are paralleled with the *Woza Moya* case. These characteristics are used to strengthen the argument of this study, they include that a complex system:

1. Consists of a multiple number of elements (Cilliers 2005: 257);
2. These elements interact with each other through information exchanges and the richness of their interactions allows for them to influence one another (Cilliers 1998; Cilliers 2005 and Loubser 2014);
3. There is a non-linear element to these interactions but this non-linearity also guarantees that small causes can have big large results, and vice versa (Cilliers 1998: 4; Cilliers 2005: 257);
4. “There are many direct and indirect feedback loops [...] the effect of any activity can feed back onto itself, sometimes directly, sometimes after a number of intervening stages. This feedback can be positive (enhancing, stimulating) or negative (detracting, inhibiting)” (Cilliers 1998: 4);
5. Since complex systems are open systems, energy or information is exchanged but this also implies that there to maintain the organisation of the system and to ensure its survival there has to be a constant energy flow (Cilliers 1998: 4);
6. “Any complex system thus has a history, and the history is of cardinal importance to the behaviour of the system. Not only do they evolve through time, but their past is co-responsible for their present behaviour” (Cilliers 1998: 4);
7. “The behaviour of the system is determined by the nature of the interactions, not by what is contained within the components. Since the interactions are rich, dynamic, fed back, and, above all, nonlinear, the behaviour of the system as a whole cannot be predicted

from an inspection of its components. The notion of “emergence” is used to describe this aspect. The presence of emergent properties does not provide an argument against causality, only against deterministic forms of prediction” (Cilliers 1998: 5);

8. Lastly, “Complex systems are adaptive. They can (re)organize their internal structure without the intervention of an external agent” (Cilliers 2005: 257).

I associate these characteristics of a complex system with the beadmaking process at *Woza Moya*, which can be ascribed as a complex activity. With over 350 registered beadworkers and the Marketers, Dispatch Coordinator, Director and Liaison Officer from *Woza Moya* among others, the creation of beadwork entails a large number of actors interacting through exchanging ideas and collaborating in a process to create something new. What eventually comes out of this process of deep interaction and collaboration depends on the behaviour of those involved in this process.

2.4 Mode 2 knowledge production in transdisciplinarity

Transdisciplinarity is also associated with Mode 2 knowledge production (Gibbons *et al.* 1994; Nowotny, Scott and Gibbons 2003). As a paradigm of knowledge production, Mode 2 is described as “not only a concept, inherently open to manipulation or exploitation by others (even in ways of which we may disapprove); it is also a project, an example of the social distribution of knowledge, which it seeks to describe” (Nowotny *et al.* 2003: 180). Mode 2 entails the use of knowledge and its application for the benefit of society with society. The approach prompted what is called Mode 2 transdisciplinarity (Nowotny *et al.* 2003; Scholz and Steiner 2015). As applied research it emerges from and is directed towards real-world problems that include stakeholder participation (Scholz and Steiner 2015: 52).

The space in which this type of knowledge is generated is expanded further through the concept of the *agora*. This archaic concept denotes a problem-generating environment that is followed by problem-solving through contextualisation of knowledge (Nowotny *et al.* 2003: 192). Further, “the *agora* is a domain of primary knowledge production – through which people enter the research process, and where Mode 2 knowledge is embodied in people and projects” (Nowotny *et al.* 2003: 192). The *agora*, as perceived in this study, is a context, the space of the “included middle” (Nicolescu 2010), where skills and knowledges are traded at community levels to problem solve.

Nowotny *et al.* (2003: 186) discuss some points about Mode 2 knowledge production. For instance, Mode 2 knowledge is built in a context of being applied and is associated with “the mobilisation of a range of theoretical perspectives and practical methodologies to solve problems” (Nowotny *et al.* 2003: 186). Moreover, Nowotny *et al.* (2003: 187) state that there is

“great diversity in the site where [Mode 2] knowledge is produced”. Knowledge in Mode 2 “is embodied in the expertise of individual researchers and research teams as much as, or possibly more than, it is encoded in conventional research products such as journal articles or patents” (Nowotny *et al.* 2003: 186). Mode 2 knowledge speaks to the reflexive and dialogic nature of the process (Nowotny *et al.* 2003: 187) which, in this study, is realised through the ways that conversations and dialogue become a major part of the process at *Woza Moya*.

To conclude this discussion, it is important to contextualise Mode 2 knowledge production to the *Woza Moya* case. The individuals from *Woza Moya* who participated in the study may not be described as researchers, however, the embodied expertise of the individuals are combined to function under their context-specific *agora* in order to enable stakeholder participation and production in the co-design process. These participants draw either from ‘formal’ training – such as the Director – or from the home or through years of experience. Through the rigorous process of operating in the *Woza Moya* context, the *Woza* beadwork style arose from an identified complex and socio-economic problem. With transdisciplinarity and the concepts that underpin this logic embedded with such words as inclusivity, heterogeneity, interaction, integration and collaboration discussed, the next section focuses on entrepreneurship and social innovation and their linkage to the transdisciplinary exercise. The purpose of the discussion is to position *Woza Moya* as a social enterprise that could expand our understanding of transdisciplinarity if and when entrepreneurship is developed and designed to meet certain social imperatives.

2.5 Transdisciplinarity, social innovation and entrepreneurship

The design and creation of beadwork at *Woza Moya* is geared towards income generation, which is aimed at addressing complex issues related to access and social justice, enabling citizens to lead more sustainable livelihoods. Additionally, the design and creation process involves diverse individuals who all contribute towards creating a future in which an identified wicked problem is ameliorated. In this way, social innovation through design is embedded in the process at *Woza Moya*. In Chapter One, I discussed design for social development, and showed the integration of design in processes of social innovation where the work of Manzini (2014) amongst others was cited. This discussion differs from that in that it centres on entrepreneurial activities and how they result in innovating socially if implemented with a transdisciplinary mindset.

Ziegler (2017) and Perjo and Bjerkesjö (2019) both offer helpful definitions of social innovation. Perjo and Bjerkesjö (2019: 11) acknowledge that social innovation has no single definition and describe it as different types of initiatives that focus on societal needs, co-creation between public, private and third sector, citizen involvement and empowerment and adapting solution to local preconditions. Their definition builds on Ziegler’s (2017: 395) earlier one: “social

innovation has come about as an expression of discontent with established ways and their failure to deliver on the promise of progress and development”.

If entrepreneurship is applied in specific ways to achieve certain ends, it should be viewed and accepted as a social innovation activity that can affect progress and development. McGregor (2015b: 144) argues that connecting entrepreneurship and transdisciplinarity may play a role in solving society's major issues and can happen through a merged role where one creates a new business while assuming the role of being a social change agent. McGregor (2015b) offers features of transdisciplinary entrepreneurship. The first is that if entrepreneurship is informed by the transdisciplinary knowledge and logic it “would need inclusive logic, which allows temporary states of agreement to emerge when dealing with pressing, urgent and problematic situations that are viewed differently by different actors” (McGregor 2015b: 117). The second is that if entrepreneurship considers transdisciplinary social intelligence then it “would entail respecting social intelligence (i.e. knowledge from community and other actors) as a valuable source of knowledge, both in the formulation of questions and their answers” (McGregor 2015b: 117). She warns that when such innovations and social actions happen, they should be embarked on without boundaries that are predetermined and limiting as boundaryless interaction requires cooperation, collaboration, respectful dialogue and listening amongst an array of people with their multiple expertise and experiences (McGregor 2015b: 117). These are helpful in situating *Woza Moya* as an enterprise that could enable and expand an understanding of entrepreneurship with a transdisciplinary attitude.

Indeed, an inclusive attitude and the value of the expertise and experiences of community members and non-community members speaks to the diverse nature of the *Woza Moya* operation and its potential as a site of social innovation and transdisciplinary entrepreneurship. The collaborative efforts at *Woza Moya* contribute to the richness of their process; this matter will be discussed and described through the beadmaking vignettes in a later chapter. With the theories and concepts of transdisciplinarity explained and discussed, it is important to turn the attention to empirical literature. I have done this in order to identify the ways in which the *Woza Moya* case study and the process of collaboration might be understood through the lens of strong transdisciplinarity.

2.6 Empirical literature in transdisciplinary studies

This part of the chapter focuses on empirical studies that are located within the transdisciplinary framework and are taken from local and international contexts. While some studies reviewed do not overtly use the term transdisciplinarity, they are accessed from centres and journals that are dedicated to this framework. Some empirical studies I have reviewed deal with similar themes to

mine in this study, such as craft, poverty alleviation, community development, addressing concerns with HIV/AIDS and issues of local and indigenous knowledges.

Some of the sources that these studies are accessed from include the South African open access journal called The Journal for Transdisciplinary Research in Southern Africa as well as the international Strategic Design Research Journal, which published a special issue on transdisciplinary design. Other empirical studies reviewed take stock of the theme of collaboration within the context of social innovation and entrepreneurship. The purpose for this focus is to strengthen the argument that the entrepreneurial and social development activities at *Woza Moya* have the potential to advance transdisciplinarity. Therefore, to construct this argument, a review of empirical literature is provided, in which participation and collaboration in entrepreneurship and social innovation feature strongly.

Centres based in South African Institutions of Higher Education often embrace the transdisciplinary attitude. Studies conducted in these specific centres are considered in this section of the chapter. The Centre for Transdisciplinary Studies, based at the University of Fort Hare, focuses on the three pillars of higher education in South Africa which are teaching and learning, research and community outreach. These pillars are positioned within the national policy imperative "to address increasingly complex societal challenges and to produce knowledge that is more relevant to South Africa's social and economic needs, more representative of the diversity of its knowledge producers, and more inclusive of the variety of sites where knowledge is produced" (Centre for Transdisciplinary Studies website para. 1: line 3-7).

The Centre for Complex Systems in Transition is an initiative and research unit at Stellenbosch University. The purpose of the centre is to bring together sustainability science, complexity thinking and transdisciplinary research methodology (The Centre for Complex Systems in Transition website para. 2 line 1-2). The research conducted in the centre draws on various expertise which results in collaborative groups that is described as inter- and trans-disciplinary. The centre's research themes include "governance, entrepreneurship and innovation, socio-ecological resilience, decoupling and resource flows, complexity and systems modelling and transdisciplinarity" (The Centre for Complex Systems in Transition website para. 4 line 1).¹¹

The Bertha Centre of Social Innovation and Entrepreneurship is based at the University of Cape Town and linked to its Graduate School of Business (GSB). Through its collaboration with

¹¹ I visited the centre's website to look at activities within the theme of entrepreneurship and innovation. This theme is explained as viewing "entrepreneurship beyond the confines of products and services, and focuses on systems and intentional communities. Our research work seeks to contribute to growth and preservation of new innovation governance systems that emerge from experimentations and result in visible positive spill-overs or societal impact" (The Centre for Complex Systems in Transition website para 1 line 1-4). Information was sourced from this link: <http://www0.sun.ac.za/cst/research/entrepreneurship-and-innovation/>

the GSB, the centre aims to mobilise social and economic change with a focus on human rights. Its mission is to pursue social impact towards social justice using teaching, knowledge-building, convening and catalytic projects with a systems lens on social innovation (The Bertha Centre website para. 1: line 1-2).

In addition to these university-linked centres, the work of Mistra Urban Futures, a Sweden-based centre forms part of the review. Some projects under Mistra involve collaboration between academics, public sector professionals, citizens and other stakeholders in processes of co-producing knowledge for sustainable urban development. While, based in Sweden, the centre partners with stakeholders in the United Kingdom, Kenya and South Africa.

2.6.1 Solidary Crafts of the Serra Agglomerate, FUMEC University

The study by Izidio *et al.* (2018: 9) concerns the importance of artisanal production, its connection to sustainable practices and how the designer mediation happens in this process while emphasising the formation of cooperative and interdisciplinary groups. The argument presented in the study is that mediation that is collaborative in nature plays a role in identifying more sustainable solutions in environmental, social and economic levels (Izidio *et al.* 2018: 9). The study is included in the special issue on transdisciplinary design and is overtly about the relationship between design and craftsmanship through collaboration, which have a great transdisciplinary potential (Izidio *et al.* 2018: 13). It is on these terms and as a result of the focus on craftsmanship that I have reviewed in this study.

The term transdisciplinary design has been used in studies conducted by Dykes *et al.* (2009); Wagner *et al.* (2014); Zeng (2015); Izidio *et al.* (2018) and Moreno and Villalba (2018). In explaining what the term implies, Moreno and Villalba (2018: 50) proffer that design cannot solve problems by itself, transdisciplinary design means a set of diverse social actors, who are meeting to solve a complex problem, which involves design. These ideas are compatible with those discussed earlier in Buchanan's (1992) wicked problems of design approach as well as Manzini's (2014) co-designing in a networked world.

The Solidary Crafts of the Serra Agglomerate (SCSA), a project started in 2007 as an extension activity of Fundação Mineira de Educação e Cultura (FUMEC) University by forming a group of crafts and design communities with the challenge to integrate the stakeholders from the academy with those from the surrounding communities (Izidio *et al.* 2018: 12). The goal of the SCSA is to "establish the sustainable process of generating income, exploring the concept of creative and productive autonomy, with focus on the empowerment of the artisans and the community" (Izidio *et al.* 2018: 12). In the project, the productive group creates collections that

aim to transfer knowledge, skills and methods from the design field to artisanal practice. The intention was not to create a new discipline; rather it was to develop a new practice.

The outcomes of the SCSA lead to an understanding, which contributes to transdisciplinary design, in that “design is a complex task in itself, since it integrates issues that go beyond the simple act of designing” (Izidio *et al.* 2018: 13). With this study, the authors conclude that when applied in certain contexts, design can be thought of in an expanded fashion. They reach this conclusion since if ideas and activities of design are applied to help improve the quality of life then it allows us to think of design as having social as well as political layers (Izidio *et al.* 2018: 13).

2.6.2 Co-creative partnerships, CityLab projects

This study examines city making through the CityLab projects that adopt a citizen-centred design approach. The study emanated from a research programme called Meaningful Design in a Connected City. This research programme investigated the role of citizen-centred design in a transforming society taking stock of a vast amount of living lab experiences and a unique combination of research rooted in arts, design, science, and technology (Mulder 2018: 179). Within a citizen-centred design approach, Mulder (2018: 178) explains that design acts strategically to transform society and in the process demonstrates how designing participatorily enables empowerment across the co-creative partnership. This maximises the scope of obtaining and sustaining transformational change. Using a concept dubbed co-creative partnerships, a collaborative design challenge is initiated to address challenges that cities are faced with in terms of “unpredictable and rapidly changing futures” (Mulder 2018: 178) in particular “social issues such as air quality, mobility, social inclusion, and liveability” (Mulder 2018: 180). Co-creative partnerships are defined as the “accepted public-private-people partnerships approach [...] through emphasising the foundations of participatory design, i.e., people participating in the design process as co-designers” (Mulder 2018: 179).

These Citylab projects are identified as transdisciplinary since city making in contemporary times asks us to go beyond disciplines, which leverage spatial, technical, and social disciplines through a transdisciplinary approach (Mulder 2018: 181). In order to demonstrate this claim about city making, three initiatives are used as cases whose purposes include “opening up the public sector information”, “design for liveability in neighbourhoods” and “empowerment of drop-outs through digital fabrication” (Mulder 2018: 182). The people involved in these initiatives include stakeholders from the public sector industry, education and research as well as citizens.

Outcomes of the collaborative design process of the Citylab initiatives included enabling the participation of citizens and establishing new democracy policies (Mulder 2018: 180). In

addition to this, it is stated that although “design artefacts remain largely on a conceptual level; they can be seen as prompts, proposals, or prototypes demonstrating the potential of design for social innovation” (Mulder 2018: 182). This study is insightful for my study as it offers the useful term of co-creative partnership, which captures the participation of different individuals towards social change akin to the *Woza Moya* case.

2.6.3 Civil society and poverty alleviation, Centre for Transdisciplinary Studies

In their project at the Centre for Transdisciplinary Studies at the University of Fort Hare, Ngumbela and Mle (2019) assessed the role of civil society organisations in poverty alleviation in the Amathole district of the Eastern Cape. The study was conducted together with the provincial Department of Social Development. Ngumbela and Mle (2019) recognised the multi-dimensional nature of poverty and identified economic, social and spatial issues as “the distinct challenges of the geo-space of the province” (Ngumbela and Mle 2019: 5).

In terms of the context, a government Anti-Poverty Strategy of 2012 had been in place. The strategy emanated from the Eastern Cape’s Provisional Growth and Development Plan (PGDP), which was developed for the years 2004-2014 (Ngumela and Mle 2019: 5). The priority of the strategy as outlined by the Department of Social Development was poverty eradication. This Anti-Poverty Strategy used the strengths and opportunities that emanated from the experiences of both the government and civil society, with strategic goals to: 1) eradicate extreme poverty and hunger; 2) promote sustainable community livelihoods and self-reliant households; and 3) ensure well targeted, joined-up implementation and service delivery by government and its social partners (Ngumela and Mle 2019: 5).

The study started by identifying that despite a number of sustainable livelihood and youth development projects having been funded, some CSOs “are reported to be struggling to remain afloat” (Ngumbela and Mle 2019: 5). Qualitative and quantitative research methods, semi-structured and focus group interviews with board members, caregivers, community development workers, project managers and a client of the CSOs were employed in this study. In addition to this, the analysis of annual reports, quarterly performance reports, monthly reports, minutes of meetings and financial reports were conducted.

On the one hand, the study found that CSOs created some indirect and direct strategies for poverty eradication. These strategies included educating and providing beneficiaries with the necessary skills and knowledge such as ploughing of vegetables, engaging in multiple income generating projects, using government’s extended public-works programmes as a form of employment creation and the creating cooperative projects for women in rural communities (Ngumbela and Mle 2019: 8).

On another hand it was found that the organisations continue to face challenges. These challenges are a result of the misalignment of strategic plans or integrated development plans. There was also a poor “coordination and proper mapping of organisations that they are poorly managed, and that government monitoring and evaluation of these organisations within their jurisdictions is not visible” (Ngumbela and Mle 2019: 5). More challenges were identified such as “insufficient funding, inadequate collaboration minimising opportunities of CSOs working as a team towards solving societal problems, insufficient skills and knowledge in human resources of the organisations” (Mgumbela and Mle 2019: 9).

An identified recommendation, was that since “CSOs supplement government’s poverty eradication strategies, it would be useful for the Department of Social Development to attend to the challenges faced by the CSOs, for example, by putting financial management controls and record-keeping systems in place” (Mgumbela and Mle 2019: 10).

My understanding of transdisciplinary thinking is that it offers the benefit of addressing multidimensional and complex issues. Therefore, this study offers helpful information with its approach to the multi-dimensional nature of social problems, in the case of Mgumbela and Mle (2019), poverty. I align the multi-dimensionality theme with the concept of wicked problems, which was discussed in Chapter One.

2.6.4 Waterberg Welfare Society, University of Limpopo Community Engagement Unit

A pilot project was conducted by partners in the University of Limpopo’s Community Engagement Unit and the Waterberg Welfare Society (WWS) in order to develop an “innovative, transdisciplinary approach to HIV and AIDS management that could represent a nascent biosocial candidate to reinforce the biomedical” (Burman 2018: 1). The term biosocial generally means the interaction between biological and social factors. The strategy used came from the Taming Wicked Problems Framework and was ontologically influenced by perspectives situated within developmental discourses and complexity theory. The partnership was aimed at achieving UNAIDS’s Vision 90:90:90 to end AIDS by 2030. The vision implies that “90% of people living with HIV knowing their HIV status, 90% of people who know their status receiving treatment and 90% of people on HIV treatment having a suppressed viral load so their immune system remains strong and they are no longer infectious” (UNAIDS 2014:10 as cited by Burman 2018: 2).

The rationale for designing this action-oriented framework started as a result of “the continued frustration that the WWS was reporting about the influence or influences of the ABC-legacy,¹² [and] reducing its impact became the practical focus of the partnership. In the

¹² The ABC stands for Abstain, Be Faithful or use a Condom. This approach was a management strategy for the prevention of new HIV infections. The approach emphasised abstinence from sexual intercourse for the youth,

partnership it was agreed that the challenge was a wicked problem and should therefore be tackled by attempting to build resilience to the challenge, rather than trying to solve it" (Burman 2018: 2). The ABC-legacy of the management strategy is related to the first- to fourth-generation approaches to HIV and AIDS biosocial management (Burman 2018: 3).¹³ HIV and AIDS were defined as a wicked problem because, despite high levels of funding, the incidence rates in South Africa remain high and this small impact from the billions of dollars suggests that the HIV and AIDS epidemic is systemically robust in the face of attempts to reduce it (Burman 2018: 6).

The Taming Wicked Problems Framework was used to outline five phases for HIV and AIDS management as follows: Phase 1 endeavoured to determine if the complexity of the system as well as agreeing on an end-condition (Burman 2018: 6). Phase 2, termed systemic destabilisation, entailed "destabilising the environment within which the wicked problem is situated and is labelled the primary probe" (Burman 2018: 6). In the instance of the pilot an educational package "was developed [to] focus on the human-virus-environment interactions and was aimed to give new perspectives about HIV and AIDS" (Burman 2018: 6).

Systemic re-organisation was the focus of Phase 3 and began with the assumption that if the "primary probe was effective, the people affected by the destabilisation begin to make sense of the changes and act on them" (Burman 2018: 6). Terms associated with the objective of this phase of the framework include "unlearning, reconstructing and sense-making" (Burman 2018: 6). In the pilot project, this phase "catalysed new attractors which [the] WWS began to incorporate into their work" (Burman 2018: 6). Phase 4 involved identifying both "existing and emergent attractors which allow deconstructing complex issues" (Burman 2018: 7). In the project, six attractors were identified: "reframing of HIV from being a death sentence, to a chronic condition, viral load, relating the new knowledge to personal experiences, origins of HIV, new tools and techniques that were being introduced into the work of [the] WWS and consistent messaging by [the] WWS to their clients" (Burman 2018: 7). It should be stated that those attractors that detracted from the agreed-upon conditions may also emerge in this phase.¹⁴ The last phase, called leadership response involved decisions on which attractors to reinforce and which to dampen (Burman 2018: 7).

fidelity for those who are married and the promotion of regular condom use for those identified as being at high risk of HIV transmission.

¹³ According to Burman's (2018) study, the first-generation focused on promoting HIV awareness, second-generation on peer education, third-generation on community mobilisation, and changing the context in which community mobilisation efforts are initiated was the focus of the fourth-generation of the biosocial management.

¹⁴ Between Phases 4 and 5 was the implementation of the Cynefin framework which "is a decision-making heuristic that is designed to determine whether or not a challenge is exclusively linear or contains some non-linearity, so that appropriate management decisions can be determined" (Snowden & Boone 2007 as cited in Burman 2018: 6). In this partnership, it was applied as a monitoring and evaluation device.

In terms of outcomes of the pilot project, Burman (2018: 10) states that the Taming Wicked Problems Framework does enable the constraints associated with the first- to fourth-generation approaches to biosocial HIV management to be reduced. Additionally, this management strategy is able to work with non-linear complexity, rather than ignoring it and what emerges in the process, such as the attractors, can be targeted in ways that make sense in the localised setting (Burman 2018: 10). Burman's (2018) study provides the themes of context-specific and –sensitive non-linearity and emergence embedded in problem-oriented research paradigms. I connect this form of non-linearity and emergence in a particular context, to the ways in which *Woza Moya* identified a holistic health care approach that was sensitive and localised to its own context. The theme of emergence and context-specificity continues in the next empirical study.

2.6.5 Centre for Complex Systems in Transition, Stellenbosch University

The Emergent Transdisciplinary Design Research (ETDR) study used the Enkanini informal settlement in Stellenbosch as a case study (van Breda and Swilling 2018). Implemented between 2011 and 2016, this transdisciplinary study entailed collaboration between residents of Enkanini and stakeholders from Stellenbosch University to address the African urban challenge. Specific to the context of Enkanini, the urban challenge included an "inadequate provision of infrastructure services (e.g., energy, sanitation, waste management) to this informal settlement by the local government" (van Breda and Swilling 2018: para. 29 line 1). These challenges are exacerbated by problems which result from the lack of services. These lacking services include high levels of vermin invasion, indoor air pollution as a result of paraffin and candle use, frequent fires, flash floods and the associated increased health risks due to the above (van Breda and Swilling 2018: para. 29 line 1).

As an intervention strategy to ameliorate the situation in Enkanini, van Breda and Swilling (2018: para. 31: line 1) conducted interviews with government officials, seeking answers about "what would the government's new policy of in situ upgrading of informal settlements mean in practice for the average resident of Enkanini." After multiple interviews with government officials and consultants it became clear that the answer to their question was to wait for the service delivery grids. It was unclear for how long the community would have to wait. "The unwillingness to wait resulted in a primary research question of the study being "What can be done while people wait for this service to arrive?" (van Breda and Swilling 2018: para. 32: line 1).

Drawing from a diverse body of theories including, complexity theory, emergent design theory, assemblage theory, learning theory and narrative theory, the study contributes to the discourse about operationalising transdisciplinary research in an African context (van Breda and Swilling 2018: para. 15 line 6). The need for a context-sensitive transdisciplinary application is

required because the global South is characterised by high levels of complexity and social fluidity (van Breda and Swilling 2018: para. 1 line 5). In addition, the “core element of this approach is that the research process is designed as it unfolds, that is, it transforms as it emerges *from* and *within* the fluid context” (van Breda and Swilling 2018: para. 1 line 7).

Three additional projects under the larger transdisciplinary study were conducted as either a Master’s or Doctoral student projects in order to address the primary research question. These projects were: the iShack project, Bokashi project and the gravity-fed system. Through utilising the co-design approach from the beginning, the projects addressed development of an energy efficient shack, context-relevant waste treatment system and a small-scale social experiment focusing on sanitation respectively (van Breda and Swilling 2018).

Having as their aim the use of transdisciplinarity to guide a process in an emergent and transformative direction, the authors identified five principles that, they argue, managed to have the function of both an emerging and unfolding process (van Breda and Swilling 2018: para. 41 line 1). These principles are: “perturbing the system, innovating through exaptation, multi-loop learning, allowing for emergence, and absorbing complexity” (van Breda and Swilling 2018: para. 41 line 2). A brief overview of what these principles denote for the ETDR study in Enkanini is outlined below.

Perturbing the system “comes from complex adaptive systems theory, which holds that systems are self-organising and self-adapting. Small changes in one part of the system can effect bigger changes in other parts of the system, thereby making possible wider systemic change under certain conditions” (van Breda and Swilling 2018: para. 42 line 1). In the context of the Enkanini project, this meant, “exploring and finding alternative, innovative means of bringing about social change. One such way could be through community representatives negotiating with government” (van Breda and Swilling 2018: para 43 line 1). Furthermore, the authors explain the complexities of the project since “(I)n 2011 [when the project started] the Enkanini settlement was still illegal and there was no duly elected representative body with which to engage” (van Breda and Swilling 2018: para 43 line 5). The “municipality involved Shack Dwellers International (SDI), an international NGO, to establish the exact number of residents and use this information to prioritise the basic needs of Enkanini residents” (van Breda and Swilling 2018: para 43 line 5).

Innovating through exaptation means that the “combination of two fundamental principles ‘innovation’ and ‘exaptation’ has played a key role in guiding the Enkanini TDR process—which meant going beyond ‘bricolage’ merely using something at hand, but rather using [it] innovatively and creatively to serve different purposes and functions than originally intended” (van Breda and Swilling 2019: para. 48 line 1).

In the Enkanini project, multi-loop learning was facilitated by activities that focused on establishing and building trust, such as the painting of shacks together in the iShack project. This activity allowed researchers to connect with individuals of the project as they had the opportunity to listen to real-life stories and histories. Besides listening to these accounts, the experience also allowed the researchers to view the innovations of the participants to improve their current situation (van Breda and Swilling 2018: para. 60 line 5). The insight and learning gained from connecting with the participants lead to another loop of learning which allowed for co-generating and transformation of knowledge and using all the learning to co-design, co-construct and implement plans to finally build the iShacks (van Breda and Swilling 2018: para. 63 line 2).

The principle of anticipating and allowing for emergence involves implementing multiple social experiments such that conditions necessary for longer-term solutions to emerge are created but to also avoid premature convergence (van Breda and Swilling 2018: para. 66 line 1). Further, the authors advise that “transdisciplinary researchers must also remain open to taking advantage of convergent moments to source innovative funding options, necessitating thus adaptability, creativity, and intuition” (van Breda and Swilling 2018: para. 67 line 7). Finally, absorbing complexity has to do with “finding ways of working *with* and *around* the power relations, which shape and are being shaped by the emerging community” (van Breda and Swilling 2018: para. 77 line 7).

What can be learned from this study, which is important for my study, is the central theme of emergence, particularly in unpredictable conditions such as that of the African context and certainly at *Woza Moya*. What is equally important is the ways in which people involved in processes of co-design process do so to address a challenge that presents itself as being complex and ‘wicked’. The study by van Breda and Swilling (2018) is the closest local example of empirical literature reviewed in this section of the chapter that incorporates design processes applied with and for the improvement of society.

2.6.6 Social entrepreneurship, Cape Town Metropolitan Municipality

Ngatse-Ipangui and Dassah (2019) researched the impact of social entrepreneurship on community development in the Cape Town Metropolitan Municipality, in a study similar to the one conducted by Mgumbela and Mle (2019). The authors posit that the study was conducted since assessing the impact of the activities of social entrepreneurs proves challenging to discern because impact takes time to manifest itself (Ngatse-Ipangui and Dassah 2019: 1). Methodologically, the study combined both qualitative and quantitative methods that included 73 participants who completed a survey questionnaire and another 15 participants who were

interviewed. This sample comprised social entrepreneurs, representatives from social organisations as well as residents of two identified areas in the Cape Town Municipality area.

The positive role played by social enterprises in addressing socio-economic challenges are highlighted in the study and include tangible outcomes such as providing support to communities “through counselling, educating, equipping the youth and creating jobs” and more intangible outcomes such as palpable changes in the community. They found that “outcomes of social enterprises’ activities trigger community development” (Ngatse-Ipangui and Dassah 2019: 7). However, challenges are also noted in this study. These include the need for social enterprises to present plans for community development. There is also a misalignment between activities of social enterprises and community development. Ngatse-Ipangui and Dassah (2019: 6) also noted a need for the “improvement of weak monitoring of outcomes to increase impact on community development [as well as] unsustainability of social enterprises’ outcomes”. While transdisciplinarity goes beyond just collaboration since the transdisciplinary logic, as put by Ward *et al.* (2019: 6) “transcends beyond mere merging”; in and of themselves, these outlined challenges point to the difficulties of collaboration when stakeholders from various positions congregate to address an identified problem.

2.6.7 Gröna Solberga testbeds, Mistra Urban Futures

The Gröna Solberga is an urban living lab based in Sweden and forms part of the Mistra Urban Futures. Mistra Urban Futures was developed in 2010 as a centre for knowledge and research on sustainable urban development. The Gröna Solberga project, in particular, began from the concern that for socio-ecological urban development to be implemented and attained more successfully and sustainably, there needs to be a “better integration of social and environmental improvements in urban environments” (Perjo and Berkesjö 2019: 4). Additionally, collaboration for urban development requires integration and collaboration that excites citizen participation, since “citizen involvement and co-creation processes with citizens with different types of backgrounds are one way of including local knowledge in planning processes, and thereby contributing to developments better fitting the local conditions” (Perjo and Berkesjö 2019: 10). The point of including local knowledge in problem contexts is an idea that I have been promoting in this study.

The concept of an urban living lab entails “user input for marketing and product development purposes, [and] it has increasingly been used when organising and studying co-creational processes in urban development” (Perjo and Bjerkesjö 2019: 9). Perjo and Bjerkesjö (2019: 4) studied the project as a case to investigate the use of co-creation to “promote socio-ecological sustainable urban development”. Co-creation is defined “as a process of different actors making something together (e.g. product, service or process innovation), or learning

something together (building new knowledge and networks through collaboration" (Perjo and Bjerkesjö 2019: 4). This project is similar to Mulder's (2018) study of co-creative partnerships in the CityLab project, however this study is deliberate in its incorporation of SMEs in processes of collaboration and thus expands the discourse on entrepreneurship and transdisciplinarity.

The different actors involved in the process of co-creation include representatives from the Union of Tenants in Sweden, stakeholders from the IVL Swedish Environmental Research Institute¹⁵ (i.e. project leaders and workers), coordinators from Stockholmshem, a municipal housing company as well as three SMEs (Bioteria, Kretsloppslaget and Refo). These SMEs were chosen on the basis of their prior attempt to address socio-ecological urban development through their business activities and thus, Gröna Solberga could work with their strengths. For the purpose of this study, I pay attention to the collaboration with Refo as it is closely related to the *Woza Moya* case insofar as it involves the co-creational process of products to address a particular social challenge.

Refo is a company dedicated to "education on sustainability and circularity,¹⁶ and selling products [made from] recycled materials" (Perjo and Berkesjö 2019: 21). As a consequence of Refo being included in the living lab by Gröna Solberga, workshops were organised to discuss sustainability and "to remake and fix clothes and other products" (Perjo and Berkesjö 2019: 21). Refo was linked with IVL and Stockholmshem for the purpose of addressing socio-ecological concerns collaboratively. Moreover, tenants drawn from the union were invited into the conversation to increase the number of users of recycled items which inevitably has an impact on socio-ecological urban development.

As an output, Repo stakeholders noted two key benefits of being involved in the co-creation process. Firstly, the project enabled "networking with individuals who are interested in sustainability issues" and secondly, "internal communication and transparency of the different companies' activities [...] created a feeling of community and common goals between participating companies" (Perjo and Berkesjö 2019: 22).

After analysis of the projects and Gröna Solberga's involvement, Perjo and Berkesjö (2019: 27) conclude that the living labs "benefited the SMEs as it has provided them with experience on how to work in collaboration with a large housing company, a research organisation and in some

¹⁵ IVL Swedish Environmental Research Institute was formed in 1966 and attempts to "bridge science and society [...] to solve the environmental challenges our world is facing we need more than environmental research. We need collaborative efforts, an interdisciplinary approach and real-world applications" (IVL website para. 1 lines 1-3).

¹⁶ The word circularity is linked to circular design, a framework that determines a product's lifecycle. The work of Goldsworthy (2017: 1963) indicates that circularity aims for the "longevity and slowing down of the fashion system [through designing products] to be retained, returned and recycled." A circular design approach is seen as the contribution of fashion to innovative practices for sustainable development.

cases also tenants to develop and implement new solutions in existing housing environments. The experience from Gröna Solberga has shown that there is a potential to co-create sustainable solutions in this complex context and that each of the involved actor contribute in the process."

2.6.8 Bertha Centre for Social Innovation and Entrepreneurship, University of Cape Town

The UCT's Bertha Centre for Social Innovation and Entrepreneurship partnered with the Schwab Foundation for Social Entrepreneurship to conduct research on how social entrepreneurs create systems change. Milligan *et al.* (2017: 9) use the words social entrepreneurs and systems entrepreneurs interchangeably to describe those innovators who: firstly, "create systems change [as] a mindset that removes the organisation or even a programme as the central object of focus, and instead focuses on influencing the social system itself"; secondly, "use their operations to influence the linkages and interconnections of the system rather than reaching all intended beneficiaries with a predefined solution" (Milligan *et al.* 2017: 9). For the study, six social enterprises are used as case studies to offer practical examples and lessons of "real social entrepreneurs grappling with how to grow their impact beyond the reach of their own organisations" (Milligan *et al.* 2017: 9).

This study is included in this review as it centralises the role of enterprise development and social innovation to effect positive social change. It is also included as a result of its treatment of the various enterprises to show how their operation "defies a cookie-cutter approach" (Milligan *et al.* 2017: 9) to rather work with the intricacies and specificities of each case.

One of enterprises discussed in the article is Nidan, an incubator based in India and established in 1997. Nidan "incubates organisations that mobilise and strengthen the collective action of informal workers" (Milligan *et al.* 2017: 34). In this incubation process, Nidan "identifies common needs across informal worker groups, develops sustainable business models and trains emerging leaders so that organisations can advocate for protective legislation and create sustainable markets for informal worker services and products" (Milligan *et al.* 2017: 34). The incubator was started due to the value of informal workers in society "yet [they] are frequently exploited due to a lack of formal protection and benefits [...] receive irregular and insecure income [and] are unable to access standard labour protections" (Milligan *et al.* 2017: 34). Working together with individuals in work regarded as informal, Nidan follows four stages for collective mobilising. These are: data gathering, community organising, business model development and cultivating leadership.

Milligan *et al.* (2017: 36) explain that these stages are designed and developed to go "beyond sustainability, creating support in perpetuity for the poor and marginalised [...] informal workers were best served by creating independent entities governed and operated by the people

they were designed to protect". Milligan *et al.* (2017: 36) continue that "while many organisations aspire to a build-operate-transfer model, Nidan goes deeper: it works from the inside out, building structures of leadership, operations and governance alongside the core activities of advocacy and service delivery".

With the review of the six social enterprises which includes Nidan, Milligan *et al.* (2017) posit five lessons that demonstrate how social entrepreneurs attempt to effect systems change. The first is to "embrace complexity and adaptability" since "social systems are often defined as complex adaptive systems – complex because they are made up of many dynamic components, and adaptive because participants in the system learn from past behaviour and thus change their actions" (Milligan *et al.* 2017: 10). The second lesson is to "build an evidence base" because it "plays a particularly important role for organisations seeking to shift systems. This occurs when an organisation seeks to influence the policies and rules governing a system [...] However, many social entrepreneurs are focused on the organisational question: Does my programme (product, service, solution) work? –rather than on a more fundamental question: What needs to change for the system to function better?" (Milligan *et al.* 2017: 11).

The third lesson is to "create, convene and coordinate coalitions", as this seemed to work for the reviewed enterprises as "convening multiple groups and actors across disciplines and traditional boundaries to build common understanding and collective action" (Milligan *et al.* 2017: 12). The last two lessons drawn from the research include the imperatives to "engage government" and to "shift systems with humility" (Milligan *et al.* 2017: 13ff). In terms of engaging government it is stated that since "social entrepreneurship developed, to a certain degree, from a lack of faith in the public sector to solve social problems [...] the question now for many social entrepreneurs is not whether to work with government, but how" (Milligan *et al.* 2017: 13). Shifting a system with a certain level of humility comes from the notion that "leadership can be deeply uncomfortable and can even produce feelings of vulnerability, particularly for social entrepreneurs who are used to knowing the answers. Rather than seeing control as their main function, systems entrepreneurs engage in continuous learning, becoming deeply embedded in the communities where they operate, while also working to integrate thinking across many sectors and geographies" (Milligan *et al.* 2017: 15).

2.6.9 Sweden-Kenya Interactive Learning Labs (SKILLS)

The last empirical study is the Sweden-Kenya Interactive Learning Labs (SKILLS), a research study that also falls under the ambit of Mistra Urban Futures. The collaborative project is based in Kisumu, Kenya and includes a partnership between teachers, researchers and entrepreneurs from Kisumu as well as teachers, design researchers and designers from Gothenburg, Sweden. In their

article, Holm, Reuterswärd and Nyotumba (2019) focus on this project and promote the value of merging design thinking with frugal innovation as an approach to support entrepreneurship in frugal contexts. Design thinking is described by Holm *et al.* (2019: 304) as “a human-centred approach where tacit knowledge and human needs are in the forefront of an iterative and integrative, multi-disciplinary process”.

Frugal innovation is defined as the act of using “new technologies to re-think and innovate new products, the whole production process, services and business” (Holm *et al.* 2019: 297). One of the ways to achieve this form of innovation is by “cutting costs through simplification of sophisticated products and reducing features to a minimum; it is also about making them robust enough to withstand being used in environments without service infrastructure or stable electricity” (Holm *et al.* 2019: 297). As a consequence of a lack of infrastructure, Kisumu is considered by Holm *et al.* (2019: 297) to be a frugal context. However, the notion of frugal innovation is not new to the Kenyan context since the *jua kali* sector has been in existence in the country for many years and is regarded as this form of innovation (Holm *et al.* 2019: 298). *Jua kali* is a KiSwahili phrase, which means fierce or hot sun (Barasa and Kaabwe 2001). When applied to the informal sector *jua kali* “is reflective of the conditions under which most artisans, craftsmen and technicians involved in the informal sector work: usually in the open, under a hot sun” (Barasa and Kaabwe 2001: 352).

Under the SKILLs project, Holm *et al.* (2019: 299) focus on projects from the disciplines of architecture, design and planning all of which use design thinking and participatory design. The different projects are framed by themes of frugal innovation, design thinking and entrepreneurship. The projects considered the “invasive water hyacinth plant that endangered the fishing water” in Kisumu. The community in Kisumu had already started to process the water hyacinth into fibres for various uses. The study entailed working with the resources and strengths of the community, which included experimenting with the water hyacinth fibres to make inexpensive menstrual pads.

The water hyacinth collaborative project led to other research projects that included “developing Dunga Beach nearby Kisumu into an attractive place for ecotourism” (Holm *et al.* 2019: 300) through a focus on business and marketing as well as in design. The study in design resulted in the production of baskets made from the water hyacinth fibre. Through working with individuals who were already in the *jua kali* sector, workshops were run to share skills on inclusive place branding and product development. In a separate article that centres on the benefits of local practices and culture to enliven a city’s economy, Abura *et al.* (2020) focus on this practice of basket-making in Kisumu. One of the concluding points made by Holm *et al.* (2019: 300) is that the enterprises that were part of the SKILLs project engaged in “global innovation activities,

working towards sustainable development, and co-producing knowledge in global network structures” and that in order to drive these engagements for local businesses in frugal contexts, a transdisciplinary attitude was required.

2.7 Chapter conclusion

In this chapter, I provided a brief background to transdisciplinarity and discussed the principles articulated in the 14 articles of its charter. This was followed by a focus on the pillars of the epistemology of transdisciplinarity informed largely by Nicolescu (2010). Since transdisciplinarity is also known by other terms such as a “science with society” (Seidl *et al.* 2013: 5; Scholz and Steiner 2015: 526) its link to Mode 2 knowledge production was discussed. I also explained how the principles of the included middle and the Hidden Third inform transdisciplinarity’s characteristics of integration and collaboration.

Ross and Mitchell’s (2018) work on strong transdisciplinarity and transforming transdisciplinarity advances the concept to include transforming third order learning. Their concepts are helpful in the attempt to show how the *Woza Moya* case may demonstrate the potential that community art and craft projects have to widen an understanding of transdisciplinarity and its purpose of collaboratively solving complex social problems. Arts and craft projects warranted and necessitated the need to discuss social innovation and entrepreneurship within the transdisciplinary frame as guided by McGregor (2015b) amongst others. A review of local and international empirical studies was required to situate *Woza Moya* within these previous works.

Some empirical studies reviewed showed instances where socio-economic challenges and poverty alleviation were prominent and addressed collaboratively in post-colonial settings (van Breda and Swilling 2018; Ngumela and Mle 2019; Ngatse-Ipangui and Dassah 2019). Other studies showed the improvement and making of cities and urban areas through collaborative processes (van Breda and Swilling 2018; Mulder 2018; Holm *et al.* 2019; and Perjo and Bjerkesjö 2019). The collaboration between design and craft in a manner that contributes to interdisciplinarity and transdisciplinarity was an idea analysed by Izidio *et al.* (2018). Taming wicked problems in context-specific, non-linear and emergent processes was the focus of Burman (2018) and van Breda and Swilling (2018). Social innovation and entrepreneurship with a transdisciplinary attitude was seen in the studies conducted by Milligan *et al.* (2017), Holm *et al.* (2019), Perjo and Berkesjö (2019) and Mgumbela and Mle (2019).

It is hoped that the analysis of the design process of the *Woza* beadwork style will deepen and contribute to discourse about how collaboration and integration from a transdisciplinary

perspective might be understood. Similarly to van Breda and Swilling's (2018) study, this study shows an instance of mining of real-life stories and histories through the beadmaking vignettes.

CHAPTER THREE

METHODOLOGY OF TRANSDISCIPLINARITY AT WOZA MOYA

3.1 Introduction

In this chapter, I discuss the methodology of transdisciplinarity as it underpins this study. The intention is to show how transdisciplinarity served as the research design used to analyse the creation of beadwork at *Woza Moya* as well as to understand collaboration in this project. Some key concepts and elements related to the methodology of transdisciplinarity and how they were applied in this study are provided. In addition, the design of the beadwork analysis process is discussed in which the three phases of 'pre-production', 'during production' and 'post-production' are employed to show how multiple research methods were used to generate the vignettes which will form part of the chapter that follows. This chapter also includes an explanation of the sampling technique and measures taken to ensure an ethically considerate, valid and reliable research process to generate the vignettes that use the transdisciplinary framework. The methods discussed in this chapter are used to ensure that the *Woza Moya* case study can advance transdisciplinary discourse through positioning it within transdisciplinary entrepreneurship (McGregor 2015b).

3.2 Methodology of transdisciplinarity

In an effort to move from the discourse of transdisciplinarity to its implementation, Nicolescu (2010: 24) warns that transdisciplinarity would be an empty and short-lived discourse if it lacks a methodology. The methodology of transdisciplinarity is the axioms. Nicolescu (2010: 25) explains that "axioms cannot be demonstrated; they are not theorems. They have their roots in experimental data and theoretical approaches, and their validity is judged by the results of their applications. If the results are in contradiction with experimental facts, they have to be modified or replaced". Likewise, using and applying the transdisciplinary framework in the *Woza Moya* case is an experimentation to understand the design process as collaborative and integrative in particular when design is applied to complement the holistic community care approach.

Drawn from quantum mechanics, the basic principle of transdisciplinarity, particularly with the Hidden Third logic is that it is a transformative process (Nicolescu 2010: 31). Nicolescu (2010: 31) reminds us that through this transformational process, the Hidden Third "becomes a living reality", not an abstracted 'tool'. As a living reality, the Hidden Third has the power to touch all the dimensions of being" (Nicolescu 2010: 31). In studies that have used the transdisciplinary frame, integration is the core characteristic due to the Hidden Third, which is the logic that

encapsulates transdisciplinarity, (Nicolescu 2010; Jahn *et al.* 2012; Bergmann *et al.* 2012; Montuori 2013; and Marshall 2014). In the previous chapter, integration was discussed as a concept that is understood through the pillar of the included middle, in this chapter integration is discussed as a method. Moreover, integration as it relates to transdisciplinarity informed this study and the work undertaken at *Woza Moya*.

3.3 Integration in the transdisciplinary methodology

Bergmann *et al.* (2012: 38) assert that the research process must be guided by the idea of integration as a starting point. The idea of integration in the methodology of transdisciplinarity follows the one conceptualised by Nicolescu (2010). Approaching integration in a transdisciplinarily and methodologically specific way in this study, I borrowed two forms of integrative processes from Bergmann *et al.* (2012): 1) product as a vehicle for integration (Bergmann *et al.* 2012: 106); and 2) integration through stakeholder involvement and participation (Bergmann *et al.* 2012: 124). Because the design process at *Woza Moya* involves the creation of products through a partnership between community members and stakeholders of the HACT, I believe that these two types of integrations are well-aligned with this study. The two approaches to integration are discussed below.

3.3.1 Product as a vehicle for integration

Product as a vehicle for integration is a subset of integration involving artefacts, services and products as boundary objects (Bergmann *et al.* 2012: 105). The authors explain that boundary objects are located between those partners cooperating and participating on a project and have a particular meaning to them such as a communicable meaning (Bergmann *et al.* 2012: 68). Various kinds of entities may be regarded as boundary objects – “common everyday notions, abstract ideas, illuminating examples, artefacts and publications of all kinds” (Bergmann *et al.* 2012: 105). Boundary objects are important because they enable those concerned to reach understanding across cognitive and normative boundaries serving their entry into discipline bound contexts. Without first identifying boundary objects, a joint project cannot get started at all, much less be organised” (Bergmann *et al.* 2012: 105).

Bergmann *et al.* (2012) narrow their explanation to speak specifically to a product, clarifying that “the product is a boundary object insofar as it is common to all participants as the core of their joint efforts, yet remains in need of being made more precise in its actual application at all levels of research. After the project is broken down into sub-projects with sub-tasks, however, the risk arises of losing sight of the integration aspect of the common product” (Bergmann *et al.* 2012: 107).

Therefore, a boundary object, as I understand, is common to those who form part of the collaboration in processes of application. Opdam, Westerink and de Vries (2015: 63) argue that for communities of practice, a boundary object acts "as a strategy supporting the decision-making of actors by reconfiguring the boundaries between different forms of academic and non-academic expertise and between facts and opinions, interests and values". In another definition, Pierre *et al.* (2017) conceptualise design artefacts as boundary objects and since beadwork is a design artefact that is the most useful definition for this study. Pierre *et al.* (2017: 219) posit that design artefacts act as dialogical tools between actors who design collaboratively and play a role in informing design solutions. Design artefacts as boundary objects serve as "crucial sites of progression and where design innovation can be argued to take place" (Pierre *et al.* 2017: 221).

Bergmann *et al.* (2012: 107) outline the methodological approach in the category of product being a vehicle for integration. Their approach begins by clarifying the product's specifications. These result in part from the product's function (for example, a water demand analysis to be used in water rights proceedings), but they are also determined by the contracting customer's (the societal practice partner) specific expectations, or even by the expectations of the institutions participating in the research process or the research team itself" (Bergmann *et al.* 2012: 107). The step that follows is "to create a performance specifications document [...] product use, product overview with quality requirements, desired product performance, requirements concerning the product environment and arrangement of possible components" (Bergmann *et al.* 2012: 107).

According to Bergmann *et al.* (2012: 107), it is essential to adjust the various sub-projects as team because it is in this way that it can be guaranteed that the various components are connectible or that the knowledge produced by the sub-projects can be used to construct the end product (which is similar to the assertion by Opdam *et al.* 2015 mentioned above).

To conclude this form of integration, Bergmann *et al.* (2012: 107) state that "the more innovative the character of the product to be developed, the more important it is to subject it to continuous monitoring in an iterative process. Already in the first phase of the project it is necessary to establish milestone dates for checking divergences of the research work from the product requirements". The other sub-set to integration that this study borrows from is stakeholder involvement and participation.

3.3.2 Integration through stakeholder involvement and participation

A general description of the task that encapsulates this form of integration is that societal practice partners can assume various different roles in a transdisciplinary project i.e. a more or less central and decisive role or be more or less involved in helping a research project reach its goals. "In those projects in which the societal practice partner is responsible for the immediate implementation of the project's research findings, the immediate implementation perspective can have a very strong integration effect" (Bergmann *et al.* 2012: 124). Furthermore, they state that the integration task consists first of all in defining the research goals, on the one hand, the kind that contributes towards solving the real-world problem. On the other hand, it needs to be ensured that the research perspectives are not dominated by practical concerns (Bergmann *et al.* 2012: 124). In the process of defining this goal, Bergmann *et al.* (2012: 124) add that "a continual discussion must be conducted during the research process that includes all research modules and practice partners, in order to assure that the stocks of knowledge existing, or being produced, in all sub-projects are in alignment with the overall research goal".

A commonality with the product as an integration vehicle is that if the different participants already share a common boundary object, the requirements for a targeted implementation of the results can be developed through a discussion about products (Bergmann *et al.* 2012: 125). The approach of this integration context is, then, explained through the product development process. While my explanation of integration through stakeholder involvement and participation below follows the guidance of Bergmann *et al.* (2012: 126-127), I infuse it with other works that share similar ideas, as outlined below:

1. "First, a societal need or problem must be identified which can be satisfied or solved with the help of a product" (Bergmann *et al.* 2012: 126; see also Thompson-Klein 2018: 15);
2. "Then, the disciplines and societal practice partners to be involved must be determined" (Bergmann *et al.* 2012: 126);
3. "Any existing precursor products and already existing stocks of knowledge that may be usable must be identified" (Bergmann *et al.* 2012: 126; see also Bell *et al.* 2009: 302);
4. "If needed, the knowledge base can be expanded through basic research" (Bergmann *et al.* 2012: 126; also Bell *et al.* 2009: 300);
5. "Next, the participants must be institutionally tightly intermeshed" (Bergmann *et al.* 2012: 126; see also Nicolescu 2011: 127);

6. "Only at this point can the actual cooperative product development begin" (Bergmann *et al.* 2012: 126; also Bell *et al.* 2009: 301; Perjo and Bjerkesjö 2019: 9);
7. "Subsequently, the product is tested and its application evaluated" (Bergmann *et al.* 2012: 126; see also Perjo and Bjerkesjö 2019: 4);
8. "Put into practice, improvements may be needed; unexpected difficulties may lead to further basic research" (Bergmann *et al.* 2012: 127; see also Bell *et al.* 2009: 297);
9. "The product finds a market and is distributed, provided that this was formulated as a goal of the project" (Bergmann *et al.* 2012: 127; see also Bell *et al.* 2009: 300) and;
10. "It is possible that ideas for further products may be developed on the basis of the finished product, or its development may inspire further basic research" (Bergmann *et al.* 2012: 127).

3.3.3 Contextualising the two integration types at Woza Moya

The concepts of product as a vehicle for integration and integration through stakeholder involvement and participation are appropriate to understand collaboration in the design and creation process at *Woza Moya* in a transdisciplinary way. As discussed earlier, the project extends out of an identified societal problem that sought to address, through a holistic approach, the wicked challenge that HIV and AIDS presented to the community. The establishing of *Woza Moya* became the vehicle for implementing a holistic health care model that considered economic empowerment an imperative to the HACT's holistic goal. At first, *Woza Moya* is regarded as a sub-project of the HACT that, through its own set of sub-tasks, contributed to the bigger goal of the HACT. Later the organisational structure became more complex in that, although *Woza Moya* forms part of HACT, it too, has sub-tasks through the various beadwork projects undertaken.

Considering the concept of the design artefact as a boundary object (Pierre *et al.* 2017), beadwork serves the integrating purpose of bringing HACT stakeholders and societal practice partners (i.e. the beadworkers) together to engage in product-oriented discussions whose sales is aimed at addressing the socio-economic problems of the area. All stakeholders are given a decisive role to play in the design and creation process, which entails identifying trends, sourcing materials and the actual making of beaded items. *Woza Moya* has established itself as a product-creating project with the community and that, in and of itself, contributes to the holistic health care approach and the application of entrepreneurial activities to achieve a community sustainability goal. It is important to note that products made for client orders may not necessarily fall under the aesthetic of the *Woza* beadwork style. Therefore, this implies that requirements of

the *Woza* beadwork style i.e. the aesthetics of the style as well as client requirements, in this case serve as the boundaries in the design process. Conversations, idea generation and decisionmaking between the participating actors are guided by these factors.

In addition, the notion of precursor products is also evident at *Woza Moya* and has a catalysing effect of connecting the participating HACT stakeholders and community members. Precursor products are beaded items that some beadworkers produced before being registered with the project or products that may have been developed in earlier days of the project. These precursor products, as will be shown in the vignettes, formed the basis of partnership and collaboration through beadmaking. Essentially, these partnerships in co-designing and co-creating are also ways in which participants get “tightly intertwined” (Bergmann *et al.* 2012: 127).

The section that follows provides a discussion of the methods employed at *Woza Moya* in which the transdisciplinary characteristic of integration was used to deepen the understanding of the design process that includes organisational stakeholders and identified community members. As a reminder, the interest of this study is to use *Woza Moya* as a case study to investigate the suitability of strong and collaborative transdisciplinarity in the study of socially engaged practices such as design and creation processes of *Woza Moya*. Additionally, the design process is understood as a socially engaged creative practice that is integrated in an effort to achieve a context-specific form of a holistic health care approach through addressing a socio-economic challenge.

3.4 Contextualising the research question and sub-questions at *Woza Moya*

The research process included an eleven-month long immersion at the *Woza Moya* premises in Hillcrest between the months of February and December 2019. The first set of semi-structured interviews aimed to understand the positions of the different actors involved in the collaborative beadwork creation process. In order to generate a richer understanding of *Woza Moya*, observations followed this interview session. Together with observations were conversations, taking notes and photographing of significant moments during fieldwork.

To recap, I list my research questions and sub-questions below, before explaining how they developed over the course of my research. My main question is: *To what extent can notions of strong and collaborative transdisciplinarity assist to deepen our understanding of the design and creation processes at an arts and craft community organisation such as Woza Moya?*

Sub-questions which flow from this are:

1. What are the requirements for collaboration in the design and creation process at *Woza Moya*?

- 1.1. Who are the actors involved in the design and creation of the beaded items at *Woza Moya*?
- 1.2. What roles do the different actors play in the design and creation of these beaded items?;
and
- 1.3. What knowledge, skills and expertise do the actors bring to the design and creation process of the beaded items?
2. What might vignettes of designing and creating collaboratively convey about the transdisciplinary application in contexts of creating products for economic empowerment?
3. Might community arts and craft organisations like *Woza Moya* be used to advance transdisciplinary discourse to embrace and include entrepreneurship with a transdisciplinary attitude?

Initially, my sub-questions under the first question were:

- 1.1 Who are the actors involved in the design and making of material objects at *Woza Moya*?
- 1.2 What role do the different actors play in the design and production of material objects?
and;
- 1.3 What knowledge and skills do the actors bring to the design and production process of the material objects?

During the research process, it became clear that these questions needed a clearer focus. Schwartz-Shea and Yanow (2011: 55) write that interpretive research needs to be flexible due to the researcher's ongoing and evolving learning in the field, including the fact that researchers have limited control over their settings and the individuals in those settings. The flexibility applies not only to the need to respond in the moment to things said or done, but also to how the research process may be changing initial research designs and questions which may lead the researcher discovering some unexpected and unforeseen answers which in turn can lead to revised research questions (Schwartz-Shea and Yanow 2011: 55).

The notion of revising research questions became evident in the *Woza Moya* case during the initial conversation with the Director, who explained that there are a number of different products that can be found at *Woza Moya*. These products include, amongst others, fashion items by some well-known designers, woodcarvings, paintings and wireworks by local artists, dolls made by different sewing groups around the KwaZulu-Natal province and metal jewellery. After explaining the purpose of my study and its themes of integration and collaboration, the Director suggested that the beadwork range might be the most viable option because of the large number

of beadworkers associated with the project and the possibilities of collaboration and integration being higher in beadwork production than in other products. As a result, the sub-questions were re-tailored and adapted for context-specificity and became:

- 1.1 Who are the actors involved in the design and creation of beaded items at *Woza Moya*?
- 1.2 What role do the different actors play in the design and creation of these beaded items? and;
- 1.3 What knowledge, skills and expertise do the actors bring to the design and creation process of the beaded items?

3.5 Designing the design and creation analysis process at *Woza Moya*

The concepts of transdisciplinary integration were used to design the approach of analysing the creation of contemporary beadwork at *Woza Moya*. The design of my analysis comprised of three categories, each with its purpose and data collection methods. These categories were the pre-production, during production and post-production of beadwork phases. This study followed the methodology as inter-disciplinary and transdisciplinary studies that have infused traditional qualitative research methods such as interviews, photographing and researcher journal writing. These studies include Janesick (2014), Ukowitz and Drobesh (2017), Tobi and Kampen (2018), Magagula *et al.* (2019) and Ward *et al.* (2019).

Qualitative research methods were used because they allow “discovery, that is, developing holistic, comprehensive descriptions of systems, theories, and processes, as well as identifying factors and working hypothesis that warrant further research” (Brodsky *et al.* 2016: 13) which is salient to this study. Table 3.1 shows what each phase was, its purpose and the data collection methods mounted for each. The different data collection methods are explained in the sub-sections to show how they were adapted to fulfil the purpose of the study.

Table 3.1 Three phases used to analyse beadwork creation

PHASE	PURPOSE OF PHASE	DATA COLLECTION METHODS
'Pre-production' of beadwork	- Identify who the actors are and look into their background as well as knowledge, skills and expertise brought to the process	Phase 1 semi-structured interviews

'During production' of beadwork	<ul style="list-style-type: none"> - Analyse the co-design and co-creation of beaded items informed by the transdisciplinary concept of integration - To generate and present the process as vignettes 	Conversations, photographing, observations and journaling
'Post-production' of beadwork	<ul style="list-style-type: none"> - Find out if the design process yielded any value, lessons and impact for the participating HACT members and practice partners 	Post-production semi-structured interviews

3.5.1 Interviews in the design and creation analysis process

Interviews are perceived to be one of the important ways of knowing others. There are various types of interview styles in studies that adopt a qualitative approach, the key ones being unstructured, structured and semi-structured interviews (Madden 2012; Morse 2012; Brodsky *et al.* 2016; Leavy 2017; Brinkmann 2018). Structured interviews have questions that are "detailed and developed in advance [...] frequently used in multiple case studies or larger sample groups to ensure consistency" (Niewenhuis 2007: 87). Depending on its design, this type of interviewing has the potential of inhibiting probing (Niewenhuis 2007: 87). While unstructured interviews cannot be started without "detailed knowledge and preparation" they do not use "predefined questions and are primarily based on participant observation" (Zhang and Wildemuth 2009: 241). Since my methodology involved probing and observation in the 'during production' phase, unstructured and structured interviews were not appropriate for this phase. Semi-structured interviews were used for this phase.

Semi-structured interviews are generally described as falling in the middle of the spectrum between unstructured and fully structured interviews (Brdosky *et al.* 2016: 15; Leavy 2017: 139). Brinkmann (2018: 1002) states that this type of interview makes "better use of the knowledge-producing potentials of dialogues by allowing much more leeway for following up on whatever angles are deemed important by the interviewee, and the interviewer has a greater chance of becoming visible as a knowledge-producing participant in the process itself, rather than hiding

behind a preset interview guide". Leavy (2017: 139) asserts that designing inductive and open-ended questions expands the opportunities for the participants "to use their own language, provide long and detailed responses if they choose, and go in any direction they want in response to the question". It is for this reason, amongst others, that semi-structured interviews were suitable for generating the vignettes of beadmaking processes at *Woza Moya*. Since semi-structured interviews happen on a face-to-face basis they have the added benefit of building rapport since one can "pick up on visual cues, and use gestures" (Leavy 2017: 141). For this study, these visual cues and gestures were generated when participants talked about the products or experiences of collaborations.

The study comprised two sets of semi-structured face-to-face interviews and an attempt was made to keep the style of the interview as conversational and natural as possible in order to help the interview sessions "flow and be productive" (Madden 2012: 69). Being fluent in both isiZulu and English was helpful in keeping a conversational and natural style when interviewing the beadworkers, some Marketers, the Liaison Officer and Dispatch Coordinators who all preferred the isiZulu language. Consistent with the semi-structured interview approach, although there was a set of scheduled questions, if a response to any of these questions led to another question that was not in the schedule, it was asked.

The first set of interviews inquired into the background, knowledge and skills of the participants ahead of observing their beadwork creation process. It was largely during these interview sessions that the participants gave an account of how and why they joined *Woza Moya* (see Appendix 2 for the scheduled interview questions). In addition, during these interviews the participants shared how they learnt the skill or knowledge that they brought to the creation process, which is an important element for the theme of integration and collaboration drawn from transdisciplinarity.

The second set of interviews followed after the observation of product creation was conducted and like the first set, also adopted a conversational style that was open enough to allow useful follow-up questions. Because these interviews were conducted post-production, they yielded reflective responses about the participants' experience of the integration process, and inquired into lessons learnt and how the lessons and experience learnt from the integration process might be used in the future. Appendix 3 is the interview schedule used for the post-production phase of the process.

Most interviews were conducted one-on-one with each participant to allow them the space to talk freely without being intimidated or overpowered by a dominant individual, which can happen in group interviews or focus groups. However, in response to a request from three participants who work as a team at *Woza Moya* (Beaders 5, 6 and 7), one interview from the first

set, was conducted in a group setting. In this instance, in order to navigate the power dynamics and to increase the possibility of obtaining sufficient responses from all participants, each participant was asked individually to respond to a question if they had not responded.

Besides face-to-face, interviews can also be conducted via video-conferencing, *Skype*, telephone or email in instances when participants are far away from the researcher (Leavy 2017: 142). With the international clients being in other continents and with no clarity about when their next visit to Hillcrest would be, email interviews were conducted with them. As written interviews, one shortcoming of email interviews is that they “don’t allow you to capture verbal or physical cues” (Leavy 2017: 142). However, one benefit of email interviews is that they allow “you to interview people in disparate locations, to allow participants more time to respond to questions thoughtfully” (Leavy 2017: 142). Although follow up questions may be asked with email interviews (Leavy 2017: 142), the responses provided by the international clients were sufficient thus avoiding the need to probe further. Janesick (2014: 304) states that augmenting and supporting the interview data can be done by collecting other types of data, and this was my rationale for employing other methods such as observations, which are discussed in the next section.

3.5.2 Observations in the design and creation analysis process

Regarded as a fundamental qualitative method in the social sciences, observations entail the self as a primary instrument present in the situation, consciously gathering data through seeing, hearing and touching, among others (Jones and Somekh 2005: 138; Angrosino and Rosenberg 2011: 467). Like the different forms of interviewing styles, observations also occur in different forms. For example, Leavy (2017) asserts that there are participatory and nonparticipatory observations. As the name suggests, participatory observations mean the “researcher engages in the activities of those he or she is researching, and records systematic observations” (Leavy 2017: 134). Nonparticipatory, on the other hand, denotes observing in the setting without participating or engaging in the same activities (Leavy 2017: 135). In the *Woza Moya* research, both forms were used, depending on the personality of the participant. Although some participants did not invite me into the beading activities, others did, and these were platforms to observe, experience and participate in the creation process. At times when challenges were experienced during the process, participants requested that I contribute ideas. These instances were helpful, since the design and creation process were not observed purely from an outsider position; there was an element of inclusion and integration inherent in such instances. In addition, when participants spoke of experiencing difficulties, my participation gave me some insight into the challenges.

Jones and Somekh (2005: 139) also make the distinction between structured and unstructured observations (also Miles *et al.* 2014: 79). In structured observations, predetermined

categories of behaviour or activities to be observed are outlined (Jones and Somekh 2005: 139). Unstructured observations happen when broad decisions are made on the basis of data already collected or can also be derived from the focus of the research (Jones and Somekh 2005: 140). The study employed a mix of structured and unstructured observations.

Miles *et al.* (2014: 52) state that if a biased and uninformed researcher makes erratic observations and skews information, the data will be unreliable, hence it is important to use validated instruments well to maximise the potential of obtaining dependable and meaningful findings. In order to ensure that the observations were conducted in a valid and reliable manner, a template was developed. Headings may be created for observations (Miles *et al.* 2014 and Jones and Somekh 2005), and my headings were in the form of categories in the observation template. These categories were linked to the objectives of the study. Each observation began with noting the beadwork product being created at the top of the template sheet, followed by listing the individuals involved in its creation, the role the individuals played in the creation process and lastly, whether and how the strengths and resources available at *Woza Moya* were being used in the process (see Appendix 4 for an example of a completed observation template). Since these observations used a pre-designed template, they are structured observations.

During unstructured observations, key utterances were recorded verbatim so that the meaning was unobscured; in addition the time and context of the observation were recorded. Most of the data gleaned from these observations were recorded under the additional notes portion of the template for structured observations, although I also used the journal as another record-keeping mechanism of observations.

3.5.3 Conversations and notetaking in the design and creation analysis process

Participants were made aware that after the introductory interview, conversations would ensue. Conversing is seen as an everyday act that is an important part of normal human interactions (Madden 2012: 64). It is for this reason that an attempt was made to keep conversations as natural as possible. Furthermore, I entered the field armed with Maddens (2012: 67) notion that the recorder that resides in the body of the researcher is always 'on'. The researcher needs to be aware of this, as typically the participants you work with never forget that you are a 'recorder' regardless of how comfortable they become in your presence. Called instrumental conversation, Madden (2012) cautions that with this form of conversation the researcher "should not seek to bury [themselves] under the cloak of natural and easy-going relations, nor should [they] dominate an interaction. However, being overly instrumentalist, that is to say, giving off a sense of being greedy for information, of taking without giving, is not well received; a grab-and-run approach to gathering [...] data will have you shown to the door in very quick time" (Madden 2012: 67).

As an attempt to increase the possibility of a fair exchange and to balance the natural and instrumental aspects of conversations with the participants, my various identities played a part and these were exposed from the outset. Exposing these identities was an opportunity for establishing questioning and being questioned as a mechanism to balance the experiences of both the researcher and the researched. For example, one participant showed interest in the PhD programme, which I was registered for and would constantly ask about what a PhD in Performing and Visual Art entails. Others had an interest in my position as a lecturer at a Fashion department and would ask how this study would contribute to my field.

I believe that being a trained fashion designer also encouraged other participants to ask for suggestions on outfits they thought of wearing to upcoming functions. Another participant who wanted to introduce a new product asked for visual references from fashion magazines to inspire her process. While the *Woza Moya* premises were the platforms where these conversations happened, there were a few instances where my own vehicle served as an alternative space to have conversations with some participants. These instances happened when I offered participants lifts if they were going in the same direction as my own.

In order to keep the conversations as natural as possible, notes were taken immediately at the end of the field session before driving back home or immediately when I arrived home. This was to capture the accounts while they were still fresh in the mind. Leavy (2017: 136) advises researchers "to have a small notepad or a cellphone with a voice-recording feature in order to 'jot' down words or phrases that you want to remember. These jottings are referred to as on-the-fly notes". To avoid forgetting, at times the 'on-the-fly' notes would be written down as a word, either on a piece of paper, in the journal or in worst case scenarios on my hand, to serve as a form of mnemonic device until I was in a context to record the conversation more comprehensively.

The language used in conversations was another important factor in this study. The use or misuse of language and dialect is seen to either aid or impede attempts to form relationships and enter the field (Madden 2012: 61). Although there are some differences in dialect between the IsiZulu spoken in Johannesburg, where I learned it, as compared to that spoken in KwaZulu-Natal, the differences did not constrain interaction and conversations. As a result of English being their home language, the conversations between one Marketer, the Director and myself were in English, and I used English in email interviews with international clients. The rest of the interviews were conducted in IsiZulu.

3.5.4 Photographs in the design and creation analysis process

Photographs are another method of generating data and, as a research method, they are called visual methods. According to Warr, Guillemin and Waycott (2016: 5), photographs have the “capacities to generate rich data, often in combination with other modes of data collection such as oral, textual and sensory”. This capacity allows photographs to complement and amplify the handwritten description (Madden 2012: 108). Further to this, the camera, through which the photograph gets produced, is considered as part of one’s fieldnote strategy (Madden 2012: 108). Apart from just being used by the researcher, the development of “technologies offer capacities for research participants to produce images and videos sometimes independent of researchers” (Warr *et al.* 2016: 5).

While this participatory possibility and active role played by the participants in generating the photographs may be regarded as a strength, issues of authorship and ownership have attracted some attention. With regards to authorship and ownership, Warr *et al.* (2016: 30) state that “research participants may be involved in generating visual data by working alone or in groups, and in collaboration with researchers or artists”. However, when created together with the researcher then questions emerge about who the author/s and owner/s of visual data and artefacts are (Warr *et al.* 2016: 30). In order to mitigate the complexity of authorship and ownership, Warr *et al.* (2016: 30) propose that “sustaining respectful relationships with participants mean that researchers need to consider and acknowledge participants’ authorship and ownership of materials and ideas as appropriate. This involves seeking permission and input”.

These issues about photographing as a research method played a part in analysing the design process at *Woza Moya*. Photographs played the role of complementing and amplifying the handwritten notes generated through observations and conversations, which eventually got handwritten in a personal journal. In some instances, they were also used to capture the development of a beadwork in different stages as part of the ‘during production’ phase. Capturing the various stages of development digitally enabled the rendering of how different people (some seen and some unseen) contributed to the creation process. I took photographs in these instances.

A more participatory approach to photographing was employed particularly with those participants who could not commit to a weekly meeting. These participants, mainly the more experienced beadworkers, were asked to take photographs of their beading process and share the captured photographs on *WhatsApp* messenger. In such situations, participants would share photographs of products in their unfinished as well as finished state. When using this approach, the participants were requested to exclude the faces of people in the photographs for ethical reasons especially since these people did not participate in the study. A meeting on an agreed-upon date followed the process where conversations about the creation process would take place.

These meetings also provided the opportunity to photograph the finished product. There were instances where the agreement about sharing photographs on *WhatsApp* messenger was not made between the participants and myself. However, the participants were propelled to share photographs nonetheless, as an expression of their pride of the outcome of their creation process. Through requesting permission for their use, the photographs taken by the participants were treated as important data and when used in this thesis the photographer is duly credited.

Photographs were also secondary sources since they were archived in some participants' cellular phone devices. These photographs were only of products that they had produced prior to participating in the study. The archived photographs played the role of telling the history of some participants as well as the skills and knowledges that they had before joining the project. In an example of photographs complementing text, these photographs supported some of the 'pre-production' phase interview responses about the background, skills and knowledges that participants brought to the creation process. Besides the photographs kept in cellular phone devices, permission was sought and granted to use other forms of archived photographs, which were sourced from the *Woza Moya Instagram* page. While the photographer was not known, permission was granted by the Director to use them to support the study. The data collected through these methods were used to generate the vignettes.

3.6 Ethical considerations

Ethical clearance was sought from the DUT's Institutional Research Ethics Committee (IREC) to ensure that the research did not compromise the participants ethically. Some steps were taken to ensure an ethically sound study. Leavy (2017: 135) states that "the researcher's ability to gain access to the setting and build productive relationships in the field" is an important consideration ahead of conducting fieldwork in organisations. As a result, a letter requesting permission to conduct research at *Woza Moya* was sent via email to the Director.

Once permission was granted to enter *Woza Moya*, a letter of information in both English and IsiZulu was given to the potential participants. It outlined the nature of the study and its purpose (Appendix 5). The process of informed consent was achieved through following some steps. All participants with whom I interacted at *Woza Moya* were given the information and consent letters. They were given a minimum of seven days to read them and formulate any questions. At the next meeting day, if any questions were raised, I addressed these. Once satisfied, participants agreed to be part of the study and the consent letter was signed; only then could the individuals participate in the study.

Two International Clients were approached by me via email and told about the study. Upon showing interest in participating, they were sent the information and consent letters. The

responses were sent back together with the signed consent letter. One Marketer facilitated this process for one international client. Only once the International Client signed the consent form were they permitted to respond to the questions.

A registered beadworker served as the conduit between myself and an unregistered beadworker who contributed to the creation process. A registered beadworker means those who are included at *Woza Moya* and who receive orders via the organisation. In such instances the registered beadworker was asked to explain the study to the identified individual and once they agreed to participate, the individual was interviewed. Before the interview would commence, once again the letters of information and consent would be given, read signed (Appendix 5).

Since some interviews were conducted in IsiZulu, certain statements by some participants are presented in this language accompanied by their translated version in the thesis. The reason for this style is an attempt to retain some nuances of the Zulu language without compromising the inherent meaning. Being proficient in both IsiZulu and English proved advantageous to this endeavour. Wherever possible there will be an attempt to expand on and explain some of these statements and nuances. This matter is addressed under this section as an attempt to retain meaning is perceived in this study as ethical and also aligns ideologically with the idea of valuing diversity.

Ethics should also be addressed for studies that use visual methods. Since photographing was used as a data generation method, it is pertinent to address the ethics related to it. Pauwels (2008: 248) states that for visual methods, "assessing whether the potential risks are acceptable for each research context and the subjects involved" is important. Therefore, while this issue was addressed in the letters of information and consent, in some cases photographs include the face of some participants and these visuals are shared in this thesis. The photographs are mainly of participants working in group contexts to emphasise the point of teamwork at *Woza Moya*. Additionally, while an attempt was made to avoid the use of names, there is an instance where a *Woza* beadwork product was eventually given the name of a participant; this name is used in this thesis to align with the theme of representation and celebration. The name of this product was already disseminated in the *Woza Moya Instagram* page, however, while this may be the case, permission was sought and subsequently granted to use it in this study.

