A SURVEY
OF NATURAL RESOURCE BASED
CRAFT PRODUCTION AND MARKETING
IN NAMIBIA

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS i
EXECUTIVE SUMMARY ii

1. BACKGROUND ON THE STUDY 1
   1.1 INTRODUCTION 1
   1.2 THE STUDY REQUEST 2
   1.3 METHODOLOGY 3
   1.4 STUDY AREA 4
   1.5 THE PURPOSE OF THIS DOCUMENT 5

2. DATA AND RESEARCH ON CRAFT PRODUCTION AND MARKETING 6
   2.1 AVAILABLE INFORMATION 6
   2.2 RECOMMENDATIONS 9

3. PRODUCERS AND PRODUCTS 10
   3.1 THE PRODUCERS 11
      3.1.1 IN THEIR SOCIO-ECONOMIC CONTEXT 11
      3.1.2 PRODUCER ORGANISATIONS 13
   3.2 TYPES OF PRODUCTS 15
      3.2.1 BASKETRY 15
      3.2.2 WOODCARVING 18
      3.2.3 POTTERY 23
      3.2.4 LEATHERWORK 25
      3.2.5 BEADWORK 28
      3.2.6 MISCELLANEOUS 30
   3.3 PRODUCTION CONSTRAINTS 31
   3.4 RECOMMENDATIONS 35

4. RAW MATERIALS UTILISED IN CRAFT PRODUCTION 38
   4.1 NATURAL RESOURCES 40
      4.1.1 TYPES, USES, STATUS, AND CONSTRAINTS 40
      4.1.2 GENERAL CONSIDERATIONS FOR THE FUTURE 55
      4.1.3. IMPROVE EFFICIENCY OF RESOURCE USE 56
      4.1.4 RESOURCE MANAGEMENT 57
      4.1.5 RESOURCE CULTIVATION 59
   4.2 COMMERCIALLY MADE RAW MATERIALS 61
      4.2.1 TYPES, USES, STATUS, AND CONSTRAINTS 61
10. SUPPORT TO THE HANDICRAFT INDUSTRY AND DEVELOPMENT INTERVENTIONS

10.1 ARE DEVELOPMENT INTERVENTIONS NEEDED?
10.2 REQUIREMENTS FOR THE FUTURE AND THE INFRASTRUCTURE NEEDED TO OVERSEE CRAFT DEVELOPMENT
10.3 STRUCTURAL OPTIONS

11. NEED FOR FURTHER STUDY AND ONGOING RESEARCH

12. THE BASIS OF A DISCUSSION, RATHER THAN CONCLUSION

NB. REFERENCES are included in Appendix D

APPENDICES

A. TERMS OF REFERENCE
B. LIST OF KEY INFORMANTS INTERVIEWED
C. MAP OF MAIN CRAFT PRODUCTION AREAS
D. BIBLIOGRAPHY FOR THE HANDICRAFT INDUSTRY OF NAMIBIA AND SOUTHERN AFRICA
E. PRODUCTION GROUPS RESOURCE DIRECTORY
F. NATURAL RESOURCES USED FOR HANDICRAFT PRODUCTION IN NAMIBIA
G. QUALITY REQUIREMENTS: AN EXAMPLE FOR BEADWORK
H. SOME NOTES ON FARMING TORTOISES FOR POSSIBLE CRAFT AND MEAT BYPRODUCTS
I. GUIDELINES FOR USING NATURAL RESOURCES IN NAMIBIA AND FOR SELLING CRAFTS
J. SUPPLIERS OF MAN-MADE RAW MATERIALS
K. INSTITUTIONAL RESOURCE DIRECTORY
L. NAMIBIA PRODUCT LINES AND SUPPLY AND DEMAND ESTIMATES
M. FINANCIAL AND ECONOMIC MODELS
N. SOME SUGGESTED PRODUCT DESIGNERS
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EXECUTIVE SUMMARY

INTRODUCTION

Although handicraft production has been taking place in Namibia for many years in both the traditional and modern sectors, only in the past few years has it been recognised that there is the possibility to produce traditionally made items from natural resources on a commercial basis for the modern urban market and the growing tourist market. Along with this recognition of the economic potential of handicraft production has come the acknowledgement that the handicraft sector might need support, development assistance, and promotion to bring it to its full potential.

However, little is really known about the rural art and craft industry in Namibia. There is no substantial body of information which describes the scale of operations or production, utilisation methods of natural resources, supply and demand characteristics, market linkages, constraints, or developmental needs. This lack of information creates a severe constraint in the planning of interventions at the local level, including community-based resource management projects, and at the national level.

Because of this limited knowledge, a request was made for a base-line study to investigate the crafts of Namibia, concentrating on the natural resource-based craft industry within communal areas. This survey and report was commissioned by the WWF Life programme and The Rössing Foundation (see Appendix A for full TOR). The intent of the study was to collect information on the current production, raw material utilisation, and marketing systems found in Namibia. An assessment was to be made on the potential for the craft industry to generate income, develop skills, strengthen cultural identity, and improve efficiency of resource use. The study was to include information on the major craft sub-sectors using natural resources, constraints to their further development, and recommendations for possible solutions to overcome the constraints. Other areas that need further, more in-depth research were also to be identified, including possible resource assessments and inventories.

METHODOLOGY

This qualitative research study was conducted over a four month period between June and October 1994. A team of three undertook the work, including The Rössing Foundation Craft Development Advisor, a handicraft development and training consultant, and a craft development and marketing specialist.

All relevant literature on crafts in Namibia, small-business development, and natural resource utilisation and management were examined. Six semi-structured interview instruments (four for production and two for marketing) were developed to undertake the research. Key informants from various government, NGO, and private sector organisations were interviewed in both Windhoek and in the regions (see Appendix B). For the marketing study, 22 formal marketing outlets were interviewed and some 30 hawkers/traders. In total, 347 craft producers were interviewed, mainly in small group discussions, throughout Namibia’s northern communal areas, plus a few locations in the east and south.

All the information obtained during the field work has been analyzed and summarised in this report. Also included are detailed appendices which provide resource information for interested parties. For
example, there are two resource directories, one on production groups (see Appendix E) and one on institutions working in Namibia relevant to the handicraft sector (see Appendix K). There is also a 13 page listing of the natural resources used in handicraft production including, the scientific and local names, where they are utilised, what part is utilised, and how they are utilised (see Appendix F). A product line list (Appendix L) provides estimates on supply and demand. Four financial models have been prepared comparing production possibilities and income. Two financial and economic models are included for one marketing and product development system (see Appendix M).

This document hopes to encourage connections between individual people and between individual organisations by providing a stepping-off stone for dialogue and networking. While the authors have attempted to be as accurate as possible, inevitably mistakes can be made when a reconnaissance study of this nature is conducted. The authors recognise that some important information on the natural resource based crafts and the organisations involved has been inevitably left out, therefore, any changes and additions would be greatly appreciated.

MAJOR FINDINGS

1. Very little written information is available on Namibia’s crafts and craft industry. There is no detailed information on what is happening in the regions: little information is available on the number of people employed in the craft sector, the number of people who are producing specific types of crafts, nor why crafts are important to either the individual craft people and their households or to the economy of Namibia. There are no documents detailing raw material types or uses for the industry as a whole, nor is there much information available on the marketing side of the craft industry.

2. Very few estimates are available on the number of producers working in the different craft sub-sectors on a regional basis, therefore, no national estimates could be tabulated. Natural resource based crafts in the rural areas are produced by both women and men. Women appear to predominate in terms of the sheer numbers who know how to weave baskets, but men probably dominate in terms of breaking into the modern sector through their woodworking activities.

3. Crafts are most often produced and sold on an individual basis. Sometimes artisans work together in informal groups, more for social purposes than as a production strategy. Small-scale entrepreneurial businesses and formal production groups are seldom found in Namibia under the traditional craft sub-sector.

4. As a supplementary activity to gain cash, crafts are generally produced when there are no other agricultural or household demands on the producer. Thus output is commonly sporadic and varies in quality. More recently as there is more awareness that crafts can provide a reasonable income for some people, some producers are taking on the work as almost a full-time occupation.

5. Many craft producers live and work in areas where subsistence and low-level commercial agriculture dominates and there are high levels of unemployment and few opportunities exist for income generation. Alcohol abuse is often a serious problem. Craft production often takes place as one strategy where there are few alternatives for earning cash.
6. Many of the traditional craft production systems differ according to tribal and cultural needs. Section 3.2 describes in detail the types of natural resource based products found in Namibia and methods of production for basketry, woodcarving, pottery, skin and leatherwork, beadwork, and other miscellaneous crafts.

7. Various production constraints plague the handicraft industry, as follows:
   * Not knowing that craft production can be a commercial activity
   * Difficulties in organising producers due to attitudes and vast distances between similar producers
   * Lack of producer groups which create difficulties in providing assistance, advice, or training
   * Quality, quantity, and supply problems
   * Transportation difficulties
   * Financial problems, especially when starting-up

8. A vast array of natural resources are available in Namibia for craft production. The most important ones are discussed in Section 4.1.1 and compared by region, while Appendix F lists them in detail.

9. Access to *Hyphaene petersiana* palm, which is the main resource for basketry, appears to vary considerably depending on individual localities. For example, at the moment, access generally does not appear to be a major problem for the four regions of former Owamboland or in certain parts of East Caprivi, while other parts of East Caprivi clearly have supply problems. Although Okavango Region has not been thoroughly researched, there appears to be very limited supplies and people are requesting access to Mahango Game Reserve. Similarly, there is a severe access problem in West Caprivi. Much more research is needed on the ground for specific areas using palm.

10. A large variety of trees are available and used in the woodcraft sub-sector. Almost no research exists on the state of these trees and no management plans have been formulated on their use in the craft industry. For example, even for Okavango Region where the woodcarving industry is most active, the extent of the use of wood is under debate. Some people feel that although there are severe problems with the tree resource, the problem is created through firewood use and clearing of land for agricultural fields, rather than any major impact from the craft industry. Others feel the craft industry is also taking its toll on specific tree species.

11. Compared to other southern African countries, very little use is currently made of the wildlife resources in Namibia for craft production. For what little is used, access is difficult largely due to existing regulations or misinterpretation of the regulations. Gameskins and ostrich eggs are mainly purchased from commercial game farms or wholesalers, rather than collected or hunted in the communal areas. Much of the skin and leather work is actually made with domestic animals skins. The main exception to this is the springbok skin used in matmaking in the south. However they are also purchased rather than hunted by the producer or the producer’s relatives.
There are severe discrepancies on the rules, regulations, and systems for obtaining access to both plant and wildlife resources. Almost all Ministry of Environment and Tourism officers, in both the wildlife divisions and forestry who were interviewed during this survey had different interpretations of the existing legislation and very different opinions on how these resources could or could not be utilised. Miscommunication between officials, advisors, and users appear to prevail.

Negative attitudes amongst some wildlife officials will greatly effect the potential of communal base natural resource utilisation and management projects for the handicraft sector in Namibia.

Updating and dissemination of information on any new regulations and legislation on wildlife and plant utilisation will help to relieve some of the discrepancies.

Very few NGOs who are supporting the handicraft sector have thought about natural resource issues. However, several NGOs said they would be willing to link up with other bodies (government or non-government) who have the necessary experience with environmental issues, resource management, and cultivation in order to address some of the more pressing environmental problems.

Craft marketing outlet managers, in general, felt that the responsibility for managing and maintaining resource sustainability lies with government or NGOs, not with private sector handicraft businesses even if their business depends on the availability of products made from natural resources.

Some of the natural resources are wasted during the material collection phase because of incorrect harvesting techniques. Other resources are inefficiently utilised during the production phase due to a lack of design knowledge and incorrect production techniques.

Only three areas have been researched or assessed regarding resource use and management for craft production. See Section 4.1.4.

Known areas of cultivation attempts have been listed on pages 59-61.

Regarding man-made raw materials and tools, problems that exist include: lack of supply in rural areas, lack of variety, and generally, they are very expensive.

The idea that traditional handicrafts can be marketed on a commercial basis to urban markets and to tourists has only been really considered in the past few years.

From the 22 formal marketing outlets interviewed, 72 percent of the craft products sold are made in Namibia, but this figure must be viewed with caution when thinking about natural resource based craft products. Most of the products included in this figure are contemporary textiles --- both woven tapestries and rugs and applique and embroidery needlework. Looking at products made with natural resources, of the 22 outlets surveyed, 13 carried stock of wood items, eight carried traditional jewellery (e.g., bangles and necklaces of seeds, roots, eggshells, grass), only six stocked basketry, and only three had Namibian pottery. Formal marketing outlets are, thus, not a large depository of Namibian crafts made of natural resources.

Of all the customers, 46 percent are thought to be tourists.
24. Ninety-four percent of the retail outlets have reported that their business has grown in the past few years.

25. Of the 11 outlets responding, the average annual sales turnover is N$194,400 with a range between N$15,600 to N$960,000. If an estimated 40 market outlets exist in Namibia, then there is possibly N$ 7 million sales turnover per annum in crafts.

26. Various marketing problems of the formal outlets are mentioned on page 68, while problems of hawkers and traders are described on pages 69-70.

27. In general very little is being done in the remote regions and communal areas regarding craft marketing, with three main exceptions being the Caprivi Art Centre, the Tsumeb Arts and Crafts Centre, and the woodcarving producers/ hawkers at Okahandja who originate in Okavango Region (see Appendix K, Institution Resource Directory). The other exception is that many Ovambo baskets are transported to South Africa and traded for used clothing. In general, much of the craft marketing focuses on the local population or tourists coming to the rural areas.

28. While there are plenty of craft retail shops in Windhoek and a fair variety at most tourist centres, Namibia lacks substantial and reliable marketing channels. There is a lack of organisational structures which can link the rural producer to a wider commercial market.

29. Namibia does not have one main organisation, either government or non-government which is responsible for craft development, purchasing, and marketing. This situation is in contrast to most southern African countries which have one or several organisations which travel around the country developing and buying craft products and then reselling them through wholesale and retail outlets within the country and by exporting.

30. Compared to other countries in southern Africa, very little exporting of crafts, especially crafts from natural resources, seems to be conducted. Several informants during this survey, however, felt that Namibia was not ready for exporting because of quality and supply problems.

31. In summary, regarding marketing, very little of the traditional indigenous crafts are being marketed to their best advantage in Namibia at the moment. However, there is plenty of potential, but it is dependent on how much time and effort relevant bodies are willing to put into developing and promoting the industry.

32. Almost all the key informants interviewed during this study mentioned that there was a serious lack of communication and coordination between the different organisations working in the handicraft and small-scale entrepreneurial development sectors, at all levels (i.e., different production and marketing groups are not talking to each other, government and NGOs are not talking to each other). Other institutional support problems are noted on page 93.

33. Only a very limited degree of training has been made available to craft producers in the areas of design, technical, or business training.
34. Regarding the potential of supply and demand in Namibia, the following conclusions were drawn:

* The craft sector in Namibia is intimately linked with the tourism sector. If the tourist industry expands, the craft industry will also expand if it is prepared with diverse, good quality products at the right price.

* The export market is also there, but products have to be developed and producers trained in procedures to supply orders.

* Although it may seem obvious, for all craft sub-sectors, well-made and fairly priced products will sell and poorly made, expensive products will not.

* Both demand and supply could increase through skill training and promotion.

35. Everyone interviewed during this survey felt that Namibia did have the potential to develop its craft sector and that more effort should be put into developing the industry. The challenge is to develop it in the best possible way.

36. While income earned from handicraft production might not be as significant as most formal sector wages, it should be kept in mind that handicraft production does have an important role to play in the rural economy. It can provide a valuable cash earning opportunity for rural families that have few other opportunities due to their geographical location, educational level, or access to other resources. Handicraft production can also be one strategy of the many risk-aversion strategies employed by rural farming communities. In years of drought, craft sales may be the only source of cash income to purchase food supplies and seeds for the next year. Furthermore, formal income earning opportunities are limited in the rural areas in Namibia, so few people have access to these jobs, either full-time or intermittently. Handicrafts have the potential to provide a wider range and number of people with some cash earnings, albeit at lower amounts than formal wage earnings.

37. In the final analysis, individual craft producers and their families will have to decide for themselves whether craft production is the best use of their time and skills.

38. A comparison of three craft sub-sectors (i.e., basketry, beadwork, and woodcarving) has been made through the preparation of financial models. These results are summarised on page 118 and reported in detail in Appendix M. Excepting beadwork production with purchased materials, the financial crafts production models show competitive returns to labour when compared with other activities which producers engage in. In addition, competition with these other activities is minimal since they tend to be complementary.

39. A financial and economic model for a marketing and product development structure has also been prepared. The marketing model indicates that craft development and marketing is financially very unprofitable, which further indicates that substantial financial support from government or donors would be required if these activities are taken on. The results of the economic analysis, which values the marketing activity in combination with the some 250 producers which it could support, are economically positive (e.g., the activity would result in a positive contribution to national income).
PRIMARY RECOMMENDATIONS

1. On-going efforts need to be made to research and collect data on Namibia’s craft production methods and the systematic recording of raw materials used in handicraft production. Detailed, regional information on producers and producer groups should be compiled.

2. A repository for existing and new materials (both published and informal) should be created and maintained for information on all aspects of the handicraft sector, including: natural resource utilisation and management, community development, production, design, cultural aspects, training, marketing, business management, etc.

3. Specific recommendations to address production constraints especially regarding quality and supply are listed in Section 3.4.

4. Once wildlife and forestry regulations are revised, efforts need to be undertaken to ensure that all information is correctly understood and interpreted by officials and that the information is disseminated to users. There is an urgent need to clarify legislation governing the use of both flora and fauna.

5. Much can be done to improve the efficiency of resource use in regards to both harvesting techniques and production development. Some specific suggestions are made on pages 56-57. Animal and plant resources in specific areas that are currently under-utilised and could be more fully utilised need to be more precisely identified.

6. Specific natural resource areas that need further study are listed on page 58. A variety of studies could be undertaken and should include: on-the-ground inventories, interactive research or research undertaken directly by the communities, and preparation of pro-active management plans. Cultivation trials should be considered as a combination of experimental research and development programming.

7. A variety of specific problems plague the marketing side of the Namibia craft sector, especially in regards to formal market and informal market relations, roadside marketing, displays, pricing, lack of marketing knowledge, need to identify other markets and set-up marketing channels, and lack of promotional and educational information on Namibian crafts. Specific solutions to some of these problems are described in Section 5.6.

8. The existing low-level of support to craft producers which is found in Namibia today does maintain skills and helps to stimulate an awareness of the nation’s cultural heritage. However, a well designed and managed craft development and marketing project is required to put needed income into the hands of rural and urban producers, generate export earnings, and provide support for a sector of the community whose earning power is often limited.

9. Such a programme needs to be designed in the framework of a long-term commitment. It must include the professional inputs needed for management and training to enable the project to build a coordinated producer base which can work under the experienced management of an organisation that understands the design, development, and marketing of crafts.
The study has primarily looked at Namibian handicrafts which utilize natural resources, and as such, other crafts that are predominant in many craft marketing outlets such as embroidered and appliqued table and bed linens, woven rugs and tapestries, sophisticated leatherwork, and the huge variety of gemstone products have not been examined here. Further study and assessment should be undertaken on these aspects of Namibia’s craft industry. Only through a broad based and successful marketing promotion can interest in a country’s craft industry be best generated, product development stimulated, and the benefits of the new growth measured through the income generated by the producers and the marketers.

Specific recommendations that target some of the problems of the institutional and support structures are listed on pages 95-96.

It is evident from this consultancy that more training opportunities need to be made available in all the craft disciplines, if Namibia is to take the handicraft sector seriously. Many exciting training opportunities can be developed for craft producers in design, quality upgrading, and product development.

Individual craft organisations – marketing and production – should assess their training needs and develop their own plan – short and long-term – which will address them adequately.

Training related to raw material utilisation and management is also urgently needed and should be incorporated into all craft skill upgrading workshops.

Initially, established producer and marketing groups should be targeted for training in the following areas: product development, quality control, marketing awareness, costing, pricing, and basic bookkeeping.

Appropriate training materials for simple bookkeeping and recordkeeping that can be utilised by craft and business trainers should be developed.

Information on products that appear to have a good potential demand and therefore could be developed and promoted are listed in Appendix L and described in more detail in Section 8.2.

Methods for developing new products are mentioned in Section 8.3.

For certain products that might be well received in the market, serious consideration must still be made regarding the amount and sustainability of the natural resource used in the production of that product. Estimates should be made on the need and levels of future use to determine whether a specific product can be encouraged to be produced and promoted in the market.

The results of the economic analysis strongly indicate that marketing units and product development and promotion, along the lines of the model, should receive the necessary financial support. The results can also be used to justify a national crafts project with the aims of market and product development, quality improvement, and exploitation of comparative advantages relative to neighbouring countries.
21. Taking the assumption that the investment of manpower and financial resources are justified, two actions should be taken:

1) the development of a plan of action within which a craft industry can be developed and sustained, and
2) the identification of an organisation(s), through which the development project could be implemented.

The long term objectives of any craft development and marketing project should focus on:

1) The support, development and upgrading of the producer base through training and increased, coordinated productivity.
2) The building up of sales through well planned product design and development and coordinated production.
3) Responsible product development and promotion based on the sound management and sustainability of the natural resources needed for the handicraft sector.
4) The expansion of the customer base through regional and international market research, participation in export marketing programmes and direct market contact and participation.
5) Sustaining the long term viability of the project through well managed financial planning, on-going design input, and a creative and dynamic marketing strategy.

