

# Craft Strategy

## Report on City of Cape Town 2010 Project

### PREAMBLE

The work that was undertaken for the City, as part of the projects they sponsored, was integrated into a broader programme which was started in 2008. A lot of the work undertaken before the City made funding available subsequently informed much of the strategies and approach to the City's projects. In particular the following provided a strategic framework:

- Original research which gave strategic guidance in terms of products/sales opportunities
- The appointment of a dedicated event project officer
- Communication and information dissemination from very early on (2009) to producers
- The continuous dissemination of clear guidelines in respect of the FIFA World Cup Rights Protection Programme
- Market testing and approach to retailers and corporates
- Assistance and advice with product development, including the incorporation of national/team colours into product, e.g. the beaded vuvusela's in team national colours proved popular purchases.
- Development of new product that has feet beyond the 2010 event, e.g. the incorporation of national colours broadens the appeal of products to certain segments of the tourist market.

## A. Planning Phase

### Strategic Vision and Objectives

- Use the event to profile the sector for future growth while maximising the sales opportunities.
- Educating the market to the value of handmade and increase appreciation for local creative goods
- Use the event as an enterprise and product development opportunity for individual enterprises

i. **Did we achieve all of our strategic objectives?**

We did to varying degrees and we did well. This is not to say there weren't many challenges and room for improvement on all sides in future.

ii. **Did we deviate from our original plans?**

We didn't deviate from our original plan but the extent of our impact was compromised by the small budget and limited timing.

iii. **Will we set the same vision & objectives?**

Yes we would set the same vision and objectives – they are consistent with the objectives of the organisation and its mandate.

## **B. Implementation Phase**

### **i. What did we do right?**

- Clear communication of do's and don'ts with regard to FIFA rights Protection Programme
- Networking and gathering of information and potential opportunities from very early on
- Public Call for participation and Public information sessions
- Transparent selection process
- Feedback sessions with individual producers on sample product submitted
- Briefing session
- Monitoring of compliance with FIFA Rights Protection Programme
- Proper detailed planning and micro-managing
- Actual presence of CCDI staff at the FanFest™, Fan Walk and product showcasing (37 Main Road Greenpoint, FanFest™, FanWalk)
- The testimony of most, if not all the vendors, was gratitude for the opportunity and support.
- Development of a sense of community amongst the craft producers. The willingness to share with other producers when challenges arose, such as sharing space when such requests came
- Networks were created for prospective future orders as business cards were issued by a few producers.
- Some even enjoyed orders whilst at the FanWalk.

### **ii. What areas could have been improved upon / growth areas?**

- **Improvements needed – Market Access**

Little information available internationally to understand the purchasing patterns of the target market, outside of the areas of official football memorabilia, beyond analysing fan behavior to serve as guidelines. CCDI can assist by providing a rigorous analysis which can be available internationally via reputable journals, for future mega-event organisers.

- Because of capacity constraints there was no single person responsible for the FanFest and this impacted on communication with staff, producers and FanFest organisers.
- Did not fully take into account how the organisation and timelines would be affected by the volume issue - in terms of numbers of participants, payments and reconciliations, stock handling, etc.
- Situation of the outlet at FanFest in relation to overall venue + promotion not ideal and was a negative factor in sales. In addition, apart from the Craft and the Big Screen the FanFest had no other attractions to create a vibe (in comparison to FanWalk).
- Fanwalk had no limitations in respect of capacity and enjoyed a concentrated flow of fans/potential buyers on the events days directly past the stalls.
- Hours of operation at FanFest were not adjusted as a result of poor volume of visitors to marquee. Need to be flexible at an event such as this.
- Greater lead times needed for preparations for merchandising, selling training.
- Other models for participation of individual businesses could be investigated – collective shop/individual stand combination not necessarily the only model. Perhaps rental of shelving space at a collective shop.
- Some producers are good salespeople – could help others. Some didn't take responsibility for spaces they were given and were very passive in approaching potential customers. Marketing and selling training very important; however due to short lead times, limited time and sequence of events, producers who applied could not all be trained in time.
- General understanding of participation commitment. Contract was not enforceable – it was more of an understanding, an obligation, a commitment. However, there do need to be consequences and a letter to be sent to those who breached agreement.
- Insist at outset on sufficient notification of changes by event organizers. However, dealing with changing priorities of event organisers will require flexibility,