3.7 Organising and analysing 'pre-' and 'post-production' phases

Madden (2012: 24) states that it is good to systematise and adopt a disciplined approach to produce the research findings, to validate the application of methods and to substantiate the interpretation of data. The principles of relevance, credibility, legitimacy and effectiveness outlined by Belcher *et al.* (2016) to ensure quality in transdisciplinary research were used to

analyse the outcome of understanding the collaborative creation of contemporary beadwork at *Woza Moya*. These principles were used to ensure the trustworthiness of the findings of the work investigated at this community arts and craft project. While they are known concepts in research, it is imperative to clarify what each means for the purpose of the study, which I have done in Table 3.2.

Madden (2012) asserts that much room needs to be left for an inventive, imaginative and experimental approach to analysing and interpreting data. Likewise, the analysis of data and formulation of codes that were used to respond to the main research question were a combination of hand and computerised forms. In this study, the hand forms include the handwritten notes such as those recorded in my personal journal and participants' statements written on sticky notes. The computerised include the typed transcript and stored in my laptop in different folders as well as those saved in NVIVO.

Table 3.2 Four principles of trustworthiness in transdisciplinarity. Used at *Woza Moya* drawn from Belcher *et al.* (2016)

Relevance	Refers to the importance, significance and usefulness of the research project's objectives, process, and findings to the problem context and to society.
Credibility	Refers to whether or not the research findings are robust and the knowledge produced is scientifically trustworthy. This includes clear demonstration that the data are adequate, with well-presented methods and logical interpretations of findings.
Legitimacy	Is defined as whether the research process is perceived as fair and ethical by end users. In other words, is it acceptable and trustworthy in the eyes of those who will use it? This requires the appropriate inclusion and consideration of diverse values, interests, and the ethical and fair representation of all involved.
Effectiveness	An effective research is defined as research that contributes to positive change in the social, economic, and/or environmental problem context since transdisciplinary inquiry is rooted in the objective of solving real-world problems.

Since data analysis for this study entailed the description of the case and themes of the case and cross-case themes (Creswell *et al.* 2007: 241), thematic analysis was used to understand how skills and expertise are used to create beadwork. Themes that speak to the transdisciplinary principles of ensuring quality were identified. These include: firstly, themes that showed the relevance of beadwork; secondly, its creation to the identified community; and thirdly, a theme on the changes

that beadwork has made in those who participated in its creation. Essentially these themes speak to ideas of Mode 2 knowledge production and its approach as research with a social purpose. However, a discussion on Mode 2 knowledge production cannot happen without a mention of impact.

Therefore, in addition to using the four principles of quality in transdisciplinary research, impact is also considered in this study. Hansson and Polk (2018) are helpful in this regard since they argue for the formulation of a relationship between process and impact. While Hansson and Polk (2018) are informed by Belcher *et al.*'s (2016) the four principles of quality in transdisciplinary research, they assert that "linking participatory processes, project outputs, and outcomes to societal impact" (Hansson and Polk 2018: 143) is important. Forming the relation between process and impact "is crucial for any evaluation of transdisciplinary projects. Otherwise we run the risk of missing barriers to impact, and overlooking outcomes, which can lead to impact". Therefore, the impact in the case of *Woza Moya* includes looking at and analysing the outcomes and contribution of the sale of beaded products to addressing economic empowerment. Impact is explained further and contextualised to *Woza Moya* in Chapter Five.

All audio-recorded interviews were transcribed in the language in which they were conducted, that is, in both English and IsiZulu. The IsiZulu transcripts were then translated into English however, to mitigate the possibility of losing some of the nuances of the language transcripts in both versions were kept for use. In addition, I argue and believe that seeing the value of words spoken in both IsiZulu and English is a transdisciplinary mindset in the sense that their dissimilarities enrich the study. Therefore, transcripts in English and IsiZulu are treated and fused as the "horizons of languages" (Gadamer 2013: 466) and as being unified by the Hidden Third (Nicolescu 2010). After the transcripts were generated, they were then read and re-read in order to form the categories, which would eventually become themes. Using the Microsoft tools 'text highlight color' and 'font color', participants' statements that belonged together were grouped through colour coding (Figure 3.1). The 'new comment' function under the 'Review' tab was used to add a note as a reminder of the grouping for the statement. The interview excerpts were then organised into their respective themes.

NVIVO is a data analysis computer software package that is designed to be used typically for textual analysis in qualitative and mixed methods research (Caldwell 2018: 197). It is described as useful and helpful "when working with large amounts of data, particularly where the data include different formats. It is useful for managing and organising projects with many separate data sources to support more transparent and systematic approaches to coding" (NVIVO workbook 2017). With a total of 31 interview transcripts, each ranging from between three and six pages long, over 250 photographs collected at *Woza Moya*, and notes in the personal journal

and observation templates, the software seemed apt for use in this study. However, only the transcripts and photographs were exported to NVIVO.

The process started off broadly by organising all transcripts and all photographs in the 'Files' function of the software under different folders. A folder was created for each participant and the interview transcripts as well as photographs related to the participants were saved in these folders, with the highlighted excerpts for themes kept intact through colour coding. The 'Files' function stores the primary source materials which includes interview transcripts, audio-recordings, photographs etc. Figure 3.2 is the screenshot of 'Files' created in NVIVO for this study. While NVIVO does have a function to export audio recorded interviews for possible usage as I do in this study, the software used to record the interviews was not compatible with the NVIVO software package. As a result, the audio recordings were not exported to NVIVO.

NVIVO uses the word 'nodes' which is located under the 'Code' function in the software. Caldwell (2018: 201) states that a node in NVIVO is "more than a label, as it is used as a container in which to gather material in one place for the analyst to look for emerging patterns and ideas". Folders entitled with the predetermined preliminary themes were created and the participants' statements that were relevant to the theme were pulled from the folders in 'Files' and narrowed down to the specific Node as shown in Figure 3.3.

As examples, participants' statements that spoke to how a skill or knowledge was acquired were saved under the node preliminarily entitled 'Acquisition of knowledge'. Those statements that spoke to participants mobilising community activities were saved in the node entitled 'Becoming community mobilisers' and so forth. Developing these nodes came from data collected in the 'pre-production' and 'post-production' phases. Some data collected in the 'during production' phase, too, were organised and managed through this software.

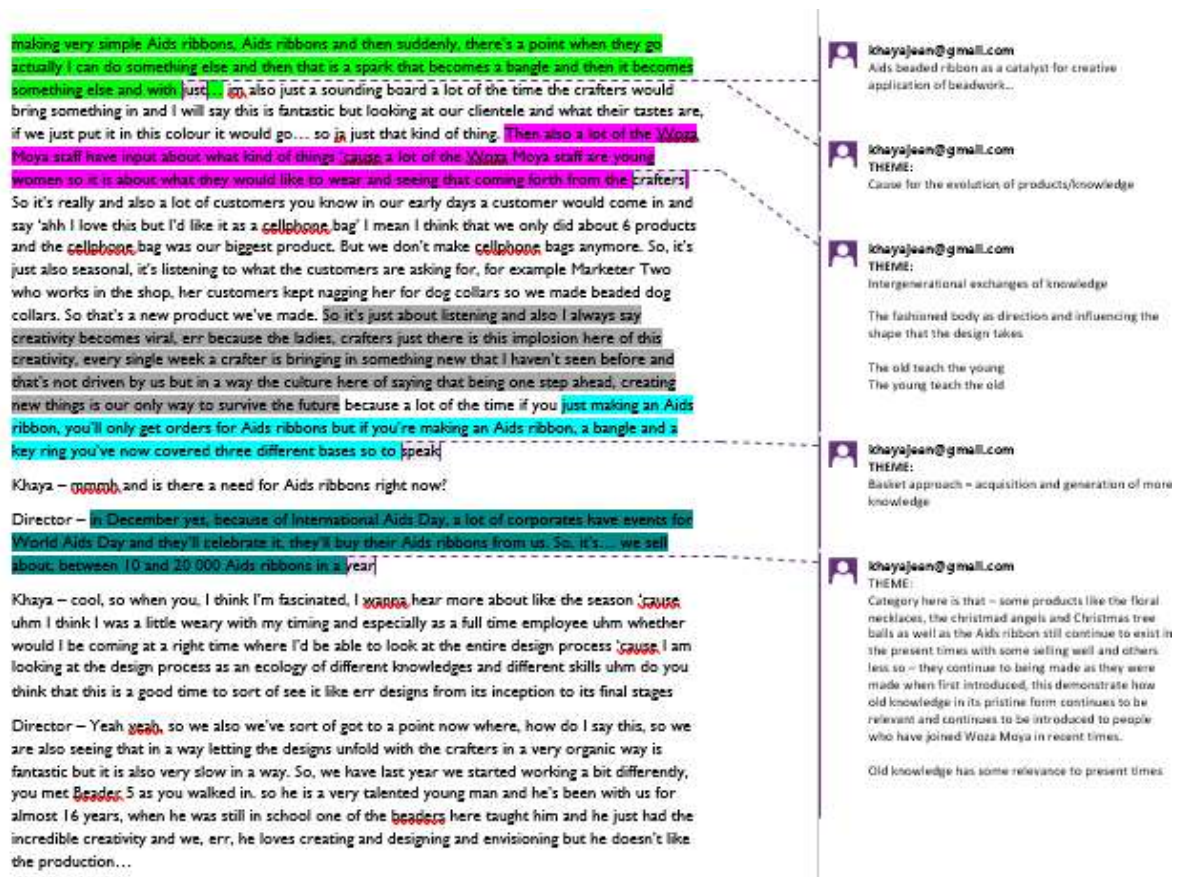


Figure 3.1 Colour coded transcripts in Microsoft Word. Photo: K. Mchunu.

Name	Codes	References	Modified On	Modified By	Classification
answer mama afrika	0	0	2019/09/23 1:38 PM	KJ	
Answers	0	0	2019/09/23 1:37 PM	KJ	
Beadar Eight integrated	12	33	2019/09/23 2:24 PM	KJ	
Beadar Four integrated	9	24	2019/09/23 2:26 PM	KJ	
Beadar Liaison Officer integrated	5	10	2019/09/23 2:23 PM	KJ	
Beadar One integrated	4	8	2019/09/23 2:22 PM	KJ	
Beadar Three integrated	7	18	2019/09/23 2:27 PM	KJ	
Beadar Two integrated	10	22	2019/09/23 2:27 PM	KJ	
Beaders Five Six Seven integrated	3	5	2019/09/24 3:20 AM	KJ	
Dispatch coordinator integrated	5	7	2019/09/23 2:22 PM	KJ	
IMG_0018 (2)	0	0	2019/09/20 3:29 AM	KJ	
IMG_0022 (2)	0	0	2019/09/20 3:29 AM	KJ	
IMG_0023	0	0	2019/09/20 3:29 AM	KJ	
IMG_0024	0	0	2019/09/20 3:29 AM	KJ	
Interview with Husband of Beader Four	0	0	2019/12/13 3:55 PM	KJ	
Marketer One integrated	10	20	2019/09/23 2:23 PM	KJ	
Marketer Three integrated	8	22	2019/09/23 2:26 PM	KJ	
Marketer Two integrated	7	12	2019/09/23 2:28 PM	KJ	
The Director integrated interviews	13	41	2019/09/23 4:09 PM	KJ	

Figure 3.2 Folders in 'Files' in NVIVO. Photo: K. Mchunu.

Name	Files	References	Created On	Created By	Modified On	Modified By
Acquisition of knowledge	6	9	2019/09/23 3:46 PM	KJ	2019/09/23 4:01 PM	KJ
Becoming community mobilisers	6	11	2019/09/24 3:16 AM	KJ	2019/09/24 3:29 AM	KJ
Change as being responsive	1	1	2019/09/24 6:00 AM	KJ	2019/09/24 6:00 AM	KJ
Evolution of products = evolution of knowledge	8	18	2019/09/24 4:25 AM	KJ	2019/09/24 5:05 AM	KJ
Exchange of knowledges	8	24	2019/09/23 4:08 PM	KJ	2019/09/23 4:41 PM	KJ
Feminist cause	1	2	2019/09/24 5:51 AM	KJ	2019/09/24 5:52 AM	KJ
Imparting ownership of knowledge	5	11	2019/09/24 3:57 AM	KJ	2019/09/24 4:16 AM	KJ
Knowledge appreciation, recognition and usability	7	14	2019/09/24 3:34 AM	KJ	2019/09/24 3:54 AM	KJ
Learning through integration process	10	25	2019/09/23 2:41 PM	KJ	2019/09/23 3:25 PM	KJ
Old knowledge relevant in present times	3	5	2019/09/24 4:18 AM	KJ	2019/09/24 4:22 AM	KJ
Role given to people	8	22	2019/09/23 2:46 PM	KJ	2019/09/23 3:28 PM	KJ
Strong statements	8	26	2019/09/23 2:36 PM	KJ	2019/09/23 3:28 PM	KJ
Symbolic meaning of Woza Moya	11	28	2019/09/23 2:38 PM	KJ	2019/09/24 5:35 AM	KJ
Transition	4	5	2019/09/23 2:47 PM	KJ	2019/09/23 3:26 PM	KJ
Types of knowledges	7	21	2019/09/24 4:56 AM	KJ	2019/09/24 5:14 AM	KJ
Vignette 1	35	35	2019/12/13 7:18 AM	KJ	2019/12/13 7:28 AM	KJ
Vignette 2	16	16	2019/12/13 7:31 AM	KJ	2019/12/13 7:42 AM	KJ
Vignette 3	11	11	2019/12/13 7:36 AM	KJ	2019/12/13 7:39 AM	KJ
Vignette 4	4	4	2019/12/13 7:41 AM	KJ	2019/12/13 7:41 AM	KJ
Vignette 5	13	13	2019/12/13 7:43 AM	KJ	2019/12/13 7:45 AM	KJ
Vignette 6	21	21	2019/12/13 7:46 AM	KJ	2019/12/13 8:07 AM	KJ

Figure 3.3 Preliminary themes from interviews. Photo: K. Mchunu.

3.8 Organising and analysing the 'during production' phase

Like the previous managing of the interview transcripts, NVIVO was also used to manage the photographic data that was collected in this phase. A folder in the 'Files' section was created for each participant, and the photographs collected were uploaded. These included photographs taken during the process as well as those shared by the participants on *WhatsApp* messenger. These photographs were given titles on the basis of what they were, for example a Frida little traveller, double heart earrings or Jungle oats neckbands were labelled as such. Some photographs were labelled as 'working' which were photographs of working progress before a product's completion and therefore indicative of a production being observed. In an instance where Beaders 5, 6 and 7 worked as a team, the photographs were saved in Beader 5's folder since he led this team. Figure 3.4 is an example of the folder with its title and Figure 3.5 shows a photograph that was saved in a particular folder.

The photographs from the folders of different participants in the 'Files' section were then grouped together and narrowed down under the nodes function where they were saved in folders called Vignettes (Figure 3.3). Each vignette focused on the development of a product and the level of involvement of beadworkers in its production. Therefore, the grouping of photographs implies that those photographs showed instances of participants working together or contributing to the creation of a particular product.

For example, one vignette focuses on the creation process of a zebra-print bracelet. A photograph shared on *WhatsApp* messenger by Marketer 1 of the bracelet was saved in the

Marketer's folder under 'Files' (for authorship and ownership purposes). However, when this photograph was later narrowed down to the nodes section, it was linked with the photographs that documented the development of the bracelet saved in Bearer 2's folder. Therefore, in the nodes section the related photographs of the Marketer and the beadworker were consolidated and saved as Vignette Two. Another example was the inspiration wall that Marketer 1 had developed in the early stages of fieldwork, this photograph was linked to the development of the Princess earrings, which are associated with Bearer 4. The next chapter provides a more detailed presentation of these vignettes.

The screenshot shows the NVIVO software interface. On the left, there is a 'Quick Access' sidebar with 'Files', 'Memos', and 'Nodes'. Below it, a 'Data' section shows a tree of folders including 'Bearer 1 pictures', 'Bearer 2 pictures', 'Bearer 3 pictures', 'Bearer 4 pictures', 'Bearer 5 pictures', 'Bearer 6 pictures', 'Bearer 7 pictures', 'Bearer 8 pictures', 'Bearer Liaison Office', 'Director's pictures', 'Dispatch coordinato', 'International design', 'Interviews', 'Marketer 1 pictures', and 'Marketer 2 pictures'. The main window displays the 'Bearer 1 pictures' folder, showing a list of files with columns for Name, Codes, References, Modified On, Modified By, and Classification.

Name	Codes	References	Modified On	Modified By	Classification
Angel little traveller		0	0 2019/09/21 3:55 AM	KJ	
Bearer 1 basket example		0	0 2019/09/21 3:55 AM	KJ	
Cellphone image		0	0 2019/09/21 4:00 AM	KJ	
Cellphone image 2		0	0 2019/09/21 4:01 AM	KJ	
Cellphone image 3		0	0 2019/09/21 4:02 AM	KJ	
Cellphone image 4		0	0 2019/09/21 4:05 AM	KJ	
Cellphone image 5		0	0 2019/09/21 4:10 AM	KJ	
DC Comics characters		0	0 2019/09/21 4:15 AM	KJ	
DC Comics characters 2		0	0 2019/09/21 4:15 AM	KJ	
Frida and travellers		0	0 2019/09/21 4:16 AM	KJ	
Frida finished		0	0 2019/09/21 3:54 AM	KJ	
Frida finished 2		0	0 2019/09/21 3:54 AM	KJ	
Frida finished 3		0	0 2019/09/21 4:17 AM	KJ	
Frida inspiration		0	0 2019/09/21 4:17 AM	KJ	
Frida inspiration 2		0	0 2019/09/21 4:17 AM	KJ	
Frida inspiration 3		0	0 2019/09/21 4:17 AM	KJ	
Hulk in pieces		0	0 2019/09/21 3:52 AM	KJ	
Mandela little traveller silhouette		0	0 2019/09/21 3:56 AM	KJ	
Mandela silhouette and traveller 2		0	0 2019/09/21 4:04 AM	KJ	
Mandela traveller		0	0 2019/09/21 4:01 AM	KJ	
Mandela traveller 2		0	0 2019/09/21 4:02 AM	KJ	
Mandela traveller 3		0	0 2019/09/21 4:10 AM	KJ	

Figure 3.4 NVIVO folder with photographs of participant's work. Photo: K. Mchunu.

The screenshot shows the NVIVO software interface with the 'Marketer 1 pictures' folder selected. The main window displays a list of files with columns for Name, Codes, and References. To the right of the list, there is a photograph of a beaded bracelet with a black and white geometric pattern and two white tassels at the bottom.

Name	Codes	References
Inspiration wall	0	0
Inspiration wall 10	0	0
Inspiration wall 11	0	0
Inspiration wall 12	0	0
Inspiration wall 2	0	0
Inspiration wall 3	0	0
Inspiration wall 4	0	0
Inspiration wall 5	0	0
Inspiration wall 6	0	0
Inspiration wall 7	0	0
Inspiration wall 8	0	0
Inspiration wall 9	0	0
Zebra print whatsapp	0	0

Figure 3.5 Opened folder with participant's product. Photo: K. Mchunu.

3.9 Trustworthiness and crystallising research findings

Since words such as heterogeneity, inclusion, collaboration and integration are some keywords of the study, they were used to address issues of trustworthiness as well as to crystallise some research outcomes. During the process of completing this degree, I chose to join a group of PhD scholars, with whom I met periodically for *Pomodoro* writing sessions, in order to support each other during our respective PhD journeys.¹⁷ Besides the disciplined writing sessions, we created a safe space to share readings related to each other's studies as well as to talk about the challenges that we faced and successes attained in our work. After data had been collected for my own study and the preliminary themes were identified, I invited two of the scholars from this group to what I termed the 'Trustworthiness and crystallisation party' at my place of residence.

For the 'Trustworthiness and crystallisation party' I compiled charts with the themes as they had been saved in NVIVO written on them, and around each theme were all the participants' statements I understood as fitting within that theme (Figure 3.6). The invitees were requested to read through the statements to see if they agreed with the categorisation, and whether, collectively, all participants' statements were consistent with the identified theme. Ahead of them doing the reading, I was requested to explain the study as well as present images so they could have some understanding of *Woza Moya*. I also discussed some findings so that they could have more context. Refreshments were provided as a token of my appreciation.

The invitees used pencils to note keywords next to a statement that they had read. After engaging some statements, a suggestion was made to move certain statements to more appropriate themes whilst others were left in the initial themes (Figure 3.7). There were instances where they read all statements and suggested rewording the theme to capture the essence of what they picked up from reading all statements. For example, it was suggested that the 'Types of knowledges' theme be renamed 'Origins of knowledges and skills' as this seemed to capture the essence of the grouped statements. As a consequence of the data being too big, it was impractical to ask them to read all statements during the party, therefore, after the party ended the invitees proffered some advice and asked me to continue on my own. I used sticky notes to create relationships between statements and to develop new themes. These new themes were consolidated and saved under the Relationship folders in NVIVO. This function allows the capturing of items or ideas that share a relationship. The complete transcript of the conversation during the party is provided (see Appendix 6).

¹⁷ *Pomodoro* is an Italian word that refers to a sauce made from tomatoes. The pomodoro technique is a time management method developed by Francesco Cirillo in the late 1980s. It is named after the kitchen timer designed to resemble a tomato. The technique uses a timer to break down work into intervals, traditionally 25 minutes in length, separated by short breaks in between (Cirillo 2006).



Figure 3.6 Participants' statements, colour coded under themes during 'Trustworthiness and crystallisation party'. Photo: K. Mchunu.

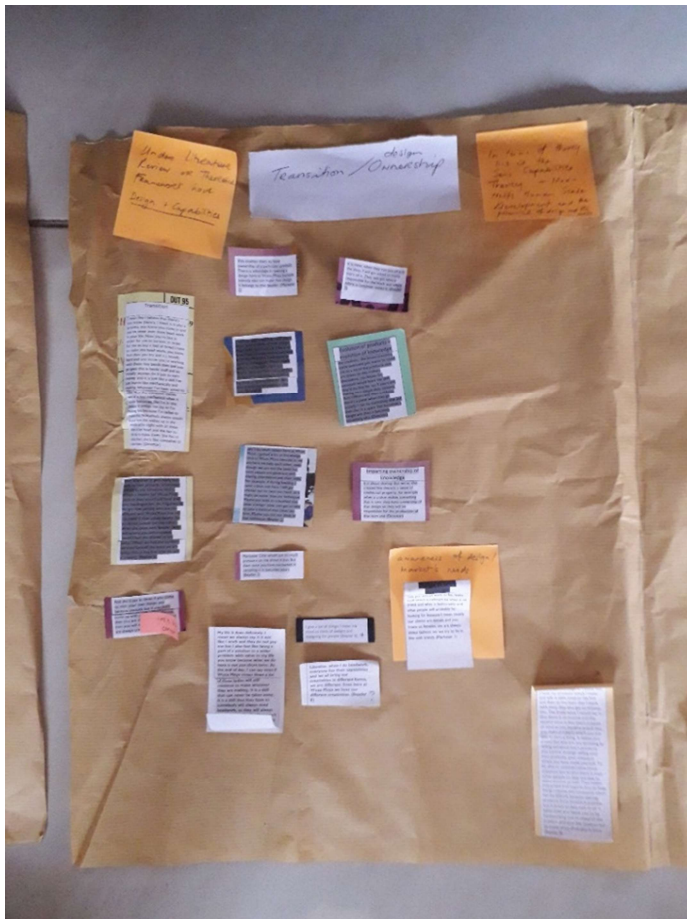


Figure 3.7 Participants' statements under new theme after 'Trustworthiness and crystallisation party'. Photo: K. Mchunu.

3.10 Generating design and creation process vignettes

The data collection methods for the 'during production' phase together with interviews were used to generate vignettes that demonstrate how collaboration happens to create beadwork at *Woza Moya*. Before describing how data was organised and managed to develop the vignettes, it is important to discuss why vignettes were adopted in this study. Vignettes in qualitative research have been used previously. They are commonly applied as a technique through which sensitive and challenging topics are discussed by giving hypothetical accounts of a situation. Examples of the use of vignettes in this way include Hughes (1998); Tettegah (2005); Hughes and Huby (2002) and Brondani *et al.* (2008) to mention a few. This use of vignettes has, however, attracted critique. For instance, Collett and Childs (2011: 513) state that a "tangible experience leads to greater deflection than an imagined and hypothetical one", which means that vignettes may provide people with suggestions about how they should react in a given situation but this may not necessarily be how they do respond.

However, in this study, vignettes are used as a method or style of presenting research data. The use of vignettes in this fashion is evident in the work of Heverly *et al.* (1984); Ely *et al.* (1997); Spalding and Phillips (2007); Blodgett *et al.* (2011), Miles *et al.* (2014) and Langer (2016). Used in this way, vignettes are defined by Miles *et al.* (2014: 166) as "a focused description of a series of events taken to be representative, typical, or emblematic in the case you are studying". In terms of style, a vignette is "a narrative, story-like structure that preserves chronological flow" (Miles *et al.* 2014: 166). Normally, a vignette is limited to a short time span, to one or a few key actors, to a bounded space, or to all three and it can range from being as short as a single paragraph or being as long as a chapter (Miles *et al.* 2014: 166).

Furthermore, Miles *et al.* (2014: 166) provide a comprehensive discussion of the vignette style and state that vignettes are "rich prosaic renderings of primarily fieldwork observations but can also include adaptations of stories embedded within interview transcripts". The reasons for choosing vignettes as a style of presenting data are noted, and align with this study. Firstly, the most basic reason for choosing this style is because vignettes are promoted as qualitative ways of writing (Heverly *et al.* 1984; Blodgett *et al.* 2011 and Langer 2016). Secondly, Langer (2016: 736) argues that vignettes "take up a more interpretive tradition of presenting significant cases to illustrate complex research findings". This is an imperative point, since the study is undergirded by the interpretive paradigm. In addition to this, mapping the integration of different knowledges and ideas in collaborative design processes is a complex and heterogeneous task. Therefore, as a style of presentation, vignettes supplement the illustration of such a complex process.

Thirdly, and this is interrelated to the second reason, Blodgett *et al.* (2011: 524) argue that vignettes offer the potential to centralise the voices of marginalised community members and

leverage them on parity with those from the mainstream. Since design is appreciated as being epistemic, an idea drawn from Storni (2013), then the description of how these different voices come to a space where they co-exist is explained and illustrated through vignettes. In the context of *Woza Moya*, as will be demonstrated in the next chapter, there are instances where different beading ideas are suggested and where collaboration is not confined to being between just the HACT stakeholders and community practice partners. To explain the fourth reason for the choice of vignettes, Langer (2016: 740) states that the research vignette draws on efforts of ethnography efforts toward achieving a narrative thick description for the reader. Langer (2016: 740) continues in stating further that vignettes are capable of allowing reader to participate in the successive and tentative progress of interpretation rather than being presented with vignettes as a final product of data analysis.

In conclusion, the author asserts that “the interpretation becomes procedurally dynamic and associatively broken, thus, representing a writing to be followed in reading, at the same time allowing for other associations and different readings” (Langer 2016: 740). This idea supports the undergirding concept of this study, which is the idea of integration. Vignettes provide an opportunity to take integration seriously, and invite possible readers to provide their own interpretation of the vignettes, and so integrate them with those of myself as the researcher.

The use of vignettes as a style of presenting data attracts its own critique. Spalding and Phillips (2007) identify the issue of trustworthiness and how vignettes are constructed to provide one account of the truth. As explained earlier, it is hoped that the ‘Trustworthiness and crystallisation party’ would have addressed these critiques about using vignettes in this study.

In terms of the styles of presenting vignettes, Miles *et al.* (2014: 167) state that there aren’t necessarily any hand-and-foot guidelines for writing vignettes even though some may prescribe that the content should contain sufficient descriptive detail, commentary analytical, critical or evaluative (Miles *et al.* 2014: 167). Vignettes offers me an opportunity to stray away from traditional scholarly discourse since it allows an evocative prose that nevertheless, remains firmly rooted in the data obtained at *Woza Moya*. The concepts outlined here informed my approach to present my study of transdisciplinary collaboration and integration through the design and creation process of beadwork at *Woza Moya*.

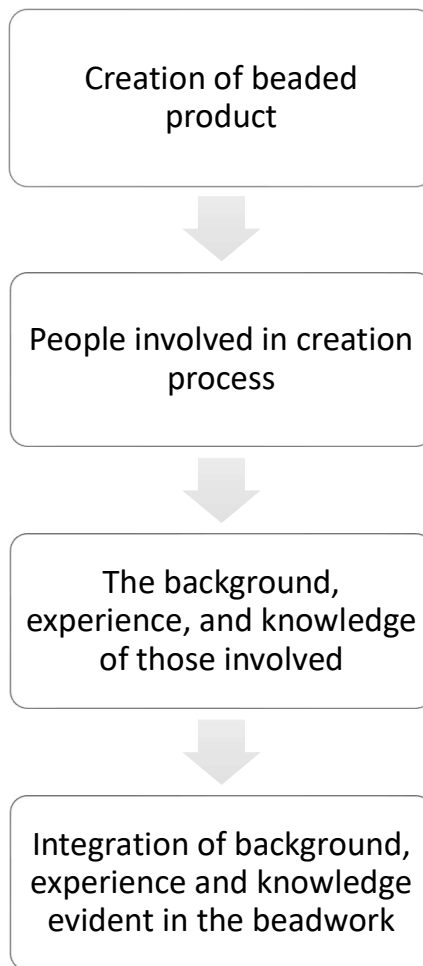


Figure 3.8 Flow diagram to create vignettes. Created by: K. Mchunu.

Figure 3.8 presented above, shows how generating vignettes through making sense of the networks in the creation process of beaded work at *Woza Moya* started with observing the development of a product. Keeping within the transdisciplinary purview of an ecology and integration of knowledges, the endeavour followed to find out who the people involved were. Identifying the involved people was then followed by an inquiry into the background and skills that those involved individuals brought to the process and asking whether and how these backgrounds, experiences and knowledges were incorporated in the creative process. The Dispatch Coordinator played the role of clarifying some of the processes at *Woza Moya*.

The adoption of the approach shown in Figure 3.8 allowed me to show that at first, the products seem to be the work of a certain beadworker however, through probing and questioning, I discovered that other people were involved in the creation process. The descriptions of the creation process remain in unison with the objective to celebrate the rich knowledges, skills, histories and experiences that people bring particularly in efforts to address societal challenges

identified in the community by the community. The aim is to also show the role played by beadwork and its capability to bring individuals from local and global societies together.

3.11 Chapter conclusion

In this chapter, I discussed the methodology of transdisciplinarity and included how integration forms part of its methodology. Integration was narrowed down to two types namely, product as a vehicle for integration and integration through stakeholder involvement and participation. These two types were then, contextualised to the *Woza Moya* case. Additionally, the research questions were contextualised to suit this Hillcrest-based economic empowerment arts and craft project. I then, discussed the pre-production, during production and post-production phases that I developed to analyse the design and creation process at *Woza Moya*. A combination of interviews, observations, conversations, note taking and photographs were my chosen research methods used to make the analysis. These research methods were discussed individually to demonstrate how they were applied in the study. Ethics are important in research, hence the focus on ethical considerations was included in this chapter. This focus was followed by sections about data organising, analysis and principles to ensure quality in transdisciplinary research. In the last section of the chapter, I focused on why and how the methodology informed taking the vignette approach as a data presentation style.

The chapter that follows presents the vignettes of beadwork creation at *Woza Moya*. These vignettes are also used to analyse whether notions of strong and collaborative transdisciplinarity may be found in arts and craft community projects. Since, empowerment through enterprise development is the goal of *Woza Moya*, these vignettes are also presented to explore ways in which arts and craft projects might grow understandings of transdisciplinary entrepreneurship.

CHAPTER FOUR

VIGNETTES OF THE DESIGN AND CREATION PROCESS AT WOZA MOYA

4.1 Introduction

In this study, beadwork is situated within the broader umbrella of socially engaged creative practices and is perceived as a platform through which integration and collaboration in its design and creation is enabled. In this chapter, vignettes that focus on the design and creation of a diverse range of beaded items at *Woza Moya* are presented. Through marrying the concepts of product as a vehicle for integration and integration through stakeholder participation (Bergmann *et al.* 2012), I use these vignettes to show how the transdisciplinary framework enabled an understanding of the design and creation process between beadworkers and their partners at *Woza Moya*. This chapter and these vignettes are outcomes of the 'pre-production' and 'during production' phases. During these phases semi-structured interviews ('pre-production') and conversations, photographing, observations and journaling ('during production') were research methods used to analyse and understand the beadmaking process.

4.2 Maximum variation sampling at Woza Moya

The maximum variation sampling technique was employed in order to identify who the actors involved in the creation of beadwork at *Woza Moya* were. Maximum variation sampling is one of the purposeful sampling techniques and is specifically intended to obtain multiple perspectives on a single topic (Gliner *et al.* 2017: 150). Purposeful sampling is used intentionally or purposefully to select individuals (or documents, events, or settings) so that they will best help the researcher understand the research process and answer the research question (Patton 1990: 169; Gliner *et al.* 2017: 145). Sandelowski (1995: 181) suggests that the sampling technique be used when researchers "want maximum variation in their sample and when doing this the researchers must decide what kind of variation they want to maximise and when to maximise each kind".

Since the goal of the study was to understand how integration and collaboration manifest in the creation process at *Woza Moya*, maximum variation was the appropriate sampling technique for two reasons. Firstly, maximum variation was applied in the sampling of beaded products whose creation process was documented through observations and photographing. These products included figurines, belts, earrings, bracelets, necklaces and others. The creation process for some of these products was short and generally meant there was limited opportunity to see the level

of collaboration of the different actors or, in some cases, the creation process included a single individual. On the other hand, the production of some beaded products took a long period of time and garnered more participation by various people. I chose to use these latter products as they were better fitted to the purpose of the study.

Secondly, maximum variation facilitated the choice of a heterogeneity of different actors who are enrolled in a network and whose skills and expertise were integrated to create the beaded works. At the start, the actors involved were registered beadworkers, marketers, the Director, Beader Liaison Officer and Dispatch Coordinator. However, through analysing the creation process of some of the products, other individuals were named as being contributors to the process, such as the international clients, one marketer and a beadworker external to *Woza Moya*. Where possible, and in order to include their perspective, these individuals were asked to be interviewed and interview questions gleaned from 'pre-production' and 'post-production' phases were used. The role of these different people as it applies to *Woza Moya* is explained in the next section.

4.3 Profiles of participants and list of beaded items

Seventeen individuals in total agreed to take part in the study. These individuals included eight beadworkers, three individuals whose primary role involves marketing but due to the nature of the project also contributed to the creation process, the Director of *Woza Moya* who also contributes to conceptualising designs, the Beader Liaison Officer who sources most materials for the beadworkers and the Dispatch Coordinator who packages the finished products. The *Woza Moya* beadworkers who participated in the study mentioned forming groups in their communities with whom the skills acquired from the project are shared. The beadworkers form a team that exists outside the parameters of *Woza Moya* and therefore, co-create with people who are not registered with the project. The last set of individuals who were interviewed included three international clients whose products were being produced at *Woza Moya*. These individuals were approached after it was mentioned that they too contribute to the creation process. Across the range, all participants involved in the study began their association with *Woza Moya* between 1999 and 2018. Table 4.1 is a list of study participants as well as the products and the duration of observation of the creation process. For writing purposes, when I refer to individuals who were the only ones in a given role, the first letter of each word will be capitalised i.e. Beader 1 and Marketer 1. However, in instances where there are more than one individual in a given role or they are referred to in the plural sense, the words are in lower cases (i.e. beadworkers and marketers).

Table 4.1 List of participants, products and period of observation

Participants	Product	Period of observation and interviews
Beader 1	Pop culture little traveller range Comic characters <ul style="list-style-type: none"> • Xavier • Superman • Superwoman • Hulk • Batman Frida Kahlo	February – June 2019
	Nelson Mandela littler traveller	June – July 2019
Beader 2	Beaded belts	March 2019
	Watermelon earrings	April 2019
	AB project little traveller	April 2019
	Zebra-print bracelet sample	February – May 2019
	Beer bottle carrying little traveller	February 2019
Beader 3	Evil eye handbag	May 2019
	Earrings (UK client order)	February – June 2019
	Handbag tassels	March – June 2019
	Beaded African map	April 2019
	Animal-print bracelet	February – June 2019
	Animal-print earrings	February – June 2019
Beader 4	Princess earrings	February – June 2019
	Christmas angels	March – June 2019
	Beaded rings	April 2019
	Beaded animals	February – June 2019
Beader 5	Fruit-inspired jewellery range	February – July 2019
	Flower/floral necklaces	April – May 2019
	Double heart earrings	February – July 2019
	Lemon wedge, shrimp and martini glass earrings	February – July 2019
Beader 6	Fruit-inspired jewellery range	February – July 2019
	Flower/floral necklaces	April – May 2019
	Double heart earrings	February – July 2019

	Lemon wedge, shrimp and martini glass earrings	February – July 2019
Beader 7	Fruit-inspired jewellery range	February – July 2019
	Flower/floral necklaces	April – May 2019
	Double heart earrings	February – July 2019
	Lemon wedge, shrimp and martini glass earrings	February – July 2019
Beader 8	Zig-zag bracelet	April – June 2019
	Polka dot bracelet	April – June 2019
	South African brands line	April – June 2019
	Earrings for Asian retreat	May 2019
Marketer 1	Princess earrings	February – June 2019
	Animal-print jewellery line	February – June 2019
Marketer 2	Earrings (UK client order)	February – May 2019
	Earrings (German client order)	February – May 2019
	Handbag tassels	February – May 2019
Marketer 3	AB project products	February – June 2019
	Earrings for Asian retreat	May 2019
	Double heart earrings	February – July 2019
	Lemon wedge, shrimp and martini glass earrings	February – July 2019
The Director	Fruit-inspired jewellery range	February – July 2019
	Nelson Mandela little traveller	June – July 2019
	Pop culture little traveller	February – May 2019
	Beaded animals	February – June 2019
Beader Liaison Officer	All products except sourcing of Miyuki beads	February – July 2019
Dispatch Coordinator	All products sold at the <i>Woza Moya</i> craft hub	February – July 2019
International Client 1, from the USA	AB project products	August 2019
International Client 2, from the UK	Handbag tassels and earrings with Miyuki beads	September 2019

International Client 3, from Germany	Earrings and Christmas tree décor angels and stars	December 2019
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4.3.1 Beadworkers

Woza Moya has two sets of beadworkers – the registered and the unregistered. Around 350 registered beadworkers are those who are included in the database and their beaded products are bought and sold at the *Woza Moya* craft hub (Hillcrest AIDS Centre Trust annual report 2019: 21). Additionally, other people from *Woza Moya* such as the Director and the marketers get involved in the creation of these beaded works, which results in a more hybrid and contemporary style.

The unregistered beadworkers are associated with the more traditional Zulu beadwork and started the skill before *Woza Moya* was established. Colloquially, these unregistered individuals are called the ‘Thursday beadners’ because every second Thursday of the month they bring their work to market and sell in the store. The Director of *Woza Moya* stated that this practice is done to create an inclusive environment and maintain the relevance of *Woza Moya* to its immediate community, which is consistent with the holistic care approach. To remain consistent with integration and collaboration and since they partner with other *Woza Moya* stakeholders in processes of design and creation, registered beadworkers seemed apt for the study.

However, it should be noted that some beadworker participants were initially associated with *Woza Moya* as unregistered beadworkers, which implies that they had prior knowledge of beading and joined the project knowing those skills. Some beadworkers, however, learnt the skill after joining, with the beaded AIDS ribbon or *ucu* being their first-ever beaded product. In total, eight registered beadworkers participated in the study (Beaders 1-8).

Beaders 5 and 8 are the only registered male beadworkers who participated in the study. A ninth, unregistered, beadworker was approached for an interview to build on an emerging theme of the study that focuses on the involvement of men in beadwork. In the next chapter this point is discussed further as a theme.

Although decision-making for the work is made collaboratively, most registered beadworkers work independently from their homes and report to the organisation on a weekly basis (every Friday) where they submit completed work. The weekly submissions accumulate and lead into a monthly income. Moreover, reporting on a weekly basis also becomes an opportunity to purchase beads for further production or to make additional income in cases when client orders are sourced by the marketers. Independent activity of the beadworkers is also interspersed with

instances of teamwork, as stated previously. Although the Team of three (Beaders 5, 6 and 7) participated in the study, that team consists of eight individuals with five other women who did not participate in the study. This team is known for a particular three-dimensional style of beadwork, which was developed a few years ago by the Director and Beader 5.

In an effort to increase their product variety, *Woza Moya* is able to pay attention to seasonal trends which is the role of the marketers. At the time of fieldwork, *Woza Moya* was producing a line of different fruit-inspired beaded jewellery which is a design aesthetic first conceptualised in December 2018. Fruit-inspired beaded products that included strawberries, cherries, grapes, apples, watermelon and pineapples were introduced in 2019. Ahead of production of the fruit-inspired line, beadworkers such as Beader 2 were trained by Beader 5 to make the new products. The development of the fruit-inspired jewellery range is described in greater detail in Vignette Six.

4.3.2 Marketers and the Director

Contrary to beadworkers, whose role and responsibilities are confined to the beading practice, the roles of the Director and marketers are more fluid and include mobilising processes in the project. This fluidity of roles and responsibilities was communicated in the introductory interview dated 15 February 2019 when Marketer 1 stated “sometimes I’ll wear a marketing hat, sometimes I wear a design hat, then because I have banking experience I help with finance, I do the debtors, I do the financials, we do margins [...] but my primary role is fundraising and marketing”.

Marketers 1, 2 and 3 liaise with local, national and international clients. Marketer 1 has 12 years of banking experience complemented by co-owning a fashion brand, and this explains the ‘many hats’ that she wears. She also plays an important role in researching trends and developing design ideas, which is influential in growing the product range and maximising the potential for more collaboration. Although the fruit-inspired range was the main style that was being marketed at the time of this study, there were proliferating animal-print styled products identified as the upcoming trend at *Woza Moya*. Marketer 1 played the role in developing this style as she sourced references to support its growth. The development of one animal-print item is the focus of Vignette Two, as it carried the theme of integration as well as participatory and collaborative design. Marketer 2 was involved in Beader 3’s process in which an international client was involved.

Marketer 3, like Marketer 1, also comes with a background in entrepreneurship and is responsible for client liaison as well as managing the social media pages of *Woza Moya* such as *Instagram*. At the time of fieldwork, she, too, was the link between some beadworkers and

international fashion designers. One of these partnerships is given a comprehensive description in a vignette.

In our initial conversation, the Director stated that her involvement in the design process has diminished significantly as a result of her expanding responsibilities in the organisation. However, whenever she gets the opportunity she does conceptualise and develop designs. The fruit-inspired line served as an example of her being integrated in the design and creation process. The origin of this range including how it was conceptualised is also discussed in the vignettes section. Furthermore, the Director mentioned that when beadworkers develop their own designs she becomes, in her own words, the “sounding board” (4 February interview). This means that the beadworkers develop a design and show her the sample to get her thoughts about its potential inclusion in the store. Such an instance also becomes an invitation for her to be a part of the design process in samplemaking until the design reaches a point where it is ready for inclusion in the *Woza Moya* library of products. Some of these processes were observed while others had already happened, however an approved product also calls on some collaborations and these collaborations are described in the vignettes section.

4.3.3 Beader Liaison Officer

Woza Moya sells the beads required to make products. During engagements with the beadworkers, a constant comment was that their only debts incurred on a monthly basis are beads. The bead shop is different to the *Woza Moya* craft hub, as this particular one is for the creators to buy materials, mainly beads, and is inaccessible to people such as walk-in clients. The shop is also used as the base to which completed works are submitted. For the purpose of writing and clarity, I refer to this as the shop while where the finished products are presented for external, walk-in customers is called the *Woza Moya* store or craft hub. The Beader Liaison Officer is responsible for running this shop.

The Liaison Officer started as a volunteer in the second-hand clothing section of the organisation, which is another economic empowerment project of the HACT (explained in Chapter One). Later, she got involved in a T-shirt project that was facilitated by well-renowned local fashion designer Amanda Laird Cherry, where the Liaison Officer did fabric painting and embroidery. She sources the beads sold in the shop mainly from Durban however, there are also instances where beads are sourced from Johannesburg. If clients want the use of specific beads that are not available in the shop, it becomes their responsibility to provide these specific beads.

Due to the importance of trend forecasting at *Woza Moya*, shopping for beads reflective of seasonally forecasted colours is her role in the organisation. At *Woza Moya* beads serve as the materials that, in the words of Latour (1993; 2005), draw people together which means that they

enable the process through which integration and assembly formation happen. As a result of this, the Liaison Officer's inclusion in the study was important. Another role that she plays is to receive the finished products and capture the submission. The weekly capturing accumulates into a final monthly total to ensure that a beadworker receives their monthly income. If the holistic community care approach includes ensuring that there is some form of economic stability for the community, then such an administrative task is important.

4.3.4 Dispatch Coordinator

Once the Liaison Officer has collected beaded products, they are taken to the Dispatch Coordinator whose responsibility is to store them in boxes according to the creators – either individuals or team of beadworkers. The Coordinator also packages the products before they are stocked in the *Woza Moya* store for walk-in customers. Packaging these products includes presenting them on cards or pinning swing tags on which the prices are written. The individuals who work at the store, would go to the Dispatch Coordinator when products have run out and she needs to make sure that there is enough at dispatch to flow back to the store. If, for instance, there is a shortage of products at dispatch and there is high demand for products at the store, she informs to the Liaison Officer, who would then, inform the beadworker to create more products. While it is not her primary role, the Dispatch Coordinator also mentioned that when packing the products she ensures that the quality is acceptable to go to the store.

4.3.5 International Clients

International clients play an important role in supporting the organisation, and they influence the design direction of new products. Three internationally-based clients were approached and agreed to participate in the study. The purpose for their inclusion was to achieve maximum variation of individuals involved in the process of beadmaking, and to garner their views on their contribution to and lessons taken from the *Woza Moya* collaborative design process. The three clients had been part of *Woza Moya* for different periods – ranging from nine months to 14 years. These participants all came from different countries: Germany, the United States of America and the United Kingdom. Another international client who was credited with having influenced certain products did not participate in the study, however, one of *Woza Moya*'s marketers gave an account of the influence and contribution she felt that this client brought to the organisation. This account is discussed in Vignette Five.

4.4 Basket approach at Woza Moya

Since the sequence of analysing the design process entailed identifying products and then the people involved in the creation as was outlined in Figure 3.8 in the previous chapter, the *Woza Moya* basket approach proved helpful in this regard. The impetus for establishing the basket approach came from the idea that attaining orders on a monthly basis is not guaranteed and having more outlets would augment orders and income. This means that in instances when there are insufficient client orders, income generation remains relatively uncompromised by producing stock for these different stores through what is internally termed the basket approach. *Woza Moya* ran four stores located in the Hillcrest, Kloof, Embo and Durban areas, but the Kloof one closed down.¹⁸

The basket approach means each beadworker is responsible for a particular design in the store and is regarded as having a form of an internal intellectual property used to impart ownership of a product. The Director stated that “when a crafter makes something that is new, they have ownership of that design, so they will be responsible for the production of that item” and explained the basket approach, saying that “each one of those [products] is given to a crafter and then they are responsible for the production. So, they will go check in the shop and see ok my earrings are low I must make more” (4 February 2019 interview).

During fieldwork, Beaders 2 and 8 took me on a walkabout at the Hillcrest craft hub showing their various baskets of products. The baskets may be literal, for instance in the case of little travellers which are actually presented in a basket (Figure 4.1) or it can be more metaphorical in instances where the products are presented on a rail. It is noteworthy that while ownership of a single product inherently contradicts the collaboration and integration that is infused in this study, developing a product for a ‘basket’ in most instances entails collaboration and interaction in product development between the different stakeholders.

¹⁸ The *Woza Moya* store in Kloof adopted the pop-up store approach and closed down months into conducting fieldwork. Pop-up stores are described as ‘points of sales that appear and disappear unexpectedly without warning. Their life cycle ranges between a day and a year [...] what best describes pop-up stores is that they are temporary, mobile and ephemeral’ (Boustani 2019: 1). Marketer 1 explained that the original owner of the premise allowed *Woza Moya* to set up their store in Kloof while they focused on different aspects of their business and it was during fieldwork that that period came to an end. The three other stores in Hillcrest, Embo and Windermere continue to operate.



Figure 4.1 Little travellers in *imbenge* (Beader 1's Frida, Batman and Hulk little travellers, Beader 2's beer bottle carrying little traveller and others). Photo. K. Mchunu

4.5 Beadmaking vignettes and transdisciplinary terms of reference

This section of the chapter focuses on the identified *Woza Moya* beaded items, whose design and creation process were analysed during fieldwork. The first vignette focuses on a series of the little traveller characters that use Frida Kahlo and comic characters as subjects. In the second vignette, the development of a zebra-print bracelet that was sampled during the time at *Woza Moya* is sketched. This is followed by the third vignette, which focuses on the creation of handbag tassels and earrings. The description for the fourth focuses on the design and creation of the Princess earrings. The attention of the fifth vignette is on a team that created the shrimp-and-lemon-wedge as well as the double heart earrings. The sixth vignette focuses on a popular fruit-inspired *Woza Moya* jewellery range. The final two vignettes offer a description of the creation of the Christmas tree angels and the South African brands-inspired products respectively. These beaded items form part of the diverse range of products.

Firstly, the vignettes are used to respond to the research sub-question about the requirements for collaboration in the design and creation process. Responding to this sub-question means also responding to the ideas about who the involved actors are, the role that they play in the design and creation process as well as the knowledge, skills and expertise that they bring to the process. Secondly, each vignette is also used to respond to the sub-question about what vignettes of designing and creating collaboratively convey about the transdisciplinary application in contexts of creating products for economic empowerment. Thirdly, these vignettes consider how *Woza Moya* as a community arts and craft organisation can be used to advance transdisciplinary discourse to embrace and include entrepreneurship with a transdisciplinary attitude.

The transdisciplinary phrase “heterogeneity trumps universality” (Thompson-Klein 2014: 70) is embedded in these analyses of the design and creation processes. The phrase permeates the analyses on many levels. Firstly, no design and creation process of the different items observed in this study is the same. While the processes may have similarities in terms of the roles conferred on stakeholders, the people involved, the background, skills and expertise that they bring as well as their challenges and achievements make each process unique. Secondly, linked to the uniqueness of the individuals, analysing the process aligns with the transdisciplinary quality of the Subject/Object relation. Using the quality to observe the process helps to view *Woza Moya* and the practice of beadmaking as “immersion in the Hidden Third”, the principle of the included middle (Nicolescu 2010: 34). In this immersion, that is, when co-designing and co-creating beaded items, value is seen in the “experiences, representations, descriptions” (Nicolescu 2010: 27; also Cilliers and Nicolescu 2012) as well as the “specific knowledge structures, data or mind sets, theories, models, paradigms, norms, values, interests, linguistic forms” (Jahn *et al.* 2012: 7) that come out of the collaborative design process.

The descriptions of the design process also emphasise how some principles of transdisciplinarity as outlined in the 14 articles are practised to some extent at *Woza Moya*. My hope is that with these vignettes I will show instances where the inputs of humans are not reduced as if they do not matter. Additionally, these processes of beadmaking represent instances where dialoguing and conversation are alive, which leads to knowledge sharing, and in turn, a shared understanding and a respect for the collective and the individual. Though the process is not linear and straight-forward, through working together for a shared goal, there is an acknowledgement of the right for different ideas to exist as opposed to just one. It is upon these terms that these vignettes are used to advance notions of strong, collaborative and transforming transdisciplinarity (Ross and Mitchell 2018) as well as an entrepreneurship that embraces a transdisciplinary attitude (McGregor 2015). These vignettes of the collaborative beadmaking design and creation processes are shared below.

4.5.1 Vignette One: Frida Kahlo and comic characters little travellers

The Frida Kahlo and comic characters little travellers are associated with Beader 1 who creates this range of the little traveller characters. The comic characters recreated as little travellers are Superwoman, Batman, Hulk, Superman and Xavier (Figure 4.2 from left to right). In addition, Beader 1 also creates two variations of popular Mexican artist Frida Kahlo that are circulated as little travellers (Figures 4.3 and 4.4).¹⁹ The first is inspired by a 1937 painting with dimensions of

¹⁹ Frida Kahlo was born Magdalena Carmen Frida Kahlo Calderon in Coyoacán, Mexico on 6 July 1907 (Herrera 1983; Dosamantes-Beaudry 2001). She was born to a German immigrant father, Guillermo Kahlo

71x86cm called *Self-portrait dedicated to Leon Trotsky* (Kahlo 1937). The painting is currently housed at the National Museum of Women in the Arts in Washington in the United States of America (Figure 4.5). In the self-portrait, Frida Kahlo wears an orange or salmon-coloured dress edged with a pleated white panel. The orange/salmon part of the dress has floral embellishments that could represent either embroidery or fabric painting (more likely to be representative of embroidery given the time period). She wears a burnt orange/red top that is trimmed along the neckline. Her hair is tied up and finished off with flowers, Kahlo style. Kahlo has a shawl with tassels at its ends over her shoulders and she holds a piece of paper and a bouquet of flowers. Beader 1, then, draws inspiration from this image and expresses the iconography as a 5x5cm little traveller that combines various beadwork techniques such as the *umgongqoloza*, dotting and bead fabric methods (See Appendix 1, Section VI, Items ii and iii for further on *umgongqoloza* and bead fabric techniques).

Obtaining the source of the image for the second little traveller proved challenging. However, it is probable that this was a photograph taken by fashion photographer, Nickolas Muray with whom Frida Kahlo had a brief relationship between the years 1938 and 1939 when she separated from Rivera (Soutar 2011: 175). The beaded version, as informed by the image, shows Kahlo's signature style full *falda* skirt in blue, and accompanying black huipil blouse with spots of multi-coloured beads that represent the embroidery associated with these Mexican blouses. Multi-coloured beads dotted against a black field is a style associated with the Ndwedwe region in the Valley of a Thousand Hills and also the *isinyolovane* beading style of the Msinga region. Refer to Appendix 1, Section III, Figure 6.5 for an example of *isinyolovane* pattern.



Figure 4.2 Comic characters little travellers. Photo: K. Mchunu.

and a Mexican mestiza mother, Matilde Calderon y Gonzalez as the third of four daughters of the couple (Dosamantes-Beaudry 2001: 6). Aspects of this vignette were presented by myself at the Material Matters Conference held in November 2019 and subsequently, published Mchunu (2020).



Figure 4.3 and 4.4 Frida Kahlo little travellers variation. Photos: K. Mchunu



Figure 4.5 *Self-portrait dedicated to Leon Trotsky* by Frida Kahlo (sometimes referred to as "Between the curtains"). Sourced from <https://www.fridakahlo.org/self-portrait-dedicated-toleon-trotsky-between-the-curtains.jsp>.

Beader 1 and the Director are the main people involved in the collaborative design and creation process of these little travellers, which belong to the basket of the beadworker. The Director was asked about the process of researching inspiration for this and other products at *Woza Moya*. She stated that the shoppers play a role in suggesting some ideas and described the process in this statement, "I take what happens in the shop and I am able to communicate that to the crafters and then, so it is like a constant flow of what is needed, what is wanted and passing on that information onto the crafters and fulfilling that. And it goes into the shop, and then something else is needed, wanted and it flows back" (4 February 2019 interview).

The next task in tracing this network was to understand how the idea suggested by the shopper is transformed into a physical object and specifically how the decision is made about who to integrate in the design and creation process. As Bergmann *et al.* (2012: 126) mention, precursor products are identified in processes of integration in transdisciplinary projects, here too, precursor products serve as the tools that enable deciding who to integrate. The precursor

products in this case are the Dalai Lama and Desmond Tutu, created many years ago by Beader 1. As a result, she was identified by the Director as someone who could be integrated in this process since little travellers inspired by popular figures were being made.

The Director suggested that Beader 1 make a sample of these figures, and provided downloaded images of Superman and Frida Kahlo. Beader 1 stated that Kahlo is more difficult to bead as a result of the details and multiple use of colour. She also remarked in an interview conducted on the 8th of February 2019 that “when I beaded Superman the first time, I only received a paper and I created him. I then started Google searching Superman, Batman and the others and created them as well”.

The design process included the beadworker’s experience in the craft as well as the Director’s background in Fine Art. In order to interpret a downloaded image into a three-dimensional object, the Director introduced the grid technique, widely used in fine art and graphic design. With this technique, intersecting vertical and horizontal lines are drawn over the image and it becomes a helpful guide to organise bead and colour placement for the creation of the character subjects. The partnership between the Director and Beader 1 is evident in developing the Kahlo little traveller.

An occasion transpired when there was an order of 250 little travellers of the Superman and Hulk figures. It is during such cases that the Director mentioned “we would ask ‘would you like to train up somebody from *Woza Moya* who lives near you? Or perhaps someone that you are happy to train or someone with the correct skill set?’” (4 February 2019 interview). Beader 1 chose to train other *Woza Moya* registered beadworkers. She chose these beadworkers carefully based on the quality of their own work and their availability. She mentioned that this team also comprised a group of women from her community whom she identified and trained in beadwork.

After the beadworkers were chosen based on the two selection criteria and they agreed to help her, she then trained them to make aspects of her characters for this particular order. The training and sharing of her knowledge with her selected beadworkers was done strategically through utilising a piecework approach. In which the beadworkers were responsible for beading the lower parts of the Superman and Hulk while Beader 1’s role was to bead the more complicated and time-consuming parts like the torso. Beading the torso was more complicated and time-consuming because it entailed capturing the finer details of the character’s clothing and in the case of Superman creating a flat bead fabric to resemble the cape (Figure 4.6 and 4.7). While Beader 1 explained the beading process orally to her team, she also purposefully carried a handbag on which hung each of the comic character little travellers (Figure 4.8). When she was asked about the reason for carrying them, she explained that these were samples used as references for those selected beadworkers who helped to complete the order. Since all

participants in this interaction were registered beadworkers, they met every Friday to monitor progress and to communicate if any issues were encountered during the creation process. The little travellers created in this session were completed within the given time frame and delivered to the Director who liaised with the client who had ordered them.



Figure 4.6 Lower part of Superman little travellers created by others. Photo: K. Mchunu.



Figure 4.7 Torso and lower body sewn together by Beader 1 to create Superman. Photo: K. Mchunu.



Figure 4.8 Beader 1 showing little traveller samples hung on handbag. Photo. K. Mchunu.

While designing and creating the comic characters continue to show the interactions between the Director and Beader 1, they also reveal how new interactions and sharing of knowledge can come out of the design process. The inclusion of others in the creation of the Hulk and Superman orders shows the ever-expanding web of relationships that Montuori (2013) and Dieleman (2016) write about. Montuori (2013: 48) writes that creativity in transdisciplinarity is open to the networks and creative networks. These networks can come from the “individual, person, group and community” (Montuori 2013: 48). Vignette One is indicative of these creative networks.

Beyond creating for an order, which is more pressured, Beader 1 continues to make these travellers – the comic characters and Frida Kahlo – which she conceptualised, co-designed and co-created with the Director as a partnership in the organisation. These little travellers get sold at the *Woza Moya* store and get marketed on the social media platform of the organisation. A partnership similar to that of the Director and Beader 1 occurred with the creation of the zebra-print bracelet whose design and creation process is discussed in the second description.

4.5.2 Vignette Two: Zebra-print bracelet



Figure 4.9 Zebra-print bracelet sent on *WhatsApp* messenger by Marketer 1. Photo: Marketer 1. Permission for use granted.

One Friday evening, a photograph of a zebra-print bracelet (Figure 4.9) was sent to my *Whatsapp* messenger followed by the text message “she finally did it”. This message filled with elation came from Marketer 1 and referred to Beader 2 finally having completed the sample for a zebra-print bracelet. The beadworker had submitted the sample earlier on the day since it is usual practice for beadworkers to submit products every Friday. This moment was significant because this zebra-print bracelet emerged after many challenging moments and making up the sample lends itself to an ecology and integration of ideas. Marketer 1 insisted that the beadworker try to make the sample for the zebra-print bracelet to enable her to take ownership of a product implying that no other beadworker associated with *Woza Moya* would be allowed to make it without her permission or her training them to do so.

In an earlier occurrence, Beader 2 presented watermelon earrings at the store, claiming that they belonged to her. The Dispatch Coordinator clarified that these products technically belonged to Beader 5 and his team, and Beader 2 was merely among the registered beadworkers trained to help with its production. When these products are completed the Dispatch Coordinator receives the products in the fruit-inspired range from the Beader Liaison Officer and packs them in a box that belongs to the team involving Beaders 5, 6 and 7. The Dispatch Coordinator’s responsibility would be to check and replenish the fruit-inspired products when they run short in the store. Though this activity is helpful in ensuring that there is a monthly income generated by the beadworkers as per the objectives of the HACTS’s economic empowerment projects. Thus for Beader 2 to have managed to make a sample for a new animal-print product demonstrates how a process of collaboration can lead to an individual achieving design agency and some level of

control of a product. The design process between Marketer 1 and Beader 2 was described by the marketer as:

[This was] one of the few processes where I actually worked very closely with a beader from the onset. So, I could see every step of the way, what the challenges were, where we sort of could tweak it to her capabilities because downloading an image is easy but now bring that image to life and make it practical and also take into account her experience and her level of beading (Marketer 1, 17 May 2019).

This process of intense integration and inclusivity as outlined by the marketer entailed her looking beyond the parameters of her marketing role. Izidio *et al.* (2018: 9) state that when looking for sustainable solutions in environmental, social and economic levels, the mediation to such endeavours has to be collaborative; this description is one such example of this collaboration. The zebra-print bracelet formed part of the animal-print range that was being developed during fieldwork, although it was not as popular as the fruit-inspired line, which was already fully developed and encompassed a variety of products. During the period on the field, samples in this budding range were being created, with Marketer 1 leading the process by sourcing inspiration images. Her experience in fashion was evident in her trend research and the display on her inspiration board that included her vision for products (Figure 4.10) that were likely to sell and awaiting to be included in the library of *Woza Moya* products.

Other beadworkers who were part of the animal-print sampling process included Beaders 3 and 4. Like Beader 1 in creating her little traveller, the beadworkers for the animal-print range also received a piece of paper with a rectangular shape of their respective print. Beaders 3 and 4 are both well-known for their beading precision and quality and developed their animal-print bracelets and earrings with less difficulty than Beader 2 who struggled to make her sample of the zebra-print bracelet. See Figures 4.11 and 4.12 for the finished animal-print products made by Beaders 3 and 4.

The success of the animal products that belonged to Beaders 3 and 4 meant that they were already earning an income through sales in the store. Apart from Marketer 1 who supplied her with the image as well as Beader 4 who suggested a beading technique during the sample development stage, Beader 2's process also involved some contributors who I did not meet but their contribution to the process was shared with me. It is as a result of the heterogeneous process and inclusion of multiple actors in product development that attention is paid to the zebra-print bracelet in this vignette.

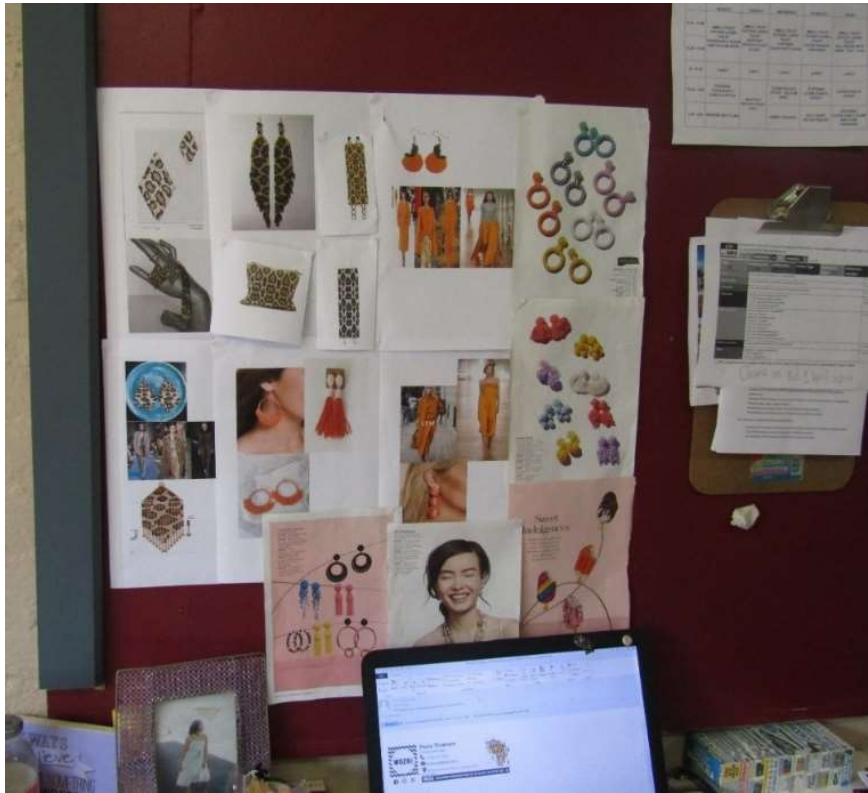


Figure 4.10 Inspiration board created by Marketer 1. Photo: K. Mchunu.



Figure 4.11 Beader 3's animal-print bracelet during its creation. Photo: K. Mchunu.



Figure 4.12 Beader 3's animal-print bracelet finished products at the *Woza Moya* craft hub. Photos: K. Mchunu.



Figure 4.13 Beader 4 showing her animal-print earrings before going to the *Woza Moya* craft hub. Photo: K. Mchunu.

The downloaded image, as in the preceding vignette, was intended to serve as the inspiration in the design and creation process. The difficulty of the creation process resulted in raising the levels of integration and proposing ideas. One of these ideas was a mathematical system proposed by Beader 4, which entailed counting the number of black beads as well as white beads and following a line-by-line, vertical direction to create what would eventually become the zebra print. These numbers were recorded in pencil on the downloaded image. The second line of beads would have its own set of numbering and the process would happen until the entire lines of beads on the image were completed. Once the numbering was done, Beader 2 would then start beading according to the formulated mathematical system, as it was planned.

This system is consistent with Labelle's (2005: 93) assertion that "designs in Zulu beadwork are organised according to strict guidelines, and colours are distributed with almost mathematical

precision". In Labelle's (2005) work, she focuses on *ulimi* (a rectangular beaded item generally worn by men on the chest), a product from between the late nineteenth or early twentieth century. The beading method used for the zebra-print bracelet is the bead fabric style that uses the brick-stitch technique which Nettleton (2015: 14) estimates to have started well before 1860 in the KwaZulu-Natal region.

Given the sensible nature of the numbering system, it was confusing that Beader 2 could not capture the zebra print successfully as the resulting work was not consistent with the zebra pattern. In addition, the tension of the work resulted in a tight look as if the nylon thread was being pulled too tightly. During my weekly visits to *Woza Moya*, Beader 2 would lament about the frustration of constantly doing and re-doing this sample. Beader 2 retrospectively expressed the frustration of not being able to achieve the bracelet successfully in the initial stages, interspersed with other demanding tasks in this excerpt from an interview dated 17 May 2019:

I was giving up I do not want to lie; I was giving up. Because I was trying to bead in an upward direction and it would give me such a headache, when I was still trying to do it, Thandeka would come with an order for these long belts, the man [customer of the belts] would say he wants the order finished by Tuesday [they were told about the order on the Friday prior to the Tuesday]. I would have to put aside the sample and focus on the belts. I would console and remind myself that the belts were a paid order, getting about R350, even though the belts too had their challenges but I would bead the belts and then make sure the order is ready for the man.

This frustration saw Beader 2 and Marketer 1 forming their own "thought collectives" (Trenn and Merton 1979; Pohl 2011) through enrolling other people to help in bringing ideas to resolve the quagmire of making the sample. As a first move, both the beadworker and marketer agreed to include Beader 4, on a consultative level, in their effort to create the bracelet due to her quality and advanced skill in the practice. Through this outreach and inclusion of Beader 4 in the process, the suggestions given built on the existing numbering mechanism. Beader 4 suggested moving horizontally as opposed to vertically as well as a much slower technique of picking up one bead at a time, instead of many, in order to avoid the tight finish. This suggested technique is also the brick stitch, except, this seemed to result in a wider 'wall' of rows of beads unlike the narrower 'wall' of rows of beads of the previous technique.



Figures 4.14, 4.15 and 4.16

Marketer 1 and Beader 2 having a conversation about the zebra-print bracelet. Close-up of the formulated numbering system for the beading process.

All photos. K. Mchunu

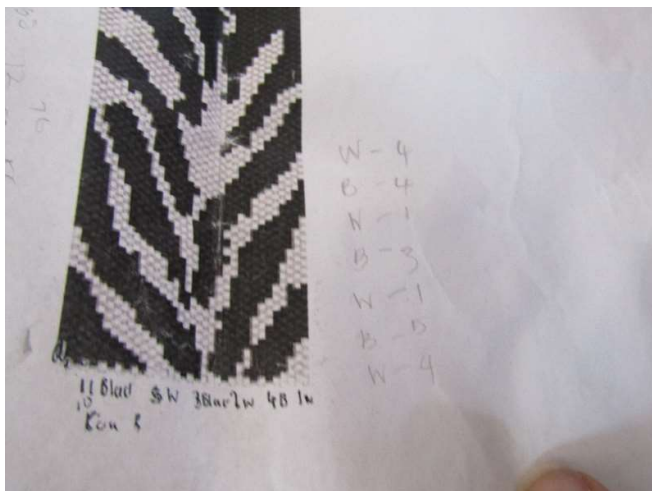


Figure 4.17

Numbering system for patterning zebra-print bracelet. Showing the pattern for the first line of brickstitch e.g. 4 white beads followed by 4 black and then 1 white bead, 3 black, 1 white, 5 black and 4 white.

Photo. K. Mchunu



Figure 4.18 Zebra-print finished sample. Photo: K. Mchunu.

Still unhappy with the result of the sample, Beader 2 and Marketer 1 talked about consulting with other people they imagined could be contributors to the process. As another effort to generate new ideas for beading, Beader 2 asked her daughter to help with the sample. Beader 2 thought that her daughter might be able to think of something she could not think of herself. According to the beadworker, the involvement of the daughter also proved fruitless. The last attempt to salvage this design process involved going around Molweni. Beader 2's community, which she said, boasts small numbers of skilled beadworkers as opposed to areas such as KwaNyuswa (where Beader 4 comes from) and Embo.²⁰ As she said in the statement during an interview on 17 May 2019

There are places, like Nyuswa, in Nyuswa there is no one who cannot bead, also Embo, there is nobody who cannot bead. Where [Beader 4] comes from there is nobody who cannot bead. A small child of 8 years, at that time, would do some very complicated bead products. They start beading from a very young age. Unlike us in Molweni.

It was nevertheless important to her to reach out to those small numbers of beadworkers. Eventually, Beader 2 identified an individual from her community who helped with making a sample of the zebra-print bracelet. The decision to locate and request the help of a skilled beadworker from Molweni to help build on the technique suggested by Beader 4 mobilised the process. Beader 2 started the first few rows of the bracelet (the wider, horizontal 'walls'), while she continued with other work from *Woza Moya*. She handed over the sample to the identified

²⁰ The assertion by the beadworker of associating beadwork and the practice thereof with amaNyuswa is the subject of Gatfield's (2014) PhD study.

beadworker from Molweni and regularly worked with her to finish off the sample. Both Marketer 1 and Beader 2 agreed to ignore the numbering system and use a more liberating approach of capturing the zebra look and not copying the exact print as shown in the image. Beader 2 described how she would constantly meet with the beadworker until the sample was finished and shown to Marketer 1 on the Friday when the text message was sent to me.

Marketer 1 and Beader 2 both described the next stage of the zebra-print bracelet. Pointing out some flaws on the sample, Beader 2 stated that the visible blue colour which got covered with the white beads should be covered more neatly. The beadworker also stated "So, now I will do it my own way and I will be able to bead much easier because I will be able to see where I am at in the beading process. A beaded item is easier to refer to than an image on a paper. With a paper reference you would be beading and realise during the process that 'oh dear I have lost the pattern'" (Beader 2, 17 May 2019).

The marketer envisioned the evolution of the design through the inclusion of other colourways: "I think what was also nice about it and for [Beader 2] to have this product is that you can do it as a variation of colours. So, it ensures that she can make, she can do a red and black zebra print, she can do a black and white zebra print you know any two colours she can mix. And I realised those are the beadworkers that make more money when they can do one thing but in different colours" (Marketer 1, 17 May 2019). While these new ideas were envisaged by the marketer, she also thought that this collaborative sampling process took longer than she had anticipated.

Marketer 1 used her capability and experience as a fashion business owner to spot a trend and introduce the zebra-print bracelet to this partnership. Beader 2 was identified as one of other registered beadworkers who could be included in creating this new product. The creation process however, entailed challenging moments that were caused through experimentation guided by processes of inclusion and exclusion. Beader 2's inability to make a correct sample led to the formulation of a numbering system for pattern development and colour distribution. This was a painstaking beading style of horizontal movements that also included picking up one bead at a time as opposed to multiple beads. These suggestions too carried their own challenges leading to the necessity of more experimentation: the inclusion of Beader 2's daughter and more importantly, the beadworker from Molweni. This beadworker was integrated in the design process when she accepted the role of working with Beader 2 using her own beading skill and technique, which Beader 4 suggested.

While this vignette shows how idea and skill integration in beadwork happens within *Woza Moya* and those associated with the project, the inclusion of others from outside such as the Molweni beadworker assists in mobilising the process. At *Woza Moya*, the inclusion of actors from

the periphery included both those from the local community as well as those from international contexts as will be demonstrated in the next vignette that involved the creation of handbag tassels and beaded earrings.

4.5.3 Vignette Three: Handbag tassels and beaded earrings

When asked in an interview about the beaded earrings, Marketer 2 stated that an international client visited the *Woza Moya* craft hub and bought 10 pairs of tassel earrings made by Beader 3 (Marketer 2, 5 April 2019). She explained further that the client in question wanted to order more of these earrings. This relationship between the London-based international client, the marketer and the beadworker started in 2017 and continues to this day. Furthermore, the relationship between the three shows the extent to which a marketer serves as the link between a beadworker and an international client. These types of practices were plentiful in the project.

The aim of this vignette is, to show and cement the relationship and interactions between a beadworker and a marketer in product development, as the previous vignette also demonstrated. Article 3 of the Charter of Transdisciplinarity (1994) speaks of the emergence of new data and new interactions as well as a culture of opening up to share and exchange. The vignette embodies the idea of interactions to share and exchange in order to create something new. The vignette also shows how a precursor product (Bergmann *et al.* 2012) attracts and invites other actors to join a network and inevitably, leads to the adoption of other ways of doing. This vignette cements the idea of precursor products as the basis for integration to happen between the HACT stakeholders and societal practice partners. Thirdly, dialoguing proved to be an important tool in this collaborative design process.