To undertake these long-term objectives, some type of institutional infrastructure is needed. A suitable organisation or organisations, through which the development activities can be implemented, must be identified or created.

22. Section 10.3, pages 128 to 130 outlines six different options which could be considered for this needed structure.

These options need to be discussed by the parties concerned and other relevant bodies. The purpose of this consultancy and survey is not to make a final decision on how craft development should take place in Namibia. However, hopefully this report can be a jumping-off point for thought and discussion.

The workshop, which will be held early in 1995, should discuss these and other options. Decisions should be made to put Namibia on the right track for a sound handicraft development programme.

Once a national strategy for production and marketing is developed, the LIFE Project can redefine its approach regarding craft development in the LIFE Project’s areas to fit into the national strategy.

23. Part of this consultancy was to make suggestions on further studies that needed to be undertaken. These recommendations can be found in Section 11, along with some suggestions for what is needed for some specific projects or specific geographic areas.
1. BACKGROUND ON THE STUDY

1.1 INTRODUCTION

Handicraft products have been produced in Namibia for many years within both the traditional and modern sectors, in rural and in urban areas. All of the traditional work has been done to meet utilitarian needs or for cultural purposes and is very much linked to individual tribal identities. Within the communal areas in the north, utilitarian baskets have been woven in Caprivi, Okavango, Oshikoto, Oshana, Ohangwena and Omusati, and Kunene Regions. Women mainly weave these products for agricultural use in the fields and domestic use in the homes. Pottery has also been practised in the clay rich areas of the north. Pots have been created as storage and serving containers, especially in the localised areas lacking in the necessary materials to weave basketry. Wood carving has been undertaken throughout the north and east. For example, tools have been needed for agricultural work and wooden containers and utensils for cooking and eating. Wearing apparel, jewellery, other body adornment, and leatherwork have been fashioned in Kunene, Otjozondjupa, and Omaheke Regions. Many of these items serve practical purposes while others have cultural significance or are merely items of beauty. In communal areas in the south, traditional work has mainly involved the tanning and sewing of skin into mats and karosses. All of this work has been undertaken by utilising the natural resources available in the local surroundings. Most of the items have been made for use in the craftworker’s own home and fields, while some have been traded or sold within the artisan’s own community or with neighbouring communities.

For the past 15 or so years contemporary crafts have been also introduced and undertaken in the modern sector, usually within and around major urban areas. For example, Namibia is well known for its textile work in embroidery, patchwork, applique, and woven rugs and tapestries. The contemporary jewellery industry, with pieces created from metal, precious and semi-precious gemstones, is highly evolved in Namibia. Leatherware fashioned from karakul pelts and gameskin leather, which is very sophisticated, can compete in most of the European markets.

Only in the past few years in Namibia has it been truly recognised that there is also the possibility to produce the traditional items made in the rural areas on a commercial basis for the modern sector in the urban areas and for the growing tourism market around the country. Along with this recognition of the economic possibilities of handicraft production has come the acknowledgment that this budding industry will need support, development, and promotion.

Today crafts are produced by both women and men, with women probably predominating in terms of the sheer numbers who know how to weave baskets, but men probably dominating in terms of breaking into the modern sector through their woodworking activities. In Namibia, crafts are most often produced and sold on an individual basis. Sometimes artisans work together in informal groups, more for social purposes than as a production strategy. Small-scale enterprises, in the true sense of that term, are seldom found in Namibia as part of the craft sector producing traditional crafts. As a supplementary activity to gain
cash, crafts are generally produced when there are no other agricultural or household demands on the producer. Thus output is commonly sporadic and varies in quality. More recently as there is more awareness that crafts can provide a reasonable income for some people, some producers are taking on the work as almost a full-time occupation.

While craft manufacture and sales probably contribute relatively small amounts of income in the national context, the income generated through craft production are highly significant for impoverished households in rural communities. The full-potential for income generation in rural areas through craft production has not yet been remotely achieved as compared to neighbouring countries in southern and east Africa.

Similarly the marketing opportunities have not yet been exploited to their full potential. Marketing channels in Namibia deal in both traditional and contemporary products from Namibia as well as a wide range of regional products. Marketing of crafts is aimed primarily for local consumption and domestic tourism. Marketing of traditional craft products is affected by variable output and quality, lack of continual new product inputs, as well as high transport costs, but probably most significantly, there are few marketing channels to get products from the rural production areas to the prime market areas. The export market for traditional products, and for contemporary products made with traditional methods and materials, is virtually untouched.

Traditional craft production is based in natural resource utilisation -- both animal and plant. In some craft producing areas, exploitation of resources used for raw materials is excessive or wasteful, but in other areas these valuable resources are under-utilised. Craft production and marketing have a significant role to play in community-based natural resources management initiatives. These initiatives should be aimed at enhancing sustainable income generation from natural resource use, while at the same time be part of the forefront of proactive resource management planning.

1.2 THE STUDY REQUEST

As is written in the Terms of Reference (TOR) (see Appendix A) for this project, the knowledge about rural art and the craft industry, in general, for Namibia is very limited and inadequate. There is no substantial body of information which describes the scale of operations or production, utilisation methods of natural resources, supply and demand characteristics, market linkages, constraints, or developmental needs. This lack of information creates a severe constraint in the planning of interventions at the local level, including community-based resource management projects, and at the national level.

Because of this lack of information, a request was made in January 1994 for a base-line study to investigate the crafts of Namibia, concentrating on the natural resource-based craft industry within communal areas. This study was requested by the USAID supported World Wildlife Fund (WWF) LIFE (Living in a Finite Environment) Project based in Windhoek, along with their local partner, The Rössing Foundation. The Rössing Foundation Craft Development Advisor was asked to coordinate the survey which was to be conducted by a small team of handicraft development and marketing consultants.
The survey team was asked to collect information on the current production, raw material utilisation, and marketing systems found in Namibia. An assessment was to be made on the potential for the craft industry to generate income, develop skills, strengthen cultural identity, and improve efficiency of resource use. The request included that the major craft sub-sectors using natural resources should be examined, constraints to their further development identified, and recommendations for possible solutions to overcome the constraints made. During the process, other areas that need further, more in-depth research should be identified, including possible resource assessments and inventories.

The full TOR can be viewed in Appendix A. Contained in the TOR is a definition of handicrafts (or crafts) as used for the purpose of this survey and report. A brief description of the various sub-categories of crafts is also mentioned.

1.3 METHODOLOGY

This natural resource based handicraft study was conducted over a four month period between June and October 1994. A team of three undertook the survey work, including The Rössing Foundation Craft Development Advisor, a handicraft development and training consultant, and a craft development and marketing specialist.

Any relevant literature on crafts in Namibia, small-business development, and natural resource utilisation and management were located and reviewed. Several questionnaires and semi-structured interview instruments were developed to undertake this qualitative research. In total, six different instruments were prepared for the different target groups, including: one semi-structured interview format for key informants; three different instruments for craft producers including, one for intensive interviews with individual producers, one for general group discussions with groups of producers, and one for craft production units or formal production groups; and two marketing questionnaires with one for hawkers/traders and the other for formal marketing outlets. Because of limited space, these instruments are not included in this report as an appendix, but they can be viewed at the LIFE office or The Rössing Foundation.

A great deal of time was spent making appointments in Windhoek, planning logistics for the fieldwork, and scheduling meetings in the rural areas. Five different trips were taken into the field by the survey team in different combinations of team members (see Section 1.4 below).

Key informants from various government, NGO, and private sector organisations were interviewed in both Windhoek and in the regions (see Appendix B for a list of names and contact numbers). The purpose of these semi-structure interviews was three-fold: 1) to obtain specific information on the activities conducted by the key informants’ organisations so that the information could be included in a resource directory, 2) to obtain specific information on craft production and/or marketing activities that could later be visited, and 3) to solicit opinions from the key informants regarding the current state of the handicraft industry and the potential for the future. Approximately 45 key informants in Windhoek and 57 in the regions were interviewed. Almost all of these took place on a one-to-one basis,
but for about ten informants, two small focus group discussions were conducted, one for artists/design advisors and one for business advisors.

Twenty-two marketing outlets responded to formal questionnaires either in an individualised interview or by post. Approximately 30 hawkers were also interviewed in various locations in Windhoek, at Okahandja, in Ondangwa, and on the road south of Rundu.

In total, 347 craft producers were interviewed during this study. The majority were interviewed in small group discussions (i.e., 3-12 people), while about ten were interviewed individually, and some partook in relatively large group discussions (i.e., there were about three groups with about 20 producers in each). The producers who were interviewed can be broken down by sub-sector, as follows: 80 male woodworkers, 67 female basketry makers, 39 female beadworkers, 24 skin/leatherworkers (16 males and 8 females), 18 female potters, 7 makalani nut carvers (6 men and 1 woman), 4 male hunting set makers, 3 male blacksmiths, and 3 female leather dollmakers. Other than these specific producers, we spoke to 56 men and 46 women who were currently producing different types of crafts or who used to produce and might be considering production again. About ten lengthy formal interviews were conducted with individual producers to gain detailed information on production rates and costs, marketing methods and sale volumes, and income acquisition and expenditure. This information was needed to prepare the financial models for three craft sub-sectors.

Once the field work was completed the qualitative information was compiled and summarised in this report. Several detailed appendices were developed, including producers and institutions resource directories (see Appendices E & K) and detailed tables on the natural resources used in the handicraft industry (see Appendix F). Four financial models were developed, three for craft sub-sectors and one for a marketing system that could both help to develop products and link rural production areas with prime marketing areas within Namibia.

1.4 STUDY AREA

The main focus of this study was communal areas in Namibia which produce or have the potential to produce handicraft products from natural resources. With this in mind, areas within the following regions were visited by the study team in five different field trips:

* Kunene, Omusati, Oshana, and Oshikoto
* Okavango, East and West Caprivi
* Omaheke
* western Tsumkwe District in Otjozondjupa Region

Although the southern parts of Namibia are not communal areas, a few places were also visited in Hardap and Karas Regions

See Appendix C for a map of Namibia’s main craft production areas.
1.5 THE PURPOSE OF THIS DOCUMENT

This document mainly provides the data and information which were collected during the survey. It hopefully presents a clear and detailed overview of the natural resource based craft sector for Namibia and will provide the reader with a better understanding of the production, raw materials utilisation, and marketing systems found in Namibia today. Under each section, say Section 3, "Producers and Products" for example, or Section 4, "Raw Materials Used in Craft Production", information is mentioned by craft sub-sectors (e.g., basketry, woodwork, beadwork, etc.). Under each craft sub-sector, information is then provided on the different geographical areas. Therefore, anyone interested in information on a specific region only, must find the paragraph or paragraphs on that region under every section.

On the first page of each section appears a selection of quotes taken from individuals interviewed during the survey (no names mentioned). They are included to indicate the diverse thinking and wide range of opinions that exists on the natural resource based handicraft industry today in Namibia. They will hopefully incite interest, anger, thoughtfulness, depression, discussion, and maybe an occasional laugh from the reader as they did for the authors when first heard.

Detailed tables are included in Appendix F on the resources used in the craft industry, their scientific and local names, where they are utilised, and how they are utilised. Although this information is far from being complete, it should act as a base to be built upon for anyone who will be working with natural resource based crafts, either on the production, advisory, or management side.

This report also contains some ideas and case studies (in boxes) from other countries in Africa, both successful and unsuccessful. Hopefully this information will be generally interesting and useful to anyone involved now or in the future with the handicraft industry of Namibia. Since Namibia is really only in the fledgling stage of craft development and marketing, there is great potential to learn from others' experiences, mistakes, and successes.

There is another main purpose for this document other than merely providing information. This document will also hopefully help to encourage connections between individual people and between individual organisations by providing a basis for dialogue and networking. Included in the appendices are resource directories which list organisations that undertake various advisory or service activities relevant to the handicraft sector. In addition, Appendix B provides the names and contact numbers of the key informants who were interviewed during this survey. This list has been included as a contact resource. In this way different organisations can be informed of each other and hopefully begin to network.

While the authors have attempted to be as accurate as possible, inevitably mistakes can be made when a reconnaissance study of this nature is conducted. The authors recognise that some important information on the natural resource based crafts and the organisations involved may have been inevitably left out. With this in mind, any changes and additions would be greatly appreciated.
2. DATA AND RESEARCH ON CRAFT PRODUCTION AND MARKETING

"It’s a major constraint that no proper survey has been done on the arts and crafts in each region."

Curator, Windhoek, 1994

"How can we plan anything on craft development, if we don’t know what’s out there?"

Development advisor, Windhoek, 1994

"We are so tired of people coming to talk to us about our problems and nothing ever happens. I think we have to put a stop to this."

Craft worker, the South, 1994

"There’s no information on Namibian crafts that I can use to develop promotional materials."

Craft marketer, Overseas, 1994

2.1 AVAILABLE INFORMATION

In general, there is a dearth of written information on Namibia’s crafts and craft industry. As mentioned in one quote above, there is no detailed information on what is happening in the regions. Little information is available on the number of people employed in the craft sector, the number of people who are producing specific types of crafts, nor why crafts are important to either the individual craft people and their households or to the economy of Namibia. There are no documents detailing raw material types or uses for the industry as a whole, nor is there much information available on the marketing side of the craft industry. While this situation is unfortunate, it is not surprising, considering the fact that Namibia has just recently begun to put a value on her handicraft sector and has really only begun to promote it and develop it during the past few years. As more work is conducted on the handicraft industry, inevitably more data will be collected and more information will be available in a written format.

A brief description of the literature found during this survey follows:

A catalogue entitled Namibian Arts and Crafts Symposium 1980 (Anon 1980), provides a guide to an exhibit at that time and includes thumbnail sketches of various ethnographic examples, along with some interesting black and white photography. This document could prove useful to craft development advisors wanting to know how old traditional Namibian
crafts looked. However, one should be cautioned that several errors occur in the descriptions that attempt to identify the materials used in the basketry examples.

*Culture in Namibia: an Overview* (Kenny 1991) describes the status of all cultural aspects of Namibia just after independence. This document also outlines the policy ideas being discussed at that time. Including in this document are some basic descriptions of the status of the main crafts: basketry, weaving, pottery, and woodcarving. Interestingly, included in this document is a proposal for a National Arts and Culture Council. The proposal suggests many aims and objectives, including several regarding arts and crafts: research, promotion, industrialisation, and institutionalisation is needed on visual arts and crafts and should fall under this Council.

A few issues have been produced of a bi-annual magazine on Namibian culture, called the *Kalabash*. Several articles describe the activities of the National Art Gallery, various cultural events, and some information on handicraft products.

There are a few documents that provide an overview of the handicrafts in Namibia since independence, along with some quotes from individual craft producers and beautiful full-colour photography (le Roux 1993, le Roux 1994). A few magazine articles provide some impressions of some of the individual personalities in the craft industry (Fischer 1992, for example).

Some descriptions of the individual craft sub-sectors do exist. Otto (1978 and undated) describes the pottery work of northern Namibia in detail from an ethnographic point of view. Information is given on the tribal groupings undertaking pottery, on the materials and methods utilised, and on the types of vessels produced. More recent information on the pottery of Caprivi comes from a written report from a "fact-finding" mission by Kyl (1994).

The woodworking industry for Okavango Region is depicted in a report on discussions held with members of Mbangura Woodcarvers Co-operative (Mallet 1994).

A material cultural perspective on basketry is written in German by Otto (1984). A more recent, but brief, description of the basket industry in the former Caprivi, Kavango, and Ovambo is found in a report to The Rössing Foundation (Terry 1992). Information is included on the styles of baskets, weaving techniques, designs, and raw materials used along with some information on marketing issues and value of baskets sold over a one year period. The Rössing Foundation also has raw data and unpublished notes from interviews with basketmakers from the former Ovambo, Kavango, and Caprivi Regions (le Roux 1991).

Otto (1978) has published an article written in English and German on the indigenous leather industry of southern Namibia. She describes the types of skins utilised and the traditional tanning methods of the Nama and Damara. A more recent report (Anon 1993) investigates the traditional and modern leather sector for small-scale entrepreneurs -- both manufacturers and the repair sectors. Vorster (1992 & 1993) has prepared two trip reports on the Arts and Crafts Guild’s activities undertaken with traditional leatherworkers in the Duineveld area.
Otto (1991:101-109) has written a very interesting article as part of the cultural overview of Namibia on wearing apparel and personal adornment, including beadwork and various traditional jewellery items. A comparison of the different cultural groups in Namibia is made. She provides many of the local names for the various items and information on the natural resources used to make the items. The Nyae Nyae Foundation has prepared a short information and promotional brochure on the traditional craft products made by the Bushmen in eastern Otjozondjupa Region (Anon, undated). Timm (1993:6-8) writes about Hakahona and Zemba wearing apparel made from recycled materials in Kunene Region.

Various newspaper articles are available on craft products and the situation of craft producers. See, for example, Burling (1993:4) on woodcarvers and Minney (1994a:1-2 & 1994b:5) on gemstone sellers.

A few reports are available on the marketing aspects of Namibian handicrafts. The AFROART Foundation conducted a preliminary survey of the craft market in Namibia in April 1993 and wrote a seven page report for the Namibia Arts Association and The Rössing Foundation (Petersons 1993). The report briefly summarizes the activities of a few production organisations and The Rössing Foundation, the Namibian Arts Association and the Namibia Crafts Centre, noting that many local craft producers are dissatisfied with the policy of the Craft Centre and that it is leading a rather dormant life. This survey highlights the need to strengthen and increase production and productivity and recommends the establishment of a Crafts Council to undertake various activities including: co-ordinate design development, marketing, production techniques, quality standards, seminars, training programmes, transport, exports, international exhibitions and the financing of international craft programmes. Fischer (1994) writes about the new "Ilonga Yomake" shop in the Alte Feste museum.

Regarding the natural resources utilised in Namibia's handicraft industry, two reports exist for the basketry industry. One describes the situation for the basketry resources in Owanbo, especially for Hyphaene petersiana palm and Berchemia discolor dye material (Cunningham et al 1992). The other report is a baseline description and proposal for the harvesting of palm leaves for basketry in the Mahango Game Reserve (Hines and Cunningham 1992). More general aspects of natural resource utilisation and management, including those materials used in the basketry industry, are portrayed in the full-colour booklet on the Oshanas in central Owanbo (Marsh and Seely 1992).

Dr. Müller of the Directorate of Forestry has researched and written a large document on the trees of Namibia which includes distribution maps, black and white drawings, all the local names, and the uses of these plant resources in Namibia. This document has yet to be published because of financial constraints. If it can be published, the information would be invaluable to the craft industry in regards to future plant utilisation and management.

Regarding the business side of the craft industry, virtually nothing is available directed specifically at or for the handicraft sector. What can be found are the various annual reports or brochures written by the various NGO business advisory services, some of which include some information which can be relevant to the handicraft sector (see the Bibliography for these references).
Appendix D provides a bibliography of these above mentioned documents in one section. In the second section of the bibliography, a list of publications is included which should be useful to anyone undertaking craft production, marketing, or promotion; or providing handicraft development or advisory services in southern Africa.

2.2 RECOMMENDATIONS

Since there is really so little written on the crafts of Namibia, almost any additional research and writing on any topic would be welcome. Priorities might begin with recording some of the traditional craft production methods before they are no longer undertaken. Records should be kept in writing and through photographs. The possibility of documenting raw material processing and production techniques on video should also be considered. In addition, any informational/educational documents prepared on raw materials and craft production processes can be usefully used for marketing promotional material.

Continual efforts need to be taken to research and collect data on Namibia’s natural resources and the systematic recording of raw materials used in handicraft production. Compilation of this information is not only useful from an historical, anthropological, or cultural point of view, it becomes crucial if any attempts are to be made to ensure the sustainable utilisation of these materials.

One repository for all written information, existing materials and new material as it becomes available (both published and informal), should be created. Researchers, development workers, craftspeople, marketers, and the general public should have access on an "as needed" basis. The Rössing Foundation is in the process of undertaking this activity. All known reports, publications, slide transparencies and some examples of craftwork are being collected and documented and will be placed in the Environmental Resource Centre at The Rössing Foundation in Khomasdal. This work could be supported by others, for example when any relevant documents are written or found, a copy could be sent to The Rössing Foundation.
3. PRODUCERS AND PRODUCTS

"A lot of people don’t have any work. Crafts can be their livelihood"

Dollmaker, Kunene Region, 1994

"Hunger makes me make crafts."

Craft producer, Kunene Region, 1994

"During the time of the army, making crafts was quite a good way to make money. Now if you make things, they just sit in the house and get old".

Former craft producer, West Caprivi, 1994

"Maybe cooperative organisations are not the way to go. Often we do not succeed. They are difficult to start. Illiterate people struggle with the concept. There is often fighting and cheating. Often they are not sustainable. Maybe it is better if we shift to supporting and promoting individual small-scale enterprises instead."

Government officer, Windhoek, 1994

"People do not want to associate together to form groups. They do not want to share profits.

Government officer, Oshana Region, 1994

"Put the women at the centre of the development projects and you will reach the whole family."

Male government officer, based in Windhoek, 1994

"The design work on the traditional leather products in the South is stereotypic and boring."

Art and craft advisor/trainer, Windhoek, 1994

"There’s a producer in Okavango Region who makes boxes. Even the bottom of his boxes are smooth. This is a person who cares about what he is doing. All producers should be like this."