- Referring to product selection, the following problems need to be addressed:
  - Define what is acceptably handmade.
  - Inconsistency in applying selection criteria.
  - Duplication of product and pricing differences of duplicated products.
  - Producers who applied for collective shop with product not approved.
  - Develop classification of product categories so that similar products dealt with together.
  - Photographs of approved product must include producer name as part of set-up.
- Possibility of electronic system to handle stock and sales - Barcodes, etc.
- Stock delivery time-lags.
- Inconsistency in crafter information provided, product codes, etc. Possibility of including a field in database for product code. Inconsistent recording of craft producer information (sorted by surname, or sorted by company name?)
- Producers being represented by individuals not recorded on database for event (e.g. payments made in the name of someone else, invoices recording the name of someone else – so difficult to link to individual registered for event)
- Physical state of marquee, dangerous in poor weather.
- Biggest lesson is that local market is very small – not big enough to sustain all the activities.
- Tea and coffee supplied? In future a vending machine might be more convenient for a space similar to the FanFest.

**iii. Improved upon**

- We stuck quite firmly to our original plan and managed to achieve it.
- Timing and money would have helped us do things differently and better.

## Growth Areas – Market Access

- Analysis historically of sales, feet, products, buying patterns, events, impact of weather, and impact of match of the day will inform future strategies in respects of sporting mega-events.
- Improved relationship with City could lead to greater synergies and cooperation.
- Expanded database opens up further training and market access opportunities for those who have not previously participated in CCDI events.
- New targeted approaches to product development can be applied more broadly in future.
- Market access opportunities targeted at emerging and subsistence level craft producers

## Highlights/Successes

Outputs	Outcomes
<ul style="list-style-type: none"> <li>• 190 producers at the FanFest/FanWalk</li> <li>• 6 large-scale sculptures</li> <li>• 8 public information (CSM), 9 briefing sessions attended by 478 + 523 respectively, totaled to 1,528</li> <li>• 4 product support workshops, attended by 47</li> <li>• 6 business development workshops, attended by 75</li> <li>• input to official Handbook</li> <li>• input into interior décor brief for Cape Town Stadium</li> </ul>	<ul style="list-style-type: none"> <li>• Sales at FanFest and FanWalk of R580,406</li> <li>• Sculptures commissioned to value of R120,000</li> <li>• What next? From many craft producers</li> <li>• 128 new members on CCDI database</li> <li>• Learning curve w.r.t large-scale events and internal process</li> <li>• Producers' acknowledge their limitations/growth needs</li> <li>• Relationships with the City</li> <li>• Working with other SPVS</li> <li>• Team building of CCDI and exposure of all staff to market access events</li> <li>• Promotion of craft and education of stakeholders</li> <li>• New products</li> <li>• New market links for producers</li> <li>• New relationships with retailers</li> </ul>
<ul style="list-style-type: none"> <li>• 8 information sessions</li> <li>• newsletters</li> <li>• media communication</li> <li>• Craft Sector meetings</li> <li>• Soccer Showcase</li> <li>• Draw Showcase &amp; Shop in Long Street</li> <li>• Showcases at CTICC, the Draw etc</li> </ul>	

## C. Close Down Phase

- i. **What impact did we make?** Stakeholders: producers, City, province, tourism, media, retailers & corporate client, EOs.

**BEFORE:** Anecdotally – producers wanted to know if there was going to be an opportunity, where, what products, who, volumes and would it materialise, how to access corporate clients/retailers; City – concern about representativity, was there a real opportunity for sales; retailers were cautious about the market opportunity; media concern about how FWC was going to benefit the locals; tourism not sure how craft fitted in to the picture.