While Marketer 2 does marketing through online platforms, at times she works at the *Woza Moya* store – a job she did more regularly in her earlier days.²¹ She recalled an instance from there in which she used the “fashioned body” (Entwistle 2000) as a tool to market the work of beadworkers. She demonstrates this clearly in the excerpt below (5 April 2019):

Some will create these earrings for me and I would wear them and because I interact with customers, the customer would see me wearing those earrings and they would enquire about them and it goes on like that. I love asking them [beadworkers] to do those types of things. A lot of them love creating things on their own and seeing a person wearing it, because that means possibly getting orders.

²¹ Before working at the *Woza Moya* store, she was a beneficiary of the feeding scheme and second-hand clothing programme.

The description presented in this excerpt inspired a process of tracking the history of the earrings and handbag tassels that Beader 3 currently makes (See Figures 4.19 and 4.20). I was also interested in investigating how the initial products invited the involvement of the international client. Similarly, to the other beadworkers who participated in the study, Beader 3 acquired beading skills intergenerationally through her grandmother, aunts as well as women from her community. In an interview, she stated that she “specialises in earrings” stating further that “I have been making earrings, but here [at *Woza Moya*] I get given specific designs at times. The person from overseas sends their own design and then I make that” (8 February 2019 interview).

Before joining *Woza Moya*, her work included a combination of creating bespoke pieces for individual clients as well as sending bulk pieces to Johannesburg. It was on the basis of this work that she eventually became a registered beadworker with *Woza Moya*. She also started partnering with *Woza Moya* stakeholders to create her own basket of products such as the earring design that Marketer 2 claimed to have worn, which eventually got the attention of the international client (See Figure 4.21). This client is an owner of an accessories label that is based in the UK, which focuses on bags, baskets and clothing. It is through the discovery of *Woza Moya* while visiting South Africa that the company ventured into jewellery and the partnership with Marketer 2 and Beader 3 was started.

The earrings created by Beader 3 that formed the basis for this partnership use two basic styles. The earrings on the left in Figure 4.21, comprising mostly brown beads, combine the multiple strands of beads method with the *gongqoloza* method (Appendix 1, Section VI, Item 1 covers the multiple strands of beads method). The other styles in that figure combine the multiple strands of beads with the peyote method, which is used to create a beadfabric in a triangular shape as opposed to the more common rectangular shape.



Figure 4.19 Handbag tassels. Photo: Beader 3. Permission for use granted.



Figure 4.20 Beaded earrings. Photo: Marketer 2. Permission for use granted.



Figure 4.21 Beader 3's beaded earrings at the *Woza Moya* craft hub. Photo: K. Mchunu.

The collaboration between the beadworker, marketer and client involved multi-modal communication strategies, as a result of the individuals being in different continents. This communication strategy is common with integration processes that have interim results and where product development is the objective thereof (Bergmann *et al.* 2012: 132). In this case these included telephonic conversations, *WhatsApp* chats and sharing of images via emails as well as *WhatsApp* messenger to inform the design process. Marketer 2 explained that the inspiration imagery shared by the client was sourced from the image sharing and social media platform, *Pinterest* (Marketer 2, 14 June 2019).

The introduction of new materials to product development was initiated by the client who proposed the use of Japanese Miyuki beads as opposed to the Czech beads that are generally used for products at *Woza Moya*. Miyuki beads are smaller, rounder and finer. Since *Miyuki* beads

are not sold at the *Woza Moya* shop, their use resulted in the liaison officer being less involved in the process of this particular production (8 February 2019 interview with the Beader Liaison Officer). It is the marketer who liaises with the client ensuring that the design process remains mobile.

The design and manufacturing process can be unpredictable which leads to difficulties in achieving the agreed-upon design. For example, while the ultimate goal was to use *Miyuki* beads for the whole product, the decision was taken during the creation process to incorporate the square shape of the Czech beads which added a more balanced aesthetic (Figure 4.20).

Like Beaders 1 and 2 involving people from their community, after the design was finalised for these earrings and handbag tassels, Beader 3 started a beading circle, which consists of women from her community with whom she shares the knowledge to create these products. The women meet at her home where they are briefed and where they also collect the beads and images. Beader 3 explained that after briefing, they work from their own homes and only see each other when handing in the completed work to Beader 3 before she can submit to *Woza Moya*. For clarification, the earrings by Beader 3, which attracted the attention of the client, were created with the group from her community and continue to be sold at the *Woza Moya* store. Although she is known for her expertise in beading, which at times sees her helping others when they experience difficulties during their own creation processes, Beader 3 mentioned that she goes through similar challenges. For example, finding a technique to create the cover of the ball in the handbag tassels proved challenging. Her community beading team suggested a beading technique as a result. She explained (Beader 3, 15 June 2019):

There is something that I have learnt, they [the community beading circle] also bring their thought, for instance [...] they would suggest that we do a different technique [...] particularly with the tassels. Initially, we made a design that took time. We would never bead the belt around the ball. We would bead the belt separately and only then would we sew it around the ball. The group, then, gave a suggestion that we bead directly around the ball. In this way, we were able to work effectively.

This collaborative process shows how a precursor product functions as a vehicle for integration but the process itself shows how, through a dialogue-infused process, others' ways of doing, thinking and designing as well as their input and experiences are valued but also integrated in product development. The description of the Princess earrings involved the Director, Beader 4 and Marketer 1 and its design process follows.

4.5.4 Vignette Four: Princess earrings

Woza Moya marketers are constantly on an undertaking to introduce new products that allow for collaborative design processes between them and the beadworkers. In the beginning phases of conducting fieldwork, Marketer 1 had a range of inspiration photographs, which she and the Director had sourced, with plans to introduce them in 2019 in order to increase the basket range of registered beadworkers. Included on the wall was a product that did not have a name at the time and did not fit into any broad category such as fruit-inspired or animal-print (Figure 4.23). These earrings would eventually become known as the Princess earrings range. The earrings consist of a beaded dome-like shape; the shape has two strands of tiny bead chains on which hook on to a circular shape that is beaded around. These earrings use the “single strands of beads” and “beads placed over a solid filler” methods (Boram-Hays 2000: 500). Please refer to Appendix 1, Section VI, Items i and v for a discussion of these methods. The people involved in the design and creation of these earrings are Beader 4 as well as Marketer 1 and the Director who sourced and provided the photograph after they had researched the trend. This vignette shows that non-linearity happens in the design process which results in consulting with others.

Beader 4 started selling at *Woza Moya* in 2002 when she was 17 years old and still in high school. She attained her beading experience from older female members in her family; however, the beading technique they taught her included the use of wire. She only started using the needle and thread for beading purposes when she joined *Woza Moya*. Initially, as an unregistered beadworker, she used to come on Thursdays. After she became registered with the organisation, she started submitting her completed beadwork on Fridays.



Figure 4.22 and 4.23 Inspiration for the Princess earrings displayed on Marketer 1's wall of inspiration and close-up of the inspiration images for the earring. Photos: K. Mchunu.

In an interview conducted on 15th March 2019, Beader 4, pointed out that beadwork has existed in her family for years: “where I was raised nobody worked, we survived from selling beadwork [...] My mom too, we worked as a family. It was beadwork that fed us, beadwork that clothed us, if I needed school shoes, I would create beadwork in order to get those school shoes”. This statement proves the assertion made by Beader 2 earlier, about beadwork being a practice learnt very early in the community from which Beader 4 comes. Although there is a contradiction in saying nobody works yet the family “survived” from selling beadwork, it demonstrates a practice that is used as a mechanism to address unemployment through self-employment. While Beader 4 created many products during fieldwork at *Woza Moya* including pen covers, rings and the leopard-print earrings from the budding animal-print range, the focus here is on the Princess earrings.

Like many first-time products, Beader 4 and the Director described the experience of creating these earrings as time-consuming because of the different techniques required for the different parts of the earrings. Another difficulty for this team, particularly with this product, was finding a way to transform what appears in two-dimensional form on a piece of paper into a three-dimensional physical object. This was stated by the beadworker in an interview (28 June 2019):

I did not think I would be capable of making them as I saw them on paper. When you see something on paper such as the copy [...] I did not know what was put underneath, so it is up to me to think what is happening below. To fasten the earrings, how should it be positioned? To create this, I must put that? I must get this type of material, such things. I learnt a lot [...] I do not know what is inside, the Director also does not know what is inside. So, even here I did not know what was happening. So, it was up to me to think of ideas and ways of putting it together, saying ‘okay, in order for this earring to be the size as I see it on paper, I must get something close to this size’.

In their attempt to figure out what was happening at the back of the earrings, various types of earrings in a similar style were looked at and eventually metal nuts and back stoppers were chosen. However, because the nuts and stoppers were made of metal, aesthetically the trio disliked leaving the back of the earrings uncovered. In an endeavour to mitigate this production dissatisfaction, Beader 4 decided to consult with the *Woza Moya* sewing group to suggest an appropriate fabric as a cover. The owner of the sewing group kept a basket of fabric offcuts and from this source; she was able to identify some appropriate fabrics to use. The fabrics chosen were available in both black and off-white colours to complement the beads used for a pair of earrings. Although in the final interview, Beader 4 mentioned that the top part of the earring

needed to be filled, she did not reveal what was inside and in order to respect the secrecy of their design process she was not asked further. The inclusion of the sewing group in this design process solved one aspect of the earring creation process. The next challenging aspect in this design of the earring was the beaded circular part at the bottom.



Figure 4.24 Backview of Princess earrings. Photo: K. Mchunu.

The trio struggled to think of what could be used to bead around so that the bottom harmonised with the scale of the top beaded part. Beader 4 suggested the use of *umsomi*, a black plastic bangle worn by infants, believed to prevent them from illness. Beader 4 mentioned that she used the bangle for her own children as infants (28 June 2019 interview). The lightweight bangle was then covered with beads and eventually hooked on to the beaded dome shape created earlier to complete the earring. Because *imsomi* (plural form of *umsomi*) come in different sizes, getting a size proportionate to the top part of the earring was achieved successfully. It is important to note that, during the process, this team requested that I help to look for a circular shape that I envisioned could work, however, I could not find an appropriate object in terms of shape or weight. This is highlighted to make the point that when a researcher comes with a design background, there is the possibility and temptation to integrating them in a collaborative design process. Furthermore, I interpret the group inviting me into their creation process as being characteristic of openness and inclusion articulated in Article 14 as the transdisciplinary attitude and vision (Charter of Transdisciplinarity 1994).



Figures 4.25 Princess earring and *umsomi*. Photo: K. Mchunu.



Figure 4.26 Princess earrings on the *Woza Moya* Instagram page. Photographer unknown. Permission for use granted.

After months of creating and proposing different ideas, the earrings were finished successfully. As with the zebra-print bracelet, these earrings were eventually created in their different colourways (Figure 4.26). The earrings were then advertised on the *Woza Moya* Instagram account with the official name Princess earrings, named after the beadworker. While naming them after a single person seems to suggest a non-collaborative process for an outsider, observing the creation and “backstage practices” (Błaszczuk 2013) guided by the concept of transdisciplinary

integration and collaboration (Nicolescu 2010; Bergmann *et al.* 2012) shows the involvement of others in proposing ideas and suggestions.

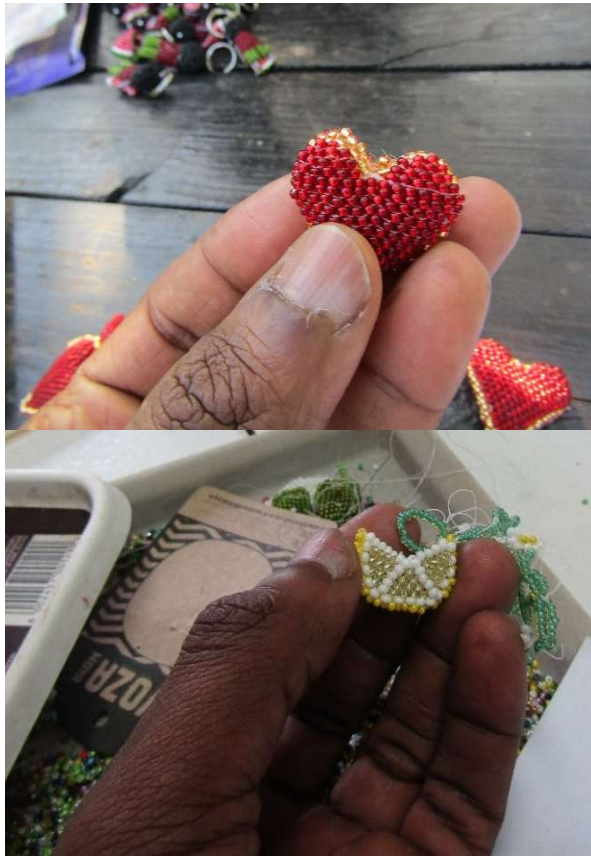
In conclusion, this vignette cements the attempts made by *Woza Moya* stakeholders to increase its basket range and by implication sustaining its collaboration with community partners through design. The design process may bring with it challenges but the approach used at *Woza Moya* mobilises the creation process further, such as allowing ideas to flow in, and innovation and creativity in thinking back to a motherhood experience. Marketer 1, a member of this trio, who said that “most of our crafters I feel they’ve got the skill and knowledge”, sums up this idea. The next description focuses on the creation of the shrimp-and-lemon wedge and double heart earrings.

4.5.5 Vignette Five: Shrimp-and-lemon wedge and double heart earrings

The creation of the double heart²² as well as the shrimp-and-lemon-wedge beaded earrings is not only another example of teamwork at *Woza Moya*, but also another case of the partnership between a marketer, beadworker and client. The creation process for these earrings also shows the extent to which a *Woza Moya* marketer contributes to mobilising the design process. In this vignette, I show how a marketer at *Woza Moya* is the conduit through which ideas from a different part of the world enter the *Woza Moya* sphere. The creation of the products in such an instance shows how a marketer may get inspiration for new products, which increases the opportunity to expand the range of products and by implication growing participatory design processes with the community as practice partners. The creation of the double heart and shrimp-and-lemon-wedge earrings are discussed to show these points.

The individuals who participated in the study and involved in the creation of these earrings were Marketer 3 and Beaders 5, 6 and 7. These jewellery products were an order for a New York-based fashion designer, and Marketer 3 connected this team of *Woza Moya* beadworkers with the New Yorker. The creation of these earrings was an ongoing partnership with the fashion designer, following a previous range of triple smiley earrings produced by this team in 2018. As a result of ethical business practice, these earrings belong to the fashion designer and cannot be sold at the *Woza Moya* store.

²² Please note that the name double heart was used at *Woza Moya* among the group creating them however, on her *Instagram* account and website, the New York-based designer named them the Full heart earrings. Since I interacted with the group and never with the designer, the name double heart is used throughout this thesis.



Figures 4.27 and 4.28 Double heart and shrimp-and-lemon wedge earrings during their creation process. Photo: K. Mchunu.



Figures 4.29 and 4.30 Finished double heart and shrimp-and-lemon-wedge earrings. Photographer unknown. Photograph sourced from the *Woza Moya Instagram* page. Permission for use granted.

An inquiry into the experience that Marketer 3 brought to the organisation revealed formal training in retail management (13 February 2019 interview), and a 12-year long background working in her own catering company. She claimed that the décor aspect of the catering business enabled her creative side to show itself more since each function had a different theme. Working like this required her to think of ideas to express each of the themes. In addition to her work experience and formal training, she also credited her family lineage as having contributed to her creative capabilities: "I come from a very creative family, incredibly creative family and I think I just got the gene" (13 February 2019 interview).

Marketer 3 was responsible for introducing the designer to *Woza Moya* through marketing the organisation on social media platforms. She was transparent about the creation process of the earrings, which were eventually garnered as an order for the organisation. In explaining the creation process, Marketer 3 said that "we just sent him [Beader 5] photographs, we Googled photographs of shrimps and he just did it". As a result of the three-dimensional quality of the international designer's work, Beader 5 worked as the head sampler as he has developed a style of creating beadwork in three-dimensionality. Marketer 3 described her involvement in the process in great detail, stating that:

I was sent very rough drawings of [the fashion designer's] design. I then went and showed the designs to [Beader 5] and we chose every single bead colour together and we then placed where every [bead], this would be yellow, that would be pink, that would purple, that would be green and then I was here during the production process, I am here between three to four times a day to check every single [single product], there's a hole here - fix it, one eye is not matching to another - fix it. So, from a production and overview and in terms of design I would say heavily involved, heavily, heavily involved and I would, I prefer that, I really prefer that. I can't, I don't micromanage [...] but I just feel that with designs that are out of the ordinary and not our designs [...] These are completely different, these are designs that we would never come up with on our own so for that reason even more involvement and every single that's the right orange, that purple would work, working with [Beader 5] on the selection of colours, checking does this colour clash? Does that orange clash with that yellow? Does it clash with the purple? Does it clash with the pink? What is going to work? The colour and the shape of the hook, silver, gold, the colour of the bead in it, you know, is it clear? Is it pink? Is it yellow? Should we spray-paint it? You know all of that. If we do spray-paint it, which we did a lot, the colour of the spray-paint, how long does it take to dry? Drying them out on the trees in the sun, you know that type of thing, so incredibly involved.

The double heart earrings were created by constructing two flat heart shapes made using red beads. While Boram-Hays (2000), argues that the same work of art can combine two or more beadworking techniques, three techniques are combined to create these earrings. Firstly, the beadfabric method was employed to take the shape of a heart. Two rows of gold beads then encircled the red to finish them off. Once finished, the now red and gold flat beadfabric heart shapes are sewn together using nylon thread. For sewing them together, a different beadworking technique is used by sewing together of beads to create a hollow structure. The beads to create hollow structures is discussed further in Appendix 1, Section VI, Item vi. Before the sewing is finished off, a gap is left in which a filler, in this case batting, is inserted to give the heart-shaped earring a three-dimensional form. It is after the batting has been inserted that the gap gets closed. White pearls are then sewn around the now three-dimensional shape and an earring hook is attached to finish the product.

After the creation process came to an end, Marketer 3 shared her experience of it (24 May 2019 interview). The marketer described the process as stressful, mainly as a result of the large number of earrings with limited time (this frustration was also mentioned by Beaders 6 and 7 in their closing interviews). While it is a good thing to have a large order in terms of the monetary benefits which aid the holistic community care approach, creating in a group context proved challenging for the marketer. The particular challenge was keeping to a consistent quality since beading is done by hand. However, it was also noted as a strength by Marketer 3 because: "every single earring is being made by a different person and they gonna have their own take on it and the part of the beauty of those earrings is that [...] no two earrings will ever be the same so my double heart earrings, yes it is the same design but they'll be slightly different to [the Director's] or Gigi Hadid or [the international designer] because they are so individually made, and that to us, is an asset".

Another positive element of the creation process for the marketer was the places where the earrings landed: "the products are beautiful and have landed up in very important places like New York Fashion Week, Gigi Hadid who's a famous famous model is wearing a pair of earrings at the moment that [Beaders 5] made, I mean that is the incredible side of it". Beader 5 (1 March 2019 interview) expressed the same sentiment during an interview when he communicated that:

Most people who buy our work either come from overseas, it is people who do not stay around here, they also come from places like Cape Town in fact just other places around South Africa. Or I should just say around the world as most people who buy the work that we do are tourists. [...] They buy our work because it is beautiful, it is new and fresh, and it

is quality work, another reason is because there is nowhere else one can find this kind of work besides here at *Woza Moya*.

While the frustrations and benefits of the process have been described by most individuals who were part of the production process, the analysis of the creation process is now brought closer to the context of the study. Since the study focuses on beadwork co-creation in an integrated manner, working with the international designer has proven to be beneficial for the integration of knowledge and skills in the organisation. In the beginning of this vignette, it was mentioned that through marketers, the insertion of ideas from a different part of the world enters into the operations of *Woza Moya*.

Expertise in trendspotting was seen as the contribution that the designer brought to *Woza Moya* and this is seen as advantageous for its further growth. Trendspotting is important for the organisation as it enables the continuous introduction of new products and by implication, opens up the possibility for further collaborative design processes between the different stakeholders. In the interview, Marketer 3 (24 May 2019 interview) stated that the ongoing relationship with the designer has enabled her to spot trends and that this is a significant learning. She said "so if the designer is able to trend for us then it is also up to us to trend spot [...] we also need to keep up with what's going on, keep up with the world because we don't only want to supply clients in South Africa". Furthermore, the marketer detailed an incident that happened a year ago, in which she learnt about a trend that gradually started to grow and how she knew about it through working with the designer. The following statement is her description of the incident:

She also sent a picture of what she wanted probably a year ago with evil eyes and lips and hands and she said 'do you ever think you could do this?' and [Director] said 'no because we would never be able to perfect the hand'. I went into a shop this week and I actually sent it [photographs of earrings she saw in the shop] to [the designer's assistant] and these earrings were hanging in a shop [shows earrings from her phone]. Those are hanging in a shop in Pavilion. And I sent them to the designer's assistant and I said show them to [the designer] because they look like what she designed and sent to me a year ago.

The use of the expertise gained in this working relationship has resulted in the beadworkers, Marketer 3 and the Director conceptualising new design ideas that came from this partnership. For example, while I did not observe the production of the three-dimensional triple smiley earrings²³ because they were produced before fieldwork started, I visited the website of this

²³ Smileys is an *emoji* used in social media apps such as WhatsApp, Facebook and Instagram and shows a smiling yellow face, it is commonly used as a visual replacement for the word 'smile'.

designer to see these *Woza Moya*-made products. Visiting the website was followed by observations made at the *Woza Moya* craft hub to see what may have come out of creating those products. In the store, there was the team's own version of the triple smileys. Like the order for the designer, the team also created earrings but their own version of the smileys was arranged more flatly.

The double heart earrings were also adapted into a *Woza Moya* version. The group took the experience of creating these products and worked with the Director and Marketer 3 to create an entirely new product. The heart-shaped brooches started retailing at the *Woza Moya* craft hub and a few months later were also shown on their *Instagram* page as part of a range for Valentine's Day in February 2020 (Figure 4.31). Although the conversation about the evil eye did not lead to an order during my time at the organisation, it did inspire the creation of original designs and a new process of integration between Marketer 3 and some beadworkers. The marketer used the conversation on the evil eye trend and partnered with Beaders 3 and 5 to start some new products that reference this trend (Figure 4.32) as well as an evil eye bag – a clutch bag embellished entirely with beads that followed the evil eye pattern.

Additionally, the shrimp-and-lemon wedge was explored further by Beader 5 and his team and a new fruit-inspired and floral-infused neckpiece that clearly carried a similar aesthetic quality was created (Figure 4.33). Article 6 of the Charter of Transdisciplinarity (1994) partly discusses transdisciplinarity as multireferential in that it various approaches. I link the principle of this article to the trendspotting that emerged in this vignette, in the sense, that the Marketer was able to use a different source of reference point to research trends at *Woza Moya*. This type of trend researching, which relied on the skill and expertise of the Mew Yorker, is a different kind to how other marketers do the task.



Figure 4.31 Valentine's Day 2020 range. Photographer unknown. Photograph sourced from the *Woza Moya Instagram* page. Permission for use granted.



Figure 4.32 Evil eye earring sample designed by Marketer 3 and sampled by Beader 5. Photo. K. Mchunu.



Figure 4.33 Lemon-inspired and floral-infused neckpiece by Beader 5. Photo. Qiniso Dladla. Permission for use granted.

In conclusion, this vignette solidifies the notion of the marketer being a bridge through which external sources of ideas enter into the *Woza Moya* context. The order from the designer became the opportunity through which product-oriented discussions happened between the marketer and the beadworkers. As a result of framing the creation of contemporary beadwork as a platform for integration through stakeholder involvement and participation, ideas that get enrolled into the organisation are integrated with those that preceded them. Some of these new ideas include activities, which were explorative in nature like choosing and mixing beads, spray-painting and drying the hooks in the sun amongst others. However, in this example of the *Woza Moya* case, a client order went beyond just being an order. Completing the order as a group meant knowledge was shared and used to maximise and expand the possibility of collective acting and designing between the HACT stakeholders and the beadworking community. Over the years of working with

this designer, ideas were sparked and these ideas resulted in *Woza Moya*'s own triple smiley earrings, their own evil eye earrings and clutch bag as well as heart-shaped brooches and fruit-inspired neckpieces. The vignette that follows focuses on the fruit-inspired jewellery range, which is another *Woza Moya* original product.

4.5.6 Vignette Six: Fruit-inspired jewellery range



Figure 4.34 and 4.35 Cherry- and watermelon-inspired neckpieces from the fruit-inspired range. Photographer Qiniso Dladla. Permission for use granted.

The structure of this vignette starts from how inspiration is sought to sample making based on past experiences and then to group formation and training. Specifically, the development of the fruit-inspired range indicates how a conversation that happened in Mozambique led to an unexpected process of idea generation for the Director, inevitably adding to the basket of products for the project. The sampling process shows a collaboration of sharing and building on existing knowledge, as will be seen with the previous work of Beader 5. Once the samples are completed, new interactions are formed with the group brought together by Beader 6. This vignette is used to show an instance of how transdisciplinarity takes into account history as a multirefential point in the creation process and how a shared knowledge between individuals becomes a shared knowledge with the collective.

The fruit-inspired jewellery was a fully-fledged range at *Woza Moya* during my research period. The team of individuals involved in its creation were the Director (in the sampling stage),

Beaders 5, 6, 7 and five other beadworkers who did not participate in the study. Out of the five who did not participate in the study, two were met in a short encounter since they came to the *Woza Moya* premises from time to time. The other three mainly worked from home. Beaders 6 and 7, on the other hand, came to *Woza Moya* regularly. The team comprised a diverse group of individuals that included one man and seven women. While they were not asked for their ages, from observation the team appeared to be of different generations. Beader 6, whose mother was also a registered *Woza Moya* beadworker years ago, was tasked with bringing together a team that would be responsible for creating the products in this jewellery range. Beader 7 revealed in an interview that this group already existed as a beading circle since they all came from the same community and had been working together for many years on other projects (8 August 2019 interview). They worked on independent orders that they attained through beadwork sellers from Durban and their work usually comprised products such as wristbands and beading around enamel mugs. Since he is a samplemaker at *Woza Moya*, Beader 5 was responsible for sampling the products within this range and training the beadworkers in his team to create the products. The word team in this instance implies the beadworkers despite the fact that the Director played a role in the development of the products. She was divorced from the process once the samples were made successfully.

One of the first fruit-inspired items that transitioned from sketch to physical object was the necklace or *umgingqo* as these pieces were called by the group. The *umgingqo* comprised three pieces of beaded laces that use the single strand of beads technique. These laces or strands are twisted together to form a rope-like effect that then get embellished with a combination of beaded flowers, leaves and a specific fruit. The flowers and leaves use the peyote stitch that takes the shape of a petal and a leaf in the relevant colour. The strawberry was the precursor to the fruit range and following its development, fruits such as cherries and watermelons (Figures 4.33 and 4.34 above), as well as pineapples, apples and grapes were included. The technique to make pineapples and watermelons involves creating a hollow structure filled with batting technique, whilst for the cherries, apples and grapes, the beads are placed over a solid filler.

In a conversation held on 4th April 2019 and recorded in a personal journal, the Director explained the history and background of the early stages of the fruit range. The Director explained that she sketched the first strawberry-inspired necklace and bracelet during a holiday to Mozambique. In Mozambique, she had a conversation with a fellow South African who was also on holiday, and this gentleman, as the Director explained, is among the few black South Africans who own a strawberry farm. She was fascinated by the man's tone and description of strawberries as members of his family. Inspired by this encounter, she did quick sketches, telephonically communicated with the people at *Woza Moya* and sent her drawn rough sketches. On her return

from Mozambique, the Director and Beader 5 then discussed the samples. It is during the discussion and after successfully creating the strawberry samples that the eventual inclusion of other fruits was explored.

Sampling is a painstaking process with constant exchanges between the two until each sample is ready for production. The sampling stage included the Director and Beader 5, before others were enrolled in the process. Communication between the two is important and apart from dialoguing verbally, the Director and Beader 5 shared a flip file that included sketches and with supporting images which were either downloaded or taken from magazines. These images and drawings are considered as communicating through imagery (Chmela-Jones, Buys and Gaede 2007: 630) as well as dialoguing in transdisciplinarity (Dieleman 2017). Beader 5 explained that the flip file is used by the Director to keep a record of drawings for possible designs and to communicate those designs visually which assists him in the sampling stage (notes in personal journal, 4 April 2019). The use of the flip file shows how the Director develops a design by sketching it from scratch and through negotiations with Beader 5, the final design was decided. Once approved, Beader 5 then trained the relevant individuals to create each item. Beader 5 also communicated during a conversation that during this process he became inspired to add more items to the range, to complement the *umgingqo* sketched by the Director (notes in personal journal, 4 April 2019). The added items include earrings (pl. *amacici*), rings, pencil toppers as well as a little traveller of each fruit range, among others.

Though other beadworkers do get integrated to create these works, Beader 5 and his team (Figures 4.36 and 4.37) predominantly handle it. The completed products are then handed over to dispatch and not to the Beader Liaison Officer, which is contrary to what happens with products made by other beadworkers. The Dispatch Coordinator explained that the fruit items do not go to the store directly but have to be stored in the box mentioned earlier as a way to give ownership of the products to Beader 5 since he is, mostly, responsible for developing them from scratch. These products would only go to the store when they have run out. In addition, though most beaded products are delivered on Fridays, the fruit range products are delivered, as they are completed (notes in personal journal, 4 April 2019).

The Director described their collaboration in the sampling process and how the identity of Beader 5 comes out in the products that he makes. She commented that “the way he arranges the things and how, you know, I might draw out something and then he’ll manipulate it into his own language” (28 May 2019 interview). The Director thought this was true of many beadworkers, stating specifically that “I mean I love seeing new things emerge and also how those different products are interpreted by the different crafters and how in a way their personality comes through and their interpretation”. The observation of the fruit range was, then, an exploration into

how Beader 5's personality and interpretation came out through a collaboration with the Director. Time was spent with the team during their creation process (they taught me beading), which helped to understand what the Director meant by a beadworker's personality and interpretation coming out. It was during this time that past designs were discovered and these designs were helpful in understanding this assertion by the Director.



Figure 4.36 Team working on *imigingqo* for the store. Photo. K. Mchunu.



Figure 4.37 Team sorting out beads. Photo. K. Mchunu.

Although at first, it was difficult to locate these past designs to see if and how they might have influenced the current fruit-inspired aesthetic, deeper immersion in the field proved advantageous in making the discovery. Figures 4.38 and 4.39 are some earlier designs within Beader 5's repertoire and they demonstrate how his experience has influenced the current aesthetic and in turn how by proposing design ideas, the Director is influenced by Beader 5's previous work. The green necklace with orange flowers, bees and a ladybird (Figure 4.38) was discovered a week after Beader 5 and his team completed the intense order for the New York-based designer discussed in the previous vignette.

While similar in look to the current fruit-inspired range, the piece however, used what resembled the ruffle peyote in green beads, which appears as single strands of bead laces that are twisted to form the main lace. Once again, the peyote stitch used for the petals contrasted with the flatter look since the nylon was pulled more tightly during the beading process to give the petal a three-dimensional form. Other simpler flowers in red and black beads formed part of the necklace, but these did not come across as the dominate features of the overall piece. Beader 5 commented that *lomginggo* (this neckpiece) came a long time before the fruit-line and that the team continues to produce this range of products for customers who might not have seen it before. He did, however, note that while it is still being sold it sells at a slower rate when compared to the newer products (notes in personal journal, 17 April 2019).

Although not immediately identifiable, Figure 4.39 is a tree-like structure created by Beader 5 during his earlier beading days at *Woza Moya*. The tree-like structure was amongst the objects that the Director stored in her briefcase. This object has a swing created with white beads hung around the thicker line of green beading. The white beaded swing uses the single strands of beads technique – inserted into pliable wire. Other parts of the object that use this technique are the thinner lines of beadwork that protrude from the thick green line made to resemble thinner branches of this beaded tree-like structure. Simple flowers, similar to those of the orange necklace, sprout from these thin beaded lines which seem to be a form of the circular flat peyote technique. Wells (1996: 28) describes the circular flat peyote as a beading technique that “takes a very linear stitch and transforms it into a radiating form. It is worked from the centre outward, increasing as necessary to fill out a row”. The structure is topped with a white and red beaded bird created through the hollow structure filled with batting technique.



Figure 4.38 Earlier neckpiece preceding fruit-inspired jewellery range by Beader 5. Photo: K. Mchunu.



Figure 4.39 Tree-like structure created by Beader 5 in the earlier days at *Woza Moya*. Photo: K. Mchunu.

An analysis of the two previous objects in Beader 5's repertoire reveals an aesthetic that is inspired by nature but what is also evident is the evolution of the flower. In the first instance, the flower was presented and created using five beads that encircled a central, single bead in a different colour, which I observed uses the peyote technique. Over the years, the flower idea was expanded in that the number of beads used in the expression was increased and a new technique was used

which led to a more three-dimensional form of a flower. Additionally, the exploration of other animals was added to the library. The three-dimensional quality was explored and achieved more successfully as can be seen with the creation of fruits in the current range.

Like the development of other beaded products at *Woza Moya* other people, too, apart from the beadworkers, played a role by contributing to product design. In the case of the fruit products, the Director played a role in the design development phase.

Beaders 7 was asked in an interview (8 August 2019 interview) to explain the role that she played in the creation process, and she replied:

The role that I played is that if we were called in to come work and there were others who could not make it, I was able to help them so they, too, can learn to make what we would have been trained to make [Further asked what she meant by helping them] sometimes you would find that those members from my and Beader 5's group could not come because of a lack of transport fare. I would have the money to come in, when one gets back home, you are able to congregate with the team, it is only Beader 5 who does not live where we live. When you get home, you are able to teach them and tell them what you learnt. Saying for instance 'this is what we did, this is what [Beaders 5] taught us today

She also mentioned that "Yes he [Beaders 5] was aware of my contribution to the team, he knew for example, he would come in, I would come and [Beaders 6] would also come in, we [Beaders 6 and myself] would be able to learn to do something and go back home to teach others at home so work continues". These responses by Beaders 7 show as declared by Kasozi (2019: 49) that indeed the transmission and sharing of skills and knowledges by individuals in beading circles is eminent. Through using transdisciplinarity as a frame to understand the HACT's approach to a community-led, holistic care approach, knowledge-sharing as displayed by the two beadworkers indicates an activity that debunks the inability for others to be a part of a collaboration as a result of not having the means to be in that context does not automatically mean being divorced from the collaboration.

In this case, I refer to Beaders 7 teaching those who did not have transport money to get to *Woza Moya*. Knowledge acquisition and sharing, in this case, allow collaboration to happen beyond the bounds of *Woza Moya*. This idea was evident in prior descriptions such as the beading circles of Beaders 1 and 3. These types of collaborations are the focus of the last two vignettes of the Christmas tree angels and the South African brand products. The level of interaction between the *Woza Moya* stakeholders and beadworkers is not evident in these, since those interactions happened before fieldwork was conducted. However, the inclusion of unregistered beadworkers

provided the impetus to document this type of partnership in the design process. Therefore, Beaders 4 and 8 agreed that the processes between themselves and their community and family members could be captured.

4.5.7 Vignette Seven: Christmas tree angels

The Christmas tree angels were available in the white, gold and red colourways. I was able to observe the creation process because during fieldwork, 300 of these products were being created for an international client, who was also interviewed for this study. Currently based in Germany, this international client started working with *Woza Moya* in 2005 after a friend who lives in the nearby suburb of Kloof introduced her to the organisation (23 September 2019 email interview). Beader 4 explained that she introduced an initial sample of the angels in 2005 after she observed the decorations on Christmas trees both in shops and on television. After exchanges and re-working of the sample with the Director, the design of the Christmas tree angel was finalised and launched in the same year. Beader 4 claimed that they were instantly appreciated, and that the product continues to be popular as it draws huge orders.

During fieldwork, the creation process of the Christmas tree angels included members from Beader 4's family whom she had trained and partnered with. These Christmas tree angels are among the range of products that sit in Beader 4's basket at *Woza Moya*. Other products within her Christmas theme are stars and balls whose images were shared on *Whatsapp* messenger. In an interview (28 June 2019), Beader 4 identified the Christmas range as her bread-and-butter products. When she lamented the quiet season of July and August, she said that she uses those periods to start working on these products as well as to create entirely new designs within this category. These new designs would form the basis of a partnership with the *Woza Moya* stakeholders until their eventual completion and approval.



Figure 4.40 Christmas tree angels. Photo: K. Mchunu.

As stated already, the beadworker teamed up with members of her family and this partnership has been ongoing for many years. Beader 4 explained different reasons for the inclusion of the family members in the creation process. Firstly, the beadworker felt that collaborating with them is easier because when experiencing challenges during the creation process, she would be in a more comfortable position to express an opinion and come up with solutions to the challenge. Secondly, as a consequence of the family members being around her all the time, the possibilities for regular consultations among them during the process are increased whereas partnering with someone external would result in fewer discussions. Minimal discussions, according to her, are risky as an item may get done unsatisfactorily, and as a consequence would have to be disassembled and re-started which means a waste of material and time.

Thirdly, she specifically included her niece whom she had trained in beadwork when the niece was still in high school (she is now finished with her secondary schooling). The niece is the daughter of Beader 4's sister, who has raised her as a single parent. When the niece was still in high school, Beader 4 explained that the niece was able to generate money through selling beadwork which would be used to purchase lunch and pay for bus fare to get to school and other such expenses. Beader 4 felt the responsibility to ensure that there was work for her niece on a weekly basis in order to cover all those costs. This instance speaks to persisting development challenges in present-day South Africa and the crippling effects a lack of financial sources has for a household. However, the situation also shows the competencies of people in making their way through society with all the crevices that it presents (Depelchin 1996: 90; Sandoval 2000: 68).

Apart from including the niece and daughter, Beader 4 (28 June 2019 interview) revealed that her husband also forms part of this circle. The three family members are outsiders to the *Woza Moya* team but are important contributors to the creation process. An attempt was made to interview these individuals after the order was completed. The daughter could not be interviewed since, at the time of fieldwork, was below the age of 18 and consequently, fell outside the inclusion criteria of the study, and the niece was unavailable for an interview. However, the husband was interviewed successfully at a later period. When asked when he learnt to bead, he responded: "I may not know exactly the number of years but I can say that it is over 10 years since I started doing beadwork, it is over 10 years because we have been together for 15 years now" (19 October 2019 interview). In explaining his reasons for learning the practice, he said "I just asked her to teach me [...] I have a lot of interest in beadwork and the pressure I saw her under when completing orders, both these things made me become interested in beadwork. But I will say I have a major interest in beadwork".

Beader 4's husband asserted that during the creation of this order he slept quite late, stating "Yes, my wife does this work and I work elsewhere. When I return from work in the evening,

I do lend a helping hand. If it is necessary, I would sleep around 2am so I can get two, three hours of sleep before going to work in the morning. So, this becomes something we do every day" (19 October 2019). After the discussion between the team of family members about the process of creating the Christmas tree angels, they adopted the piecework approach, similar to the little traveller explained in the earlier vignette. The niece and daughter bead around a circular metal object. The technique employed here suggests the method of "beads that are woven together and supported by a frame of rigid material" (Boram-Hays 2000: 500). Beader 4, then, creates the angels through a combination of what appears to be the single strand of beads and beadfabric methods. Once these pieces have been completed, Beader 4's responsibility is to attach the angel to the now beaded circular metal object. Beader 4 split the work with her husband in the following way:

You see with these angels, all 100 of the red angels were completed by him. He joined the angels to the ring. When he came back from work yesterday [he] did 50, the day before yesterday he completed the red. All I did were these, silver and white. Day before yesterday while he was busy with this work, I continued beading the pens. So, we help each other.

The creation process reached its conclusion when the angels were completed. While the main goal was to deliver the order within a specified deadline, the partnership and teamwork in this instance is a microcosm of the family-centric aspect of the HACT goal. Creating the angels also became a platform for transmission of practical knowledge and skills. The sharing of knowledge from mother to daughter, aunt to niece and wife to husband was shown in this vignette.²⁴ Partnership and teamwork at a larger community level is evident in the process of creating the South African brands-inspired jewellery range.

4.5.8 Vignette Eight: Lion matches, Bull brand, OMO and Jungle oats range

The Lion matches, Bull brand corned meat, *OMO* washing powder and Jungle oats bracelets and neckbands are some of the products sold at the *Woza Moya* store that use these South African brands as an inspiration and reference (Figures 4.41 to 4.43). The creation of this work demonstrates how inspiration is embedded in everyday encounters – already demonstrated by the conversation that inspired the development of the strawberry range, which led to other fruit-inspired products. The creation of this range also cements the idea about assembling distant

²⁴ Though I use the word aunt, it is probable that the niece may call Beader 4 her *mam'ncane* or *mam'khulu* which directly translate to young mother or old mother respectively. Aunt is the most convenient English translation but does not capture the true essence and nuances of how it is used in the language.

actors together, as Beader 2 did by involving a neighbour for the zebra-print sample, Beader 3 including her group of women to create the earrings and handbag tassels, and Beaders 6 and 7 acquiring and sharing knowledge with the team of beadworkers from their community. Likewise, the Lion matches, Bull brand, *OMO* and Jungle oats range provide the platform for Beader 8 to acquire but also share and apply knowledge since he formed a beading circle in his community to create these works.

Beader 8, who joined *Woza Moya* in 2003, is responsible for conceptualising and creating products. Apart from this, the beadworker also works as a samplemaker for commissioned work in the organisation, like Beader 5, which means that he too, is responsible for training other beadworkers once samples have been approved. The focus rather of this vignette is on the creation of the range of bracelets and neckbands. The creation of this work inspired by South African brands, shows how his position as trainer continues outside *Woza Moya* and into a beading circle in his own community, a re-occurring theme in my work. In an interview on 4 April 2019, Beader 8 described how the significance of beadwork as an income-generating activity came much later in his life: "I did not pay much attention to it [beadwork], I started supplying it to places just as I do here at *Woza Moya*. I realised then that I am able to make an income. I was able to improve my life".

In addition, Beader 8 explained that he transitioned from being a wearer to a maker of beadwork after being taught by women in his community, including his grandmother. While Beader 8 mentioned that he knew the beading practice before being registered with *Woza Moya*, but learnt new beading techniques and patterns from others he encountered in the project. Importantly, it was through this experience that he gained the confidence to come up with his own designs. With the beadworker's range of work, it is evident that the experience of learning from others has been helpful for the growth of his own skills. Since his products are indicative of this, understanding and documenting the development of these particular products became an important endeavour in analysing the creation process.

The making of this range of products is another example of a collaborative practice that includes unregistered beadworkers from the community. This circle of beadworkers includes between three and four women since it depends on the size of the order and the time frame given to complete that order. This is the group called the Crazy Beaders that the Director mentioned in an earlier interview (4 February 2019 interview). The South African brand products observed in this process are sold in the *Woza Moya* hub and at the time of fieldwork, the Dispatch Coordinator informed the beadworker that the hub had run out of stock. Subsequently, Beader 8 worked with members of the Crazy Beaders to create more of these products. He described the group in these terms: "I would say that the people at home are what I would call my support system". Like other

beadworkers, he explained that he splits the work with his team and gives them a time frame that will enable a work gets finished in time.



Figures 4.41-4.43 Brands that inspired the neckbands and bracelets created by Beader 8.

Figure 4.41 Sourced from <https://www.lionmatch.co.za/pages/7521/lion-safety-matches>

Figure 4.42 Sourced from <https://www.jungleoats.co.za/products>

Figure 4.43 Sourced from <https://www.bullbrand.co.za/>



Figure 4.44 and 4.45 The Lion matches neckband and Lion matches, Bull brand and Jungle oats bracelets. Photos: K. Mchunu.

The beadworker explained the ideation process, which included some observations. "I wanted to use something people use when they eat because what goes to the mouth is important but people prefer one brand over another [...] it was important to look at the brands that are consumed and infuse art in those brands and see if people will like it" (15 June 2019 interview). Reflecting on the early days of these products, Beader 8 explained that they started with the Lion matches and both he and the Director were unsure about how the products would be received once they reached the craft hub. The uncertainty of their reception was compared to a wine-tasting experience (Beader 8, 15 June 2019):

You focus on one product at a time, like I started with the Lion matches and I saw that it was liked and that inspired me to look for other products. It is difficult to start with different products at once, you have to start with a taste much like you have wine tasting, for example, when people taste wines as far as I know, it is difficult to buy different wines at the same time. Likewise, I started with the Lion matches and they liked it and I was like to myself 'okay this is liked, now let me go to the shops for other popular brands like OMO' and I did the Bull Brand and Lucky Star and the others. *OMO* was the breakthrough that made me realise that people like the brand products but it started with the Lion matches and the others followed. But I doubt if the Lion had not sold I would have tried the others, because you start with something and if it goes through you try others that are similar to it.

This design process which is compared to a wine tasting experience resulted in an expanding basket range that ended up including members from his community in the creation process. Furthermore, the creation of the Lion matches, Bull Brand corned meat, *OMO* washing powder and Jungle Oats bracelets and neckbands indicate how everyday encounters such as observing things that people consume serve as inspiration for product development. It aligns with the assertion made by Bergmann *et al.* (2012: 127) that an enlargement of ideas for further product development leads to a process of further basic research. It should also be understood that while an increase in products increases opportunities for further income-generation it also widens the scope for further and possibly longer-lasting partnerships between Beader 8 and members of the Crazy Beaders. More design products therefore may mean more community activity. This is explained further as one of the themes in the next chapter.

4.6 Chapter conclusion

The vignettes presented in this chapter are results of the 'pre-production', 'during production' and post-production phases designed to analyse the beadmaking process at *Woza Moya*. Blaszczyk (2013) focuses on "behind-the-scene activities within the production [...] continuum to develop a deeper understanding" and to show the "creative interaction hidden from public view" (Blaszczyk 2013: 187). Adapting this thinking, the aim with the beadworking vignettes was to make visible the interaction amongst actors of socially engaged creative practices.

Each vignette was used to respond to the questions of identifying the actors involved in the design and creation process, the role that they play in that process as well as understanding the knowledge, skills and expertise they bring. I described and analysed the contributions of Marketers, Beadworkers, International Clients and the Director. In addition, I described and analysed the contribution of the Beader Liaison Officer and Dispatch Coordinator and those actors whose names and faces were not seen but whose contributions were shared nonetheless. My attempt was to respond to the sub-question: what are the requirements for collaboration in the design and creation process of beaded items at *Woza Moya*?

Through the product as a vehicle for integration and stakeholder participation (Bergmann *et al.* 2012), these vignettes were also used to respond to two other sub-questions. These are: what might vignettes of designing and creating collaboratively convey about the transdisciplinary application in contexts of creating products for economic empowerment? And; might community arts and craft organisations like *Woza Moya* be used to advance transdisciplinary discourse to embrace and include entrepreneurship with a transdisciplinary attitude? In the last chapter of this thesis, I provide in-depth responses to these questions. Essentially these vignettes were used to also demonstrate that beadwork becomes a site that supports joint efforts towards design-led innovation in this setting (Pierre *et al.* 2017).

The chapter that follows provides an analysis of the vignettes. The analysis of these vignettes is presented as themes that respond to the purpose of the study. This purpose is about how strong, collaborative and transforming transdisciplinary notions might deepen our understanding of the design and collaborative process in the context of stakeholders from the non-governmental arts and craft sector and societal practice partners. This collaboration is considered from the perspective of product development for the purpose of income generation; thus, the value of generating income for the objective of supporting sustainable livelihoods also forms part of the analysis.

CHAPTER FIVE

THEMATIC ANALYSIS OF THE BEADMAKING VIGNETTES

5.1 Introduction

In this chapter, the analysis of the outcomes from the process of observing and analysing beadwork creation at *Woza Moya* is provided. This study is framed by the question of whether notions of 'strong', collaborative and transformative transdisciplinary can deepen an understanding of the design and creation processes, with reference to an area of economic empowerment through entrepreneurship and social innovation. Through engaging concepts and theories in post-coloniality, indigenous knowledge systems, design for social development and actor-network theory, the study used principles of the methodology of transdisciplinarity to analyse the collaborative design processes of beadwork at *Woza Moya*.

The previous chapter detailed the design and creation process, which showed who the actors were, the role that they played as well as the knowledge, skills and expertise that they brought to the design and creation process of the products within the *Woza* beadwork style. Since the description has already been provided, data analysis, then, entails a discussion of the themes of the case as well as cross-case themes (Creswell *et al.* 2007: 241) that are embedded in the vignettes collectively. This chapter analyses these vignettes and the emergent themes of the process of analysis are discussed.

While I have clarified that there are two types of beadworkers at *Woza Moya*, the registered and unregistered, the vignettes shared in Chapter Five showed a variation in the backgrounds and profiles among the registered beadworkers who participated in the study. In terms of where they learned their craft. Most acquired it from participating in beadmaking with their families and beading circles, such as Beaders 3, 4, 5, 6, 7 and 8, while others, such as Beaders 1 and 2, joined *Woza Moya* without this kind of practical background and experience. Regardless of the background, all beadworkers joined *Woza Moya* with the concern to address either health, social or economic challenges that were evident.

Similarly, the marketers presented these variations in background and experiences. There was a mixture of marketers with previous experiences in entrepreneurship. For example, Marketer 1's fashion business and Marketer 3's experience running an events and catering company that enabled her to express her creativity when working with different event themes. While these marketers joined *Woza Moya* with these prescribed roles, Marketer 2 presented with a different background altogether since she joined as a beneficiary of the feeding scheme and second-hand clothing programmes of the HACT and over the years transitioned into the marketing role.

Transitioning from within the organisation was also seen with the Dispatch Coordinator and the Beader Liaison Office.

To ensure validity and trustworthiness of the findings, the four principles to ensure quality in transdisciplinary research were adopted, as discussed in Chapter Four: relevance, credibility, legitimacy and effectiveness (Belcher *et al.* 2016). Relevance and effectiveness are displayed through the themes discussed in this chapter. These themes are used to indicate how beadwork at *Woza Moya* enhances the holistic community care approach. Credibility is enhanced by infusing participants' statements into the discussion of an identified theme. The process of reading and re-reading the themes as well as asking peers to assist in crystallising and ensuring trustworthiness of the themes is a mechanism to ensure the legitimacy of this process.

As discussed earlier, Hansson and Polk's (2018) idea of linking process to impact is helpful in this regard. In line with Mode 2 transdisciplinarity, the impact of some outcomes from the creation and sale of beadwork at *Woza Moya* is also discussed in this chapter. Since fieldwork only happened over a period of 11 months, and impact takes time to manifest itself (Ngatse-Ipangui and Dassah 2019), some of the impact of *Woza Moya* as an economic empowerment project as it relates to the study participants is supported with information from the HACT Annual Reports (2016/2017, 2017/2018 and 2018/2019). Using the reports implies that the results may not necessarily be linked to individuals who participated in this study but to a larger group of individuals at *Woza Moya*. In addition, the themes discussed in this chapter elucidate what discourse is offered by looking at strong, collaborative and transforming transdisciplinarity and the design process through *Woza Moya*.

5.2 Interplay of beading, time and bodily pain

Although none of the interview questions overtly asked about the challenges of the collaborative design and creation processes, nevertheless, these challenges were communicated without any probing. The marketers, the Director and beadworkers noted the challenges. I unpack some of these challenges and link them to the time-consuming nature of beading. The time-consuming nature of beading is later linked to the physical pain incurred in the practice as noted specifically by the beadworkers. In response to the question about her experience of being involved in the creation of the lemon-wedge-and-shrimp and double heart earrings, Marketer 3 responded that the limited amount of time given for this order resulted in a process that was:

Stressful, that was very stressful because [the designer] and her designs are very alternative so the last job that we've just done now, which she hasn't even launched actually is the prawn and lemon wedge. So I mean the process of, I mean [Beader 5] is so talented but the

process of getting every single prawn to look a certain way and every lemon wedge to look a certain way [...] we gave it back to [Beader 5] to change it. That has been for me a very stressful project and I can see the beauty in the work and all of us can see the beauty in the work [further stating about the designer that] They don't understand, that's someone who does not understand the concept of handbeaded, handcrafted, different people are making them (24 May 2019)

An evident factor in this statement is that products undergo the process of improving and monitoring as outlined by Bergmann *et al.* (2012: 127). This outcome also shows that processes of integration, interaction and collaboration can take place across different continents, and virtual communication platforms such as *WhatsApp* messaging enable their possibilities. These virtual communication platforms enable "virtual communities" (Truman 2013) to emerge. However, although such platforms for communication are pertinent, being in the context under which the activities happen, allows those stakeholders who are immersed in the context to have a more informed and richer understanding of challenges that are faced during the design and creation process. The marketer also alludes to a misunderstanding on the part of the international designer about a communal design activity that involved multiple hands and how uniformity in final products is an impossible, probably even an unfair expectation, when designing and creating in a communal context such as *Woza Moya*.

It was ascertained that the cause for the variation in the overall look of the earrings was related to rushed time and added pressure on the beadworkers to finish the work. This was mentioned by Marketer 3 who further said "what we have said to them [the designer and her team] now is that [if] they'd say we need 40 in 10 days, if the crafters are rushed, you are not gonna get the best of what they could do because if they are so rushed and especially those designs because they are so intricate they need time" (24 May 2019 interview).

When beadworkers were asked about their experiences of collaborating, time and physical pain were mentioned in their responses. Although the challenges of time and physical pain were mentioned and are the focus of this discussion, most beadworkers expressed their enjoyment of beading. Statements that speak to factors of time and physical pain include Beader 2 (8 February 2019 interview) who said "most of the time you do not sleep, you cross night [burn the midnight oil] you work one way from Friday to Sunday" further stating that "although my child can do a few things here and there, I'd feel bad if she got involved in helping me because this work can be strenuous at times. You feel fatigued doing it". She expressed a similar sentiment in a later interview (17 May 2019 interview): "I will not lie *bhuti* Khaya, beadwork is not fun, it is strenuous, it hurts your back. I can never understand people who become jealous of the money you make

from this. We continue doing it because this is our bread". In the interview, Beader 2 used the word *isinkwa* a Zulu word that translates directly to bread. I deliberately use this direct translation since it seems to be used by the participant metonymically to imply the self-sufficiency and sustenance that results from making and selling of beadwork at *Woza Moya*. The IsiZulu version of the Lord's Prayer also uses the words *isinkwa semihla nemihla* (our daily bread) which cements the idea that bread in this statement relates to sentiments of self-sufficiency and sustenance. In scholarly text, while using the medieval context, Waines (1987: 258) semantically associates bread, sustenance and life and asserts "the word for 'life' can also refer to anything necessary for the sustenance of life, a staple food, including bread".

Beader 4 described her daily schedule to illustrate the time-consuming nature of beading and how she navigates around her other responsibilities such as cooking at home and cleaning the house. In the statement, she described it in this way:

My body has adapted to waking up at 4 in the morning. I start working from 4am and at 6am I stop, do my household duties until 8am and take a bath then I continue until it is time to prepare lunch and then continue again [...] The children return around 2pm and 3pm so at around 11am or 12 I have to prepare lunch. They come back between 2 and 3pm and the food is ready then I continue with my work. And I have adapted to this pattern because I sleep at 00:45am and wake up again at 4am to work – I do not even need an alarm my body has adapted to this (28 June 2019 interview).

Contrary to Beader 2, who chooses to not involve her child in beadwork, when Beader 4 was asked about her reason for training her child and niece she responded, "there will be times when I will not do this work anymore, which was the motivation for teaching my child and niece. I want when I cannot do anything for example because of health reasons, my child will be able to continue with this kind of work. Work needs to continue when I am no longer around". The reason for this may be that the beadworker comes from a lineage of beadworkers since she also learnt it from her own mothers in her maternal family (mother, aunt and grandmother) as was mentioned in the previous chapter, therefore she may regard training them as passing and maintaining a family legacy.

While Beader 4 spoke about a future where she is no longer involved in beadmaking, by the time fieldwork neared completion, Beader 8 was about to retire from *Woza Moya*. He mentioned venturing into another field and although he saw the potential of beadworking to provide "peace of mind", he also pointed to the time-consuming nature of the beading practice and how this time-consuming nature hinders one from doing activities that they may enjoy or

those activities that might be good for health such as gym. He specifically said (15 June 2019 interview):

Craftwork is enjoyable, it gives you peace of mind, you work with it in your own space [but] it does have other challenges like time, you always struggle with time [...] I struggle to get the time to relax. These are the difficulties of being a [...] crafter, little free time. If you go to church, even though I do not go to church myself but you cannot go if you have an order waiting, if you like watching soccer on Saturday you could never watch a game, or gym in the morning.

A similar sentiment was shared by Beader 2 who said “my contribution is to let go of other parts of my life and give a huge part of my life to this. When working here you forget about many other things in your life”. These challenges at *Woza Moya* present a quagmire for the project and its objective to incorporate beadwork for economic development to form part of the holistic community health care approach. The difficulty lies in the interplay between introducing a means to generate income as part of the bigger plan for holistic health care, and the work itself causing bodily pain and consuming time that could be devoted to activities that are seen as being good for health. This outcome presents the need for further research into this area to investigate on how some form of balance can be attained. Such an investigation may need an interdisciplinary and transdisciplinary approach between different disciplines.

5.3 Creativity as contagious and viral

Transdisciplinarity, as explained earlier, is explicated amongst other terms as a “science in society” (du Plessis *et al.* 2013: 38) and a “science with society” (Seidl *et al.* 2013: 5; Scholz and Steiner 2015: 528). The eight vignettes focused on creativity or what, in this study, is termed creative practice, and these vignettes have demonstrated creativity with society and creativity in society. Creativity in and with society builds on and is adapted from a publication by Glăveanu (2018) phrased in his work as creativity in and for society. In this study, creativity is understood broadly as “the ability to produce ideas, actions, or outcomes that are novel and original but also meaningful, relevant, and valuable in their context” (Runco and Jaeger 2012 cited by Mastria *et al.* 2018: 5). But creativity is also understood more critically, in reconfigured terms as context-sensitive and as an “inclusive construct imbued with multiplicity of views and constructions, collaboration, solidarity and complementarity with societal implications” (Glăveanu and Sierra (2015: 348) as well as being about “agency, flexibility, openness, and emergence” (Glăveanu 2018: 156). Glăveanu and Sierra (2015: 347) caution against “individualistic and essentialist ways of

thinking” about creativity as it has the potential of “promoting the creative agency of some while denying it to others”. The inclusive design process between the HACT stakeholders and societal practice partners demonstrates creativity with and in society and one that promotes and validates the creative agency of all stakeholders involved. The Director summed up this form of creativity (13 February 2019 interview) when she explained that:

I think just listening to, identifying people with creativity, people with massive potential and then being able to also give them a space to grow and develop and working together, it’s not like it is my skill. It is identifying what skills we have in this group and how can we best each one to serve our purpose to make the group go forward.

Moreover, creativity at *Woza Moya* was described as being contagious and viral, these descriptions emanate from two separate interviews with the Director, as presented below.

When a crafter brings in something new, I’ll take it around and everyone would look at it and try it on and we’ll get excited and that puts excitement into the crafter and that makes someone to do more creative stuff. And then that is contagious because everyone sees this happening and they also want to have some of that, you know. So, I think we have created an environment where creativity is contagious (13 February 2019 interview).

So it’s just about listening and also I always say creativity becomes viral, because [...] there is this implosion here of this creativity, every single week a crafter is bringing in something new that I haven’t seen before and that’s not driven by us but in a way the culture here of saying that being one step ahead, creating new things is our only way to survive the future (4 February 2019 interview).

I link the idea of creativity at *Woza Moya* being contagious and viral with creativity in and with society in the sense that when an inclusive design process is implemented, it sparks the creative capabilities and agency of actors who may not be directly involved in a collaboration. While these actors (mainly beadworkers) are internal to the *Woza Moya* project, they are merely observers of the collaboration between another beadworker and a marketer or the Director. Observing that design process and seeing the results that emerge from it sparks a desire to engage in a similar collaboration. The first example of the concept of the contagious and viral nature of creativity is the zebra-print bracelet whose process was shared in Vignette Two. As outlined there, creating the bracelet was an uneasy task with a lot of challenges encountered by Beader 2 and Marketer

1. When Beader 2 reflected (17 May 2019 interview) on the experience of creating the bracelet, she said:

I learnt from [Marketer 1] who gave me the design on paper, but she added pressure on me to not give up on the sample because in the end this product is mine for good. I now have earrings, right? And now there is a bracelet, these things go hand in hand. That pressure was good for me [...] There would be times when I wished I would never see her coming to *Woza Moya*, what will she say? How would I respond? What is my excuse today? She also played a role here, because if she saw my failing at it and giving up and passed it on to another beader like [Beaders 4] or [Beaders 3] I would end up with nothing. I do remember her threatening that she would give it to [Beaders 3]. I stopped her and said I will try. I thought to myself, if I saw [Beaders 3] doing it when she already has so much, she would add more to her basket and I end up with what I currently have, that would not make me feel good at all.

In this reflection, Beader 2 provides an account of observing the collaboration and completion of Beaders 3 and 4's animal-print products and the implication thereof. In the words of the Director she "also wanted to have some of that", and by this is meant that Beader 2 desired to grow and have a diverse basket range as Beader 3 does. As a result, the contagious and viral concept of creativity is undeniable in this instance.

Another example of a product that sparked the creativity of others affiliated with *Woza Moya* is the South African-brand products that were central to Vignette Eight. Beader 8 commented about these products:

It is important to note that while I started the brand products, other crafters at *Woza Moya* started their own products too so there are many brands in the shop as well as online that are similar to these products because when I started mine, others also thought that they should try their own. Like others use wire to make other brands. I think the development of these brands also gave others the idea to look around and see which brands they could make themselves.

This comment provided the impetus for me to look at some of these products and a few were found at the *Woza Moya* hub as well as their *Instagram* page. These products were expressed in other techniques besides beadwork. For example, the hand painted earrings drawing inspiration from the Nyala maize meal and Five Roses teabags (Figures 5.1 to 5.4). There was also a different

but important source of inspiration found in the taxi buses and expressed in the card and beaded earrings (Figures 5.5 and 5.6). The taxi on the card was hand painted, photocopied in colour and placed as the central art on a card. While the creators of these products were not interviewed, the Director explained that she collaborated with the painter of the earrings to create the new designs. However, as a result of the laborious and time-consuming process of handpainting the earrings, the Director and the artist decided to photocopy some painted works and print them on cards which resulted in the expansion of the artist's basket of products (researcher journal notes 10 December 2019).



Figures 5.1 and 5.2 Hand painted earrings inspired by Nyala maize meal. Photograph by Qiniso Dladla.

Figure 5.2 Sourced from: <https://www.premierfmcg.com/our-brands/maize-nyala#:~:text=Super%20Maize%20Meal%20Nyala%20Super,tasty%20dish%20called%20%27Umnqqusho%27.>



Figures 5.3 and 5.4 Hand painted earrings inspired by Five Roses tea. Photograph by Qiniso Dladla. Permission for use granted.

Figure 5.4 Sourced from: <https://www.cirocoffeeboutique.co.za/tea>



Figures 5.5 and 5.6 Taxi-inspired card and beaded earrings. All photographs by Qiniso Dladla. Permission for use granted.

5.4 Men's active role in beadmaking with women as mentors to men

When beadwork is applied as part of a holistic process to address socio-economic imperatives which are, in the words of Latour (2005: 225) "matters of concern", it presents a nagging question about who participates in the processes of designing together (Storni *et al.* 2015). Using the transdisciplinary frame to analyse the design and creation of the shrimp-and-lemon wedge, double heart earrings, fruit-inspired jewellery, Christmas tree angels and the South African brands-inspired products showed the integration and involvement of men as contributors to the beading practice. The use of transdisciplinarity to understand the outcome of men as contributors to beadmaking suggests that the *Woza Moya* design process is aligned with an open-minded rationality that refuses to accept reductive notions of formalism, rigidity and traditional dualisms noted as having life-negating effects. These principles are outlined succinctly in Articles 1, 2 and 4 of the Charter of transdisciplinarity (1994). This is an important outcome of the study and I perceive it as contributing to scholarly discourse on beadwork.

Grossert (1968: 519) wrote more than 50 years ago that beadwork is "a craft for girls. The Zulu men do not work with beads". The notion of situating beading as a practice for women seems to have persisted to recent times with authors such as Morris and Preston-Whyte (1994), Nettleton (2014) and Boram-Hays (2018) who all associate the practice with women. Morris and Preston-Whyte (1994: 16) assert, like Grossert (1968), that though men as well as women incorporate beads into dress, it is women and young girls approaching marriage who are responsible for weaving beadwork.²⁵ This scholarly discourse focuses on the denotative quality of beadwork and the role

²⁵ There is divergence in semantics. Though Morris and Preston-Whyte (1994) write about beadwork as woven, Nettleton (2015) states and even argues that beadwork is sewn. When considering the technique used at *Woza Moya*, the word 'sewn' seems more accurate since needles and threads/cords are used to create the work. There are beadworks that use looms to weave or others are knitted. During undertaking this study, these techniques were not applied at *Woza Moya*.

played by women as makers and wearers of beadwork, a skill acquired matrilineally by daughters from mothers. The subject of men and beadwork has centred on them merely as wearers and recipients of beaded items within the realm of courtship (Morris and Preston-Whyte 1994). Through analysing the creation of the *Woza* beadwork style, the *Woza Moya* case challenges the silencing of the male as a creator of beadwork. Instead and inversely, *Woza Moya* shows and positions the male both as a creator and an influencer of the design and creation process. The process indicates an instance of “letting go of the script that confines to the familiar way of knowing and seeing” (McGregor 2015b: 115).

The Director explained that the *Woza* beadwork style emerged over many years of creating beaded items (5 February 2019 interview). Defining the *Woza* beadwork style is an uneasy endeavour, however, what is known about it based on the analysis made, is that it draws inspiration from fashion trends which are sourced predominantly by the *Woza Moya* marketers – as discussed with the animal-print and evil eye trends. In the midst of this uncertainty about the style, certain characteristics are however, identified as being representative of it. These characteristics are: three-dimensional beading; and *chashaza* as a form of colour distribution and patterning. *Chashaza* is a Zulu word that translates to ‘pop’ in this context. Beaders 5 and 8 are some of the people who played an important role in developing these beadwork features. With regard to three-dimensionality, the Director explained (4 February 2019) how it became a signature feature of *Woza Moya* products:

We are the only group that works like that in three-dimensions so we are feeling like if we can transfer that skill to everybody at *Woza Moya* then you know that just makes us more versatile and helps our survival into the future and we have always sort of worked like that.

The shrimp-and-lemon-wedge and double heart earrings and the fruit-inspired jewellery range all demonstrate examples of the three-dimensional forms. While their creation was collaborative and teamwork-based, Beader 5 played a leading role in those projects. Aesthetically, this range resembled its predecessor – the floral range, another style associated with the beadworker. In a closing interview (28 May 2019 interview), the Director talked about the future of this technique developed in partnership with Beader 5 stating that “I see [Beader 5] playing an important role and developing this new range of three dimensional jewellery. I do not think anyone is doing it or they can’t do it like we can do it and taking that forward”. It is clear from this outcome that the collaboration between the Director and Beader 5 entailed him playing a contributing role in beadmaking at *Woza Moya*.

As mentioned, besides the three-dimensional beading technique, the *Woza* beadwork style also has what the Director called the *chashaza* feature (13 February 2019 interview). Started years ago, this beadwork style refers to sewing beads together and incorporating a colour that stands out in the work, an accent colour that adds a dimension to any single work. Therefore, the *chashaza* is a beadwork pattern, taken to mean “the distribution of colours over a surface” (Jolles 1993: 42). At *Woza Moya*, this feature was developed by combining ideas from Beader 8 and a female beadworker who did not participate in the study. In an interview, the Director explained the influence of these two beadworkers to the development of the *chashaza* feature. She mentioned Beader 8’s “revolutionary” colour and pattern vision and how it was adapted for the styling of what *Woza Moya* was going to become. It was termed “revolutionary” since, according to the Director (13 February 2019 interview), Beader 8

just had this incredible sense of patterning and colour that was just like no one had ever seen that before and so we used his skills obviously with his permission and we photocopied a lot of his work and then I would just cut it up into pieces and distribute it. So, we created what I called a *Woza* style through the skill of one of our crafters.

In the present day, brand products inform and inspire the distribution of colour and direction of patterning as was presented in Vignette Eight, and Beader 8 (15 June 2019 interview) communicated the influence of sourcing inspiration in this way. In his statement mentioned earlier, he spoke about others using brand products as inspiration and expressing them in other products. It is important to clarify that to reference a product in a beadwork is a form of colour and pattern distribution within the *chashaza* realm, since the brand’s design is made to ‘pop’ in a beadwork. Some of these examples like the Nyala and Five Roses earrings were shared in the theme that preceded the current one.

Given these outcomes, the beadworking practice at *Woza Moya* is not perceived as a woman-only exercise. While different genders are seen and appreciated, the prescribed roles do not take precedence. Rather the design process at *Woza Moya* shows the unifying and inclusive potential of beadwork since men and women work together by being immersed in the “hidden third” (Nicolescu 2010) of creative activities for the sake of addressing the wicked problem in society. Beader 8 summed this up in a statement when he said “beadwork is dominated by women and mostly old women but presently, everybody and anybody can do beadwork” (4 April 2019 interview). The transformative and stretching aspect of notions of strong transdisciplinarity, as well as the third order thinking as argued for by Ross and Mitchell (2018) is evident in this statement.

While the discussion herein legitimises the contribution of men to beadwork, there is also an issue of beadwork as a site for recognising and legitimising the contribution of women at grassroots levels as creatives, trainers and teachers in this context of the global South. Both Beaders 5 and 8 learnt the practice from women in their family and in their communities:

[The woman] trained them [Beader 5 and his girlfriend] to do beading. She's passed away now. So, a lot of new things were coming through her and I would ask where is this? Where are these things coming from? Then she finally introduced, brought [Beader 5 and his girlfriend] to the centre and I started working with [Beader 5] (The Director about Beader 5, 28 May 2019 interview).

[I was taught beading] by my grandmother but I also learnt some techniques from my aunt (paternal) but it was gogo who made beadwork a lot and she was making for others – so that is how I decided to go through with it one way (Beader 8 about how he learnt beadworking, 4 April 2019 interview).

In their article about creativity and the 'epistemologies of the South', Glăveanu and Sierra (2015: 348) argue that "scholars engaged in developing epistemologies of the South are trying to recover female perspectives on creativity, making visible women's active role in every aspect of society, particularly within oppressed groups [sharing] stories of collaboration and solidarity specific, for instance, the arts and craft [of] women from various communities around the world". In the vignette on the Christmas tree angels, Beader 4's role in mentoring her daughter, niece and her husband is evidence of this. It also shows how *Woza Moya* inscribes an aspect about women's contributions as mentors to creativity that has embedded in it "notions of personhood, agency, society, economy and our relation with the environment, but they also have important societal implications" (Glăveanu and Sierra 2015: 340). These instances, both past and present, of the relations between men and women in beadmaking processes invites further exploration. The next theme focuses on how the design process at *Woza Moya* increases community action.

5.5 Increased community action

A common theme across the vignettes offered in the previous chapter is that while there were design partnerships between the Director, marketers and beadworkers as a community of practice, there was also the involvement and integration of unregistered individuals in the creation process, particularly those from the communities of the beadworkers. Some examples include: the beading circles in the communities of Beaders 3, 6, 7 and 8; the involvement of Beader 4's family in making

the Christmas tree angels; and Beader 2's partnership with her community member and child to make the zebra-print bracelet. These external interactions and "ever-expanding webs of relationships" (Montuori 2013), which indicate collaboration and partnership going beyond the bounds of the *Woza Moya* context, are encouraged by people such as the Director. These outcomes show that the *Woza Moya* design and creation process results in increased community action.

Article 1 of the Charter of transdisciplinarity (1994) holds that "any attempt to reduce the human being by formally defining what a human being is and subjecting the human being to reductive analyses within a framework of formal structures is incompatible with the transdisciplinary vision". That principle is embedded in this outcome. I use it to understand the collaboration and teamwork between *Woza Moya* registered members and unregistered individuals as a non-reductive understanding of collaboration and integration that goes beyond the limits of the *Woza Moya* context. The collaborations between registered and unregistered members raise questions of who collaborates and why they collaborate and results in a more inclusive approach of integration and collaboration. Like the study by Izidio *et al.* (2018), the outcomes of these design partnerships in craft demonstrate the transferral of knowledge through the example of beadworkers sharing the knowledge and skills that they gained from being part of the partnership with the HACT stakeholders. A theme that takes precedent herein is that these partnerships should not be understood as mere collaborations outside *Woza Moya* but on another level they are indicative of the role that *Woza Moya* beadworkers play as community mobilisers.

The Director pointed to such an instance of beadworkers being community mobilisers when she commented on Beader 8's working approach: "he's mobilised the community and he's got a huge team called the Crazy Beaders that work with him and so that's just a whole new way of looking at doing beadwork" (4 February 2019 interview). Beader 8 (4 April 2019 interview) in turn commented on the implications of having a sample completed and approved at *Woza Moya* and the ripple effects that this has for the community at large. He stated that:

Mostly I am motivated if there is work for everyone. Once a design has been approved then there is work, which is important that crafters get work and we all work. That is the most important thing for me, that there is an income, first of all. Secondly, I am also motivated when I develop a design and it gets approved and that benefits a lot of people. And in our current condition people are always looking for work, so if we are able to make work out of this then that's beautiful and it is important for crafters to get an income through our work

In this statement the beadworker comments about the worrying levels of unemployment and how the approval of a design at *Woza Moya* is equated to income generation and by implication improved living conditions. However, the transition in his use of 'I' to 'we' also shows an *ubuntu*-infused creative practice where there is collective activity in addressing economic survival particularly, in the arts and creative practices. This point also noted by Glăneavu and Sierra (2015) and Berman (2017). Similarly, to Beader 8, when asked about the future of her partnership with the beadworker from her community who helped to sample the zebra-print bracelet, Beader 2 (17 May 2019 interview) replied:

If, for instance, I get a big order of the bracelet, I have to care and remember that she played a role in the sampling then I will feel obliged to involve her in that order [...] So, the role I played would be that, in my struggling to sample, I was able to sample it anyway by finding someone to help me with the sample and this will continue to bring work for us.

In addition to the *ubuntu*-infused, collective activity embedded in this statement there is also the sentiment of 'an employment for me is employment for another'. Employment is articulated and should be understood as a transdisciplinary economy, which is "based on the postulate that the economy must serve the human being" (Article 12).

It is also clear that partnership with actors who are peripheral to the *Woza Moya* project, encourages the registered beadworkers to feel a sense of being accountable for others. Through analysing this aspect of the HACT'S holistic care approach, which is community-led, community-centric and family-oriented, I demonstrate the value and extent to which localised approaches to addressing social problems attracts community interest. Whereas Nicolescu (2010: 35) shows how unified levels of reality are crucial in building sustainable development and sustainable futures, the *Woza Moya* case, with its collaborative design and creation process, shows how unified levels of reality are also crucial to creating and strengthening sustainable and ever-growing relationships between members of communities. If social impact is defined as "the consequences to human populations of any public or private actions that alter the ways in which people live, work, play, relate to one another, organise to meet their needs, and generally cope as members of society" (Inter-organizational Committee on Guidelines and Principles 2003: 231 as cited by Mathur 2016: 58), then this outcome can also be regarded as the impact of *Woza Moya* to the community at large.