Craft advisor, Oshikoto Region, 1994
3.1 THE PRODUCERS

3.1.1 IN THEIR SOCIO-ECONOMIC CONTEXT

It is not the intention of this document to provide a detailed socio-economic profile of craft producers, nor was there time in the field to collect detailed, specific information on the lives or livelihoods of individual Namibian craft producers. However, some broad information is provided here to give the reader a general “feeling” for the current situation of handicraft workers in Namibia.

Throughout Namibia, more than 70 percent of Namibia’s 1.4 million people are directly or indirectly dependent on agriculture as their livelihood (AgriFutura, undated:1). Almost all rural African agriculturalists undertake a variety of activities along with their agriculture work in order to gain income for themselves and their families. This income can be in the form of cash or in-kind. Several different activities can help to spread the risks of any one activity failing. For many rural people, handicraft production offers one strategy for spreading this risk.

Some examples follow of the different socio-economic conditions of the regions to indicate the context within which craftworkers produce crafts. For many, craftwork might not be a number one choice and the return might not be all that great, but unfortunately other options are few and far in between.

The Kunene Region is an area with about 85% unemployment. Alcohol abuse is another problem. Many people are now drawn to Opuwo in hopes of finding employment that does not exist. Government is providing educational and health facilities, but basically no community facilities are available. Many different church groups have started up in the last few years in Opuwo with some attempting to address some of the problems. While expanding education and health facilities are providing needed services, these services bring people increasingly into a cash economy, needing cash to cover these expenses. Some Kunene residents have apparently sold some of their cultural artifacts to obtain the needed cash, while others are beginning to produce crafts on a commercial basis.

Similar problems are noted for the South of Namibia. One government officer noted that people are losing their homes because they can no longer find the money to pay the rent or mortgage. Women craft producers interviewed during this survey complained bitterly about the degree of alcoholic abuse amongst the men. Some of the women have decided to address the problem themselves by trying to become financially independent through craft production activities. Their enthusiasm is great and their hopes high, but now they need some very practical advice on how to start their craft project right if they are to have any chance of success.

An estimated 2,000 live in eastern Tsumkwe District in Otjozondjupa Region. Sources of income for some include wages and pensions, but the majority depend on subsistence activities, hand-outs, and any direct cash that they can gain from the sale of handicrafts. There is increasing competition and pressure on the limited available resources due to population increases and compression. Since jobs and other forms of income generation are very limited in the Region, craftwork is the principal way that most men and almost all
women earn cash income to supplement their subsistence activities. Ninety percent of the craft production is estimated to be undertaken by women.

The population of the Okavango Region at approximately 137,000 represents one of the fastest growing regional populations in Namibia (Census 1991 and Yaron et al 1992:6). An estimated 95 percent of the Region population live in 5 percent of the total land area, concentrated along the Okavango River (Yaron et al 1992:15). The average household in the Okavango consists of ten extended family members (Yaron et al 1992:15). With a high number of male household heads absent while searching for employment, the de facto female headed households is estimated to be 23 percent (Hellemans and Oomen 1993:9).

The Okavango Region is home to five different tribes, including Kwangali, Mfunza, Shambyu, Guiriku, and Mbulushu (Yaron et al 1992:17). In general, these people are primarily subsistence farmers with an average household land area being four hectares (Yaron et al 1992:49). Cash and in-kind income comes from a variety of sources, including: sale of surplus crops, fish, and domestic animals; income from home production such as beer brewing and fabrication of baskets, mats and wood products, income from other informal sector activities such as hiring oxen for ploughing, clearing land and weeding, gathering and selling reeds and thatching grass as building materials, building houses and fences, and selling firewood. Other income sources include remittances, formal employment, and pensions.

Currently women undertake most of their craft production, such as baskets, mats, and fish traps for home use. Little commercial production takes place by women in Okavango. In contrast, men have developed a commercial craft sector through woodwork and woodcarving1. According to Hellemans and Oomen (1993:1) and Yaron et al (1992:6), the Okavango Region is one of the least developed areas in the country in terms of administrative systems and infrastructure. Some government officers are especially worried about the future of women. They say there are too many girls dropping out of school and not getting any guidance in school or at home. Women are mainly farmers, dependent on the variability of the weather each year. If craft production was developed as a commercial activity for the women in Okavango Region, it could be one activity that could fill-in the periods of risk when the crops fail. For example, during drought years, very little beer can be brewed for cash sales, because there is no surplus crop. In contrast most of the raw materials used for crafts are not dependent on the weather. However, one informant in Okavango Region feels that there is not much scope for craftmaking in Okavango due to several reasons: young women are not learning the skills from their mothers and grandmothers, it is difficult to obtain the resources, and there is too much distraction through alcohol abuse. These issues could be addressed in a concentrated fashion. Specific crafts could be identified in specific areas using the raw material which is available. Skill training could be provided systematically. A productive activity earning cash could provide an alternative to drinking and lessen the financial frustrations which often lead to alcohol abuse.

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1 During the 1991 Census, only men indicated that they were craft workers in the various enumeration areas. The lack of women stating that they are craft workers indicates that women do not consider basketry to be of economic importance.
The majority of people in West Caprivi are Barakwena. About five percent are Vasekele Bushmen and there are a scattering of Hambukushu. Income earning opportunities are quite limited with many people saying that "there are no jobs since the army left". Some people receive pension money and some worked on the road when surveying was done for the proposed new tar road. Some West Caprivians obtain food from agricultural activities. A viable craft market ended when the army left the area. Residents have not been working on craft products recently, because they do not need all of them for their own use and they are very unsure of the idea of producing for an unknown market. During this survey, they said, "Are you telling us to make things? Who will buy them?".

East Caprivi or the part of the region east of the Kwando River covers an area of about 11,600km² with an estimated population of approximately 70,000. About 20,000 people live in Katima Mulilo, the regional capital and the only urban area. The civil service is the main source for formal employment. Sources of informal employment include subsistence agriculture, fishing, beer brewing, transportation, small-scale manufacturing, repair, and services, and handicraft production. All of these income generating activities play a very important role in the regional economy (Hayes and Keulder 1994:1).

Like many handicraft producers in the southern Africa, craft production is often the only source of cash income for a producer's household. This situation makes them quite vulnerable to the inadequacies of the current production and marketing systems.

3.1.2 PRODUCER ORGANISATIONS

Almost no formalised production units or registered companies are found in Namibian communal areas which undertake craft production together using natural resources. Instead, a few small informal groups are found scattered around the country which may be a part of a CBO or connected to an NGO project. The groups meet together on either a regular schedule (e.g., four mornings per week, once per week, once per month) or intermittently depending on the required needs. These groups may discuss various problems and issues and try to solve them together. They may collect or obtain raw materials together, and sometimes they may share tools and equipment. Often they strive to work out marketing strategies together. In many cases they merely come together for companionship and to "get out of the house". In almost all cases individual producers work on their own products rather than in any "production-line" type of system. Some groups choose to pool their profits together and put them in a joint savings account for emergency use or through planned withdrawals. During this survey, four groups were identified as such. While the producers partaking in these types of joint savings systems were happy about it, some mentioned that other producers refused to join because they wanted an immediate cash return. They could not afford to bank their earnings.

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2 Even the Namibian Mbangura Woodcarvers Co-operative (NAMWOCO), which is based in Rundu, concentrates on marketing coordination with only some production undertaken at their workshop at the Development Centre.
Good examples of this type of loose structure are the several quasi-formal basketry production groups which are found scattered about in the four regions of former Owamboland. In Omusati and Oshikoto Regions, there are several income generating projects assisted by Community Development officers and NGO workers. These projects usually include other activities such as milling, gardening, tree planting programmes, breadmaking, brickmaking, knitting, etc. along with some baskemaking. In East Caprivi, very recently, four new basket groups have formed with about 12 women in each. They have come together to address some of their raw material and marketing problems.

Another example is a group of seven men who undertake blacksmithing at Omega 3 in West Caprivi. The bellows and other equipment is owned by one man who provides direction and instructions to the other six workers. Each man earns money from what they make and sell on their own. Sometimes the men give the equipment owner a small "tip" (usually in the form of food) for the use of the equipment. No production is undertaken in a systematic fashion to meet large orders.

Ju/'hoan producers in eastern Otjozondjupa Region are another example. They are not undertaking production together in an organised manner, but they make similar type crafts and market them through the Nyae Nyae Farmers' Cooperative and Foundation system.

While many people in the South make mats and karosses from skins, they really do not produce together in a group. Rather they tend to join together in loose family groupings. For example at least eight families work skins in the Duineveld area (Vorster 1992:1). Apparently some of them only come together very occasionally to discuss some issues on raw materials and marketing. Attempts have been made in the past by two different NGOs to organise them, without much success.

Information on specific groups that were interviewed during this survey can be found in Appendix E "Production Groups Directory". This information may prove useful to other production groups, NGOs or government directorates looking to assist income generating projects, and to marketing outlets wanting to access new or additional craft products for their shops or export initiatives.

The craft producers who do work together in groups state the following advantages: good to work cooperatively, able to socialise while working, time goes by quickly when you have someone to talk to, not good to work alone, allows us to sell together, we help each other, learn new products from others, can learn how to make our products better, others provide encouragement, makes us more active, can collect raw materials together, when looking in the bush for materials you can teach younger people about these materials, and you can share equipment and tools.

In contrast, some producers mention reasons why they prefer to work alone: no distractions when you work alone, you can concentrate fully on craft production, other producers can be lazy, and others might steal from me or try to cheat me. No one mentioned the potential problem of sharing profits or internal competition within the group. There are two other main reasons for disinterest in forming groups:
1) The type of craft production undertaken in rural areas usually does not create a need for shared workspace or equipment, which is usually the main reason that producers will come together and work as a group.

2) Raw materials have mostly been obtained from the veld, so there has been no need to group together to bulk order materials. In the few cases where man-made materials have been needed (e.g., glass beads), advisory organisations have usually bought and resold the material to the individual producers.

Although it usually takes quite a bit of effort to group producers together, some effort should be put in this direction. Any advisory services, training, and marketing assistance is obviously easier and more cost effective to provide to a group rather than an individual. On the other hand if there is an area where individuals are just plain not interested, then they can be left to their own devices.

3.2 TYPES OF PRODUCTS

3.2.1 BASKETRY

Almost all of the basketry produced in Namibia is found in Caprivi, Okavango, and the four regions of former Owamboland, and to a lesser extent in Kunene Region. By far, most of the baskets made in Namibia are produced using the coil method. In most cases, palm leave strips are wrapped around a core of material (made of palm or grass) and stitched into the previous row. A variety of styles can be made using this method, including: plate-shaped winnowing baskets, flat plate-shaped baskets for porridge, large open bowl-shaped baskets for carrying, large laundry hampers, small closed baskets with lids or without lids, small flat table mats, and some shopping and picnic baskets. These styles are typical made by women. When a woman weaves an open basket she works with the concave side of the basket towards her. Closed baskets are woven with the convex side facing the weaver. Thus the "right side" of an open basket will be in the inside of the bowl and conversely the outside of a closed basket will usually look better than the inside (Terry 1986:49). The various styles of baskets for Namibia and some of their uses are described in Terry 1992.

In Caprivi, Okavango, and Kunene Regions, the YeI, Subiya, Fwe, Mbukushu, Geikiru, Kwangali, and Himba ethnic groups use awls (i.e., sharpened piece of metal inserted into a wooden or metal handle) as their main tool. The wrapping of the coil is accomplished by inserting the awl into the previously wrapped row in order to pierce a small hole. Then a strip of palm is inserted into the hole, brought around the core material, pulled tightly, and made ready to be placed into the next hole to be pierced.

In contrast, the Ndongwa and Kwanyama weavers in the north use an entirely different method of weaving to construct their coil-built baskets. These weavers use a needle with an eye, called onkumbe, rather than an awl. They thread the needle with a very thin strip of palm and pull the needle through the coil in a sewing motion rather than just poking a hole in the basket and inserting a piece of palm. Many of the participants in a 1992 basket upgrading course claimed to learn this technique from the Finnish missionaries when they
were school girls (Terry 1992:10). Throughout Namibia, this same technique using a needle rather than an awl is utilised when baskets are made with plastic strips from orange, onion, or mealie sacks.

A few other weaving methods are used for basketry in Namibia. The twilling technique, which is a type of plaiting weave, is used for some winnowing baskets, small table mats, and finely woven palm hats. Gciriku and Mbukushu men and a few men in West and East Caprivi use this same "over one, under two" method to create sleeping mats from Phragmites reeds. Using the same technique and material, the men can make yishete grain storage baskets. Sleeping mats are also made from papyrus by women in Okavango Region and both sections of Caprivi. These are created using a straightforward sewing method with a needle rather than a basket weave.

The twined weave is another technique found in use which incorporates soft vertical "stakes" and horizontal "weavers". Women in Okavango and Caprivi Regions usually construct beer strainers (mototo) from palm with this method, as well as a few types of shopping baskets. In Omaheke Region, both Herero men and women construct otjihanda (the Herero skirt perfumer) from Grewia branches using a loose "stake and strand" method. A variation of this method is used to construct most of the fish traps found in Okavango and Caprivi.

One type of Himba necklace made in Kunene Region is made from Hyphaene strips which are braided and then covered in ochre which has been mixed with various pounded tree root barks (e.g., okavambi, oruhona, omumbumbua) and cow fat. Braiding of bangles is done in East Caprivi and Okavango using grass and palm, but no examples were found during this survey. One woman at Chetto in West Caprivi was identified as a maker of grass bangles and necklaces using a plaiting or braiding weave. While the bangles are quite similar to Swazi bangles, these authors have never seen her unique style of necklace any place else in southern Africa.

For the coiled baskets, natural dyes are used in Namibia for design work, but very rarely in combinations of colours or variations in shading, as is seen in other southern African countries. The design is woven into the basket by inserting dyed strips of palm in the appropriate places at the appropriate times. The design is created while the basket is worked, not afterwards, as many people think. (See Box 1 for some examples of typical Caprivi and Owambo designs.) The weavers in Okavango Region tend to use an overstitch technique using only white palm to create their designs. For this technique, the weaver stitches over two rows of coils at a time rather than just one, creating exciting textural patterns (Terry 1992:9).

As a generalisation for Namibia, there has been minimal development of interesting designs or motifs in the basketry work. The technical quality generally ranges between mediocre to good, with some very poor on one end to rather good on the other end. This state is not surprising since Namibia has only been attempting to develop its basketry craft for the

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3 This frame-like structure holds a Herero woman's skirt while tamboti wood burns underneath. The process perfumes and fumigates the clothing. An individual otjihanda sells for about N$20, depending on the size.
BOX 1  SOME TRADITIONAL BASKETRY DESIGNS

DESIGNS FROM CAPRIVI REGION
CREATED BY THE SUBIYA, YEI, AND MAFWE

rings

katanye
(no translation for it)

supusi
(a pumpkin that has been sliced)

noka
(river)

pizzi
(zebra)

TRADITIONAL OWAMBO BASKETRY DESIGNS

no name given for this part

elyange (chain) or onyofi (star)

no name known

mopane leaves
commercial market for the past two to three years, compared to its neighbours of Botswana, South Africa, and Zimbabwe where commercial basketry has been undertaken for some 12 years (for Zimbabwe) to 24 years (for Botswana). In the agricultural lives of most rural African people, specific basket shapes were needed to undertake specific tasks. The baskets needed to be strong, while fine weaving technique and elaborate design work was not required. Now that Namibia is trying to enter and compete in the commercial market, some of the traditional styles can be readjusted to fit the needs and interior decorating ideals of "western" homes (Terry and Cunningham 1993:30). More importantly, designwork will have to become more elaborate if Namibia has any hope of competing with the other basketmakers of southern Africa. From the volume of basketry seen in Namibia, it is clear that basketmaking skills exist, although the lack of variety in design and decorative motifs and the often rather slap-dash appearance of the baskets are indicative of a depressed basket market which was borne out by basketmakers interviewed during this survey. A woman in Okashana summed up what many had expressed when she said, "We have the skills, but not the markets and we are discouraged from making crafts". Interventions in the basketry sector of Namibia will have to include awareness about what is required by the commercial market, along with skill training in design to meet these requirements.

For some comparison between the regions:

By far, the four regions of former Owamboland have the greatest volume of baskets. Technically they are the best in Namibia, but design-wise probably the most boring, in these authors' opinions. Many of the baskets are being made for sale and use within the communities where the makers are living, an exception being the laundry hampers which are being sold by hawkers in the main urban areas of Namibia and traded extensively in South Africa. Because the technical skill is so accomplished any training need only concentrate on design and colour variations. Then as Cunningham et al (1992:1) states, "there is no doubt that women in Owambo can produce fine quality baskets that can compete with the best in the world".

Basket weaving is a popular occupation in East Caprivi, providing an income to about 50 active weavers in the eastern part of the area (Terry 1992:11) and to possibly 20 in the western part of East Caprivi. Almost all styles of baskets are produced in East Caprivi and while many are used in the homes, most of the work is now undertaken for the local tourist trade. Quality in Caprivi varies widely between different basketmakers, but on average the technical abilities range between very poor to mediocre. Design work is more interesting than in Owambo, but in many cases the rendering could be improved. Training efforts need to address both the technical and design skills, while emphasising the importance of quality for the growing commercial market.

Okavango Region is probably the third largest producer of baskets after Owambo and Caprivi. Most baskets being made are the traditional agricultural carrying and winnowing baskets. Very little style or design changes have occurred in attempt to woo the commercial

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4 At a conservative estimate, 10,000 laundry hampers made in the Ondangwa region are taken each year via the Rehoboth Road in Windhoek to be traded for second hand clothing in South Africa.
market. This continuation of the traditional shapes and weaves does provide Namibia with one of the few examples of "authentic" traditional baskets which caters to the specialised collector. While a case could be argued either way, in these authors' opinion, any training in this area should concentrate on tightening up the weave to make a "neater" looking basket, while maintaining the beautiful lacy effect of the overstitch designs, rather than attempting to introduce heavily graphic, coloured designs.

The Himba baskets in Kunene Region are the other example of "authentic" traditional baskets in Namibia. These beautiful baskets should remain "as is" in these authors' opinion and keep their unique collectors' value. If a solution to the limited palm resource situation could be obtained and the few weavers who make baskets could be encouraged to weave more and teach their children, more of these excellent baskets could be placed on the market.

A few women were found in West Caprivi who make baskets. Most of them are weaving the baskets for their own use rather than for sale. The basket examples were, therefore, undecorated, but the weavers stated they knew about using trees for dye. The quality of the few baskets examined were average, but the weaving skill is there, which could be upgraded.

Basketmaking is undertaken in western Tsumkwe District of Otjozondjupa Region, but a lack of palm limits the production potential and marketing is reported to be difficult. Some weavers apparently access palm from former Owamboland, while others use plastic from onion/orange bags which is provided by the hospital. Interestingly the plastic baskets are very similar in style and size (i.e., large, open baskets with overstitch patterns) to the baskets found in the Okavango Region. In several places throughout northern Namibia, women weave coiled baskets from plastic, but most of these are for decorative purposes or contemporary utilisation. In contrast, the baskets in western Tsumkwe are made from plastic and intended for traditional agricultural use, such as winnowing and carrying. These exceptional baskets could be exploited for the commercial market if marketing systems were devised. According to one woman, "many" women in western Tsumkwe District also make Combretum root baskets, and therefore these types of baskets could be produced towards orders.

3.2.2 WOODCARVING

Wood products in Namibia can be divided into three categories, as follows:

1. Traditional utilitarian artifacts, including headrests, oval and round food containers and taller milk buckets (lidded or open, some with very simple incised decoration), various utensils (e.g., scoops, dippers, spoons and stirrers), pestles and mortars, incised drinking cups, various tool handles, stools, musical instruments (e.g., drums, thumb pianos, Bushman harps), hunting bows, walking sticks, knob kerry, and snuff containers.

Most of these items are only made by using a few traditional carving tools, such as adzes, axes, and knives. If a wood carver has no modern files and sandpaper, the wood can be smoothed with the adze and pieces of glass. Designs are created through carving, incising, and burning techniques. No lathe-turned work was discovered during this survey, as is common in Botswana, Zimbabwe, and Kenya, for example.
The market for traditional utilitarian artifacts appears to be mainly within the communities in which they are made and used. Although few producers were interviewed, from the volume of pieces seen, there appear to be many producers in northern Namibia. Quality was, in general, fairly constant for artifacts that have been made for everyday use. Because they are functional rather than decorative objects, the maker knows exactly what his customer will pay and the amount of work that he needs to put into the finished object to get that price. For a different market such as an urban gallery or an export order, it might be necessary to look into whether the producers could upgrade the product by improving the finish and sometimes the design. Production of some of the traditional products which are hardly being produced any more could be revived by showing woodworkers photographs of old museum pieces. One example of this is the Mbukushu milk bucket which can be made as an exquisite example of African workmanship while at the same time providing a very useful utilitarian container.

2. Contemporary crafts and utilitarian items, including: tourist-size drums, masks, animals figurines, toys, (e.g., guns, rifles, bicycles, helicopters), small trinket boxes, spoons, open bowls, and bas-relief plaques.

These products are fashioned in different ways depending on the individual worker and their array or lack of tools. Most workers use a combination of traditional and modern equipment.