**AFTER:** producers on average valued opportunity for experience and exposure and interested in participating in other market access opportunities – trust and confidence in CCDI; have more market knowledge (disappointment about slow/low sales); partners – got confidence in our partnership and our ability to pull stuff off and do it properly – from engagement and feedback

- ii. **Long-term change?** Sustainable change would be the consolidation and growth of the sector – ongoing participation in major events (apart from the market) would support this. Would need to track and research over time through the Institute.
- iii. **Dealing with delighted and disappointed stakeholders?** Celebratory party on 15<sup>th</sup> July night to say thank you; and then a debriefing session is being planned with producers to discuss what, how and what's next. Letter to all stakeholders with detailed de-briefing; and Newsletter. Continue to engage with stakeholders on other CCDI projects. During the event there was continual encouragement and motivation for those craft producers who were not experiencing sales. In spite of lack of sales, many still acknowledged the value of the experience.

iv. **Celebrating our success & communicating**

- Party – thank the craft community for their leap of faith and participating, and acknowledge the challenges they participated in. Thank the staff that supported the initiative.
- Newsletter - provide a brief overview on the achievements, and highlights that came out of participating as the craft sector.
- Report – documentation of the project 2010 with feedback and researched outcomes from the sector
- Legacy collection of Soccer products - Sculptures, new products
- Reputation (craft & CCDI) promoted.

v. **Communicating results**

- Media & other stakeholders: City of Cape Town 2010 Project report; feedback in CCDI newsletter: AGM & Annual report (2010/2011); Funders Quarterly Report (for period of 2010 FWC <sup>TM</sup> only).
- Story covered in The City Press, The Sun, The Cape Argus, Radio Goodhope and CCFM.
- Medium: electronic & hardcopies



## **D. Institutionalisation Phase**

### **i. Lessons learnt:**

#### **a. Mainstreaming creative industries into major sporting events:**

- It's about entertainment (carnival) – noise, colour; and the total integrated package – the destination, the food, the people, the entertainment; the market is very important – does it have disposable income, is it open to the activities; market is also unpredictable (and fickle); marketing is very important.
- Planning and budgeting for participation in any event. Creativity doesn't necessarily happen on demand – but it is flexible and can be tailored to different markets.
- Integration of the creative industries and development of strategies needs to happen right at the start of any strategic planning for such an event in order to provide sufficient time for the realisation of exciting concepts.

#### **b. For London & Brazil**

- Risk - Objectives need to be broader than selling. Look at product mix and pricing very carefully.
- Favourable conditions/platforms for it to happen.
- Planning & Budget
- Integration right from the start

## ii. **Recommendations:**

- **Role of creative industries** – needs to be collaborative and integrated; needs to be properly resourced (time & budget and internal personnel); needs to be marketed as part of the event.
- Potential of a creative – Made in the Cape Month
- **Role of government** – facilitating and the enabling environment – time/budget – enough budget and enough time (creativity takes time); space; red-tape – acknowledging that the industry bodies understand their sector and have process and constraints. Having a larger, and long-term vision and plan. Role of the private sector – very important – can be a driver and 'owner' of event.
- **Suggestion for Future FanWalk status** – most, if not all craft producers who participated in this space where keen to find out about the possibility to occupy the space on a rotational basis during events. To encourage more producers to participate, communication, and more time from the City for them to plan on their part and that of CCDI, would be required. PR on craft product availability at the event would need to be driven by the event operator more aggressively.

## **Challenges:**

- Keeping people on product message
- FIFA™ stranglehold/monopoly
- Lack of mileage/leverage from public money spend (branding) – failure of media/communications

## **Lost opportunity:**

- Single creative Cape brand
- Need to educate service providers and City about requirements for such events. Lack of marketing and profile was a major setback.
- The package of the event must include marketing.
- Briefing sessions and netted more people into the CCDI.

**Challenges:****Time**

- Impacted on our ability to help producers prepare and to make product
- Impacted on producer's willingness to participate

**Good outcomes:**

- Increased network
- CCDI team worked together toward a single project, out of the confines of the regular CCDI programmes in which teams normally work.
- Positive working relationship developed with City.

# 1. Project reporting on:

## A. Reconciliation with City SLA:

### Requirements of the City of Cape Town SLA on the Part of the Cape Craft & Design Institute:

- Implement the 2010 approved community activations within the approved budgets.
- Project manage community participation and auditioning / product selection adjudication process
- Adjudicate the selection of both professional and emerging artists to participate in the 2010 platforms / processes.
- Co-ordinate the rehearsals / briefing sessions and skills enhancement process.
- Manage the deployment of artists during the 2010 events.
- Provide professional artistic advice to the City, and various event organisers to ensure that the overall 2010 artistic programme is seamless and coherent.
- Report on a regular basis the progress of the projects for the event.