5.6 Transformed and deepened understanding of others

The collaboration at *Woza Moya* is infused with an ethics of care and *ubuntu* as discussed in the previous theme, but it also propounds a transformed understanding of another human being, which is the focus of this discussion. As a result of the diverse range of individuals with different backgrounds and experiences involved in the creation of beadwork, the *Woza Moya* context became an index into a form of integration in this post-1994 South African society. Some participant statements point to how the *Woza Moya* way of working and praxis of beadwork creation offers an access to a transformed understanding of others and their lives. The Director, for instance, stated, "When I joined, I didn't know anything about beads. I saw it on the beachfront and it terrified me, when you walked on the beachfront everyone was going like, trying to sell you necklaces and made you feel uncomfortable and it wasn't really what I wanted to wear" (13 February 2019). However, this initial perception about beadwork has transformed, since what initially terrified and made her feel uncomfortable has now become, in her own words, "it has been my life. I feel very strongly about it. You know I love, I live, breathe, I mean when I go home it is not like the job stops, I am always thinking of things, how to make better, how to grow it, how to go forward" (28 May 2019).

Reflecting on the creation of the shrimp-and-lemon-wedge and double heart earrings, Marketer 3 claimed to have learnt patience and has a deeper understanding of the beadworkers' practice. She said that this lesson is "a big thing because I tend to think okay, it is easy, they're so talented and you know they can do it like that and actually the skills are so niche in a way and if you're going to want a niche product you're going to have to be patient and work with the crafters and allow the crafters to work at their own speed in order to produce a quality product" (24 May 2019 interview).

In a similar way, Marketer 1 (17 May 2019 interview) claimed that being involved in the creation of the zebra-print bracelet "helped me to see [...] what the beaders actually go through. It is actually one of the few processes where I actually worked very closely with a beader from the onset. So, I could see every step of the way what the challenges were, where we sort of could tweak it to her capabilities [...] and also take into account her experience and her level of beading".

For some international clients, working with *Woza Moya* has enabled understanding the context under which this organisation operates and this has resulted in having greater patience. This mindset of understanding and having the patience facilitated the development of their own business models and operations. For example, when asked about what she has learned, International Client 2 responded that: "we have learnt that the process can take longer than anticipated sometimes. These are all handmade products made by people who have a lot of responsibility outside of making earrings! We understand that in order to get ahead of a seasonal

colour trend, we need to plan at least six months in advance! It gives everyone time to get the work done in time" (3 December 2019 email interview).

International Client 3 shared a similar sentiment and stated that "over the years I have learned to be patient, to give time to deliver a perfect product in the end" (23 September 2019 email interview). Understanding the need for patience resulted in developing a model for this context: "(F)or more than 20 years I have been working together exclusively in Southern Africa with different cultures very successful[ly]. Until today I am happy about every day we invest in our sustainable future. There, [with the Southern African partners] the material plays less a role than the interhumanity, the serenity and contentment. The joy of the small heart things. Mama Afrika [her company] spiritwork stands for the soulwork....we all are happy to work! (23 September 2019 email interview).

The Dispatch Coordinator (21 June 2019 interview) also shared a learning she discovered through her relationship with the Director, claiming that, "what I noticed in her is that, like this leaf that I am holding right now may seem like rubbish to me but she would find a way to use it in a meaningful way. She would take a simple fabric and turn it into something useful. I don't know whether to call it a gift or what? Now I am also able to use that".

This possibility of learning from beadworking at *Woza Moya* was summed up graciously by Beader 8 (15 June 2019 interview) who said that beadworking at *Woza Moya*:

Makes you co-exist with other people and teaches one that we are part of a society that is always changing and it is important that we adapt. We adapt by learning to embrace another person. If you refuse to embrace and become selfish [and] isolate people, you do not develop. But if you are open minded, and are able and willing to learn from other people, you develop in the field that you are in and in life generally.

A transformed and deepened understanding of others, as articulated in these statements by the study participants, unequivocally speaks to and is a lived example of the transdisciplinary logic. This logic recognises and sees value in the different experiences and descriptions (Nicolescu 2010; du Plessis *et al.* 2013) of individuals in design partnerships. Furthermore, certain participants' phrases speak to an open-minded rationality and attitude that is coupled with a respect for other ways of knowing, doing and being: "co-exist with other people"; "willing to learn from other people"; "able to use that gift"; and beadwork changing from something one is scared of to something one "loves, lives, breaths". The phrases also speak to acknowledging the right to ideas and truths in others opposed to just in oneself. These are all embodied and succinctly articulated in the transdisciplinary principles.

5.7 The ikhaya metaphor for the agora, zone of non-resistance and space of the included middle

The *Woza Moya* case and outcomes of interviews creates an opportunity to build on transdisciplinary semantics about the context under which idea generation and exchanges happen in this South African context. In transdisciplinary discourse, certain terms are used to define and describe contexts under which integration and collaboration happen. The *agora* (Nowotny *et al.* 2003), a zone of non-resistance (Nicolescu 2011), Hidden Third (Nicolescu 2010) and the space of the included middle (du Plessis *et al.* 2013; Belcher *et al.* 2016) are some of these terms, as discussed in Chapter Two.

The word *ikhaya* or *ekhaya* is a Zulu word that translates to 'home'. While this word featured in remarks by the participants, it was used in particularly different ways. This demonstrates "the idea of home moving along different axes" and that the multiple definitions of home shift from the "private to the public spheres" (Cavalcanti 2018: 2ff). There are at least three meanings implied in the word 'home' in the ways that participants used the word. Firstly, there were instances where the word connoted ideas embedded in hopelessness. This is demonstrated in statements such as: "as I said before, because I was jobless and at home. I was not doing much at home" by the Dispatch Coordinator (15 March 2019 interview); or the Director saying "they come in here like you know, not having had food in a month, not having been able to feed their family or just like a lot of crises at home" (13 February 2019 interview). Secondly, home suggests a context where skills and learnings are gleaned, and these enable participants to be contributors to the creation of beadwork at *Woza Moya*. This has been a recurring theme in this thesis. These are regarded as the "micro-activities performed" (Cavalcanti 2018: 2) in the homes of some participants. Examples of statements that incorporate the word home that denotes this second meaning include:

- "These products are being bought from the shop and that experience comes from home" (Beader 4, 15 March 2019);
- "Using the needle and making earrings never used to be made at home, we only used wire at home" (Beader 4, 15 March 2019);
- "But at home there were people who made them [beaded neckband called *ucu*] so I would ask for instance my grandmother to make me one if a woman had agreed to be my girlfriend" (Beader 8, 4 April 2019);
- "At home. I always attempt to have some beadwork. Either a bangle or ear rings" (Marketer 2, 5 April 2019);

- 'I have always known beadwork, I learnt it from my grandmother, she is the one person who used to make it when we were growing up and she would teach us a few things, I grew up doing it. Then working with the group from home I improved and then when I got to *Woza Moya* I learnt more things' (Beader 7).

There is a third meaning that the word 'home' holds, which this section takes interest in, and which illustrates *Woza Moya's* contribution to the notion of the space of the included middle. This study has used the principle embedded in this pillar of transdisciplinarity to present *Woza Moya* as the context under which the "principle of the included middle" (Nicolescu 2010: 31; Cilliers and Nicolescu 2012: 717) is activated. As a reminder, the included middle is a "tool for an integrative and transformative process, a living reality that touches the dimensions of our being" (Nicolescu 2010: 31). Isemonger (2018: 122) calls it a meeting point which constitutes a zone of non-resistance. In Chapter Two, I referred to the fusion of horizons as another logic that augments my understanding of this space. Gadamer (2013: 387) states that to be "bound to one another in a new community [and] being transformed into a communion in which we do not remain what we were".

Most participants, particularly those with whom the interviews were conducted in IsiZulu, used the word/s *ekhaya* or *lana ekhaya* (here at home) as a metaphor for *Woza Moya*. *Woza Moya* in these statements is not merely called by its name but rather it is given the status of a home. Cavalcanti (2018: 3) asserts that home can serve "both as a geographical and a metaphorical site" therefore, I consider the metaphorical application of this Zulu word in some participants' statements. Such metaphorical explications featured in many statements. To illustrate, the Dispatch Coordinator spoke of some training she had received in an earlier period, and referred to *Woza Moya* as *ekhaya*: "*noma ngingathungi lana **ekhaya** kodwa njena sekukhona izinto engike ngenzenzele ekhaya,*²⁶ *mhlampe mangibona endwangu eye curtain sengiyakwazi ukuthunga, noma ama pillow case, uyabona lezozintwana nje, mhlampe nokuphetha amabrukwe*" ("Even though I do not do any sewing here at *Woza Moya* (*lana ekhaya*) that training enabled me to be able to do some sewing at home, like if I see a fabric and I can make a curtain, or pillow cases, those little things even hemming pants") (21 June 2019 interview).

Beader 8 also used the home metaphor to talk about *Woza Moya*, stating that "*eWoza Moya ngiqale ngabo 2003/2004, 2003 ngiyakhumbula kwaku around April, kwaku ngama easter. Ja 2003 ngaqala ukuza lana **ekhaya***" ("At *Woza Moya*, I started around 2003/2004 no it was actually in 2003 around April towards Easter. That's when I started here at home to do beadwork") (4 April 2019 interview).

²⁶ The second use of the word *ekhaya* in the statement by the Dispatch Coordinator refers to her actual home and is not applied symbolically to refer to *Woza Moya*.

These statements speak to home being a place where one exists, where one belongs and where ways of knowing are appreciated. However, my analysis uncovered an additional use of the concept of 'home', which is a place where ways of doing and knowing are used as building blocks to create this home.

This can be read into Beader 1's statement: "*lana **ekhaya** sifika yayingekho le hospice esenzansi. Ukwenza kwethu ub'hlalo ku geyinisa mina oxakekile, kugeyinisa umuntu ogula ongakwazi ukuzikhokhela imithi ey'bhedlel*"²⁷ ("when we arrived here at home the hospice did not exist. Our beadwork not only benefits me who is in a state of crisis, it also benefits the sick who is unable to afford medication") (8 February 2019 interview).

Another example of being a contributor to creating the home is embedded in Beader 5's description of his past: "*mina ngifike, kahle kahle k'shuthi bengikade ngisebenza lana ngisabumitha as wonke amabeaders, ja on Friday. Then, ke base bangicela lana **ekhaya** ukuthi ngizosebenzela khona lana **ekhaya** ngaphakathi. Njengoba sengikhona ke lana*" ("I started... well in fact I have always been working in this project as all beadworkers who come on Fridays to deliver their work. Then I was asked here at home to come work here which explains why I am here now") (1 March 2019 interview).

In their article, Bell *et al.* (2019: 4) define home as "a place where I can belong, where my presence is normative, a place where my ways of being and knowing are not surveilled". Yuval-Davis (2006) explains belonging as "a political, affective, and existential project. The politics of belonging is also about transgressing boundaries and practising radical imagination—writing and rewriting the daily in the hopes of a different, more just reality". Cavalcanti (2018: 3) expands this idea of belonging by stating that home can be a "site of belonging and becoming where various discursive formations converge". Cavalcanti notes an earlier writing by bell hooks who states that "home is no longer just one place. It is locations. Home is that place which enables and promotes varied and everchanging perspectives, a place where one discovers new ways of seeing reality, frontiers of difference" (bell hooks 1991: 148 as cited by Cavalcanti 2018: 3).

These definitions of home and belonging and associating them with metaphoric usage of the word home, can be applied to *Woza Moya*, as shown in this analysis. This HACT project is a context under which the participants are made to belong, where they are integrated and their ways of being and knowing are appreciated. In the *Woza Moya* case, it is a context that allows for negotiation and idea generation, and ideas brought into the process through design-oriented discussions are validated and used as building blocks for partnerships with community members.

²⁷ The word *oxakekile* is an extension of the word *xakekile*, which may also imply to be busy. The way the word has been used by the participant "signifies the notion of being unfortunate" (Petersen *et al.* 2006: 204).

Such a context, then, attracts a new moniker of *ikhaya* or *ekhaya*. As such, this African context offers a fresh take and expands an understanding of this context-specific zone of non-resistance and of the *agora*. While the analysis of home in this section was on a symbolic level, the next theme considers the building of home as representative of progress and the impact the project has had for some participants.

5.8 Building a home as progress and improvement

The HACT's 2017/2018 annual report gives detail about the building and launching of the *Woza Moya* craft shop and artist gallery space. The construction of this building started in June 2017 and in early December of the same year, it was launched.

Our new *Woza Moya* shop has given every product its place in the sun. It has brought new visitors and supporters from near and far, increasing sales, which in turn means more work for our crafters. Moreover, the new shop has enabled us to improve our staffs' working conditions and expand our ever-growing facilities, which now include a glass-recycling workshop, a haberdashery and a training room where the design and development of new beaded products can be overseen (HACT annual report 2018: 24).

A bulk of the funding for the building came from the Dream Chair project, which involved a chair embellished with various bead panels. *Woza Moya* beadworkers created the bead panels and used them to inscribe their dreams for the future. At the completion of the chair, a photographic project developed where the chair circulated to different parts of the country and had both well-known and unknown individuals from South Africa photographed while sitting on it. The chair was eventually auctioned and sales from it contributed largely towards building the shop.²⁸

The same report tells the story of a woman named Happiness who was able to build a house for herself and her family through the sale of the beadwork (HACT annual report 2018: 25). This is one of the impacts of *Woza Moya*. There is a connection between the *Woza Moya* craft shop being built and crafters associating it with building their own houses. What is hoped to be shown with this outcome is that although such a goal may be set at an organisational structure, a similar goal gets set at another level by the beadworkers and marketers who participated in the study. The impact shared in the Annual Report, for this study, indicates that being a part of *Woza Moya* enables individuals to set and, in some cases achieve a goal and a dream. This is the impact of this economic empowerment project. To clarify, in this theme, being a part of *Woza Moya*

²⁸ Further reading on the project can be accessed from the book, *Dreams for Africa chair: the Woza Moya crafters at the Hillcrest Aids Centre Trust, KwaZulu-Natal* (n.d).

implies being part of the process of designing the mechanisms that enables one to be empowered in many ways including economically.

All participants were at different levels of achieving their goals as outlined below. For the most part, these statements came from the interview questions in which participants were asked what they envisaged for their future and whether they thought *Woza Moya* added any value to their lives. Marketer 2's response to these questions highlighted some of the things that she has achieved in her life since she started working at *Woza Moya* in 2009 and these achievements point to the relevance of the project and its importance, not only to beadworkers, but even people such as the marketers. She said: "this made a difference because I was the only one who worked at home, I was able to extend the house at home and I have finished that. I have a sibling who graduated from UNISA and now they got a bursary to study at DUT. In 2015, I got married and I now have my own house. A lot has happened in my life" (14 June 2019 interview). She added that while there are some challenges "little by little life gets better. It is getting brighter little by little".

In this statement, the marketer responds honestly and is aware of the challenges that she faces but her response also notes her capacity to remain economically mobile and there is humility in the way in which she appreciates the many achievements in her life. The theme of building a house as an achievement and sign of progress is evident in her statement when she points to helping in the building her mother's house (possibly a family home) together with her siblings. Being capable to contribute to the building of a family home indicates how *Woza Moya's* contribution to economic empowerment leads to processes of personal progress and transformation.

The Beader Liaison Officer highlighted some significant achievements in her life since joining the project, and her response also speaks to the idea of achieving different goals in a processual manner. She learnt how to drive at *Woza Moya* and in addition, she commented about what she has been able to do and what she wishes to be able to do in the future:

I wish to have the means to educate my children, because while they do go to Kloof I do not imply that it is easy and that I can afford, it is difficult but I try hard for them to get the best education, the kind of education I did not get myself. So that is my priority. Also, to get a proper home for them, my own house. If I can achieve that. I think my children will go places if they can get a good education (28 May 2019).

In the same interview, she spoke about the testimonies that she heard from some beadworkers about the outcomes and impact of *Woza Moya*: "you would hear stories such as, I have built a house through the money I have earned here at *Woza Moya*". Some study participants articulated

testimonies that spoke to similar outcomes and impacts. For example, Beader 4 communicated that:

This is my work. I am able to do a lot at home with the money I get here on a monthly basis, I am also able to set goals for things that I want to do and the money I make here is able to help me to achieve those goals. If for instance I received money on delivery I would not be able to do those things. If I got paid for each delivery, I would use it immediately for something else and would not be able to do bigger things. Being paid in small bits would not enable me to build a bigger house and I would not have another income at the end of the month (28 June 2019 interview).

The collaboration with societal practice partners to achieve a holistic care approach through dismantling economic disempowerment at *Woza Moya*, according to the statement above, enables bolder goals to be set by the participant. Beader 3 who, in addition to seeing herself having achieved her goal of building a house, is already setting a new one communicated a remark that harmonises with this:

I think I will finish building the home at the same time as my last-born finishes their studies – the only household expense will be to buy grocery. This will put me in a position to be like other people and get myself a car. If the work continues the way that it does, I doubt I would struggle to pay the monthly instalment for a car. So, my goal for now is to finish the renovations and then buy a car (15 June 2019 interview).

The attainment of this goal by the beadworker is meaningful and, once again, demonstrates the impact of *Woza Moya* as an economic empowerment project. This impact is captured again when Beader shared the value of having being a part of *Woza Moya*. In the same interview she said:

I have been able to educate my sister and my brother who is currently studying as well as my daughter. We have a new home; our parents left us with no home. We started with a mud house but now we have changed that into a brick house. I would conclude and say we are succeeding.

Transdisciplinarity talks about the dignity of the human being on planetary and cosmic dimensions (Article 8) and the above statement alludes to that: being a part of *Woza Moya* has enabled Beader 3 to be on similar or the same level as other people around her. These outcomes and stories of individual growth and success show the contribution of a collaborative design process between

HACT stakeholders and societal practice partners. In the process of addressing a health issue holistically, what has come out are individuals who set dreams and some achieve them. It should be understood that it is not that the individuals were unable to dream before *Woza Moya* existed but rather that transformation results when people identify what is not liked in an existing situation and work together in designerly ways to achieve how things ought to be (Manzini 2014; Scholz and Steiner 2015). When viewed through the transdisciplinary lens, the collaboration and integration processes of *Woza Moya* are transformative.

5.9 Chapter conclusion

The themes that were discussed in the analysis of the beadmaking vignettes at *Woza Moya* necessitate a return to why the project was started. *Woza Moya* was established as a solution to a wicked problem, and saw the introduction of a holistic palliative care approach in this African context. However, its approach differs from those implemented in previous projects, such as those discussed above in Chapter One (Mazanec *et al.* 2002; Kress *et al.* 2015). *Woza Moya* presented an instance where design and the arts were integrated into the broader holistic health care approach. For this reason, the *Woza Moya* case demonstrates the importance of context-specificity in transdisciplinary research under environments that are characterised by high levels of complexity and social fluidity (Chilisa 2017; van Breda and Swilling 2018). In this study, the integration of design and the arts are of interest, that is, using the transdisciplinary framework to deepen an understanding of the collaborative design process with a social purpose. Using the vignettes approach in this study, framed by transdisciplinarity, also shows the potential of vignettes “to centralise the voices of marginalised community members and leveraging them on parity with mainstream ones” (Blodgett *et al.* 2011: 524).

This study has shown the value of creative practices such as beadwork and the role that it plays in social development endeavours particularly as part of a sustainable, multidisciplinary, holistic, community-led and family-centric care approach. These words are echoed by Marketer 1 when she commented on her role in the design process at *Woza Moya*:

I also feel like being a part of a solution to a wider problem adds value to my life you know because what we do here is not just short term. At the end of day, I can say even if *Woza Moya* closes down, a lot of these ladies will still continue to make whatever they are making. It is a skill that can never be taken away, it is a skill that they have so somebody will always need beadwork, so they will always go out there. Maybe they won't be able to sell at the levels that they currently sell but it is something they will always have for the rest of their lives (15 May 2019 interview).

It should be emphasised further that previous studies on beadwork in KwaZulu-Natal focused on a different purpose. In these studies, the wearing of beadwork is looked at as a medium through which various aspects of identity are expressed i.e. geography, polity, gender and class (Brottem and Lang 1973; Jolles 1993; Morris and Preston-Whyte 1994; Papini 2004; Boram-Hays 2005; Biyela 2013; and Nettleton 2014). Through the development of the *Woza* beadwork style, *Woza Moya* offers a different perspective on beadwork as a tool to address an identified societal problem. Using this perspective as a starting point to analyse the design and creative process, and considering that there is a transdisciplinary integration of different stakeholders with varied skills and expertise, *Woza Moya* invites a fresh look at beadwork and its potential as a catalyst for the upward mobility of society.

The research question underpinning the study started with and alluded to an expected design process, where partnership is between the HACT stakeholders and societal practice partners. However, infusing the transdisciplinary frame and its theme of heterogeneity, the vignettes revealed a more complex and nuanced process that includes more actors in processes of design and creation. The themes developed through an analysis of the design and creation process within the *Woza* beadwork style were intended to comment on the participation for a social improvement purpose. The process revealed the fluid roles of individuals, such as Marketers, Director and Clients, since when a process proves to be non-linear and fluid, going beyond a prescribed role becomes the necessity. As a contagious and viral construct, beadwork at *Woza Moya* disrupts other categories such as prescribing that a particular gender should play an active role in creating beaded items. Rather, *Woza Moya* showed inclusivity and an open-minded approach, one that allows a sense of belonging, of being and becoming as imperative to a project of addressing complex problems. In the next chapter, the thesis is summed up by re-visiting the research question, concluding and cementing the contributions and future possibilities of this study.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

The Hillcrest AIDS Centre Trust (HACT) operates in a post-1994 South African setting and was established as a way to address the context-specific challenge of illness identified as a wicked problem as discussed in Chapter One. Unemployment was seen to have crippling effects on attempts to implement palliative care. Thus, for the HACT to address illness, it was required to move away from a linear approach to a more holistic, collaborative and community-centred one in order to attain some level of sustainability by providing income for the community. As a result, *Woza Moya* was established to respond to socio-economic challenges in order to achieve the HACT-envisioned holistic and sustainable community care goal. The incorporation of a local practice of beadmaking, among other community skills and practical knowledges, enabled *Woza Moya* to operate. It is on this basis that the study took an interest in analysing integration and collaboration in creative practices that are a response to the transformation of self, other, and environment

This study used the transdisciplinary framework to analyse the design and creation process at *Woza Moya*. It was undertaken to understand the extent to which transdisciplinarity might be applied in a context of economic empowerment through entrepreneurship and social innovation. As such, the study attempted to position an arts and craft community organisation as a platform to expand the field of how entrepreneurship and social innovation with a transdisciplinary attitude and ethic might be undertaken. This chapter summarises and consolidates the content of the previous chapters, and in particular the beadmaking vignettes in order to present the central thesis of the study. In order to summarise and consolidate the outcomes, the sub-questions posed in this study are addressed and responded to. Recommendations and prospects for future projects as well as a self-reflection with some concluding thoughts are discussed.

6.2 Summarising and consolidating the sub-questions

In this section, I re-visit the sub-questions to summarise and consolidate the findings in order to respond to the main research question about how notions of strong and collaborative transdisciplinarity can assist to deepen and expand our understanding of the design and creative process in this community-based context that this study attempted to answer.

6.2.1 Sub-question 1: Requirements for collaboration at Woza Moya

The first sub-question posed in this study was: What are the requirements for collaboration in the design and creation process at *Woza Moya*? Analysing the collaborative process at *Woza Moya* in order to respond to this question entailed identifying some guidelines. These guidelines were phrased in the form of the following questions: 1.1. Who are the actors involved in the design and creation of beaded items at *Woza Moya*? 1.2. What role do the different actors play in the design and creation of these beaded items? and 1.3. What knowledge, skills and expertise do the actors bring to the design and creation process of the beaded items?

These self-determined guidelines were approached by combining two types of integration drawn from transdisciplinarity. Since integration and collaboration in product development were central to the study, the approach of a product being a vehicle for integration and integration happening through the participation of stakeholders were helpful. The eight vignettes of beadmaking demonstrated that designing and creating collaboratively at *Woza Moya* required the involvement of a diverse range of individuals. These included Beadworkers, Marketers, the Director as well as contributions by the Beader Liaison Officer and the Dispatch Coordinator. These individuals are regarded as 'internal' to the organisation. However, the design and creation process also included people who are 'external' to the organisation. They include the International Clients and people from the communities of the beadworkers. However, because transdisciplinarity challenges us to move away from reductionist and binary thinking as argued for in Chapter Two, viewing these individuals as belonging to the internal/external construct is to be avoided.

A similar logic is applicable to the specific words used at *Woza Moya* – registered and unregistered. These words merely exist because co-creation at *Woza Moya* is conducted with an open attitude that invites the participation of so-called outsiders or unregistered individuals. Furthermore, while at first the role of researching trends for a product is assumed by the Director and Marketers, Beadworkers and International Clients also play a role in fulfilling this task. The emergence of certain products like the evil-eye and brand-inspired products are some examples of the role played by these individuals in successfully identifying trends for the project. This capability of and capacity for individuals to move beyond a given role demonstrates the transdisciplinary notion of an inclusive logic (McGregor 2015b: 117). These outcomes from *Woza Moya* indicate that the collaborative process is imbued with an open and inclusive logic that refuses to be seen in Aristotelean terms as one between the HACT stakeholders and beadworkers, but rather reveals a more complex kind of relation that goes beyond this expected and predictable model.

Analysing the process also entailed posing other nagging and probing questions about the background, experiences, skills and knowledges that the individuals bring to the collaboration. The *Woza Moya* case shows the relevance and value of the knowledge and the intelligence of the local community partnering with other actors to formulate questions and answers to social problems (McGregor 2015b; Smith *et al.* 2016). Beadwork, as shown in Appendix 1, has a history in this part of South Africa. According to some participants, it is a skill and practical knowledge learnt from and shared by *abogogo* (grandmothers), *uma* (mother), *oma* (mothers/aunts), *oanti* (paternal aunt) and *abany'ogogo* (older women from the community). The *Woza Moya* case showed how beadwork, as a practical knowledge, recognises and legitimises the contribution of these women from grassroots levels as creatives and trainers. Moreover, the *Woza Moya* case also demonstrated and added to the argument that creativity of the global South presents the type within which ideas of “personhood, agency, society, economy [and] societal implications” are embedded (Glăveanu and Sierra 2015: 340).

The Director spoke of *Woza Moya* giving beadwork “its place in the sun” (28 May 2019 interview), which implies giving creation that went through a collaborative process and the attendant hands, sweat, energy, expertise and knowledges of all the creators their place in the sun as well.

Some participants’ statements and their use of the words *ikhaya* and *ekhaya* expand the notion about a space where inclusion and integration happen in collaborative design processes. Although used symbolically and metaphorically, interpreting the use of these words in the *Woza Moya* context presents the idea that collaboration and inclusion require giving people a sense of belonging and rendering their ways of being and doing as valid. Since, the words *ikhaya* and *ekhaya* directly translate to home and home being a place and a space, the *Woza Moya* case offers a fresh understanding of the *agora* in transdisciplinarity and Mode 2 knowledge production (Nowotny *et al.* 2003). In this South African context, the idea of an *agora* or a zone and a space that is non-resistant to your ways of being and understanding is captured to resemble and have the feeling of a home. In summary, the requirements of collaboration were found to be: giving people a sense of belonging; allowing them to relax and escape, even briefly, certain rigid boxes about the roles they should play; and allowing local knowledge to flow in and be the catalyst that enables collaboration.

6.2.2 Sub-question 2: Vignettes of designing and creating collaboratively at Woza Moya

The second sub-question to this study was centred on the use of vignettes and was phrased in the following way: What might vignettes of designing and creating collaboratively convey about the transdisciplinary application in contexts of creating products for economic empowerment?

The *Woza Moya* case was used to provide a descriptive rendering of the design and creation process applied to address societal concerns. Vignettes were thus used and espoused as having the potential to offer an approach that is not only clear and rich but also assists in deepening an understanding of collaborative design processes. This study showed that when tracing the co-design and co-creation process at *Woza Moya*, one does not only trace the actor-networks (Latour 1996) but also unearths an ecology and unity of knowledges (Nicolescu 2010) that show how designing collaboratively is embarked upon in the process of socially engaged creative practice. Using vignettes contributes an approach of tracing both open and hidden activities of design that are comprehensive, complex and heterogeneous in the integration of design as part of a holistic community care model.

Ross and Mitchell (2018: 50) write “vignettes of inspiration from thinkers whose complexivist paradigms align with the ways of being required for third order (deeply effective) collaboration and collective learning”. Such types of vignettes enable the “paradigmatic restructuring or stretching” (Ross and Mitchell 2018: 51). The vignettes generated from the analysis conducted at *Woza Moya* showed how collaboration happens to create a product aimed at societal and personal transformation but these vignettes also showed the level to which co-design and co-creation can lead to third order, multi-loop and collective learning (Ross and Mitchell 2018; van Breda and Swilling 2018). In Chapter Five, the discussion of how the process at *Woza Moya* leads to a transformed and deepened understanding of others thematically captured learning of a third order kind. This form of learning happened for all stakeholders involved including the Director and Marketers, Beadworkers, the Dispatch Coordinator as well as International Clients who all mentioned how the process led to a deep and transformed learning.

While it was shown what happens in the creation process through vignettes that were descriptive, I also conducted a thematic analysis. This analysis functioned within the four principles of quality in transdisciplinary research and the link between process and impact. These principles were used in order to interpret what the vignettes say about *Woza Moya* as a project established to provide a holistic care approach that promotes economic generation for sustainable livelihoods. The themes that came out of this study showed that although there seems to be an interplay of beading, time and bodily pain, *Woza Moya* presents a form of creativity that is contagious and viral. The contagious nature of its contextual creativity demonstrates a process that shows how women mentor men (and other women) to be active in the creation of beadwork. As a result of the inviting nature in the design and creation process, beadwork at *Woza Moya* has been shown to increase community action. Since a collaborative process entails being immersed during the making of a work, this has led to a transformed and deepened understanding of others, which was articulated by some participants.

6.2.3 Sub-question 3: Woza Moya advancing transdisciplinary entrepreneurship

This study has argued for and promoted community arts and craft organisations like *Woza Moya* as enterprises that offer the possibility of expanding entrepreneurship with a transdisciplinary attitude and ethic. This argument was explored as the third sub-question. Looking at beadwork and how it was previously discussed in scholarly text became a starting point to respond to this question.

Beadwork in the region of KwaZulu-Natal has been considered for many years with works by Brottem and Lang (1973), Morris and Preston-Whyte (1994), Nettleton (2014) and Gatfield (2019) being a few among many. These previous studies undertaken within the field of art history considered beadwork as a marker of identity and across all these studies, theories from anthropology, identity construction, hybridity and modernity are employed. The *Woza* beadwork style was presented as a contemporary form of beadwork established as a way to address a wicked problem (Rittel and Webber 1973) through implementing a holistic, family-centric and asset-based approach to hospice and palliative health care (HACT Annual Report 2018/2019). Through using items from the *Woza* beadwork style as objects of analyses, this study expanded art and design discourse and through the transdisciplinary lens renewed ways in which beadmaking has previously enjoyed scholarly focus. This study has shown that, when applied in specific ways, this practical knowledge can be understood and accepted as a socially engaged creative practice, as social innovation and as social action.

The combination of *Woza Moya's* vision, mission and values as well as items from the *Woza* beadwork style was shown to attract collaboration with entrepreneurs. The vignettes with International Clients are indicative of these collaborations. The partnerships with these clients demonstrated examples of sustainability, and sustainable futures are considered an imperative part of business according to some clients. The sentiment of sustainable livelihoods and futurity is articulated in the words of International Client 3: "if we stand together behind the things we do, many more people will appreciate our work in the future. I firmly believe that our daily commitment, which is not normal by European standards, will be rewarded with a satisfied life for all of us in the long run" (23 September 2019 email interview). McGregor's (2015b: 118) transdisciplinary entrepreneurship is described as one "open to a more world-centric view, one that seeks solutions that are not only economically profitable but also socially just, and ecologically restorative". Therefore, the operation, function and design of *Woza Moya*, and in particular their collaboration with these business owners, have spoken for themselves as the contribution of the arts and craft sector to an entrepreneurship that embraces a transdisciplinary attitude.

6.3 Recommendations, prospects and possibilities for future research

There are two prospects and possibilities that I recommend for further research that extend out of conducting this study at *Woza Moya*. Like this study, these potential studies could be framed by the transdisciplinary framework.

6.3.1 Beadwork and gender

The theme *Men's active role in beadmaking with women as mentors to men* that was discussed in Chapter Five, creates an avenue to examine the relationship between men and their role in the creation of beadwork. This theme was discussed in this thesis since I perceived it as being an example drawn from the field of transdisciplinarity's notion of not reducing the human being to rigid categories that are constructed and offered by society. There is a limitation to this theme within the constraints of this study due to the small number of the men involved in beadwork at *Woza Moya*. However, being introduced to Beader 4's husband and subsequently, interviewing him points to the possibility that there may be more activities of men involved in beading and this may not be immediately accessible. Further expansion on the theme of gender and beadwork can be explored and, like this study, it could be framed by transdisciplinarity. This framing could entail the refusing of reductive thinking and rather propounding an attitude of open-mindedness and multidimensionality, and an attitude that traverses and looks beyond reductive tendencies. *Woza Moya* could be used as a starting point to gain access to male beadworkers, where, through a snowballing technique, more male beadworkers could be accessed. The purpose for this envisioned project would be to build on the discourse of beadwork and its previous association as a women-only practice as seen in the work of Grossert (1968), Nettleton (2014) and Boram-Hays (2018).

6.3.2 Society-university relationship

While this study looked at the relationship between stakeholders from an NGO and their societal practice partners who are involved in collaborative integration of beadwork to address a wicked problem, another prospective project could extend into society-university relations. Such a relationship can be created in my own Department of Fashion and Textiles at the Durban University of Technology together with *Woza Moya*. In the department, I spearheaded and facilitated a community engagement project. This project entails fashion students involved in a service-learning activity which is underpinned by participatory action research (Freire 1970; Stringer 1999) and participatory design (Spinuzzi 2005). In it, fashion students in the second-year level partner with members of a sewing project called *Sewing 4 Africa* on a collaborative design project. Sewing becomes the main activity that brings together both students and their

community partners. This community-engaged project has been formally structured into the second-year curricula and I have written extensively about it (Mchunu 2017; 2019a and 2019b). A similar project could be designed and if *Woza Moya* is involved in it, the project could grow to embrace transdisciplinarity at this university level since it could result in the integration of sewing, beadwork, economic development and health care. Furthermore, such a future study could demonstrate a society-university relationship with a transdisciplinary attitude and join those studies discussed in Chapter Two - Izidio *et al.* (2018), Burman (2018), van Breda and Swilling (2018) and Ngumbela and Mle (2019). As a future plan, this envisaged idea could be a start to the development of a KwaZulu-Natal-based transdisciplinary centre. As such this could be an expansion of centres focused on addressing societal challenges in South Africa following what already exists in the country i.e. Centre for Transdisciplinary Studies (Eastern Cape), Centre for Complex Systems in Transition and The Bertha Centre for Social Innovation and Entrepreneurship (Western Cape).

6.4 Personal reflection and final thoughts

In the early pages of this thesis, I shared a photograph of my maternal grandmother Mankuluoe Ntsoaki Elizabeth Maye Dlodlo that I had recently taken on a visit to Johannesburg. This is the woman that we (my mother, aunts, cousins, nieces and nephews) call Maye. The relationship that I share with Maye started when I was born but was strengthened when I entered fashion school during my university years. During these early university years, I spent some afternoons taking extra sewing lessons from Maye to hone my own sewing skills. She would store fabric offcuts from her sewing jobs for my additional practice. Those afternoons at the time became sites for conversations and dialogue, among those dialogues was her pride and joy in me having taken up fashion as a career choice. This pride and joy came from previous failed attempts to convince my mother and her other daughters to use sewing as a form of income generation. Maye's claim was confirmed by my mother, who often re-told the one-liner that Maye used to convince her daughters to take up sewing: *umthungo uyaphilisa* – 'sewing gives life'. While sewing and beading are different practices in many regards, it is, however, this minimalist yet poignant statement that joins them. This statement constantly came to me as I was meandering through this PhD journey of conceptualising, re-conceptualising, writing and re-writing. The statement *umthungo uyaphilisa* became a mantra that shaped my view of creative practices of a socially engaged type. There was a need to link this familial and personal statement to the society in which I find myself. Looking at and analysing the *Woza Moya* case, the statement *umthungo uyaphilisa* became *ub'hlalu buyaphilisa* (beadwork gives life).

Arts and craft organisations in South Africa have played a role in ameliorating societal problems in the country for many years. Their survival into the future is important since they contribute to a society that is known to have high levels of inequality. The Director linked the idea of survival into the future and the practice to sustainable livelihoods with the imperative of constantly designing and creating: "but in a way, the culture here of saying that being one step ahead, creating new things is our only way to survive the future" (4 February 2019 interview). Her statement is a call to everyone affiliated with *Woza Moya* to contribute, in the words used in this thesis, their knowledge, skills and expertise to operationalise an approach that considers a holistic care for community. This study appreciated the various and diverse contributions to a process of collaborative design as joint problem-solving in society. Nabudere (2007: 32) powerfully articulates the humanistic nature of transdisciplinarity: "it is only by moving toward a new emancipatory ethic that we can liberate humanity from ill-founded prejudices [...] It is through a consistent struggle [...] towards the new science arising out of the 'sovereign experience' of our common existence as human beings that we can end all discrimination, exploitation and oppression". These words echo the work that happens on the ground at *Woza Moya*, a community project that exemplifies how, through designing together, muscles are built and voices are permitted to exist all in an effort to show that indeed *ub'hlalu buyaphilisa*.

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APPENDICES

Appendix 1

Background information about selected beadwork in KwaZulu-Natal

I. Introduction

Woza Moya does a lot of beadwork, therefore background information about selected beadwork in KwaZulu-Natal as shown in this appendix is an important undertaking. Looking at this background of beadwork in this part of South Africa is paralleled with certain countrywide and regional state of affairs in order to show how beadworking was a part of society. Since the focus of this study is on collaboration from a transdisciplinary perspective, it is beyond the scope of this appendix to consider an entire background and history of beadwork practice as well as the background and history of KwaZulu-Natal. Rather I give a snapshot of this history and background.

The development of this background information relied principally on secondary sources including referring to some key scholars such as Frank Jolles (1993; 1994; 1997; 1998) and Carol Boram-Hays (2000; 2005; 2018) amongst others, who have written extensively on beadwork in the province. Boram-Hays' (2000) documentation of beadwork from 1890-1997 is particularly helpful since it gives an historical account of some of the beadworking techniques incorporated into *Woza Moya* designs. Some secondary sources were accessed from academic journals such as *African Arts* and published books. Phansi Museum, a museum located in Durban, keeps beaded items that date back to the 1800s which were observed for the purpose of this postscript. In addition to their beaded items, Phansi Museum also keeps a collection of books which were used for this writing.

This study focuses on the making process and redirects beadwork into an aesthetic that ceases to be defined as being a Zulu type. In this study, beadwork is promoted as a platform that invites various knowledges to create a new form or style. Labelle (2005) cites art historian Sandra Klopper, whose work focuses on beadwork of the KwaZulu-Natal region. Klopper states (as cited in Labelle 2005: 164) that, in modern times, "the wearing of beads has become, above all, a means of establishing and expressing a relationship with an independent African past. For this reason, modern beadwork draws heavily on the forms, skills, and symbolic power of the past, but has nothing to do with a return to any actual or particular past. On the contrast, [...] beadwork usually attests to the creation of new, [...] conflicting and contradictory identities and social relationships".

This statement captures some of the interactions that I had with the study participants about how knowledge gained in the past becomes relevant in the present by enabling the creation of something new, as seen in the contemporary beadwork at *Woza Moya*. These sentiments by the participants align succinctly with Smith *et al.* (2016: 137), who argue for indigenous knowledge not simply being old but displaying evolution over the generations and, importantly, being relevant in the present. These statements by the participants provide the impetus to look at some historical aspects of beadwork in KwaZulu-Natal.

II. Brief history and overview of glass beads in KwaZulu-Natal

Beads were a part of Southern African society for centuries. Research suggests that before settler invasion of Southeast Africa, most beads were made locally with the use of natural materials such as wood, shell, animal teeth, seeds and clay in some instances (Morris and Preston-Whyte 1994; Nettleton 2014; Wijngaarden 2018). Although the entry of glass beads and their use by amaZulu began by the 1800s, glass beads were not unfamiliar in other contexts of Africa. According to Labelle (2005: 49), glass beads were made in ancient Egypt and these along with beads from India (in particular), Iran and the Middle East were transported to Africa at least as early as the ninth century A.D. They were brought by caravans of Arab merchants seeking ivory and slaves. Labelle (2005: 49) states that those beads were irregular in size, which resulted in them being used sparingly.

Archaeological research by Wood, Dussubieux and Robertshaw (2012) suggests that during the eighth and tenth centuries, trade took place at Chibuene, a trading port in southern Mozambique, but this had ended by the seventeenth century. Wood, Dussubieux and Wadley (2009: 241) argue that “sailing south through the Mozambique Channel is easy enough since the current flows south year-round, but the return journey north against the current is difficult so only highly lucrative trade would have encouraged traders to make the extra effort to journey farther south”. Furthermore, Wood *et al.* (2009: 241) posit that “although KwaZulu-Natal could have provided ivory, a much sought after commodity in early trade, there was a plentiful supply further north. Ivory trade from the region began only after Lourenço Marques explored Delagoa Bay in 1545”.

During the eighteenth century, Delagoa Bay was the centre of trade between the Portuguese and the indigenous people residing there and in northern Natal (Morris and Preston-Whyte 1994). Amongst the goods being traded were glass beads, which had been manufactured in Europe. Through this mechanism, glass beads reached what is now known as northern KwaZulu-

Natal by the end of the eighteenth century, during the time of Dingiswayo, a Mthethwa chief who was also mentor to a young Shaka Zulu (Morris and Preston-Whyte 1994).

It is worth noting however, that while beads made out of natural materials were common in KwaZulu-Natal, glass beads were discovered in the Sibudu Cave shelter which was occupied during the Iron Age, a shelter approximately 40km north of Durban about 15km inland from the Indian Ocean (Wood *et al.* 2009: 239). Figure 6.1 is an image of the glass beads found in the Sibudu Cave. Furthermore, citing previous studies about these discoveries, Wood *et al.* (2009: 242) state that "Early Iron Age sites contain a few glass beads: one was found at Ntshekane [...], another at KwaGandaganda [...] and a third from a Ntshekane-phase pit on the bank of the Zinkwazi River [...] In the Thukela Basin, several LSA [Later Stone Age] sites have glass beads of European, but not Indian origin [...] Twenty glass beads found in KwaThwaleyakhe Shelter and seven in Maqonqo Shelter are thought to have been of Italian origin".²⁹



Figure 6.1 Beads discovered in the Sibudu Cave. Image sourced from Wood, Dussubieux and Robertshaw (2012).

During the late eighteenth and early nineteenth centuries, white traders and missionaries are said to have exchanged glass beads, mostly Venetian beads manufactured in European factories, for ivory, cattle and other exotica such as hides (Fage 1978: 311; Morris and Preston-Whyte 1994: 9; Thompson 2000: 70; Nettleton 2014: 345). Labelle (2005: 49) asserts that these "new European-made glass beads were uniform in size and their well-defined colours contrasted sharply with those of older beads. Furthermore, at a later period during the century, Bohemia (present day Czech Republic) then became the principal supplier of glass beads to Africa".

²⁹ The discovery of these glass beads in the different sites within KwaZulu-Natal in the Later Stone Age sites is discussed by Woods *et al.* (2009) who cite previous works by Maggs & Michael (1976), Whitelaw (1994) and Mazel (1993 and 1996).

Under the leadership of Chief Dingiswayo, imported glass beads were under royal monopoly, their distribution and use being allowed solely to members of royalty or high ranking individuals – be that from socio-economic or political-association status, or personal achievement (Morris and Preston-Whyte 1994, Boram-Hays 2005). This controlled use of glass beads or beaded items continued with the two succeeding leaders of the Zulu kingdom (Boram-Hays 2005: 92; Boram-Hays 2018: 34). The first was the founder of the Zulu kingdom, King Shaka ka Senzangakhona, who reigned between 1818 and 1828, and the second was his successor, Dingane ka Senzangakhona, who reigned between 1828 and 1840. In the case of Shaka, he felt that the “traders could undermine his rule or bolster it therefore he managed them carefully by allowing the British outpost to occupy the small piece of land in Port Natal (present-day Durban) with the condition that his authority over them be recognised, [and] they were obligated to render him unspecified service” (Mahoney 2012: 48). As previously mentioned, trade could only be with him and his representatives and not ‘ordinary’ individuals.

Though the use of glass beads was controlled by royalty, Stevenson and Graham-Stewart (2001: 37) assert that the control of beadwork design remains unclear. They state that “changes, including technical modifications, would have been introduced in response not so much to royal decree as to both the growing availability of beads and the development of new techniques” (Stevenson and Graham-Stewart 2001: 37). The beadwork of the nineteenth century is compared with that of the period during Dingane’s reign to show the evolution of the beading technique. The beadwork items worn by both the king and by the women from the *isigodlo* or royal enclosure were comparatively simple during Dingane’s reign. In contrast to the densely woven beaded fabrics commonly worn after the mid-19th century, these garments usually consisted of beads strung into loose vertical fronds, joined at the top by a single horizontal thread” (Stevenson and Graham-Stewart 2001: 37; also Kloppe 1989).

In the 1840s, under King Mpande ka Senzangakhona (reigned 1840-1872), the beadmaking technique evolved in that “loose fronds slowly gave way either to densely woven beadwork fabrics, or to the use of tubular ropes of cloth or grass around which beads were strung in spiral-like formations” (Stevenson and Graham-Stewart 2001: 39). In addition to this evolution of technique, the reign of King Mpande also resulted in traders being allowed to travel more freely throughout the kingdom and restrictions on wearing beads were subsequently relaxed (Boram-Hays 2018: 34). Consequently, beads were circulated within the kingdom and more people were permitted to wear them (Kloppe 1992; Boram-Hays 2018). The availability and accessibility of beads to more people led to “an increase in the number of symbolic functions played by beads as items of dress” (Boram-Hays 2018: 34. See also Tyrell 1971; Tyrell 1996;). These changes explain why scholars such as Brottem and Lang (1973), Jolles (1993), Morris and Preston-Whyte (1994),

Papini (2004), Boram-Hays (2005), Biyela (2013) and Nettleton (2014) focus on the wearing of beadwork as a medium through which various aspects of identity has been expressed over the years.

King Mpande is credited as initially being successful in re-establishing the unity of the Zulu nation. By the 1850s factions had formed around two of his sons, Cetshwayo and Mbuyazi, who were rivals for succession to the monarchy (Thompson 2000: 97). After his death, King Mpande was succeeded by his son Cetshwayo ka Mpande who reigned from 1873 to 1879. Cetshwayo was a leader during the Anglo-Zulu War of 1879 and his term as the king included, amongst other feats, leading the Zulu nation to victory against the British in the Battle of Isandlwana. The Battle of Isandlwana was major encounter between the British Empire and the Zulu Kingdom, and commenced days after the invasion of Zululand by the British in 1879.

Although there were large numbers of Africans in Natal³⁰ (called Natal Natives or Natal Africans rather than Zulu), Zulu ethnicity was far weaker in Natal than it was in Zululand (Mahoney 2012: 5). It is argued that the Natal Natives who resided in the European territory chose their chiefdom identity rather than the Zulu identity, and some even fought on the European side during the war (Mahoney 2012: 47). During King Cetshwayo's kingship in the same year, the Zulu were defeated by the British during the Battle of Ulundi and Cetshwayo was captured. Thompson (2000: 125) notes that the British abolished the monarchy, banished Cetshwayo to Cape Town, and divided Zululand into 13 separate territories under 13 appointed chiefs which included members of the royal family, descendants of pre-Shakan chiefs and other individuals such as the inimitable John Dunn. In addition, Cetshwayo's warriors were changed to labourers working for wages – this was a long-held hope of Theophilus Shepstone, a statesman who had earlier been sent from Cape Colony to Port Natal.

Mahoney (2012) focuses on Zulu ethnicity, and describes how, after the 1879 War, Natal and Zululand existed side by side bifurcated by the Thukela River, but were ruled separately, with the former being a British-ruled colony and the latter continuing as an independent African kingdom. However, "the colonial partition along the Thukela River could not erase the common history, language and culture of the people on both sides. Even after the river became a border, Africans continued to shuttle back and forth across it, so that grazing lands, homesteads, and marital and familial relationships often straddled it" (Mahoney 2012: 47).

³⁰ It is noteworthy that from 1837 onward "Boer trekkers streamed into Natal and ultimately waged a war against Dingane, securing the land south of the Thukela and creating an independent republic called Natalia there. Finally, from 1842, the British gradually asserted control over Natalia, transforming it into the British colony of Natal" (Mahoney 2012:47).

The commonalities of those who resided in Natal and Zululand are also mentioned by Mokoena (2018: 405) who states that “colonial subjection had distanced them [Natal Africans] from this cultural centre by underscoring their identity as ‘refugees’”. He argues that the ‘refugee’ label was a form of “internalised colonial discourse about their past” (Mokoena 2018: 405). Through internalising colonial discourses and the refugee narrative, Mokoena (2018: 405) asserts that “although the revisionist literature has emphasised the ‘invention’ of the *mfecane*³¹ by traders, travellers and colonial officials, Africans living in Natal also contributed to this discourse of ‘dispersal’ by explicitly framing their identity as that of ‘refugees’”.³²

The use of beadwork immediately after the Anglo-Zulu War is said to have drawn interests of people from different districts. Ludlow (1882) as cited in Stevenson and Graham-Stewart (2001: 31) states that “in one district black and white beads were much sought after. Girls crowded around our huts for them, and many came from long distances to get the precious beads”. Furthermore, “at another kraal, green and pink were in high favour, and they would not look at the black and white ones, while some beads not of the latest shade in pink they would not accept. Those which seemed most to take their fancy – large red ones worn around the neck – before the war were reserved for Cetshwayo’s wives and daughters” (Stevenson and Graham-Stewart 2001: 31).

Nettleton (2014: 342) uses theories of hybridity and modernity to consider the emerging code of dress in the nineteenth and twentieth centuries, asserting that “beadwork items allowed indigenous cultures to establish modes of resistance in new ‘traditions’ that challenged dominant, particularly Western, controls of dress and appearance”. Nettleton (2014) specifically focuses on the role of the migrant labour system between the years 1850-1950. She asserts that during the 1870s onwards “the advent of a cash economy, of which migrant labour formed a part, was an important condition for the extraordinary fluorescence of beadwork” (Nettleton 2014: 345). During this period, migrant workers left for the city to seek employment there and women left in the rural villages were expected to carry Zulu tradition. In this sense, migrant labour gave women access to glass beads through their husbands who bought them from trading towns. The women used beadwork as part of their many labours to create what was then modern beaded items, which were appreciated as part of Zulu identity (Nettleton 2014). Houle (2017: 47) also discusses the trading of goods such as beads.

³¹ Broadly speaking, *mfecane* (used imply crushing, scattering, forced dispersal and/or migration) happened between the years 1815 and about 1840, a period of mass migrations and movements among indigenous ethnic groups in Southern Africa. While some groups were scattered, others were destroyed and new ones formed. This would have happened when stronger leaders would absorb weaker ones around them.

³² It should be noted that the central argument by Mokoena (2018) is that Magesa M. Fuze’s book, *Abantu abamnyama lapa bavela ngakona* (1922) offers an alternative answer to the question ‘where did we come from?’ since oral tradition tended to use the “exile and dispersal narrative” as a response to this question.

King Dinuzulu ka Cetshwayo followed as the king of the Zulu nation, reigning between 1884 and 1913. While there was a difference between the Zulu people of Zululand and Native Africans from Natal, migrant labour in the Rand caused something of a unification of Natal Africans. Natal Africans in this sense refers to both those from Zululand and from Natal who had left for migrant work in Johannesburg. As a response to the brewing animosity between the Boers and British, Marwick's March of 1899 is noted as an incident that illustrates the process of Zulu-ization (Mahoney 2012: 145). Zulu-ization refers to the "self-identification by Natal Africans as Zulus and the use of various symbols to indicate this Zulu self-identification" (Mahoney 2012: 9). As a consequence of the suspension of railway passes "thousands of Natal Africans walked from Johannesburg to Natal en masse to escape the onset of the war between the Boers and British" (Mahoney 2012: 145). Mahoney (2012: 150) continues that this group that returned from Johannesburg "brought with them the new Zulu ethnic consciousness they had learned on the Rand. In the years that followed, they acted as the main agents in the propagation of Zulu ethnic consciousness throughout the Natal African population".

Nettleton (2014: 349) states that clear geographical demarcations may not have emerged until after 1900. That means that during this period and after the Anglo-Boer War (1899-1902), Zululand remained broken up into 13 territories with King Dinuzulu administering one of the territories. Later, Dinuzulu was made the paramount leader of the territories by the British. In an effort to restore the Zulu kingdom, the king lodged his appeal with the British which proved fruitless in drawing any response. As a result, he offered rewards of land to Boer farmers of the Vryheid and Utrecht districts to fight on his side to restore the kingdom. It is during this period, as stated by Brottem and Lang (1973: 64) that "increasing European influences in all aspects of Zulu life, the political and military upheavals of the nineteenth century, the introduction of more standardized beads and ready-made imported necklaces of the twentieth century, irrevocably changed the character of [beadwork]".

Using and analysing the beadwork collection of the Fleming museum, Brottem and Lang (1973: 64) note "the significance of the collection as a whole lies in the contrast between the old and new decorative objects – in its progression from beadwork of the more ancient, contained world of the Zulu where the complex rituals of life bound the people together, to the beadwork of a world increasingly controlled by the white man, and reflecting the increasing acceptance of a white, Western system of values".

Even though Dinuzulu was made the paramount leader of the territories, regional beadwork styles and colour use was adopted to mark the identity of a specific region (from the thirteen territories). Regional beadwork styles imply that the patterning in the beading process is associated with a particular region. Further, beadwork pattern refers "to the distribution of colours

over a surface” (Jolles 1993: 42). The next section focuses on these beadwork styles, patterning and colour distribution.

III. Selected beadwork styles, patterning and colour distribution

Gatfield (2019) provides information on the regional beadwork styles. His work builds on that of others who have written extensively about regional beadwork styles including Tyrell (1971), Jolles (1993), Morris and Preston-Whyte (1994) and Dube and Martin (2017). Amongst regional styles highlighted are the Eshowe, Ndwedwe, Southern Natal, Maphumulo/Mvoti, Msinga, Nongoma, Escort, Drakensberg, Bhaca and Richmond regions (Gatfield 2019: 130). Table 6.1 shows the colour as well as style and technique of beadwork associated with the regions as drawn from Gatfield (2019).

It is, however, important to note that beadwork styles of these areas and the inclusion of other colours have changed over the years. For instance, while Gatfield (2019) associates the Maphumulo district with green, black, navy, royal blue and white with orange and pink accents, in an earlier publication, Dube and Martin (2017: 107) adds yellow to the list with no mention of the previous accents by Gatfield (2019). Additionally, Jolles (1993) lists light green, white, red and dark blue as colours of the Msinga area whereas Gatfield (2019) includes orange, black and green. The Nongoma style seems to be the only one to have retained its distinctive colours of red, green, black and white (Morris and Preston-Whyte 1994; Boram-Hays 2005; Dube and Martin 2017; an; Gatfield 2019). In her writings, Boram-Hays (2005 and 2018) suggests that the Nongoma style including the motifs and colour combinations have remained unchanged since the 1940s probably because of the area’s connection to the Zulu royal house.

Divisions and differences between the clans in the south as well as north of Natal were displayed in beadworks. Even within the polities there were sub-polities and beadwork was used to mark these differences. In his focus on beadwork of the Msinga area (south-western part of the Msinga local municipality), Jolles (1993) identifies four distinct colour schemes that were representative of this part of the KwaZulu-Natal region between 1900s to the 1950s. These were *isishunka* (7 colours), *isithembu* (5 colours), *umzansi* (4 colours) and *isinyolovane* (a mixture of colours). The *isishunka or isishunki* includes white, light blue, dark green, pale yellow, pink, red and black; on the other hand, light blue, grass green, bright yellow, red and black are colours associated with the *isithembu* style. The *umzansi* has colours of white, dark blue, grass green and red, and the *isinyolovane* style is a combination of any colours that is not consistent with one of the above schemes.

Table 6.1 Examples of some beadwork styles (patterning styles and colour choices).

Beadwork style	Patterning style and colour choices
Eshowe style	Bars of red, yellow, royal blue and green on a mostly white field
Ndwedwe style	Multi-coloured dotting style on a black field (See Figure 6.5)
Southern Natal style	Very similar to the Ndwedwe, but with smaller glass beads, often bearing single phrases, or fir tree motifs
Maphumulo/Mvoti style	Lace-like technique, in triangular, striped or checked motif in green, black, navy, royal blue and accented in orange or pink, on a white field.
Msinga style	Known for its key-like jagged design and large letterforms, often in orange, black and green.
Nongoma style	A mixture of diamonds and triangles, commonly identified in red, green, black and white, but which occurs in other colour sequences denoting the region's districts.
Escort style	Characterised by distinct strips bearing pictorial subject matter, seen in <i>izibheklane</i> (capes), in red, green, orange and blue surrounded by complex white beaded surrounds
Drakensberg region style	Very similar to the Escort style but appears to replace red with pink and makes use of borders of turquoise and long tasselled details



Figure 6.2 *Ingusha* in *isishunka* style. Artist and date unrecorded, *isishunka* colour combination applied to *ingusha* worn around the wrist or arm, beads, thread and string. Phansi Museum. Photo: K. Mchunu



Figure 6.3 *Umgexo* in *isithembu* style. Artist and date unrecorded, *isithembu* colour combination applied to neck piece, beads, thread and string. Technique is called *loliwe* in reference to travelling by railway. It was suggested that the technique was informed and inspired by the railway lines seen possibly when women visited their husbands in the city or towns. Phansi Museum. Photo: K. Mchunu

Figure 6.4 *Umgexo* in *umzansi* style. Artist and date unrecorded, *umzansi* colour combination applied to neck piece, beads, thread and string. Technique is called *ivovo* inspired by a filter used to make *umgqombothi* (traditional beer). Phansi Museum. Photo: K. Mchunu



Figure 6.5 *Indelelo* in the *isinyolovane* style. Artist and date unrecorded, *isinyolovane* colour combination applied to *indelelo* overgarment worn around the waist by men, beads, thread and string, wool and metal safety pins. The English alphabet letters and possibly other symbols are incorporated in the piece. Phansi Museum. Photo: K. Mchunu

As part of the style associated with the Msinga area, the *umzansi* (meaning south or 'low country' as defined by Jolles 1993) is said to have been applied until about the end of the 1950s (van Wyk 2003). However, according to Jolles (1997: 58), by 1965 the *umzansi* became a colour convention and replaced the *isishunka* style – indicating that that style continued well into the 1960s. While there seems to be lack of clarity and overlap of the years within which this style existed, the “*umzansi* style became [...] a means to signify the new borders of the political and regional identities of this southern group” (Boram-Hays 2005: 41). The development of the *umzansi* style of beadwork is said to have reflected territorial and generational shifts and formed the basis of the *isimodeni* style, which would develop at a later stage around the 1960s (Jolles 1993; van Wyk 2003; Boram-Hays 2005).

IV. Contribution of iBandla lamaNazaretha to beadwork

After the death of Dinuzulu, his son Solomon ka Dinuzulu succeeded as the king, and reigned between the years 1913 and 1933. The attempt to restore the Zulu nation continued even during King Solomon ka Dinuzulu's time. Albeit “*kholwa* rejection of beadwork, and any other Zulu cultural insignia, arose from mission injunctions and their own association of Western dress with conversion, Westernisation and modernity. King Solomon ka Dinuzulu (a devout Anglican) had set the example by disallowing the wearing of any form of traditional dress among his immediate family” (Klopper 1992 as cited by Leeb-du Toit 2015: 78).

AmaKholwa (*ikhholwa* in singular form) are “Christian converts or the scions of first-generation Christian converts” (Mokoena 2018: 402). The American Zulu Mission (AZM)³³ started its work in southern Africa in 1835 and operated in areas that fell outside the control of the British (Houle 2017). While AZM was a dominant missionary in Natal, “a host of other mission bodies arrived to supplement the Americans: Wesleyans and Anglicans from England; Lutherans from Norway; Evangelicals from Germany and Paris; and Roman Catholics, Quakers, Moravians, and others from a host of Western lands” (Houle 2017: 47). There is an undeniable contribution that missionaries made to the adoption of *kholwa* tradition by Natal Africans.

Houle (2017: 47) asserts that “while actively promoting their faith, *kholwa* also proved remarkably industrious. Uniquely positioned as “middlemen” between the traditionalists and the rapidly encroaching colonial economy [they] made trips between the growing markets of Durban and the countryside. Grain and other commodities they purchased from the interior were sold for

³³ The American Zulu Mission fell under the American Board in Boston which was found in 1810, the missionary in southern Africa followed the success of mission work in Hawaii (Dinnerstein 1976: 239). Some American mission reserves based in Natal included Umvoti, KwaJimu, Ekukhanyeni, Amanzimtoti, Ifumi and Ifafa (Dinnerstein 1976).

desirable goods they could trade, such as beads and blankets, and items they filled their homes with". While *amaKholwa* in Natal rejected insignia such as beadwork, there were others who incorporated beadwork as a form of identity construction, such as *amaNazareth*a (also referred to as *iBandla*) from the Shembe church.

A few years prior to King Dinuzulu's reign, the church *iBandla lamaNazareth*a, commonly referred to as Shembe, was formed as one of the African Independent Churches. It was started by Isaiah Mloyiswa Mdlwamafa Shembe (1865-1935). A disagreement is, however, evident in literature since Papini (2004) suggests that the church was established in 1910, while others date 1911 as the year of its formation (Boram-Hay 2005; Leeb-du Toit 2015). The inclusion of beadwork in the uniform of church congregants has been a subject of scholarly texts (Papini 2004, Boram-Hays 2005 and Leeb-du Toit 2015). Under the leadership of Isaiah Shembe "a syncretic liturgy based on the New and Old Testament, selectively aligned Zulu perceptions of God, mediumship, and later traditional 'Zulu' cultural practice and dress" were developed (Leeb-du Toit 2015: 77). The incorporation of beadwork as part of the regalia started under the leadership of Johannes Galilee Shembe following the death of Isaiah Shembe in 1935 (Leeb-du Toit 2015: 78). As a result of it being based in the semi-rural Inanda and the original meeting site of Ekuphakameni (Inanda), the style of beadwork worn by *iBandla* is referred to as the Inanda beadwork style.



Figures 6.6 and 6.7 Shembe church uniform. Artist and date unrecorded, Shembe church regalia, which according to the museum curator was worn around the 1950s, and an up-close view of the bead panel for *umnqwazi*. Phansi Museum. Photo: K. Mchunu



In recent times, the shifts and evolution in the design of beadwork of *amaNazaretha* and the sources of the inspiration thereof is discussed in the literature. Leeb-du Toit (2015) uses and examines *umnqwazi* (plural *iminqwazi*) to show the evolution of this rectangular band of beads worn by women of the *amaNazaretha*. The women are active in the development of this item, and their inspiration is "often found in accessible commercial objects" (Leeb-du Toit 2015: 76). One of the commercial objects discussed by Leeb-du Toit (2015) includes towel cloths whose floral design informed and inspired the patterning and colour distribution of the designs of *iminqwazi*.

V. Beadwork during the Inkatha movement and administrative apartheid years

In 1920, the Native Affairs Act of 1920 was introduced in the Union of South Africa by then Prime Minister, Jan Smuts, heightening colonial rule. This Act "was a shoddy device to side-track the African demand for the right to sit in parliament" (Simons and Simons 1969: 251 cited in O'Malley n.d.: para 1, line 2). This, together with the Native Administration Act of 1927, was part of government's process of transferring power, control and management over the regulation of African life from parliament to the executive. The Native Administration Act of 1927 included chapters under the titles: Administration; Tribal organisation and control; Land registration and tenure; Judicial organisation and procedure; Prevention of misconduct and disorders; and Regulation of native life and control of certain villages and townships.

As a result of the exclusionary nature of the Act and having the objective of strengthening the Zulu kingdom, the Inkatha Movement was formed in 1920 during King Solomon's reign. Boram-Hays (2005: 40) states that the formation of the movement was "an attempt both to unite the Zulu-speaking people culturally and socially and to re-empower the Zulu royal house politically [and] Zulu identity became more narrowly defined and standardised than it had been previously".

Although the formation of the Inkatha Movement (*inkatha* is a crown of woven grass) did bring in some sense of unity among amaZulu, Boram-Hays (2005: 40) argues that divisions of people based on genders, ages, regions and classes continued. The use of beadwork to communicate these differences is evident. Boram-Hays (2005: 40) states that by the 1930s, at least seven distinct regional beadwork styles had appeared.

A hugely researched subject, apartheid as an episodic phenomenon (Ndlovu-Gatsheni 2013) and officially as an administrative regulation in the country started in 1948 and ended after the 1994 first democratic elections. As part of this system, the regime introduced a plethora of laws that divided the country in ways that disadvantaged the black majority. Amongst the discriminatory laws and executive actions introduced during this period was the Promotion of

Bantu Self-Government Act, 1959 (Act No. 46 of 1959) which commenced on the 19 June 1959. This Act is noted as having influenced beadwork development in Natal.

Though Boram-Hays (2005: 41) asserts that the system reinforced old regional divisions, the Act came after the abolition of the Natives Representative Council, which was a countrywide African institution. Widely known as 'homelands', these homelands were "grouped into eight territories that were eventually ten in later years. The territories became 'homelands' for a potential African 'nation,' administered under white tutelage a set of Bantu authorities, consisted mainly of hereditary chiefs". In its homeland "an African 'nation' was to develop along its own lines with all the rights that were denied it in the rest of the country" (Thompson 2000: 191). Boram-Hays (2005: 41) states that "the poor economic conditions of the 'homeland' areas were compounded by inferior land quality, an increasing population, and land shortages. As the problems grew, tensions among people living in these areas increased. These tensions, combined with other social and political issues, inflamed old clan divisions and resulted in sporadic violent confrontations".

While initially used to show differences, later beadwork was used to unify different clans, for example in the Msinga region, through the emergence of the *isimodeni* style. As stated earlier, the *umzansi* gave way to the development of *isimodeni*. Jolles (1993; 1997) notes that no matter how sophisticated the *isishunka* pattern was it never transitioned into being ranked as modern, that is, *isimodeni*. Whereas, every departure of patterning in the *umzansi* style is immediately characterised as *isimodeni* (Jolles 1993: 47). In addition to changes over the years in the patterning, the *isimodeni* style introduced bolder colours and geometric shapes from the 1960s onwards (Dube and Martin 2017: 11). In terms of colour palette, van Wyk (2003: 28) writes that *isimodeni* departed from the field pattern through incorporating a wide variety of graphic patterns and abandoning some *umzansi* palette by substituting black for navy and orange for red. The "*isimodeni* defined a fashion that united the clans of the region at a time when the growing impact of the modern state in a time of rapid economic expansion was beginning to erode the traditional social order" (van Wyk 2003: 28); also Jolles 1994). This epoch in the country was when both the apartheid government led by Verwoerd and Zulu traditionalists, more so, the Inkatha movement are said to have been "manipulating constructions of identity" (van Wyk 2003: 28).



Figure 6.8 *Umgexo* in the *isimodeni* style. Artist and date unrecorded, *isimodeni* colour combination applied to a neck piece, beads, metal studs and fabric. Phansi Museum. Photo: K. Mchunu

According to Jolles (1997: 58) while *umzansi* was being introduced in the 1960s, the shift taking place in the rural areas from an oral to a semiliterate society resulted in the incorporation of letters of the alphabet and personal messages into beadwork (Figure 6.5). This invention, which occurred between the 1960s and 1970s onwards, saw messaging initially expressed through colour coding being replaced with text (Jolles 1997; Dube 2009). Morris and Preston-Whyte (1994: 58) show examples of text-infused beadwork from the Bergville area found in the 1980s and situate the type within the 'modern' beadwork category. The examples shared indicate firstly, that the practice of incorporating text continued into the 1980s and secondly, the beading style falls within the *isimodeni* style. During this period, messaging through text was described as personal since it became forms in which women communicated about love. Dube (2009: 27) considers some examples of messages conveyed through beadwork, which includes words such as *yini umona*. Morris and Preston-Whyte (1994) too show such an example (Figure 6.9). The infusion of letters into beadwork continues into present day beading practice, including at *Woza Moya*, where some beaded items were observed (Figure 6.10). As a result of the work being made for clients who would request a particular style or text, the personal message aspect as applied in the works from the earlier periods such as the one shared by Morris and Preston-Whyte (1994) are divorced from such creations.

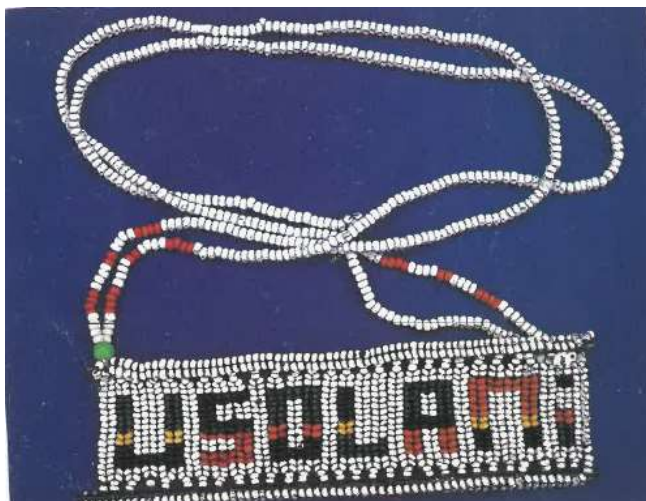


Figure 6.9 *Umgexo* with letters spelling out “what do you doubt about me?”, Bergville, c. 1983. Sourced from Morris and Preston-Whyte (1994).



Figure 6.10 Bracelet with text at *Woza Moya* by Beader 2 for a campaign project. Photograph: K. Mchunu

VI. Selected beadworking techniques

In her PhD study, Boram-Hays (2000) focused on the history of Zulu beadwork between the periods 1890 and 1997, with a consideration of the types, forms and functions. Boram-Hays (2000: 353) identifies seven basic categories of beadworking techniques that can found in KwaZulu-Natal and characterised these as what may be called traditional Zulu beadwork. These techniques include the following: 1) single strands of beads; 2) multiple strands of beads; 3) beads that are placed over a solid filler; 4) beads that are woven together to form a ‘bead-fabric’; 5) beads sewn onto a fabric, leather or basketry base; 6) beads that are woven together and supported by a frame of rigid material; and 7) beads that are woven together to create hollow structures. These techniques can be used singly, or two or more can be combined within the same work of art. Guided by the identified beadworking techniques, I provide a snapshot of these selected beadworking techniques which have been practised in KwaZulu-Natal for many years. These

techniques, as was shown in the chapters of this thesis, are expressed and incorporated in the contemporary style of beadwork at *Woza Moya*.

i. Single and multiple strands of beads

The single strand method is regarded as the earliest and probably the oldest method of beadworking (Klopper 1989; Boram-Hays 2000). The works created using this method are noted as being "less visually spectacular" than the ones created using the other techniques (Boram-Hays 2000: 501). The technique entails putting beads through a single strand of cording that may be made out of cotton or nylon. It is noted that before the use of cotton or nylon as well as glass beads, the technique generally involved beads made of leopard or lion claws as well as *amalosi* or *imfibinga* seeds being strung on animal gut (Boram-Hays 2000: 501; Nettleton 2014: 342; Boram-Hays 2015: 29). The technique of multiple strands of beads is another old technique. Like the single strands, this method of beadworking involves "combining multiple numbers of single strands of beads into elaborate pieces and fringed works" (Boram-Hays 2000: 503). Both these techniques are incorporated in the beadwork of *Woza Moya*.

ii. Beads placed over a solid filler (Gongqoloza technique)

The technique of using beads to cover the filler of the art work is called the *gongqoloza* method and takes two different forms. "In the first form, strings of beads are wound around a filler of grass, cloth or some other type of rigid form. The second variation on the beadworking method of covering a filler with beads involves creating a beadwork mesh or fabric to fit securely around a solid object. This technique is frequently used for covering small calabashes, tins, animal horns, and other special containers, which hold items such as snuff, medicines and sweets" (Boram-Hays 2000: 353ff). As a result of the technique involving beading around a rigid form, the end result takes a three-dimensional and tubular structure. This form of beadworking technique is said to date back to the middle of the nineteenth century (Klopper 1992; Boram-Hays 2000). Further to this, Boram-Hays (2000: 353) asserts that the twentieth century saw the evolution of the technique, stating that "twentieth century innovations on these techniques include the creation of even more elaborate patterns based on regional styles [...] and the addition of a rigid decorative edging on some of the necklaces in certain areas".

iii. 'Bead-fabric'

Items that adopt the 'bead-fabric' technique are in abundance at *Woza Moya*, with beadworkers adopting their own patterns. The AIDS ribbons and bracelets at *Woza Moya* are some examples that use the 'bead-fabric' beading method. In an essay, Nettleton (2015: 14) notes that it is difficult to establish when 'bead-fabric' forms were started in KwaZulu-Natal or in Southern Africa for that matter. There have been suggestions, without evidence, that "the necessary stitches were learned by indigenous beadworkers from European sources, either being taught by settlers or traders, or by looking at imported bead items, both of which appear unlikely" (Nettleton 2015: 14).

The introduction of the 'bead-fabric' technique evolved beadworking as it had been practised by introducing the stitching style called the brick stitch. Sometimes this is referred to as the brick in the wall technique and also uses the name *ugcimusizi*. This stitch derives its name from how it is done and it looks similar to a brick wall. The flat version of the technique begins with a bead ladder used as a foundation, thereafter, rows of beads are laid either vertically or horizontally, one after another until a 'fabric' of beads is formed (Wells 1996; Gourley, Davis and Talbott 2001). The zebra-print bracelet shared in Vignette Two is an example of the use of this technique at *Woza Moya*. According to Nettleton (2015: 15) the "brick stitch was an important addition to the beadworkers' repertoire because it enabled the introduction of a much more varied (although still constricted) set of possibilities in design, particularly complex geometries of chevrons, triangles and their combinations via varying symmetries and fractal logic". In later years, the 'bead-fabric' technique would be evolved with the incorporation of three-dimensional surfaces over them such as metal studs.



Figure 6.11

Shembe bead panels for *iminqwazi* are examples of the bead-fabric technique. Phansi Museum. Photo: K. Mchunu

iv. Beads sewn onto fabric, leather or basketry base

According to Boram-Hays (2000: 509), this “technique of traditional Zulu beadworking is sewing beads onto a fabric, hide, or basket-work structure. Like the single strand technique, this technique can be traced back to the beginnings of the Zulu kingdom”. Initially, the technique is said to have been applied on animal hide initially, and later, as cloth was used for clothing, it started being applied on fabric. Boram-Hays (2000: 510) explains that “the twentieth century beads continued to be sewn onto skins worn by women during pregnancy (*ingcayi*, pl. *izingcayi*)³⁴ [...] In addition, sometimes the leather buttock coverings (*ibheshu*, pl. *amabheshu*) worn by men from the Maphumulo/Mvoti region on special occasions, during the period of 1940-1960, were ornamented with beadwork. Beads sewn on cloth also remain popular. The use of beads sewn onto cloth was employed to make aprons and capes worn by married women on special occasions”. It is suggested further that “a second variation on this method involves attaching strings or a webbing of beads to one side of a grass belt. After the birth of her first child a woman will put on a thick belt made of woven grass, called *ixhama*, *isibamba*, and *isifociya*” (Boram-Hays 2000: 510).