A very large quantity of these hand carved curios are available though hawkers in the urban centres and at designated cooperative markets such as the two selling points at Okahandja. Initially, the visual appearance of the wooden crafts is attractive and compelling, but soon it is apparent that many producers are using wet wood which, as it dries out, will crack. At Okahandja, many carvers are obviously filling in cracks with a mixture of sawdust and wood glue. More attention needs to be made towards final finishing details, such as sanding, smoothing of bottoms and inside of boxes. Many of the animal figurines need improving, because many of them fall in between two different sellable styles: 1) "naive" or abstract and 2) realistic. In other words, too many of the carvers in Namibia are trying to do realistic work and just end up making unsellable junk. Because so many of the carvers are making the same thing, a vast array of new products, both utilitarian and decorative, could be introduced in Namibia.

3. Household furniture, including: dining room tables and chairs, kists, cupboards, and styles provided by customers who commission individual carvers to make the pieces for them from established craft workshops.

The range of tools used by woodworkers in Namibia varies considerable depending on access to a good selection of tools, but more typically access to cash to buy the tools. Woodworkers were observed in general to have at least a rough working bench and some modern tools such as planers, handsaws, vices, and T-squares.

Quality levels for furniture are much the same as for the contemporary woodcrafts. For both the crafts and furniture, it was unclear from interviews conducted with producers themselves and those finishing and selling for producers, how new product designs are implemented.
Certainly, each seller offers a similar range of products and therefore it appears that new
designs are not being regularly created. Producers highlight the disadvantages of the lack
of design ideas, although they perceive the problem as being a lack of markets. They felt
obliged to accept offers from potential customers, even if the offers were below what they
expected, because if they did not accept, the customer would buy the same item from a
neighbouring producer. It would have been interesting to have been able to compare the
variety of designs on offer five years ago, with those being made today.

More detailed information became available on woodworkers and their products as the
regions were visited. In Namibia, woodcarvers predominate in the Okavango Region with
estimates ranging from 300 to 1,000 woodcarvers working there. Membership of the
Namibia Mbangura Woodcarvers Cooperative (NAMWOCO) alone is estimated to be about
180. A few of the Mbangura members work at the centre in Rundu fashioning furniture
(e.g., tables, chairs, kists) and wooden crafts, while the majority of members produce at
home and bring their items into Rundu for selling on a commission basis. Some of the
independent woodcarvers are loosely organised under the name of Kavango Woodcarvers
which has no physical venue. Carvers can be found all around Okavango Region in
places such as: Kaisosi, Kehemu, and Sauymewa, Shankara, and along the road southwest
of Rundu. Wooden products from Okavango Region include furniture, bowls, small boxes,
spoons, masks, drums, carved animals, tool handles, yokes, sleighs, dug-out canoes, walking
sticks, knobberries, and occasionally bangles. There are also some artisans in the Region
who combine woodworking with blacksmithing to produce various tools with wooden handles
and metal blades. Production is mainly undertaken on a seasonal basis, depending on the
agricultural conditions and the demand for their products (Mallet 1994:3).

Many of these carvers from Okavango Region also spend time at the carvers’ market in
Okahandja. Here, men both produce and sell their goods. Two groups are actually found
in Okahandja at two different locations. One group contains members from NAMWOCO,
while the other is considered to be a “breakaway” group, called either Kavango Carvers or
Namibian Carvers (Burling 1993:4). Estimates from 150 to 300 artisans and sellers are
thought to work at Okahandja at any one time.

Probably the next most active area for woodcarving is East Caprivi, where wooden products
include: bowls and containers (plain bowls and bowls shaped like animals), mortar and
pestles, tool handles, knives in sheaths, drums (including the "hippo" drum which has a reed
inside that produces a hippo-like sound when rubbed with a wet hand), sleighs, bellows, and
contemporary curios such as toy guns and large and small animals figurines. The majority
of these products are geared toward the local tourist market, while a few artistic sculptural
pieces have developed over the past few years through promotion at exhibitions in Windhoek.

The third most active area for woodcarving appears to be the former Owamboland.
However, in contrast to Okavango and East Caprivi, most of the wooden products are made
for local use rather than for a tourist trade and appear to be based in the traditional material
culture of the region. Most of these items (e.g., lidded and open food containers, drinking
cups, spoons, and scoops) are available from hawkers in the urban centres. At one market
stall in Ondangwa, during an interview lasting about forty minutes, sales were brisk and at
a rough visual calculation, the stall holder was carrying a stock with an approximate retail
value of N$4,000. In contrast to Okavango and Caprivi, producers are much more spread

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out and in most cases working alone. There were no reports of woodcarving groups in this area.

Before independence in West Caprivi, men were producing and selling wooden products to army troops as the main market. Currently in West Caprivi, not very much craft work using wood is in evidence. However, some people did mention that they knew of people who have maintained their woodworking skills. A few men were found during this survey with blacksmithing and woodworking skills to make tools with metal blades and wooden handles, such as axes, hoes, adzes, spears, springhare hooks, knives in wooden sheaths, and thumb pianos. Other items from wood that men said could be made in the area include: spoons, pipes, drums, stamping blocks, milk buckets, beer buckets, stools, dug-out canoes (*watho*), toy helicopters, wooden bows for hunting and for the musical instrument, *kruburu.* Two examples discovered of old bow and arrow sets and one *kruburu* were all beautifully made. Similarly, the old traditional stools that were spotted at two homesteads were very nicely made. Apparently there is a man in Chetto who is able to engrave faces in different wooden products, but we were not able to meet him. A few respondents mentioned that they know how to make contemporary chairs, tables, and bowls but they do not have the necessary tools to undertake this work.

In eastern Otjozondjupa Region, Ju/hoan craftspeople produce a variety of wooden products, including: drums, thumb piano bases, traditional harps, walking sticks, stamping blocks, fire sticks, initiation sticks, wooden knife sheaths, and some animal figurines. One man in particular is noted for his artistic work of burning animal figures and bush scenes into wooden planks and onto drums. These products and others of the Ju/hoan craftspeople are described in detail in a brochure produced by Nyae Nyae Foundation (Anon, undated-b).

A small amount of woodwork is undertaken in western Tsumkwe District, some of which is produced for local use and others for the tourist market. For example, one man producers mortar and pestles, rough furniture, and antelope and elephant carvings. This one man produces about ten medium carvings per month and "sells" them for food or clothing at the forestry station. Another man fashions "Kavango-style" furniture which he learnt from the time that he spent in Okavango Region. While he has sold at the Grootfontein agriculture show, most of his work is made for specific orders. Drums, knives in sheaths, tool handles, and bow and arrow sets can also be found. The products observed were generally of fair quality and limited in terms of variety and would, therefore, need some attention if promoted.

In the Epukiro area of Omaheke Region, an array of traditional Herero implements are being created from wood (see Box 2). Apparently in the past only men worked with wood, but today some women are taking up the practice. In addition, the Herero men in Omaheke carve beads from tamboti wood, while the women string them into necklaces. From a cultural viewpoint, the products in this area are some of the most exciting in the country.

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5 The *kruburu* is played by resting a calabash attached to the wooden bow on one's chest and then hitting the bowstring with a stick.
BOX 2. MATERIAL CULTURE OF THE HERERO IN OMAHEKE REGION

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>orutuuo</td>
<td>carved wooden scoop used for drinking omajere</td>
</tr>
<tr>
<td>otjipuna</td>
<td>container for burning tamboti wood for perfuming and fumigating dresses</td>
</tr>
<tr>
<td>ehoru</td>
<td>carved wooden container without a lid used for storing omajere or milk</td>
</tr>
<tr>
<td>otjini</td>
<td>mortar and pestle for pounding grain</td>
</tr>
<tr>
<td>otjihavero</td>
<td>wooden chair that can fold for easy transporting</td>
</tr>
<tr>
<td>otjihanda</td>
<td>basketry item for holding dresses and skirts while fumigating</td>
</tr>
<tr>
<td>onja</td>
<td>cattle horn and leather container for storing fats and otjile mixture</td>
</tr>
<tr>
<td></td>
<td>(ochre)</td>
</tr>
<tr>
<td>onduzu</td>
<td>container made from a tortoise shell for holding orupapa powder</td>
</tr>
<tr>
<td></td>
<td>(tamboti)</td>
</tr>
<tr>
<td>orumba</td>
<td>animal skin dried into a roundish shape for a container to store butter</td>
</tr>
<tr>
<td>ondjupa</td>
<td>calabash with leather straps to store sour milk</td>
</tr>
<tr>
<td>omboipi</td>
<td>traditional dolls and puppets</td>
</tr>
</tbody>
</table>

South of this area in Omaheke Region at Skoonheid Farm Resettlement Project, one man creates wooden freeform sculptures and ashtrays from the roots of a tree (possibly Grewia flava). The authors feel they have good potential, but the wood resource should be examined in detail. Also, while the heavy varnish cover may appeal to the local market, the authors feel the varnish should not be put on for the tourist or overseas market.

In parts of north western Kunene Region, various wooden items are found such as headrests and stools. South of Opuwo, at least two Herero men are producing very smooth wooden containers made from Commiphora trees. These bowls and buckets are not turned on the lathe, rather they are smoothed out entirely through the use of hand tools. From the Khorixas and Sesfontein areas come wooden walking sticks, spoons, wooden containers, and some animal figurines.

Very little woodwork is in evidence in the southern parts of Namibia. One exception is in Kalkrand in Hardap Region. A three-man carpentry project, which began in mid-1992, manufactures furniture and wooden craft products such as picture frames and large jig-saw puzzles featuring maps of Namibia and Africa.

When woodcarvers were asked whether they could work together if a customer wanted a large quantity of a single product, producers interviewed were hesitant about committing
themselves. Several felt that they could undertake any large orders themselves by subcontracting the work. However, all said that they would want to be controlling the receipt of payment from the customer and the paying of any sub-contractors. This attitude would indicate a sense of mistrust between producers which is, to a certain extent, understandable in such a highly competitive area of production. The situation would need to change if exports of wood products was going to be promoted and developed.

3.2.3 POTTERY

Not very many examples of pottery were viewed during this study nor were many pottery groups reported to be active, which indicates that pottery is not a large component of the handicraft sector compared to say, basketry or woodcarving. Very little pottery was being sold in any of the retail outlets visited, but pots awaiting collection for the National Art Gallery (NAG) were seen in Ondangwa and some examples were viewed in Rundu and Ruuga in Okavango Region. An exhibition at NAG featured a collection of pottery from the Caprivi Art Centre. Potters at several villages were visited and interviewed, including Ioma in Caprivi, Ruuga (about 40km west of Rundu), and Onimwandi in Oshana. A few other informal pottery groups were mentioned by informants but not visited:

* Project with four people in Keetsmanshoop.
* A few women are reported to be producing traditional pots in the Elim area of Omusati Region in a very informal ad hoc set-up.
* A group of six women (called Ndama) produce and sell pots together on the main tar road into Rundu, Okavango Region.
* People in Siseke village near Ioma, Caprivi.
* Scattered individual potters working throughout the north.

Otto (undated:1) reiterates the impression that was obtained during this survey, "there are few remaining potters today". Her paper (Otto undated) is an update on her first publication on pottery manufacturing techniques in northern Namibia (Otto 1978). According to Otto (undated:1), pottery played an important role in the material culture of all the tribal groups in northern Namibia, but today only certain potters still practice this art, including: the women of the Kwanyama, Kwambi, and Mbalantu tribes in former Owamboland; the women of the Nyemba in Okavango Region; men and women amongst the Kwangali in western Okavango; the men amongst the Mbukushu and Gciriku people in Okavango; and mostly women amongst the Subiya in East Caprivi. The only place where the number of potters has been estimated is in East Caprivi where approximately 200 are thought to be working in 1994. About ten percent of this number come from the one village of Ioma which appears to be the focal point for pottery in northeastern Namibia (Kyl 1994:5). In general, potters, like most other craft people, tend to work on their craft on a part-time basis with much of their time being taken up with agricultural tasks and family obligations.

The potters in the Owambo area work in underground workrooms (ondjibololo), while all other potters tend to work in the shade of a tree or shelter. All the traditional pots are made by hand using two main techniques (Otto undated:6-8). The Kwanyama and Mbalantu potters
tend to begin with a lump of clay and mould the pot by adding pieces or more lumps of clay to the pot and closing the base last. The potters in Okavango and Caprivi usually mould their pots from a lump of clay and then build up the walls by adding clay rings or rolls which is called the coil method. The joints are smoothed with a piece of calabash, shell or the forefinger. The Caprivi pots are usually fashioned in two sections -- upper and lower -- and later joined together (Kyl 1994).

The final shapes of the pots varied considerably in the past and are well described by Otto (undated:11-14). Shallow bowls and spherical pots with narrow necks seem to predominate today. In addition, the Subiya continue to make a unique shaped pot which has two or three hollow handle-like necks through which water can be poured (Otto undated:7).

Regarding decoration, the Kwanya, Kwambi, and Mbalantu potters tended traditionally to leave their pots undecorated except for a shallow grooved line around the base of the neck (Otto undated:8). Today, in many examples, more incised lines can be observed around the neck. The traditional pots of the Okavango Region often have cross-hatched designs on a raised band around the mouth, hatched incisions or incised triangles on the neck, and sometimes stamped designs (Otto undated:9). Mbukushu men also used to combine pottery and basketry techniques by covering large clay pots with woven bark using the twilling technique (Levinsohn 1979:32). None of these beautiful pots are in evidence today. The Subiya potters in Caprivi decorate their pots with grooved graphic designs as well as by applying colour (Otto undated:9) with red ochre. In Caprivi, with the advent of workshops and competitions, some new forms and decorations are being added to the potters repertoire of traditional styles. Some changes are quite dramatic: sculptural gaping human mouths replace conventional neck and rim, while ochre designs move from purely geometrical to star and scissor shapes (le Roux 1993:14).

In the past pottery was used as a trading commodity both within the potters' communities and with neighbouring tribes who did not produce pots (Otto undated:16). Even with the advent of modern enamel and tin containers, in the 1970's and early 80's pottery continued to be a sought after product due to the fact that the supply was becoming limited (i.e., few people were still practising the art of pottery and few pots were around).

Today traditional pottery continues to be sold within local communities, to a certain extent, and one can still see pots being used in the rural homestead (unlike most other southern African countries). However, much of the pottery work, especially in Caprivi, is geared for the tourist trade and, to a lesser extent, art exhibitions in Windhoek. This commercial production of pots provides an important source of income, largely to women. Kyl (1994:2) notes that this new commercial market "brings new demands on the processing of the raw material, the durability of the pots, and on the design". For instance, the problem of the so-called lime "pop-outs" (i.e., small to large pits in the smooth surface of the fired pot) was never a worry until commercial customers started to complain. Other quality issues also became a concern as customers became more selective.

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6 Kyl (1994:5) estimates that 25 percent of the pots produced today in Caprivi are for home use, while the remainder is sold. Of those sold the market is estimated to be 10 percent local, 60 percent southern African tourists, 30 percent overseas tourists.
Packing, transportation, and breakage are factors which have impeded widespread exposure of this traditional craft and the recognition of the skills of the potters who live and work in the north of Namibia. The Ioma pots were the finest examples of traditional pots seen in Namibia by these writers. However, even these potters indicated that their sales are dropping and in an effort to improve this situation they are making smaller pots.

One of the main constraints is transport, either a lack of transport or costly transport. For example, the clay is within a two to three kilometre radius of Ioma and it is transported by sled and oxen or by walking and carrying the clay on one’s head. The village of Ioma is about 50km from Katima Mulilo and 12km off the main dirt road, therefore bringing pots to sell at the Caprivi Art Centre on a consignment basis is a long day’s job and again it is costly. Even though these costs are fairly incorporated into the pricing of the pots, they still become expensive.

In general, Caprivian potters have been well supported by the National Art Gallery and the Caprivi Art Centre. They have participated in workshops aimed at developing new design ideas, upgrading technical skills, and most recently kiln building. The recent workshops have addressed ways to improve clay preparation and firing techniques especially to reduce the problem of the lime “pop-outs” in the already fragile pit-fired pots. The pots seen in Caprivi were without doubt handsome and when compared to the factory made terra cotta type lamp bases used to decorate the coffee shop of a leading Windhoek hotel, one can only feel despair that the hotel decorator could overlook the opportunity to show off such a beautiful local craft in favour of such very ordinary and unremarkable imported lamp bases.7

As for Okavango Region, a very poignant message was given by the six women of the Ndana group who work together on the main tar road into Rundu. They did not want to meet with us during this survey, because they said they were tired of so many people coming to discuss all their problems with them and then nothing ever happening to solve them. From other informants, a lack of a substantial market seems to be the main problem. The few other places where pots were found, production was basically for local consumption.

3.2.4 LEATHERWORK

Traditional leather workers are mainly found in the southern parts of Namibia, especially in the Duineveld (estimated to be about 30 women) and Keetmanshoop areas. Otto (1978:115-119) describes the traditional products made by the Nama and Damara in the pre-1970’s, the types of skins utilised, and the tanning process undertaken. At that time, products included: carrying skins and bags, front and back aprons, tobacco pouches, waterbags, caps, blankets, thongs, and whips. She reports that cattle, sheep, and various game skins were utilised. The work was mainly undertaken by women, except when large, heavy skins were tanned, then men became involved. Tanning and dyeing was undertaken with only vegetable materials (e.g., Acacia giraffea, Mesembryanthemaum sp.), animal fat, and sometimes red ochre.

7 If more support structures were in place nationally, more opportunities could become available to show off the best of Namibia’s craftwork.
Today, the producers in the South mainly fashion mats, karosses, pillows, and some bags from karakul sheep, goat, and game skins such as springbok. Different skins or fur pieces are cut into different shapes, usually geometric and sewn together in various patterns for both the mats and cushions. In the early 1990's, one NGO worked with some of the matmakers to develop new designs.

The skins are still tanned using traditional braying techniques, and while some leatherworkers continue to use vegetable materials in the tanning and dyeing process, some now use household products and chemical dyes bought at general dealers. As a sample, one well-known skinworker in Kalkrand describes the current process that she undertakes:

"1) The dried or salted skin is wet and rinsed, 2) the skin is brayed by rubbing the skin in the hands along with Holsum fat mixed with paraffin, 3) a special, rough stone is used to scrape-off any meat or fat left on the back of the skin, 4) the skin is washed with a laundry soap, like Omo, and water, 5) then the skin is washed with a fabric softener such as Staysoft and water, 6) the skin is dyed with a chemical dye, such as the powdered dyes used to dye cloth fabrics, 7) the skin is hung out to dry, 8) then wet and brayed again, 9), the skin is stretched and pegged out on the ground to dry, 10) the skin is ready to work the next day if desired, a pattern is cut out and the mat is sewn with sinew but more often today nylon thread is used because sinew is very difficult to obtain, 11) once sewn, the item is wet and brayed again, 12) the item is stretched again, 13) the last step is completed by rubbing baby powder into the skin to make it smell nice." Two other skin workers mention that they use mealie meal rather than baby powder for the last step.

Leather and skin products are also made in other parts of Namibia. For example, leather Himba dolls and bags are made in the Khorixas and Sesfontein areas, usually from goatskins. In Kunene Region, much of the traditional Himba body adornment and wearing apparel is made with leather pieces covered in ochre.

In Omaheke Region, Herero men, and sometimes women, produce traditional leather items utilised in the Herero culture including: military style belts, knife sheaths, leather aprons and back "skirts" for small children, and perfume holders from leather and horn (see Box 2, above). Tack for horses and for donkey carts are mainly made by men. Horse saddles made by men can fetch N$600 locally. Only one woman (in Epukiro) was found to be producing Herero dolls wearing the old traditional leather outfits. Apparently AgriFutura would like to encourage more women in Omaheke Region (e.g., in Otjinene) to produce similar dolls. Most of the leather required for traditional Herero artifacts comes from cattle and goat hide obtained from the surrounding area. Both are tanned by hand after being left under a layer of soil to help in the dehairing and softening process.

In eastern Otjozondjupa Region, Ju/'hoano craftspeople work with leather to produce bags (usually adorned with beadwork), aprons, gathering cloaks, carrying wraps for babies, and miniature skin bags for hunting sets. Men tend to tan and sew skins while women concentrate on sewing the beadwork.

As with the wooden products, currently in West Caprivi, not very much craft work using skins or leather is in evidence. However informants said they knew several people who could make traditional carrying bags and mujambio back "skirts". In this area, tanning is undertaken in the traditional way using brains and various tree bark and roots. Apparently in 1991 there were attempts by the local chief to begin a small traditional tannery and
leatherworking workshop near Bagani. The chief had asked for contributions from local teachers to construct a building, but the contributions were not enough so the building was never completed.

Very little leather work is reported to be undertaken in the north-central parts of Namibia even though some people apparently received training in leatherwork when they were in exile. According to the MTI officer posted in Oshakati, the main problem is that tanned hides and skins are not readily available. No leather-working projects were reported to be located in Okavango or East Caprivi Regions.

Modern leather products such as shoes, sandals, belts, and bags are found being produced in various places around Namibia. In Katatura alone, at least 60 artisans are engaged in shoe repair while at least three make shoes and five produce belts from leather (Anon 1993:4). One male producer at the Khorixas Craft Centre makes shoes and sandals with tyre soles, bags, and belts.

In the South, at least two leatherworkers can be found in Keetmanshoop, producing veldschoene, sandals, belts, and bags. A small leatherwork project is active in Karasburg. A well-known and popular veldschoene-maker has worked out of Rehoboth for many years. He currently employees and trains five workers.