### Project Areas/services and descriptions as per the SLA:

	<u>Area / Service</u>	<u>Description</u>	<u>Service Level / Delivery</u>
1.	Project implementation plan for each project	Submit an implementation plan for project detailing: objectives, tasks, activities key milestones, schedules / timelines and cost breakdowns	Agreement made by City & CCDI: Feb. 2010
2.	Participate in the Launch of the 2010 Arts & Culture Programme	Provision of the necessary media, logistical and documentary support for the official launch of the project.	Information submitted to City for Media release: end April 2010
3.	Life size sculptures	Development, implementation and reporting of the project as per the 2010	Installation of finished products: end May

			2010
4.	Crafters enhancement programme	Development, implementation and reporting of the project as per the 2010	Effective participation of producers in the event
5.	2010 Craft Exhibition	Development, implementation and reporting of the project as per the 2010	Installation of 2010 Annual Exhibition Collection in Cape Creative Exhibition at 37 Main Rd, Green Point
6.	Business readiness session with crafters (pre-2010)	Development, implementation and reporting of the project.	Workshops held
7.	Craft producer selection & deployment for Market Access	Development, implementation and reporting of the project as per the 2010	Based on the applications & submitted samples, concluded on
8.	Work stream meetings	Preparation in advance and presentation of project reports at the monthly Arts & Culture meetings. Attendance of other project meetings on a needs basis.	Hosted by City, minutes available at 2010 Ops office
9.	Craft advisory service	Provision of an advisory service to the City, event organisers and service providers.	Adhoc and ongoing advice prior to and during the event
10.	Management of public queries expectations	Assist the City in dealing with public enquiries and concerns regarding the craft programme	Provided information and draft press releases on a number of occasions
11.	Event data management system	Assist the City in the refinement and management of a data system.	

## **Financial Reporting / Budgets:**

- i. **Planned VS Actual – (See annexure)**

## Invoicing & payments

Project invoicing and agreed payment schedule was as follows:

### Project: Market Access: FanFest™

<b>Project Budget: (R150,000)</b>	1 <sup>st</sup> tranche – 50 %	Invoiced: 4 <sup>th</sup> & 8 <sup>th</sup> Mar 2010	Value: R75,000
	2 <sup>nd</sup> tranche – 40 %	Invoiced: 31 <sup>st</sup> Mar 2010	Value: R60,000
	3 <sup>rd</sup> tranche – 10%	Invoiced: 10 <sup>th</sup> Jun 2010	Value: R15,000

### Project: Business Readiness for craft producers

<b>Project Budget: (R50,000)</b>	1 <sup>st</sup> tranche – 50 %	Invoiced: 8 <sup>th</sup> Mar 2010	Value: R25,000
	2 <sup>nd</sup> tranche – 40 %	Invoiced: 31 <sup>st</sup> Mar 2010	Value: R20,000
	3 <sup>rd</sup> tranche – 10%	Invoiced: 10 <sup>th</sup> Jun 2010	Value: R5,000

### Project: Large scale sculptures

<b>Project Budget: (R180,000)</b>	1 <sup>st</sup> tranche – 50 %	Invoiced: 8 <sup>th</sup> Mar 2010	Value: R90,000
	2 <sup>nd</sup> tranche – 40 %	Invoiced: 31 <sup>st</sup> Mar 2010	Value: R72,000
	3 <sup>rd</sup> tranche – 10%	Invoiced: 10 <sup>th</sup> Jun 2010	Value: R18,000

### Project: 2010 Craft Exhibition

<b>Project Budget: (R50,000)</b>	1 <sup>st</sup> tranche – 50 %	Invoiced: 8 <sup>th</sup> Mar 2010	Value: R25,000
	2 <sup>nd</sup> tranche – 40 %	Invoiced: 31 <sup>st</sup> Mar 2010	Value: R40,000
	3 <sup>rd</sup> tranche – 10%	Invoiced: 10 <sup>th</sup> Jun 2010	Value: R5,000

## B. Project Resources plans

In executing the various projects commissioned by the City of Cape Town, various stakeholders, as listed here below critical to the execution of the project.