Figure 6.12 *Ingcayi* (pregnancy apron) in hide, beads, metal studs. Phansi museum. Photo: K. Mchunu.

³⁴ The pregnancy apron is sometimes written as *isicwayo*, *isidiya* or *isibhodiya* and is included in the work by Tyrell (1971) as well as Dube and Martin (2017).

v. Beads supported by a frame of rigid material

This technique involves “a beadfabric stretched across and affixed to a rigid, wire frame. This allows the artist to create stiff forms that can be pinned to hats or skirts, used as pendants, or be combined to form larger works” (Boram-Hays 2000: 512).

vi. Beads to create hollow structures

Boram-Hays (2000: 513) states that this beading technique entails creating “hollow, tube-like structures. Like the technique of stretching a beadfabric across a rigid frame, this technique appears to have been developed in the twentieth century. Still, this dating is only speculative, based on a limited number of examples observed in museum collections. This technique encompasses a wide variety of variations and is used primarily in the construction of necklaces”. Figures 6.3 and 6.4 are examples of beads sewn to create a hollow structure. Figure 6.13 shows another view of the *loliwe* technique to show the hollow created with the technique.



Figure 6.13 *Umgexo* in the *loliwe* technique. Artist and date unrecorded, neck piece showing the hollow created in the *loliwe* technique, beads, thread and string. Phansi Museum. Photo: K. Mchunu.

vii. Beaded dollmaking and figuremaking

In dollmaking or figuremaking, the techniques that have been discussed are incorporated. Interrogating semantics is important when using the words ‘dolls’ or ‘figures’ hence they are separated. Dell (1998: 11), for example, distinguishes between figures made for play and sale and those used within the context of courtship and marriage. Dell (1998: 11) indicates that the term dolls “allowed them to be dismissed as lightweight, the plaything of the child”. The use of the word dolls as an all-encompassing term has attracted debate for its infantilising implications.

Therefore, the word doll is used when referring to figures created for play, while the phrase 'child figures' or 'fertility figures' is applied when referring to fecundity. The terms figures or beaded figures is used when discussed in more general terms.

Historically, figuremaking in KwaZulu was largely practiced in the Msinga region (Morris and Preston-Whyte 1994: 54). According to Jolles (1994; 1998) there are two methods of the making process. In his studies, Jolles (1994: 58; 1998: 105) uses KwaLatha as a location and explains the subdivisions of figuremaking. According to Jolles (1998: 105) "The first category may be subdivided into figures of clay and figures created from corncobs and cloth". Additionally, "the clay, found in only a few places in the valleys, is generally sandy and fairly coarse [...] After being moulded into shape and allowed to dry completely, the figures are placed on a bed of dry grass in a shallow hole in the ground and covered with a large quantity of dry cow dung, which is set alight [...] The slow firing makes possible the incorporation of glass beads for features such as eyes and mouth" (Jolles 1994: 58).

The second category stated by Jolles (1994: 58), also explained by Boram-Hays (2000: 342), is of figures "made of a core of fibrous material covered in cloth and beadwork. The cloth was gathered at the neck so that the form consisted of a round head and a tubular body. The face was outlined with beads sewn into a circle on the front of the round top, but facial features were never added".

Glass beads, amongst other materials, are incorporated to create these figures. The patterning and colour combination of the beads would be used, for example, to resemble the regional beading style associated with that of an area such as Msinga. According to Morris and Preston-Whyte (1994: 54), beaded figures formed part of entertainment for girls and were offered to lovers who sometimes hung them over their shoulders on beaded strings. The beaded string refers to the single strands of beads technique explained earlier. Once facial features were incorporated in the design of these figures, the meaning changed to no longer signal a message to a lover but rather to attract a tourist market (Morris and Preston-Whyte 1994). The beaded sculpture is one of the terms used when these figures are used in these instances (Preston-Whyte 1991).



Figures 6.14 and 6.15 Fertility figures. Artists and dates unrecorded. Phansi Museum. Photos: K. Mchunu.

Beaded figures made by women which fall under the contemporary style category were sold on the roadsides or at times in curio shops, beginning around the mid-1960s (Boram-Hays 2000: 342). Preston-Whyte (1991) focuses on the work of two Mchunu clans – the Mchunu of Sithumba and the Mchunu of Ndwedwe, which are both regions in the Valley of a Thousand Hills. A beaded sculpture creator who is credited with having spearheaded the development of these contemporary figures is Thembi Mchunu whose work is the focus of Preston-Whyte (1991). While she eventually started incorporating animals as part of her catalogue, Thembi Mchunu started with human figures that included, as Preston-Whyte (1991) puts it “an array of dolls, some big and some small, and each dressed in a different traditional outfit”. This is seen as an instance of self-representation, that is, beaded figures creators using the medium to invite the viewer into aspects of their own lives. Dolls of various types are also created at *Woza Moya* similar in style and aesthetic to those associated with Thembi Mchunu. However, the little travellers discussed in Vignette One are the developments of *Woza Moya*’s version of dollmaking or figuremaking.

Through tracking a select history of the entry, presence as well as the use of glass beads in the KwaZulu-Natal province, this appendix on background information has shown the extent to which beadwork has been a part of society for centuries. The evolution of beadwork, the different styles and techniques were considered with reference to the influences that shifted the designs. Beadwork artists played a role and stood at the forefront in the application of new styles and forms. The *Woza Moya* case is indicative of the evolution of beadwork and shows the integrative as well as collaborative quality of the beadworking practice.

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Appendix 2

Interview questions for early stage of research

Preface

The purpose of the questions that follow is to find out your background, experience, knowledge and skills as a participating member of *Woza Moya*. This information will be used to understand to what extent your background, experience, knowledge and skills are used in the design process of the products that are produced in this project.

1. When did you start working at *Woza Moya*?
2. How did you join this project?
3. Why did you decide to join the project?
4. Do you have any previous experience in designing products such as the ones you make and design in this project? If yes, please provide details.
5. Do you think the experience mentioned in 4 is appreciated in this project?
6. What role do you play in *Woza Moya*?
7. What is your contribution in the designing and making of products in the project?

IsiZulu translated questions

Isingeniso

Inhloso yemibuzo elandelayo ukuthola isizinda sakho, isipiliyoni, ulwazi Kanye namakhono njengelunga elibambe iqhasa lika *Woza Moya*. Lolu lwazi luzosetshenziselwa ukuqonda ukuthi izinga lakho, isipiliyoni, ulwazi namakhono akho asetshenziselwa kanjani ekusebenzeni kwenqubo yemikhiqizo eyenziwa kule phrojekthi.

1. Uqale nini ukusebenza ku *Woza Moya*?
2. Ujoyine kanjani le phrojekthi?
3. Kungani unqume ukujoyina iphrojekthi?
4. Unayo yini isipiliyoni esedlule ekuklanyeni imikhiqizo efana nalabo owenzayo nokuklama kule phrojekthi? Uma kunjalo, ngicela unikeze imininingwane.
5. Ucabanga ukuthi okuhlangenwe nakho okukhulunywa ngakho ku-4 kuyaziswa kule phrojekthi?
6. Iyiphi indima oyidlalayo e*Woza Moya*?
7. Uyini umnikelo wakho ekuklanyeni nasekukhiqizeni imikhiqizo kule phrojekthi?

Appendix 3

Post-production interview questions

Preface

The purpose of the questions that follow is to understand your experience of producing products in this project for instance your role and contribution in the design process and the lessons learnt from this process. I also plan to find out if the project has any value to you and to your future as you imagine it.

1. How would you describe your experience of creating this product?
2. What role did you specifically play in its creation?
3. Do you feel your contribution can be seen in the final design? If Yes, how? If No, how?
4. How much of your experience and contribution is reflected in the final design?
5. Did you learn anything from others who were also part of the creation process? If yes, what did you learn?
6. If yes for Question 5, how do you see yourself using what you have learnt in the future?
7. Does the project add any value in your life? If yes, please explain how? If no, please explain why not?
8. What do you see in the future of this project?
9. Describe how you see your own future.

IsiZulu translated questions

Isingeniso

Inhloso yemibandela elandelayo ukuqonda okuhlangenwe nakho kwakho kokukhiqiza imikhiqizo kule phrojekthi, isibonelo, indima yakho Kanye negalelo kwindlela yokuklama Kanye nezifundo ezifundwe kule nqubo. Ngiphinde ngihlele ukuthola ukuthi ngabe le phrojekthi inezinzuzo kuwe nekusasa lakho njengoba ucabanga.

1. Ungayichaza kanjani isipiliyoni sakho sokudala lo mkhiqizo?
2. Yimuphi indima owawudlala ngokukhethekile ekudalweni kwayo?
3. Uzizwa yini ukuthi umnikelo wakho ubonakala ekuqalisweni kokugcina? Uma kunjalo, kanjani? Uma Cha, kanjani?
4. Kungakanani okuhlangenwe nakho kwakho nomnikelo kubonakala ekuklanyweni kokugcina?
5. Ingabe ufunde okuthile kwabanye ababeyingxenye yenqubo yokudala? Uma kunjalo, ufundeni?

6. Uma u-Yebo kumbuzo wesi-5, uzibona kanjani usebenzisa lokho okufundile esikhathini esizayo?
7. Ingabe le phrojekthi ingeza noma yikuphi ukubaluleka empilweni yakho? Uma kunjalo, sicela uchaze kanjani? Uma cha, sicela uchaze ukuthi kungani?
8. Ubonani esikhathini esizayo sale phrojekthi?
9. Chaza ukuthi ubona kanjani ikusasa lakho.

Observation template



Observation Template

214

Appendix 5

Letters of information and consent



LETTER OF INFORMATION

Title of the Research Study: Socially-engaged creative practices: A transdisciplinary study of Woza Moya

Principal Investigator/s/researcher: Khaya Mchunu, MTech Fine Arts

Co-Investigator/s/supervisor/s:

Prof. Rolf Gaede

Dr. Hester du Plessis

Brief Introduction and Purpose of the Study:

Thank you for participating in my PhD research project. The title of the study is: **Socially-engaged creative practices: A transdisciplinary study of Woza Moya**. I, Khaya Mchunu, am the researcher in this project. I ask for your assistance in a study about how different people and their skills contribute to the creation of the products that are made in Woza Moya/The Wearable Library. I aim to find out what benefits and value the project has for members who are a part of the project. The study will result in its documentation in a PhD thesis. At the completion of the research project, I will hold a session where I provide general feedback on the research findings.

Outline of the Procedures:

The research procedure will entail:

- Observing your design process (from coming up with design ideas to making of the product);
- Photographing the process;
- Having conversations with you during the process and;
- Interviewing you at the beginning and ending of the design and research process

Please note that your participation is entirely voluntary and that you are free to ask questions. The interviews will be recorded (audio-recorded and in writing), with your permission. Also note that I will keep a personal journal during the process and will take notes when necessary.

Risks or Discomforts to the Participant: There are no foreseeable risks or discomforts for you or others participating in the project.

Benefits: There are no direct benefits. However, a journal article relating to the study will be submitted to an academic publication as well as presentations at a conference, with permission to have the participants' names mentioned. This would mean a wider audience will hear about the project.

Reason/s why the Participant May Be Withdrawn from the Study: Should you feel that you want to withdraw from the study; for whatever reason at any stage of the project, you are free to withdraw. There will be no adverse consequences for your withdrawal.

Remuneration: There will be no monetary or other types of remuneration for taking part in the project.

Costs of the Study: You will not be expected to cover any of the costs of the project.

Risks or Discomforts to the Participant: There are no foreseeable risks or discomforts for you or others participating in the project.

Benefits: There are no direct benefits. However, a journal article relating to the study will be submitted to an academic publication as well as presentations at a conference, with permission to have the participants' names mentioned. This would mean a wider audience will hear about the project.

Reason/s why the Participant May Be Withdrawn from the Study: Should you feel that you want to withdraw from the study; for whatever reason at any stage of the project, you are free to withdraw. There will be no adverse consequences for your withdrawal.

Remuneration: There will be no monetary or other types of remuneration for taking part in the project.

Costs of the Study: You will not be expected to cover any of the costs of the project.

Confidentiality: The information you share will be strictly confidential. All data will be under storage in a safe place according to the University rules for approximately five years after data collection and submission of the thesis.

Research-related Injury: There are no foreseeable injuries to the study as you will be observed in your natural setting.

Persons to Contact in the Event of Any Problems or Queries:

In the event of any problems or queries, the person to contact is my Supervisor, Professor Rolf J. Gaede on 031 373 6651 or at rolfg@dut.ac.za. You could also contact the Institutional Research Ethics Administrator, on 031 373 2375. Any complaints can be reported to the Acting Director: Research and Postgraduate Support, Professor C. Napier on 031 373 2577 or at carinn@dut.ac.za.



CONSENT

Statement of Agreement to Participate in the Research Study:

- I hereby confirm that I have been informed by the researcher, _____ (name of researcher), about the nature, conduct, benefits and risks of this study - Research Ethics Clearance Number: _____.
- I have also received, read and understood the above written information (Participant Letter of Information) regarding the study.
- I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials and diagnosis will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.
- I understand that significant new findings developed during the course of this research which may relate to my participation will be made available to me.

Full Name of Participant
Thumbprint

Date

Time

Signature / Right

I, _____ (name of researcher) herewith confirm that the above participant has been fully

Appendix 6

Transcripts from the 'Trustworthiness and crystallisation party'

'Trustworthiness and crystallisation party' with Angela and Sipho³⁵

Date: 17 December 2020

Venue: Glenwood, Durban

Background is given

Angela - So, I mean, my understandings of economics are not very deep or complex, but I think that, you know that maybe what you're saying is her farming out the work made me think of the Industrial Revolution and how things speeded up when things became mechanized. And that's sort of linked to the idea of greed. I'm not saying that this person is greedy, but I'm just saying she had a realization about something economic like I if I try and cope with all of this on our own, and you're going to be able to make X amount of little travellers and then that's going to be the ceiling. So, if I do this, if I introduce a different model, then it's going to speed me up so she has certain knowledges around good business practice. Well 'good' in inverted commas. I mean, the thing about production line work is that the worker never sees the finished product. You're always just working back with a little traveller. There's a whole lot of beaders who are only working on the feet. You know, it's only maybe her the original woman who sees the whole product and gets that satisfaction.

Khaya - Or they will only see like, not the entire? Yeah, yeah yeah...

Angela - And you know, what is the sort of long-term impact on that way of production on society? I mean, that's not part of your dissertation but...

Khaya - Important thing, and then do you think

Angela - It's filtered into beading which is considered to be a much more, it is a traditional craft originally but it's shifted now, hasn't it? Because it's been globalized

Khaya - It has been globalised and I think one of the challenges what you're mentioning there is quite interesting because they had this huge order with this international designer. And in as much as it's industrialized, in inverted commas, they couldn't particularly deliver on the on the amount of the orders that she wanted. And like the quality

Angela - Is that the lady that wanted the fruit in the earrings? Yeah...

Khaya - It was a quality issue.

Angela - And then he went to China.

³⁵ At their request, real names are not used.

Khaya - And she didn't go to China. In New York, there's a Chinese factory that could deliver on it and she returned about 75% of the order for it to be fixed. And obviously there's a challenge here, there is this complexity. But I mean that it is important that I address such a complex situation.

Angela - I think so, that's the sort of abstraction, theoretical abstraction has to happen in terms of you place your study in a global context. I mean, it doesn't it's not going to be a major part, but maybe it's something new. It's just not too (inaudible)...

Khaya - It's difficult (inaudible)...

Sipho - It's good to have it before the examiner says but why didn't you address this.

Angela - What's happening globally around the beading, because you do know, you know, and we yeah, we... all countries are under pressure because we all competing on this global stage. So that's one of, I suppose, feeding back to your beaders. I mean, if you want to think about the sort of your objectives for the study, which I think would be very much your ethics as a South African and as a South African designer, and just knowing who you are personally, you know, your objectives feeding back into *Woza Moya* would be around maybe discussions around these kinds of knowledges and you know, let the beaders understand that they're part of a global scene now. So it's not just about them and the person who orders that, you know, that one person directly above them ordering, well not above but in that chain, but that they are part of a global thing that's going to, I mean globalization and what are the right words for this I am forgetting...the neo-capitalism, neo-liberal economy or whatever, it's gonna screw them over. It's not going to have a heart, you know. You Khaya as the researcher you can see these things playing out and you've got the heart so maybe it's part of what you say in ethics or something.
[Angela continues]

I mean did anyone discuss that? Was that part of one of the interviews that issue with the fruit and the order being returned?

Khaya - Well it was mentioned by one of the marketers that I interviewed we worked quite closely with the designer and it wasn't happening for the first time because it did happen before where she returned a few. And the decision that they made as *Woza Moya* was that they want to cut that relationship with her because she obviously, because what she said was some international clients seem to be appreciating stuff that are handmade, but she's obviously wanting something that is churned like a factory. And that's not how it operates here. So what she's been doing, which I found rather problematic, but I mean, I didn't even address it, was with the other clients, she would send a picture of a beader in their hut to sort of paint that picture that can remember when you ordered this, this is where they're coming from. So that's the approach that she's been taking now where she makes them visible and...

Angela - Trying to be personal.

Khaya - Yeah, just to personalize that experience but she did say that it's not like an American thing because she does have some American clients that do appreciate things that are handmade. And there's a lady from Germany as well who appreciates *Woza Moya*, she's been working for her for a long time and there's another one in the UK as well. And I think what's interesting with the lady from the UK is she doesn't use beads. Like she appreciates that strengths, but she sources her own beads and she gives endorsements. So that makes that the product itself quite special. And I think it's just introducing these new Japanese beads to *Woza Moya* as well.

Angela - Oh, so what's the quality issue about different size beads making the items sort of an uneven or something?

Khaya - I think it might have been actually when you say that like one of the contributing factors but I think there were instances where you'd see the nylon thread and like of left ear ring wouldn't be the same as the right earring and then it was all those inconsistencies. But remember how jewellery gets made at *Woza Moya*. Person A would set this team of these three individuals and would making the same product but obviously when it's done by hand It's not going to be the same but this is not what the international designer wanted. She wanted it to be consistent. But I mean, that's just one negative thing. I mean, it was a huge thing but there were some successes as well in the project itself.

And I don't know where I was at but I mean, what I wanted to share was what they do, right. So, this is what the marketer would do beginning of the year they were identify certain trends and then what was happening when I entered was there was this whole move with the animal print. And then what would happen is with the animal print, they'd be given like a piece of paper with the pattern itself. Now the role of the crafter is to bead that pattern. And then obviously the zebra print belonged to the one lady and then the...

Angela - I thought you were going to say it belonged to the zebra (laughter)

Khaya - Then the one like a leopard print which would belong to another person, and so on and so forth. And then the same would happen with Superman, with their little travellers like each would be given, like a certain individual or like of certain inspiration that they would have to now make but there were instances where the inspiration was drawn by the beadlers themselves by just looking around because there's a little traveller that's one of the guys that does the garden there. So, she's be inspired to bead him and then that's how is it would start growing? Yeah, I mean, so this is basically it and I don't know, have I addressed everything? Have I given you...?

Sipho - Now I know what *Woza Moya* does because that's a question actually. I didn't know what they do. So, you were still explaining the study though.

Khaya - Yeah so, I'm now looking at the creation process and the extent to which it's collaborative and who's knowledge gets integrated in the design process and how much of the knowledge gets integrated in it? Where does the knowledge come from? So, I sort of divided it into three parts where it's something called pre-production and then in the pre-production phase I would ask them something about their background and the knowledge that they have and then this is where I'd be hearing things like "I wasn't aware of beadwork, I never knew how to make it. I've just watched like a family member wearing it as part of the church regalia" or things like "we used to do it at home, we've been doing it". And I thought what was interesting was with the males, because what I'm picking up is being in a relationship with the bead maker seems to have drawn them to actually make bead work because like they were three guys that I interviewed and with *Woza Moya* there are basically two types of bead operations. There's the one with the wire, I don't know if you've seen like the decorations and then there is needle where you are actually sewing them.

The wire beading seems to be more popular with males but there were men here, three men...well, two men who are registered and then the one is a husband to the one female beader that do the needle sewing...and what am I trying to say? So what came across was with the one guy he claimed that it's been done by his grandmother but he never used to really like it until he got a bracelet from a girl that wanted to be his girlfriend at the time and then he was like okay, this is beautiful now let me go and ask uGogo to teach them how to make it and the grandmother taught him and he just went one way with it and those are his words.

The one guy apparently started going to *Woza Moya* when he was still in high school. Well, no, no. So, there was a registered bead worker that was delivering work and she'd constantly come with these amazing looking things and eventually the director asked where do these things come from and only to find out that this was a sister to the guy's girlfriend and she was mentoring both the young sister and the boyfriend and the boyfriend had this amazing eye to basically see in three dimensions and that's when he got introduced to *Woza Moya*. And then obviously there's the husband as well to one of the bead workers that I interviewed who, in fact, he's one of the few people that are not registered like he's the only one so far that I've interviewed who is not registered with *Woza Moya*. But I think I made the effort because I was interested in males and this particular type of bead work.

Angela - So, in your view, what are the sort of skills that a lot of the bead workers have? I mean, I don't know if it's obvious, but I'm just curious, like, do you think that they're the kinds of people that can work from 2D to 3D that makes them good beadworkers? Or are they the kinds of

people that have a really good colour sense? Or... Like, I'm just wondering, you know, that perception? I think, I always think like that because I trained as a therapist. You know, I'm aware that we all have different...we all can do the same things more or less, but some of us are better at it than others. You know, like I know, for myself, I'm really useless at 2D to 3D but my nephew he was able to sculpt something when he was 10. He just had it as a natural ability somehow. So, I'm just curious, you know...

Khaya - That's a good question because when I mentioned the Woza beadwork style, I think when I asked her what Woza...she never really said what the Woza style was but she would... This is the director now she would call it now that this is the Woza style. And then when we look at things that she's mentioned before, what seems to be coming across is uh... I think I cannot homogenize that this is the skill that they...

Angela - Yeah. It wouldn't be one thing.

Khaya - So, it seems to be quite diverse because there is the whole idea of like three dimensional and that is coming across that quite strongly and I think it's been, when you look at all the products at *Woza Moya*, there seems to be like this three-dimensional design

Angela - I am thinking there was one gogo who was a beader in family but they were three or four children around her, you know. Only one of you might be drawn to doing this and saying gogo teach me and that might be the child who's got that ability to say oh, I can do this, this is easy for me, you know? If it was me and that family it would be like, I'm going to play outside, I can't cope with this. Or I would rather learn, my gogo should rather teach me how to make puppets rather because I mean, I'm just thinking when I tried to sew pants that I'd always end up making a skirt, you know. Every single time someone needs to talk me through how you join those pieces to get the legs even working with a little pattern, it is hard for me, you know.

Sipho - You know I'm thinking about this granny, our neighbour, she was a nurse she used to use plastic to make mats but none of her children were ever interested, she's old now. That skill now, no one used it but now the grandchildren are not working. They are at home, you know, they weren't interested. They should have, for me you know...

Angela - Well I've tried to crochet I just can't. My sister can crochet anything she's the mother of that nephew who started sculpting and he's actually studying architecture at DUT, so he can see flat like that picture of the zebra skin and the brain can then translate it into another form

Khaya - So, this is the guy's skill. This is, one of the guys feel like it's the fruit inspired range I don't know if you saw those necklaces so that is his skill and (inaudible) introduced to *Woza Moya* because they've been working in 2D and he just had a mind of seeing it in 3D and I guess that's what he brought that...

Angela - So, I don't know if you'd call that a knowledge, to me it's a perceptual skill really, it's

Sipho - So, the question now is where does it come?

Angela - Our knowledge is partly innate, you know you're born with it through your perceptual abilities. I mean, we've all got the ability to work from 2D to 3D but my understanding of how development works is that it goes at different paces, you know, some children learn to walk before others. Some children walk when they're nine months, others take 15 months. So, it's the same with your neurological perception and you know that the ability of the brain to see things in different ways. Because I get fascinated by it because I came from a health background and then I worked with art students and then they all told me I think in pictures you know, it's all it's all about the words and listening and hearing so I don't know about you. How do you think?

Sipho - Well, visual,

Angela - Visual.

Sipho - You know whenever I give directions when I'm either...someone who has to write it down for me, actually I would draw when someone asks me for directions and they don't know how to get to my place I get gets a piece of paper and a pen and draw and send them a picture.

Angela - Draw them a map.

Angela - I am a talker. You got to the end of the road, see that sign, it says this then turn left?
(Inaudible)

Angela - Yeah, I got so many fights with [my partner] because he loves maps. I can't read a map. He doesn't ask me to navigate anymore because he knows I get stressed. It's crazy.

Sipho - Yeah, let's finish everything off the map because when we talk, it's like, yeah.

Khaya - So, this is what? It's not a knowledge. I just wanted you to say that again.

Angela - Well, I'm not sure like, Okay, how do you define knowledges in your writing?

Khaya - Well, because I'm using transdisciplinarity as a guide, and then transdisciplinarity talks about knowledge being like an ensemble of various things. I think that's how I've come to approach how I understand knowledge

Angela - Because I mean yeah, it's partly also what's valued in the home. There is also that sort of more physical scientists, it's your neurological... I don't think even skills is the right word. Abilities or your tendencies or what feels comfortable, you know.

Khaya - I think I must go back to my readings because those are the two words that I use skills and knowledges and I think maybe I need to have to clear definition of

Angela - It is a skill... it is a skill. It's a skill, something that you work at to improve from but I think that if you're looking at children in a home, where these things are on offer, you know, I mean, it wouldn't have been on offer in my home because it's not my culture. So, there's that whole interplay as well you know, but what would have been on offer at my home would have been knitting, but not my mom, actually, my granny and she didn't live with us so we'd be

knitting and have a little bit of crocheting but then my sister...I mean she's really good at it and could pick it up easily and feels comfortable with it whereas for me, it's time. It's often not the whole time, you know, so that is who I am just a natural physical ability is. I suppose also, some people are more manually dexterous than others I know in the dental technology department, select students, they make them do a manual dexterity test to see, can you manipulate tools? Can you? Can you use your hands in a certain way that's going to make you be able to do really fine work? I mean, this beading is incredibly fine. You know, you have to have that kind of ability so it's partially neurological and it's, it's even...to me...I mean, it could even come down to your muscle tone in a way, you know. If you're someone that's very, very clumsy you're going to struggle to work with these fine materials.

Sipho - So, when they come into the centre, is there like a test or demonstration they've got to do or as long as there's passion then you just join?

Khaya - Not really, I think that's the one aspect that I wanted to address because I'm also looking... beyond just looking at beadwork as this platform we're knowledges or skills are integrated. I'm also looking at it as a socially engaged creative practice because some of them aren't that great and when you look at the different bead workers, like the output isn't the same, like some just have an amazing skill and they seem to just do it naturally because they were born into it. But there's a drive to sort of learn because I cannot go back home and be unemployed. I need to learn how to do this in order to survive.

Angela - So maybe someone like me. I would have pushed through and I would have been able to produce some things but I would do it much slower than everyone and very much less precisely, you know. There is something about the gender thing you're talking about the men would be working with the wire and the women were more or less the sewers because to me women are...it's not... it's a big... generalization but we generally have smaller fingers so to work with needle and thread may be easier when you've got smaller fingers, you know, men- stronger, physically so they would be more comfortable with wire. So wire because it's harder on your hands. It's not easy. The side effects just over time it's just influence.

Khaya - I mean, it's still not popular, like the needle is still not popular. However, one of the ladies that I interviewed mentioned that she learned the beading with the needle at *Woza Moya* because she also gained as matrilineally but they were using wire as well at her home. So, I do say in the writing that inasmuch as this guy said this seems to be popular with a male, then there was an instance where the one lady mentioned that. So it's quite interesting.

Angela - So, it's not like there is sort of strict gender kind of (inaudible)

Khaya - And I think once it enters a space where it's contemporary. I mean ...

Angela - Because traditionally whether they've been, there would've certain things, certain crafts that women would do and certain crafts that men would do. It was like that.

Khaya - I don't know, Siphodo you know the history? When I came across some readings, I think they said a female would.... So, it would mainly be the men that would be beading. So, a girl would give a guy that she was interested in and he would accept it and he would have to respond to her. But he wouldn't be the one doing the beading, he would ask females in his family to do it for him and then he would give it to the girl. Do you know that as well?

Sipho - I know that the girl has to give the bracelets or something the guy I but I'm not sure how the guy responds.

Khaya - Well, that is what I came across when I was reading that. Like he would agree but you would have to give something in return like same thing or he would have to, there were some certain instances where he would wear it as a sign that I've agreed that we can now start dating.

Sipho - Ucu, yes, ngosiko. So, you would give [your partner] ucu to say yes (laughter). You're like family now, brother and sister. There's a former boss of mine at The Mercury who use to say... I mean Philani is in his forties, I think he just turned 42 this year. So, he was saying he now feels like the wife is like a sister to him (laughter).

Khaya - So, this is it, really. I don't know where we are. There's still quite a lot of work that I need to do because I did this months ago and I think a lot has changed and I haven't gone back to this. It was just folded it up and I put it away but I thought the summer is a good time to just pull it out

Angela - Yeah and refresh your mind in

The analysis of the quotes begins:

Sipho - So, this is from the interviews that you did?

Khaya - So, this is from the interviews and then I just read through I mean, it might be messed up, I don't know.

Angela - I'm just thinking maybe as a start, we should be more like moderators. So just choose randomly and I don't know. I mean would this work?

Khaya - Yeah. I mean we are not going to read all of them. No

Angela - So, just choose randomly, and see whether we feel like that speaks to that or maybe do like two from each so we get a sense of everything and then, depending on time, we can keep coming back to it and then we just tick the ones that we've read.

Khaya - Yeah. Can we just pull randomly, so I mean two from each? I mean, yeah. Maybe I should explain certain things I couldn't... like these seem to be...I sort of developed those categories, right, the themes, but these two here I just couldn't use because I thought like I

couldn't really box them in any but this was basically what *Woza Moya* meant to everyone. And then these I thought were strong statements that I wanted to use somehow.

Angela - When you say it's strong, was it people expressing things that were very just emotional?

Khaya - Just powerful things I can't remember. Like she would say "I think apart from the fact that you learn a lot. You grow a lot because we realize there are some really, really good people in the world and a lot of them are here." "Just giving bead work it's a little place in the sun. Like it is such a critical force in South Africa and we hardly recognize it and just get more value for it. People still undervalue the time it takes to make a necklace. Let's try and educate people about that as well" and I couldn't box it anywhere, really.

Angela - To me those two statements are also like looking at...I was going to say like ethics where they're expressing their worldview or the spiritual beliefs through what the beading means to them. That there is good in the world.

Sipho - It's the people.

Angela - Yeah, so the sense of faith and hope. I mean, the beading having its place globally, which is, to me, that's also someone who's saying, you know, we've got this global landscape of greed and capitalism. People even call it hyper capitalism- whatever that means. Nations actually just stepping on other nations. I mean, all north-south thing. So that person saying, you know, well, beading is important because of big reasons, you know, I mean, it comes down to actually the environment as well. Because these north-south superpower, developing nation clashes that are happening it's actually all about our future, you know. Sorry to be all heavy about it but I think that's what she's saying or he, I don't know.

Khaya - No, it's a she.

Angela - Where was it again, just yeah. "Beadwork, its little place in the sun. It's a critical force in South Africa," I would say it's, it represents a critical force globally. Like they're people saying, you know, I'm doing something that doesn't harm anyone. I'm sitting here. I'm not making smoke. I'm not generating more plastic I'm using my God-given talents to create something of beauty to use my creativity and to offer it to someone else and not and hope that they will accept it just as it is. It doesn't have to be exactly the same as thousand other pieces like the sort of idea of the factory you know. It's going against the rules.

Khaya - That's an important point. That's an important point.

Angela - "What a huge transformation it was for women who've never earned an income to earn an income that was like a transition point for me. To see that effect an income had on an individual, yeah. First time money earner." Yeah, to me, that's all about human dignity, you know allowing someone to have a place in the economy who's not going to open this massive factory

and generally, you know, they haven't got they're goal as generating multi-million Rand profits. They're just an honest day's work. So, yeah, well that's interesting.

Khaya - Thank you for that.

Angela - I was thinking if you wanted to write that maybe it's like a "preamble" part of your thesis where you actually reflect on what's drawing you to this study. Because I mean, you could equally as a designer, you could equally be studying the people in the Chinese factories that are making everything the same, you know. You can spin it the whole other way and write a thesis about it that you're not. So, Why? You know, that's that whole thing of reflexivity of the researcher. And those statements could be part of that, I mean, if you wanted to.

Long pause

Khaya - Oh, you said that we must mark...you suggested that we mark the ones we've gone through, right?

Angela - Yeah, yeah. Do you want a pencil?

Khaya - I've lost the one I just read. Are you drawn to that one? (Khaya asking Sphe). So, it's about imparting knowledge. Imparting ownership of knowledge.

Sipho - Okay, just random. Yeah.

Khaya - So, "She took the bracelets but when she took it, she laughed because I use colours that belong to someone else. You are not allowed to use colours of another bead worker."

Sipho - "She took the bracelet but when she took it, she laughed because I used to someone else. You cannot use colours of another bead worker"

Khaya - So, when you asked about the test exercise she was talking about when she wanted to be registered with *Woza Moya* she was given a bracelet and she was meant to make that bracelet and when she made it, she used colours that belonged to someone else and then when she showed it to the director, that director laughed and said but then these aren't your colours these belong to someone else. Then she had to start from scratch to work on colours... like her own patterns so she can own it as part of it. So that is how I interpreted it.

Sipho - Can I see the other... (Unclear)

Khaya - This is a difficult exercise that I'm asking you guys to do.

Angela - We'll just come maybe some ideas will be far out and random but I mean it's all useful to come to you because if we say something that you don't agree with then at least it makes you know what you think. Just thinking. So, the colour thing could it also link to recognition and fixation? Okay, let's read one of these to get an idea of "Yes it influences them and sparks ideas to create. In any field once you learn new skills you grow and you learn about the design, about the pattern and you grow a person. It's important to attend exhibitions and workshops in order to grow. When you learn about the creations of other people you grow and improve your own."

Khaya - I love quotes.

Angela - That's about...Is there something to do with self-development? Because I'm thinking that the idea of knowledge, it's knowledge that makes things but that the knowledge is also in the beader. It's embodied knowledge. You know, you hope that they have been...That's the whole thing of empowerment that the person can say, "Gee, I've got the skill now, no one I can take that away from me and I'm doing...Even though I'm earning money from selling it to another person it's still me that's actually says", did she say transformed..."new skills, you grow you learn as a person. That is that embodied knowledge.

Khaya - So, I've got the ownership and there's something about transition there as well

Angela - Okay let's see what transitions people are saying

Khaya - I'm gonna write your key words, those key words that you mentioned.

Angela - "It will help me a lot because there are times when one realizes is that I cannot do this work anymore, which was the motivation for teaching my child and niece. I want when I cannot do anything, for example, because of health reasons, my child will be able to continue with this kind of work. Work needs to continue when I'm no longer around".

Khaya - It's not her transition, right?

Angela - But can you see that embodied knowledge thing again, because she's saying "the knowledge is in me and if I'm no longer around" when my body decays as we all do, what's going to happen to this knowledge? That's beautiful. She's recognized that this knowledge is important enough to her and to society that it must be passed on.

Khaya and Siphso

(Inaudible)

Angela - She's recognised that this knowledge is important enough to her and to society that it must be on. Lovely.

Siphso - Imparting knowledge

Khaya - Imparting knowledge... (Indistinct) I mean we can...

Angela - She's saying the "knowledge is in me but I don't own it" because she could say "I'm taking my secret recipe to the grave", you know, there are women like that. Have you ever asked someone for a recipe and they say sorry this family doesn't tell anybody that recipe? They do that (laughter)...and they'll die rather than give you that recipe (laughter)

Siphso - So here this person says I'm willing to share to share the knowledge with my daughter.

Angela - "There are times when one realises that I cannot do this work anymore which was the motivation for teaching my child and niece. I want when I cannot do anything my child will be able to continue". So that idea of inheritance?

Khaya - Just as a background she's the lady that learned it from her mother and her aunts and her mother learned it from the grandmother so it is that thing that is happening.

Angela - Really? That's beautiful. So, it's that intergenerational transfer of knowledge?

Khaya - Yeah.

Angela - But it's also to do with ideas of...I mean I mustn't put words in her mouth but that idea of family and kinship, you know, that this is transmitted. She's not saying I'm gonna teach the neighbour. She is saying "I'm going to teach my child".

Khaya - She's the one who taught her husband

Angela - Okay.

Khaya - So, there is the whole family thing that is happening.

Angela - And intergeneration, the idea of inheritance, I don't know if you wanna use that

Sipho - I just assumed it's a female

Khaya - No, it is a female

Sipho - It is?

Khaya - I know it is a female. The male is this one...that's a male.

Angela - Okay, let's read another transition... "We find at times a woman gets troubled and she would call me to the side to have a conversation with me and after that conversation one sees a change in her spirit. You not only help them in that way, you also sit with a combination of colours for their work. It helps them to generate an income and that in turn helps them to gain confidence which allows them to help their children". So, there's a whole lot of things there, hey? So, it's emotional...

Khaya - Angela you're bringing a psychological aspect in there (laughter)

Angela - ...Yeah, that's my thing hey. "Conversations and outfits and change in her skirts" So I'm just going to put the word upliftment. You not only help them that way we also sit with a combination". So, it's also practical. Helps them to generate an income, economic transition and then the personal transition like she's gaining confidence. That's empowerment hey? Empowered economically?

Khaya - It might not fit, I don't know

Sipho - I think it's too limited under this theme for me.

Angela - It could mean so many things, hey?

Khaya - I mean, this is why we are here anyway so, if you feel like this doesn't belong here then then I think my next exercise I'm using NVIVO so in the files I've got these categories and then it's not gonna go to...and then these are under nodes and then I think I'll have another second folder in the nodes section where, like another layer and then there I would say for... Is it

trustworthiness or is it like crystallising? I don't know which words I should use for what I'm doing right now here with you guys.

Angela - Trustworthiness because we are asking what do you mean, you know. So, you having to explain yourself to become clearer. So, it's not like you...you're not leaving it all in your own head on its own bubble and brew. I suppose you're opening it up so it's trustworthy but what was the other word you said?

Sipho - Crystallising

Angela - Crystallising, yeah.

Sipho - I remember at that workshop they did speak about crystallising

Angela - Yah, I know, I used that word in my Master's, I can't remember

Khaya - Because how I understood, I wasn't sure but when you look at the different facets. It could be that as well, right?

Angela - Going through the process of discussion crystallised things to make it more trustworthy. Well, once we do the whole transition because it's a small one...

Khaya - It's a small one.

Angela - "Unfortunately, the number of people doing handwork has increased unlike before. It is unlike before when I was busy all the time. Now I have a lot of quiet seasons generally less people are attracted to our work now because there is an increase in shops that sell the kind of work that we here and prices are different so that kills us" – Globalisation. Yeah, because there's cheap Chinese knock-offs of everything. I mean they're even Chinese knock offs of African wax prints. Have you seen that?

Sipho - What?

Angela - I'm sure...

Khaya - Like, the quality must be so bad.

Angela - ...And it's all synthetic.

Khaya - It's very synthetic, I think I have seen something.

Angela - At Musgrave now there are a few of these big dress shops. Clothing, women's clothing. I go in these women's shops and there was this one...There was a print there that looked almost like Ndebele right there in the four primary colours. I am sure it was a Chinese shop, I didn't go in. I don't go in because apparently that clothing I am too old for it now (inaudible and laughter) Next time I will go seeing as we've talked about it.

Sipho - So, they say here "crystallisation is a process of temporarily suspending the process of examining or reading the data in order to reflect on their uses and what themes emerge out of the process... (Inaudible).

Khaya - So, in my opinion it seems to fit into that.

Sipho - Maybe we can use the terms interchangeably?

Khaya - The second one...can I read the second one? The next one..." When I started here, I was a crafter but not a commercial crafter. My involvement in the making of *Woza Moya* products turned me into a commercial crafter".

Angela - So, I can see in this idea of transition, were you meaning like its personal transitions?

Khaya - Mm hmm...

Sipho - Were you meaning personal transition like the fact that it goes to another person?

Khaya - No, no, no. It's a personal transition.

Sipho - Because initially I thought that it's...That's why I said that it moves from one person to the next?

Angela - Could you call it personal development or even personal development even that's broad because then there's a development of skills, there's a development of emotional capacity...

Sipho - For me when you said transition I thought, like here....

Khaya - Yeah, you know, I was about to say that maybe this might make us think that it's when it goes somewhere else.

Sipho - So, to add the personal development, I think it's important. This person says that "when I started here, I was a crafter but not a commercial crafter and my involvement in the making of *Woza Moya* products turned me into a commercial craftsman". Okay.

Angela - That's a change in identity, yeah.

Sipho - Can you see the Angela's handwriting?

Khaya - Yeah, I can.

Angela - "Identity, growth or change? Types of knowledges: old knowledges relevant in present times, becoming community builders" ...

Khaya - Or change is the main response but it's just one statement. I don't know what I meant sorry

Angela - Okay, let's read all your (inaudible)...

Khaya - "So, 'cause you always want to be, make stuff which is relevant to what you is on trend and what is fashionable and what people are probably looking for because, I mean, mostly our clients are female (inaudible)...so try to be in line with trends". It's not quite there.

Angela - It's more about awareness of design...

Khaya - Mm, design awareness.

Angela - Or the market's needs. But it's interesting, I'm thinking that a whole lot of this is about identity because that woman is also talking about how she's got eyes open now to what women are, you know, like she's actually talking about trends. Trend analysis like she's, you know...

Khaya - And that's the marketer.

Angela - Oh, is it?

Khaya - That's the marketer so it makes sense why.

Angela - Oh well then, you'd expect her to. Sorry I was thinking that was a bead.

Khaya - No that's the marketer. So, you'll find in the brackets it states who said it.

Angela - Hmm, then I'm wondering if you code are you going to code beaders with different things and maybe marketers it because I'm just thinking, you know...

Khaya - I wasn't even doing that. Do you think that would make better sense?

Angela - Well, I don't know but I'm thinking they're very different, not different people but they can play different roles in this whole thing. I don't know. What do you think? Because a marketer is that a person that gets employed by *Woza Moya* almost as a company? Whereas a beader they're kind of I self-employed contracting themselves to the...And then the knowledges that come with those different roles maybe. Well, now it's getting quite complex hey?

Khaya - I must think about this.

Angela - Because this was said by a marketer, "We find at times a woman comes troubled and she would call me to the side to have some conversation, to change [inaudible]". So, the marketer, her role in that, it's like her relationship with the beader...

Khaya - It goes beyond...What words did we say?

Angela - So, it's not the person speaking but she's speaking about economic empowerment and upliftment

Khaya - It does change the perspective. Hmm, this is not easy

Angela - But it's for a reason hey. This is the meat of your whole thesis.

Khaya - I don't know if we should continue with whatever we have under transition. We've got three left. It says there was someone called Thandeka, "it was not as if they were teaching me. It was like I was helping her with the things I was helping her with. I also started to develop my own designs and they are the ones that have placed me in my current position here at *Woza Moya*". I thought he was talking...he was referring to the experience that he obviously had with this Thandeka person and how through helping her he was able to develop and to self-teach and to self-develop maybe and to come up with his own designs and I think critically this was said by the one guy who offered something that is definitely being used at *Woza Moya*. This is the three-dimensional things and then Thandeka is the sister to the ex-girlfriend.

Angela - So, this is development as a designer (inaudible)... develop my own design. Very strong awareness of the importance of that hey. "They are the ones that have placed me in my current position," the use of the wording even. It's a very employment, you know, like my new position as the personal assistant to the MD. You say that word "position", it's a strong word.

Khaya - I think, you know when you mention certain words...what I eventually started doing after I'd written all of this I went to a conference and then one of the guys was like, but you know how at times when you translate and then you lose or you changed up the meaning of it? And I wonder if I use the Zulu words (inaudible) because now eventually (inaudible)...because now if you look at some of the marketers and all of the beaders they use isiZulu as a language so I'm now writing them in isiZulu and I am starting to wonder, yeah that's an important thing. So, I'm now having them in Zulu and I can't remember what the Zulu word would've been (laughter)

Angela - Gosh. It's complex.

Khaya - It's really complex.

Angela - Yeah, maybe you're going to have to write about that as well. I mean, just in terms of acknowledging that. To me it's about trustworthiness as a researcher that you're in an incredibly privileged position to have been able to conduct the interviews in mother tongue but it needs to be said, I think, in the ethics section.

Khaya - So, I say it and I do...because there are some instances like the one instant the one lady did not use the word aunt because they were obviously from the mother's side and she called them mothers and...those are some of the things that I needed to mention, yeah. It's a very big study so...

Angela - But I think what's important here now is that you start dipping back into your literature review and looking at how you conceptualising knowledges and then draw on that to give you the bones of how you...because I have seen here you've said: types of knowledges, knowledge appreciation, ownership of knowledge, evolution of knowledge, old knowledge...yeah, that's important (laughter).

Khaya - It doesn't make it easy.

Angela - But you know what? In your mind just set yourself this holiday time, you know, it'll come. You've just got to go for lot of walks so you can think. So, tell me about types of knowledges. Without looking at this, what did you feel you're uncovering there?

Khaya - Uhm, I'm trying to think back but I think I was looking at different types of knowledges that people thought they brought to *Woza Moya* and I've got a feeling it was drawn from one of the questions that when I interviewed them, I'm asking them what the background was. Like, what's your experience before joining *Woza Moya*? What skills do you bring to *Woza Moya*? What sort of knowledge do you bring to *Woza Moya*? And I think I might have picked up different forms of knowledges that I thought they said brought to the project itself.

Angela - So, do you into that whole indigenous knowledge systems literature?

Khaya - Uhm, not quite but a part of me feels like I should be looking at it but I'm scared of how big it is. Maybe it might not even be types of knowledges, I mean, as I said that is just a starting point

Angela - First time word is out? If it's not types of knowledges?

Khaya - Well I only use the words that I use in the interview itself. Throwing words in like experience, skill or skills, background, I mean those are the words that I used. Oh, mmm.

Angela writes on the chart as Khaya talks

Angela - And I'm thinking about that embodied thing again.

Khaya - Embodied knowledge?

Angela - Yeah. I came across this reading by Batchelor it was, I think 2006. You have got it there but I can send it to you but he talks about voice vulnerability and voices. Voices for knowing, voices for doing, voices for being. So that's your ontology, epistemology and practical and which ones are, you know, some of them are privileged. So, I think the voices for being. So, this is in terms of higher education but to me that's linking to this whole move to post qualitative research and, uhm, which is linked to posthumanism. I'm trying to verbalise this because it's all in my head I haven't spoken it to anyone so it might not make sense but that new materialism is trying to get away from separating things. It's trying to bring things together so this idea of if it is embodied knowledge is just as valid as other knowledges. Is this making any sense? The new materialism and the posthumanism, it's all a move in the ontological term which is what? Which is this idea that, it's about how we have to change in our being to face the proper challenges of our current times where we can't see ourselves as humans, as dominant, we have to realise and be part of the world as a system, you know. We're part of the animal kingdom, we're part of the natural world, we're part of the earth. It's all together because if we try and separate it then we think that we must impose ourselves and that's a recipe for disaster as we're seeing now.

Khaya - You know when you're saying that it's quite similar to, I was using actor network theory and it talks about flat ontology, where we don't see, where it's not hierarchical like...

Angela - You see, that the ontological term, yeah. So, you're on the same page with that and I've come across that actor network theory.

Khaya - So, I was using it as a methodological frame and I think...

Angela - And it's also a paradigmatic stance, I think. You see, so you can work with it in both ways. You don't have to make it only a methodology. You can say "in line with their thinking and the idea of the flat ontology I see how, through the many participants...and their awareness is coming straight from their soul and maybe it's not from a textbook like us, you know. They're speaking truth to power through saying those things where "beadwork needs its place in the sun, I am important as a bead worker", you know? That embodied knowledge

Khaya - It's the embodied knowledge that I need to read up

Angela - I think you'll find stuff.

Khaya - Whew, it's the PhD process. You go forward but realise you're going backwards as well.

Sipho - Yeah, so we're done there with transition?

Khaya - I think we are. We are done with that. Should we go to this because we were trying to collect those two of knowledge?

Khaya - So, initially when I read it, it was about the type of knowledge that that this guy has or the type of skill that he has because I'm finding that word "knowledge" a bit problematic but it's a skill. And then obviously it's like she was connecting certain orders as a marketer to keep those capabilities within the organisation itself.

Sipho - "I learnt this from my aunt and grandmother after matric in 1997. The problem is I learnt it from my neighbours because at home we had lost our parents and left destitute. That's when I decided to learn beading as a way to make an income and to survive. That was the only reason why I started doing this". I'm just going back to this one. This woman said...

Khaya - Oh, like we can connect the family aspect of it...and it's a different beader.

Sipho - Yeah, different beaders. I think Bader 3, Bader 4.

Khaya - I'm seeing it linking up with this as well.

Sipho - Okay, yeah because this is from my aunt and my grandmother and then this one as well. Yeah, okay.

Khaya - So, what did we call this again? Identity, growth and change, right?

Sipho - Yeah

Khaya - I agree with that, yeah...okay.

Sipho - We left at 7 (inaudible- stopped transcribing until the recording is back to the group assignment) ...

Continue after tea break

Angela - I wanted to say is there a category where we have not looked at anything?

Sipho - We have not touched this one, but I like becoming community builders. "So, in a way it is also helping crafters develop a little business underneath them. And so, they just bring in the work and it gets to a point, we have had a point where the crafters don't have a support network at home"

Khaya - Does it end there?

Sipho - Yeah it ends there [Siphoreads quote again]

Khaya - That's the director, right?

Sipho - Yeah, that's the director.

Khaya - So, I think this is where, I remember I mentioned something about the beading collectives that get formed at their own homes? So, she was getting to that idea, that...

Sipho - That they develop a little business underneath them?

Angela - Maybe you can write economic empowerment

Sipho writes

Khaya - I think, what I liked about the idea of forming these little circles at home, was there was sort of like a transition in the crafters themselves because remember how they started joining was as a result of being unemployed. But I thought it was just amazing how they sort of switched after many years, where they developed their own products and now they are the ones employing people in their own homes. I sort of liked that change. And I did not know if it should be categorised under becoming community builders, community mobilisers, it isn't quite that, right? I don't know.

Angela - I think it's, to me, for someone to have imagined themselves as being able to do that, there is some level of shift in their identity uhm, ja, it's not just emotional development in terms of I am more self-confident but also 'ooh I am a businessperson now' you see. I am going to do my own business. I think, it is a similar thing but different angle.

Khaya - I am listening to you, but I am also trying to remember reading something along those lines. But I can't really find it... I think it was under the what *Woza Moya* means statements

Sipho - "It will work because I will be able to deliver on time and not delay on delivery" For me this is about business and professionalism

Khaya - Can you write the word?

Sipho writes

Sipho - Because here I think it is more about the social stuff, and here it is about making sure that they meet the deadline and on time and all of that

Angela - Good business practice

Sipho - "If for instance I get a big order of bracelets, I have to have 'care'" she used this particular word 'and remember she played a role in the sampling, then, I will feel obliged to involve her in that order' [Sipho reads again]

Khaya - Can I give background?

Both Sipho and Angela agree

Khaya - Remember the zebra-print bracelet that you saw? This Beader, Beader 2, so she was involved in, like she was sampling it but there were a lot of orders in the process of sampling it and she was struggling to get the time to complete the sample. And eventually what she did was, she asked someone from her community. And apparently in her community, beadwork isn't popular, like it is not easy to be able to find someone who just does beading. She eventually found

this lady that does beading, and she started working on, this is the beader now, she started working on the zebra print, she then, gave that lady, the image and asked her to continue with this sample. She told her to continue with the pattern but also gave her the freedom to be able to experiment with it, just so she could finish that sample. And then, eventually it was completed and it seems like it was a partnership between her and this lady from her community who she identified. I think what she was responding to there, was. So now she's got a zebra print and it was something successful. Now, when she gets orders as part of *Woza Moya* practice, if there are orders for the zebra print, it goes to Beader 2. I was, now asking her like do you feel like you'd still continue working with that lady. And she responded ja I have to. Have that care...

Angela - Ethics of care

Khaya - Ja ethics of care to be able to ... I think at times they do need to be explained, right? Cos, when it just comes there it needs a bit of context.

Angela - Does this have to do with prototype development?

Khaya - Yeah.

Angela - And are you going to talk about that in terms of intellectual property? Is that coming into the study?

Khaya - To a certain extent yeah, but I do not know how deep I need to get into it. Because it is an important operation at *Woza Moya*. That it's, I don't know if I should be defining it as a grassroots form of intellectual property, I don't know.

Angela - There are clearly rules about this knowledge, like you were saying the director was laughing about this one woman using certain colours and she said no you can't because it belongs to another woman you gotta develop your own and now there is the zebra print thing, so that idea of ownership of knowledges and rules of how you work with that.

Khaya - Yeah.

Sipho - "They learn from me because mostly I get products and I teach them how to do them. And they become an order. I do not teach them something that is not an order. I would make a sample and show them since they are crafters. It is easier for crafters to make from an existing sample. So, I would say that the people at home are what I would call my support system. I do not learn much from them" [Sipho reads again]

Angela - That's interesting, she is teaching them?

Sipho - Who are 'them'?

Khaya - 'Them' are his network of beaders at home.

Angela - But I like the fact that he calls them his support system. It is a positive and respectful way of viewing them. It is not like 'oh these are my suppliers and I will pay them' because that's how it works in business. If you've got the prototype, if you are the one paying someone, you call

the shots. You can tell that people think they are superior sometimes, you are just a worker and supplier but he is not saying that. He says these are people that support me.

Khaya - He was very, very... I mean his responses were so sharp. And he was very poetic. Because I was drawn to the support system aspect of it too, that he was looking at them as his support.

Angela - Because he could equally be saying I am supporting them. Cause I am giving them work, but he is not. They support me because they allow me to do this. So it is lovely

Khaya - Mmm

Sipho - Should we move to the next one?

Khaya - I do not think it fits in this category, right?

Sipho - To me it is about...

Angela - But, the idea that it is a two-way street, in that they support me and I give them the work, it is about becoming a community because it is not like this hierarchical thing that I am on the top and you're at the bottom. It is like we are in this together.

Khaya - Cool, shall we move to the next category?

Angela - I will have to do one more and then hit the road.

Sipho - 'So, how can I put it? At home nobody worked, where I was born nobody worked, we survived on this money, money made from selling beadwork"

Angela - Read it again please

Sipho reads again

Angela - It is interesting to me that he says nobody worked, but yet they were doing work. Like what is the definition of work? Just because you do not wear clothes, walk outside and go make money for someone else, whereas here they are self-employed. I know it was not earning a lot of money but still. But they are surviving...

Sipho - They are surviving on this money...

Angela - Ja, it is work.

Sipho - This person is saying, we are waiting for employment, so we are not employed.

Angela - It is similar to what Renè says, you know when students graduate, they get a graduate survey and the Fine Art students would say they are unemployed. But where in the world does a fine artist walk out of studies to a job, you should be expecting to be self-employed. They consider themselves unemployed which is not true. So, she says those surveys are very skewed, you can't...

Sipho - "My grandmother, but also learnt some techniques from my aunts, maternal aunt but it was gogo who meant it a lot and she made it for others" ... Sorry, Khaya what did you mean by types of knowledges

Khaya - I think I was referring to where the beading skill was learnt. But now that I think about it, the home part was emphasised to say that it was learnt from home. Whereas, as I said, some of them would have learnt it at *Woza Moya* itself... Are you thinking we should change that?

Sipho - Origins of knowledge, yeah.

Angela - Or is it people's beliefs about knowledge?

Khaya - No

Angela - Not

Sipho - "We have never received anything, it is knowledge gained from our grandmothers and aunts" "coming from my Fine Art background, I did colour like we were taught at university and the beads weren't singing, they weren't popping" "yes, I think so I mean they continue using my skills because if they did not appreciate my work then I would not be here" "I do have it, if you go to the store, you will find my work. Earrings, bracelets and necklaces, these products are being bought from the shop and this is experience comes from home"

Sipho continues reading more from this category

I think origins fits because if you say types then, it would be different types, it can be beadwork, wire etc. but here they are talking about where I learnt the skill.

Khaya - This is helpful

Party is closed off and colleagues give and final word and thanks given by Khaya

Appendix 7

Interview transcripts

Introductory conversation with The Director.

Date 4 February 2019

The conversation was recorded and permission was sought for this. the Director received the information and consent letters on email

Khaya – Yeah so, the first crafters?

Director – Yes, so we have seven groups of crafters. The first group being our primary focus, which was really the reason why *Woza Moya* started. It was to help patients recover, for patients to earn an income. Uhm after they have recovered from hospital care and so we basically work with those patients looked at whether there are any skills and then go forward with helping and then learn a skill that's beadwork, sewing, crocheting, embroidery and then from there just giving patients that would now be turned crafters to markets. So we would buy the product, help with product design, buy the product, sell the products and then we work with a second group of crafters who are the traditional beadworkers and beadmen who are who were already crafting before *Woza Moya* existed and we just felt that it's, we also didn't wanna burn our bridges with the community so creating an inclusive environment, so on a Thursday every second week, we call them Thursday beadworkers come in it can be anyone who does traditional craft and all the traditional like Zulu beadwork that you see in the shop has been done by the Thursday crafters. So, we do not step, we try to create a boundary where we won't do traditional Zulu beadwork, we only do more contemporary beadwork and so there's a space for them to work parallel with us also creating markets for our traditional crafters and our contemporary *Woza Moya* crafters and obviously if we get very big orders we share across both groups. And then we work with wireworkers, guys in the community who are doing wirework, a lot of those are foreigners but have been living in the country now for 15-16 years. So, I would say they've become South Africans [laughs] and then we work with other rural community groups across KZN. So right up to Ingwavuma on the Swazi border, Mkhunzi area so that's a group of embroidery ladies who have no access to markets up there so they rely on *Woza Moya* to sell their work and then we work with another group of wire basket ladies and men from [asks another person where this group comes from] anyway far away, very far. So, we work with different groups. So, our vision is if we are already marketing we might as well help as many people as we can and be as open and inclusive as possible. So ja anyone. And we help artists in small ways like we don't have space to exhibit but we'll just try and find other ways to try and help the different artists to become

Khaya – So with... in terms of the creative works, is it like a collaborative – to what extent is it collaborative. In a sense of when you conceptualise like the idea for those outputs. Is it like a collaborative, do they consult with you, do you have like an instance where... im asking a lot of questions at the same time. Is there like an instance where someone would bring their skill and perhaps integrate it with another skill. Is there such a set up or is it

Director – Ja, I mean for example when Winnie came to us she could only crochet not beadwork so she's taught just about, her and Clara have taught all the other ladies to crochet so there is that aspect but also you know as initially when we started the project 16 years ago, there was a lot of my input into what was gonna be made and really about like I would go around getting orders from corporates and whatever and then distributing that. So, it was very what we were able to sell was what we made. And ... but as time went on we found that, you know, the creativity, the innate creativity inside everyone just wants to come out so a lot of the products now are driven by the crafters themselves, you know. So someone would learn the skill, they'd do that for say 5 years just making very simple AIDS ribbons, AIDS ribbons and then suddenly, there's a point when they go actually I can do something else and then that is a spark that becomes a bangle and then it becomes something else and with just... im also just a sounding board a lot of the time the crafters would bring something in and I will say this is fantastic but looking at our clientele and what their tastes are, if we just put it in this colour it would go... so ja just that kind of thing. Then also a lot of the *Woza Moya* staff have input about what kind of things 'cause a lot of the *Woza Moya* staff are young women so it is about what they would like to wear and seeing that coming forth from the crafters. So it's really and also a lot of customers you know in our early days a customer would come in and say 'ahh I love this but I'd like it as a cellphone bag' I mean I think that we only did about 6 products and the cellphone bag was our biggest product. But we don't make cellphone bags anymore. So, it's just also seasonal, it's listening to what the customers are asking for, for example Marketer Two who works in the shop, her customers kept nagging her for dog collars so we made beaded dog collars. So that's a new product we've made. So it's just about listening and also I always say creativity becomes viral, err because the ladies, crafters just there is this implosion here of this creativity, every single week a crafter is bringing in something new that I haven't seen before and that's not driven by us but in a way the culture here of saying that being one step ahead, creating new things is our only way to survive the future because a lot of the time if you just making an AIDS ribbon, you'll only get orders for AIDS ribbons but if you're making an AIDS ribbon, a bangle and a key ring you've now covered three different bases so to speak

Khaya – Mmmh and is there a need for AIDS ribbons right now?

Director – In December yes, because of International AIDS Day, a lot of corporates have events for World AIDS Day and they'll celebrate it, they'll buy their AIDS ribbons from us. So, it's... we sell about, between 10 and 20 000 AIDS ribbons in a year

Khaya – Cool, so when you, I think I'm fascinated, I wanna hear more about like the season 'cause uhm I think I was a little weary with my timing and especially as a full time employee uhm whether would I be coming at a right time where I'd be able to look at the entire design process 'cause I am looking at the design process as an ecology of different knowledges and different skills uhm do you think that this is a good time to sort of see it like err designs from its inception to its final stages

Director – Yeah yeah, so we also we've sort of got to a point now where, how do I say this, so we are also seeing that in a way letting the designs unfold with the crafters in a very organic way is fantastic but it is also very slow in a way. So, we have last year we started working a bit differently, you met Beader 5 as you walked in. so he is a very talented young man and he's been with us for almost 16 years, when he was still in school one of the beadworkers here taught him and he just had the incredible creativity and we, err, he loves creating and designing and envisioning but he doesn't like the production...

[interruption]

Director – (continues) ... We felt that what would be great is if we got together and did proper designing and then Beader 5 conceptualises it, in beads in the physical form and then he trains groups of ladies to make the products. As well as because his beadwork is a little different because we are used to Zulu beadwork being quite flat and Beader 5 actually sees in three dimensions so all his things are three dimensional. So, we've been working like that and I will show you those, we've done this whole fruit range of jewellery and then it also helps because it creates more work. So, each product that is in a basket, we do apple jewellery, there's apple bangles, apple necklaces, apple pencil tops and then each one of those is given to a crafter and then they are responsible for the production. So, they will go check in the shop and see 'ok my earrings are low I must make more' so it just goes like and it helps women, ja add another product to their basket. If they can't come up with a design.

Khaya – And you say Beader 5 learnt the skill, the three-dimensional beading from like he's been taught since...?

Director – Well he was just taught how to do beading and he's evolved it into this new... so ja that's very fascinating and also because we are the only group that works like that in three-dimensions so we're feeling like if we can transfer that skill to everybody at *Woza Moya* then you know that just makes us more versatile and helps our survival into the future and uhm we've always sort of worked like that in terms of ... like 16 years ago when we started I worked with one

of the beaders' children and he also just had this incredible sense of patterning and colour that was just like no one had ever seen that before and so used his skills obviously with his permission and we photocopied a lot of his work and then I would just cut it up into pieces and distribute it. So, we created what I called a Woza style through the skill of one of our crafters. And err, so ja just and I think we've just had this other PhD student come and he loved the, he was very... his base degree is a law degree and he's very interested in intellectual property and so his whole thing was, he was quite amazed that at *Woza Moya* we have a very open policy about intellectual property and that everybody here is very happy to share their knowledge and I think it is because in the initial stages when we just all taught one another and we all shared the resources that we had whether it was Beader Eight's colour and patterning to Beader Three being able to actually teach ladies how to bead physically to know somebody being able to do a bangle and sharing how to do that. Okay

[interruption]

Khaya – (conversation continues) So there's a very communal... it is quite communal in your operations?

Director – (continues) Yes, so it's very... it is about sharing. But we've also created like there is a sense of intellectual property, for example when a crafter makes something that is new, they have ownership of that design so they will be responsible for the production of that item and ...

Khaya – (interrupts) Whether they train others to help with the production it doesn't matter...

Director – Yes, it doesn't matter. That's theirs. So, we would never. When we run low of this... say for example, well lets just use this. So, these are little travellers, so little travellers when we started making them we only had one design and then the ladies and men have added to the different designs so now we've got soccer players, angels, ballerinas, South African travellers, Rastas, sangomas and...

Khaya – Isn't there a gardener as well?

Director – Yes there's a gardener. So, they just look around their environment and pick on things or things that are meaningful to them like Joyce is a sangoma so she made the sangoma and she made the Rasta. So those are her designs and she's responsible for the production of them. And then what that sort of creates is Joyce has trained people at home to help her, her neighbours, her sister, maybe some of the older children to make the production. So in a way it's also helping crafters actually develop a little business underneath them and so they just bring in the work and then if it gets to a point, we have had a point where some crafters don't have a support network at home they don't have anyone to help them make the products, so then we would say 'would you like to train up somebody from *Woza Moya* who lives near you, perhaps or someone that you are happy to train or someone with the correct skill set 'cause at *Woza Moya* our, as you come in

you can only do like this much and then as you, the longer you stay here the more you are able to do and the more skilled you become. So they would, so then we would link them with somebody or they would choose somebody to work with them and then they would always get the primary order so say we got an order for 100 things, they would take 70% of that order and give out the other 30% to somebody else, so they still always get the lion's share but they're also learning to, if an order needs to get finished they gonna have to share it out with somebody else... so ja that's sort of really how we always work. So, everybody does have ownership of something and we try, every single crafter we try and give them a something that they are, they have ownership to make.

Khaya – And in terms of the sample size, like how many people do you think might be interested in being participants in the study? I'm hoping you would join as well

Director – Yeah, I don't mind. I don't know how many you need or whatever but we've got 350 registered crafters and I then 70 or 80 in the Thursday group and 170 in the *Woza Moya* group and the other ad hoc crafters that come in and artist. It is up to you where you wanna take your sample size from

Khaya – I was looking at, I mean for the proposal I mentioned 20 but if I can get over that then that would be great

Director – I don't know how in depth you want to go with each person

Khaya – What I do have here is just the letter of information and consent form and I have oriented it in both English and Isizulu and I don't know perhaps it could be distributed or maybe I should plug it in the, I don't know how I can draw interest in this study

Director – Or you could just ask or I can maybe identify someone who has just started at *Woza Moya* or someone who is in the middle or some of the upper crafters

Khaya – Now you remind cos one of the criterion was that they would have three months, like they would have three months experience is the minimum. So ja that's the exclusion

Director – Ja, I think most of our crafters have over three months

Khaya – Ja I am very excited I mean I don't have a big plan for today but more a meet and greet and maybe identify people for the study and talk verbally with them

Director – I mean Bader 5 would be a good person to interview also the Bader Liaison Officer is good, I'll introduce you to her because she takes in the beadwork and gives out a lot of the orders and then maybe to some of the other *Woza Moya* staff. This is the Dispatch Coordinator, hi [name of Dispatch Coordinator] this is Khaya and Sibongile. Khaya is doing a research similar to what Desmond was doing.

Dispatch Coordinator – Lovely to meet you

Khaya – Likewise

Director – And it might be quite nice, Desmond I don't know when his will be released but his research will be available for you

Khaya – Cool, perfect when did he finish his fieldwork

Director – He finished it in, he said he would send us the rough transcripts. And I asked if he, I am sure he would not mind you having access to that. I mean his focus was on a particular thing but I think they'll, you'll be able to peel out quite a lot of information from his.

Khaya – Thank you very much for that

Director – In fact I will give you his email so you can chat directly with him. He's such a, very interesting guy, very serious.

Khaya – He's from which institution

Director – I think he's from the African Studies research department in Cape Town

Khaya – Oh Cape Town I've heard of that centre

Director – He's originally from Nigeria and then has come to do his PhD here

Khaya – Great. So, what I have here as I said is the letter of information and consent letter and obviously as part of the process is that I also have these sets of question and interview the participants, analyse their process and then I have another set of questions. They are very much related as I said the design process and creative process here at *Woza Moya*. It is all under transdisciplinarity and particularly how different knowledges are merged in the creative process and I suppose I am using *Woza Moya* as a case if indeed different knowledges are being merged in the creative process. Yeah, I am quite excited to see what comes out of this and I am particularly interested to see the different backgrounds, particularly when you mentioned Beader 5's background, I am automatically picking up that he is bringing this background skill and it is being integrated in the design process so I think that's quite an important aspect to my study but obviously I am also quite open minded to seeing other outcomes as well.

Director – I mean what fascinates me, you come to beadwork with quite a few pre-conceptions that like it is women who do it and actually the top beadworkers are men. Ja, I mean not all of them but there's Beader Five, Beader Eight, and ja I mean just really, they are on an outstanding level, brought something completely fresh and very interesting

Khaya – And do you know how other men perceive them in their communities? Have they spoken about that?

Director – Not really, I haven't asked that question, that's a good question. I mean, I think you know money talks you know and ja you will have to interview Beader Eight, I hope he comes in (asks how long I'm staying) he treats it like, I'm a businessman, it's just so, he comes with his briefcase and he's just so super sonically organically and he's mobilised the community and he's

got a huge team called the crazy beaders that work with him and so that 's just a very a whole new way of looking at doing beadwork on amore commercialised level

Khaya – That's interesting, and I think it shows evolution because it shows when I look at my proposal I kept on talking about a group of women, a group of women and when I get here it is like debunking that whole notion.

Director – So let's take you across, do you speak to Bader 5or lets take you to the Bader Liaison Officer

Part 1 interview, Bader Three and Bader One

Date: 8 February, Woza Moya premises, Hillcrest

Noteworthy: This interview was scheduled for Bader Three and Bader One got curious and responded to one question, it was after she showed interest in responding that I invited her to join the study which she agreed to.

After explaining the process of the research and what I will be observing as part of the PhD project. Bader Three signed the consent letter and the interview started.

She explains that she works with a particular woman who she does special orders and that she specialises in earrings.

Khaya – So how did you learn to do earrings

Bader Three – I've always known how to do earrings but I get given specific designs because even the client from overseas sends their own design. the person even sends their own beads and I collect the beads from here at *Woza Moya*. Then my responsibility is to start with the bead work process.

Khaya – Do you have any questions with the information and consent letters?

Bader Three – Yes I do have a question. As you are doing this research, even though certain things are not linked to your project, but I wish to know with you doing this research what do we stand to gain? Or is the person of the project the sole beneficiary? Or are you the one who gains knowledge?

Khaya – Well, I will be gaining knowledge. I would like clarity on what you mean by what you will gain. What do you think you should be gaining from your participation in the project?

Bader Three – No, I just ask the question. I mean we are capable of doing so much here, however, we do not have a certificate to show our capabilities. There are people who are able to design however, they do not have a certificate to prove that indeed they can design. so it seems as if we are just doing and have nothing to show for it. We have never received anything, it is knowledge gained from our grandmothers and aunts.

Khaya – You learnt from your grandmother and aunt?

Bader Three – Yes.

Khaya – But you're right it is important what you raise. It will be helpful as if I come across someone who may be running a workshop or a short-term course and they may ask if I know of anyone who would like to do this course, and I can suggest for example you as someone who would like to receive a certificate for their skill. However, I cannot guarantee that this will happen what I can say is that I am aware of your desires. I do come across a lot of people and should it happen that I come across the relevant person like SEDA then by all means I will remember you.

Bader Three – I would be happy for that. Because it is knowledge and skill but nothing tangible.

Khaya – What would you like to do with that certificate, if you happened to get it?

Bader Three – If you looked around, there are no jobs perhaps if you have a certificate you could go to a special school and teach children. If you do happen to get to a school and wish to teach, you may be asked what do you have that would enable you to teach these children, because you do not have anything, how then do you teach others when you've got nothing to show for it? You may love to go to these special schools to ask but how do I even go there if I have got no papers?

Khaya – I hear you then and I said should something come up then I will think of you. But to reiterate this project cannot offer that. I am only interested in observing your process. It is a school project and I will get expected to write and submit and they will decide if I pass or fail. But the nature of this type of work, because of the people you interact with it is difficult that relationships do not get formed, one always returns to give back.

Khaya explains the information and consent letters – and interview begins

Khaya – When did you start working at *Woza Moya*?

Bader Three – In 2013, then I pulled out of the project for two years and returned again in 2017.

Khaya – why did you pull out?

Bader Three – I got a job in a private school at the time.

Khaya – Did you teach children there?

Bader Three – Yes, I filled a vacant post while it was being advertised. I was a private teacher as I do not have a degree, I only have a certificate in CD and I think that is why I was able to teach at that time.

Khaya – CD? Child development?

Bader Three – Yes.

Khaya – Did you continue with your beadwork during the two years of teaching?

Bader Three – No

Khaya – How did you join the project in 2013?

Beader Three – I heard people talking about it in a taxi, I got curious and asked where this place was, because I could work with beads but did not have a place to market the work that I did. My previous work involved making for people and posting the work to places like Johannesburg. This was quite risky because I would be required to post before being paid, others pay much later so you have to wait a long time for your money. I didn't like that so when I heard about *Woza Moya* I then decided to join. I showed them my work and they liked it. I joined the Thursday group, selling on Thursdays.

Khaya – Why did you decide to join the project?

Beader Three – I wanted a permanent place to work in. that is why I came here and because being permanent for me, as I saw it would enable my family to be helped.

Khaya – So you are permanent here?

Beader Three – Yes, I am

Khaya – What does it mean to be permanent at *Woza Moya*?

Beader Three – It means you have orders constantly, every week. I come on Monday and Friday. I have a lot of orders even now some are stuck at home.

Khaya – Do you have experience in designing products such as the ones you make and design in this project? If yes, please provide details.

Beader Three – Well experience is the doing that happens presently. I learnt this from my aunts and grandmother. After matric in 1997, the problem is I learnt from my neighbours because at home we'd lost our parents and left destitute, that's when I decided to learn beading as a way to make an income to survive. That was the only reason I started doing this.

Khaya – You have been working with beads for a long time! Wow! Do you think the experience mentioned is appreciated in this project?

Beader Three – Yes, I think so. I mean they continue using my skills because if they did not appreciate my work then I would not be here.

Khaya – How do you think they felt when you left in 2014?

Beader Three – I started with sending my son to deliver the work, I did not leave entirely at first. I struggled to get the time to make deliveries. In 2014 I was selling on Thursdays. Selling on Thursdays is good because Director does not see whether you do come or not, she does not know you entirely. She only sees you on that day when you sell. So, it was not such a big problem as she would not have known whether I was around or not.

Khaya – What role do you play in *Woza Moya*?

Beader Three – Well when they get customers and when they give me samples, I am able to make those samples. No sample is difficult for me. If a thing requires string and bead I am able to do.

Khaya – What is your contribution in designing and making of products at *Woza Moya*?

Beader Three – Here at *Woza Moya*? Laughs. My time

Interruption by Beader One

Beader One – Do you want me to tell you or not?