Quality

The quality of the work in the South varies considerably, from very good to rather poor, and one wonders if people are taking as much time and care with the tanning and stitching as they probably did in the past. Although traditional skinwork varies also in Botswana, for example, nothing seen in Namibia during this survey can compete with the best work available in Botswana today.

In general the traditional skin products coming out of Otjozondjupa Region are poorly tanned. By merely looking at the products which are brayed, it is difficult to tell if the problem arises from low skill level, poor quality skins to start, insufficient amount of raw materials used in the tanning process, insufficient time put into the braying process, lack of interest, unwillingness to put much time into the entire process because of low renumeration, or a combination of all of these factors. The producers appear to fail to realise that the smaller the piece of leather the better quality it must be (for example, a leather catch on a bracelet or necklace must be well tanned; although it is tiny it is an important part of the piece; a scrap that should be thrown away should not be used).

The traditional Herero leathergoods seen in Omaheke in general were very well made. Besides carrying on with this production for local consumption, there is great potential for designing and creating beautiful, contemporary jewellery pieces in leather by using many of the traditional techniques.

Several examples of leather dolls -- both Himba and Herero -- were examined in Kunene and Omaheke Regions. The quality ranged from average to excellent. The excellent examples were well tanned and showed meticulous care and attention down to the tiniest details.
3.2.5 BEADWORK

The Bushmen of Otjozondjupa and Omaheke Regions are perhaps the most notable beadworkers. In eastern Otjozondjupa through the Nyae Nyae Co-operative members, a variety of beadwork can be found made from both natural (i.e., seeds, roots, nuts, branches, tamboti wood, ostrich eggshells, and porcupine quills) and man-made beads, especially glassbeads. Items include but are not limited to: necklaces, chokers, headbands, and bracelets. Beadwork is also used to decorate leatherwork and tortoise shell cosmetic powder containers. In western Tsumkwe District of Otjozondjupa Region, some tamboti wood beaded necklaces and glass beadwork are found. Apparently limited amounts of raw materials hinders any type of significant production. Other Bushman producers are found scattered about Omaheke Region undertaking beadwork, mainly with glassbeads.

For ostrich eggshell beadwork, holes are drilled into ostrich eggshell chips using a sharp awl activated by a small hand-held bow or by a hand-held awl "drill" which is twisted continuously in the palms of the workers hands. The individual beads are strung on to twisted sinew or Sansevieria twined fibre (and, more recently, sometimes nylon or cotton thread) and then the bead edges are smoothed down by using a grooved stone. Other beads, which are made from various plant materials (see Appendix F), are also pierced with a sharp awl and either strung onto strong pieces of grass in preparation for stringing or strung immediately into a final product. The minute holes are usually pierced before the root, branch, or seed dries out.

Some examples of glassbead work were found in West Caprivi, including bracelets, necklaces, and headbands. The quantity was quite small and the quality was generally not very good. During the survey, at least 25 women were discovered who had at least some beadworking skills. While some women said they had worked with natural beads in the past, such as seeds, roots, and ostrich eggshell beads, no examples were found during the survey. Women at Xatsho said that January and February was the best time of year to find these natural materials. They said, "come back then and see what nice things we can make".

In northwestern Namibia the Omu-Twa are noted for their metalworking abilities, especially the fabrication of brass and iron beads and bangles. Much of the metal work is traded to the Himba and incorporated into the various Himba hair and body adornments.

Beadwork from the four regions of former Owamboland comprises the elaborate traditional ostrich eggshell long belt which covers half the skirt and the onyoka (which means "snake") necklaces made from sea shells or possibly terrestrial snails. These beads are dyed a pink to purplish colour with olukuwa powder made from pounded omuwe wood. Glassbeads are also incorporated into some of the necklaces found in this area.

A few women were found to be skilled in beadwork in Okavango, but only a very few produce to sell. The women use mainly seeds and some glassbeads. Some women at Shankara have been making beaded necklaces and successfully selling them through The Rössing Foundation craft project during the past six months. Some women were discovered on the road southwest of Rundu making and selling beaded necklaces from natural materials at a woodcarvers' stall. A group of women near Ruuga displayed their interest to develop
a project around beadworking. They were able to indicate quite a variety of seeds in their area that could be used as beads and said they knew how to produce necklaces. Apparently there is a very active old beadworker at Mpunga who might be a good trainer for young women.

Quality

The quality of Namibia beadwork varies considerably from poor to very good. Few examples were seen during the survey that could be considered excellent. Bushmen beadwork, primarily with glassbeads, found in Otjozondjupa and Omaheke Regions and West Caprivi ranges from very poor to good. On average, the work cannot compete in quality with their direct competitors in central and north western Botswana nor with other cultural groups working with glassbeads in Zimbabwe or South Africa. Predominant problems include:

* Strange mixes of colours of glassbeads (usually from a producer not planning the pattern in advance and running out of one colour or another),

* Lack of a clasp or a poorly made clasps on short necklaces (i.e., too big, too small, weak, made with a material that does not go with the rest of the necklace),

* Use of nylon thread instead of sinew or natural twine and when nylon thread is used, coloured thread is often used rather than clear because this type is the only one available; sometimes different coloured thread is used on the same piece, rendering a product unmarketable,

* Broken seeds that are not replaced.

In contrast to the Bushman beadwork, which has been marketed commercially for many years in southern Africa, the exact quality of the Omu-Twa and Himba traditional work probably does not matter much because of its unique collectors’ value. The people in Kunene Region do not have the competition from Botswana as do the people in Otjozondjupa and Omaheke Regions. On the other hand, if contemporary pieces were made by the Omu-Twa and Himba, using the traditional methods and some of the traditional materials, much more attention to detail and finishing techniques would be required.

Some of the new work being produced from various seeds at the Shankara Project in Okavango Region is very creative and very nicely done. The grass necklaces made by one women in West Caprivi have great potential because of their uniqueness and the apparent good availability of the raw material after the rains come.
3.2.6 MISCELLANEOUS CRAFT PRODUCTS

Other types of craft production using miscellaneous natural resources can be found in Namibia, including:

* Carved makalani nuts from the Khorixas and Sesfontein areas.

* Hunting bows and arrow sets made with Acacia root quivers, net carrying bags from sinew or Sansevieria fibre, dance leg rattles, and feathered djaq’na stick toys from Otjozondjupa Region.

* Etched whole ostrich eggshells are produced occasionally in Otjozondjupa and Oshikoto Regions.

* Herero craftspeople in Omaheke Region make traditional milk containers from gourd calabashes and leather strapping. While the people in Epukiro have recently started to sell these items outside of the local area, the Ojitjara producers have only sold them within their own community. A similar craft is made in Oshikoto Region, using woven palm straps rather than leather.

* In Caprivi Region, some soapstone carving is under-taken by a few men. However, this work apparently is undertaken only by Zimbabweans and Zambians.

* Precious and semi-precious stones are utilised in Namibia, mainly for contemporary jewellery production. One community project digging and selling these stones is found at the Spitzkoppe Mountain in Erongo Region. Here about 20 community members out of 800 are involved in a tourism project which includes protecting this natural site, building a camping area, and selling the gemstones (Minney 1994a:1-2 & 1994b:5). No time was spent investigating the semi-precious stone sector. However it was interesting to note that one importer from the UK commented that Namibian stones were far more expensive than similar stones from other countries. A local contemporary jewellery maker has also commented that she no longer buys her semi-precious gemstone beads in Windhoek, because they are too expensive.

The TOR of this study did not include the investigation of products made from primarily man-made or domesticated materials. Nonetheless, in passing, we did encounter a variety of small production activities dotted around the country using various man-made materials. Besides the obviously wide-spread and important textile sector (mainly embroidery and woven wool work), other micro-scale production work using man-made materials can be found in Namibia. A sample of these are mentioned here:

* The Himba and Mungambwe in Kunene Region and the Mbukushu and Gciriku in Okavango Region make etched bracelets from PCV plastic pipe.
* In Keetsmanghoop at least two women are making vases and garden rakes from old car tyres.

* At Drimiopsis in Omaheke Region, women are producing cleverly woven carrying bags from wool and plastic strips from mealie sacks.

* In many places around Namibia, wire is used to fashion such items as porridge stirring sticks, toy bicycles and vehicles.

* Since the successful paper technology workshop sponsored by The Rössing Foundation and conducted by Mr. Bevel Packer from Zimbabwe, several individuals and groups have started making toys and furniture using a papier-mâché technique. Two active projects were found in Opuwo, Kunene Region and at Okashana in Oshikoto Region.

3.3 PRODUCTION CONSTRAINTS

A variety of general production constraints have been mentioned or identified during this survey, as follows:

Not knowing that craft production can be a commercial activity

In many instances, craftspeople who have traditional skills and community development advisors from government and NGOs do not realise that traditional crafts have income generating potential and therefore do not attempt to undertake or promote the activity. In many places in Namibia, a culture of crafts as a source of income has not developed as it has in most African countries. Even in the northern parts of Namibia where there is a culture of commerce, entrepreneurs tend to be traders, not producers.

Difficulties in organising producers and providing needed assistance

A major production constraint comes from the vast distances in Namibia. Organising producers in any manner is extremely difficult because people with similar skills are scattered about with great gaps in between. The distances make it difficult for producers to join together in groups for either production or marketing purposes.

Similarly, rural female producers are often unable to come together in one place for either production or marketing. Family responsibilities necessitate that they stay at home and look after children, cook, and tend the fields.

Several respondents have mentioned that often people just do not want to group themselves together for production or marketing purposes. According to some informants this is a particularly serious constraint in the South. In some areas around Namibia, apparently
political and/or tribal differences create problems for craft production and marketing groups. Mainly, issues arise around control (i.e., who is responsible?, who is in charge?). Jealousy and competition was mentioned often by various respondents as being a serious problem. In some places, respondents reported that producers did not have the leadership or organisational experience to group themselves in a coordinated fashion. Others said that motivation was a problem. On a more physical level, some producers felt there was no point to group themselves if they did not have a specific reason, such as sharing a marketing shelter or craft workshop.

In a few cases producers were working together cooperatively in a group and then the group fell apart. Several reasons are mentioned as the cause of group collapse: failure of government or NGO officer to maintain assistance, no longer receiving any wages or food through drought relief, lack of transport to obtain materials or market products. One group apparently spent all of their first profit on alcohol and could no longer buy raw materials to make more products.

Too many people in one group

In stark contrast, several informants mentioned the problem of having too many people in a production group or project. Because of some of the requirements to receive government or NGO support some people come together in groups that are too large. Any potential benefit or profit must be shared out too thinly.

Quality problems

Quality is a definite problem with most products throughout Namibia. In some cases, the problem is only "the finishing touch". If a bit more time and care is taken to finish a product, an unsaleable product can become saleable. IMLT and others feel that specific interventions should be made in this area. In other cases, the producer lacks sufficient knowledge on what is required by the market*, rendering a reasonable quality product unmarketable. For example, a generally nicely made beaded necklace would be unsaleable if the clasp is weak or poorly made or the necklace is too short to be pulled over the head or too long and unsuitable to "western" tastes.

In other cases, the entire quality of the product is low. If the handicraft sector in Namibia is to be expanded and encouraged, quality will have to addressed seriously and in a concentrated fashion. A major cause of poor quality is that buyers and development organisations do not seem to make any distinction between quality levels when paying for a product. A poor product fetches the same as a good product thus offering no incentive to improve upon quality. Similarly, consignment sales where producers can quote their own price does nothing to raise awareness about quality and pricing. If a product does not sell,

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*Half of the producers interviewed in Khorixas have never been to either Swakopmund or Windhoek. This provides an indication of the lack of "worldliness" and limited experience of the producers. Therefore, many rural producers can hardly be expected to know what the modern craft market requires.
the producer thinks it is a problem with the market, never thinking that it is really a problem of her or his quality and pricing.

Production quantity and supply

Production quantity and supply is another problem. Many producers, especially in rural areas, are engaged in other time conflicting activities. For example, people who are primarily agriculturalists might only make a few craft products during off-hours or off-season. Other producers make something only when they are in need of cash for a specific purpose. Some producers are dependent on others to undertake part of the production and this slows down their ability to produce a sufficient quantity of products. One example can be cited from Kunene Region where one women complained that she was dependent on her husband to tan the leather needed for her doll production. She said that the process takes time and her husband worked irregularly. One craft project advisor complained about the work ethic of the producers, saying that rural artisans do not plan and generally work at a slow pace.

There is especially a big problem with supply capacity related to supplying the formal urban and export markets. Producers must find a happy medium between being able to supply at least the minimum required order while avoiding the creation of an image of mass-produced "airport art" items.

In contrast to the shortage problem, there are several examples where there are too many of the same type of product and they are often of poor or average quality. People interviewed cited the following products as examples: Ovambo baskets, Ovambo dresses, Okavango Region wood products, and Bushmen beaded necklaces. This over-supply can occur for several reasons, including: sometimes the one product is the only one that an individual producer knows or wants to make, sometimes one producer makes and sells an item successfully and others copy to the detriment of all the producers, and often the producer receives no information or feedback from the market to know which products in what quantities are desired.

For these products, often no alternative market other than a local market has been established. In other cases there are just too many items of one nature and the market is over-saturated.

Poor quality, expensive raw materials, and lack of understanding of the existing market often makes it difficult for these Namibian products to compete with the cheaper and better good quality items coming in from other countries.

Transportation difficulties

The vast distances found in Namibia also create another production constraint: transportation. Many production groups complain that they have trouble finding transportation to obtain raw materials and for marketing the final product. Either the transport is non-existent or very expensive. In many rural places, people must walk, use donkey carts, or ride horses or donkeys to obtain raw materials and to take products to a
suitable market. One unit in Kalkrand and producers in Epikura cite lack of transportation as their number one problem. It can be noted that some producers in some locations have solved their own transportation problems, usually by sheer effort and the need to solve the problem.

**Financial problems**

Some production groups mentioned that they did not have sufficient funds available in the early stages of project start-up to obtain raw materials. This problem continued for some groups when insufficient profit was made to put back into the business of production. Many producers complained that raw materials which had to be purchased were often very expensive, making the final product costly and difficult to market. Few wholesalers exist in Namibia that sell materials needed by craft producers. For the materials that can be purchased at a wholesaler, many producers do not have wholesale licenses either because they do not know how to obtain one or they do not want to register a business and then be forced to pay taxes.

Another cash flow problem occurs for handicraft producers because many suppliers of raw materials insist on cash sales only, while at the same time many final customers only pay for the finished products after 30 days.

One leatherworker who has been in business for many years says that he fears for craft producers who now want to start businesses that will require equipment and tools. He laments that all the equipment he bought many years ago would now be very expensive to buy. He worries that any craft person who must borrow a lot of money to start-up a business will be in trouble. Another leatherworker agrees. He cannot run his business fully because he is waiting to hear about a grant to buy equipment. Other producers reiterated the problem. Their products were not of the best quality because they could not afford or could not find the right tools and equipment.

**Other miscellaneous problems**

Other production problems cited by respondents include: lack of shelter to work under, lack of access to proper tools, easy to cut oneself with sharp tools, and craftwork in general often involves hard physical work.

In summary, various conditions in Namibia create a variety of production problems for the handicraft industry, especially poor or irregular quality, irregular supply, lack of cash to reinvest in the craft "business" to buy more raw materials or better tools, and costly development assistance when required.
3.4 RECOMMENDATIONS

Quality

Quality problems will have to be addressed in a concentrated fashion, including some of the following activities:

* Development and business advisors who work with craft producers should find the time to learn about quality themselves so that they know what is required by the market.

* Written outlines of quality requirements can be prepared on different types of craft products. These guidelines can be made available to producers and advisors who may not have sufficient experience to guide the craft producers themselves (see Appendix G which uses beadwork as an example).

* Attention should be given to all craft producers on quality. This level of activity can range from intensive upgrading courses through to intermittent advice and constructive criticism. For example, The Tsumeb Arts and Crafts Centre (TACC) notes that the quality of the baskets made on site really improved over the year that the basketmakers were associated with TACC.

* A "generic" course outline can be prepared and made available to advisors who might be attempting craft upgrading courses. This type of course outline would be suitable to be used by a government officer or NGO member who has good organisational skills. They would work along with an expert local master craftsperson in the chosen sub-sector to run upgrading courses.

* A tiered pricing system based on quality should be put into place by craft buyers (private sector and NGO middlemen) to provide incentives to improve quality levels. Without any monetary incentive quality will never improve and the true potential of the Namibian craft sector will never be reached.

Similarly, craft middlemen buyers should "stand tough" on their buying, by refusing to purchase poor quality items and by encouraging the production of high quality items. For example, buyers can say, "I am buying this item because it is better than the others for these reasons.... If you make more of these the next time I come I will buy more of them."

The "ah shame, you poor producer" attitude must be dropped by craft advisors and buyers. Purchasing poor quality crafts only implies the producer cannot do any better, that they are incapable of learning. In contrast, quality and skill levels can only be increased by not buying poor quality products, while at the same time providing advice, helpful hints, and training.
* Producers must see and hear about the quality and pricing standards of products from other places in southern Africa. Awareness must be created about the realities of the competition.

Supply

Supply problems can be addressed in various ways:

* Markets and production should be developed at the same time to create a supply that can match the required demand.

* Because buyers prefer to work with groups, producer groups should be organised that can meet together to fill an order together. In these cases though, the group will need steady contact with a craft advisor or the buyer to be kept informed of the market requirements.

One informant in Okavango Region has come up with the interesting suggestion that production activities should be set up at cuca shops. "Women especially tend to spend mid to late afternoon drinking beer and socialising. Why not start them weaving a basket or making a beaded necklace at the same time? Let's not chase the women away from the cuca shops. Let's put that meeting place to a good use."

* For a product that has a good demand, producers could be organised on a full-time or steady part-time basis and be paid on a combination salary and piece rate basis.

* For many products, realistically-speaking, production will never meet the required demand. For example, many products will never be able to be produced for exporting through a catalogue. Instead they will only serve the market that wants "one-off", creative art pieces or collector's items.

* Over-supply problems are often a result of poor communication. The end market or the "middleman" market needs to be in regular communication with the producers to indicate what is desired. Obviously a good marketing system(s) is(are) needed in Namibia to provide this intense level of communication.

New product development

New product development can really only take place as part of serious and concentrated effort to develop the handicraft industry of Namibia. Professional advisors and designers will need to come into Namibia to help develop new products. They will have to be knowledgable about current and future trends in fashion and décor. They will need to know what can be feasibly produced in Namibia and how it will be received in the market. A system will have to be devised to link individual producers and producer groups with these design experts. (See also Section 8.3 and Appendix N).
Financial constraints

Because many producers complained that they did not have the money to start-up a craft business, any development advisory service (NGO or government) which provides skill training should also provide advice or link producers to organisations that can help with grants or loans for "seed money".

One MTI officer suggests the following to help start-up small businesses, including some craft businesses: provide start-up grants, establish protection regulations for some sectors to help fledgling businesses to compete against South Africa, subsidise transport, and provide incentive packages.

Other problems such as organising groups, transportation problems and distances can really only be addressed on a case-by-case basis, and only if handicraft development and promotion is to be taken seriously in Namibia.
4. RAW MATERIALS UTILISED IN CRAFT PRODUCTION

"It's easier to make things from natural materials from the bush because you do not have to pay for them".
Craft producer, Kunene Region, 1994

"People have lost their traditions, it's very unfortunate. The wild animals are no longer here. We have no gameskins to make anything any more."
Craft producer, southern Omaheke Region, 1994

"If we had help with transport to obtain raw materials, we could make a lot more things and they would be better quality because we would have a better choice of raw materials to choose from".
Producers in Omaheke Region, 1994

"The sooner crafts people use it (the natural resources) up, the sooner they'll replace it."
Craft marketeer, Windhoek, 1994

"If the resources run out, I'll just switch products."
Craft marketeer, Windhoek, 1994

"Government should fund resource cultivation programmes. Government must plan for the future."
Craft marketeer, Windhoek, 1994

"If we had more (palm) seeds, we would plant more".
Basketmakers, Okavango Region, 1993

"I don't have that idea to put a seed in the ground. That is God's business. He does it. We have never seen anyone trying to plant. I don't know if it is possible."
Woodworker, Okavango Region, 1994
"I don’t know about the wood resources. We haven’t thought about it." When asked what can be done if people are now having to walk further to cut trees, the reply was: "Maybe we can provide them with transport or maybe we should refer them to the organisations that know about resources".

NGO officer assisting woodcarvers, Windhoek, 1994

"If you have a product like this (from wood), you must be concerned so that you don’t have a desert at the end of the day."

NGO development officer, Windhoek, 1994

"I am very worried about these wooden products. If you encourage their production, there goes your three common place Commiphora species in this area."

Government officer, Kunene Region, 1994

"We must educate the people about using the environment, telling them, 'Yes, you need money from woodcarving today to buy clothes for your children, but your children will need trees when they grow up.'"

NGO development officer, Windhoek, 1994

"People need money, so of course they are going to produce. You can make rules and limits, but how can you possibly monitor or enforce them? No one will listen to you."

Government officer, Kunene Region, 1994

"The policy seems to be saying all the right things (about resource utilisation and management), but nothing is being implemented."

Government officer, Windhoek, 1994

"You enter a minefield when you start talking about consumptive use of wildlife resources."