### Project 1: Business Readiness for Crafters

- Project management, Guidance & quality control: CCDI Enterprise Development Manager & CCDI management team
- City of Cape Town: 2010 Operations office & Arts & Culture offices: budget and planning
- CCDI Enterprise Development & Training Unit: recruitment of participants; securing service providers for the modules; venue and other support services for training.
- CCDI Service Providers: executing the actual training
- Craft community: craft producers who participated in training and product showcase
- Market Access Programme: executing the showcase
- Soccer inspired product showcase: showcased possible products for the industry
- Retailers, Hospitality & Corporate clients: range of invited clients to the showcase.
- In executing this project, a call for participation was sent by bulk sms to the entire CCDI database. For the following workshops:

	<b>Date</b>	<b>Workshop Name</b>
1	29 <sup>th</sup> April 2010	Sales Techniques & Negotiations
2	6 <sup>th</sup> May 2010	Costing & Pricing
3	13 <sup>th</sup> May 2010	Production Scheduling
4	20 <sup>th</sup> May 2010	Business Communication
5	27 <sup>th</sup> May 2010	Trends & Colours
6	3 <sup>rd</sup> June 2010	Customer Relations



## Project 2: Life size sculptures in public spaces

Due to the limited time, and the nature of this project, a targeted expression of interest was sent out to CCDI & VANSA affiliated artists.

- Project management, guidance & quality control: CCDI Sector Promotions Manager & CCDI management team
- City of Cape Town: 2010 Operations Office and Arts & Culture Office (budget; planning), City Heritage Committee (sculpture location); Cape Town Partnership (sculpture location) and Green Point Business Improvement District.
- CCDI & VANSA affiliated artists: 6 producers participated

Final selection included works from the following artists, with brief detail on each piece:

**Etienne de Kock: Dancing in a melting pot** | The vibrancy of Cape Town is represented by three dancing figures framed in a structure suggesting a three- legged, traditional cooking pot. Set atop a tall pole, the dancers are activated by a rope hanging down from the striker. The sculptor aims to provide “a fun-filled spectacle which inner children of all ages will enjoy.”

**Willard Musarurwa: Wired** | A fantastical green table and chairs have been formed from twisted wire, which flows down into tangled roots and up into myriad branches. The roots represent how the people of Cape Town come from different directions, but “if we join together we can make something beautiful and amazing.”

**Heath Nash: It's beautiful here** | This beautiful rainbow arch of powder-coated, laser-cut steel, about two and a half meters high, offers a wonderful photo opportunity for passers- by.

**Kommetjie Environmental Action Group: Full-cycle tree** | A collective of artists from the South Peninsula have reused and recycled wood, plastic and metal waste to construct a festive tree. The whole structure is decorated with mirrors, plastic mosaic and decorative beading. This plastic tree represents a full circle – as plastic is a by-product of coal, and coal originates from fossilized trees, say the artists.

**Felix Holm: Wind Tree** | This tree, bent by the Cape of Storms, trials and tribulations, echoes the typical odd-angled coastal trees that have been sculpted by the wind. This structure bares multinational fruit, from hundreds of years of being a cosmopolitan city, plus the fruit of the soccer festival. The top pivots with the prevailing wind.

**Conrad Hicks: Implements** | This group sculpture of solid steel can be interpreted as people contributing to their environment and history.

### **Project 3: Craft Exhibition**

**2010 Annual Exhibition Collection** | This existing collection was installed at 37 Main Road, Green Point as part of the Cape Creative Exhibition. A multi-disciplinary exhibition that included all the creative SPVs in Cape Town. The Tourism Dept of the City of Cape Town provided the funds for the infrastructure for this project in its entirety; the 2010 contribution from the City was used for the installation of our exhibition. CCDI used the opportunity to showcase our 2010 Annual Exhibition Collection which comprises 99 pieces of work by 82 craft producers in the province. The Cape Creative Exhibition was seen by about 2500 people.