Beader Three – Yes tell me

Beader One – Here at home (*Woza Moya*) when we arrived there was very little. Our knowing beading helps a lot of people to gain. For example, a sick person who is unable to pay for their medication, with selling of beads a certain percentage goes to different parts of the project. The hospice is able to make home visits to sick people who in turn get helped. How can I put? I think when a sale is made, three people gain from it. I as a beadworker, the centre and a sick person. Initially nothing was paid at the hospice, I do not know about now. I heard you are expected to pay a little fee now. But initially you would get asked to pay a little for medication but it would not be a train smash if you did not have anything. When we started making, you did not pay anything. If I have a neighbour who is unemployed and has no means of an income, I would simply come here and say ‘look I have a sick neighbour’ the hospice would make that visit to the person and try in their power to help at no cost to the neighbour. They would even help us at home and in schools. A lot happens here at home. Beading, sewing and the profit that gets made helps the community since it is a non-profit organisation. (she explains further not very audible – listen back) The money that gets generated helps me, and another person in the community who may need help.

Khaya – So what do you do here at *Woza Moya*?

Beader One – Beadwork

Khaya – Would you like to participate in my project?

Beader One – Yes.

Khaya – Do you come on Fridays as well?

Beader One – Yes

conversation happens

Khaya – Do you agree with her response (posed to Beader Three)

Beader Three – Yes

Khaya – So when did you start working at *Woza Moya*?

Beader One – 2006, although I did not start with beads, I started with selling second-hand clothes. You’d get a big bag of second-hand clothes for a small price and you would then use these to sell. While doing that, you would learn beading techniques from others. You would learn from different beaders the artform until you know different techniques. I simply started with an AIDS ribbon but now I am able to do so much more. I receive a paper with an image like Superman, I simply look at it and do that through beadwork. And this one too (Frida Kahlo). When I start with

this it becomes my order but if the order happens to be too big to handle on my own it is my responsibility to train others to help to make the order. Like I was making a bracelet for the Department of Arts and Culture. The sample was sent to the client, the client will look at the sample and return to us to make a big order.

Khaya – Then, how did you join the project?

Beaders One – I had a problem when I joined. My child was sick and the child needed help and I did not know what was wrong with them. So, I went to a certain (white) person who is also a community helper as you find here (In Ntshanga). The person could not help with giving me huge orders but thought the help they could give was to write me a letter to bring here at *Woza Moya* which I did. when I got here, because my child needed to be watched all the time and I couldn't be here all the time, they started with tasking me to sell second hand clothing. We got these bags for a small fee below R50 for a plastic bag, the profit made becomes yours. The second hand still exists even today. You decide on your own pricing. It is possible to make R500 from this bag of second-hand clothes. I was involved in this practice for between 2-3 years. Then I fell in love with beading and was taught by a certain woman, just an AIDS ribbon I did that ribbon in less than 2 hours, that was my testing ground and I realised it is possible for me to do beadwork. After that I started receiving a paper with a design with them requiring me to repeat that design. I ended up with my own orders, like Superman and Batman and Superwoman and Hulk and Xavier – no one else does these. They are mine. But if I wish, I can teach others.

Khaya – You teach them because they are your designs?

Beaders One – Yes, I received that paper from here and I did it. I receive a paper and am able to make it

Khaya – You try to make it

Beaders One – I do not try, I make it

Laughter

Khaya – Why did you decide to join the project?

Beaders One – As I said I was in a difficult situation, unemployed, had a sick child but my child is all healthy now.

Khaya – Do you have the experience in designing or making?

Beaders One – (Repetition about the lady who taught her beading who is now in the sewing project) Yebo a lot

Khaya – Why?

Beaders One – Superman is in demand because white children and overseas they order them a lot and I am able to deliver on that. Like last week Wednesday I had a lot of pressure, I had to finish

15 of them and the customer wanted them delivered on... so Wednesday, Thursday and Friday I had to finish 15 superwomen but I was able to deliver....

Khaya – How long does it take you to complete one?

Beader One – Unfortunately I do not keep good timing in that regard, because I need to mind my grandson here when doing them. But if I were to guess, if I start on a Friday I am able to deliver 5 supermen and 5 superwomen, so in seven days I can do 10.

Khaya – I think you have answered a lot of my questions, but what role do you play at *Woza Moya*?

Beader One – My work is able to help the community as here at home they help others. So even those who do not make get helped with our work here.

Khaya – They get helped in what way?

Beader One – They are able to get help from the organisation from the sale of our beads

Khaya – Thanks ma

Part 1 interview, Beader Two

Date: 8 February, Woza Moya premises, Hillcrest

After talking about what is required in the project Beader Two informs me that she does a range of products differently and talks about her recent order being a bracelet that she received earlier from Marketer One. Beader Two says Marketer One downloads the image based on a customer's desires and gave it to her to make. This is her current work including the little dolls (little travellers) that she also does constantly.

Khaya – When did you start working at *Woza Moya*?

Beader Two – 2014 at the end of 2014 September

Khaya – How did you join the project?

Beader Two – Life circumstances led me to work here, I was unemployed, so if you have family responsibilities. I met someone who was a part of this project. I enquired. I asked the person about how I could also join the project, she mentioned the Director to me and explain to her your life's situation and why you want to join *Woza Moya*. I did exactly that and the Director gave me a sample to show my skill in beadwork.

Khaya – Could you do beading?

Beader Two – I used to know how to, so I did the sample and brought it back

Khaya – How long did it take you to complete that sample?

Beader Two – How can I put it? For me, when you start with beading it can be difficult especially if you are not used to doing it. And to have to pull a design successfully, as a beginner you are

bound to make mistakes. Then you repeat the process again and again until you get it right or until it is meant to be what it should be.

Khaya – Now did you complete the sample alone?

Beaders Two – Yes alone, all the Director gave me were the colours that I was required to work with and the bracelet that I was meant to do.

Khaya – What happened to the bracelet?

Beaders Two – She took the bracelet but when she took it she laughed because I used colours that belonged to someone else. You are not allowed to use colours of another beadworker. You need to have your own colours. Even if your colour range includes colours of another individual they cannot be exactly those of another person. So, my mistake with that sample was the use of the exact colours of another person and I was accused of plagiarising/stealing the colours of that person.

she then explains colour use in the project

Khaya – Do you have any previous experience in designing products in this project?

Beaders Two – No I would say I do not have any because I still receive samples to make and I am unable to design things from the start for myself. Until I become a professional to develop my own designs. currently, I deal with the samples that I receive from *Woza Moya*. When I entered I could just do normal products I would not pride myself in selling them. My strength is in copying something, I look at it and copy that. If you give me beads and ask me to make a certain design, I do that.

Khaya – When did you learn to do that?

Beaders Two – When I was young I used to watch my grandmother who was a member of the Nazareth church. You see how the congregants wear beads. I used to look at it worn at church. She (gogo) used to do it too) but at the time I didn't pay a lot of attention to it. I never thought I would return and use beadwork the way that I use it now. but all I can say is that I do know beadwork since I was young.

Khaya – Does beading work for you?

Beaders Two – Definitely, *ngiphila ngako* (beads are a way of living for me). And the memory returns to me although it is different to what it is presently because I used to watch what the Nazareth congregants did and it was one pattern. So here at *Woza Moya* there are more patterns of other people as we make different things, so I am seeing and learning more things. And I will continue to learn more because I am still here at *Woza Moya*.

Khaya – Do you think the experience is appreciated at *Woza Moya*?

Beaders Two – It is appreciated a lot but I also receive more from the project. If I remember what I knew when I started I gained a lot because now I feel I am able to teach someone else.

Khaya – do you teach others?

Beader Two – Yes I do teach others here at *Woza Moya*. I gained a lot of knowledge here at *Woza Moya* because as we are here we help each other, even though we are not the same but most people are generous with sharing information and their skills. For example, if during beading, I twist a little too hard I will get advised not to twist too hard, as it might be easier than my technique. Maybe you stick to a method that takes a longer time, you get an idea to take a method that takes less time. Maybe you did not think of that technique.

Khaya – What role do you play at *Woza Moya*?

Beader Two – My contribution is that when a customer comes out of the blue and wants an order made by Monday (get the order on Friday) I am able to deliver that order on that Monday. Director always advises that if you are lazy the customer won't be happy but if you are fast and quick and able to deliver, the customer will be happy with *Woza Moya*.

Khaya – Has such an instance happened before?

Beader Two – Yes most of the time, you do not sleep during such instances, you cross night (burn the midnight oil), you work one way from Friday to Sunday. Even if you are not done by Sunday, you'd rather the customer came and see you busy with the order on the Monday.

Khaya – In such instances, do you get help from those you live with at home?

Beader Two – No, although my child can do a few things here and there, I'd feel bad if they got involved in helping me because this work can be strenuous at times. You feel fatigued doing it. But because indlela yempilo (a way of life), you know my life is in this, if I do not work, I will not live, my children will struggle, that's why you just tell yourself I have to cross night one way because at the end of the day I will get some money

Khaya – What is your contribution in the designing and making of products in this project?

Beader Two – My contribution is to let go of other parts of my life and give a huge part of my life to this. when working here you forget about many other things, you give off yourself. Another thing you may complain that there's no work. So, at times if I may give an example, I take a risk to receive. Like I would give up my last money for transport to get here and find that there are no orders. But still return the following Friday... like last week I came and there were no orders but today we received an order. I do not give up, because my belief is that one day can never be the same as another. Like I now have an order, if I had stayed at home and decided not to come because 'I couldn't use my last R30, I am saving it for bread for my children' I would have lost. Because I've gotten more than R30. That is my contribution – to give out my little but gain back, if I lose today I won't lose tomorrow.

Khaya – Was this your thinking before starting the project?

Beader Two – No. I used to look at the person who referred me to this project. The person was able to take their child (an old woman – gogo) to university, and I thought to myself, maybe one is able to live through *Woza Moya*. And she'd say at times if you come up with your own design you become unstuck but if you don't come up with your design, like me, then you are stuck. If you have your own you will never go hungry, you are always creating.
(she shows me her work including the little travellers that she is busy with)

Part 1 interview, Beader Liaison Officer (BLO)

Date: 8 February, Woza Moya premises, Hillcrest

Khaya – When did you start working at *Woza Moya*?

BLO – I started in 2006

Khaya – Oh! You've been here for a long time!!

BLO – Yes, yes.

Khaya – Okay, how did you join the project?

BLO – I started, I worked at Amanda Laird Cherry, Amanda Laird Cherry does garments. So, I started working at the centre as a volunteer. I was volunteering at the White Elephant, where they collect all donated stuff and we sell them every Friday. It is second hand clothing. The Director said if I wanted to volunteer and give my time at the White Elephant she would pay me. So, I have to make a salary through working at White Elephant. I then met Amanda Laird Cherry who brought some of her t-shirts which were Africa cut-out, so I did those and she started giving me about 10 and I ended up with about a 1000 t-shirts and I wouldn't sleep at night. After that I asked for the assistance of others (in direct translation – I hired people). About 5 people to assist me with the t-shirt order from Amanda. So, when I was doing that work here, the Director decided to keep me for longer then I moved from White Elephant to the store (*Woza Moya* store). I started with cashing up at the store but tried my best to learn to do a lot of things. I worked at the store for about 9 years then the person who worked at the store left, who was doing my current job – I filled that post which includes taking in the work (work of the crafters) as I do presently. I think this is my third year doing this job. I spent about 10 years at the store. I worked at the store in its bad days, it was a small, clustered space. Doing bookwork, cash up, alone as we did not have a lot of people as you see currently there are two shop workers. They are *posh* right now, I started when it was very hard to work at the store. I would work with the Thursday beaders, get supplies etc. I had a lot of work but we have grown now. However, working at the store came with a lot of pleasant experiences as I would go to Cape Town where would sell at Design Indaba – I don't know if you have heard of it? We'd go there during those years, selling, making money. I think we probably

went three times. It would be around the end of February when we would go to Design Indaba. I have also been to Ghana, it was an event on entrepreneurship and I was representing the AIDS Centre. I stayed in Ghana for two weeks.

Khaya – Wow! Why did you decide to join the project?

BLO – Because *kahle kahle* I am artistic. I am more drawn to craft and doing things with my hands.

Khaya – You also do handwork?

BLO – I told you about those t-shirts, doing embroidery on those t-shirts only. We did felt flowers which we would sell at the shop. And put felt on her jackets (her being Amanda Laird Cherry). We just did a lot of handwork.

Khaya – Do you think your previous experience in designing products is appreciated in the project?

BLO – Yes, because in the earlier stages of the project I used to draw images for fabric painters images like faces with hairstyles and they would paint them and these fabrics would be used on cushion covers, aprons, cards etc.

Khaya – What do you do now?

BLO – Now I work with beaders, I shop beads for their products, different colours. I try to stock different colours so when beaders have an order I have the beads that they need. When they have completed that order, I receive it. Either it starts with its owner (in case the product belongs to the beader who came up with the design) to see if it is indeed what they had in mind, I capture the received work in a spreadsheet, then it goes to the Dispatch Coordinator then I capture each and every on their monthly work and they get paid once I have consolidated the monthly in-takes. I order the beads in town, Victoria and Grey Street. At times we go with the Director for a proper viewing of the available beads. Colours change seasonally and we make do with what is available at the time.

Khaya – Do you think your previous experience helps with your purchasing of beads?

BLO – Yes a lot because as I worked at the AIDS Centre every one has a number, there is about 100 women, I know their number, their prices. They would never fool me.

Khaya – What role do you play at *Woza Moya*?

BLO – I would say a lot. Because *kahle kahle* I think I am important in the organisation because I receive the work, one needs to be trustworthy doing the work that I do, making sure I capture correctly to keep people happy. This work needs patience, I find this job to be one of the stressful in the organisation because I deal with the beaders, when they get here on Friday. I carry them, I have to listen to everyone, Hle I want this colour! Hle please change these beads! Hle I need to return this! Can you imagine? My work does not happen everyday but there is pressure, like at the end of Friday I just want to relax. It can be strenuous.

Khaya – You say you work the whole work but see the beaders on a Friday?

BLO – Yes but it depends on whether they have an order or not. If the order is big they have to be based here at *Woza Moya* and I need to be around. If they want beads, if they need me to write something, I need to be around (writing of receipts). Like the Toyota project, they worked all over the place, upstairs at the store, down here outside. So I wouldn't want to deal with the beaders everyday.

Khaya – How does bead purchasing work here?

BLO – I order the beads, they purchase the colour that they want depending on the order requirements, I write down, they sign, and before getting paid I need to deduct the amount generated from buying their beads and they receive the remaining money. [explains further] at times they look at the amount that they would have made in a given month and they make an arrangement for me to keep a certain amount for them and they will collect it at a later stage.

And also some are infected and affected by HIV and AIDS and they will come to me, Hle please I have this and that issue and I can't work. I will see how I might help them, send them to the hospital and they will return to their work once they are healthy. Or some would want money in advance I would have to give them but they need to work to pay off the loan. Some are comfortable discussing their personal problems.

Khaya – What is your contribution in this project at designing and making products?

BLO – Well not really, I can't do beadwork another thing that I do do, if there is training I go with the beaders 1 or 2 who I travel with to conduct training in beadwork to about 30 people. I do need to learn I just do not have the patience (I am lazy to learn it).

However, if there is embroidery that's when I can step in.

Interview with The Director.

Date 13 February 2019, Woza Moya, Hillcrest

Director – You gonna send them back home, you gonna send patients back home without income, without food. And how is that sustainable? Then the patient is just immediately back here within a month or two because there is no food. So that's where really the income-generation started, the beadwork project

Khaya – And the beadwork project has expanded into other avenues as well?

Director – Ja, ja.

Khaya – Did it start as beadwork?

Director – Well, it started, I started doing, I was a school teacher at Thomas Moore and our mandate from the school was to get our kids involved in outreach. We started a project liaising

with 13 women from the Hillcrest AIDS Centre and just doing fabric painting with this group of women who'd never done art before so I used my arts students and kids who were learning Zulu, so it like a nice exchange project because the 13 ladies from the AIDS centre taught the women Zulu in turn the kids taught them how to do fabric painting or to paint and complete the project. And that just really also went... those days were didn't have Facebook... it just went viral through media and before we knew it we had orders pouring in for these bags from around the world

Khaya – And when was this?

Director – That was a bit of 1999, so then I was teaching and running a small business on the side. So, for me the most moving thing was just seeing how, what a huge transformation it was for women who'd never earned an income to earn an income. That was like a transition point for me, to see that effect an income had on an individual, ja, first-time money earner. And so when Julie [nurse who suggested the beading project started] said she wants to start this beading project and she asked to go move across to the AIDS centre I said ja sure

Khaya – This was in 99?

Director – No, so I'd been running the project from school for about a year and a half, so in 2002 I left teaching and started the income generation project

Khaya – So Paula, what would drive you to make such a decision, was there like a salary like for you

Director – Err [laughs] not really

Khaya – I'm sorry I am prying quite a bit

Director – No [laughs shyly] that's alright. It was very weird, like I'm not... I mean I came from a divorced family and my mother had really struggled to bring up four kids and she was just a secretary earning a very low salary and my dad had just left us and wasn't interested, so I'd always been very cautious about money and money-making decisions and I remember going home to my husband and saying "you know that Julie woman is just crazy, she's asked me to leave my teaching job, where I get medical aid and I've got this lovely classroom, to go work at the AIDS centre" and at that time the AIDS centre was just a metal container, was like two/three metal containers on the property of the church. And I said there's no salary and it's half day, it's just like I can't do it. He just said you know he's never seen me so happy is when I am working with the crafter and doing what I am doing. You just have to follow your passion and I just think with just having him supporting I just did and then Kursney College offered me a part-time teaching job, teaching for one hour a day and they paid me like as much as earning as a full-time teacher [...] so I had that safety net. But it all just worked out.

Khaya – I think you've sort of answered the first two questions. You might have touched on the third one as well but I'm just going to ask it again. Why did you decide to join the Project?

Director – Uhm... ja for me, it was definitely about helping, using my craft skills to help women earn an income, but now it is just women and men, it doesn't matter. Just like helping people earn an income and for me it became very clear as well that we sort of make stuff out of nothing you know and for example, the recycling project, it is stuff people throw away and suddenly there's one, two, three, four people employed just from, from using your creativity to make something new. The same with the beadwork, is when I joined I didn't know anything about beads. I saw it on the beachfront and it terrified me, when you walked on the beachfront, everyone was going like, trying to sell you necklaces and made you feel uncomfortable and [laughs] and it wasn't really what I wanted to wear, the jewellery. So it was quite nice realising that in the space we were able to create something new, because we didn't want to do traditional beadwork because there were already so many traditional beadworkers and we didn't want to take away from their income, we wanted to create something new, so we had like a clean slate to start. Uhm, also because a lot of the beadworkers had never beaded before we were all open to new things but saying that it was equally terrifying for crafters in those early days because we only knew how to make AIDS ribbons to start and then I'd say 'whooo are we going to try this new pattern?' and everyone would go "whooo" [sound of being scared to try the new pattern] and be quite scared and we'd make the next pattern and every week we'd just really try something new and I think that's sort of why we are still here after, 16 years, 17 years, 18 years because we just experimented with seeing what has worked what hasn't worked. Uhm ja, for me, I just love this place, I love working with the crafters, I am teaching, but I'm not teaching, I'm being taught, I learn every day about new things, I've also stretched myself because I didn't know about finances or marketing or you know I had to learn all of these things, ja, I do like learning. So, this has been quite a nice and fluid environment.

Khaya – You mentioned that you wanted to join because you wanted to offer your own craft skills, so what craft skills did you have entering into the project?

Director – So, I came as an art teacher, artist, that was my training. So I have a sense of... [Khaya interrupts – which is what you studied?] ...ja which is what I studied. I did a degree in Fine Art and did a teaching diploma and I'd always... I later studied Psychology because my real, my one passion that I thought I was gonna pursue was gonna be art therapy, using art as a healing platform. So, what was the question?

Khaya – Your craft skills?

Director – Ja my craft skills are the fine art skills initially it was painting and pottery and beading I didn't know anything about but I just got people involved and then wirework brought in other trainers to help and ja so I just think also the crafters themselves like... there has been Beader Eight, I think I don't know if... so Beader Eight– when he came he had this – he had this

revolutionary colour, revolutionary pattern and so I used that, I used his colour vision and his pattern vision for the styling of what *Woza Moya* was going to become and Nokuthula – I don't know if you've interviewed her – but she was sort of instrumental in those days. She also had this incredible sense of colour like putting colours together and I'd often ask her about how, why she did that. And she'd just always said that in a beadwork you need that chashaza, [laughs] I don't know if I've said it right, but she said you need that thing that makes it go 'pop!' and so, but coming from my fine art background, I did colour like we were taught at university and the beads weren't singing, they weren't popping and so with Nokuthula's help she trained me into putting beads together and make the beads sing that had that pop

Khaya – Is Nokuthula still around?

Director – Yeah. So, I think just listening to, identifying people with creativity people with massive potential and then being able to also giving them a space to grow and develop. And working together, it's not like it is my skill. It is identifying what skills we have in this group and how can we best each one to serve our purpose to make the group go forward.

Khaya – I think you've answered this as well it just says do you have any previous experience in designing products such as the ones you make and design in this project?

Director – Ja, no, no. I mean like it was just in the early days. We learnt by trial-and-error so in early days there were like forty crafters and only like three could really bead properly and so those ladies made necklaces and then we had one board to sell in the offices of the AIDS centre and so. We'd pin the necklaces on and if it sold Jacqueline could make another one and then if it sold very quickly then we got her to make two a week and then three a week and then four a week and then identifying slowly what colours sold and what colours didn't sell because if it didn't sell we couldn't make another one. So, that was really how we how I learnt about product design and listening to the customer, like what did the customer want. Ja.

Khaya – Do you think the experience that you bring to the project is appreciated?

Director – Yeah, I mean I think I mean I don't really, I'm a big girl I don't need appreciation [laughs] but I do feel appreciated and I do feel like an incredible love here and you know I always say this place is amazing because I've gone through a lot of hard times in this, while I've been working here. Over those times I've always felt carried by everyone else around me so I think there is a there's healing there's nurturing and there's an incredible love here and ja also with the crafters, I do feel like over the years I know everyone's story they know my story you know my kids in the early days I couldn't take maternity leave my kids were in a tomato box in my office and all the crafters would put them in a little thing on their back so my kids grew up here, you know surrounded by the crafters. So, I do feel appreciated

Khaya – What role do you play in *Woza Moya*?

Director – I think my main role, really, what I've been able to do is to, it was really difficult especially in 99 people communicated on internet a lot of our orders came from overseas initially so basically I was like a bridge between a beading population who don't have access to English to be able to communicate to customers and also don't have like computer literacy so being able to be that bridge and also being able to be like a voice of the people because like I would go to markets and tell our story, you know, being able to communicate our vision...

Khaya – And you still do that to a large extent?

Director – and I still do that. And then also I did the product design that's something that I learnt on the job and also marketing. I've had some brilliant ideas [laughs] so like the Dreams for Africa chair, and then just small things like on a Thursday I see that all the traditional crafters come and they're making the same products that they've been making for a hundred years but they're not selling and so like for me, I like that challenge and I go, how can I get this product to sell? So like the one, there's two products that the ladies love, that the traditional ladies love making like a little bangle and necklace and the eye glass chain. All I did was design a card for those products and since we've designed that card the sells have increased like exponentially, and we've just done the same for the little love letter. It is just thinking of creative ways of how to re-package our traditional beadwork in a digestible format for our consumers so that's just, I love that, I see a problem I wanna solve it and how do I solve that.

Khaya – Well I think you've sort of been touching on the next question, which is the last one, what is your contribution in the designing and making of products in the project?

Director – Ja, I think also just being... creativity is in all of us, but you just need a safe space to be able to create and you need, so that's really my job to create a safe space, women can come here and can be affirmed and men can be affirmed, can be nurtured to some extent and also like, whatever people bring in we get excited about, no matter how small the product is, or how small the change in the product is, like it's just so exciting to us. So, when a crafter brings in something new ill take it around and everyone would look at it and try it on and will get excited and that puts excitement into the crafter and that makes someone to do more creative stuff. And then that is contagious because everyone sees this happening and they also want to have some of that, you know. So, I think we have created an environment where creativity is contagious and you know a lot of the crafters that come in here are really damaged when they come in here, well they're not crafters when they come in here. They come in here like you know, not having had food in a month not having been able to feed their family or just like a lot of crises at home. Their husbands die, like you know and it just, they have no hope and I feel like this project gives hope to a lot of people and also you know women are able to earn money quite quickly once they join you know. And it is also seasonal, we don't always have enough work, like now we're in a thing and that's my

job to look out, how do we, hat can we do to make money, so in those periods of like yarnbomb trees and we've made benches so we try and ja.

Khaya – You've said something interesting, when they step into the space, they aren't crafters uhm so how would you define what a crafter is, is it like, in the context of *Woza Moya*, is reaching that state of calling yourself a crafter. Is it like transformational?

Director – Ja I mean like I believe that there's you know there's, I mean it is also a process, you know you come in and you've never ever done bead work in your life. Now you're like in order for me to survive, in order for me to buy a loaf of bread I have to make this bead work, you know. And then you try and it's bloody hard and you know you're working with these tiny beads then and you go geez this is hectic stuff and so initially women do it just to earn money and it is just like a skill I've just learnt like mechanically and making whatever I've been asked to make. But the transition comes when it's not mechanical when it actually becomes like I'm this because it brings me joy or I'm making this because I'm called to make this. Nokuthula always speaks about how she wakes up in the middle of the night with all these ideas in her head and she has to, she has to make them. She has to make them, she's like compelled to make them. And a lot of the women talk about that you know, like Thandiwe, she's past away but she said she woke up in the middle of the night and then she had to design all these things and bring them in. You know so I think that's when you transition into, in a way it no longer just becomes a craft it becomes art.

Interview with Marketer Three

Date 13 February 2019, Woza Moya, Hillcrest

Khaya – So this is a friend of yours who is in New York?

Marketer Three – Ja, she lives in New Jersey, New York. I put them on Facebook yesterday and it just went huge and Facebook, and Instagram and Twitter 'cos I use social media a lot and to sell them and they are leaving for New York tonight.

Khaya – So you design them?

Marketer Three – Yeah, I design them

[interruption – talks to a young woman]

Tells me a story about the young woman – insignificant details for the study

Khaya – What did you call these the eye of luck? (referring to the earrings)

Marketer Three – I call them the eye of Nados knowing me knowing you. They are the knowing me knowing you earrings

Shows me photos from her phone

After sharing the story of the woman

Marketer Three – One of the major benefits of this place is that everyone uplifts each other. It is almost like a bubble of positivity. When there is so much negativity in the outside world like we've just been talking about now. Here everyone just, they're kind, they uplift each other, we work together well, we're honest, we, you know there's no skulduggery no kind of backstab and you can almost feel it, you can feel when you walk in hello hello you know. People... we all love each other here and I've only been working for them for two and bit years. But I mean, if I'm having a bad day I come here and I sort out what I gotta sort out and I leave and I'm in a different mood because these people are facing some battles that I'm not facing, I'm facing battles that they aren't facing but we all just uplift each other and we're kind. And I think that there's so much unkindness in the world at the moment, I think there's so many people that are being unkind to other people and yet this, here, is we're all united and we're all working together for positive things and we're creating. And not only creating products but that is creating work, that is creating money for families that are struggling, you know, it's just a God-given gift this place. it really is. So, I think what you've chosen to do, I read through your information I think that you'll find your interaction with all of us and everyone here incredibly positive and I think apart from the fact that you'll learn a lot, you'll grow a lot because you'll realise that there are some really really good people in the world and a lot of them are here. So ja, even though the hospice and you see the nurses walking around you know what they're dealing with in there, I've never been there I'm not strong enough to go there when you, I mean, they're nursing people that are dying and yet they're here everyday and they look after them. They're there for them, they care for them when they're really ill and they stick with a smile on their face, and they are there in all the functions where we raise money or like when we opened Windermere that type of thing. They are pure people, there are pure pure people here. So that's good that's very good.

Khaya – Thank you for that. So, obviously you've been through the letters of information and consent, it just stipulates what the project is all about and there is obviously going to be two sets of interviews. I will do the first set and will come back later. Obviously when you design a project you sort of imagine what it would be like and when you step into the field you realise that it is actually working quite differently which is a good thing. I am sort of finding a system in terms of how I can join all the dots. What I am picking up is that there within the bigger project there are sub-projects and because I am using a certain theory called actor network theory that looks at different networks. I am trying to look at the relationships within these sub-projects. and I think in a way because I have an interest in interviewing [name of Beader 5], is it Beader 5 right and now that you have mentioned this I can link your working relationship with Beader 5 and perhaps I will look at other people that are involved in this operational system and to track all these relationships.

Marketer Three – Well last night, three designs of an American designer called [Information not revealed], three of Beader 5's earrings were showcased at New York Fashion Week. She designed them, Beader 5 made them, we sent them to her in New York and they were on the catwalk of New York Fashion Week last night. So, you know, he sits here and he does his designs, we get the designs from New York, I sit with him, we choose the beads and he and I go through that together, he then makes the samples, it can take a few times to right, we send it to New York, she okays it, she places an order, he then makes it up and we send it and she's, ja, they were launched in New York Fashion Week. I mean I'm very proud, very proud of him, I'm proud of everything

Spells the designer's name and shows me on her phone

Khaya – Who does he work with to make them?

Marketer Three – He's got four women that he works with. Well I call them his *izintombis*, ja, I mean just look at her I think they were at a party [refers to photos from her phone] he brings in his team when he needs to, when we are on deadline, when we have a hell of a lot to do, very quickly. But he is the head sampler, so he does the initial design, he will always play around with it, but I mean some of the things that he's done for [the designer] is just so incredible. I mean I'll show you a sample that he did of a martini glass earring in 3D [looks through her phone] he's just, here are the smiley faces [smiley cyrus] he did. he's just talented so so talented. This is one of her adverts which she did, I mean she's really, she's out there she's creative, they are a little wacky but that's what I love about her. I mean you just can't believe the kind of talent that he has. I mean she does these designs, who would think of a martini glass in the ear and he just did it. Let me get it for you because I mean it would be interesting for you to see.

Khaya – Does he keep the initial samples?

Marketer Three – Ja, (going through the phone still) look this is the triple smiley earrings, they sold really well for her and we made little bracelets and then, (still on her phone). Look she's also been really good at pushing us which has helped a lot with the sales. (Still on the phone) and that's her in the smiley cyrus. And she's got... she's talented. So that's the flat martini glass which Beader 5 did and that's the initial rose and then she wanted a longer stem and then we did that for her [shows more] I mean look at that with the olive we did a 3D one I mean how do you even manage that, he's incredible he's absolutely incredible. And then she wanted a lemon, a lime and shrimp and then a lemon and shrimp. So, we just sent him photographs, we googled photographs of shrimp and he just did it. This was all one lot that we sent to her and look at that from the top, incredible. I mean he's proud look at him [shows photo of the beader from phone]. Ja, we get designs like that, those are her designs and we have to then go and choose the beads with Beader Liaison Officer and then we make them for her. So ja that's a success story, a good success story,

and I could not do it, I could not do it without Beader 5. Yes, he's not allowed to go anywhere. So, are you wanting to ask me according to this (this being the seven questions of Part One interview)?

Khaya – Yes, but I think you have addressed some of them. But I think as a first measure you need to sign the consent letter because I am not allowed to interview without signing that first. Have you gone through the information letter?

Marketer Three – Yes, I have [she then signs consent]

Khaya – When did start working at *Woza Moya*?

Marketer Three – January 2017. Ja. So, two years ago. How I joined the project, I wanted to find a... I've always been an entrepreneur but I wanted to find an avenue to business where everyone benefited. So instead of these big corporates where the top australone benefits and the people that are really doing the work are kinda looked over, I didn't want that, I decided that there had to be a business model that I could come up with where everyone benefitted. It had to be possible. So, I gave it a lot of thought and eventually came up with a, I've always been into fashion and creativity and sometimes I tried and eventually came up with this concept of you know of actually using the beaders here so me putting in orders, them getting the work, them getting the money, Beader 5 if he does special orders for me, I do things for him, I give him airtime just because I need to be in contact with him. So, the benefit is that the beaders benefit, the beaders' family benefits, there is a beautiful creative item, well a whole lot of creative items that have been distributed worldwide. My business obviously benefits and I've got a whole range of accessories called the Megan range which is inspired by Megan Markle, the Duchess of Sussex and she's just married Prince Harry last year. Everything within the Megan range, 10% get donated to run a conservation in Botswana which Prince Harry is a patron. So, by the time the item reaches a customer, Beader 5 has been paid, Hillcrest centre has been paid, the beads have been paid, this will go to Run a Conservation as a donation by me, and I am able to run a business. So, everyone is empowered and everyone is uplifted, if people do not benefit by something that's been given to me, like an opportunity that is given to me, I will not do it. I am busy rolling out, at the moment an anti-bullying and Beader 5 is working with me on it, an anti-bullying bracelet and I am rolling them out at schools, I started yesterday where you have your name and you choose the beads that you want and you have AB in the front. AB is what, is my daughters name she is Annabelle and it is anti-bullying so it is dual and I am rolling those out through a school they are selling for R100 so Beader 5 gets paid for that, 10% gets donated to the school and I have just asked for proof which charity they are donating to whether it is an educational charity or they put it towards something at the school or whatever it is but obviously there needs to be, ethically there needs to be a trail of where that 10% is going, Beader 5 gets paid for his work, the beads that are used get sourced from a factory in Westbrook, Tongaat where they use recycled plastic and they only

employed Africans. So, they are benefitting because it is an African project and they get jobs. After those payments have come out I am then left with the profit but the whole thing is that everyone chooses their name and colour of bracelet so every single bracelet is different which to me represents the individuality in all of us fighting a common cause which is bullying which has become a pandemic. So, Bader 5 and I will roll it out in the schools nationwide and then I want to take the world. I mean look at what's going on in your universities, you know it is a problem I want to drive, my three main sources are philanthropy art, obviously HIV and prevention thereof, Run a Conservation which is cruelty to animals and anti-bullying which is cruelty to people. So, those are my three focuses and I've just found a way to cater to all of them. So, that's what I am running with.

Khaya – Just for clarity, what is the business that you are running?

Marketer Three – My name?

Khaya – No just like what is the nature of the business that you run, is it a fashion business or...?

Marketer Three – Ja, I call it beaded accessories and I call it wearable works of art. So, when you say the Wearable Library I said that's so true because that's what it is about, it's true, they are. I mean this is a work of art, you will wear it, my friend will wear. Bader 5 made these for me, so they are wearable works of art, that's how I go with it.

Khaya – Why did you decide to join the project, I think you have touched on it?

Marketer Three – Ja, just to run my own business as female in South Africa I think that female worldwide have found it challenging at times and I think at the moment females are well poised to make a difference so I wanted to be one of those female entrepreneurs empowering females and individuals. That was my predominant thought.

Stops for a few seconds to ask the people to be more quiet

Khaya – I just want to add a comment, so obviously your main drive was to work with females and you find yourself working predominantly with Bader Five, do you have any comment on that?

Marketer Three – Ja, that has changed because initially it was like I am a female so I want to empower females and it was like that for probably the first year and then I was going to Paris fashion week and I was taking, because I work very closely with the South African embassy in Paris and I was taking a whole lot of products and all the products that I wanted to take over had been done by Bader Eight, have you met Bader 8?

Khaya – No but I've heard a lot about him

Marketer Three – So talented. So, I said I can't believe this. this is so much talent and it is not a woman it is a man. So, he makes all my bags for me and then when I started approaching women in business overseas in order to supply them Director and Marketer One said look the best for you to work with in terms of sampling is Bader 5 so it actually has worked out that he and Bader

Eight are my two people and under them are a whole lot of women, a whole team of women. So even though the two men are my predominant interface I interface predominantly with them underneath them is women. But I think that makes it a better team.

Khaya – No it always does, because I always believe a feminist project does not only have to have females, that's not how you activate a feminist cause, it needs to have different voices both male and female.

Marketer Three – I mean the world is made up of male and female and I mean I can't imagine female rhino poachers, I mean in Botswana there's still very few women yet that's still a cause that's very... I just think the cruelty is untenable. It is a predominantly male charity.

Khaya – Do you have any previous experience in designing products such as the ones you make here?

Marketer Three – No, it is in here (in the head) I just draw it and it gets done

Khaya – You didn't study fashion?

Marketer Three – No I studied retail management and I didn't study fashion, it is just, I come from a very creative family, incredibly creative family and I think I just got the gene. It's just I don't know maybe it is a God-given gift, I mean I don't know how good I am at designing, I do the best I can and people say they love it. And it is going well but I'm not quite a fad, it all comes from the right side of the brain (laughs).

Khaya – And you said you don't, but I'm sure you do bring some experience here

Marketer Three – Ja, I've been running my own business since, I used run functions and events. I started my business in February 2007 so I am in the 12th year of my business. So, and I was in Jo'burg I used to run functions and events, which had the creativity aspect of to it because of the décor side of it and then I was a COO of a very very busy catering business in Johannesburg for four years and I loved it. I also have a very creative side because every function that I catered for had a different theme a luncheon for 15 and the theme is pink, a function for 40 and the theme is yellow all of that so the owners taught me a lot, I learnt a hell of a lot. And then I left that because I moved down here to get married and that's when I started coming here. So, that's when I went into this full time.

Khaya – And do you feel like that experience is appreciated here?

Marketer Three – Ja, very much very very much I feel very loved here, I feel supported I feel... I mean I said I mean presently I can't imagine my life without Hillcrest AIDS, it is just in me I've grown into it, its grown into me. So ja, I love it

Khaya – You've answered this also but I will ask anyway.

Khaya – What role do you play in *Woza Moya*?

Marketer Three – I wonder what they would even call me, I mean customer, Marketer One says I'm her customer I suppose I am they are my supplier but I suppose I'm just not any customer who would walk into a shop and buy a necklace I mean I work with them everyday it is definitely a customer supplier relationship but with the emphasis being on the relationship.

Khaya – Ja, that's such an interesting, how the whole idea being a customer for *Woza Moya* is not really fixed, because that could be a customer but this is also a customer

Marketer Three – It is really an enmeshed relationship, ja.

Khaya – What is your contribution to the designing and making of products?

Marketer Three – I mean you can speak to Director or Marketer One or the Beader Liaison Officer or anyone I am here, very involved, I check even these I want to make a couple of changes here and there, when we make a product I am here two to three times a day, change this change that. I work alongside with them a lot. It is not like here I want this and two, three weeks later I pick it, it is not like that I work with them on the designs, tweak this tweak that let's try this let's try that. So, my personal emphasis is on working with instead of you know giving out instructions yes, I do give instructions but it is more guidance, I would like for it to look like this, do you think you can do it? When do you think you can do it by? What time can I check, what time can I have a look? Often Beader 5 and I go to source beads together so you know, there's things like that. Also, every contribution I make as much of a contribution as I can. And I am here all the time, I feel you have to if you're going to really get entrenched if you are going to design a really beautiful product and have your stamp on it and have the quality that I require in order to send it to the customers that I send to, I have to be here to check. But I do not mean like checking with a whip but I mean checking like let's change this like the other day Beader 5 and I changed the colour of the iris of the eye and we went and chose the beads together. Marketer One and I went to choose the beads together and Beader Eight on Monday for belts for an order I got in Johannesburg. So, we do, I do all of that with them. So, it is not like I want blue blue blue, I choose the beads with Marketer One, and Beader Liaison Officer and Beader Eight and sit down and I'm like this is what we want. So very involved, every step of the way

Khaya – There's an insider/outsider dynamic I find that quite fascinating. Like you're stepping into these different roles.

Marketer Three – Ja, even today like I've got these which I want Beader 5 to work on these products which have come back from Johannesburg. I then have another project that I need to talk to Marketer One about, I have so many projects that I have going, like Beader Eight is doing the belts for me, Beader 5 is doing the earrings for me for the store. I come I'm like I've done that, I have a new project I need to discuss with Marketer One, we have dog collars and we have to have the samples made. Those have to be in Johannesburg because they are asking for them. It is a

new thing like collars for little Jack Russels that are beaded so we will be rolling that out shortly. The AB project I had to launch that to the Director and Marketer One to get their buy in and they loved it and I know that I have their backing, not financial but emotional support on the project. Khaya – I also think it is important for the evolution of *Woza Moya* because it is responsive to whatever social issue is happening in contemporary times because I initially associated it with HIV and AIDS and the fact that it can dabble into a current issue shows that it sort of is a socially responsive project and it is driven by who they allow into the project

Marketer Three – Absolutely and you know the other is I love what I do, and it is easy to do something if you do what you love and it is very seldom that you will find that people are good at what they do and they hate what they doing. But if you love what you do it feed into your work. And it feeds into your business relationship and things like that. I would not change. I am growing my business widely into the country and the world which means for beaders and the money and their families. I will push 12, 14 hours I do not care because the money business I get the more everybody gets.

Khaya – Thank you so much this is a wrap.

Interview with Marketer One

Date 15 February 2019, Woza Moya, Hillcrest

Khaya – (Explains the information and consent letters) So, this is your little wall?

Marketer One – Yeah this is my little wall of inspiration.

Khaya – And the photographs? Where do you get them?

Marketer One – It's just like the internet, fashion magazines, so what I try to do is look at what the fashion trends are that are coming up like summer, winter colours, 'cos you always want to be, make stuff which is relevant to what is on trend and what is fashionable and what people will probably be looking for because I mean mostly our clients are female and you know us females, we are always about fashion, so, we try to be in line with trends

Khaya – And that's your job, to look at what trends are happening?

Marketer One – Well, it's not actually my job. I think everybody does it in the organisation but because I do fundraising and marketing plus the sales part of *Woza Moya* stuff. Ja, I do... it is part of the responsibility but it is not just limited to me. Anybody can come and say look I saw this and it looks like people are asking for this type of stuff. You know and let's see if we can make it and so on.

Khaya explains the research project, letters of information and consent after they are signed
interview starts

Khaya – I've got seven questions there and the purpose is to determine what your background is, skills and knowledge. The first question is when did you start working for *Woza Moya*?

Marketer One – This is my third year I started in 2016

Khaya – How did you join this project?

Marketer One – [laughs] I was doing ... okay how do I explain it? As a side business, I have a clothing design thing. My friend and I own a label, we make dresses using mostly African fabrics. So, where, how we met *Woza Moya*, was when they stocked some of our dresses in their Embo store, so we...

Khaya (interrupts) – Embo?

Marketer One – Yes Embo Embo... we have four *Woza Moya* stores. We have the one here [Hillcrest], Embo, Kloof and here's one in Windermere. Our dresses are at the Embo one and at the Kloof. So, that's how I initially met [The Director], is that we were one of the consignees, we had our dresses in the shop, which we still have. So, that's initially how I met them. And then, just in chatting and seeing what they do. Then she said would I be interested, 'cos the lady who was with her had left and got an opportunity to study in Cape Town and said would I be interested to come and assist them with the marketing and fundraising part of *Woza Moya*, that's how I got involved.

Khaya – 'Cos you've been doing marketing and fundraising for your own business?

Marketer One – Ja, I'm a banker by profession, I was in banking for 12 years and then I just decided to stop and do my own thing for a while.

Khaya – Oh great, and will you go back to banking at some point?

Marketer One – No.

Khaya – So, why did you decide to join the project? Like leave your banking and stuff like that?

Marketer One – the thing, what I liked about *iWoza* it's a, I mean the track record and what they do. I liked, I felt that they were authentic in really helping people. You know I just felt, I liked the idea that crafters get paid upfront, they get paid on delivery. That the mark-ups that they make, that is put on the product it's not like we are exploiting people. I mean the crafter makes more money than us. You'll find that with one of the other places they would buy a bangle for R50 and sell it for R300 and the crafter only made R50 and you know then the shop is making, you know the majority. So, when I looked at how *Woza* is structured and what the pricing is like and that a majority of the money goes back to the community I felt like it was a really authentic initiative that is helping people and that's why it has been sustainable for 15 years and it's successful because everybody benefits and it's the crafter at the end of the day who ends up making the money and that's how it should be 'cos they're the ones that make most of the work.

Khaya – Can I ask, if at all you can share, are you able to share what the mark-up percentage is

Marketer One – Yes! We, ok, for. I'll make an example. If we purchase a bangle from a crafter for R100 in the shop we will sell it for R165, which means the crafter has made a R100 and we've made R65. If we sell it on wholesale for example, it is above order, usually with our overseas customers, the bangle we buy from the crafter for R100 we will sell it for R150. So, for above orders we do give a bit of a discount but not that much. So, it is 50% mark-up on wholesale products and 65% for the retails

Khaya – Okay and does the 65 help to sustain the business?

Marketer One – Yes, so, what the 65 does, *Woza Moya* employs 21 people. So, you see the shopkeepers we've got 4 shops so the shopkeepers at Embo, the two shopkeepers here Hillcrest store, the shopkeeper at Kloof and the shopkeeper at Windermere they earn a salary and then we've got three ladies that do the overseas orders and the wholesale orders so those are our bulk sales people, so their responsibility is to find overseas customers, to find corporate companies that buy in bulk so there's three people there. And then, we've got ladies that are working in the dispatch, so when the product come in they have to price, package them, make sure that the stuff goes into the shop. Then, we've also got Hle who sells the beads and then we've got Francis who does [UPSICKA -UNCLEAR] So within *Woza Moya* we've got 21 people that are employed and including myself and the Director. And so that R65 then goes to cover the expenses. Then we've also got to pay rent to the AIDS Centre because we are on their property and we pay a portion of the electricity, telephone, internet, computers and and and all of that. So, there's no much profit that we make and we don't, *Woza Moya* doesn't make a profit that goes to benefit the Hillcrest AIDS Centre. Our responsibility is to be sustainable and give money back to the ladies and our crafters that's where the first priority is.

Khaya – Okay, do you have any previous experience in designing products such as the ones you make and design in this project?

Marketer One – No, I didn't, when I joined I didn't. I mean like I said even with the fashion stuff it's not like I studied it, but I just all is just private passion like in terms of dresses and designing and I had interest in fabric so it was just because I have a passion for it, I sort of self-taught myself but on the beading and jewellery side I didn't have any experience but I also feel even now not that I am a designer per se but I think what being here has helped me kinda understand the strengths of each of our crafters so you've got ladies that are... if I think of an item that needs like flat beading I know that Beader Three is the person, if it is 3D I know that Beader 5 is the person. So, it is more of a collaborative effort because can maybe show them a design or say okay I feel like this is what's on trend, this is fashionable and then sit with them and say when you bead, would you be able? Is this beadable? And because they know how they can manipulate the beads and the items then they go and make samples and say yes this is doable and bring it more to life

you know. So, I think it is a collaborative effort because most of our crafters I feel they've got the skill and knowledge to know how but they are not really plugged in to what is in demand and to what people are currently looking for and I feel like that's where my strength is...

Khaya – So being able to tell what the trends are?

Marketer One – Tell what the trends are.

Khaya – And do you think this comes from your experience from previously owning that business?

Marketer One – Yes it does because even in our business, I mean we still have it and we've dealt with mostly female clothing, we've dealt with ladies. We dealt with colours, what people like im also forced to look at what trends are because everything, I don't think, we unfortunately don't set the trends in South Africa. All is kind of following what was in summer in overseas and it comes to summer you know this side. So, we always have to kinda benchmark ourselves against what was in fashion in Europe or in America what's happening, what's coming out of fashion week because that eventually comes out, it trickles down into the country and that's what everybody wants and we, unfortunately at this stage it is not like we set you know those trends, so I think it is important *iWoza Moya* people don't shop here because we are a charity and people just don't wanna buy our stuff because 'oh it's a charity' they wanna buy our stuff because it is nice, because it is fashionable because it is when you are wearing it you wanna get complimented. People are not going to say, when you're wearing an item no one is going to say 'oh that was made by the impoverished' – there's no story and it is important that whatever product we make whatever product we get our crafters to do that it sells on its own without the story behind it you know and it's our responsibility as *Woza Moya* to make sure that we are guiding them or assisting them in a collaborative effort to make sure that... like you saw now with the animal print stuff that we are making, we sat and said look animal print is what is on trend this season this is what people are wanting lets work out some items that we can make here's designs , here are pictures and the first samples are what you saw with sis Beader Three and that started coming in and we had a group of people from the US who just bought the whole lot now and they're saying this is what people want. And it is quality stuff, it is well made. And it also fits in with the fashion and us women are fickle. Next month it will be something else but if we can stop making the same thing and we don't change to what the trends are then we are doing a disservice to the crafters

Khaya – You may have touched it but I will ask it anyway, do you think this experience that you bring here is appreciated? Like the knowledge to be able to tell trends...

Marketer One – I think it is, and I feel, ja I think it is appreciated because it takes a lot of the burden away from the crafters in terms of them having to think or maybe make things that are not gonna be bought. You know what I am saying? Sometimes we do get some ladies who come with items, saying this is what I've made and unfortunately we have to send them back and say

the colours you've mixed are not going to work, you know this design is not gonna work and then we give them pointers obviously in terms of what they need to do or what they need to focus on but they wasted time, wasted that material making something that is not gonna work but now with our input they'll know that if they buy these beads, they spend the two weeks making this item when they bring it here it is guaranteed that it is money they gonna make same time and they gonna buy those items and I think it helps them in the end. And also, now helps them to start thinking along those lines, they start having their own designs and suggestions and they start opening their eyes to those type of things so it is appreciated 'cos some people don't know. They might have the skill to make the item but they don't have the eye for the colours and the eye for trends, you know and stuff like that

Khaya – Ja, so you mentioned the fact that at times they would have chosen a colour that doesn't sell, who would have suggested that initial colour? Would it be the ladies or would it be like, or would you suggest and realise that it doesn't work?

Marketer One – No, it is them, sometimes we get ladies that try new things and we do encourage them to come up with new designs and we will say no this colour works this one doesn't or these two colours don't work and even if, we know based on what we have in the shop and what is in move and the fact that we are not funded by donor funds it is important for us to have things in the shop that's gonna sell. Because if stuff doesn't sell then the whole project falls apart, so we also make sure that whatever we buy whatever we put into the store is something that we know is gonna make money so that's why it is important for us to work hand-in-hand with the crafters and guide them to say this is what people want this is what people are needing these are the colours that you should be using and sometimes people will try new things but now they know that they are trying new things is at their own risk 'cos at times you'll be like oh this works but then sometimes you are like no no change this the design is good but the colours are wrong. And you have to go back home and re-do it and get the right colours

Khaya – I think you've touched on this too but I'm gonna ask it anyway, what role do you play in Woza Moya?

Marketer One – Geez, everything you know, because we are a small organisation and it's very limited... how can I put this without sounding...? There's not a lot of money available to pay skilled people, you know, so sometimes I'll wear a marketing hat, sometimes I wear a design hat, then because I have banking experience I help with finance, I do the debtors I do the financials we do margins uhm I'd say it is more of an assistant role to Director but my primary role is fundraising and marketing. But what's unique about the fundraising for *Woza Moya* it's, fundraising for us is more about sales and attracting customers because we try to make that every sent of our revenue comes from sales and 20% can be from donors because it is always, like, because if that split is

maintained it shows that what we have is what the market needs because we try to compete with any other jewellery or any other business out there, we don't want people to just buy because it is a charity. We want people to buy because it is good quality, good items, it is well made and that's why we do not wanna focus too much on just getting donor funding and say yes, we are a charity and we do this. also, a lot of my time is also spent on sales, finding new customers that will buy items and then if there's funding available like the Department of Arts and Culture then we apply for that but that just helps us with the training we recently got funding from the National Arts Council it wasn't much it was about R40 000 that they gave us which we had applied for. What that helped us to do was we always wanted to get some leather and beading products. So, we used that money to experiment with that and take a risk with something we hadn't done before and put it in the shop and see whether the demand was there without risking our own money, you know what I'm trying to say? Like for us that's what donor money does. It gives us an opportunity to play around and take a risk on something we are unsure about but without impacting on our cashflow and our revenue as well.

Khaya – And I think you've touched this as well, what is your contribution in the designing and making of products in the project?

Marketer One – Mmh my contribution? I think, I'm not a beader, I can't physically make but I think my contribution has always been the colours, like helping our crafters identify which colours work and which colours are on trend and which colours are people really looking for. And then also, I spend a lot of time researching on the internet what the trends are and what's gonna come up in summer and winter because we do export to Europe and America and I always try to see what's happening in those other countries in term of... you know like here in South Africa we like bright colours, we can put orange, green, red all together as one but if you go to France for example they like navies, greys, whites the more of the muted colours so I try like, my role as I see it if we wanna make something that goes for our target, the European market then I will try to mix colours and designs, even if it can be an African design using colours that will speak to that country or customers there so I think that's mainly my contribution is to do the background research for the beaders. They get it in the form of a design, I print out and we draw, I mean Director is more of... Director can draw. I mean my sketches are not so good but I got internet. I mean now with the internet everything is so readily available there even sometimes we do find, I go out and find videos if people are doing videos and I download those and I sit with the crafters and say look this is what's happening you know with patterns and colour palettes and we mix the beads but at the end of the day they bring it to life. I can download the info but they bring it to life.

Part 1 interview, Bader Five, Six and Seven

Date: 1 March, Woza Moya premises, Hillcrest

After being asked about how they work

Bader Five – Like now, it depends on what kind of work we have and whether the team is familiar with it. But if it is something new, I need to practice by sampling and then train them to do it.

Khaya – Do you ladies come with designs to train Bader Five?

Laughter erupts

Bader Six and Bader Seven – NO!

Khaya – Why not?

Bader Seven – We do not know anything.

Khaya – But you do have the beading skill?

Bader Six – Yes.

I then clarify the consent form

Khaya – Okay the first question, when did you start working at *Woza Moya*?

Bader Seven – Last year November

Khaya – Could you do any beading before joining?

Bader Seven – Yes, I knew how to

Khaya – What about you Bader Six?

Bader Six – May

Khaya – How did you join the project?

Bader Six – I was invited to join by Bader Five.

Khaya – Bader 5 when did you join this project?

Bader Five – I started... well in fact I have always been working in this project as all beadworkers who come on Fridays to deliver their work. Then I was asked here (at home he said) to come work here (at home) which explains why I am here now. However, this project (referring to his team of ladies) was started February 2018. I'd train people and we'd then produce products.

Khaya – When did you say you started working at *Woza Moya*?

Bader Five – 2009

Khaya – So at that time was there a big number of men submitting as part of the Friday beadworkers?

Bader Five – Yes there was a lot. Although some came on Thursdays and others like myself delivered on Fridays

(Thursday may have been the traditional community beadworkers who still get invited to this day)

Khaya – How did you join this project?

Beader Seven – Beader 5 invited me to join the project

Khaya – Beader Five, how did you know that Beader Seven could bead?

Beader Five – Well, whenever it gets really busy with my own projects. it becomes difficult to ask someone who is already a beader for *Woza Moya* because they would still have their own beading order. So, I figured, let me get new people who are not affiliated with *Woza Moya* but still can bead. I, then asked Beader Six to recruit people for me – that’s when she came with Beader Seven and others you unfortunately haven’t had the chance to see today. When we had the numbers we then formed the team we are today (this is the first time he calls it a team).

Khaya – Now, what do you call this team?

Laughter erupts

Beader Five – We do not have a name in which we call ourselves, we are just a group here at *Woza Moya*.

Khaya – Why did you decide to join the project?

Beader Five – The main reason I decided to join this project is because we have families and responsibilities with the low employment opportunities in South Africa... this is a way to live a life (sizi philise). And also because we really love this work, work we feel in our blood.

Khaya – Beader Seven, do you agree with him? Are these the reasons you also joined?

Beader Seven – Yes.

Khaya – Why do you agree with him?

Beader Seven – I also have a family to take care of

Khaya – We are still on question 2 with you Beader Six, how did you join?

Beader Six – I joined like Beader Seven did, I used to work here and we were told that Beader 5 would be teaching people

Khaya – Oh so you used to work here at *Woza Moya*? Where exactly did you used to work?

Beader Six – I was also one of the Friday beadings. Then Beader 5 wanted people to train in his beadwork then that’s how we started.

Khaya – Then why did you decide to join the project?

Beader Six – I do different things here at *Woza Moya*, getting a lot of knowledge and skills – things you didn’t and couldn’t do before. Like look at the grapes here, who thought I would ever know how to do this...

Beader Seven – (adds) And the strawberry also

Laughter erupts

Khaya – True like when you look at this one it is flat and you have a way of making it appear three dimensional and it looks like the real one.

Khaya – Do you have the experience in the kind of things that you do here?

Beader 6 and Beader 7 initially do not understand and think by experience differently

Both say we could bead...

Khaya – What kinds of things could you do before joining here?

Beader 6 – Beaded pins, bracelets (called *iphandla*), pens with beaded tops

Khaya – (asking Beader 5) Do you have experience with the kind of work that you do here? An experience that you came with from outside before joining *Woza Moya*?

Beader 5 – My first encounter with beadwork was here at *Woza Moya*. Since 2009. That is when I started

Khaya – Who taught you beadwork?

Beader 5 – There was someone called Thandeka, it was not as if they were teaching me it was like I was helping her. With the things I was helping her with I also started to develop my own designs and they are the ones that have placed me in my current position here at *Woza Moya*.

Khaya – Do you think the skills that you bring to the project are appreciated?

Beader 5 – A lot!

Khaya – Why do you say a lot?

Beader 5 – Because most people who buy our work either come from overseas, if not they do not live around here they come from places such as Cape Town or around South Africa. Or rather let me say around the world. Most of our clients are tourists and locally. They buy our work because it is beautiful, it is new and fresh, it is quality work and there is nowhere else one can find this kind of work.

Khaya – What do you think Beader 7?

Beader 7 – Yes, ask Beader 6 first (laughs)

Khaya – Beader 6?

Beader 6 – Yes, we do beautiful work, we do different things, others cannot do, and things some may even think we might not do.

Khaya – Are you ready to answer now Beader Seven?

Beader 7 – I agree with Beader 6, as she says.

Khaya – The next question, what role do you play here *Woza Moya*?

Beader 5 – The role that I play at *Woza Moya* is to develop new designs and new production which in turn helps other people in the project to be able to provide for themselves. As you see us as a team now, the money made does not only come to me but it helps all of us. Then *Woza Moya* also gets helped in the process because of the work that I produce.

Beader 6 – When there are orders to be made, as Beader 5 says, it is my, our responsibility to deliver on those orders.

Khaya – Now I am asking about your contributions, what is your contribution to the project in the design and production of products?

Beader 5 – I don't know if I can speak for everyone here?

Khaya – Yes of course...

Beader 5 – The effort of my team members comes through when we have a big order for example an order for 50 apples, something I could not do on my own, for the order to be fulfilled on time. Without them, *Woza Moya* would struggle to function the way that it does. Basically, we as a team need *Woza Moya* and *Woza Moya* needs us as a team.

Khaya – Do you agree with what Beader 5 is saying?

Both Beader 6 and Beader 7 agree.

Conversation and observation with Marketer Three, 13 March 2019, Hillcrest, Woza Moya
Because of the long conversation, permission was sought to record the conversation and it was granted

Khaya – Yeah, so what have you been busy with? I remember you did send me those anti-bullying beads on email.

Marketer Three – Yeah, that has been really busy. Ja.

Khaya takes photographs

Marketer Three – So what I have been doing, is I went up to Jo'burg and I really have been pushing this anti-bullying initiative within schools. What I have also done, is I have aligned with Miss Teen South Africa and she's also Miss Teen Africa 2018, her name is Kayla Wright. She, I am having AB bracelets made for her at the moment and she is very very much into anything philanthropic okay. (shows me images of the Miss Teen SA and the products from *Woza Moya* that she is wearing).

Khaya – Is she based in Jo'burg?

Marketer Three – Yes, she's based in Jo'burg. She and I are going to be meeting with schools up there, where she is already strong in the area which is Edenvale. And then she is going to come down here. She's going to drive the whole pageantry. What also came up with the AB bracelets, it is... there was a concern with the femininity of the product. We've got however many people in this country, half of the population in the country are boys, so when I came here on Monday because I have been at the AIDS centre a lot, Director and Marketer One and I put this idea. You know the little travellers, to make the AB traveller which we have not done. So that means, that now we are open, this AB initiative is now open to girls and boys, men and women. With that we've got one female and one male, so if you'd preferred not to have a bracelet. You can have

that on your lapel at school with obviously the school's endorsement. This is now the biggest project that I've got to give myself into. So basically, I need to get myself into every school, every institution then starts filtering into corporates then you choose whether you want to embrace it, a male traveller on your lapel or wherever, whether you want a female, or whether you want all of it. And as [the Director] said to me we can also go with other merchandise, we don't have to stop here. So that's what I'm really focusing on at the moment.

On one side it is the AB bracelets and the AB merchandise

Khaya – Ja, and will there be any crafter responsible for that?

Marketer Three – Ja, a woman in, somewhere in the sticks but I don't know who it is. But I'll find out from [the Director]. [The Director] said she got it from someone last night. Actually, I am getting another two on Friday so I can start pushing it. So that's one side.

The other thing that I've been doing, is I went to Johannesburg to meet TOURVEST. Now Tourvest has 65 shops in all the airports in South Africa. What they are going to do, and I sent a major document last evening, is I had to select a whole lot of products which Marketer One and I did on Monday. Then prepare a spreadsheet as to what the wholesale prices, what they recommended are retail prices what it is being sold for here. They then take the wholesale price, they multiple it by 2.8 280% and they put it into their stores. What they've agreed to and the document that I sent last night and this morning was nearly 54MG so it is huge with the images and everything, is one shop in OR Tambo to see how the products go and two in King Shaka. So, they are building, King Shaka ACSA is building a massive retail set-up which has a lot of stores like there's a nail bar, there's a kid shop, there's a toy shop, there's a sweet shop, there's a Ray Ban shop, there's a ... they're just starting to be now... they are going to open on the 1st of May. In that new retail spot, TOURVEST has three shops. One is female accessories so they want to put *Woza Moya* stuff there, one is a children's shop so I included all the children stuff bunny hats, pencils with the beaded fruit on top, socks, little travellers, love letters all of that we've included as going into the shop in King Shaka so that is pending approval but OR Tambo, they want the stock by the 1st of April and King Shaka by the 1st of May. So, it is quick. What we will do is rape the store here so it is empty but it is also good, the beaders will have to fill the shop again. Do the domino effects of it is very positive. So, I am doing all of that. In addition to that there's a huge trade show in Paris that I can't remember if I've mentioned it to you called Premier Vision and I've been there, I went there September 2017 it is a hall like from here to Luca it is just filled with fabrics and embellishments and etc etc what they have done is for the first time ever is they have incorporated a very small segment within the Premier Vision enterprise of handcrafted embellishments, things that can be added on but things that are artisanal so everything has to be handmade, ethically made etc. I get their newsletter and I see that there there's this thing but you have to apply. So, I've applied

and they came back to me and they said they'd like to see your stuff. So, I've sent them images now and the stock is actually sitting on my dining room table and it is being couriered today to Paris. The images they are very happy with, they want to see the quality they need to check the quality because of their reputation obviously and their brand and if that is approved then I will go in September to the Premier Vision and push the *Woza Moya* that will be things like necklaces, brooches, earrings everything into the Paris market and those people that go there are all in fashion in other words, they'd come there and they would wholesale and I mark up slightly within the European rate. I am also busy with another fair in August called *Maison Object* which is *Maison* is house of and *Object* is object. And they have teamed up with DTI and there's an application process and I am going through with them which is to get funding from the DTI for me to go with the *Woza Moya* stock to Paris.

Khaya – Wow! That's a lot. So where in Beader Eight in all of this? Is there any project that he is involved in?

Marketer Three – Beader 8 is doing my AB bracelets. So, he will be doing all the AB orders for me. That Kayla the Miss Teen SA, she got 16 on a day. I am dealing with an organisation in New York called kindness.org where they have a huge community where they have over 2000 people on their community page of Facebook but you have to join and be approved. So, I approached them and got approved by them into their community page and I started posting the AB initiative. I have done two postings so far and that is for getting the AB bracelets into New York and into North America. Then there is Kindness Can which is the DJ (Thomas check out the name it is inaudible in the recording) she wants to meet with me tomorrow. In the meantime, by 5 o'clock today she wants all the points in how I see my AB initiative being able to tie into her new organisation called Kindness Can that she runs by herself with a psychologist Paul someone who I don't know. See how we can mesh our two organisations. So, she has the voice basically, cos she's got a very strong following so I want her to punt the AB initiative and *Woza Moya* and in return for that any orders that come through as a result of her punting us because she is so strong will then go, a percentage will go towards her organisation and punting the way she wants to but she needs to tell me what her ideas are Like marketing however way she wants to further the word. But either way she's pushing kindness I'm pushing anti-bullying and between they gotta meet

Khaya – And they seem to link up...

Marketer Three – Complement each other yeah. And we are both in Durban I mean she's in Bothas Hill. So, that is what I am working on at the moment. Those are all the projects I am working on at the moment.

Khaya – Seems like a lot

Marketer Three – It is a hell of a lot. What I have worked out is that the harder that I work, it is such a simple philosophy and I wish a lot of people could embrace it, but the harder that I work the more people that I approach, the better I am doing. I am getting the name out there, I am doing my social media and there's a woman in Jacksonville, Florida, who is an outstanding woman and I want you to tell me how old she is... (looks through her phone for the photo of the woman)

Khaya – That's pressure (laughs)

Marketer Three – How old do you think she is?

Khaya – Is she not in her 30s?

Marketer Three – What?

Khaya – 30s

Marketer Three – 70! So, she's wearing the leopard print.

Khaya – Is it not made by Beader 3?

Marketer Three – Yup, so this is in America and she's wearing the earrings. We send her samples and she's got a very very strong following in America and on Instagram. She's done a lot of styling and she will be placing an order for what she has styled in the next week to 10 days. So, that's Jacksonville New York, kindness org, Susan Alexandra the double heart. She is still posting a storm of these double hearts.

Khaya – I don't think I saw the double heart.

Marketer Three – Really? So, this is it, you know she does wacky stuff. I think she's cray cray. Here she is. So that was Monday. So, she's still posting those

Khaya – Were these made here?

Marketer Three – Yes, Beader 5 made those.

Khaya – It is kind of a different aesthetic to what we know Beader 5 for.

Marketer Three – Ja. She sends us a design, I think this is her fourth design and we eventually got it right and they are flying. They are currently in New York Fashion Week with her. So, here they are. These are Czech pearls these beads stuffed with cotton wool to make them 3D surrounded by pearls which are the recycled beads made from recycled plastic in the North Coast. I'm trying to think, I've also put in a very small sample range for a friend of in the Eastern Cape who has got a friend down with her and who lives in Victoria Falls and that person in Victoria Falls has got lodges one in Victoria Falls a couple in Mozambique and I think one in Malawi. So, she's showing that stock, it is a very small range to those people to see if they want to order for their lodges, that answer I should have in the next... I should already have had it but she's away. What's today? Wednesday, I should have it latest by Friday and then we will ship to Vic Falls and from Victoria Falls they can price it there according to lodges they want to put it with, apparently, they are doing really well. Their market is American. The other thing is, the last one, is a company called

Safari Scapes whose office is in Dallas they do very very very high-end safari trips here but no hunting, they are not that type of they are ethical and they bring out these very rich Americans so I went and found them through a contact, I have seen them twice already in Johannesburg. They now have a sample range and are going to Dallas, they are going to a massive show there to go get more clients but they'll also see existing clients and they are going to be ordering things like the belts, beaded belts and a whole lot of other stuff in April. The belts that I am panicking about now are twelve belts that I order about a month ago which have to be in Johannesburg by tomorrow.

Khaya – Have they started on the order? Do you know?

Marketer Three – Well, they were supposed to be delivered on Friday and we are sitting on Wednesday. They have to be with my client by tomorrow in Joburg. So, I am very pressured about that because they go to the very first Polar tournament on Friday so it has to get there. So, I'm gonna have to bash Marketer One on the head about that now. so that's what I am doing Khaya. What do you think? The orders are not conventional so it stretches the beaders. So that's all that I am working on currently, working hard I love working so isn't that lucky? Imagine if I didn't. These are going to Miss Teen

Khaya – These are by Beader Five?

Marketer Three – Ja Beader 5 did these which I designed one night when I had had a glass of wine. And these are going to Miss Teen and client has ordered a pair for New York, a friend of mine. These kinds of stuff everywhere I wear them people are like 'ah I love your earrings I love your earrings' that's why I wear them all the time plus they are for protection.

Khaya – How so?

Marketer Three – This is called evil eye. It is a Greek philosophy that they keep evil away from you.

Khaya – And it seems to be working?

Marketer Three – Yes.

Part 1 interview, Dispatch Coordinator (DC)

Date: 15 March, Woza Moya premises, Hillcrest

Khaya – The first question is, when did you start working in *Woza Moya*?

DC – Mmm... I would say in 2010 when I got registered, initially I was just volunteering. I was volunteering for about three years, I was then registered in the year 2010.

Khaya – So you would say you started being involved in the project in 2007?

DC – I would say yes to that. But during those volunteering times would happen around December and then I started doing it more regularly and then eventually got registered.

Khaya – So during the volunteering days, were you doing the work that you are currently doing?

DC – No, no. So, the current sewing area used to be the dispatch section of *Woza Moya*. I joined that sewing group doing the bunny cats.

Khaya – Oh do you sew as well?

DC – Yes, I can sew. I started the and my responsibility was to make the bunny cat faces. It would mostly be the hand-sewn work though. I would also help the ones using the sewing machine doing things such as cutting loose threads on sewn goods, turning pockets right side out. Then overtime I started working at White Elephant the second-hand shop that we run here. I was given the responsibility of running White Elephant for about two-three years. So, I'd come in the morning take the clothes to go sell and then around noon I would then go to the sewing section to help out there. Then I was trained to run the *Woza Moya* store, I did not really like working at the store. The reason for that is because I felt I was a little old to be running the store. According to me, the more younger women such as the ones who currently work there seem befitting to be running the store. This was when the store was in a different area here at *Woza Moya*, then I would also go to the Embo store when the need arose. I also worked at Kloof until they found permanent employees that's when I came back to Hillcrest. I was assisting Bongiwe at dispatch, then there was a gap at the store. Bongiwe went there and I remained at dispatch. It is almost a year now since I have been working at dispatch on my own.

Khaya – How did you join the project?

DC – Here at *Woza Moya* (*lana ekhaya?*)

Khaya – Yes.

DC – How can I explain it? There was a sister of mine who worked at respite and she had started a long time ago. She said that she wanted people to come sew. At the time, I was jobless and it was an open invite that did not require any qualification. And we were sewing t-shirts for Amanda (Laird Cherry)

Khaya – Is this the same project the Beader Liaison Officer was a part of?

DC – Yes. While doing this Director then approached me and asked that I be involved in other parts of the organisation.

Khaya – Why did you decide to join the project?

DC – As I said before, because I was jobless and at home. I was not doing much at home. And basically, that is why I decided to join.

Khaya – Do you have experience in the designing and making of products that are done here at *Woza Moya*?

DC – No no I do not have any.

Khaya – Even with the sewing? Who taught you how to sew?

DC – As I said I learnt through the sewing side when we did hand sewing. There was a woman called Pauline who came to teach us how to use the sewing machine. Then Director encouraged mw to go join that training. I went there because there was nothing to lose instead I gained. Our training was every Thursday. And because it was during the time when I was not working I would come every Thursday to attend this. Even though I do not do any sewing here at *Woza Moya (lana ekhaya)* that training enabled me to be able to do some sewing at home, like if I see a fabric and I can make a curtain, or pillow cases, those little things even hemming pants

Khaya – This experience does not help you at the dispatch?

DC – I mean I do check the quality of products, if maybe Hle misses something I am able to pick it up. Maybe a doll doesn't have an arm or some do not have hair because of the pressured nature of her job so I do help with double checking and also stock taking

Khaya – Do you think your sewing experience helps with quality check?

DC – Not quite because these are beads and I dealt with fabric. Those are two different things.

Khaya – Okay the next question,

Khaya – What role do you play at *Woza Moya*?

DC – I play the role of making sure that the beaders are able to make some income no matter how small or big it is. If there was not anybody to check that certain items are running short I am able to identify this and this in turn makes the beaders happy that there's more work.

Khaya – What is your contribution with the design and making of products?

DC – In designing? I would say yes because job opportunities are created and there is cash flowing in

she explains the UNILEVER project which does not answer the question exactly

*what I gathered from the interview is that DC is not comfortable with the idea of designing and being called a contributor to the design process mainly because she feels she is not a contributor to the design process.

Part 1 Interview, Bader Four

Date 15 March 2019

Khaya – When did you start working at *Woza Moya*?

Bader Four – How can I say? I started working here (*ekhaya*) when I was 17, so now I am 34 [therefore she started working in 2002] so let us count back then.

Khaya – 17 years... we are in 2019 now so that means you started working in 2002?

Beader Four – Yes.

Khaya – So does this mean you started working when you were still in school?

Beader Four – I used to work and come to *Woza Moya* on Fridays and they expected me to bring in work on Fridays. It was known that on Friday I would not go to school because I had to deliver my work. How can I put it? At home nobody worked (where I was raised nobody worked), we survived on this money [money made from selling beadwork].

Khaya – Was it just you who worked?

Beader Four – My mom too, in fact all of us as a family. It was this bead work that fed us, this beadwork that put clothes on our backs, the money for my school shoes came the very bead work, so basically, I would design bead work with the intention to sell and in turn buy my school shoes. This experience pushed me to try to design something, at times I would even watch something worn by somebody on the television and I would be able to make the exact design because I grew up doing this thing, there is nothing I can do so well as I do beadwork.

Khaya – When did you start beading? At a young age?

Beader Four – I was very young when I started, around the age of 11 or 12. I would do it with my mom. Mom learnt it from my grandmother and my mother and her siblings too were raised with money made from beadwork. My grandmother taught my mom, when my grandmother passed away, we then helped mom with the beading.

Khaya – Do your children do beading too?

Beader Four – Yes, they help me too like I helped at home.

Khaya – How did you join *Woza Moya*?

Beader Four – So how can I put it? Initially, I used to come as part of the Thursday group. Now the Thursday group is not registered with *Woza Moya*, they do not get a monthly income as with registered beaders. The Director then liked my work and she'd seen me often on Thursday, that's when she suggested that because I was a regular on Thursdays then let me join and be registered with the project. I came and laid out my work and she would buy but she reached a point when she said she could not afford to buy from me on a weekly basis so she suggested that I get registered and be paid monthly.

Khaya – May I ask how the monthly pay works? Does each person get paid differently?

Beader Four – It depends on the quantity of your products. There are for instance some who did not put in anything this month and they have asked if we have been paid yet. So, in the given four weeks you need to make sure you have sufficient products to be given a sufficient salary. It all really depends on how much work you have submitted.

Khaya – Why did you decide to join this project?

Beader Four – It is because I really love my work, I doubt I would refuse if I got asked to participate in anything that involves the work that I do [beadwork]

Khaya – Do you have experience in the designing of the products that you make at *Woza Moya*?

Beader Four – Yes, I do have it. If you go to the store you will find my work, earrings that I have made, bracelets and necklaces. These products are being bought from the shop and that experience comes from home.

Khaya – Do you think the experience that you bring in the designing of products is appreciated here at *Woza Moya*?

Beader Four – Yes, I would say that. Just an incident happened previously when my designs were given to someone else, I did however, understand because the order was big. But even with a big order, I think they could have been transparent with me because I initiated those designs, so it is only fair to talk to the designer before making the decision of giving it to someone else. I mean, if I was informed I probably would have picked my own team to work on these designs with me to deliver the big order.

Khaya – Did you express your unhappiness?

Beader Four – Yes, I did express it, she said the order was too big and she agreed that she could have sat down with me and asked to pass this design to someone else just to deliver on the order. Then I would have been given an opportunity to either agree or disagree. I also think because I come from a family of bead makers, so this job could have been spread with my family members.

Khaya – What did the design you came with look like?

Beader Four – It was different kinds of designs. Because I do different types maybe that is why I always have work to do here on a monthly basis.