Government advisor, Windhoek, 1994

"Seeds, let them use seeds, they are renewable each year, seeds are okay, I don’t mind seeds, but no, not wildlife..."

Government officer, Windhoek, 1994
4.1 NATURAL RESOURCES

4.1.1 TYPES, USES, STATUS, AND CONSTRAINTS

A vast variety of flora and fauna are available in Namibia for craft production work. While some of the species which are utilised might be in danger of over-exploitation, many appear to be under-utilised and have not seen their potential as contributors to Namibia’s economy. Clearly much more appraisal and interactive research with users must be conducted in Namibia on these important resources. This survey has merely scratched the surface of natural resources and the handicraft industry.

Many of the problems that producers have mentioned regarding resource utilisation are simply inherent to the handicraft sector in southern Africa and not much can be done about them. For example, producers complain about the long distances that must be walked to find the necessary resources (i.e., 30 minutes to a six hour walk have been reported to obtain various natural resources), about the difficulty of carrying the material home, and about the hard work involved in obtaining the material. From time to time producers have problems with wild animals while trying to collect raw materials for their craftwork. For example many weavers complain about encounters with snakes and wasps while cutting *Hyphaene* palm. Apparently there are occasional encounters with elephants while collecting *Hyphaene* seeds in the western parts of Kunene Region. Unless the craft industry becomes heavily subsidised through transportation and storage assistance, these problems will remain. The individual craft producer will have to weigh out the costs, benefits, alternative opportunities and decide for themselves whether craftwork is worth the effort.

Natural resources utilised in the handicraft sector as discovered during this survey are listed in Appendix F. Information includes the scientific and local name for the resource, where the resource is utilised, which part of the resource is utilised, and what types of products are produced from the specific resource. These tables are only a beginning and any additions are very much welcomed.

More detailed information on some of the more important resources is described below:

**Basketry Materials**

The vast majority of baskets made in Namibia are woven from the pliable unopened leaves of the *Hyphaene petersiana* palm tree. In Namibia, only two studies have been conducted on the state of the palm; one in Owamboland (see Cunningham et al 1992) and in Mahango Game Reserve (see Hines and Cunningham 1992). Otherwise all other information on the status of the palm comes from casual discussions and informal interviews with basketmakers.

*Hyphaene* is an important multi-purpose tree for people in northern Namibia. The young leaves are used for basketmaking while the larger ones are incorporated into the construction of huts, fences, and windbreaks. The heart of palm (the apical meristem of the plant) is eaten, trees are tapped for wine, and more recently the seeds are used to make curios. The Senior Forestry Researcher worries very much about the status of *Hyphaene* palm, calling it "endangered" in Namibia, because of this multiple use. He is especially concerned about
Okayvango Region and parts of former Owamboland. Hines and Cunningham (1992:2) note that while Hyphaene are notably resilient and are able to survive heavy utilisation of leaves as well as being subjected to sap-tapping, the palm population can be rapidly eradicated through the cutting of palm hearts.

For Owambo in 1992, Cunningham et al (1992) came to the conclusion that the level of leaf utilisation for basketry was low in comparison to places in Botswana or Zimbabwe, over-exploitation had not yet occurred, and that there is potential for greater use of this valuable resource. However, these researchers cautioned that any promotion of basketmaking must be accompanied by long-term monitoring of the basketmaking industry to prevent over-exploitation of the basketry resources which would consequently undermine the resource base and all its income generating potential (Cunningham et al 1992:3&19). During the 1992 study two specific causes of concern regarding Hyphaene were raised: 1) the recruitment of young palms is low, possible due to browse of vegetatively reproduced palm suckers and low germination rates for seeds; and 2) the recent trend to fell mature palms for fencing, which represents a loss of sustainably produced fruits, fuel, and petioles for fence droppers. Further more, given a population growth rate in the area of just over three percent per annum (Marsh and Seeley 1992), pressure on all the resources in the area will most likely increase substantially (Cunningham et al 1992:3).

During this 1992 study, two areas were surveyed with different population densities which can provide some indication of the effects of different degrees of basketry resource utilisation, but the higher population area may not necessarily be representative of the area of Owambo with the highest rate of basket production. Therefore, the researchers suggest that further fieldwork is needed in known areas with high levels of commercial basketry production. This type of study will provide a fuller picture of the true extent of the impact of commercial basketmaking on the resources (Cunningham et al 1992:16).

One factor has been noticed during this 1994 survey which might be a reason for the generally low pressure on the palms up to now. In the four regions of former Owambo, the palm is quite scattered about in contrast to the situation in Zimbabwe and Botswana where there are dense stands which have been used as primary gathering sites. For instance, in Owambo, women report that they do not always know where to go to find the palm and that they often must stop to ask. Sometimes they reach the palm and find that the leaves are too tough, have been eaten by cattle, or someone else has come and taken the required part. On one hand, this scattered situation creates a problem for the Owambo women because they must spend time travelling between small sites. On the other hand, the small and spread-out nature of the palm sites might possibly prevent the decimation of the palm resource as it has occurred in a few places in Zimbabwe and Botswana.

From the weavers themselves, variable reports come from northern Namibia on the availability and quantity of Hyphaene palm. In the Okatana area of Oshana Region, availability appears to be somewhat problematic. Some women say the palm is "very scarce" and they must walk two to three hours to reach the palm gathering sites and sometimes it is difficult to find suitable palm. However, the same women report that there is more palm available now than compared to two years ago. Two years ago women who participated in the basket upgrading course from that area mentioned that the palm was being destroyed by cattle eating the leaves and due to winetapping. It is very possible that the end of the
drought in that area has lessened the pressure on the palm as a source of food for cattle and as a source of income for the people through the selling of distilled wine. In the Onimwandi area of Oshana Region a group of nine weavers say that they must walk about four hours to find the palm, it is "slightly scarce", there is less available now than two years ago, and some of the palm is "too tough" to use in basketmaking. One project near Onipa in Oshikoto Region reports that there use to be "lots" of palm around the area, but now they must travel farther to obtain it. Participants in the 1992 basket upgrading course from that area would agree. In 1992 they stated that they had to travel 8 to 15km to find palm. In addition they often see palm in people’s fields, but the owners do not allow them to harvest leaves. One project in the central part of Oshikoto Region has no problem to obtain palm around the project site, while another project just to the west feels that the palm was negatively effected by the drought of 1992 and is only available in limited quantities now. During this survey Ohangwena Region was not visited, but several people from this northern area attended the basket upgrading course in 1992. At that time they stated that there were no problems in obtaining the palm for basketry and that it could be found in great abundance (Terry 1992). Palm is apparently accessed from the regions of former Owamboland for the women in western Tsumkwe District who weave baskets from palm. Clearly the palm situation in this part of Namibia varies from one specific location to the next. For any one specific area in these four regions that might be considering greater expansion of commercial basketry, an assessment should be conducted and then a specific pro-active management plan should be developed for that area’s specific palm resource site(s).

In eastern Okavango Region, palms have undergone a massive decline in numbers, largely through the cutting of plants for palm hearts. Hines and Cunningham (1992:2) note that the only large populations of palms can be found within the boundaries of the Mahango Game Reserve which now falls under Caprivi Region. Women from the Ndonga-Lineni area of Okavango Region must travel 17km to reach, Koro, the nearest site which has palm for basketmaking. Weavers from Ruuga, Rundu, Kaisosi, and Sambyu all travel to a place called Ngone which is about 30km east of Rundu, therefore these individual weavers must access palm from 10 to 65km from their individual homes. Although the distances to be travelled are far, weavers in 1992 stated that once they reached Ngone, there was plenty of palm (Terry 1992:3). On a site visit at that time, the palm did appear to be in sufficient quantity to sustain the limited number of women who were weaving commercially at that time. Research now would have to be undertaken to determine how many more women and at what level of concentrations could harvest at Ngone, while keeping the resource sustainable. In comparison to the regions of former Owamboland, Okavango Region is in more danger of over-utilisation of the palm resource due to the fact that the palm is concentrated in fewer and more dense stands rather than being scattered about the region.

In 1992, weavers in East Caprivi said there was "enough" palm available, but the only problem was the distances that had to be travelled. For instance, women from Chefunzwe, Kanono, Muyako Masokotwani, and Lianshulu all said that there was plenty of palm at their individual collection sites, but they must walk between two to four hours to reach these sites. Women at Iibu mentioned that they could find palm right near their homes (Terry 1992:2). This situation is obviously changing, but the full extent was not determined during this study and therefore a proper field study is now needed for East Caprivi on the palm situation. A few points were raised during this survey that indicate some problems: more weavers have been cutting the palm and making baskets since the first basket competition in 1991, women
in the western area of East Caprivi are now paying the ridiculously high price of N$3.75 per small bundle of undyed palm, and women in the Katima area complained much more about the transportation problems and distances, saying that they "did not have a prayer!".

Although weavers in West Caprivi use palm for their baskets, there is very little growing in their area. For example, women at Omega 3 in West Caprivi state that they must walk about four hours to reach areas with palm. Considering the fact that baskets at the moment are only made for home-use and the resource is already very limited, it would be very difficult to develop commercial basketry production in West Caprivi unless transportation was organised and subsidised or weavers were given access to Mahango Game Park.

_Berchemia discolor_ is the most important source of dye material for basketry in Namibia. The root bark and sometimes the lower trunk bark is crushed and boiled with the palm leaves to create a reddish-brown colour. Weavers in the former Owamboland and Caprivi will often mix pounded charcoal with the pounded _Berchemia_ bark to create a darker brown (almost black) colour and to make the _Berchemia_ go farther. In fact, the Caprivi weavers apparently never use the _B. discolor_ by itself.

Because _Berchemia_ is found scattered throughout the northern portion of Namibia, the situation for obtaining _Berchemia_ varies. The Senior Forestry Researcher in the Directorate of Forestry is uneasy about _B. discolor_, especially because of the over-utilisation of the fruits. He feels that the status of the bark-use for dye is an "unknown". Having said this, Cunningham et al (1992) did study the condition of a sample of 39 _Berchemia_ trees while surveying the palm in former Owamboland. They report that the degree of damage to trunk or root bark removal for basketry dye purposes is extremely low at three different sample sites, especially in comparison to _B. discolor_ used by basketmakers in north western Botswana where 80 percent of sample trees displayed root damage and 85 percent displayed bark damage (Cunningham et al 1992:15).

In the former Owamboland, this tree largely occurs on private homesteads and thus permission must be sought to obtain the material. Weavers report that if you know the owner then there is no problem, but if not, then it is often quite difficult to obtain the bark. For instance, weavers from Ohangwena Region who attended the basket upgrading course in 1992 said that there were no problems in obtaining this favoured dye material because they had trees in their own fields or in fields of helpful neighbours. These weavers also say they see no problem for the future because there are plenty of trees and young ones are still growing. In addition, the trees are on private land and off-take can be self-controlled on an annual basis (Terry 1992:6).

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9 As an example, a bundle of undyed palm at Lizaula Traditional Village sells for N$3.75 (the seller from the east receives N$3.00, while the traditional villages takes 75 cents), while a similar size bundle sells for N$1.00 in Oshana Region and about 65 cents in Ngamiland District in Botswana.

10 This information was obtained from weavers during the 1992 basket upgrading course, from the Cunningham et al study in 1992, and reiterated during this 1994 survey.
In the Okatana area of Oshana Region, *Berchemia discolor* is said not to be a major problem at the moment. However, two weavers report that the material is less available than in the past and sometimes they must walk quite far to find the trees. In the Onimwandi area of Oshana Region a group of nine weavers say that they must walk about six hours to find the dye tree, it is "very scarce", and there is less available now than two years ago. Weavers in the Okaashana area of Oshikoto report that *B. discolor* is quite scarce. During the 1992 basket upgrading course, most of the participants, other than the ones from Ohungwena Region, mentioned that they usually buy the bark or the palm that has been pre-dyed rather than trying to collect it themselves, because of the distances that must be travelled and because much of the trees are found on private land.\(^{11}\)

For the former Owamboland, Cunningham et al (1992:18) come to the following conclusions for *B. discolor*:

"*Berchemia discolor* is particularly vulnerable to increased utilisation despite the low levels of harvesting for dye purposes recorded in this study. Rates of recruitment for this species are inherently low due to, among other things, slow growth rates and the tendency for few young plants to enter the population despite high seed production. In addition the species has a naturally low population density, being restricted to clay-rich soils, especially termittaria. In Ovambo, the lack of seedlings recorded around mature trees, and the likelihood of browsing damage to those that do exist, can be expected to exacerbate these low recruitment rates. An increase in the utilisation of this species, as has occurred in Botswana due to the local increase in population and the commercialisation of basketry, is, therefore, likely to be unsustainable in the long-term. In order to avoid a situation of resource over-exploitation before it reaches crisis levels, it is suggested that the use of alternative dyes be encouraged."

Both *Berchemia discolor* and *Euclea divinorum* have been used for dyeing the palm fibre in Okavango Region, but to a much lesser extent than in the other parts of northern Namibia. Most Okavango weavers use only white palm and create their pattern from different weaving stitches rather than through the use of colour. Weavers report that *B. discolor* is generally difficult to find except for around the Shankara area, about 100km east of Rundu. Of the weavers who use *B. discolor*, most tend to buy it rather than collect it, and the dye is reported to be "very expensive". In 1992, a 500g container cost about R2.00, while a very small bundle of dyed palm strips cost R1.00 (Terry 1992:4).

Weavers in the western part of East Caprivi report no problem to obtain *B. discolor*. They say that many trees can be found in their area. No major complaints were mentioned by the weavers in the eastern part either. In West Caprivi, women who knew how to make baskets said they usually did not dye the palm because they were only going to use the baskets in their own homes. Nevertheless, the weavers stated they knew about using trees for dye,

\(^{11}\) Prices in 1992 were reported as follows: R2.00 to R2.50 for a quantity of bark fitting into a 500g powdered milk tin. R.50 for about ten strips of pre-dyed palm (Terry 1992:6). During this 1994 survey prices have shown a natural increase. The 500g powdered milk tin full of omuye now costs approximately N$3.00 to N$3.50, while ten strips of dyed palm now costs about N$2.00.
including *Berchemia discolor*, *Euclea divinorum*, and *mughuwa* (unidentified). Although, it could not be confirmed, one respondent said she knew how to use the inner wood of *Pterocarpus angolensis*, when it is old, for dyeing both palm and skins.

Weavers in the Opwo area of Kunene Region state that *B. discolor* presents no problem in their area. Apparently it is all around.

Other dyes are used to a lesser extent in Namibia for basketmaking. These materials are mentioned in Appendix F, Table 1. Finally, although no details could be obtained, some weavers in Oshana Region report that they boil an indigenous flower (unidentified) mixed with ground school chalk (!) with palm leaves to produce a purple colour.

Besides the main resources just mentioned, a variety of other natural resources are utilised for other basketry products. In a few places in Namibia (i.e., Okavango Region and western Tsumkwe District), a few women make open, bowl-shaped baskets with *Combretum* roots, much like the work that Zambia is famous for. One weaver in western Tsumkwe District states that she has no problem finding the trees, but there is difficulty in finding the right size roots which are suitable for basketmaking. The sleeping mats, which are made by women in Okavango and Caprivi Regions, are from *Cyperus papyrus*, while the ones made by men, are from *Phragmites australis*. West Caprivi residents complain that they must travel very far to the Kwando River to obtain the both types of reeds. The woman at Chetto in West Caprivi who makes bangles and necklaces uses *muthinduthindu* grass (unidentified). Apparently there is no problem to find this grass after the rains have come. *Sanseviera* is utilised in the sewing of beer strainers and papyrus sleeping mats. No complaints were mentioned regarding access to this fibre.

**Wood**

A large variety of trees are available and used in the Namibia woodcraft sector. Specific species are listed in Table 2 of Appendix F. Some detailed information on the status of some of the more important species follows:

Wooden products, especially containers and headrests, are produced mainly from various species of *Commiphora* in Kunene Region. Apparently producers must walk quite far to obtain the trees (Usura, pers. comm. 1994 and two woodcarvers). One carver states that he takes a four hour walk to reach some of the desired trees, but even then sometime the tree may not be right (e.g., cracked, not having straight branches). He says, "I can sometimes return home empty handed". *Omuema* (unidentified) is apparently the favourite tree to use for headrests, but also the most difficult one to find, while *omukongo* (*Sclerocarya birrea*) and *omuongoria* (unidentified) are the easiest to find. Apparently four headrests can be carved from one piece of tree trunk which is about 1m in length and 58cm in diameter. The same situation for *Commiphora* is reported for the Okashana area of Oshikoto Region.

The extent of the use of wood in the Okavango Region is under debate. Some people feel that although there are severe problems with the tree resource, the problem is created through
firewood use and clearing of land for agricultural fields, rather than any major impact from
the craft industry. Others feel the craft industry is also taking its toll on specific tree species.
Respondents during this survey reported that woodcarvers must walk for four to seven hours
to find the appropriate trees for craft production in the Okavango Region as compared to a
half hour walk in the area around Tsumeb. One Okavango carver living southwest of Rundu
said that *Pterocarpus angolensis* is "becoming finished" in their area, that there are fewer
trees than four years ago.

Mbangu Co-operative has been mainly obtaining dry wood planks from the Forestry
Department timber mill in Katima Mulilo, because the MKU saw mill at Rundu does not dry
its wood on site (rather in Okahandja). Although some of these planks are retailed to Coop
members, other members harvest their own wood, mainly for carving purposes. According
to Mallet (1994:4), obtaining wood in the Okavango Region has generally not been a
problem. However, there are some complaints reported about walking long distances.
Recently Mbangu has applied to Forestry to exploit trees in the forest areas of Okavango
Region itself and hopes to be granted permission soon (Mallet 1994:7).

Other woodworkers in Okavango have been obtaining wood, until recently, from the Timber
Mill in Rundu. This saw mill is owned by government with a private company having the
concession rights to it. The company has been able to cut any place in Okavango Region that
is physically accessible by vehicle (i.e., mostly in northern Okavango) and excluding the
national parks. In theory they should be replanting what they cut, while in reality this is not
very practical. Now that MKU has gone bankrupt, the saw mill has (temporarily?) closed
down, and no harvesting is taking place, some production units are apparently obtaining their
wood from Zambia.

In West Caprivi there were basically no reports that the desired trees needed for wooden
crafts were difficult to find. This positive status probably exists because little craft work is
presently being undertaken. One man at Omega 3 did say that *Terminalia* and *Pterocarpus*
were slightly difficult to obtain because both trees had other uses, such as for poles and
firewood.

In the western part of East Caprivi, producers also cite little problems with the trees in that
area, including *Terminalia*, *Pterocarpus*, and *Burkea africana*. On the other hand, in the
eastern part of East Caprivi, at a meeting in Katima Mulilo, 16 woodcarvers mentioned two
main problems:

1) good dried dead wood is becoming more difficult to find,

2) "foreigners" are coming in and taking the wood.

Tamboti wood (*Spirostachys africana*) is highly valued by both the Bushmen and Herero for
carved beads and by the Herero for cosmetic perfume. Since most of the tamboti is found
in northern and northwestern Omaheke Region, the Herero from Omaheke must travel
far to obtain this important resource. The current status of the tamboti tree was not
determined.
Another tree which is very important to the Herero is *omuama* (*Albizia anthelmintica*) because many products can be made from it and it is a good wood for working. Products produced include: chairs, stamping blocks, milk buckets, and spoons. According to the craftsmen, there are only a few of these trees in the production areas, such as Epukiro, and craftsmen must travel far to reach the spots where they are located.

According to some Herero informants in Omaheke, the best time to cut many tree species is in April because at this time the wood is less inclined to crack. Some producers bury pieces of wood in the ground to prevent cracking while others coat the wood with cow fat.

Carvers in western Tsumkwe District in Otjozondjupa Region mainly use *Pterocarpus angolensis* for their work. Some producers claim to use only dead wood and therefore must walk long distances to find the appropriate pieces. Producers making furniture cut live trees after obtaining permits from Forestry, apparently with no difficulty. The wood is then brought to the Otjozondjupa saw mill for production of planks.

Regarding access to wood, there is an urgent need for clarification and a broader understanding by producers and advisors of the legislation which governs the use, management, and replenishment of timber resources. In meeting with individual producers, cooperative members, NGO advisors, government officers, and representatives of the Directorate of Forestry during this study, everyone had something different to say on how trees could be accessed. The range of perceptions and opinions is amazing, for example: only dead wood can be used, only those with concession rights can cut trees, only those using trees commercially need permits, everyone needs permits, no permits are needed, you even need a permit for dead wood, a permit must be obtained from the chief, the trees belong to the government so you must ask for permission, a permit must be obtained from the regional forestry office, only certain trees need permits, you must pay for a permit, you do not have to pay for permits, Nature Conservation is in charge of the trees, Forestry is responsible for the trees, etc. The only thing that is clear is the amount of friction which is created because of these misunderstandings between timber users and those who manage the resource.