## Project 4 & 5: Market Access at FanFest™ - “Memories of Africa, Handmade in the Cape”, & FanWalk

- City of Cape Town: 2010 Operations office & Arts & Culture office
- Project management, Guidance & quality control: Market Access Programme Manager & 2010 Project officer & CCDI management team
- VVV (Worldsports): FanFest™ - event operator (EO) and craft village shell infrastructure liaison
- CelebSA: FanWalk – event operator (EO), kiosk infrastructure, vendor contract management
- Craft enterprises: producers, products & sales staff

### Project implementation:

To execute this project, briefing sessions were advertised by the City in the local community and Western Cape mainstream newspapers for interested parties to attend and learn of the tangible opportunities to apply for, and submit their products for the selection. Statistics of the hosted sessions was as follows:

### Briefing session Stats:

	<b>Briefing session area</b>	<b>Date</b>	<b>Attendance</b>
1	Atlantis	13 <sup>th</sup> May	15
2	CCDI office – City	29 <sup>th</sup> April	125
3	Civic Centre – City	5 <sup>th</sup> May	77
4	Fish Hoek	6 <sup>th</sup> May	33
5	Goodwood	30 <sup>th</sup> April	54
6	Khayelitsha	5 <sup>th</sup> May	50
7	Langa	6 <sup>th</sup> May	26
8	Mitchell's Plein	7 <sup>th</sup> May	51
9	Somerset West	7 <sup>th</sup> May	47
	<b>Total</b>		<b>478</b>

### Information covered in briefing these sessions:

- Introduction about CCDI and its services, as many in the audience were not familiar with the organisation. This opportunity served a dual purpose of inviting potential participants as well as recruiting NEW membership in just

about ALL the areas visited, including word of mouth that went on beyond the sessions about the opportunity, and the CCDI by extension.

- Craft products that could possibly appeal to the soccer fans, based on the CCDI Project 2010 Market Access research concluded in 2009, viz: product inspiration: places in the Western Cape, soccer, team national colours, team national symbols.
- FIFA Rights Protection Programme (RPP)
- Selling opportunity sites
- Invitation to the **Compulsory Briefing session** hosted on the 1<sup>st</sup> June.
- CCDI database membership registration – no registration = application would not be considered. This would allow CCDI continued communication with applicants on an ongoing base for other future CCDI driven initiatives.
- Invitation for possible sales team volunteers. This was later not required as a dedicated temp. Sales team was hired.
- Questions and concerns were also taken from the audiences.

Sample submission due date was set and communicated at each of the briefing sessions as the 12<sup>th</sup> May at the CCDI offices. Many people left their submissions for the last minute, thus causing quite a blockade at the CCDI 3<sup>rd</sup> floor on the day, and we all survived it!

### **Compulsory briefing:**

**Date:** 1<sup>st</sup> June  
**Venue:** CTICC Room 1.40  
**Time:** Registration – 08h00 to 09h00, Session – 09h30 to 13h00

A sample of the agenda in summary is as follows:

### **FanFest™:**

- Scheduling process and the draw;
- Contracts & Code of Good Conduct;
- FanFest™(All related info – layout, available structure, etc);
- Stock information – delivery of collective shop product & stand stock deliveries;

- Sales & reporting;
- CCDI support

**FanWalk:**

- Route & Duration
- Stands & delivery of stock – info on prohibited items
- Sales & reporting
- Accreditation & security
- CCDI support

Presentations were conducted in English, however a few CCDI staff were on stand-by for translation into IsiXhosa/Afrikaans, and this sure came in handy during the Q & A time of each of the presentation areas.

The City had an interest to have craft sold at the Public Viewing Areas, however with the research information as to whom the venue target market would be, in relation to product offering, CCDI recommended that no craft stalls be hosted at these venues. The Bellville Velodrome was an exception as per the venue operator's requests to host craft stalls. Due to a lack of participant interest, no craft stalls were facilitated by the CCDI at all PVA's. It later seemed to be the best business decision as some PVA's report low Business even in food & beverage.

The general comment made by producers who attended this session was that of appreciation, and spurred the CCDI team to keep-on with renewed vigor! A good number in the audience had never even set foot at the CTICC, so, it was our pleasure to host them there as they came well dressed for the event and venue!

**Allocations & Scheduling:**

The allocation of stand for the FanFest™ was done as a draw where the executive management team drew numbers that were classified according to the product primary materials to achieve a fair variety of products at any given 4day allocations over the period.

Upon being advised that the tournament rest days would have the FanFest™ closed for 6 days in total, re-scheduling of 60 individual stand holders became an urgent task that was resolved with a few producers being unhappy with us, however, they later understood our predicament.