Khaya – Do you have anything to share with me perhaps?

Beader Four – No I do not have anything with me now, some are at the shop because I do a variety of bead work. I mean even my ear rings are quite different to others found in the shop.

Khaya – Are these earrings your own designs?

Beader Four – Yes, they are my own designs. I initiated the designs and I am still the one responsible for making them.

Khaya – What role do you play at *Woza Moya*?

Beader Four – Maybe it is a question I don't quite understand, role in what sense?

Khaya – Like what kind of things do you do here at *Woza Moya*?

Beader Four – I supply them with work

Khaya – Do you think supplying work is important for this organisation?

Beader Four – Yes, it is important, I think I supply the most beadwork here because even if you go to the store I have a lot of work there. Particularly earrings, because if you go to the store I

think I have about three different designs currently. Then there are necklaces I have four different necklace designs in the store. I also do beaded ties that get worn by men [she also mentions another specific necklace which I am not aware of and a second one which she mixes glass beads with beads used for healing and others with stone]

Khaya – Now Beader 4, were these designs taken from your mother?

Beader Four – No I started them myself.

Khaya – Do you have work that maybe belonged to your grandmother or mother?

Beader Four – Yes, I do have, they are brooches that resemble animals such as butterflies, bees, dragon flies, just different types of animals. We did them with wire and then attach a pin at the back. This is the type of technique that my grandmother used to do. Using the needle and making earrings never used to be made at home, we only used wire at home. So, this new technique I started myself.

Khaya – Do you think what you did with your grandmother helped at all with what you are doing now and developing designs?

Beader Four – Yes it does help. My mother is the only one at home who still does it as grandmother used to do using wire. If I get an order that requires that style of beading with wire, I give it to my mom to do. I am the only one at home doing this style of beadwork. At home we only used wire for beading. When I got to *Woza Moya* I started using needle and string and that experience inspired me to start my own designs and try to sell them here at the shops.

Khaya – Are you able to share the type of beading that uses wire if you have it at home and maybe bring it along next time.

Beader Four – I have a photograph in my phone I can show you. I took a picture of it when someone asked me to make it for them.

Looks through her phone gallery for the photograph

Beader Four – My phone says there is no space so I can't look through, let me delete some things

Khaya – No! do not delete your things.

Beader Four – No these are necessary videos really.

Khaya – May I take a picture of those in your phone

Beader Four – I do not see any problem there. These are the necklaces I mentioned earlier. I make them.

Khaya – Are these the ones you make with your family?

Beader Four – No these are the ones that I make for *Woza Moya*.

Khaya – How different are they from the ones you made with your grandmother

Beader Four – My grandmother cannot make these. ... this is the necklace with *cwabasi*

Khaya – Is *cwabasi* used to heal people?

Bader Four – Yes

Khaya – What is your contribution in the designing of products here at *Woza Moya*?

Bader Four – I do not think I quite get the question.

Khaya – So what do you give in the designing of the products here, it could be your time, your skills or whatever you think you give

Bader Four – I give a lot of things, I mean my mind to think of designs and designing for people

Khaya – And your designs are being bought?

Bader Four – Yes these are being bought like the sample that I brought in before the current two, I made three and ten more were ordered. When I came in on riday only one out of the 10 remained. So, I have to make another 10 to replace it because I have been told that they are liked a lot in particular the colours that were used for them. To add to that I have been asked to make 30 of the new samples each cecause they were approved.

Khaya – Thank you Bader Four, we are now done with the questions.

Part 1 interview, Bader Eight

Date: 4 April 2019, Woza Moya premises, Hillcrest

Khaya – When did you start working for *Woza Moya*?

Bader Eight – At *Woza Moya*, I started around 2003/2004 no it was actually in 2003 around April towards Easter. That's when I started here at home (*ekhaya*) to do beadwork.

Khaya – How did you join the project?

Bader Eight – I was informed about the project by people from my community about a department on beadwork here at the AIDS centre. So, because I could do some beading and I was already making money from it independently so I decided to come anyway to showcase my work. They liked it, bought it and then that was the beginning of our engagement one way.

Khaya – So are you saying you could do beading before joining the project?

Bader Eight – Yes, I used to make and sell in other places. In other words, I was supplying other people so when *Woza Moya* came it just meant more work more money for me (*kwanda umsebenzi kwanda imali*). *Ngeza ngizo khangisa*.

Khaya – How did you learn beading?

Bader Eight – I learnt it from the community, grandmothers. They used to do it and I would join in, at that time it was not something major, it was just play. There are beads of love, for instance if a woman agrees to date you, then as a man you would wear as you would a

wristwatch. Then those curious would ask if indeed you have gotten yourself a girlfriend. Beads have various meanings, I would see it but it was not a serious thing at all.

Khaya – Oh wow, so the guys made the beadwork too?

Beader Eight – No, they would buy it from *abogogo* (grandmothers – not necessarily their own but ones who made beadworks). But at home there were people who made them so I would ask for instance my grandmother to make me one if a woman had agreed to be my girlfriend. But that thing is not *umngoma* – I would not call it play but rather to show/communicate something just as a wristwatch, because it is not compulsory to wear a wristwatch but you do wear it anyway. So, when one looks at the beads they would understand that it means this. for example, if you look at beads worn by men mpangela there is a specific use of colour like you would find with those worn by sangomas. Beads mean a lot of different things but if you do know it well you will tell and may even possibly ask. [he continues with the sangoma bit.....]

I did not pay the skill much attention, it started being a serious thing when I started supplying it and in turn commercialising it. Just like here at home (*Woza Moya*) I realised that I am able to make an income, money comes in, I am able to improve my life. So, it is like that to me, it is culture that turned into commerce.

Khaya – You said you learnt it from your grandmother?

Beader Eight – Yes, by my grandmother but also learnt some techniques from my aunt (paternal) but it was gogo who made it a lot and she was making for others – so that is how I decided to go through it one way.

Khaya – Can I ask how you were perceived as *umuntu wesilisa* doing beadwork?

Beader Eight – (laughs) You are right, however, what I would say is that there was no taboo necessarily at home, that beadwork is for a particular gender, I do do it. An important example would be hair salons. Most are run by men, I am not saying women are not good at that trade, but my point is kuya ngo kuya that with careers that one is for women and another is for men. Most of these salons are dominated by men and I would say they are the ones with the most skills when it comes to that and even their clientele prefer to be styled by men. Likewise, when I do beadwork, everyone has their capabilities and we all bring our creativities in different forms, we are different. Even here at *Woza Moya* we have our different creativities. But to answer your question, the community had no problem. Yes, beadwork is dominated by women and mostly old women but presently, everybody and anybody can do beadwork.

Khaya – Why did you decide to join the project?

Beader Eight – Firstly, I joined because I have a passion for beadwork (in retrospect). Secondly, to be honest it is the commercial value that made me join. To be honest I am able to live on this and to make money (*ngiyakwazi ukuphila ngako kanti ngikhande ne mali* – I am able to live on it

as well as to build/construct money) and to be self-employed and it is able to give me the income that I need. *Woza Moya* is a good project because those affiliated with it are able to be self-employed, make money either through supplying for the project or other projects that come through it. I do not think if there were no income we would be as committed and dedicated as we are right now. We need to be honest that there is an income here, we sell for clients in South Africa and overseas. These are designs we need to make, adding our knowledge and skill bringing in our creativity so we can be advanced. I joined because I can bead and beading in turn brings me an income.

Khaya – And have you been self-employed since 2003 when you joined the project?

Beader Eight – Yes to now. I work here and there is work, every thing is going smoothly. (kuyavuma)

Khaya – Do you have experience in the designing and making of the products that you make here at *Woza Moya*?

Beader Eight – Yes, I do. I do have experience since I specialise in particular designs. For example, the designs that I make generally, include bangles, necklaces, key rings, pins, then there are samples. If for instance *Woza Moya* gets commissioned by corporate/big companies then if I am able to design whatever comes from that company it then becomes an order that all crafters are involved in making.

Khaya – Would you have come up with the design?

Beader Eight – Yes, you would find that. There are other crafters who make samples. I would make a sample and if it gets approved then becomes an order we all make. I do make my own designs but also make samples too.

Khaya – Do you think the experience gets appreciated in the project?

Beader Eight – Sure, at *Woza Moya* you are given an opportunity to be creative and they do promote that a lot, always be creative, read books, be online, look at designs, look at everything, design everything. Bring in whatever you would have designed and show them. Who knows what you would have created may be an order. It may be your own order such as the case when you come up with your own design but you are also free to share that design. Mostly, I like the sharing part because if it is my product that turns into an order then I advise that we share it with the crafters. But what I can say is that here we are promoted, given confidence, we are free, we are independent but creativity is promoted, try hard to be creative. Watch everything, creative and bring it in.

Khaya – So your process? You mention that you are encouraged to watch books etc.

Beader Eight – Newspapers, television, with beadwork you need to see something visual it could be in newspapers or magazines mostly art magazines it could be art magazines with

clothes or accessories but basically you need to be informed. Or have apps, social networks which focused mostly on art. That makes you sharp and you see others who design and you then re-design. art is broad.

Khaya – I wish I could see something you saw and then re-designed.

Beader Eight – Something I saw and remade is something we recently just did an artwork for Toyota, have you been told about that? We were busy with that project and we were told it is showcased in Joburg and is shown in Isibaya (local soap opera). I do not know when but last year they showed it constantly on Isibaya a billboard we finished together here, we all met with our blocks of beadwork and connected it to make the billboard. We are involved in a lot of projects, maybe one you should go see is one at Moses Mabhida stadium, the Africa map

Khaya – Oh I have seen that one.

Beader Eight – That one also became a chair

Khaya – So you also lended your hand in that chair project.

Beader Eight – Yes, another one is one you can see in the shop, a chair with beads. Have you seen it? I will show you as you enter the shop, it is like a sofa covered in beads.

Khaya – Oh, I've seen that in the shop

Beader Eight – I beaded that from start to end, you should take a picture of it.

Khaya – What role do you play at *Woza Moya*?

Beader Eight – First of all, I am a crafter here at *Woza Moya* and I also participate in sampling. I will show you one which I am busy with. It is important that I am a crafter in the project. If they get samples from companies, I try to sample that if I cannot then it goes to someone else who might do it. We work as a team and share.

Khaya – You call yourself a crafter, I wonder when do you use the word crafter and designer?

Beader Eight – For a crafter, that would be a person involved in just basic bead work just like the ones at the shop. It is basic yes it was design at first because someone thought of it and made it then it got sold. Design is something new that has not been made through beads, then you decide to try it. For example, this here [refers to the university emblem on the consent and information letters] you see this branding here and you have to do/interpret it through beads. Then you add colour to it [the consent form was black and white], then you work with the piece and the different dimensions (how many centimeters). You see something on paper and start it afresh and do it through a combination of beads. Once the sample goes to DUT and gets approved and is converted into an order then it is the design is successful.

Khaya – So, do you do that kind of work?

Beader Eight – Yes that's what I call sampling and I do sample. We get it here and get asked to sample it. A company might ask us to make it through beadwork for instance its name, and its

design and so on. The company will like it, it could be a keyring, a pin, bangle, necklace or just a piece of that brand. Once approved by the directors it becomes an order that is where the design starts for us here at *Woza Moya*. Starting something from scratch that no other person has tried before and something that is not in the store as well. In other words, taking something on paper and get asked to do it, that would imply that you are designing here at *Woza Moya*. So basically, you are an advanced crafter, because others get in when the design is already there and they just do it, in that instance they are crafters. Before you can become a designer, you need to be a crafter. You need to promote yourself, no one will promote you. Let me start making samples then you grow, you can now do your own research for products – ‘you have your degree’ (laughs) so everything grows/develops in life

Khaya – What is your contribution in the design and making of products here at *Woza Moya*?

Beader Eight – Mostly I am motivated if there is work for everyone. Once a design has been approved then there is work which is important that crafters get work and we all work. That is the most important thing for me, that there is an income, first of all. Secondly, I am also motivated when I develop a design and it gets approved and that benefits a lot of people. And in our current condition people are always looking for work, so if we are able to make work out of this so if there's work then that's beautiful and it is important for crafters to get an income through our work for example, there are instances when a sample returns and you find out there is an order for 7000 key rings and to make such a big order it would take 2-3 months so people are able to get a monthly income. That is important to me.

Khaya – Thank you very much we are now done with these questions.

Part 1 interview, Marketer Two

Date: 5 April, Woza Moya premises, Hillcrest

Khaya – Okay, the first question is when did you start working at *Woza Moya*?

Marketer Two – I started in 2009. Should I also tell you how I joined the project?

Khaya – Actually that's the next question, so you started in 2009, how did you join?

Marketer Two – Here at home (*Woza Moya*) there was a feeding scheme, they were handing out food parcels. So, at that time no one was working at home...

Khaya – Is the feeding scheme still operating?

Marketer Two – They have closed down now, they were around before. As I said at the time no one was employed at home. My mother as well as my younger sister were sick at the time. So, we came here every Tuesday to collect the food parcels. So, on my coming here to collect food parcels, a certain woman who worked at the feeding scheme part, who has since left the

organisation, asked me if I was interested in having a part-time job at *Woza Moya*. That is when I worked here, we were pinning AIDS ribbons. I think I worked for three days and they took my number promising to call me back if an opportunity for a better job came. But they kept calling me back for about a year this was my job. So, this happened in 2008 but I was registered with *Woza Moya* in 2009.

Khaya – The AIDS ribbons that you were pinning, were they made of fabric or beads?

Marketer Two – They were made of beads. They had a huge order with little time and they needed extra pair of hands to deliver.

Khaya – Were you also involved in the beading?

Marketer Two – No I was not. I was pinning the completed pins on card board (packaging purposes). That was my first job here. After that, I worked with the beaders helping with designing of work as well as colour combinations.

Khaya – What do you mean when you say you helped them with the colours?

Marketer Two – For instance, someone came with a ring and they only had it in black, I would suggest that they add various colours that may ensure the saleability of that product. I would help them in that way even suggesting colours for necklaces too. Then, I worked at the shop, working with customers and handling a few orders. Presently, I am dealing with external customers, I do invoicing.

Khaya – Why did you decide to join this project? Although you have answered it in a way

Marketer Two – My decision to work here was not a choice I joined because I was unemployed. But overtime, I found that I really enjoyed working here. What makes it enjoyable is because I work with beaders, women. You'd find at times a woman comes troubled and she would call me to the side to have a conversation with me and after that conversation one sees a change in her spirit. You not only help them in that way, you also assist with the combination of colours for their work. And helps them to generate an income and that in turn helps them to gain confidence which allows them to help their children. That is one of the pleasurable things about working at *Woza Moya*.

Khaya – Do you have an experience in designing and making the products of this project?

Marketer Two – I would not call it an experience because I did not go to school for it. I think for the most part it comes from my enjoying different types of things for example my experience is the curiosity to bring ideas in saying maybe add this colour and let us see how the end-product will look like. Some beaders will create these ear rings for me and I would wear them and because I interact with customers at times, they would see me wearing those ear rings and they would enquire about them and that becomes an order for that particular beader....

Khaya – So, basically you are the model for that beader...

Marketer Two – Yes, I would say that... so I love doing that with the beaders. At times because of this practice, they would suggest that I will make something for you to wear with the hopes that they will get orders.

Khaya – So would that piece you are wearing be a sample by the beader?

Marketer Two – No, I would have bought it from them, I ask them to make me ear rings and I wear them deliberately so the product may draw the attention of possible buyers.

Khaya – Who would have designed that product?

Marketer Two – It differs, at times it is my own design or a person would have come up with that design and I would add a few ideas.

Khaya – When it is your design, does it then go to *Woza Moya* as a new addition to the product range? And who owns the design in that case?

Marketer Two – It does go through to *Woza Moya*, and I give the design to the beader.

Khaya – Why do you give it to the beader?

Marketer Two – I don't know, I just feel like it is the right thing to do. This enables them to have ownership of a particular product. There is advantage in owning a design here at *Woza Moya* because nobody else can make that design, it belongs to that beader. Unless there is a big order for that design then they decide if they want another person to help them with that order or not.

Khaya – Do you think the experience that you bring to the project is appreciated?

Marketer Two – Yes, especially the beaders I think.

Khaya – What makes you single them out? Would they say something that makes you think they appreciate it more?

Marketer Two – Like when one has made something for you to wear, another would come and ask that you wear theirs. What is important is how you wear something. I am aware that my dress style is a bit weird, I have a way of putting things together and most customers (*abelungu*) love the way that I dress. So, in my putting together my clothes with the bead work seems to be effective because it generates an order for the beaders.

Khaya – When you dress up is it on a daily basis like for instance coming here to *Woza Moya*? Or outside?

Marketer Two – Everywhere. Even at home. I always attempt to have some beadwork. Either a bangle or ear rings.

Khaya – What role do you play here at *Woza Moya*?

Marketer Two – With the ladies? Or at *Woza Moya* generally? I would say that I play a big role. I am able to communicate with the women empathetically. For example, someone may come to the project angry I think I am able to talk to them in a way that calms them down.

Khaya – What would have angered them?

Marketer Two – Maybe there isn't any orders and the situation at home is not good. When things are difficult at home, you are impatient and abrupt. Perhaps someone may say something and because of your state at the time you misread them, I am able to read them and communicate in a way that will leave them in a better state than they were when they came in earlier. Maybe there are also internal squabbles, I would address the matter between the two parties to resolve it and create a healthy environment. And that is important.

Khaya – What do you think is your contribution in the design and making of products?

Marketer Two – I would not say my time because it is my job anyway. But when I feel like I am going an extra mile is my heart and soul to the beaders. I can understand and relate to almost all of them to spot when they are not feeling well.

Khaya – When you say you relate to almost all of them, what do you mean? Because there is a mix of different generations here at *Woza Moya*, younger and older beaders, do you relate to all of them?

Marketer Two – Yes, I am able to put myself in their shoes. I don't know maybe it comes with *ukuhlonipha* (respect) maybe also knowing your background. I have the experience of what it means to struggle/suffer I know what it means to sleep on an empty stomach, what it means to go hungry. I think it goes hand in hand with that for me. I have been through all that in my life.

Beader Two final interview

17 May 2019, Woza Moya in Hillcrest

Beader Two explains her new order which are flags – key rings she is currently busy with.

Explains story of her child and her helping with the order that she was busy with

Khaya – I am really happy with this bracelet. The reason I am impressed with it is because I know the story behind it. I saw the difficulties of completing it, when I started this project you were busy with it. You would take it and out of frustration put it to one side and say you are tired of it... saying *bhuti* Khaya I am no longer doing it

Beader Two – And Marketer One would put so much pressure on me about it too. But then once you have succeeded in sampling it, it becomes yours.

Khaya – This is your bracelet then?

Beader Two – It is mine. (confidently says so) when they run out of it in the shop, I will get asked to make more of it. They will ask who is responsible for the black and white zebra, a customer wants it. They will say it is Beader Two and their response would be to go and ask her to make it. Like Director asked me to make those watermelon earrings – I put in 10 and there is

only 2 left now. With the big ones only 5 have sold. People seem to love the small ones more. Those with the dangling beads are slow but maybe for the best because they are more difficult to make. The small ones are quick to make – the only thing is that because they are sold for a cheaper price I do not make a lot of money from their sales. The big ones are R40 while the small are R12.50. so, with the 10 that I submitted, I only made R125 which is not really a lot of money.

Khaya – But they are quick to make maybe that's why they are cheaper. They call it your bread and butter

Beader Two – Yes and again who would give me R125 for doing nothing? So, I do appreciate them. Like can you imagine if I asked you for R15 to go back home, you would probably be annoyed thinking that you have used that money for your fuel. With that I am saying "half a loaf is better than nothing"

Khaya – Can you clarify for me with regards to the bracelet, what did you do in it?

Beader Two shows me where she started and ended

Beader Two – I then asked a lady to help me to finish it off, [shows the lady's contribution]. She stays close to my place so it made it easier for me. I will probably pay her R45 for helping me to achieve this sample and technique. I had to unpick it and fix because Marketer One did not like certain parts of it as well as how tight this final product is. Now when I produce them, I will do it my own way and Marketer One seems to like my technique. I will do it my own way because I will be copying it directly from a physical product, it will be easier this time because I will be able to see where I am at during the beading. I will be able to see the beads which is easier to see than on paper. With paper at times I used to get lost during beading and I would not know how to continue.

Khaya – You did start with the paper though

Beader Two – Yes, I did even though it was really difficult. I would give up a lot and I tried different ways to achieve it. During that process there would be other orders and they had their deadlines, I would put this aside to finish those orders. This is how we work here. We get busy with many things at once. Since the belts were a paying job – I would put this sample aside to focus on that.

Khaya – In terms of people who also helped you with this sample, I remember Beader Four was also involved in it, what was her contribution?

Beader Two – Yes she did show me but it was not this approach. With Princess' technique, she would count four of one colour and then three and then as you see here there is five. When Beader Four went for the second line it would be another colour to create the design.

Khaya – Did Beader Three contribute at all?

Beader Two – No

Beader Two explains how she needs to fix the sample for the main products

Khaya – How would you describe your experience of developing this design?

Beader Two – I do not have an experience, I just copy what I see.

Khaya – But would you not call that an experience as well?

Beader Two – I would call it an experience because I did not start with what I am currently doing (referring to this bracelet) – I could not do such things. I would do look at a thing and create it as is. So now I am able to look at something and create it, even though some give me a hard time to achieve I am able to carry on and do it.

Khaya – And you are fixing now because you see mistakes in it.

Beader Two – Yes, even though it isn't bad because a design for a zebra print, when I looked at the paper, I will be able to tell and try to make it come out as it is. A lot will change, even the fastener will change. As you see currently you can see the blue colour which go covered with the white beads. Next time I will try to cover all of that so it is neater.

Khaya – When will you finally do it? I would like to see it

Beader Two enquires about my research and I explain

I then explain that the difficulty of profiling Beader Eight, Beader Three and Beader Four is that I am aware that there are other people who are involved in their creative process however, I have heard of these people but have not seen these people. Beader Two interjects to provide a possible reason why they do what they do.

Beader Two – You see the reason they will never hire someone like myself is because I know what I must be paid. If they say I will give you R10 for this job and they provide reasons for example that they had to pay travel fare to get the job. Their commissioned people will have to understand that. Mam Beader Three works with her husband as her child no longer helps out. She does most of her job herself – she does not have people helping her with her orders. Beader Four's family and the area where she comes from has an entire crew of beadworkers. She will come one Friday and put on the table a lot of work and the amount of work she brings in, it is impossible to do on your own given the amount of time she uses to make it. It is clear that she hires people from here area to help to make work like R100, R200. If you are unemployed you will appreciate whatever money they put on the table. Their advantage is the skill of knowing the history behind the order and you as the unemployed person will never be enlightened about that history. They just arrive to you with the order already there. They come from areas with good beadworkers like in Nyuswa, people from there are known to be skilled beadworkers and Embo too. Even where Beader Four comes from like a child of 8 already does amazing beadwork.

Unlike us people from Molweni – it is only a select few who do beadwork. Even with the select few our experience is nothing compared to theirs.

She reverts back to that story of leaving it and continuing with newer orders.

Khaya – What role did you play to create the product we are looking at?

Beader Two – I do not want to lie to you, I will play a major role when I start making it for the shop. What I am grateful for right now, is that the sample was created, I feel helped as I can see it and it will be easier to make now. I started with the process, and I stopped and I went around asking people to help me and they helped indeed. So, I would be lying if I said I played a role in its creation.

Khaya – Why do you say you did not play a role in its creation? Did you not start with lines 1, 2, 3?

Beader Two – Yes, I did but I ended here then I could not think of a way to continue with it.

Khaya – Would you not call that a role then?

Beader Two – Okay if you put it that way, half a loaf is better than nothing. I did play a bit of a role then. I guess I did not play a major role in the concluding stages but I was involved in starting the process. I will then continue playing a role moving forward because I have seen it now.

Khaya – Will those who helped you develop it not feel misused after realising that you have your own design now?

Beader Two – I do not think so, it is one lady from my area (MaLungi) who helped me a lot. If for instance I get a big order of the bracelet, I have to have “care” [she used this particular word] and remember that she played a role in the sampling then I will feel obliged to involve her in that order. My only worry is that through giving her, she has the tendency of not sticking to her work. She would start the work then someone would suggest that they go out for a drink and she would agree to that...

Khaya – Is this lady affiliated with *Woza Moya*?

Beader Two – I did suggest that she join *Woza Moya* and she worked for people who would underpay her, she actually worked for Beader 5 and another lady. She said she felt underpaid as she would get R2 for a doll being sold for R15. At times they would say do that and I will buy you a court [750ml of beer]. Then she would start and drink once she had imbibed sufficiently she would toss the order aside and stop work. She is good her only problem is that she is not disciplined.

Khaya – So she no longer works here?

Beader Two – Yes, it was in fact a sad exit to the organisation. We had a huge order for bracelet that were R45 each. They wanted the design in a short space of time. It was white and had a line

[logo] in red beads. I felt sorry for her and decided to split the work with her – knowing how good she is in beadwork. I called her and she agreed and we started working on the order. We were paid to continue with the order, I allowed her to buy beads through my name as a registered beader here. It was very cold and we came here and worked here at *Woza Moya*. We worked so hard on it. She beaded the logo and needed to do the belts on which the logos would get attached. Because she had been paid that day, we went back home and parted. She got home put the work aside and she was gone. The order was due the following day. I called for such a long time and she would not pick up her line. We started the order on Friday and she partied a storm on the weekend and on Monday we called. The client was here waiting for his order they said we had finished ten of the orders. When we eventually got to her on the phone, I asked if the order was ready and told her we are coming there to collect it and I am coming with the client and Thandeka. She said yes you can come collect it. I asked her where we would meet each other in Molweni and she gave a spot at The Tap – she was answering me as if she were at home. When we eventually got to a garage spot in the area, the taxi rank – I called again. She probably thought I was lying about us coming to collect the work. When I tried calling again, she again did not pick up the line. Thandeka was so aggravated, we had called her three times and she did not pick up. We drove to her house and her sister handed over the order and it was incomplete. The client used his own vehicle to get us to Molweni and he wanted to be compensated for that as he went there and came back with nothing. I was in so much trouble because I suggested that she worked with me. I was so angry that day and said to my daughter, I will never work with her again. My daughter said to me you probably will mom as you might get an order you cant make and that did happen because now with the zebra print I required her help. Marketer One was growing impatient with me doing the zebra print and I was constantly trying to check on Marketer One and how far she was with it. After about two weeks of giving her the sampling task, I eventually came across her at her grandmother's place and asked how she was doing. She said she broke the needle then I asked why she did not call to ask me for a needle. I eventually got the sample from MaLungi's niece/nephew who had visited the grandmother – the niece/nephew is a child to MaLungi's sister who is a neighbour of mine. She is so good, she was once given 100 earrings by Beader 5 and those earrings pay well. She made the first 10 and got paid and never finished them again. I asked why she does not drink at home, and she said there is a difference. Drinking out is more fun then doing it at home by myself.

She continues explaining the story of the woman and how good she is and talented. Even plaits really well but cannot turn these skills into ways of making money for herself.

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I will not lie bhuti Khaya beadwork is not fun, it is strenuous, it hurts your back. I can never understand people who become jealous of the money you make from this. we continue doing it because this is our bread. I think it may be better to do it as a group, I can imagine it being successful if you do it as a family because you may even find it easier to split the money you make from it without a lot of fighting. I have gained a lot here, I came here not knowing a lot but I see I know many things now. Marketer One can vouch for me, I missed on some things initially because I was not always around. Now, when I get a phone call for a client order, they will say if you do not have beads come and get some from here. I drop everything and I go receive that order. Working for someone else [umlungu] one can never make R400 a day. I am growing up here, I will not lie about that.

Khaya – What do you think is your contribution in the creation of the design?

Beader Two – My contribution is that in my difficulty to make the sample, I did not become selfish but I was able to release the design and identify someone who might be able to sample it more successfully than myself – my thinking was that if I failed at it that does not necessarily mean another person will fail at it. However, now it is up to the person to decide if they want to be a part of this. all I know is that I will not mess around with my work, because Marketer One cannot be waiting for an order, the order must be delivered when it is required. So the role I played would be that, in my struggling to sample, I was able to sample it anyway by finding someone to help me with the sample and this will continue to bring work for us.

Khaya – When you look at this product, how much of your experience and contribution can be seen?

Beader Two – Yes I see Beader Two who started it, and the work continued from where Beader Two got stuck and it eventually came to an end. For me Beader Two was close to the finish line but she gave up on it. Because had I continued working on it, I needed to have patience for it. My focus was also distracted because other works would come in while I was busy with it. I could have done two lines each day and I think that would have resulted in me finishing the product on my own.

Khaya – Did you learn anything from others who were a part of the creation process?

Beader Two – Yes.

Khaya – What did you learn?

Beader Two – I learnt from Marketer One who gave me the design on paper, but she added pressure on me to not give up on the sample because in the end this product is mine for good. I now have earrings, right? And now there is a bracelet, these things go hand in hand. That pressure was good for me because if this design was not completed it was over with me. Marketer One never gave up on me. There would be times when I wished I would never see her

coming to *Woza Moya* – what will she say? How would I respond? What is my excuse today? She also played a role here, because if she saw my failing at it and giving up and passed it on to another beader like Bader Four or Bader Three I would end up with nothing. I do remember her threatening that she would give it to Bader Three. I stopped her and said I will try. I thought to myself, if I saw Bader Three doing it when she already has so much, she would add more to her basket and I end up with what I currently have, that would not make me feel good at all.

Khaya – How do you see yourself using what you have learnt in the future?

Bader Two – If I move to another place maybe leaving *Woza Moya* and maybe they do not know beading maybe wear my beadwork. They will ask where I bought it, I'll say I didn't buy it, I made it. Then they will ask, how did you do it, do it for us too. I will be able to do it for them. And they will wear it and others will ask, and they will share my number. Then I get customers that way, unlike waiting for stock to be finished only then do you make more work. The side jobs come quickly and pay at a quicker rate.

Khaya – Does the project add value to your life?

Bader Two – A lot to my life, I do not work and I have children but I am able to do a lot of things. My life is like that of a person who says they wake up every morning going to work knowing that they are registered with this company. While I am not registered, me and that person are one and the same. Because I eat, my children go to school, I am able to offer a service and get paid for it. I borrow money if I do not have but I know that I am able to pay it back. This is my firm, *umlungu wami lo*. If they ever said Bader Two you are out, it means I will be homeless (*ngizo hamba estradeni*)

Khaya – How do you see the future of this project?

Bader Two – I see a lot if the project is still around. Customers coming in more for different requests. If it grows and whatever new thing comes and if I am able to do it, I also grow as a person. I build on what I already have.

Khaya – How do you see your own future Rachel?

Bader Two – I see having my own thing may be better than to be under someone. I do wish to have people who are not lazy so I can get jobs as *Woza Moya* does and be able to share that with other people. That's how I feel I would have succeeded

Marketer One final interview
17 May 2019, Woza Moya Hillcrest

Khaya clarifies what the interview is about and that her responses are directed at her work with Beader Two.

Khaya – How would you describe your experience of creating the product? I mean you're not directly involved in the creation but I am seeing you being involved because you downloaded the image, you initiated it, looking through the trends, so it is that experience I am asking about, how would you describe that experience?

Marketer One – For me, how can I put it, it was... I mean it ended up taking longer than I had anticipated for her to actually create it. I mean I am not a designer, I just got an image and I thought let me just give it to her and she would create much faster than she did, it proved not as easy as I thought. For me, the whole process was eye opening to a certain extent because as much as I am not a designer, it helped me to see that the design process and what the beaders actually go through. It is actually one of the few processes where I actually worked very closely with a beader from the onset. So, I could see every step of the way what the challenges were, where we sort of could tweak it to her capabilities because downloading an image is easy but now bring that image to life and make it practical and also take into account her experience and her level of beading. So, I think it was a learning experience. I did get a little frustrated a bit because I thought it should have been much much simpler but I realised that I had to be patient and work/walk at her pace, at her level and for her to design it in a way where she can replicate it over a 100 200 times – you know – so she can make money from it. So ja it was not as bad but it was slower than working with the other beaders. It was a much slower process.

Khaya – What role did you specifically play in its creation?

Marketer One – Well the role I played was I sourced the image, I kind of looked at what the trends were, I listened to what people are looking for. So, I think I helped because I do not think Beader Two would have had access to that information – “okay currently animal print is in and it is what is on trend” and looking at what animal print products are currently out there. So, me finding and downloading the image has helped her in creating something that is in demand, so for me was part one of the process and the step that I played. And think as she was making it – helping her with dimensions cos sometimes the crafters are not good with understanding how long it should be, figuring out that this is the length and this is the width and making it a simpler calculation for her in counting beads. Then obviously the encouragement and emphasising to her and making her realise that she has to have her own unique product. So that's where I feel like my role is. But bridging the gap where people are not just creating stuff for the sake of creating stuff but essentially creating a product that will sell and that is in demand. That is the role that I think I played mostly. That whatever you make, you know that there is a market for it. And you are not just making it for the sake of making it.

Khaya – So when you said there were people that were asking for the design, please explain

Marketer One – Yes there were people who were asking for it, because when we did the first set of animal prints we did leopard spots and when we posted those onto our social media platforms then customers started asking for other animal prints – do you have zebra, do you have wild dog prints, giraffe prints and all of that. So, it is definitely something that customers have been asking for and there is a demand for it. And I think what was also nice about it and for Beader Twoto have this product is that you can do it as a variation of colours. So, it ensures that she can make... she can do a red and black zebra print, she can do a black and white zebra print you know any two colours she can mix. And I realised those are the beaders that make more money when they can do one thing but in different colours.

Khaya – Do you feel your contribution can be seen in the final design?

Marketer One – Yes (confidently) because I was sitting with/on her and also guiding her as she was going along, even though we had a picture she wanted to do it exactly as the picture but I showed her that you can use the picture but make your own interpretation. Because zebra stripes are not the same no zebra has the same stripes as long as you follow and we can see the end result. Use the picture as an idea. I mean how many months did we work on it?

Khaya – The first time when I met her was in February and she was already working on it...

Marketer One – Yes, we started end of Jan, February, March, April, May so it has taken us four months. And she finally brought in a finished product. Even with the finished product it is not 100% but at least she knows. It has taken us five months of her coming back weekly basis, this is what I have done then we would be okay undo this

Khaya – How much of your experience and contribution can be seen in the final product? You do not even have to put a number to it...

Marketer One – My experience? I mean I don't know how to answer that because it is not original design of mine but my contribution is ensuring that it was finally done and

Khaya – Did you learn anything from others who were a part of this process?

Marketer One – Yes, I did, I mean Beader Four who is more of a senior beader played a big role in helping us myself as well to understand like the different style of beading because there is where you pick up one bead at a time and that is like the style Beader Four told Beader Twoto use. Whereas some said you can pick up three beads in one go which makes the process much faster. So, we understood that this was going to be one of those slow processes because you have to pick up one bead at a time – you can't just pick them up as a group. It also made me actually realise that sometimes we just assume that because something is just 5cm long it should take an hour to do but also looking at the stitching and see that this one is how you identify a product that is made with one bead at a time and another where you take multiple beads at the same

time. So, I think for me someone who is not a beader it made me realise when someone says this took me much longer and you question them but this thing is 5cm long why did it take you so long without realising that they have I think four different types of stitches – ways in which one can bead.

Khaya – Do you see yourself using whatever you learnt from others in the future?

Marketer One – I think I would really like to work with other beaders as well because my thing is for people to have their own product and their own unique item that they make so if there are no orders for general stuff then they can still continue earn an income. Having undergone this process with Bearer Two for the four-month long process and I think I learnt this is how I would do it differently going forward, it probably would be important to look at what her skills and capabilities are before just giving someone something, you know what copy the picture and do this. so ja I think that's just it. And also, when it comes to pricing, pricing items is an important thing, you don't realise that some items have to make one bead at a time, you can't just assume just because something is small you have to price it at a lower price because the amount of time it takes should be factored into the pricing that you pay the beaders when they bring the final product. So, I think it will have a huge impact going forward how I see pricing and if I want to negotiate with someone and I will be like 'no' this actually took a long time and it is actually worth paying a little more.

Khaya – Does the project add any value in your life?

Marketer One – (laughs) Definitely! My life it does definitely. I mean we always say it is not like I work and they pay me but I also feel like being a part of a solution to a wider problem adds value to my life you know because what we do here is not just short term. At the end of day, I can say even if *Woza Moya* closes down a lot of these ladies will still continue to make whatever they are making. It is a skill that can never be taken away, it is a skill that they have so somebody will always need beadwork, so they will always go out there. Maybe they won't be able to sell at the levels that they currently sell but it is something they always have for the rest of their lives. It is something that can be passed on, they can always teach somebody else. So, I feel like it does.

Khaya – What do you see in the future of this project?

Marketer One – Tjo it would be nice if it could be replicated you know I don't know what scale, at what level but I feel like it is one of those projects, if it has the right people in place it could be replicated anywhere in South Africa. It addresses so many issues that women are faced with the most, it gives them a place to come with problems and they get solutions and they find a way to earn a little bit of money so, I just feel like if *Woza* could get replicated somewhere else it is one of those projects worth investing in – using the same model to many parts of the country.

Khaya – Can you describe how you see your future?

Marketer One – I don't see myself so much involved with design going forward, like the crafter side of it. Err but I do still see myself in the non-profit space but maybe trying to find a way, I don't know how to explain this, but trying to find a way to work with other non-profits for them to become, to self-generate their own income, you know, because I feel like what Woza has been able to do for 15 years it is a non-profit it does not rely on funding or donations but is able to do the work so it is not reliant – a company decides we have some money this year, we are able to fund you, we don't have money this year we can't fund you, most non-profits close down because of that because they are always reliant on donors to keep their doors open. So, I feel like having seen and learnt the model that *Woza* uses I would like to see more non-profits moving towards being self-sustainable and self-generating income and I would like I don't know in what way but to work with other organisations to look at what they do, how they can commercialise what they do and continue helping people. Because helping people doesn't necessarily mean giving them handouts, it also means showing them how to earn income so you can you know, because what Woza does is dealing with HIV prevention but not in a way where you say to people don't do this don't do this. you can tell people not to do this but if they are still hungry, if they are still not earning money your message is not going to go through. So, this is another way of dealing with HIV and AIDS in a way that gives people money so they can then make those choices in their lives and they can be independent. And I also feel like that's where most organisations sort of fail to do because they just feel that they need to just preach about behaviour and what they should act and then it seems as if people don't do that, they do not listen. It is not that they don't listen, it is their circumstance haven't changed so – ja I think so

Reader One Final interview

Hillcrest, Woza Moya

17 May 2019

Khaya – I saw a lot of things and these questions are directed towards the Superman and... is the other one Wonderwoman?

Reader One –

She clarifies that the third one who I thought was Wonder woman is actually Xavier and it was a once off order. I remembered the three dolls I received from Director and we start having a conversation about these.

Reader One – This is my daughter, she was like this and she also had this type of orange dress and she use to pair this dress with an orange jersey. And I tried to create her exactly as she was.

And then I too have these clothes [referring to the red pants and black top]. I once came here at *Woza Moya* wearing the exact clothes. And of course, I am member of the Methodist church.

Khaya – Why is this version of you taller than the one wearing church uniform?

Beader One – I was not aware of that [laughs]

Khaya – I just wondered looking at it that's all

Beader One – But what I can say is that both dolls are me

Khaya – Please explain the process of making up these dolls. What did they say to you?

Beader One – I was one of the first few people who participated in this. Before we did dolls for a wedding, unfortunately I did not keep that because we took it overseas. It was a bride, groom and the bridesmaids and groomsmen all together. Two bridesmaids holding a veil and that person who we were doing the order for was going to wear the exact colours for her wedding. Director liked it so much and it was my first time doing it. She then said I could do anything I thought of doing – anything. I have once created the Dalia Lama and Tutu. I made his attire exactly as he dresses and we had to do it urgently. It was when Tutu was going to have a birthday and the Dalai Lama's visa application was rejected. Director was heartbroken by the incident. After I had created the doll they flew just one doll, a very small doll only got R35 from its creation, that's how small it was. I created Tutu and Dalai Lama standing next to each other – Director gave me a photograph of both of them standing next to each other. Then she continued saying I could create anything I wanted to create like my family and that's when I created these dolls. This is when I started creating Superman because there is a demand for them. But as I told you, if I am required to create something, I try very hard to create it.

Khaya – So she said create something that is important to you, and you decided to create yourself in two versions and then your daughter too, why these characters?

Beader One – There is also a young boy in karate uniform, she probably did not want to show you. Or maybe she has taken that somewhere else. That doll represents my youngest son, he was here not so long ago to see his sister. Director and Julie [do not know who Julie is] once gave me a camera and told me to photograph them during karate training, the tuck shop, my home just things in my area just something you will be able to show when talking about your area with others. So I did the karate kid, this daughter of mine and myself I could not do everyone in my family because there was a lot of pressure. They developed the photographs for us.

Khaya – So are these clothes important to you? Why specifically these ones?

Beader One – I love them a lot, whenever I wore them people would praise me. In fact, I still have these clothes even though I do not wear them a lot now. the pants are now worn a lot by my daughter. These clothes are exactly like this, this part is actually my neck. I think they have a photograph of me dressed in these clothes on the *Woza Moya* website.

Khaya – And the church uniform?

Beader One – That is how I dress at church

Khaya – Is church important to you?

Beader One – Yes

Clarifies here that it is Xavier

Khaya – How would you describe your experience in the creation of these products?

Beader One – It is difficult because I do not get trained to create them, all I get is a piece of paper and I have to find a way to create it. At times I sit and have to think how I will create these things from beads. Starting the process off is difficult

Khaya – What role did you play in the design and creation of the products?

Beader One – The year before last, Director used medals to encourage us and we were not aware that there was this thing happening. There was silver, gold and bronze. I got the bronze medal during the prize giving and each had position had a prize. There was R1000 for the first prize. The person made the most money during that year. The woman who won is Rose, she does bottles for spices, spoons, wooden spoons and serviette holders. She deals with those kinds of products as well as those dolls which I thin belong to the Venda people. She makes a lot of money. I do think if Beader Three was around at the time, it probably would have been between her and Tholakele. Second place went to Mam Beauty – she deals with a lot of samples. And then I was third. And that was it. The rest received certificates. And we closed off the ceremony with a party.

Khaya – How do you see that as the role that you play in the design of the products?

Beader One – I know because we once showcased our products and potential customers had to choose, they chose mine only and I had to make 250 of the little travellers. I got tired in the end and asked one woman to create the cape hawu and another the dress and I then created the trousers for rest of the dolls and joined everything together to finish it off. This is under my name here at *Woza Moya*. When I started with superman I only received a paper of superman then started google searching batman and the others. When they bought them a certain person from overseas named Nina asked that they take work only created by myself. She sells them overseas. She comes to South Africa for a month at times and orders through Busi for the comic characters. The fact that Nina requests them to be made by me shows that there is something about the role that I play in the creation of these dolls.

Khaya – What do you think is your contribution in the creation of the design products?

Beader One – I think it is important, even though we are not directly told how they gain from us. With regards to the heroes, I feel my contribution is important because I am able to create them well.

Khaya – And what is then your contribution in their creation?

Beader One – What can I say? I do not know how to put it but I am aware they are valuable here at *Woza Moya*. As I told you initially, our creation of the products helps the hospice because patients did not pay a single cent. The creation of the products helps three people, the person at home even though they may not be sick they may be unemployed who cannot create any beadwork, a person we as beadworkers do not even know. Because before ... [she explains but not quite clear what she means here]

Khaya – When you look at the final design, are you able to see your contribution and experience?
Beader One– yes.

Khaya – Did you learn anything from others you worked with the creation of the designs?

Beader One – The Director printed the paper and then I started googling. At times I get told to google a certain thing and see if I am able to create it. If I say yes then they will print the image for me. Just like Frida – I try to avoid her, she is difficult to create.

Khaya – She is hard work? So, with regards to creating Frida since you got her image, did you learn something from the person who gave you Frida's image?

Beader One – Yes, I love the fact that Frida is famous. I am able to create someone well known.

Khaya – How do you see yourself using what you have learnt from others in the future?

Beader One – I do wish for others to buy directly from me, I just do not have the means currently. Even if I continue here at *Woza Moya* but at least be able to create things on my own. Like when I asked you to download those forms for me, I do wish to have my own business. Be able to teach others at home.

Khaya – Do you think this project adds value to your life?

Beader One – Yes, it helped me a lot in the past and it continues to help me. I had nothing and I was dealing with a sick child and I could not even do beadwork. I was introduced to *Woza Moya* through some organisation close to my home. I needed the time to look after my child, she was sick and needed my love and needed the kind of help I could not provide. I came here and I was welcomed and they asked me about my other children and their father had died too who was also sick and I was sick myself. So, at that time I was supported by *Woza Moya* I started with second hand clothing and sell them benefiting from the profit made. At the time, my children were attending school and there wasn't even enough food at home. The difficulties with selling second clothing is that at times there wouldn't be enough clothes to sell which results in less money. We were encouraged to learn beading which even when low it is not too low – there are always orders for beadwork. The organisation was helpful, they even paid school fees for us, during that time school fees were a must to pay. Even uniforms. We would get vouchers which were given to the respective schools.

Khaya – How do you see the future of *Woza Moya*?

Beader One – I see a beautiful and successful future. I see it successful. I mean things can change but all I know is that *Woza Moya* is important and valuable to the community. It helps the community. I mean I could be sick at some point and may be in position where I am unable to create my beadwork, I will be able to use the hospice, be transported around to collect my treatment. People may die eventually that we cannot deny however, we also cannot deny how helpful *Woza Moya* is to the community.

Khaya – How do you see your own future? Just describe how you see your future.

Beader One – As I said one day I would like to have my own beading business because I also hire out traditional Zulu skirts with beads, takkies and beadwork, those kinds of things help me out a bit. I thought of that idea because whenever I wore my own people would often borrow mine and return it in a bad condition I eventually thought maybe I should buy and sell it. So now I bought the traditional attire so people can hire it from me even though it is not busy. I do wish to have a space where people will know that if you need the skirt they can get it from me. Right now I do not have imblaselo and I do wish to have it, I have beadwork for women, I do not have vests I do wish to do it, it is just finding the time to do that and getting different sizes. Skirts are better in that regard because they are a wrap-around style.

Marketer Three Part two interview

Woza Moya, Hillcrest

24 May 2019

Explaining that looking at different products and the link between the products, the people involved and Marketer Three in it. This is with regards to the [Information not revealed] products

Khaya – How would you describe your experience of creating that product?

Marketer Three – Stressful (laughs) that was very stressful because [Information not revealed] is a designer and her designs are very alternate so the last job that we've just done now, which she hasn't even launched actually is the prawn and lemon wedge. So I mean the process of, I mean Beader 5 is so talented but the process of getting every single prawn to look a certain way and every lemon wedge to look a certain way and for every, when we got the earrings back some of the prawns were facing that way and the lemon was facing that way [two opposite directions] and on this ear they'd be the opposite so that would be a total reject and then you have to give back to the ladies, give it back to Beader 5, change it that has been for me a very stressful project and I can see the beauty in the work and all of us can see the beauty in the work when the 40 earrings reached New York, they rejected 29 of them...

Khaya – Like 29 out of 40

Marketer Three – Yes so 29 of those earrings are actually today being collected by a friend of mine in New York, who is actually going to [Information not revealed] studio to collect the 29 that they are not happy with. And they will be couriered back here and we have to sit and fix them, perfect them. They don't understand, that's someone who does not understand the concept of handbeaded, handcrafted, different people are making them, you will never ever get two the same, it is not a factory and they are not prepared to accept that. So that is coming back to us, for us to look and actually go through every single earring and go okay what is it that they are not happy with here. Try and find out what it is, fix it and we gotta send it back. So that has been a very costly in every way, costly in terms of time, nerves, stress and monetary. We are not going to make, we are all losing on that job other than [Information not revealed]. When those earrings reach her in New York she might mark them up by 540% and sells them and so, as much as the products are beautiful and have landed up in very important places like New York Fashion Week, Gigi Hadid who's a famous famous model is wearing a pair of earrings at the moment that Beader 5 made, I mean that is the incredible side of it. The non-incredible side of it is all this background stuff and our margins are very small and they are squeezing us for a tanta-margin and we've pushed back and said no, and they want to put us on terms, so they only want to pay us 50% and only if they like them when they reach New York then they will pay us the balance and we're not doing that. So, I'm not sure, to be honest, Director and I have discussed it at length I am not sure that ultimately that we would look at supplying [Information not revealed] any further because we supply a lot of other international people and in America so it is not like I can say Americans are fussy [Information not revealed]. Whereas all the other people that we supply in the States are, they love what we do and couldn't be happier and are overwhelmed. So, we gonna weight that one up and we haven't decided yet.

Khaya – With the others, are they happy with the irregularities of products?

Marketer Three – Ja, you see they, the others understand the bigger picture concept. And I tried to explain to [Information not revealed] and I sent her a picture from where Beauty beads from a hut and I just said you've gotta understand, these, every single earring is being made by a different person and they gonna have their own take on it and the part of the beauty of those earrings is that and is that no two earrings will ever be the same so my double heart earrings, yes it is the same design but they'll be slightly different to Paula's or Gigi Hadid or [Information not revealed] because they are so individually made and that to us is an asset but to her she sees that as a fault. And I don't know if, how we will ever cross that divide, the other American clients are completely, they love that concept because they want something that isn't identical to what someone else has got. They want the individuality, they want to know that their earring which is beaded by Beader 5 is slightly different, same design but slightly different to what

Beader Six did or Thandeka you know or that you know, they love that and they can understand that but what is coming, the other word that is coming out of [Information not revealed] studio she's based herself now in China town and she's using Chinese beads and Chinese labourers and they do bead differently to us and they obviously, and it is different beads. So, their design is actually quite standard whereas ours in Africa is not like that and we think that that is a good thing and she doesn't necessarily. So, I don't know. Also, as Director said and I agree with her, we're not in business, as much as we are uplifting everyone we also running a business and we are not in business to lose money and especially when the mark-up there is so significant. We have to make sure that our labour is treated fairly and is paid adequately and so we can't be squeezed any further on margins because it is compromising the crafters and we are not prepared to do that. So that particular client is very much up the nail and I don't know, and when I when we get the 29 pieces back and we fix them as best we can and we courier them back hopefully she will like them hopefully but it is kind of in the hands of the gods at the moment.

Khaya – Has this ever happened before, has she always...

Marketer Three – Ja, she rejected the triple smileys and some of the smiley cyrus and they came back, it also cost us a fortune and we fixed them and sent them back and they've been her bestsellers. So, we don't know whether that's what we are in for, but we can't incur the risk of that cost per order so what we have said to them now is we need, so they'd say we need forty in ten days and if the crafters are rushed, you not gonna get the best of what they could do because if they are so rushed and especially those designs because they are so intricate they need time. It is basically one pair of earrings per day they can do if they are going to do them properly and they are to perfect them, so, we've now said if you want to order from us in the future we're not prepared to rush an order, so we need four to six weeks per style to be able to meet what you require of us.

Khaya – Can I ask one other question as a side, I think this entire description is opening up a lot of ideas, I went around the store and I saw those triple smileys, so what are the politics, what is the negotiation cos I am assuming that is [Information not revealed] design so how does it now land at *Woza Moya's* shop?

Marketer Three – It shouldn't actually be there, in fact I want to pull them, some of them that are flat are, we can sell because [Information not revealed] is not selling those. But the round ones are the rejected ones, they are kinda going into a sale bin but they're ethically I don't believe they should be there, so I believe they should be pulled, in fact I've got it in my diary that I need to talk to Director about it today. And we could sell the triple smiley necklaces because she's not selling those but it is her design and I don't feel, from an ethical perspective

that we can sell them here for R75 and she's selling them in New York for those triple smileys, I can check now but I think they are US\$198. I can check right now.... so... lets just see. Yes, they are US\$198. So that I don't feel we should be doing that and I'm okay, I don't mind putting one necklace but the earrings are her designs....

Khaya – I understand I just felt I should ask because I saw them

Marketer Three – They should, I must go check if they are still there, if they are then they're coming out. I don't think it is ethical.

Khaya – The second question, I think you might have touched on it, what role did you specifically play in the creation process of the products?

Marketer Three – That is a very interesting question, so, we were sent, I was sent very rough drawings of Susan's design – I then went and showed the designs to Beader 5 and we chose every single bead colour together and we then placed where every, this would be yellow, that would be pink, that would purple, that would be green and then I was here during the production process, I am here between three to four times a day to check every single, there's a hole here fix it, one eye is not matching to another fix it, so from a production and overview and in terms of design I would say heavily involved, heavily, heavily involved and I would, I prefer that, I really prefer that. I can't, I don't micromanage, I macromanage but I just feel that with designs that are out of the ordinary and not our designs so they're not something like say the grapes that Beader 5 does that he can just churn out like that and he's brilliant at that. These are completely different, these are designs that we would never come up with on our own so for that reason even more involvement and every single that's the right orange, that purple would work working with Beader 5 on the selection of colours, checking does this colour clash, does that orange crash with that yellow, does it clash with the purple, does it clash with the pink, what is going to work, the colour and the shape of the hook, silver, gold, the colour of the bead in it, you know, is it clear, is it pink, is it yellow, should we spray-paint it? You know all of that. If we do spray-paint it, which we did a lot, the colour of the spray-paint, how long does it take to dry, drying them out on the trees in the sun, you know that type of thing, so incredibly involved, very, very involved.

Khaya – And when you select the colour of the beads, where would the beads have come from?

Marketer Three – From Hle and she sources from Mr. Patel in town.

Khaya – And would you tell Hle that these are the colours that we are looking for? This is Susan's order?

Marketer Three – Ja. And we do it all together.

Khaya – And she's involved in that as well?

Marketer Three – Ja.

Khaya – Do you feel your contribution can be seen in the final design, this is Susan’s design?

Marketer Three – Ja, I do.

Khaya – How so?

Marketer Three – Because I don’t believe that without my involvement and again micromanagement that her design would have got to them, I think it would have landed somewhere along the line with other interpretation or not as accurate an interpretation or a crafter’s take on it, instead of Susan’s take on it. So, for her in particular the micromanagement is essential in order to produce what she has in her mind. Also, at every step of the way I send images, are you happy? What do you think? Are you okay with this? are you happy with these colours? Etc ect. So, I do very much see it as my project for Susan with the crafters, but very much part of me.

Khaya – How much of your contribution and experience is reflected in the final design?

Marketer Three – Contribution I would say extensive but the actual design is 100% Susan. I mean 100% although sometimes, the only place where I have changed the design with her consent is she wanted everything on a stud instead of a hook and we just, from the weight of the beads we are not able to do that. So, from that perspective, I just said the only way that we can do this and you are able to sell them without them weighting down an ear is to do them on hooks. [explains further] like a lot of her earrings that she makes in Europe are on a stud but they are much lighter, like these earrings here, I mean they are so light they could go on a stud. But if you feel the triple smiley compared to this it would just come shooting out the ear, so that’s a design flaw, it wouldn’t work, she would get returns she would lose money. So, I’ve been involved in the design process there but otherwise, it is all completely out of her head and things like the martini glass and the olive I mean all of those designs she’s come up with on her own and she draws them, so that’s talent hey. I mean shrimps are on trend at the moment overseas, everything is shrimp, shrimp fabric, shrimp earrings, shrimp handbags, shrimps are everywhere I mean it is like the latest trend. But she sent us that shrimp idea possibly nine months ago, so in terms of trend spotting she’s way ahead, she is way, way ahead. This is only coming out; this shrimp trend is only coming out five weeks versus nine months ago possibly more say ten months ago. So, I don’t know how she knew that, but she’s absolutely on trend. She also sent a picture of what she wanted probably a year ago with evil eyes and lips and hands and she said do you ever think you could do this? and Director said no, because we would never be able to perfect the hand and I went into a shop this week and I actually sent it to Ilay her sidekick and these earrings were hanging in a shop [shows me earrings from her phone]. Those are hanging in a shop in Pavilion. And I sent them to Ilay and I said show them to Susan because they look like what she designed and sent to me a year ago. So, she is so trend

whatever she. I don't know how she does it, I admire her, I admire her on so many levels. But design-wise and trend-wise she is ahead of any designer I know currently, and that's why I really hope we can get to an agreement in terms of production that works for both of us because we learn so much from her and those are the type of clients I want us to have. I don't want us to be churning out grapes in 20 years, you know we also gotta move with the times and with the trends.

Khaya – Oh, so what you are learning from her is to be able to spot these trends as a...

Marketer Three – Yes, so if Susan is able to trend for us then it is also up to us to trend spot, like this bag is actually going to New Jersey on Monday because evil eyes, this is just out of my head and turned them into earrings which I sold quite a few of them. I designed them, Beader 5 made them, now I have a new lady Beader 3, she's making them. So, she did all the eyes for this, the bag is made by Embo and it will get sent to New Jersey to a private client. So, my view is we weren't doing evil eyes a year ago because they weren't on trend but they are on trend now, we also need to keep up with what's going on, keep up with the world because we don't only want to supply clients in South Africa, we want to supply the world which is also why the Instagram page has changed and we are trying to make that more international. I took it over last Tuesday and I'd like you to visit it and see what you think of the post before and from Tuesday when I totally kicked it up. And I keep a record, we had 1429 followers last Tuesday as at this morning, yesterday it went totally crazy when I posted a post of Francis, so as at this morning we have 1656 followers, just this morning we have 18 new followers. So, that is working really well for us, ... [continues about Francis] we are in the process of getting an order from Australia based on a post that I made last week for belts and dog collars, so, that is where we want to be, I mean we've got all the talent, we've got all the means, we've got the skills, we've got the product, we've got the beads, we've got the space, we should be as an organisation supplying the world with what we make and there is no reason why we shouldn't. and Instagram is a very powerful tool. So, I'm trying to use that to get *Woza Moya* out into the world.

Khaya – Did you learn anything from others who were part of the creation process?

Marketer Three – Patience, that's a big thing because I tend to think okay it is easy, they're so talented and you know can do it like that and actually the skills are so niche in a way and if you're going to want a niche product you're going to have to be patient and work with the crafters and allow the crafters to work at their own speed in order to produce a quality product, so, that I have learnt, these products are not factory churn out churn out churn out, these are bespoke, handcrafted, every bead takes a few seconds and you have got to factor that in. I've had to learn to work at the crafters' speed and knowing that the crafters are doing their best and that this is a slow process versus my, in my head it must be done now. they can start now

absolutely and they do but to build a trophy, like we've just had for a client in Joburg – the client would be like please build me this trophy here's a picture and I want it by Monday and I think, fine, but that can actually take 10 days if it is to be perfect as the client wants. I've actually had to learn to say, absolutely we can do the job and we will do it beautifully but if you want it by Monday, we can't do it if you're prepared to wait another four days you can have it and it will be beautiful.

Khaya – And do clients generally understand when you say that?

Marketer Three – What I have learnt is a lot of clients give false deadlines. So, they'll say and it has happened with every single one of our orders actually. They'll say I need it by the 15th and I'll say to Director – we need it by the 15th and she'll say – not possible, it is not possible you have got to give them time to do it properly, we have to go back to the client and say by the 25th yes, we can do it and then every single time I have gone back and said I can do it but by the 25th we need that time to do it. Every single client has said not problem. So, I think, I don't know what it is, is it just a business thing of hurry up and get it done but for a skill like this, it doesn't work, rather slow and steady and good versus a rushed job that you lose the job anyway because it is not good enough. I have learnt to work with the crafter's time rather than my own version of what it should be.

Khaya – So with what you've from the others, do you see yourself using that in the future?

Marketer Three – Ja very much and it will protect the crafters as well because it protects their, not time, but them in terms of managing expectations, you know they know what they can do and they know by when they can do it. And so, they have taught me to trust them when they say I can do this by then, they've taught me to trust that they can do that and they do.

Khaya – I think there is the idea of negotiation that keeps coming up when you respond, so I can understand, I'm sort of playing the devil's advocate here, so when like I can understand that the client gives at times unrealistic deadlines but when do you feel like now I am being too soft on the crafters, like how do you, hen is it fair to both the crafters and the client.

Marketer Three – You see it is interesting that because with the Zulu love letters and that client said I'm sure I late but I'd like to order 100 love letters and it is for a golf day and I went to Beauty and said could you do it and I need to have it by the 21st to get it to the States and give it a week because it can get caught in customs or whatever and she said yes I can do it with two other women and I said but you gotta promise that you will because this will be for an event so, if it isn't at the event, it falls away, I'll have to refund them etc and you can't refund the crafters, the only person who stands to lose is me. And she said we can do it, it will be tough but we can do it. Then I said fine here you go, if you do it I will pay for your transport to come in on certain days and if you finish by 1 o'clock that day you all getting KFC and they said we are ready for

our KFC and they sat in and they worked and they worked. So that me meeting halfway with the crafter, they actually, one of the crafters didn't sleep the previous day in order to make the deadline, so it is very much a juggle and every juggle is different. So sometimes Susan's order I feel could have gone faster, we had a few days where nothing happened and that should have...

Khaya – Why is it because beads weren't there?

Marketer Three – No Beader 5 sometimes goes on a walkabout. So, we had that, so that set us back a couple of days so then I get frustrated. But that only happens with some beaders some of the time, Beauty would not do that because she's supporting 13 people you know, so she's. The team AB I call them Anti-bullying are very focused on deadlines. They are very time specific to each other and to me and so is [Information not revealed], so I [Information not revealed]. If Beader Eight says it will take 1 hours to make 5 bracelets he might do 6. Other teams need to be more closely managed and ja that is stressful, I find that very stressful.

Khaya – Does the project add value in your life, please explain how if it does?

Marketer Three – Mmmh, gosh I mean I've just learnt so, so much, I've just learnt from receiving a design on a flat piece of paper in one dimensional format to seeing a product that is three dimensional, colour and then land up on the ear of Gigi Hadid is incredibly enriching and to know that I've been a part of that process to know that the crafters have been a part of that process, to see that they have learnt because a year ago they never would have thought they could bead something like that and now they can. And not only one beader, not just Beader 5 but now a team of ladies and to know that someone like Susan has provided an opportunity for beaders here to learn a new skill, a new design, a new colour set and then it lands up in New York on New York Fashion Week, I mean that is incredibly enriching when I look back at my life, definitely I'm so pleased I was a part of that. Seeing it from an email then to a runway is an extraordinary addition to my life. Extraordinary.

Khaya – What do you see in the future of this project?

Marketer Three – I would like to grow my customer base, currently it is sitting on 4-6 I would like to get it on 40 and so that's my aim and go on more. I would like to have jobs here, projects going on hereat *Woza Moya* every single day they bead for every single client for the duration of my career

Khaya – I suppose that partly answering my next question which is, how you see your own future?

Marketer Three – Like that, I want to use, I want uplift crafters and supply their product to the world. I want to spread their message and I want to enrich their, through the money that they get paid knowing that that is putting food on the table for their families allowing their children to go to school, that is a big thing, which means that the future generation is going to be

educated versus having to be in a hut looking after someone that's ill. What I would like to do is more time into the respite unit and I don't quite know how to do that at the moment but I am starting to know how to better tie in with being able to get the carers that are looking after the really sick people within the community out of that having to nurse their families. So ultimately my aim would be to grow the business and for my business to be able to, that I would take a percentage of my profit to build a bigger respite unit, to be able to take in more patients, more nurses more care. Instead of having a 5-year-old looking after their ailing mother who probably won't make it have that ailing mother at the respite unit and have that 5-year-old at school that would be my ultimate aim.

Director Part Two interview,

Woza Moya, Hillcrest

28 May 2019

Khaya explains the interview and that they refer to her involvement in the process of Beader One's and Beader Five's work.

Khaya – How would you describe your experience of creating those products?

Director – I mean I love seeing new things emerge and also how those different products are interpreted by the different crafters and how in a way their personality comes through and their interpretation. And yeah, that's exciting to me.

Khaya – And do you think their personalities come through?

Director – Ja...

Khaya – Does it come through with Beader 5's fruit as well?

Director – Umm, that's quite a hard one but yeah the way he arranges the things and how you know I might draw out something and then he'll manipulate it into his own language which I always, it is such a nice collaboration.

Khaya – And Beader One?

Director – And Beader One, yeah like taking the little Frida, how you know she, I just gave her a little picture of Frida or three photos and how she combines elements from all three to make one.

Khaya – Cool, and then what role did you play in creation of those products?

Director – I think just really a facilitation role, seeing what people might want. so just looking at it from a marketing perspective and you know people loved the superheroes and wanted a superhero. In fact, we often... a lot of our products are informed by what the customer wants so they'll keep nagging 'we want a superhero' or they'll ask us to try a superman and we would be

like we do not know if we can do it and then we tried it and it works. And then it just goes forward from there.

Khaya – Do you feel like your contributions can be seen in those final products?

Director – Not really, and I mean it doesn't really matter to me. It is all about the creative process. Ja. I mean for me that is the most important and seeing a product emerge. It makes me like, that is my joy.

Khaya – I think by saying no then it debunks the next question, which would have been how much of your experience and contribution is reflected in the final design?

Director – Ja, no I mean it is really more, I take what happens in the shop and I am able to communicate that to the crafters and then ja, so it is like a constant flow of what is needed, what is wanted and passing on that information onto the crafters and fulfilling that. And it goes into the shop, and then something else is needed, wanted and it flows back.

Khaya – Did you learn anything from others who were a part of the process?

Director – Like what do you mean?

Khaya – Like Beader 5 was a part of the fruit, Beader 6, Beader 7 who were all part of that development Beader One was part of the development

Director – Ja, I mean I love seeing, I did learn. I mean I worked with Beader 5 for a very long time, since he was in school. And I did see, I mean when he first started we started seeing these creative things come through his sister Thandi...

Khaya – Wait! Is this Beader 5's sister?

Director – It is Nobuhle's sister, he was involved with Nobuhle. Nobuhle's sister trained them to do beading. She's passed away now. So, a lot of new things were coming through her and I would ask where is this? where are these things coming from? Then she finally introduced, brought Beader 5 and Nobuhle to the centre and started working with Beader 5. In the early days his sense of colour wasn't so great and also... but he was making these extraordinary extraordinary things. I think the first thing that he brought was a beehive with bees so it was totally not functional but it was just so beautiful. And just slowly recognising how he could see things in three dimensional which is a extraordinary gift for someone who has never been trained in beadwork or anything like that. And then also, how he could also see flowers... anything I mean. He could probably do anything. And then for a long time because we are sort of a hand to mouth organisation like getting crafters with this extraordinary talent to churn just out these little travellers we are not using or helping them grow to develop their natural gift. So, in that part it has been pretty frustrating to me. Because the most important thing is to be able to give crafters like a sustainable income, you can't let them have an income in one month and then starving the next month. So, you're trying to keep an even keel for them so that they can grow and develop and feed their

family and at the same time you're wanting them to grow and develop. So, I think in 2007/2006 I managed to put an application with Lotto no it was the department of arts and culture and we got some money to be able to commission Beader 5 to be able to do these works. So, every month I think there were 22 works and I was able to say Beader 5 you do not have to think of anything else just make something extraordinary, so just having those four months or those six months, yes it was six months just for him to focus and develop and the work that he produced then was phenomenal...

Khaya – And has it influenced any of the current work, do you think?

Director – Ja because that was a lot of flowers

Khaya – And I am finding the flower thing very special and when I analyse his work the flower keeps on... and the flower keeps on evolving.

Director – And he did these beautiful pieces and a lot of them were very big pieces and we sold them immediately, we sold them maybe it took a couple of years. The people we sold them to were collectors and people who could recognise that special, special uniqueness. So, you know for him, for us to be in a position, I mean we are never really in a position but to be in a position to be able to allow him to have a space to work. Where there is no distraction and for him to just be designing and developing new products – that makes me happy. Because I kind of feel like he is being utilised in a place he is meant to be finally, he is not just churning out earrings, earrings, earrings, he is developing and growing beadwork to the next level. I mean nobody really, I understand how special his skill is, that no one thinks like that. That is truly unbelievable. And so just for him to be designing and developing and train a group of women to take those designs because he does not like doing that repetitive beading...

Khaya – Like a factory?

Director – Like a factory. You know his gift is design always. That is always a problem. In order for us to remember to keep an even keel I developed like five products that he could make, like five necklaces, five earrings that he will just have to keep in stock [she laughs] but he never keep them in stock because this week he just wanted to make another kind of bangle so that's also been really hard because we end up buying it because it is unique and special but we sit with it. For us our cash flow is limited so that's been a constant thing but it was also because as an organisation we are still coming out of, how do I say, we are still a baby and we are trying to do adult things

Laughter erupts

Khaya explains that this is downplaying *Woza Moya* and explains how special it is

Director – And also initially I did drive a lot of the designs and now, I always say their creativity is almost become contagious and that environment of people developing new stuff, making new

ideas that's rubbed off. Everyone always makes new stuff. I love it on a Friday everyone comes 'I've made a new thing' sometimes it is horrible sometimes it is good sometimes it is good but it is in the wrong colour and it just, the colour needs to change and then you know that's all stuff that I have learnt from because initially I ran the shop I was the shopkeeper, I've been the shop keeper, book keeper I've been all levels of the business, so ja for me, our vision is that Beader 5 is here permanently and we start a beading school, to give him a monthly salary and he is able to develop and design and you know or the other way that he goes and studies jewellery design at tech and launches his own range away from us another opportunity.

Khaya – Do you see yourself using what you have learnt from others in the future?

Director – I mean I think my gift, I mean I was a teacher before, is being able to identify like the core thing that you can do well and allowing it to develop. If you asked me what my skill is that's it and so, you know, maybe ja that's where I will be. I mean with Lindi she was the only one that could do three dimensional things, she could do shoes and now she only does shoes. Beader Three does teapots, so just identifying where we can, where each person can grow and develop is really where I see myself.

Khaya – Does *Woza Moya* add any value in your life?

Director – [enthusiastically] Yeah, I mean it has been my life. I feel very strongly about it. You know I love, I live, breathe... I mean when I go home it is not like the job stops I am always thinking of things, how to make better, how to grow it, how to go forward, looking at what gaps there are, where we can stay through and also trying to... yeah for me it is everything, live, eat, breathe.

Khaya – What do you see in the future of this project?

Director – Ja, I am hoping I see, I hope we do become a proper craft, we have a beading school and be able to employ many more crafters that we keep this, we keep beading alive and relevant and ja, I have always... two dreams are to have a little gallery which we are busy doing now, I am trying to get some money for that. And so we have never really been able to help artists because we have never really had space and with the gallery we might be able to do that and you know, I have been trying to help the artists now because there isn't any galleries anymore and there's a lot of art organisational shrinkage you know I think we are in a critical role and we have to, we have to do better to serve our community of artists and crafters and see us play an important role and developing this new range of three dimensional jewellery I do not think anyone is doing it or they can't do it like we can do it and taking that forward and ja and just giving beadwork its little place in the sun. Like it is such a critical force in South Africa and we hardly recognise it and ja just get more value for it. People still under value the time it takes to make a necklace, let's try and educate people about that as well

Khaya – Can you describe your own future as Director.

Director – Sometimes I just want to retire, I love this. Just carry on as I am. I just think I would like some more support with the marketing person to just help me ja also train up the staff. We still got a young staff who are unexperienced in terms of hard selling in terms of the shop retail side and in terms of hunting customers on the internet so ja that would be a good thing. And also I want to set up this online shop which we plan to launch before December and just get into online sales in a big way

BLO, Part Two interview

Woza Moya, Hillcrest

28 May 2019

Khaya explains that BLO seems to be involved to some extent when we look at the work of others as the reason why she is being interviewed for this session.

Khaya – How would you describe your experience in the creation of the products?

BLO – How can I put? Well, with regards to Beader 5's work, he has been making fruits for a bit and the inspiration for the fruit started with Director when she went to... I have forgotten where she went to. Anyway, the inspiration for the fruit line was because she went to that place and we started making the fruit line. In a way, Beader 5's fruits are in demand right now – a lot?

Khaya – What makes you say they are in demand

BLO – Because they run out of stock quite quickly in the store. There are people who help him after he sampled the products – the ladies he trained who work with him. When he gets an order he passes that order to the ladies. They will then produce the necklaces, or earrings or bracelets. This enables for stock to always be available in the store. Then with Beader 3, since her main thing is making earrings for her international clients – her case is different because I do not order beads for her. Marketer Two liaises with her international client who orders the Miyuki beads which are expensive. We have Czechoslovakian beads which are the glass beads, those are easy to find in Durban and order them from there. Then Director orders the Miyuki beads from Johannesburg which as I said are expensive and getting different colours is also quite difficult. So Marketer Two communicates with the client to get the beads that they would like to be used for her earring orders.

Khaya – So you are not involved in that process then?

BLO – Yes I am not involved a lot. However, there are times when she needs certain colours and she would then mix up her own beads with the ones we have here in the shop. In such an instance she would have to pay whatever she would have taken from the shop.

Khaya – Do you replace beads on a weekly basis?

BLO – It depends actually but the Zulu colours seem to finish quite quickly. That is black, white, blue, orange, yellow, especially black and white those colours run out very quickly. Then there are certain colours that seem to take a while to arrive in South Africa, we would be told to wait for about 3 weeks. Patel [the name of the shop] would then call us to inform us about the arrival of the colours that we need.

Khaya – What role did you specifically play in the creation of the products?

BLO – Because each beadwork has a code it is important for me to capture the finished products according to their respective code and not mix them up and especially since the codes have increased with the introduction of the fruit line now. coding them correctly makes it easier for the one who would be pricing the products to do their work because we cannot have any inconsistency as a result of codes not being the same.

Khaya – Would you also say your sourcing of the beads is a role that you play as well?

BLO – Yes, but as I said it can be a challenge because I need to make sure that the I order from the bead shop in Durban according to codes too. I would call and ask for a specific colour of beads according to the code which is consistent with the one at their shop. For example, I cannot call and say I want pink, there is a specific pink. So if we struggle to get the correct I would then have to go to the shop to see and buy an alternative colour. That is a big challenge.

Khaya – Do you feel your contribution can be seen in the final products?

BLO – I would say you can see it because I am responsible for capturing the work that is submitted. So the onus is on me to make sure that they get the payment for the work that they would have submitted. If their submission is worth R15000 it is important that they get that money and this prevents complaints from the beaders. So it is important that I capture the correct information. So what happens when they submit work is that they receive a receipt which says how many products are submitted with their respective codes and how much it is worth. I receive the receipt and need to capture that information. At the end of the day I need to make sure that they get paid. At times I would deal with an amount of about R90 000 in a given month which goes towards paying the beaders, my work needs for me to remain focused all the time.

Khaya – How much of your experience and contribution is reflected in the final product?

BLO does not quite understand and I clarify that for example with the beaders and their respective products (naming them) does she feel her contribution can be seen there.

BLO – I would not say my contribution is big once the product is finished. All I do is receive and record it. I think a person who may play a bigger role than mine is the person in the store because they have a responsibility of making sure the product sells and they are also able to tell the rate at which the product sells in the shop.

Khaya – How do they ensure that the product sells?

BLO – They need to inform the customers about new products, and who made that product, and they feed so many family members. When you say a story behind a product it is able to sell. That is why I say the people in the store play a bigger role because if they can market it well that means more orders for the beader (that ensures *ukuthi iyahamba into yakhe*) and if they are creative then we constantly will have new products in the store.

Khaya – Did you learn anything from the others in the process?

BLO – How can I put? I would say there is because I am able to tell if the beaders have used less beads because the doll would have shrunk as compared the previous one and less details.