On an official level different regulations have even been mentioned between different regional MET officers and forestry officers. For example, one MET officer states the following:

"The legal status of wood collecting is written clearly into the law but in practice, the rules are difficult to enforce. MET's ordinances state that any 'useful' tree that is protected cannot be cut without a permit. Regional offices have been given the responsibility from Cabinet to implement the permit system. No permission is needed to clear land for agriculture fields. Through the Directorate of Forestry, which used to fall under MAWARD and now comes under MET, permits must be obtained for collection of all wood, even dead trees. If the wood is collected for private use such as firewood, fencepoles etc., a permit still must be obtained but no fee is charged. For any commercial use, including selling firewood and craftwork, a fee is charged for the permit."
In contrast a headquarters Forestry officer says the following:

"The current legislation in place only applies to commercial areas. Therefore, according to this act, the listed protected species in Namibia (i.e., 38 to date; see those species marked with a "*" in Appendix F) are only protected on commercial land. On commercial land, permits must be obtained for commercial use of timber, but not for private personal use. Concession rights only apply to valuable hardwoods. Under concession permits trees, cost between N$360-400 per cubic metre.

Communal areas according to existing legislation still fall under the jurisdiction of the local chief and rules about the protected species does not, at least legally, apply. In theory, a permit is needed from the chief or headman to cut trees, only a certain number of trees can be cut per person per year (e.g., six trees), and no fee should be charged by the local authority. In practice, 'there is no control at all'.

Most people have the wrong perception about trees on communal areas. You can cut any tree in a communal area, but you just must ask the chief for permission. He can charge for it, but then he is making his own rules.

There are no guidelines at all for the commercial use of trees not pertaining to the wood (e.g., fruits, tree bark for dye, palm leaves, medicinal uses). Even protected trees being used in this way on commercial land are not covered in the current act (e.g., Berchemia discolor, Ricinodendron rautanenii). This is unknown territory."

A regional forestry officer mentioned the following procedure in a meeting with 26 craft people:

"You must get a permit from the chief and from the forestry office. Individuals must get a letter from the chief and bring it the office. This procedure acts as a control to keep foreigners from coming in. There is no fee for the permit. We are focusing on the needs of the people while protecting the trees for the people. I suggest that the craftspeople form guilds or clubs, in this way people can speak as one, look after the resource, and get things done."

Hopefully all this confusion will soon change. Government is in the process of revising the old act to cover all of Namibia. The new act will apply to both commercial and communal areas. In addition, the issue of protected trees will also be addressed. At the moment the trees which are on the list are protected all over Namibia, no matter if they might be considered as an invader in some districts and endangered in other areas. When the new act is designed, the country will be divided up into districts and the protected species list will vary according to the geographical situation. Several government officers expressed the opinion that the forestry sector might also improve if any profits coming from forestry could go directly "back to the forest", rather than into central government coffers.

There is already a most urgent need for a dialogue to address the emotive issue of the use of this valuable natural resource. Once the new act is in place it will become extremely important to have extensive consultative sessions with users and government officers in rural areas. Clear regulations that can be consistently explained and followed by all officers and users will be important. If the long term sustainability of the timber is not ensured now through meaningful and fair legislation that is, on the one hand, justly implemented by Government and, on the other hand, accepted and not flouted by the users, then the long term sustainability of the resource will be in jeopardy, as will job security for a great many crafts people who work with wood.
Game and Domestic Skins and Leather

In reality, access to skins for craft production through legal hunting is fairly limited in communal areas in Namibia. The Ordinance of 1974, which is still in effect, allows for a hunting season to be declared on an annual basis based on decisions made within and for an individual region.\(^{12}\) Once a hunting season is declared, permits are issued on an individual basis. In practice, few hunting seasons have been declared in the past years. A notable exception has been the former Damaraland. Over the past five to six years, a hunting season was declared, but Nature Conservation officers did the actual hunting and then distributed the meat and skins. In 1993, for the first time, individual members of the community were chosen to hunt by the headman and MET and IRDNC monitored the process. No hunting by the community took place this year, because, according to one MET officer, the headman and community were "still tired" from last year's season.

Annual hunting seasons (usually during May, June, and July) are also declared for commercial farms. MET will do a game count on the individual farm before the season begins, and then an individual hunter must obtain a permit from MET and a letter of permission from the farmer. This process pertains especially to protected species. In general hunting on commercial farms has focused on obtaining meat and trophies. Skins for craft production does not appear to be a high priority.

In theory, communal area residents, like any other individuals, can hunt on commercial farms once permission is gained. In practice, few communal area residents have been able to afford the commercial rates. Similarly, several producers complained that skins bought through commercial farmers are quite expensive, making the final product sometimes too expensive and then unmarketable.

For the future, if conservancy programmes are set up in Namibia in communal areas, potential access to game (and gameskins) will increase. A conservancy act will allow the people the right to the wildlife resource and each community will be given quotas for hunting. The emphasis will then be switched from the individual to the community and the community will be able to decide how they want to use their quota.

Skins, such as springbok and karakul, used in traditional skinwork in the South mainly come from local commercial farmers or are bought at the Pupkewitz shop in Windhoek. They are usually raw skins which have only been dried or salted and dried. Springbok skins are reported to cost between N$3.50 to N$7.00 depending on quality. Karakul can cost up to N$20 per skin, while angora goat skin ranges between N$5.00 (from farmers) to N$10.00 (from wholesalers).

In Omaheke Region, most of the leather required for traditional Herero products comes from cattle hide obtained from the surrounding area. Goat skin is also utilised. An average dried or salted goat skin costs N$2-3.00.

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\(^{12}\) Now that the Regions in Namibia have undergone new demarcation, the 1974 Ordinance will obviously have to be updated. New borders, new districts, and the combining of communal and commercial areas into one region all effect the outdated ordinance.
Bushman producers in Oshikoto and southern Omaheke, and West Caprivi all complained that they could not obtain gameskins and therefore could no longer produce their traditional products.

Very little home tanning using the braying method is found in the southern part of Kunene Region. Instead, producers tend to purchase skins from the Swakopmund Tannery.

While fur skins have been reported to be used more in the past, there is very little evidence of fur skin animals being used in Namibia today, as is the case in Botswana and South Africa where 18 to 24 pelts are sewn together to make very soft karosses. This product and other mats and cushions might be explored, because MET notes that most of these animals present no conservation problem, such as: black-backed jackal, genet, caracal, and springhare. On the other hand bat-eared fox is listed as "vulnerable" and should not be utilised.

Leather needed for contemporary leather goods appears to be mainly accessed directly from South Africa, through one commercial shop in Windhoek which buys from South Africa, and on a limited basis from the Swakopmund tannery which is the only tannery in Namibia producing finished leather. While the Swakopmund Tannery lists tanned leather in its catalogue (i.e., vegetable tanned cattle and kudu hide, goat and sheepskins and chrome-tanned kudu and hartebeest skins) (Anon, undated:2; three leather workers and advisors interviewed stated that the leather was either not available, not of very good quality (e.g., weak, too thick)\textsuperscript{13}, or too expensive\textsuperscript{14}. According to some sources, most of the leather processed at the Swakopmund tannery, especially the higher quality pieces, is used in the manufacture of their own goods. Five other tanneries\textsuperscript{15} process cattle hides up to the wet-blue stage (or semi-finished chemical tanned leather) and then send them to South Africa or Europe for the final tanning phase. The fifth tannery, Nakara Tannery produces karakul lamb skins using some of the skins to manufacture various garments, while others are exported to Europe and the United States (Anon 1993:2).

According to the MTI officer in Oshakati, discussions are underway about the possibility of building a tannery in Oshakati which will process cattle leather through to the final stages. The possibility of tanning gameskins at this tannery has not yet been discussed, because cattle hides are the main available material. Tanning of gameskins might be considered in the future.

\textsuperscript{13} For example, one shoemaker mentioned that at Swakopmund, one must buy the leather hides by weight rather than dimensions. Because it is too thick, he must split it himself and then a lot of the leather, which he paid valuable money, goes to waste. In contrast, suppliers in South Africa split the leather to a workable thickness and the customer pays by dimension measurements rather than weight.

\textsuperscript{14} One project reported that they received cow hides donated by a local farmer and sent them to Swakopmund for tanning. Apparently, in the end it would have been cheaper to have bought the tanned skins directly from Capetown.

\textsuperscript{15} These tanneries include Rehoboth Tannery in Rehoboth, Windhoek Tannery in Windhoek, Namibia Tannery 10km north of Windhoek, and Okapuka Tannery 15km northwest of Windhoek (Anon 1993:2).
Other Wildlife Products

In general the use of various wildlife products such as tortoise shells, horn, and ostrich eggshells for craft production has not been exploited to its full extent in Namibia. According to one MET officer only two or three organisations have registered with MET to undertake these activities.

Tortoise shells

Namibia has seven of the 40 tortoise species found worldwide. South Africa is the only country more "tortoise rich" than Namibia in terms of number of species. According to MET’s Principal Researcher (Biodiversity Research), all seven are listed on Namibia’s protected species list (which means, according to this officer, they cannot be used for commercial purposes or sold) and on CITES Appendix 2 (which means they need an export and import permit). This status has occurred because the tortoises are eaten as a favourite delicacy and an important source of protein for many marginalised people in Namibia. According to MET, there used to be no problem but now there are more people and more people are eating the tortoises. In addition people are more mobile than they used to be so access to tortoises has become easier.

The tortoise situation in Namibia presents a catch-22 situation as in other southern African countries. On one hand, tortoise shells appear to be under-exploited in Namibia as a craft product as very few producers make the Bushman cosmetic powder container and very few are available for sale. If the meat is eaten but the tortoise shell cannot be used for commercial purposes than the shell is wasted and looses its economic value. On the other hand, commercial production and marketing promotion could ultimately enlarge any over-utilisation problem. MET’s Principal Researcher (Biodiversity Research) is adamant that tortoises should not be used for any commercial purpose and would never recommend any proposal that would encourage the utilisation of this wildlife resource.

Having said this, the possibility of farming tortoises could be considered. With the general international negative attitude towards utilisation of wildlife, including tortoises, the advantage of being able to say that a Bushman powder puff container is made from a farmed tortoise is obvious. It is interesting to note that the idea of farming tortoises was considered by some MET officers for places like West Caprivi or Bushmanland. A project could generate meat plus byproducts such as shells. Tourists might be interested in visiting such a project as they would a crocodile farm. Nevertheless, in the end, this idea was rejected because the MET officers felt that the tourists would not want to see tortoises farmed because, "the 'First World' think that tortoises are cute". The MET officers also felt that the use of tortoise shells would be difficult to control and their conservation status might worsen rather than improve. This issue should be discussed more, and Appendix H provides some notes on farming tortoises.
Ostrich eggshells

Ostrich eggs are utilised whole for etched artifacts, while pieces are fashioned into beads. Until very recently, most ostrich eggshells for craft production have apparently been obtained through commercial farmers in South Africa and occasionally Namibia. For example, in Otjozondjupa Region, eggs are obtained both in the wild and through some commercial farmers, although no permanent system is in place to ensure supply. One project in Oshikoto Region obtains eggs from commercial farmers in South Africa (at R16.00 per egg), because they say it is difficult to get them from commercial farms in Namibia. The Community Self-Help Project and the Ase Khai Project in Mariental will obtain whole, non-viable eggs from a nearby commercial farm at N$2.00 each, once their project commences.

For the first time this year permission has been granted to individuals to collect whole ostrich eggs in communal areas. According to one MET officer this is the first year that communal area residents has shown a keen interest in using eggs and this system of working in the communal areas is a basically a new activity for MET.

Sea, snail, or mussel shells

Varying information was given on the natural resource used to make beads for the traditional Ovamboland onyoka necklaces. Old records at the State Museum mention that the beads were traded from Angola and come from the seashell Oliacillaria nana, off of Luanda Island and nearby coastal areas. A 2m length of the beads was worth one oxen. Other reports state that they could be mollusc shells also traded from Angola.

Today, people in Omaheke Region say that the shells, possibly mussels, used to make the beads are obtained by trade from an area nearby Swakopmund.

Beadworkers in Oshikoto Region say the shells are from land snails and seashells. They find them along rivers and at the sea. They complain that it is very difficult to obtain enough shells to make "onyoka" even though there is no direct connection to the rainy season as is the case for tortoise shells. According to these women, there is a specific procedure to obtain the snails, as follows:

"When you slaughter a cow, you leave the guts of the cow along the river. After a few days, the snails will come to the rotting meat."

Horn

During this survey there were no reports of anyone using horn to create craft products nor were any examples seen. Other countries in southern Africa use cow horn to fashion a rather limited variety of products. The MET suggests that kudu and gemsbok horn could be exploited as their conversation status is listed as "secure" at the moment.
Porcupine quills

In Namibia there is some use of porcupine quills and small sections of quills for craft production. Craftworkers in the Windhoek area use quills in the construction of contemporary, decorative products, while producers in Otjozondjupa and Okavango Regions cut them into small sections for beads. MET feels that this utilisation can be promoted. The porcupine is very common, listed as "secure", and is considered to be a problem animal by farmers. Furthermore, quills that are used are often found opportunistically.  

See Appendix I for more detailed information on the procedures to gain permission to collect, use, and sell wildlife products.

According to one officer, while CITES regulations are adhered to they are not the "bottom-line" for Namibia. The conservation status established for Namibia is the "bottom-line". Therefore, more stringent regulations can apply to specific species in Namibia as compared to other countries. Namibia’s conservation regulations are discussed and revised periodically. Similar to the situation under Forestry there appear to be many discrepancies and many interpretations of Namibia’s regulations on wildlife utilisation. For example, there is a very well written "checklist" on the conservation status of amphibians, reptiles, and mammals which is periodically updated (Griffin 1994). The various species are classified according to conservation categories such as: extinct, endangered, vulnerable, rare, endemic, secure, insufficiently known, etc. Although this document is available to anyone upon request, many of the MET officers do not have copies in the regions. During this survey, several of the species listed have been discussed and different officers had different opinions on how these species could be utilised. For example, one officer felt that tortoise shells could be used as long as the proper permits were obtained, while another felt that tortoises should not be used commercially under any circumstances. Another example is the common duiker. This mammal is listed as protected under the legislation, but classified as "secure" (i.e., "taxa with no known local conservation problem") under the conservation status.

Some MET officers also worry about setting precedents when it comes to wildlife utilisation. They say MET must be very cautious about starting something which might later turn into a conservation problem. For example, one thought was to encourage the collection of various insects and butterflies that have a ready specialised worldwide market. In addition, butterfly wings can be used to create artistic "paintings" as is done in north Africa. Projects could be set up using captive propagation husbandry as income generating projects for rural people. However, the MET officers have concern that a successful project may turn into a conservation problem. Similarly, hippo are not an endangered species and hippo tooth is a good carving material, but if the use of this material was encouraged a dangerous precedent would be set. As one MET officer said, "it is easier to prevent the use of something than to control the use".

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16 One MET officer mentioned that their might be a special use for quills in Japan. This use and the market should be explored.
Clay and other materials for pottery

Very few potters (18) were encountered during this study, and therefore, not very much information has been obtained on the current status of clay. Otto (undated:15) describes the situation for clay in the 1980’s, as follows:

"In Owambo clay is obtained from dry watercourse or termittaria; nothing is added to the clay. In Kavango clay is found either in the riverbed, in its dry tributaries or on termittaria; ground potsherds, charcoal, and sand are mixed into the clay. The Subiya gain their clay from the river bed or from marshy areas along the river; pounded potsherds or baked clay are mixed into the clay."

Kyl (1994:8) notes in more recent research that the Caprivi potters also use the termittaria clay from anthills. This clay is quite good because, in a sense, it has already been pre-processed and is fairly fine in structure and with only small-sized lime impurities which cause the "pop-outs".

The main problems related to clay access today are the general ones of heavy work and transportation difficulties. As an illustration, each of the loma potters in Caprivi digs and collects her own clay, between 50-100kg at one time. Although the clay is within a two to three kilometre radius of this village, digging and collecting is inherently an arduous task which is undertaken every two or three weeks. Transportation is usually undertaken using a sled and oxen. Informants in Oshana Region also report that potters must travel long distances to find suitable clay. Some sources say that the clay in Okavango Region is the best in the country, yet there is not that much pottery being produced in that part of the country any more. The reason was difficult to determine but probably has more to do with markets than with raw material availability.

Another problem, according to one government officer in the former Owamboland, is that the potters do not always know where to go to find suitable clay. They must dig and test the clay. If found unsuitable, often gaping holes are left in the ground leaving the environment looking unsightly.

Iron oxide ochre (lizuko) used to decorate the pots in Caprivi is bought from traders who bring it in from Zambia. It is costly at N$1.00 per teaspoonful with a 40cm pot using about five teaspoons for the decoration.

Some different plant materials are used in pottery production for colouring, for strengthening, and of course, for firing. These resources and their specific uses are listed in Appendix F.

17 In CANAMCO’s household survey of five villages in late 1991 on informal sector activities, only one potter was found, as compared to six basketmakers, 13 thatching grass sellers, and 62 beer brewers (Yaron et al 1992:111).
Miscellaneous

The red ochre (haematite iron oxide) is used by the Himba and Herero. The Himba cover their bodies, their leatherware, and jewellery, while the Herero cover skins and tambotí wooden beads. Apparently the best places to obtain this crushed stone is near Ruacana and Sesfontein in Kunene Region and near Windhoek. Therefore, the Herero in Omaheke obtain this cultural product from afar and it is often difficult to obtain. Ochre traded in Omaheke is reported to cost N$1.00 per tablespoon. In Kunene, a full basket which is 15cm in diameter (roughly 500g) costs approximately N$20.

For *Hyphaene petersiana* seeds used in the production of carved makalani nuts, seeds are not accessed locally as there are few adult *Hyphaene* trees in the area. To date, seeds have been accessed from commercial farms in the Grootfontein area. Farm labourers collect and sell seeds for 10 cents with uncracked pericarp and for 20 cents cracked open and cleaned seeds. The commercial farm area has been chosen because many adult palm trees are available and they are not being utilised by people or animals, such as elephants. While in principal this is a good system, there are occasional breakdowns in the system through changes in contacts. The ability to sustain a transport system may be another issue. Some nut carvers mentioned that they also collect seeds from the Palmwag area of Kunene Region. The Senior Forestry Researcher is quite concerned that this use of the seeds is yet another added pressure on the *Hyphaene* palm.

Gourds needed for Herero and Owambo milk containers are cultivated around the homestead or in the fields. As long as there is enough rain there are no real problems to grow this plant. A gourd takes six to seven months to grow to the size needed for the large calabash container.

4.1.2 GENERAL CONSIDERATIONS FOR THE FUTURE

In 1993, the Directorate of Environmental Affairs (DEA) under the then Ministry of Wildlife, Conservation, and Tourism prepared a policy document designed to correct former discriminatory policies related to wildlife utilisation in communal areas as compared to commercial farms, by: "(a) allowing people on communal land to share in the responsibility, decision-making and benefits from sustainable wildlife management, and (b) developing a close link between the wildlife resources and benefits, so that people will protect the resource for its long-term utilization value" (Brown 1993:1). The policy contains several aims, two of which are very relevant to handicraft development and promotion. They are: "(b) making available wildlife resources to diversify peoples' livelihoods and income" and "(d) providing access to under-developed natural resource-based industries and markets" (Brown 1993:1). This policy document has been approved by MET and other relevant ministries. It must now go to Cabinet for final approval.

MET intends to move from policing resources to one of joint management, in partnership with local communities. One MET officer mentioned that the Ministry's attitude is "moving
towards using wildlife, rather than only preservation/protection and that changes are taking place here and there, but attitudes towards communal area use is going slowly". The same officer felt that MET must start thinking about all natural resources not just wildlife. He felt that, handicraft production and active natural resource utilisation and management can go a long way in helping the image of MET, by removing the attitude that "you only care about animals, not people".

While this one officer’s attitude was very positive and reasonably optimistic, several other MET officers were extremely pessimistic about the communal area use of animal and plant resources. They were generally not interested in working with rural communities to help them use and manage their resources. Even if official policies change, it is quite worrisome to realise how difficult, if not impossible, it will be to change the individual attitudes of some individual officers in MET. Without a significant change in personal attitudes, there is depressingly little hope for positive, meaningful, and managed utilisation of the natural resources required for a developing handicraft industry.

Craft marketing outlet managers, in general, felt that the responsibility for managing and maintaining resource sustainability lays with government or NGOs, not with private sector handicraft businesses even if their business depends on the availability of products made from natural resources. One marketer commented that they could only look at raw material problems if they were funded to do this work.

During this study it also became apparent that very few NGOs who are supporting the handicraft sector have thought about natural resource issues. However several NGOs said they would be willing to link up with other bodies (government or non-government) who have the necessary experience with environmental issues, resource management and cultivation in order to address some of the more pressing environmental problems.

One government officer based in Windhoek feels that there is a growing awareness amongst the public regarding environmental issues. One NGO officer expressed the opinion that a balance must be found between using the environment for economic development and preserving the environment for future generations. The Forestry Directorate states that it needs educational materials, such as posters to carry on its educational activities.

4.1.3 IMPROVE EFFICIENCY OF RESOURCE USE

For Hyphaene palm used in basketry, ideally the palm leaves are selectively cut through the petiole using a sharp knife to avoid damage to the meristem or young leaves (Cunningham et al 1992:2). Unfortunately in the opportunistic scramble for basketry materials, collectors often hack at leaves with axes or hoes instead of selectively cutting with a knife (Terry and Cunningham 1993:42). Most palm collectors in Namibia utilise the non-selective method of harvesting palm leaves. To improve the chances for sustainability of this valuable resource, the selective method of cutting with a knife can be taught and should be undertaken.

The way people are cutting trees for woodcarving should be assessed. It has been reported that many people cut down certain tree species by making a fire at the base and burning the
tree down. This method results in an obvious waste of the bottom portion of the tree and should be discouraged.