### **Highlights - FanFest™**

- Cape Town was said to be the only FanFest™ with a craft village.
- Locals who had never been exposed to events CCDI participates at came and admired the locally made, high quality craft, to the amazement of many!
- International visitors who appreciate craft visited and bought at the craft village.
- Being at the “door-step” of the unaccredited media meant that media had easy access to the village, and could come interview / take footage when it suited them during business hours.
- Requests to have additional allocations should there be cancellations, and this sure did happen!
- The networks created for prospective future orders as business cards were issued by a few producers. Some even enjoyed orders whilst at the FanFest.

### **Low-lights & Challenges - FanFest™**

- Access into the venue at items even though the vehicle registrations were communicated to the event managers proved to be quite an unpleasant ordeal. Some producers and CCDI staff even felt as if there was racial profiling taking place by security.
- FNB did not install credit card machine as promised before the FanFest open – and it took them 2 days to do so. This meant that a few sales were lost by both the collective shop and the individual stands whose allocation was during that period.
- The vast majority of the local patrons to the FanFest for the first 2 days only

admired and hardly bought, probably due to low disposable income.

- Even though the long business hours (about 13hrs) were communicated at the initial and compulsory briefing sessions, many producers seemed not to have been well prepared for it, for various reasons, some financial, and this meant that some either just left due to transport or other personal issues crept up.
- Evidence that advertising of the craft village had not be adequately done by venue operator resulted in the CCDI requesting for on stage announcements by the MC as well as press releases. When the announcements were made, they were inconsistent through the period. Flyers were printed at the cost of CCDI, and later dropped off at hotels in the CBD to encourage visitors with disposable income to visit the craft village. And the CCDI made additional signage for the marquee so that it was better signposted.
- No-shows / Cancellations at short notice.

### **Highlights – FanWalk**

- The carnival vibe of the fans with street entertainment was a highlight for both match attending fans as well as the vendors.
- It was heart-warming to see non-match attending fans do the walk, and sometimes buy product, only to turn around and head back toward the CBD before the match started.
- Good representation of both local and international media do the FanWalk meant that some producers were featured by these.
- Even the odd high profiled South African or international celebrity made their way to the FanWalk, and stopped to buy at some of the craft kiosks.
- CCDI craft vendors who did face painting made a handsome profit as this was by far, next to food, the most popular service / product.
- Second to the above, the Beaded Vuvuzela in team national colours proved to be a popular product.
- The testimony of most, if not all the vendors, was that of singing CCDI's praises for the opportunity and support. Big ups to the entire CCDI team for

their efforts!

- The willingness to share with other producers when challenges arose, such as sharing when such requests came (see reports for more info)
- Networks were created for prospective future orders as business cards were issued by a few producers. Some even enjoyed orders whilst at the FanWalk.

### **Low-lights / Challenges - FanWalk**

- Producers whom had either underestimated the hours / could not afford additional staff found the experience quite long and tiring each day.
- The 3 match days that had rainfall meant that some fans took the stadium shuttle, thus bypassing the FanWalk.
- On days when the FanWalk traffic barricade was not put up in time, the initial influx of fans ended up walking on the opposite side of the kiosks.
- What seemed to be little / no specific promotional effort for the craft product which soccer fans would not ordinarily expect to find at such a soccer event meant that fans either didn't plan, financially or even otherwise for possible craft purchase, however this changed by the 3<sup>rd</sup> match. Neither was there an ATM on sidewalk with the kiosks.
- At times, the long food queues on either side of some of the craft kiosks blockaded their kiosks and product from others to see, or buy product.
- Changing of product ranges amidst by a few craft, and other fan gear vendors resulted what could be considered lost of income due to this. (e.g. Beaded vuvu's; plastic poncho's)
- Face painting was the most popular craft that was only offered by 2 of the CCDI Applicants, and some of the fan gear vendors who already did it where not so happy.
- The request to have a kiosk repositioned closer to foot traffic and or do something relevant to create awareness about the Prestwitch Memorial kiosk product offering almost had a producer throw in the towel. This was resolved by having them share with a face painting producer who was in a position to "draw" audiences, and potential customers by extension.
- Not adhering to selling the selected and none of either prohibited product proved to be a challenge as well as repeat late coming / no shows thus



leading to 2 producer contracts being terminated (from match 5 & 7) by the venue operator.