Khaya – How did you learn this?

BLO – I am so used to seeing those products and they are also used to making those products then when I do spot it they would then reduce the selling price. This pushes them to add the details as before

Khaya – So in that case would you say your role is to check the quality as well?

BLO – Yes I would say that.

Khaya – Is something like that part of your job description?

BLO – Yes.

Khaya – What would happen to the selling price of the products in an instance where they change it?

BLO – We talk about it and inform the person responsible for pricing to inform the people in the store to let the customer know the reason for the price change – for example things such as the flowers are much smaller in this product or certain flowers have not been added.

Khaya – I just think now as we talk, how is your job description defined here at *Woza Moya*? What is your job title?

BLO – As I liaise with the beaders my title is Beader Liaison. If beaders have a problem, they come to me. If their details need to be updated, that is my job description. I order beads, that is my job description as well. If others do training in beading, I go with them. I also facilitate as a result of that I also have an idea of beading and can do a bit of it. I would go with a beading specialist and I would need to facilitate that session and make sure everything is going smoothly.

Khaya – When you facilitate would you have been trained as well?

BLO – You know I am embarrassingly lazy, I should really be good in beading. I help with the needling, making sure the nylon thread and beads are available.

Khaya – Beader Four once told me about going to Cape Town to go train a group of old women, would it be instances like those that you would join?

BLO – Yes, it would be something like that but Beader Four did that as a side project and it was not a part of *Woza Moya*. I do however, go out myself if the need arises.

Khaya – With regards to learning from others, how do you see yourself using what you have learnt from others in the future?

BLO – In the future, I would like to be more involved in beading because it is fun because when I go out with training, I need to be more involved and to be able to do more because I only teach them the basic. I need to be able to do the love letter because that is the first thing those who get trained learn to do when they are introduced to beading. So I need to use that skill which I have learnt.

Khaya – Does *Woza Moya* add value to your life?

BLO – A lot. I learnt how to drive here at *Woza Moya*, I learnt how to counsel, like how to counsel a person, in order to work with people I need to be able to know their situation. And this is people at all levels. You can't look down on a person. As they do this work, some are not educated but they are very intelligent and at times I feel they are more intelligent than you who may think you know it all. You would hear stories such as, I have build a house through the money I have earned here at *Woza Moya* and you look at that and think to yourself that I have played a role to each and everyone of them.

Khaya – How do you see the future of this project?

BLO – I think beadwork is in demand and a lot of businesses are closing down in the KZN province as a result of lack of funding. But we need to put our faith in beadwork, if we do not then our roots (impande) as South Africans will slowly disappear, we need to stick to beadwork. Even when you interact with people from overseas, they want something that is 'South African' that's why I think beadwork plays an important role in South Africa.

Khaya – The last question, can you describe how you see your future.

BLO – Oh personally?

Khaya – Yes

BLO – I wish to have the means to educate my children, because while they do go to Kloof I do not imply that it is easy and that I can afford, it is difficult but I try hard for them to get the best education, the kind of education I did not get myself. So that is my priority. Also to get a proper home for them, my own house. If I can achieve that. I think my children will go places if they can get a good education.

Part 2 interview

Date: 14 June, Woza Moya in Hillcrest

Marketer Two explains that [Information not revealed] are regular clients for Beader Four and Beader Three respectively. Lara orders more and on a monthly basis whereas [Information not revealed] has a period when she orders more from Beader Four and more quiet seasons too. I clarify that the questions asked are on these products particularly.

Khaya – How would you describe your experience of making the products?

Marketer Two – Like how do I feel?

Khaya – Like was it easy or difficult or did you enjoy working with Beader Three and [Information not revealed] and Beader Four (Khaya clarifies the question)

Marketer Two – At times [Information not revealed] who works with Beader Three a lot can be demanding. [Information not revealed] expects regular communication via Whatsapp and I cannot always be on my phone communicating with her. [Information not revealed] also wants to be sent images during the process of Beader Three making the products and even when the order is completed before I can invoice her she requires me to send her images of complete goods. I will say even though she is demanding, she is a good client and understanding too.

Khaya – So she wants to be sent images during the process, in case she sees something she doesn't like then she can request tweaking?

Marketer Two – Yes, she wants that. Other clients send orders and do not do a regular check up on progress. She is a good customer and pays timeously without complaints.

Khaya – And how would you describe your experience of working with Beader Three and Beader Four in these projects?

Marketer Two – It is alright because the more we get orders, we know both Beader Four and Beader Three are able to put food on their table. I become happy that I contributed to that.

Khaya – So Marketer Two, did [Information not revealed] approach *Woza Moya* and asked for beaders to do a certain design?

Marketer Two – Well [Information not revealed] came to the *Woza Moya* store and I think she bought about 10 pairs of the tassel earrings and she wanted to order more.

Khaya – Whose earrings were these?

Marketer Two – I gave Beader Three an idea to make these earrings to see if they would sell and luckily, they were liked by [Information not revealed]

Khaya – When did this happen?

Marketer Two – In 2017 when she was visiting South Africa. She liked them a lot and ended up sending her own beads for us to make those earrings. And our relationship with her continues to this day.

Khaya – Is there a difference between the earrings that Beader Three makes for herself in the shop and the ones she sends to [Information not revealed]

Khaya requests to be sent the designs by [Information not revealed] to see the colour of beads

Marketer Two – The difference is the colour that [Information not revealed] uses which we are not able to get easily. For instance, if we wanted the colours that she uses we would have to go overseas.

Khaya – I did not know all of that and it is actually important. What is important for me is that she here at *Woza Moya* and she bought. So, was what she bought at the time her stock or buying for herself?

Marketer Two – I think she was just starting her business, then it is possible that she got a lot of customers. Last month she ordered products that came to a value of about R30 000 and I still await beads for this current month to be ordered.

Khaya – Does Beader Three handle this project on her own or do you split it?

Marketer Two – She handles the earrings on her own

Khaya – Is it because she has a specific style of beading

Marketer Two – Yes, and [Information not revealed] is able to notice if something was not done by Beader 3. I remember she had an order I suspected she got help from her sister and I was able to tell by comparing them. I then advised her to train those who help her to keep the same quality of technique. She handles the earring project on her own. At times when you introduce her to other bead makers [*Woza Moya* registered beader] they become jealous of her big order. As a result, I have said she must look for her own helpers from her community.

Khaya – Okay, what role did you play in the creation of the products?

Marketer Two – With the Beader Four project, it is the client who came with the idea and I asked Beader Four to sample the product. After approval she could then start making it. That is the usual way of doing things here anyway. With the [Information not revealed] project, she would bring a sketch with details about the placement of colours for instance black and gold – she would staple all these sketches together. My role would be to explain to Beader Three to make one sample of the given sketches. We send them to [Information not revealed] and wait for the go ahead.

Khaya – Can you see your contribution in the work?

Marketer Two – I think you can see my contribution with the way in which [Information not revealed] orders. It shows that the service that myself and the bead makers provide is satisfactory, she has not complained. She compliments and orders a lot.

Khaya – How much of your experience and contribution is seen in the final product?

Marketer Two – How can I put, I won't say it is little but I would not say little too. It is somewhere in the middle because we help each other with ideas – the customer, Beader Three and myself.

Khaya – When you say you help each other with ideas, how do you help each other with those ideas?

Marketer Two – For example, [Information not revealed] uses pinterest a lot and she sends pictures from there. Then she would want us to make something like that picture. In the process we find that we are not able to achieve that design with round beads and we need to use square beads. In such an instance I would have to let her know that the beads we have cannot do what she requires then she gives us the freedom to do what we can to achieve the result -----

[Information not revealed] from the bead shop enters here. But I have noticed since we started working with [Information not revealed] is that she has a lot of things that she wants to do and at times we cannot do those things she requires. For example, at one point she wanted to include weaving and we cannot weave so it becomes a missed opportunity. Because if we had the weaving skill we would be able to do bags and hats that [Information not revealed] wanted. She once asked and I tried to look for someone but could not find them.

Khaya – Did you learn from others in the process?

Marketer Two – Yes there is something that I learnt. How can I put it? I learnt ubuntu. What I wish for the most is for people to have ubuntu. For example, if Beader Three came to be and vouched that a product for instance a bra strap took me a long time and as Marketer Two, even though I do not know beadwork I need to think if the money she gets paid is the value of the time it took to make that product. This is where ubuntu plays a big role. I have observed working with different people and those who do not deal directly with beading would wonder why the beadworkers would charge the way that they do. That person would have to consider that time it takes to make the product... ubuntu would be able to fix that.

Khaya – So what you are trying to say is that you feel there are instances when people are being underpaid?

Marketer Two – Sometime yes, I do see such instances and at times respect is required. At times someone like myself because of the nature of my work I would feel like I am superior to the beader but I am not actually. Because I am in my current position because of the beader... if Beader Threewere not around I would not be in the position I am in.

Khaya – If you see something like that, do you have the power to fix the situation?

Marketer Two – Sometimes I have. Like there are people I am able to confront about their manner of approach but there are others I am unable to confront. However, there are those I am

able to confront strategically and tell them about their wrongs. There are those I just look and say nothing.

Khaya – How do you see yourself using what you have learnt from others in the future?

Marketer Two – How I will use it is to respect the world (*ngihloniphe umhlaba*) but we also have a problem which usually starts from the sampling process. When I ask someone to sample for me and they refuse to make that sample and I often wonder if they refuse to make a sample, how will they get an order then. A sample is the start of an order. And at times beaders do not understand that concept but others have learnt that though.

Khaya – I think you've explained that you've learnt something from the beaders, however have you learnt something from [Information not revealed]

Marketer Two – Yes what I have learnt is that customers are not the same, they come from different places and they need to be treated in a particular way. For example, [Information not revealed] gives shorter time spaces and requires things to be done in a quick turnaround time. When you finish one order she sends another and prefers communicating on whatsapp not so much on email

Khaya – Are these people both from the UK?

Marketer Two – [Information not revealed] is from Germany.

Khaya – The time difference?

Marketer Two – Yes, I receive whatsapp messages when I am asleep, at night, weekends – she does not care about time. When she thinks of something she sends immediately.

Khaya – Has she been to *Woza Moya*?

Marketer Two – Yes, she came earlier this year

Khaya – How did she get involved? Did she like [Information not revealed] work?

Marketer Two – [Information not revealed] was Thethe's customer. She was The Director's then Thethe's. Thethe is the one whose post I filled when I came from the store. The only person I transitioned with as my customer from the store is [Information not revealed]

Khaya – So you've been with [Information not revealed] in this partnership from the get go. Then, does the project any value to your life?

Marketer Two – For me it does a lot. When I think of where I come from, there is a big difference in my life. I don't know if I should say where I come from, I think I've said before. When I got here we were collecting food parcels and no one was working at home. Every Tuesday we came here to collect them. I was then asked if I would like to work here just one day a week. And I agreed. At home they saw I was returning and they asked what had happened to me and I told them about my newly found job. And my days increased and this was pinning travellers. Director asked about my qualifications and I told her I have matric, and computer and

she taught me a bit and I then worked for white elephant and I did admin for the bead section and worked with customers in the store doing invoicing. This made a difference because I was the only one who worked at home and I was able to extend the house at home and I have finished that. I have a sibling who graduated from UNISA and now they got a bursary to study at DUT. In 2015, I got married and I now have my own house. A lot has happened in my life

Khaya – When did you start?

Marketer Two – 2009

Khaya – In ten years you have achieved so much

Marketer Two – Yes but I see it as very little because I do not have a car yet. But I got my licence this year so my next goal is to get a car.

Khaya – What do you see in the future of *Woza Moya*?

Marketer Two – It will grow. I do see it growing but it might also die due some behaviours. Because at times beaders get the skills through the introduction of new samples and you come across the very beader selling the sample for very little money... in that way the project may die even if it grows.

Khaya – What you want is for the design to remain within the organisation.

Marketer Two – That is meant to be happening anyway. But when a person is hungry, they do anything to see them selves out of that situation. But I do see growth.

Khaya – Do you see this behaviour of beaders selling products outside of *Woza Moya* a lot?

Marketer Two – At times we sign an agreement that a product belongs to the client and they cannot be sold at the *Woza Moya* store and if the client says that we stick to the agreement. But a beader would sell them on the road without our knowledge. At times because the beader does not know the customer that I work with, that the customer would be the person who buys from the beader and they would bring that product to me and remind me of the agreement. So, my point is that at times beaders cannot be trusted

Khaya – So how you see it is that if beaders were trustworthy and did not have backdoor dealings then the project would grow?

Marketer Two – Yes. But we must also remember the reason people may be doing that is because business is quiet and there are no orders and this seems like the only way out of the difficult situation.

Khaya – So can a beader who has come up with their own product and sells it at the *Woza Moya* store sell that product independently?

Marketer Two – Yes, that can happen. It is their own product so they can sell it elsewhere. The bad thing is taking a *Woza Moya* sample, they got from here and sell it elsewhere. Maybe the person they sell to is a client of ours.

Khaya – The last question describe how you see your future

Marketer Two – It is difficult to see the future; how can I say? In my view, it is a bright future. It is up to me to work hard because at times unfortunately, the reality for black people is that even if you see your future bright, we are required to go back home and fix things. Like I say, if I got a job and an education I would be far however, I had the responsibility of fixing my mother's house and I needed to help. And my siblings too but little by little life gets better. It is getting brighter little by little.

Part 2 interview, Beader Eight

Date: 15 June, Woza Moya premises, Hillcrest

Khaya explains the involvement of the community in his process.

Beader Eight – Yes, we can say that I do involve the community, that cannot be denied. What I can say is that people always need an extra pair of hands. But I always get extra help depending on the size of an order. If the order is big then yes, I do get extra help. If it is a small order two or three people should be enough to see the order through.

Khaya – How many people are involved in the bull brand bracelets?

Beader Eight – Only about two or three people. I usually do about 10 of the bull brand and zig zag bracelets and only bring them when they are needed at *Woza Moya*. So, it will be 10 of each design and I will be given a space of about 2 to 3 weeks in which to deliver the order. But it also depends if I have other responsibilities apart for those works then I will add another person to the order.

Khaya – So my interest is to ask about those particular works and the 2, 3 people that you involve including the fourth person you involve when it gets busy. Since you said they would demand a bigger than usual order, what would have happened for them to demand that size of an order?

Beader Eight – They would have gotten an order from their client, since they sell mostly online and social media. Then if there are orders for the work that I do then they bring it straight to me.

Khaya – How would describe the experience of creating those bracelets like the OMO and Bull Brand, as well as the dots and zig zag?

Beader Eight – It is exciting in many ways because you are creating a brand from scratch and someone somewhere likes it and you become proud that someone actually likes something I saw on a tin like lucky star and I created it to be a necklace or bangle and then someone likes it. This means someone appreciates your creativity to an extent that they even order it – so you become inspired to think of other products you can include in your work. You would become tired and

demotivated if you try to be creative and innovate and no one appreciates your work. One appreciates when your things are liked no matter what it is that you make.

Khaya – Out of all these products, which was the first brand that you included in your work? Or were they all created at the same time?

Beader Eight – No, it would be difficult to create all of them at the same time. You focus on one product at a time, like I started with the Lion matches and I saw that it was liked and that inspired me to look for other products. It is difficult to start with different products at once, you have to start with a taste much like you have wine tasting, for example when people taste wines as far as I know, it is difficult to buy different wines at the same time. Likewise, I started with the Lion matches and they liked it and I was like to myself 'okay this is liked, now let me go to the shops for other popular brands like OMO and I did the Bull Brand and Lucky Star and the others". OMO was the breakthrough that made me realise that people like the brand products but it started with the Lion Matches and the others followed. But I doubt if the Lion had sold I would have tried the others, because you start with something and if it goes through you try others that are similar to it.

Khaya – So what even gave you the idea to look at matches?

Beader Eight – I mean we all have things that we like, for example someone that likes church and they go there every day. So, I wanted to use something people use when they eat because what goes to the mouth is important but people prefer one brand over another. For example, we have different types of rice brands but someone would say I prefer this brand over that one, the applies to maize meal. People like associating themselves with brands and the quality of the brand itself. Even cars, once you have money you will buy a particular brand according to your taste levels. So, it was important to look at the brands that are consumed and infuse art in those brands and see if people will like it. But then I didn't even consult with the companies about my use of their brands in my own work because they would sue and arrest me but this is something I thought of on my own. People have their taste. Also, it is like being a soccer fan, you may be a Pirates or a Chiefs supporter and will wear their jerseys so people associate with the brand of their liking. Also, margarine we have many brands we have RAMA, Blossom, Stock everyone has their taste.

Khaya – What role did you play in the creation of the products?

Beader Eight – It is important to note that while I started the brand products other crafters at *Woza Moya* started their own products too so there are many brands in the shop as well as online that are similar to my products because when I started mine others also thought that they should try their own. Like others use wire to make other brands. These types of products seem to sell a lot here. I think the development of these brands also gave others the idea to look around and

see which brands they could make themselves. Because they couldn't copy my particular product but they looked around to see which brand they may include too.

Khaya – So are you saying that you started this way of developing products here at *Woza Moya*?

Beader Eight – Yes, I would say it started with me. I can't recall seeing any other person who did this before the Lion which was started many years ago. It is probable that there may have been but I cannot recall seeing anything before then. Maybe I shouldn't credit myself as being the first but all I know is that I started seeing them after my brand products.

Khaya – Do you see your contribution in the bracelets?

Beader Eight – In what sense do you mean?

Khaya – Like the ideas that you came up with, the contributions?

Beader Eight – Yes, I do because they get bought and *Woza Moya* and myself are able to get an income from this. From an income generation point of view, I do see my contribution. Out of all the products that I make here these are quite popular.

Khaya – When you look at the final designs how big of your experience and contribution is seen in the final design?

Beader Eight – I think big because – this is twofold – when products do not sell they do not get bought so the product loses its commercial value which means that I have to stop making it. I mean every crafter knows that when they are faced with such a situation, they would have to let go of that product and make another one. The commercial value of a product is an important thing, the art and craft that we do must have commercial value because if there's no commercial value to a product then there is no business. The impact of a product is when it sells, *Woza Moya* can buy from me and sell the product. We both benefit in the process. If that doesn't happen then I leave the product unless I sell it elsewhere. If the product does not sell then it has no impact or value to *Woza Moya* and the clients, the more you sell it the more impact it has. This is like any other shop, if something does not sell overtime they stop ordering it, they will order a product that has impact. The commercial benefit is important, it is all about business without business it means nothing will happen. Art is like any other product it needs to be able to sell, if it can't then there's no value. If you've made something and it doesn't sell, what will you do with that product? Commercial value is key.

Khaya – Did you learn anything from others that you worked with?

Beader Eight – Yes, a lot. Some I worked with outside of *Woza Moya* some I got creations right here. When I first entered *Woza Moya*, there were a lot of creations and they sold well and I learnt a lot from people back then. These are old products I doubt are still being sold in the shop. Because as I said once a product loses its commercial value it cannot be sold. They say things evolve according to people's expectations at the time so I have learnt a lot here, helping to make

the products. In making those products I gained skills and started creating my own products. When I started here I was a crafter but not a commercial crafter and my involvement in the making of *Woza Moya* products turned me into a commercial crafter.

Khaya – What kind of crafter were you then?

Beader Eight – I was an ordinary crafter, like if I was required to make something. It was not serious because even though I could make a bangle, as a male I do not wear earrings, bangles or pins. I used to make for people if they asked but this was not in a commercial sense. But once I got here I started using this skill in a commercial sense because *Woza Moya* is in the business of selling. Most of the products I do now I learnt here and I developed skills because those products brought it money like anything overtime its value changes, things that were ordered a lot 10 or 15 years ago are no longer being ordered, if changes. And here at *Woza Moya* they are able to track if a product no longer sells and you'd see it being ordered lesser than before and there would be a bigger order for the more popular ones. So, there is something I learnt from crafters I found here who were busy with what was on demand at the time and through helping I developed until I had my own products. So, you learn from others.

Khaya – So do you think what you learnt from others back then, influenced the work that you make now like the bangles?

Beader Eight – Yes, it influences them because it sparks ideas to create. In any field once you learn new skills you grow, you learn about the design, about the pattern, you grow as a person. It is important to attend exhibitions and workshops in order to grow and improve. When you learn about the creations of other people you grow and improve your own.

Khaya – Did you learn anything from the people you work with at home?

Beader Eight – No, they learn from me mostly because I get products and I teach them how to do then and they become an order. I do not teach them something that is not an order. I would make the sample and show them since they are crafters, it is easier for crafters to make from an existing sample. So, I would say that the people at home are what I would call my support system I do not learn much from them. The ones I learn from are those people from here at *Woza Moya*. Those are people who came from other areas and came with their own patterns. When an order is big it gets shared here and then I take that order, take it back to my group who then also make it.

Khaya – Since you said you learnt something from those people, how do you see yourself using it in the future?

Beader Eight – In the future, in terms of art or in life generally?

Khaya – Anyhow.

Beader Eight – I think it helps me to be open minded and not be selfish as if I am the 'it guy'. It makes me become someone who is open to ideas and the creations of other people and it helps me to grow. It may be in craftwork or other fields in the future. It makes you co-exist with other people and teaches one that we are part of a society that is always changing and it is important that we adapt. We adapt by learning to embrace another person, you learn by embracing another person. If you refuse to embrace and become selfish and isolate people – you do not develop but if you are open minded and are able and willing to learn from other people, you develop in the field that you are in and also in life generally. You are able to live and adapt because times change. If you choose to be a lone warrior it may be difficult to develop which will help you to grow. One learns from people, you learn about their lifestyles, you learn creations, which is relevant for artwork but also you learn about human behaviour. Some are easy some are difficult but adapting is important.

Khaya – Does this project add value to your life?

Beader Eight – Sure it does add value because firstly, I get an income. Secondly, I become independent through it. I know that I have my products which I make and sell, it adds value to me first and then to the team that work with since they also get an income too. The firstly value I would say is that there is an income and the second value is that there is peace of mind as you become proud that you make products which you are able to earn a living. It makes you proud that you are not surviving by selling someone else's products, you survive through selling your own products, your creations which you have made yourself. To be able to commercialise those creations but to also share it with other people so they are able to make income as well. That makes one proud and inspires you to keep being creative and innovative which can be difficult because starting products from scratch is possible but it is not an easy task at all, it takes time and needs you to be hardworking and to research the product and how the creation will be made once all of that is done. It takes time but once it is approved, the one way of approval is whether customers will like and buy it. In fact, an approval of a crafter's work is whether customers will actually buy their work. If it gets bought then I am able to invest in other products it is just like any business, the products must have commercial value to be able to bring income for me and my team and here at *Woza Moya*. If there is no impact like that then the product dead... finished.

Khaya – So what would happen if your products do not get bought? What would happen to those products?

Beader Eight – It does happen, but what is important is to have a lot of creations for example you may have about 10, 11, 12 creations... like a business you can't have just one business only for example having only a taxi business like having 20, 30, 40 minibuses. No. maybe have 10 minibuses and diversify your business. They always say it is important to diversify in business so

take that taxi business and invest in hardware, maybe construction even this will enable you to be sustained when one portfolio suffers. The same applies with craftwork, it is a business so have about 10, 11, 12 products so if the 2, 3, 4 do not have commercial value then you have 7, 8, 9 to make up for that and you are able to survive through them. The same also applies to life in general, it is important to diversify, if I have one creation and it goes well for 2 to 3 years then it slumps suddenly and now I go hungry and I am unable to buy maize meal I have to keep creating even when the others are selling because along the way they will also stop selling. Like I had these bangles that used to sell a lot but I have stopped making them because they no longer sell, they have lost their commercial value. So, my point is that diversifying is not only important for big and small businesses it is also important for us crafters. We must always have plan A, plan B, plan C, plan D just in case plan A does not work you have plan B to progress.

Khaya – What do you see in the future of this project?

Beader Eight – *Woza Moya* has a future, it will continue going well. The way it is marketed is very open and it always allows crafters old and new to bring new products. Bringing new creations helps it to diversify and in the process the returns go to the crafters. *Woza Moya* has a big future ahead, it will continue whether I or others are still around or not, the way things are done it will continue, their path is open for everyone. You bring your creations and they give you the platform to sell those creations. Actually, it is probably why *Woza Moya* has survived all these years because it is open minded as if it does not encourage crafters to be creative and push crafters to constantly change their products and that is important.

Khaya – How do you see your future?

Beader Eight – My future as a crafter? Or my future in general?

Khaya – In general, as a crafter all of that

Beader Eight – In the future I will leave craftwork Khaya. I will retire from it. I am involved in other projects that do not involve art at all. I have done craftwork for a long time I am happy that I do not leave it on a sour note it is just time to retire from the one field into another. I am happy with it but it is important to start a new career, I am close to retiring from it. Has Marketer Three not told you about that? In fact, had you arrived any later you probably would not have found me here. To say again I do not leave it because I am unhappy it is just a change of careers. Craftwork is enjoyable, it gives you peace of mind, you work with it in your own space it does have other challenges like time... you always struggle with time. As you said that you are only free from teaching on weekends and from next week you will be on your break until mid-July, those free spaces are important craftwork does not give you those free spaces. Like last night I slept at 10:30 busy with craftwork during the day I do another job that is not related to craftwork, I will submit the work end of June to sell at the *Woza Moya* store but as I said I struggle to get the time to

relax. These are the difficulties of being a commercial crafter, little free time. If you go to church, even though I do not go to church myself but you cannot go if you have an order waiting, if you like watching soccer on Saturday you could never watch a game, or gym in the morning. An hour or two hours of beadwork makes a huge difference. Like if I have orders I would sometimes wake up at 5am and stop working at 11pm, so I am now tired of that.

--- more here then he says something else later -----

I am just retiring from craftwork because I want [Information not revealed] time now and that is needed.

Khaya – Do you feel like you have learnt something from craftwork that gave you the confidence to do the things that you will be doing in your next project?

Beader Eight – Yes, a lot. As I said if you're an open minded individual you always learn from people bad or good. Every path you go through you learn. I cannot be with *Woza Moya* for this long and claim to not have learnt anything. My development is great, learning from other crafters, learning from the work we would get with regards to many fields, it helps me to relate to people, work and business. In life you learn a lot, you learn through pain like being disappointed or from victory. You learn a lot in all stages of life. If you claim to have passed a stage where you worked with a company or people in a project for about 2 to 3 years and say you learnt nothing, I would say you are wrong as a person. No matter which field people are in whether it is education, or skills you can learn something from people. No two people are the same, behaviours are different, so you are bound to learn. I mean even a thief can teach you something, someone who steals well, you learn to be cautious around people you would have learnt that because someone stole from you. I learnt a lot here about work, about working for myself, to be independent, about working with different people because we did some projects as a group. I learnt a lot here that will help me and will still help me.

Part 2 interview, Beader Three

Date: 15 June 2019, Woza Moya, Hillcrest

Khaya – How can you describe your experience of making the products?

Beader Three – At times I do experience some challenges especially if I want to maintain quality production then the people that I work with do not always maintain the quality of the work as required. Then we waste time to have to start afresh with the work to fix it. This is done because I cannot submit work that is of poor quality. What is puzzling is that these people have been taught how to do quality work like for instance the earrings, even with that, it is important to check the final product before bringing it in. they too can give you the sublevel quality.

Khaya – So explain the nature of your work with the people, do you leave them with beads and a sample or do you all gather together and do the work as a team?

Beader Three – They come to my place to collect the beads and sample and they do the work in the comfort of their homes. That person would then bring the work back to me. For instance, if I ask for ten pairs of earrings they will usually bring the complete work within three days, it is only then that they will get a new product to make and so on.

Khaya – How is the experience of working with Marketer Two?

Beader Three – It is good but we also have challenges at times (there is a change of tone).

Khaya – Working with Marketer Two? Why?

Beader Three – (she laughs) The last experience I was really hurt by the experience but I persevered because one needs work. Last month Director called me after she saw the money I had been paid for the month of May. She was suspicious that Marketer Two and myself may have been involved in other projects that we had not told her about. They then looked at all the beadwork I had made during that period and found that I had not committed anything wrong. The reason why my pay went up is because of the tassels which I priced the client before *Woza Moya* could price her. Marketer Two wanted to price the client R100 when I had already priced her R80. Director then called me to her office and expressed how they were did not like that the client had my personal details. The reason that I shared the contacts is because she was visiting *Woza Moya* with intentions of ordering however, Marketer Two was absent from work at the time and I was around. Because she knew me, she decided to approach me directly without Marketer Two being the middle man in our communication. Marketer Two however had asked a colleague to be the middle man during this encounter, this colleague however did not show up on the day so the client and myself sat down and communicated about the new work. She asked for my number saying there is work she wants to share on whatsapp for me to make, I saw no problem and shared my number anyway. The client would even consult with me about her own work and I would advise her accordingly. Director expressed not appreciating this and I apologised about it. The client asked how much I was being paid for the work that I do for her, I thought the question was being asked from an honest place and I let her know the truth. The client then expressed dissatisfaction that *Woza Moya* takes half of what I make per product. One of the reasons for taking half is because *Woza Moya* couriers the finished products however in this particular client's case her sister collects her work herself so that *Woza Moya* takes half seems a bit unjustifiable. Director realised that I now know this and she was not happy with it. We met with the Director, Beader 8 and myself around this issue and as a way to remedy the situation Director added R25 to my earring order which I usually get paid R65 for a pair which meant I now got R90 for them. So, this meant *Woza Moya* was no longer taking half of the price which is uncalled for. I then left the office

after the meeting knowing that I am now getting R90 for the earrings however I had not registered the submitted work for that Friday. I could see though that Marketer Two was not happy that Director had increased my income. When I eventually went to go register, Marketer Two informed me that Director changed her mind about the R25 increase and decided to increase it by R5 rather. I was unhappy – the reason why I was unhappy is because I was here for a long time on the day, why was I not told directly that there was another change all of a sudden? If the discussion was transparent about an increase the same discussion should have happened about a decrease. I kept quiet and accepted it because I need this work but I was unhappy about the situation. In fact, even today I am bitter about how this was changed without my knowledge.

Quiet for a long time

Bader Three – These are some of the challenges that we come across here. Because even them... our managers, Marketer Two and them, when you get paid they ask for something small, they ask for cold drink things like that. They have the power of taking my work to someone else if I do not give them something. The situation at times is not good but as people we persevere.

Silence again

Bader Three – That is just it, the thing is our work is in their hands and you are constantly being told that “there is no work! there is no work!” only to find out that it has been given to someone else.

Silence again

Khaya – Okay how would you describe your experience of working with Lara?

Bader Three – I enjoy working with her. There is a big difference with the money I make from the earrings. I get R65 and R50 with her and R15 in Durban. I seem to make money a lot from her because the beads are hers my only expense is the thread and needles

Khaya – What role did you play in the creation process of the tassels and the earrings?

Bader Three – I think from the project *Woza Moya* is able to pay its employees and the sales also assist the hospital too. So, I think that is the role that I play.

Khaya – Can you see your contribution in the final products?

Bader Three – I do because orders keep growing, and with that the services within different parts of *Woza Moya* continue to operate from sales of my products. That shop did not exist before and with the changes like the building of the new shop is because of the sales of all our combined products

Khaya – How much of your contribution and experience do you see in the products?

Bader Three – I think a lot.

Khaya – Did you learn anything from those you worked with in the creation of your products people like Marketer Two, [Information not revealed] and those women from your community?

Beader Three – I did learn something for example the women bring their own ideas for things to not take a long time they are able to suggest a new pattern that may not take as much time but still look good.

Khaya – Can you give an example of an instance where a new pattern was suggested?

Beader Three – It is particularly the tassels, initially we made a design that took time, we never used to bead around the ball, we would bead a block that would eventually get sewn to the ball. The women then suggested beading directly around the ball

Khaya – From [International Client 3]?

Beader Three – A lot, she sends new patterns from overseas through whatsapp. Even at home I have more samples from her and if those pass then there is more work for us.

Khaya – From Marketer Two?

Beader Three – Not so much, she is just the bridge between me and Lara

Khaya – Have you not learnt anything from her besides beadwork?

Beader Three – (silence) No (laughs)

Khaya – How do you see yourself using what you have learnt in the future?

Beader Three – It will work because I will be able to deliver on time and not delay delivering the work.

Khaya – What you have learnt from Lara?

Beader Three – It would work for me if she allows me to use the samples I received from her in other places. She gives me new patterns and I learn a lot from that. I will say though that learning a new pattern is not enjoyable because it takes a lot of time because of the constant making and re-making until you finally get it right.

Khaya – Does *Woza Moya* add value to your life?

Beader Three – Yes, a lot. I never used to work and only worked as a preschool teacher, I joined after that. If *Woza Moya* did not exist I would be at home doing nothing so through its existence I have been able to educate my sister and my brother who is currently studying as well as my daughter. We have a new home, our parents left us with now home. We started with a mud house but now we have changed that into a brick house. So, I would conclude and say we are succeeding.

Khaya – What do you see in the future of *Woza Moya*?

Beader Three – I see it growing. In its initial stages *Woza Moya* helped the sick particularly those who had contracted HIV during its terrifying time but now anyone with the talent is able to come here. It will grow a lot because now it even allows foreign nationals to come here and sell their work. What that means for Director is that new designs from other parts of the continent are now part of *Woza Moya*. The work of *Woza Moya* is not only for South Africans it is all over the world.

Khaya – How do you see your own future?

Beader Three – (laughs) I see it growing. I think I will finish building the home at the same time as my last born finishes their studies – the only household expense will be to buy grocery. This will put me in a position to be like other people and get myself a car. If the work continues the way that it does, I doubt I would struggle to pay the monthly instalment for a car. So, my goal for now is to finish the renovations and then buy a car.

Part 2 interview, DC

Date: 21 June 2019, Woza Moya, Hillcrest

Khaya – This interview is with regards to your experience here at *Woza Moya* as well as when you receive the finished products. The first question is to describe your experience in that process. Is it an enjoyable experience, is it difficult at times?

DC – I can say that I do enjoy it because in the past it would be difficult as you would find an instance it would be said that a certain number of products was delivered and when I do a proper count it actually is not that number. It is understandable though because Hlengiwe has a lot of work, for instance she would say there are 20 dolls and after my check I would find there are actually 18 dolls. If such a thing happens constantly it would come across as if someone is stealing products. So presently it is definitely better.

Khaya – How long ago was this happening?

DC – In the past not this year though

Khaya – What role did you play, what role do you play in the process? Do you think you play a particular role in the making of products?

DC – Yes, I mean a woman would come and say they haven't had orders for a long time and the fact that I can go through their product basket and let them know that they are running short of products makes them very happy because that's money in their pockets, so in that regard I think I do play a role.

Khaya – Do you feel that your contribution is recognised here at *Woza Moya*?

DC – I would say so because Director is happy with the work that I do. I make sure everything is in order. Yes, I would say that

Khaya – Do you think your experience is seen in the work that you do now? Do you think that experience helps you in the present role?

DC – Yes it does because the things that I do now are things I could not do before. For example, I could operate the computer minimally but now I know a lot, for example when I need to make orders I use the email, I am able to communicate with people, I have just developed trust and confidence in myself.

Khaya – When you do order who do you order from? What do you order?

DC – I order for things that the mamas do, I also order things that are required regularly here at *Woza Moya* such as paper for photocopying, the packets for packaging, stationery, if I see that they have run short of pens, staples, things like those

Khaya – Are these the papers on which a beader would get an image to bead?

DC – Yes among the other things that I would have ordered.

Khaya – There is something you said that since you started using the computer you realised that you now have confidence in yourself, when did you realise this?

DC – Since I started being the supervisor at dispatch, you see I started off as an assistant there but now I have more responsibilities

Khaya – Did you get training from *Woza Moya* to assist with the work you do at dispatch?

DC – The only form of training was the former supervisor as they'd show me things. I did not do any formal training. I also learnt through watching.

Khaya – Where is the person who was the former supervisor at dispatch?

DC – They were at the store but no longer works here at *Woza Moya*.

Khaya – Okay. You may have answered this but let me ask again, have you learnt from others you work with? This is everyone you interact with the Director, the beaders, clients too

DC – Yes there is something. You mean anything right? Like sewing. Remember there is a sewing department here at *Woza Moya*. Through them I am now able to sew things for myself. I came here not knowing how to operate the sewing machine but when I got here there was sewing and I joined it. It was when there was training in sewing. And because of that I am able to make some things.

Khaya – Do you make clothes for yourself then (laughter)

DC – I wouldn't say I do make clothes for myself, but now if I see a fabric I can imagine what it could be. The things that I enjoy making though are curtains and cushion covers.

Khaya – Anything you have learnt from the beaders? This does not have to be beading particularly

DC – I have actually learnt some beading but very basic beading. For example, I am now able to make that simple bracelet.

Khaya – So you could not bead before?

DC – Yes, I could not

Khaya – I often wonder how is it that you could not bead like what I have seen most beaders seem to have learnt it from home because it was practised a lot there. Did you not do any beading at your home?

DC – You see people who stay towards this side (shows by hand more inland) Molweni side do do a lot of beading but people from my side in Kwandengezi do not do a lot of beading. I started doing beading here.

Khaya – You actually are not the first one to say that another person said where they live beading is not so popular as it is in other places.

DC – Yes, like honestly, I started it here in my area I do not know anyone who does it.

Khaya – What is the distance between your place and the place where beadwork is popular? Is it too far?

DC – I would not say it is too far. for instance, it takes me 30 minutes to get to that place from where I stay because I never had a reason to go there. It is only through working here at *Woza Moya* that I started knowing about these other places, I had only heard about it but now am able to locate it. Like we in Kwandengezi and Pinetown are closer to town so we do not really have a reason to go to that other side of the province

Khaya – What are some of the areas on the other side?

DC – Embo, Molweni, Nqetho, Nyuswa

Khaya – Are these places closer to Hammersdale?

DC – Yes.

Khaya – This really puzzles me, I cannot believe that it is more popular on one side and not on another.

DC – Our side no

Khaya – Cool, then do you think you have learnt anything from the Director?

DC – (she laughs lightly) I have learnt a lot from the Director, like when I first came her what I noticed in her is that, like this leaf that I am holding right now may seem like rubbish to me but she would find a way to use it in a meaningful way. She would take a simple fabric and turn it into something useful. I don't know whether to call it a gift or what? But now I am also able to use that because here at *Woza Moya* (calls it home) you take something meaningless and turn it into something useful and meaningful. That is the one thing I have learnt from the Director.

Khaya – The things you have now said you learnt from others, how do you see yourself using it in the future?

DC – I think I would definitely use sewing in my future that's the one thing that I have learnt

Khaya – Does *Woza Moya* add value to your life?

DC – Yes it does

Khaya – If it does add value, explain how?

DC – I cannot explain how but it does add value, can I stop there?

Khaya – Okay that's fine. Can you explain how you see the future of *Woza Moya*?

DC – I see it progressing. The number of staff was small when I started it was not even more than 15 people if I think about it but now it is constantly growing

Khaya – They will have double the 15?

DC – Yes I think so.

Khaya – Can you explain how you see your own future?

DC – Here at Woza Moya?

Khaya – No whether here at *Woza Moya* or outside of *Woza Moya*

DC – I see a bright future because I have things to do in the future

Khaya – May I ask what those things are?

DC – Can I not reveal them because those are mine. It is my side things that are not related with Woza Moya

Khaya – That's fine. Do you see those things having been influenced by your experience here at Woza Moya?

DC – Overtime I will have to leave *Woza Moya*. In fact, when I started working here I had given myself a maximum 5 years to work here then I leave. But because it did not happen that way. I do have plans for when I leave *Woza Moya* to be able to do other things. I always have had a plan to work until 50 then to stop and do my own things and that is what I am planning on doing.

Beader 4 Part Interview, 28 June 2019

Woza Moya, Hillcrest

Khaya – Who did the Director order these earrings for?

Beader Four – I do not know she just sent me a picture and asked me to make them for her. Even these animals are for the Director. This week I was busy

Khaya – You did send these to me this one...

Beader Four – The elephant and rhino, yes, I did send. I was doing 30 of each for her. Do you want these earrings out of the bag too?

Khaya – I do remember these ones when [Information not revealed] had a picture of them in the office. So, who did you make these earrings with Beader 4, since you said it was a big order of about 300 and something?

Beader Four – I did these last week and put them aside, what remained was to put them together which I did

Khaya – Where did you get the net for the back side of the earrings from?

Beader Four – I bought it here at *Woza Moya*.

Khaya – So is it usually used to cover the back side of the earrings?

Beader Four – No, when I received the picture it only showed the front side so I decided that the back side must be covered and so I looked for material to cover it.

Khaya – Where here at *Woza Moya* did you buy it?

Beader Four – I bought it from the ladies who do sewing here at *Woza Moya*.

Khaya – Were these offcuts from their sewing jobs?

Beader Four – Yes.

Phone rings

Beader Four – My body has adapted to waking up at 4 in the morning like now. I start working from 4am and at 6am I stop, do my household duties until 8am and take a bath then I continue until it is time to prepare lunch and then continue again.

Khaya – What time do you prepare lunch?

Beader Four – The children return around 2pm and 3pm so at around 11am or 12 I have to prepare lunch. They come back between 2 and 3pm and the food is ready then I continue with my work. And I have adapted to this pattern because I sleep at 00:45am and wake up again at 4am to work – I do not even need an alarm my body has adapted to this.

Khaya – So don't you have people who help you?

Beader Four – With the angels and I have people who help me with the beading around the beads and I would have done the angel. I thought them how to bead the rings.

Khaya – Who are these people? Your family?

Beader Four – Yes, my family. It is my niece and my daughter. They are the ones I taught.

Khaya – How old are they?

Beader Four – The one is 22 and the other is 18.

Khaya – When did they start beading?

Beader Four – I think my niece started when she was in Grade 8 in 2006 when I started getting orders and I would teach her and she is a quick learner.

Khaya – Then she obviously makes money on the side as well?

Beader Four – Yes.

Khaya – Then why did you decide to employ those from your family?

Beader Four – It is easier for me to tell a family member when they have done something wrong in the beading process and I am able to catch it in the process. But with someone from outside, they would bring a piece already completed and if done wrongly I would have to disassemble and start afresh and that's waste. It is easier working with someone from home because of the regular consultation that happen during the process.

Khaya – Then does that mean your niece spends time at your house when you are busy with work?

Beader Four – Yes, like with what I am submitting today, she spent time at my place to help finish the order. But I do not make her work until those early hours as I do, because I am already used to it.

Khaya – So were you the first person to teach them beading?

Beader Four – Yes.

Khaya – Did they want to learn it or did you encourage them to learn?

Beader Four – No my niece is raised by a single parent (my sister) who is unemployed so this money was helping her to have lunch at school, bus fare to go to school until she finished matric, those type of things. So, I had to ensure that on a weekly basis there was work for her to do in order to cover all those costs.

Khaya – What is she doing now?

Beader Four – She is done with her matric now. she did not get good results and spend a year after matric improving those marks. The problem is that she and her mom do not work and she has applied for bursaries and awaits the response

Khaya – What does she want to do? Do you know?

Beader Four – I think she wants to be a social worker.

Khaya – I wonder if my institution has social work.

Beader Four – She also wanted to be a pilot.

Khaya – I'm not sure we offer that. My advice would be to look at which courses are available that may interest her and to apply with NSFAS, who knows she might get it. Okay then... so I will be asking you on the earrings that you did with the Director and the angels too which you taught others to make with you. How would you describe the experience pf making them? Was it enjoyable? Was it difficult?

Beader Four – I enjoyed it because it is work I am used to now particularly the angels do not take a long time to make it now, it is the earrings that take time to make. This design takes time, I usually take breaks between making them.

Khaya – Is it because it is a new design?

Beader Four – I have to bead the first part then I need to prepare the cloth and then stitch the cloth and then put the metal piece in it then that must be covered then I need to prepare other beads and only after all those preparations can I put them all together. It has a lot of work... it takes time.

Khaya – These angels are easier now?

Beader Four – I am used to them now. In a day for instance I can prepare 100 and put them together at a later stage. I enjoy making them more than the earrings.

Khaya – What about the leopard earrings?

Beader Four – These are designed pieces that need to be beaded carefully and thoughtfully. I have to prepare the one earring and then when I bead the second earring I have to make sure when you combine the one earring to the second pair it needs to form another design [she demonstrates See photographs how the leopard print come together to form a bigger leopard print]. You need to ensure there is no mistake when putting these together.

Khaya – Is it difficult to get right?

Beader Four – It is not easy because you have to ensure that you get that shape.

Khaya – This is amazing, I was not aware of this. did you come up with this leopard print design?

Beader Four – No it is a design I got from Marketer 1. So, she made photocopies and gave 5 people to try it out. Out of the 5 people only Beader 3 and myself were able to get it right. The earrings go hand in hand with the bracelet.

Khaya – With the three works, what role did you play in their creation?

Beader Four – I played a very big and important role. Because if I had not done the work ‘they’ too would have a problem. As I said this work is for customers, so if I do not make the work then ‘they’ would have to deal with angry customers and not make money.

Khaya – Who is ‘they’?

Beader Four – ‘They’ in this instance means Busi and the Director because these orders are for them specifically. All these years the customer orders the angels from Busi and I make and deliver to her. So today I am delivering three designs, I have a feeling I will get more orders today because there are stars and balls. So, if I had not done the work, even though there are others who are capable of doing these things but I think my quality speaks for itself. You may give it to someone but not achieve the required quality. For example, these angels were once given to someone to do and it is my own design, something that I created. They got someone to do the order and that person did it but the customer returned the products expressing unhappiness with the quality. It was made but it was a poorer quality to what the customer had received previously, they had to come back to me to re-do the work because it is my work after all. My point is that the quality of a person’s creation as the initiator of a product is different to that of a person who gets taught to make that creation.

Khaya – So, Beader 4 what do you mean when you say it is your design?

Beader Four – I came up with the design.

Khaya – How did you bring the design to *Woza Moya*? What was the intention of bringing it here?

Beader Four – I was selling them the design for *Woza Moya* to even start selling the design, it started with me. I started it in 2005.

Khaya – Was it an angel when you started selling it?

Beader Four – It was exactly like this.

Khaya – When you pitched it to them, you said it would be a ‘what’?

Beader Four – It was a decoration for a Christmas tree

Khaya – Where did you see it to even think you need to make decorations for a Christmas tree?

Beader Four – I had not seen it before, each year I make time to think of new designs that I want to introduce. Like even now, I have already started working on some ideas that I will show to them at some point. These angels were introduced in 2005 and clearly, they are liked because they still get ordered in big quantities. For how long they have existed they should not be selling at this rate. That’s why I ensure that I have a new design constantly so I am not in a position of not having any orders like people may say ‘this we have, we are used to it’. My pattern is to skip a year then I introduce a new design.

Khaya – I want to know when do you start thinking of new designs?

Beader Four – Like I started with this one and I showed the Director and she liked it. She said that I must start beading it, it is also an angel but slightly different to this one.

Khaya – Can I see it in the shop now?

Beader Four – I am not sure but I think because it is not Christmas season so it might be removed for now. So, I gave her 10 and she liked and bought, she ordered 30 more which I did. she then said I must include other colours, because when I showed her the initial designs they included all the Christmas colours and I then made for all those colours. My deadline was to make all these different colours ahead of the Christmas season.

Khaya – I still would like to know how you knew this colour is for Christmas and so on? Had you seen it somewhere?

Beader Four – Like as I said, when mixing colours, I thought of colours that are used in December like trees are green some white, red and gold. So, I got the colour idea from the. So, my intention was for instance if a tree is white an appropriate angel colour would have to be red or gold so it shines on the tree, I would make silver and white as it will not be seen.

Khaya – Do you think your contribution can be seen in the final products?

Beader Four – Yes, like with the earrings I am happy with the price and I see my worth been compensated for that. The one thing I am not happy about are the angels because I started making them in 2005 and got paid R15 for them and presently I am still paid the same R15. When I request an increase... like for instance, in 2005 these rings I bought R35 for 50 rings now I buy it for R60 for 50 but the R15 remains. When you do request an increase, they tell me that customers will stop buying it and advice that I mention the new price earlier before they can order. That the only thing I am unsatisfied with.

Khaya – But do you see your contribution in this? like your thinking do you see it in the final design?

Beader Four – Yes, I am happy when a customer expresses joy after receiving a product, like Paula would send me a message thanking me for my work. She told me earlier that she is happy that after giving us the new earring design, that I was the only one who came back with the samples others complained that they could not get the metals for the new designs. The reason I say these earrings were difficult is because of the experience, like I bought this thing in Durban in a shop called Everlasting. I bought the round thing inside the earrings in a shop on Umgeni Road like I found the materials for the earrings in different places

Khaya – I see. Then, is there something you learnt from those you worked with?

Beader Four – I learnt something. I found that they are able to do what I request of my child and niece. Because if you look at things that they would have done, it is difficult to tell the difference between what is beaded by me and them.

Khaya – What would you say you have learnt from that?

Beader Four – I think I learnt that if I teach someone to do something they are able to do it. If I get more work in the future I am able to work with them again. I learnt that they love the work as much as I love the work that I do.

Khaya – Did you learn anything from the Director?

Beader Four – I learnt something from making the products, I did not think I would be capable of making them. Because when you see something on a paper, you cannot what is happening below so it is up to me to think what is happening below. Asking myself questions like to fasten the earring it must be like this, to build this I must get this type of material such things. I learnt a lot. I only got a photo and a request to do this, I do not know what is inside, she also does not know what is inside. It was up to me to think of ideas. I had to think what the correct size might even be. The inside of the earring is *msomi* a black bangle we use for infants.

Khaya – How did you think of using *msomi*?

Beader Four – I looked at the shape of the earring and thought that if I put in something round it will be the size of the sample I saw on the paper.

Beaders 4 shows me *umsomi*

Khaya – I actually know this. Did your child ever wear this?

Beader Four – Yes. When they are born children wear it to prevent illnesses as we believe. So, this helped me a lot.

Khaya – How did you get it to be this thick?

Beader Four – It is the beads that helped to make it thick.

Khaya – From the customer? Did you learn anything?

Beader Four – I do not really interact with the customer, I only work with Busi.

Khaya – Is there perhaps anything you have learnt from Busi then?

Beader Four – Yes, I have learnt to be punctual with Busi. She is very strict with her deadlines. When she wants a product on a particular date you have to deliver. She also encourages me a lot.

Khaya – Do you think learning to respect time as you do is something you learnt from her?

Beader Four – Yes.

Khaya – How do you see yourself using what you have learnt from others in the future?

Beader Four – It will help me a lot because there are times when one realises that I cannot do this work anymore, which was the motivation for teaching my child and niece. I want when I cannot do anything for example because of health reasons, my child will be able to continue with this kind of work. Work needs to continue when I am no longer around.

Khaya – Does *Woza Moya* add value to your life?

Beader Four – Yes.

Khaya – How?

Beader Four – It helps a lot, I do not work, this is my work. I am able to do a lot at home with the money I get here on a monthly basis, I am also able to set goals for things that I want to do and the money I make here is able to help me to achieve those goals. If for instance I received money on delivery I would not be able to do those things. If I got paid for each delivery I would use it immediately for something else and would not be able to do other bigger things. Being paid in small bits would not enable me to build a bigger house and I would not have another income at the end of the month. So, it helps a lot.

Khaya – May I ask, you once told me your husband also helps, did he also help with this particular order?

Beader Four – He helped to do the 100 red angels. He came back from work yesterday and did 50 and day before yesterday another 50. All I did were the white angels. As I was busy with the earrings he did the angels. So, we help each other.

Khaya – So, this is a family business then?

Beader Four – Yes

Khaya – What do you see in the future of this project?

Beader Four – I wish for it to grow, unfortunately, the number of people doing handwork has increased unlike before. It is unlike before when I was busy all the time. Now I have a lot of quiet seasons, generally less people are attracted to our work now because there is an increase in shops that sell the kind of work that we have here. And prices are different too. That kills us.

Khaya – What do you generally do during quiet seasons?

Bader Four – When I do not have an order, because I know around the July and August period people start ordering Christmas decorations so I start working on those. I even start new designs. It is actually a good time to start thinking of new designs.

Khaya – So, to start off a design, do you draw on a piece of paper or...?

Bader Four – No I do not. I bead directly

Khaya – So that would be your sample.

Bader Four – Yes, I make a design and then I refer to that too. When I look at something on tv I may not know how it was made but I find a way to make.

Khaya – Explain how you see your own future.

Bader Four – It is alright, what I wish for is to have my own business to stand on my own. I do not wish to work here at *Woza Moya* forever, I want to stand on my own.

Bader 6 Part 2 interview 28 June 2019

Woza Moya, Hillcrest

Khaya – Can I take the picture of the hearts? Are you making them from scratch?

Bader Six – Yes, we are starting from scratch

Khaya – Is it because the woman did not like them?

Bader Six – Hayi that woman.

Khaya – Okay, the questions that I am asking you are about the fruit work that you did with Bader 5 as well as the heart earrings. The fruit is the work that was by Bader 5 and the Director. And then heart is the work that came with [Information not revealed], right?

Bader Six – Yes.

Khaya – So the questions that I am asking you is with regards to that work. So, how would you describe your experience of doing the work.

Bader Six – Bader 5 just taught us. He was being paid by the Director to pay us. He would just show us to do the specific design but we already knew how to bead.

Khaya – But did you enjoy making that work?

Bader Six – Yes, I did

Khaya – Why do you say you enjoyed doing the work?

Bader Six – It was just fun doing beading work. You are at home doing it and it does not make you work too hard.

Khaya – What role did you play in the creation of the work?

Bader Six – The necklace of pineapple, and strawberry earrings, apple necklaces...

Khaya – What did you do?

Bader Six – I was making those products

Khaya – And the hearts?

Bader Six – I also do make the hearts but obviously they know what they want but according to me these hearts are okay, there's nothing wrong with them [referring to the returned double heart earrings]. The incorrect ones are the ones in my bag

Khaya – May I see the ones in the bag? [Bader 6 takes them out]

Khaya – But are you now able to see the mistake that they spotted?

Bader Six – Yes, I am. Others gave me the hearts this morning

Khaya – When you say others, who are the others?

Bader Six – Bader 7. We did this work together.

Khaya – Were you making it from home?

Bader Six – Yes, everyone works from home

Khaya – When you say they are not correct show me, what's wrong?

Bader Six – You see the thread is visible here and not pulled tightly and the batting is not enough, the line is not straight...

Khaya – Oh, I can see now. Then must you re-do this again

Bader Six – Well, the Director suggested that I sew a safety pin at the back and it can be a brooch... a brooch. The thing worn here [showing me where a brooch is usually worn] ...

Khaya – Oh yes!

Bader Six – Or we must fix it. Like you can see the shape is a bit flat here because there isn't enough batting in this one [pointing a specific heart]. Very little of the batting was used here.

Khaya – As a brooch will it be sold at the *Woza Moya* store?

Bader Six – Yes it will be.

Khaya – Okay. Do you think your contribution can be seen in this work?

Bader Six – It can be seen because it gets bought. If no one bought my work I would say my contribution is unseen.

Khaya – Did you perhaps learn something from others that you worked with in this project?

Bader Six – No

Khaya – Maybe from working with Bader 5?

Bader Six – No there is nothing that I learnt there. Yes, he is the one who taught us how to make the products but I can say I learnt something

Khaya – From Bader 7?

Bader Six – Oh nothing there too

Khaya – From Marketer 3?

Beader Six – Marketer 3 is always complaining. But I can understand why she does that, it is because she wants things done a particular way. She knows what she wants.

Khaya – [Information not revealed]?

Beader Six – I am used to working with the Director now.

Khaya – But Beader 6, I want to ask if you say you have not learnt anything from others, do you imply that you would have been able to make it without them?

Beader Six – Yes, I would have been able to, it is just that they too can make it and it is better to make this work than to not make anything at all.

Khaya – But again Beader 6, learning from others does not have to be anything good, it may be something bad too that comes as a lesson in your life. Is there nothing that you learnt from others.

Beader Six – Nope nothing learnt. I don't know maybe I am the stupid one here but no I have learnt nothing.

Khaya – You feel after working with them you are still the same, you've picked nothing up from them?

Beader Six – You see I have always known beading since I was a young girl. I grew up doing this thing

Khaya – The question that would have followed was how you see yourself using what you have learnt from others in the future? Rather, let me say what you have learnt from being at *Woza Moya*?

Beader Six – I cannot see myself using it

Khaya – So you will leave beadwork entirely?

Beader Six – I will not do beadwork next year

Khaya – Okay. Does *Woza Moya* add value to your life?

Beader Six – Yes it does

Khaya – How?

Beader Six – We work and get paid from working and we are able to buy things at home. We are able to feed ourselves. It helps a lot

Khaya – What do you see in the future of *Woza Moya*?

Beader Six – I do not know, all I know is that I will not be here.

Khaya – But if you were to just say, how do you see the future of it judging from your experience here?

Beader Six – Well it will continue moving forward. That is all I would say

Khaya – Can you explain how you see your own future

Beader Six – Here at *Woza Moya*?

Khaya – No just your future anywhere

Beader Six – I see a normal future, there's no change. Everything I would like to achieve I seem not able to achieve.

Khaya – Why did you even come to *Woza Moya* Beader 6?

Beader Six – I came because I could do beading and they needed someone who could. My mom was also here and she worked here, then I joined it. I came here to do beadwork because I can. I actually cannot imagine beadwork taking me very far in life.

Khaya – Okay you have answered my questions. Thank you. I think I would like to express that I am disappointed that the project did not work well for you. But I am learning that sometimes you think it will work for everyone who is here but that's not necessarily the case.

Beader Six – Beadwork has its own people. You see we are always fixing. We will do it again and it comes back. We repeat this thing five times on average because it keeps coming back as they are never happy with it. You do the same thing over and over again, keep on coming to *Woza Moya*, using our transport fare, it is discouraging and we live far very far. With this experience I feel like the money I made went mostly towards transport

Khaya – Then like after you have explained your experience of always having to fix, do you think beadwork requires someone with patience and maybe the kind of patience that you do not have?

Beader Six – Not that you do not have the patience, you think you are doing it the right way but the person you are making the product for, sees a tiny mistake and they point it out. At times you do see the issues like I can see with this one where there is little batting, that cannot be denied. But you do things you do not see going anywhere.

Khaya – When did you start working here at *Woza Moya*?

Beader Six – It is my second year.

Khaya – It is still new though Beader 6.

Beader Six – I came a while back and left again, 2014, 2015, 2016 left and came back again last year. In fact, it might even be my third year now when I think about it.

Khaya – Okay cool thank you for this interview.

Part two interview, Beader 7

8 August 2019, Hillcrest Woza Moya

Khaya – Basically, the questions that I will be asking you here is about after you have completed the order with Beader 5, those hearts and the earrings. I saw the hearts are now being sold here at *Woza Moya*

Beaders 7 - Well the ones that are being sold here do not have the white pearls around they only have a safety pin. It seems those did not come out well so they said that we must sew a safety pin to them

Khaya – Beaders 7 did tell me about it and she was not happy. But what can we say that is the nature of business some people may like them some may not. But what is important for me is that you were able to transform what did not work into something usable at the store. You were telling about selling at home some beadworks, so you get orders?

Beaders 7 – Yes, I do

Khaya – From where do you get them?

Beaders 7 – There are those who are based in Durban, they get these orders from Johannesburg and they ask me to help in making them and the finished orders get posted to Johannesburg.

Khaya – How did you know these people? Or rather, how did they know about you?

Beaders 7 – When I joined Beaders 5's group I was already doing beadwork with this group, then Beader 6 approached me and asked that I join the group where Beader 5 would be teaching us to bead a few things. When things are quiet here at Hillcrest, I continue working with that group.

Khaya – What sort of things do you do with the group?

Beaders 7 – It is mostly the flat stuff not the kinds of things we do with Beaders 5...

Khaya – Not the three-dimensional work?

Beaders 7 – Yes not that. We do wristbands, I just do not have the work to show. But we also do cups that would go out...

Khaya – The kind of cups with beads around?

Beaders 7 – Yes.

Khaya – I think I have seen that kind of work before.

Beaders 7 – Last week I was doing keyholders that had the words 'South Africa' beaded

Khaya – That's the order you were busy with last week?

Beaders 7 – Yes.

Khaya – That's wonderful, I am glad to hear that you have other work on the side. Then, do you and Beader 6 come from the same place?

Beaders 7 – Yes, we live in the same place.

Khaya – How many are you in the group?

Beaders 7 – The one Beader 5 started?

Khaya – No, the one from home.

Beaders 7 – There is about 10 of us.

Khaya – Okay, the first question I would like to ask about the work that you did with Beaders 5 and Beader 6 and the other two beadworkers that I met the other time, how would you describe that

experience of making the work? Did you enjoy working with them or was it difficult? If you can just tell me a bit about that.

Beader 7 – It was wonderful working with them especially because here at *Woza Moya* you learn different things. Like the order that we just did, no one could ever think to make an earring that looks like that and putting something inside the earring until it looks beautiful. Even the necklaces that we did the ones with flowers, those are the types of things have never made before, they are things that I learnt here. Some necklaces have strawberries and it is not flat. And it is a strawberry as you know it, there is pineapple, an eaten apple. There are a lot of things that we have learnt. The kinds of things that makes you learn and skill and improve your own skills. Learning a lot of things.

Khaya – Then what role did you play in the creation of these products you were a part of making?

Beader 7 – The role that I played is that if we were called in to come work and there were others who could not make to Hillcrest I was able to help them.

Khaya – What do you mean when you say you helped them? Are they the ones in your group with Beader 5?

Beader 7 – Sometimes people did not have money to come here at *Woza Moya* and I would have the money to come in, when we get home we congregate it is only Beader 5 who does not sit with us at home. Because you would have come in at *Woza Moya* to be trained by Beader 5, you are then able to teach those who could not come how to do what you learnt. Saying for instance ‘this is what we did. this is what Beader 5 taught us today’

Khaya – Oh so you would have learnt something from Beader 5 and they would not have been here... and you take home what you would have learnt from Beader 5?

Beader 7 – Yes.

Khaya – Oh okay, I did not know this at all. And then, do you think your contribution is visible in the work that you did?

Beader 7 – Contribution?

Khaya – Not in the monetary sense but to...

Beader 7 – Help?

Khaya – Yes help.

Beader 7 – Yes you are able to see my help because those who could not have come also gain the knowledge. They are also able to get the same knowledge that I came to gain here. In the end they are also able to do a particular beadwork.

Khaya – Do you think Beader 5 saw the help that you provided to the group?

Beader 7 – Yes I would say he saw it because he knew that I would always show up when we were supposed to meet. And Beader 6 and myself would be able to learn to do something and go back

home to teach others at home. And by doing that work continues to be made, in that way I was helping.

Khaya – How many people were part of the group for doing the work that you would have learnt from Beader 5?

Beader 7 – There were 5

Khaya – Five then you, Beader 5 and 6?

Beader 7 – Yes

Khaya – So basically there were 8 of you?

Beader 7 – Yes.

Khaya – Oh I always thought there were 5 of you in total.

Beader 7 – There is one you have never seen before and another one who is young. There were however, others that I have never seen myself. This is a group that I knew. There was another group that came on another day, who we never got to meet.

Khaya – Did you learn anything from others? Like the women that you work with, from Beader 5, Beader 6 or any other people?

Beader 7 – From Beader 5 I learnt to do beading where we put batting inside the beadwork to make it stand but I would not say I learnt anything from the others who I worked with.

Khaya – Does the project add any value in your life?

Beader 7 – Yes, it has value in my life.

Khaya – Why do you say that

Beader 7 – Because whenever I make something I make an income which helps me to support my family, I am able to make a lot of things with the orders that I get. I am able to support my family and to fulfil any of their needs

Khaya – What do you see in the future of this project?

Beader 7 – It will be a standing project, maybe even bigger than what it currently is. A lot of things happen here at *Woza Moya* that is why I see its future like that

Khaya – Explain how you see your own future.

Beader 7 – My future, I see it alright especially working with *Woza Moya* because I learn a lot here and because of that I see a lot that can come out of my life

Khaya – So you will continue working with *Woza Moya*?

Beader 7 – Yes, I will. As long as they require my help I will keep coming here

Khaya – Then when you say you no longer come a lot here since Beader 5 does not come here as often, how will you make your entry into the project? Will you wait until you get called or will you force your way into the project?

Beader 7 – I cannot force my way in because I come when Beader 5 calls me but there are times when Thandeka would call me to do an order. So, if there could be someone who calls me like that then that would be another way that I get into the project. If it is something I can't make, I learn to make it.

Khaya – So where did you learn beadwork? even with working with the group from home, could you do it before working with them?

Beader 7 – The ones from home?

Khaya – Yes

Beader 7 – I have always known beadwork, I learnt it from my grandmother, she is the one person who used to make it when we were growing up and she would teach us a few things, I grew up doing it Then working with the group from home I improved and then when I got to *Woza Moya* I learnt more things

Interview with Beader Four's husband

19 October 2019, McDonald's Pinetown

After being asked to sign the consent form as the participant was revealing some important information that needed to be recorded for ethical purposes.

Khaya – You were still telling me about Beader Four.

Husband – Yes, my wife does beadwork and I am employed and when I return from work I help her. When it is absolutely necessary and products are demanded I go to be bed at around 2am so I am able to get 2 or 3 hours of sleep before I go to work later in the morning. So, this becomes something we do everyday when there is pressure.

Khaya – When did you start being involved in beadwork?

Husband – I may not know exactly the number of years but I can say that it is over ten years since I started doing beadwork, it is over 10 years because we have been together for 15 years now.

Khaya – Did you work with her during the 15 years? If so, what made you want to work with her to create beadwork?

Husband – It differs, at times she has a lot of pressure to deliver and it is now a habit that when she has work to do, we have to do it together.

Khaya – How did you become involved in it?

Husband – I just asked her to teach me...

Khaya – Is it because you had an interest in beadwork or because you felt sorry for her when she was under pressure?

Husband – I do have a lot of interest in beadwork so even the pressure I saw she was under, both these things made me become interested in beadwork. But I will say I have a major interest in beadwork.

Khaya – Why major interest?

Husband – Beadwork is the kind of work that enables one to be self-sufficient, it is unlike being employed by someone else which can end at any time. Beadwork is the kind of work that can place you somewhere and it is beautiful work.

Khaya – Besides selling at *Woza Moya*, do you sell somewhere else?

Husband – Yes, she does have other places where she sells her work besides *Woza Moya*, there is a church in Kloof. But she is with *Woza Moya* now.

Khaya – And then, do you have experience in making beadworks? Could you make beadwork before meeting Beader Four?

Husband – No I was taught by her.

Khaya – Can you clarify what was happening when she taught you, did you just rock up one day and said 'Beader Four please teach me how to do beadwork?' or 'is she the one who said my husband come let me teach you?'

Husband – I actually asked her to teach me because I could see she was constantly busy and selling and I could see a future in this kind of work. That is when I asked her to teach me.

Khaya – Do you think your help is appreciated by Beader Four?

Husband – Hers?

Khaya – No you helping her

Husband – Yes, she does appreciate it because she is always under a lot of pressure to deliver and she is sometimes faced with the crisis of not having anyone to help her besides myself.

Khaya – She mentioned the two children too, I assume they have to be a school hence there being no one else besides you?

Husband – Yes, we are helped a lot by the kids. But also, with beadwork we are able to take our children to school and to support them in other forms. We are able to feed our family too, we have a big family.

Khaya – Does her family know that you help her with her work?

Husband – Yes, they do know. At times my mother-in-law also sends me work to help her.

Khaya – Your mother-in-law sends you work?

Husband – Yes, she brings it. So, if she is busy and we aren't too busy she sends the work and asks the children to bring the beads and collect the completed work.

Khaya – Is it because she also sells beadwork?

Husband – Yes, she also does and sells beadwork

Khaya – Has she ever taught you?

Husband – Sometimes when we create work it is something we see on a piece of paper and then we all start creating it. I would then be the first one to get it correctly made before they can do it. In such a case I would then be the one who teaches them how to create it. It really differs with the type of pattern we are making at the time. In other cases, it would be hers and she would then teach me. She would at times teach me over the phone when I tell her that I am not getting it correctly. Then she would guide me over the phone on what to do to get it right. At times, some problems require me to actually go to her.

Khaya – What role did you play in the creation of the products that I looked at like the angels, Princess earrings?

Husband – I am actually busy with the angels but the products that I am currently busy with are the stars. But with the angels I bead around the ring and then she [Beader Four] would do the angels. My role would be to put the things together.

Khaya – How would you describe working with Beader Four?

Husband – Sometimes it is difficult because when she is facing challenges with the orders she becomes stressed and she shouts. Even with that, she remains the same individual and does not change. She is understandable.

Khaya – When she shouts what would have happened?

Husband – It is mainly when she is unable to reach a deadline, for example, some work needs to go to Umhlanga and another she needs to drop off at the AIDS centre and she sees that it is not coming together. It is then required that everyone, including the kids need to focus.

Khaya – Have you learnt anything from Beader Four since you started working with her?

Husband – Yes, respecting customers and respecting her work. And she loves her work. She has made me love her work too, a lot.

Khaya – How do you see yourself using what you have learnt from Beader Four in the future?

Husband – It will help me a lot because a lot of what she does is in demand and I cannot imagine myself pulling away from it. I do not see any problems with beadwork, instead I love it, it is work that gives life [uyaphilisa], you are able to live through beadwork.

Khaya – Will you continue doing beadwork?

Husband – Yes, I will

Khaya – The last question, what do you see in your future?

Husband – I love this question. My wish is to continue with this work. I work as a general worker and my wish is to focus on beadwork working with Beader Four. The hurdle for now is that it isn't too busy all the time. There are busy moments like after winter it gets busy but in February, March – she could get places she can work with, big places then we can do this work full time

and we will be able to live on beadwork alone. If there was an investment in our work I think we will be able to work full time. I can say that she is now well known in the country. Her work can be found in the country because the earrings that you mentioned earlier are now being sold in Cape Town. At times, she even goes to Cape Town and Johannesburg. So, she works hard. Working with her would be great. I think our children will even go to private schools and our life would change, we would be able to buy a house.

Responses by International client 1

1. When did you start working at Woza Moya?

2005

2. How and why did you decide to work with Woza Moya?

I became aware of Wozamoya through a friend who lives in Kloof. The way *Woza* works appealed to me very much. In the sense of fair trade *Woza* fulfills the mostly 10 criteria (WFTO) of fair trade in Germany. In addition, personal contact, learning from each other, the whole background of *Woza* is very important to me. Working conditions, education, school education, flexibility, extreme creativity and reliability.

3. Do you have any previous experience in designing products such as the ones you make and design in this project? If yes, please provide details.

Yes, in part, when I have my own designs and want products in other colours&proportions. But I would like to learn more or get more involved, because we have a extremely difficult market to serve in Germany/Europe. As more information I can get and make it known for production as better.

4. What role do you play in Woza Moya/The Wearable Library?

None

5. What is your contribution in the designing and making of products in the project?

My contribution is to know the market in europe, to be close to the customer, to recognize trends and implement them together with *Woza*. My announcements (resellers & end consumers) appreciate my view for special, different & high quality products far away from mainstream....

6. What role do you play in product creation?

Just give some ideas and the amazing ladies create themselves with help from Paula and lot of helping hands....

7. Do you feel your contribution can be seen in the products you receive from Woza Moya?

Yes, a little bit.....:)☺

8. Did you learn anything from others who were also part of the creation process? If yes, what did you learn?

Over the years I have learned to be patient, to give time to deliver a perfect product in the end.

9. What do you see in the future of this project?

If Woza continues to respond flexibly to us exporters, if we stand together behind the things we do, many more people will appreciate our work in the future. I firmly believe that our daily commitment, which is not normal by European standards, will be rewarded with a satisfied life for all of us in the long run.

10. Describe how you see your own future.

For more than 20 years I have been working together exclusively in southern Africa with different cultures very successfully. Until today I am happy about every day we invest in our sustainable future. There the material plays less a role than the interhumanity, the serenity and contentment. The joy of the small heart things. Mama Afrika spiritwork stands for the soulwork....we all are happy to work! ... as long as possible!

Responses by international client 2

1. When did you start working at Woza Moya/The Wearable Library?

After being drawn to the captivating and fresh artistry captured in Instagram images, and commenting my impressions, I most delightfully engaged with [Information not revealed] and began an artistic and business relationship with *Woza Moya*. This was about 10 months ago.

2. How did you join this project?

Creating art with fashion... fashion media content... and promoting the work of designers whom I favor is the heart of my work. The colorful and fresh of these bespoke designs we're simply magnetic to me, but, after speaking with [Information not revealed] and learning of the philanthropic efforts connected to the sale of these unique accessories, it was a no-brainer to partner with Felipa in promoting and selling these products.

3. Do you have any previous experience in designing products such as the ones you make and design in this project? If yes, please provide details.

I have experience creating content (fashion images) with products such as these, but no experience beading or designing accessories.

4. Do you think the experience mentioned in 4 is appreciated in this project?

From the marketing perspective, absolutely. Seeing how these pieces can be styled and worn enhances the possibilities of a piece to be enjoyed by customers. Bringing attention to the causes connected to the sale of these items also brings art and philanthropy together.... uplifting the retail experience and creating a more meaningful connection to customers.

5. What role do you play in Woza Moya/The Wearable Library?

Customer via moi! I am a customer and reseller through [Information not revealed]

Responses by International Client 3

1. When did you start working at Woza Moya?

We first started working with *Woza Moya* in July 2017.

2. How and why did you decide to work with Woza Moya?

I have known *Woza Moya* through the Hillcrest AIDS Centre for many years – my family live locally and I have often visited the centre to buy gifts for friends abroad. I have always had compliments about the amazing beaded earrings and jewellery that I've worn from there so decided to pursue our own collection. I noticed the *Woza Moya* initiative and was so amazed at the talent of the team that work there.

3. Do you have any previous experience in designing products such as the ones you make and design in this project? If yes, please provide details.

We are a London-based accessories label so have had experience in designing bags, baskets and clothing, but this was our first venture into jewellery. We have used some of the original patterns with our own raw materials and colours.

4. What role do you play in Woza Moya/The Wearable Library?

5. What is your contribution in the designing and making of products in the project?

We source and provide the glass japanese miyuki beads that are used for our earrings. They are super light and come in a multitude of colours and we find them from suppliers all over the world! We then divide them into the colour patterns that we want and send with instructions to the team at *Woza Moya*. [Marketer 3] has been our point person at *Woza Moya* and she makes sure that the beads are delivered to the correct place.

6. What role do you play in product creation?

[Beader 3] does all of the beading herself – she oversees all the patterns and colours too.

7. Do you feel your contribution can be seen in the products you receive from Woza Moya?

Absolutely!! We study up and coming fashion trends in the UK and create collections accordingly. Our colours are seasonal and can be seen changing every time we send new beads. We've changed lengths of earrings as well as bead colours based on feedback we get from our clients.

8. Did you learn anything from others who were also part of the creation process? If yes, what did you learn?

We have learnt that the process can take longer than anticipated sometimes. These are all handmade products made by people who have a lot of responsibility outside of making earrings! We understand that in order to get ahead of a seasonal colour trend, we need to plan at least 6 months in advance! It gives everyone time to get the work done in time.

9. What do you see in the future of this project?

We'd love to continue this relationship with the team at *Woza Moya*, and increase our product offering. We'll be adding bracelets and necklaces to the collection as well as beaded fabric and baskets.

10. Describe how you see your own future.

We've seen some great response to our products in the UK and would like to continue to grow the collection. We'd like to continue to grow the business in all areas but particularly in sustainable, ethical fashion.