## C. Project Statistics

### Project 1: Business Readiness for Crafters

Date	Workshop Name	Attendees	Facilitator Name & Organisation
29 <sup>th</sup> April 2010	Sales Techniques & Negotiations	11	Anton Ressel – ARC Consulting
6 <sup>th</sup> May 2010	Costing & Pricing	22	Sphetho Siyengo – Buyolo
13 <sup>th</sup> May 2010	Production Scheduling	8	Andre Muller - IBS
20 <sup>th</sup> May 2010	Business Communication	14	Nandi - Dikela Training
27 <sup>th</sup> May 2010	Trends & Colours	13	Mara Fleicher
3 <sup>rd</sup> June 2010	Customer Relations	7	Sphetho Siyengo – Buyolo
<b>Total number of attendees = 75: No certificates of attendance were handed to any of these participants.</b>			

### Project 2: Life size sculptures in public spaces:

The selection process comprised of: a targeted call for proposals to artists (sculptures, designer maker & producers who could translate a brief of large sculptural items) on both the CCDI and VANSA databases. The final 6 were selected from amongst:

Briefing attendees:	18 artists
Submitted proposals:	12 artists
Selected proposals:	6 artists sculptures

Of the selection panel, where: City of Cape Town Arts & Culture representative, CCDI executive team, VANSA

### Project 3: Craft Exhibition

Approximately 1,000<sup>1</sup> visitors enjoyed the Cape Creative Exhibition at 37 on Main Road, Greenpoint.

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<sup>1</sup> Conclusive statistics were not available at the time this report went out – 26 July

## Project 4: Market Access at FanFest™ & FanWalk

FanWalk:			Comments:
<b>Participants:</b>		16 producers in total	11 producers had applied initially, and 3 more were later added due to changes experienced.
<b>Days traded</b>	8 days	9 producers	8 had applied for 8 days; 1 producer extended their 4 day contract to share with another who had challenges drawing clients to their kiosk
	7 days	1 producer	1 had applied for 7 days due to their availability
	5 days	1 producer	1 had applied for 8 days, however due to breach, his contract was terminated.
	4 days	2 producers	1 had applied for 4 days only; another had applied for 4 days & later extended to share to explore the opportunity further.
	3 days	3 producers	1 was a replacement of a producer who withdrew due to lack of sales; 2 were applicants who were keen to explore the opportunity.
	2 days	1 producer	The opportunity be given to 1 producer had applied for 5 days, and later requested the opportunity be afforded to a willing producer due to a lack of sales.
	1 day	1 producer	Replacement of a producer whose contract was terminated due to breach.
<b>Grand Total sales generated:</b>			<b>R 188,158,70</b>

### FanFest™ : - “Memories of Africa, Handmade in the Cape”

Applicants synopsis	Participants over the period 10 <sup>th</sup> June – 11 <sup>th</sup> July 2010 (dates were allocated over an average of 4 days / producer)	
Collective shop participants:	127 producers	<b>229,447.48</b>
Individual stands participants:	134 producers	<b>169,854.00</b>
Unsuccessful:	57 producers	
<b>Grand total Sales generated:</b>		<b>399,301.48</b>

### Media interest reported by producers:

Enterprise / producer:	Interest shown at – FanFest™ / FanWalk:	Media:
Creative Egg Designs	FanFest	Mexican TV interview
Mopao Rifani	FanWalk	Dutch journo
Thula Thula	FanWalk	Atlantic Sun feature
Verja Decor	FanFest	Winkball.com

It is possible that there are a number of other media<sup>2</sup> who took images of product and or individual stand at the craft village we may not know of.

### Comments from some of the participating craft producers:

Most producers who had never participated at a formal market access platform before were very much appreciative for the opportunity and exposure. Whilst other who may not have sold anything for their entire 4 days stay at the craft village, they said they now had new friendships made within the craft community.

And whether one sold or didn't sell both the FanFest™ and the FanWalk advertised the Western Cape Craft sector and its capabilities, and that is quite an achievement that intangible and will be treasured, especially when future orders are realised!

The impact study that will be conducted Aug-Sept 2010 will reveal more detailed information on the contribution this project has made to this sector, and will only be available at the end of October 2010.

### Recommendations going forward:

- Strategic alignment with Econ Dev & Arts & Culture at City and Province level
- Creative cluster (SPVs)

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<sup>2</sup> Media clips reports were not received at the time this report was compiled.