Other activities can go a long way to ensure the most economical use of the wood resources, such as:

1) improving quality to the point that the value of the individual product increases and poorly-made, poorly designed items that cannot be sold are eliminated,

2) introducing new product designs that can be placed at a higher value,

3) assessing which type of items can be produced using the resource in the most efficient way while fetching the best price.

All three points will obviously take serious initial effort and will require the expertise of a design and woodworking specialist.

Trees that are currently under-utilised but are good for woodwork should be identified and utilisation encouraged. For example, in Okavango Region, the MET Regional Officer, mentioned that there are large quantities of *Burkea africana* and the use of this tree could be promoted (Lane, pers. comm. 1994). In northern Namibia, for example, drums, thumb piano bases, and stools are all made from this species. Table 6 in Appendix F indicates other trees that can possibly be exploited, but further research should be undertaken to confirm this status.

4.1.4 RESOURCE MANAGEMENT

In areas that may be experiencing problems or have the potential to become problem areas if craft production is encouraged, proper inventories of the resources are needed before any pro-active management programme can be designed and implemented. Only a few studies have been undertaken to date which specifically apply to the craft industry, including the following:


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18 Some carvers noted that they only use this burning technique for clearing trees from fields, not with trees for carving purposes. Other carvers said that they use the burning technique for trees that are difficult to cut with an axe.

19 In the opinion of the authors of this report, the Hines and Cunningham proposal should be considered quite seriously by MET as it has many merits and could be implemented if the will is there.

Sullivan will be conducting further research on all plant resources and their uses in the Sesfontein area during 1995 as part of a PhD study for the University of London.

The Directorate of Forestry is in the process of conducting a vegetation plotting/mapping study on the main tree species in Namibia (e.g., P. angolensis, C. mopane). Former Owamboland, Okavango, Caprivi and Otjozondjupa are completed and Kunene and Omaheke Regions will be started soon. Once the mapping exercise is completed, a specific forest inventory on the ground will commence. While this work should provide extremely useful information, further investigation into the most important or intensively used species for the craft industry should be undertaken. The following areas are recommended for further studies and preparation of management plans:

- All the major tree species used in the Okavango Region for furniture and craft production.
- Some of the main trees utilised in Caprivi for woodcarving.
- Commiphora trees used for wooden containers in Kunene Region and the four regions of former Owamboland.
- Although not reported to be a problem at the moment, the tree (possibly Grewia flava) utilised by one woodcarver at Skoonheid Farm Resettlement Project for freeform sculptures from tree roots should be researched.
- Hyphaene palm in Okavango and Caprivi Regions, along with the species used as dye. Palm harvesting sites in Ohangwena, Omusati, Oshikoto, and Oshana Regions used by weavers who are undertaking high levels of commercial basket production.
- Although only a few basketmakers in Okavango and Otjozondjupa Regions utilise Combretum roots to weave baskets, information should at least be obtained on which species are used and their status.

Now that Forestry has moved under the Ministry of Environment and Tourism, there is increased potential for Forestry and the Directorate of Environmental Affairs to explore solutions to wood problems and forest management together. However, time and other priorities may be a significant hinderance, according to one MET officer. Apparently most MET officers still see themselves as only being responsible for wildlife. In common with most ministries in Namibia, MET is also constrained by the shortage of human resources especially in the regions. The Forestry Directorate also worries about financial and human resource constraints. They feel they must concentrate on deforestation and fuelwood issues.
with research and cultivation as the priorities. The nursery at Okahandja will be expanded into a research institution by mid-1995.

Management of the wildlife resources will have to be addressed on a species specific and spatial basis, once the new legislation is in place.

Many producers during this survey requested help with transportation to obtain the necessary raw materials. In most cases this suggestion is impossible because of limited human and financial resources. Even in places where transportation assistance might be feasible, this service should be considered carefully, for example, only if it could help to distribute the impact on one resource by allowing one area to recover while another area is exploited.

In summary, any area, which is being considered for craft development and promotion, must be first examined as to the availability and sustainability of the required resources. For each individual case -- spatially and by craft sub-sector -- pro-active management plans will have to be drawn up to avoid resource depletion problems. Namibia can definitely learn from the past mistakes of other countries (see Box 3). Finally, it will have to be recognised by craft advisors, development workers, and marketers that the production of some products (no matter how successfully received in the market) should not be encouraged because the raw material might be extremely difficult to cultivate and become quickly over-exploited.

4.1.5 RESOURCE CULTIVATION

Basket weavers in the following areas have reported that they have tried to cultivate palm trees on their own initiative with varying degrees of success:

* Okahonga, Oshana Region (two women planted 20 seeds in 1989, all germinated and are about 1m in height)
* Okatana area of Oshana Region (no report on results)
* Oniimwandi area of Oshana Region (has never come up, the women think that the soil where they tried is not fertile enough, and they have never tried to plant in their fields).
* Olupumbu, Omusati Region (one woman planted ten seeds in 1988, all germinated and are 3m now in height)
* Onipa area weavers in Oshikoto say they have no land for planting palm, but would like to try.
* A few women say they have attempted to plant a few seeds in the Ndonga-Lineni area of Okavango Region with some success (no specific results reported).
BOX 3  LACK OF PRO-ACTIVE NATURAL RESOURCE MANAGEMENT PLANS

In one small village in a southern African country about 20 women came together in 1986 and decided to form a basketry club in order to make and sell baskets to supplement their subsistence income from agriculture. In 1987, about 60 women were weaving and they asked to have a basket upgrading course to improve the overall quality of their baskets and their design work. During the course, we went out to their favourite collection site to cut palm -- about a 30 minute walk away. At this site the palm trees were abundant, standing in dense groves. The weavers themselves said that there was an unlimited supply of palm in the vicinity of their village.

Two years later, in 1989, another basketry course was held. There were now three basketry clubs with about 500 members in total. Again we went out to the same harvesting site to cut palm. There were very few trees left and the ground was strewn with unwanted leaves which were now dry and dead. The women said we must walk to another site, there was nothing left here that could be used for basketry. I wanted to sit down and cry.

In 1990, this country had a conference to discuss the problem of raw materials used in basketry and other crafts. The first palm cultivation sites were planned.

Today there are about six basketry clubs in the one area which was first visited in 1986. One club alone has 200 members. The women say they now walk 35 to 40km to find suitable palms.

In contrast, during this survey, weavers in the western part of East Caprivi say they have never heard about the idea of cultivating Hyphaene palm. This is despite the fact that two women from this area attended the 1992 basket course and participated in a planting demonstration! Obviously these women never passed on the information to their colleagues back home.

SRT has been undertaking a replanting programme in the Kunene Region by growing Hyphaene seedlings in plastic bags on a small scale at their "office nursery". They are encouraging producers to plant the trees near their homes. However, it should be noted that Hyphaene is a difficult plant to replant from seedlings because it puts out a long tap root before leaves appear. Therefore, it is suggested that direct planting would be more suitable.

The Rössing Foundation began experimenting with palm cultivation in 1992 at Shankara in the Okavango Region. Apparently germination only occurred in the area where irrigation was conducted for food crops. Termites, eating the Hyphaene seeds, are suspected as one cause of the low germination rate. Further trials are planned for late 1994 or early 1995. Funding for the trails has been obtained and seeds are currently being collected.
The Directorate of Forestry has earmarked three 1ha plots in Okavango for planting *Hyphaene* on an experimental basis. One is located at Ngone, one at Andara, and one in between these two sites. The request for these plots did come about from the study conducted at Mahango Game Reserve in 1992. Funding still needs to be obtained before these plots can be started. Also certain issues will have to be discussed with the communities, such as "to whom does it belong?".


During the survey, no one was found who has tried to cultivate *Commiphora*. In fact, three craftworkers in Kunene Region had a long hard laugh when asked if they had ever thought about growing these trees. Some of the *Commiphora* species are quite soft woods and several species grow when poles are placed for fencing, therefore they should propagate easily using the truncheon method.

The East Caprivi forestry office has a nursery with 3,000 *Pterocarpus angolensis* seedlings which they are selling (N$4.00/1m seedling). While obviously not impossible to propagate, this tree will take a long time to grow to a useful size. Apparently, this species takes 80 years to grow to a useful dimension (e.g., 40cm or more in diameter) and it takes 40 years alone to grow from 30cm to the required 40cm (Mittring, pers. comm. 1994).

A few respondents suggested that all craft centres should also start small nurseries to attempt to grow seedlings of trees needed in their craftwork to distribute or sell to producers. Table 2 in Appendix F notes the wood species (marked with a "@"), which might be most suitable for propagation.

4.2 COMMERCIALY MADE RAW MATERIALS

4.2.1 TYPES, USES, STATUS, AND CONSTRAINTS

While this survey examined natural resources needed for craft production, certain products are made in a combination of natural and man-made materials. Some of the more important man-made materials are described, as follows:

Glassbeads are perhaps the most significant man-made material used in craftwork in Namibia. Individual producers tend to buy very small quantities at a time from local shops. While most people said they could find the glassbeads when they wanted them, they usually did not have money for the purchase.

In contrast, producers supported through some type of organisational structure -- either NGO or government -- typically buy their beads from the officer assisting them. Most of these advisors order their beads from the Beadshop in Capetown. While still expensive, the beads from the Beadshop are less expensive than those found in Namibia. Organisations working with bead projects were queried on their interest to come together with other producer groups to order a large bulk order from the glassbead manufacturers in Czechoslovakia (the only
place producing the small glassbeads). Most respondents said that they were not using enough glassbeads and they would not be in position to provide their portion of the large capital outlay. Appendix J provides some addresses for glass bead supplies.

Metal findings such as buckles, fasteners, studs are used in the leather industry. Other materials needed in the leather industry include glue, rubber for soles, waxed thread. No manufacturing company in Namibia exists which produces the findings nor the tools needed by leather-workers (Anon 1993:3). Metal findings are difficult to access in rural areas. In some places such as Khorixas, producers are obtaining them through the assistance of an NGO, and they have yet to learn procedures on how to access and pay for the materials themselves.

Blacksmiths in Caprivi report that they have no trouble obtaining the necessary metal for tool blades.

Throughout northern Namibia, women make coiled baskets from plastic. The plastic is typically strips taken from plastic mealie sacks or orange/onion sacks. Access to this material varies from place to place.

Several general problems regarding manufactured raw materials were repeatedly mentioned by producers:

* the total lack of manufactured raw materials in the rural areas or, at best, a poor selection,

* all man-made raw materials are considered to be very expensive in Namibia,

* many producers lack the cash flow to buy the needed materials,

With the establishment of a leatherworkers' supply shop in Katatura, the problem of access to supplies at reasonable prices has been solved for at least some leatherworkers. Existing NGOs or any handicraft organisation that might come into being should address these constraints. Similar to the leatherworkers shop, other supply shops might have to be established for some of the other important craft sub-sectors. Alternatively, some of the advisory NGOs and government bodies could possible bulk order some needed supplies and make them available to other advisors or individual craft producers.
5. MARKETING

"We make axes, but no one ever buys them. In the end we swap them for beer."

Producer, West Caprivi, 1994

"Producers who are dependent on seasonal tourist buying need another market link to keep
their production going."

Development Officer based in Windhoek, 1994

"We can’t expect people to produce more if there is no marketing system. However, we
don’t want just one system because that will kill the informal private sector trader."

Curator, Windhoek, 1994

"We must get the supply and the market in harmony."

Exporter, Windhoek, 1994

"Namibia is not yet ready for exporting. We are far too small and that shoe is far too big
for us."

Craft advisor, Oshikoto Region, 1994

"Producers need advice on pricing. They must realise that plain utilitarian products should
fetch less than artistic pieces. The handful of producers who make artistic creations should
be rewarded for their work and talent."

Art advisor, Windhoek, 1994

"The tourists love it!" (when producers demonstrate craft production).

Craft advisor, Oshikoto Region, 1994

"Baskets must be made more attractive for the export market."

Community worker, Oshikoto Region, 1994
5.1 MARKET OUTLETS

For this survey, an eight page interview questionnaire was compiled through which information was collected from a total of 22 establishments that are currently engaged, either partially or fully, in the sale of handicrafts. The questionnaire sought to gather information on the following topics:

1. Type of ownership and operation
2. Type of activities of the business
3. Types of craft products offered
4. Countries of origin of the craft products
5. How the craft products are obtained
6. Stock values
7. Design inputs relating to crafts
8. Types of customers
9. Sales turnovers and mark-ups
10. Status of the craft business
11. Collaboration/affiliation for craft-related activities
12. Overviews on the development and growth of the craft industry in Namibia.

Although a letter outlining the objectives of the survey had been sent to each of the marketing outlets prior to the interviews, a certain amount of suspicion and scepticism was encountered. Out of 22 market outlets which were asked to give their annual or monthly turnover figures, and information on mark-up calculations, (for the purpose of estimating the value of the craft industry in Namibia today) only eleven were able or willing to supply this information.

The final question asked for comments on the Namibian craft industry in general, and for any specific comments related to craft supplies, quality, pricing, marketing and assistance. The responses were interesting in their similarities, and a precis of the main comments is given.

The survey did not reach as many marketing outlets as would have been desirable, and time was a limiting factor. However, the results collected from Windhoek, Lüderitz, Swakopmund, Okahandja, Tsumeb, Khorixas, Opuwo, Oshakati, Ondangwa, Onipa, Tsumeb, Rundu, and Katima Mulilo give us a fairly representative sampling. Plus, the number interviewed represents a large portion of all the marketing outlets in operation in Namibia today.

The following is a compilation of the information obtained from questionnaires completed in interviews and information collected from questionnaires which were mailed to craft marketing outlets.

[NB. Number of respondents responding to each individual question is found in brackets, i.e., (N=22). For those questions marked with * the total percentage is greater than 100% because each respondent can be engaging in more than one activity.]
1. Type of ownership of craft market outlets is made up, as follows (N=22):

33% Private, profit-making and citizen owned
33% Non-profit, NGO or trust owned
19% Private, profit-making and non-citizen owned
10% Government owned
5% Community owned

2. Types of operation (N=22):

62% Craft shop selling primarily craft items, not connected to any other type of operation
14% Craft shop selling primarily craft items and attached to a craft production unit
14% Craft shop that has development projects or is community-based
10% Lodge or safari camp craft outlet selling craft items occasionally and on an ad hoc basis

3. Types of activities undertaken by the business (N=22)*:

100% Retail
43% Export (representing mainly postal exports of visitors’ purchases)
33% Consignment
33% Exhibitions/gallery space
29% Wholesale
5% Development

4. The number and type of employees at craft marketing outlets (N=17):

* A total of 64 people are employed, including 24 males and 40 females.
* Of the 64 employees, 13 have had specific art or craft training.
* Of the 17 outlets, 14 employ a qualified bookkeeper.

5. The origin of all craft products (including contemporary textiles) being sold in craft marketing outlets is as follows (N=22):

72.75% Namibia
12.05% South Africa
2.25% Zimbabwe
1.25% Swaziland
1.25% Zambia
1.00% Botswana
.25% Lesotho
5.00% Other African countries
3.75% Other non-African countries
6. Products are obtained in the following ways (N=21)*:

50% From own production units/producers
50% From producers who come to the marketing outlet
50% By travelling out to producers and buying directly from them
40% From producers and production groups who send items to the marketing outlet
35% By ordering in advance from suppliers
30% From commercial middlemen and wholesalers
25% From non-profit middlemen, wholesalers or NGO’s
5% By travelling to southern African regional sources

7. The total value of the outlet’s stock (N=11):

At the time of the interview, average value per outlet was N$147,727.
The average monthly value per marketing outlet is N$86,111.

8. Crafts are paid for in the following ways (N=11)*:

70% pay cash directly on delivery
45% pay on consignment or after the item is sold
25% pay after 30 days
15% pay after 2 to 3 months
10% did not know when payment was made as this was dealt with by a purchasing office.

9. In answer to whether or not the retail outlet has a direct influence on design input for the crafts bought, the following response was given (N=19):

74% do influence design input
6% do not influence design input

10. Design input is sourced in the following ways (N=14):

45% Own inspiration and ideas
25% Seeing other products at exhibitions and fairs
10% International magazines
10% Reinforcing traditional designs
10% By using local designers’/artists’ ideas

11. 40% of the outlets are having designs made exclusively for them (N=19).
12. Types of customers (N=20):

46.25% Holiday visitor
2.50% Business visitor
2.75% Expatriate resident
26.00% Namibian citizen living in the area of the outlet
2.50% Namibian citizen from afar
8.00% Export
12.00% Customers who buy for resale

13. Outlets were asked to describe the types of exports which they undertake (N=9):

65% Mailing purchases made by visitors to the outlet.
10% Alternative trading organisations
10% Importers or distributors
10% Retail establishments
5% Wholesalers.

14. Outlets were asked to name the main countries to which crafts are exported. The countries are listed here in order of priority for all the outlets (N=9):

Germany
Europe - other countries, including UK
USA
South Africa
Australia

15. Sales turnover (N=11):

Average per month: N$16,241.67

The highest average monthly turnover was N$80,000, while the lowest was N$1,300.

16. Asked if the business would benefit from a broader product range (N=20):

60% said Yes
30% said No
10% had not thought about it or did not know

17. Asked what types of products should be added to their range, the 60% that wanted a broader product range mentioned recycled crafts, ethnic artifacts and traditional crafts, if they were not already being sold on the streets.
18. Asked whether business had grown, remained static or dropped off (N=17):

94% business had grown; attributed to more visitors
6% business had remained static; attributed to poor economic climate

19. Asked whether they collaborated with or received assistance from other organisations, businesses, or government bodies on craft-related matters (N=16):

56% answered Yes
44% answered No

Those outlets which answered Yes, mentioned the following institutions: The Rössing Foundation, TRINABA, FINABA, Ministry of Environment and Tourism, Ministry of Trade and Industry, National Art Gallery.

Areas of assistance included:

trade missions, trade shows, local and international exhibitions, market contacts, product design, seminars and funding.

20. Comments on the Namibian craft industry in general and any specific comments related to craft supplies, quality, pricing, marketing and assistance. Follows is a precis of the responses given which has been prioritized:

1) Namibian crafts are not being promoted through retail outlets in Windhoek, because the retailers cannot compete with street hawkers.

2) Hawkers and traders from outside the country are killing Namibian crafts - they pay nothing and take their profits out of the country.

3) Legislation is needed to control craft hawking and to prevent foreign traders selling in Windhoek.

4) Namibian craft producers have not reached the standard of regional competitors, their prices are too high and incompatible with their quality.

5) A non-governmental umbrella organisation is needed to assist with design and marketing and to strengthen the links between producers and the market.

6) Namibian producers are not creative and have no business knowledge.
5.2 HAWKERS AND TRADERS

Interviews were conducted with people who bring crafts from the areas in which they are made, to the urban centres for selling. These hawkers are not generally making any of the crafts themselves, but acting as the middleman -- or middlewoman would be more accurate, as most of the hawkers are women. In contrast, foreigners selling crafts in the Post Street Mall in Windhoek, who can be referred to as traders, are generally men. Only one foreign trader was prepared to talk about his business.

The one trader was from Zambia. He had been a trader for eleven years and was selling woodcarvings and necklaces and objects of malachite. He worked in Windhoek and Swakopmund and was making four to five trips each year. Although he was not prepared to discuss his costs and earnings, he said he was quite satisfied that his business was doing well. He did not obtain his own permit to hawk, but had obtained one through his sister who is married to a Namibian and lives in Katutura. He agreed that this was flouting the rules, but shrugged off any thought that this was a problem. Other traders appeared to be from Kenya, Malawi, Tanzania, and Zimbabwe.

Women hawkers who were interviewed in the Post Street Mall and opposite the Kalahari Sands Hotel in Windhoek described their problems. Most of the problems were similar and can be prioritized as follows:

1) Lack of customers -- very often they would make no sales at all during the day, but sales tended to improve at weekends and month end.

2) They would like to have shelter -- it was very cold sitting outside in the winter and very hot in the summer.

3) Security for their crafts at night was available, but it was very costly and if they were not making sales, it was hard to find the money to pay for the lock-up container.

4) It was not fair that foreigners were selling their crafts in the same place as Namibian hawkers as they were taking the customers away.

Another large group of hawkers/traders was interviewed on the Rehoboth road. These women, and several young men, bring baskets from the Ondangwa area, by bus, as far as Windhoek. They then gather and wait on the Rehoboth Road to get lifts on to South Africa. They make their living from exchanging the baskets for second hand clothing in South Africa where they take the baskets around from door to door in residential suburbs of Johannesburg. Afterwards they return to northern Namibia and sell the second hand clothing. At a conservative estimate, 10,000 laundry hampers made in the four regions of former Owamboland are traded each year in this manner.

These hawkers/traders also spoke of problems. Usually they would bring about 40 small and large laundry hampers on each journey. The cost of the busfare from Ondangwa is N$40 and
the cost for the baskets varies between N$1.00 and N$1.50 per basket. Therefore, one trip from Ondangwa to Windhoek can cost from N$80 to N$100. A one way trip from Windhoek to South Africa can cost them up to N$100, but the difficulty was actually getting the lift. Those hawkers/traders interviewed for this survey had been waiting on the Rehoboth Road for four days without securing lifts, and there was no shelter, no water and no toilets. When asked whether these hawkers/traders would be prepared to contribute towards the cost of pole and thatch shelters if these could be erected, all agreed that they could. However, in theory this might be agreed upon, but in practice it would be difficult to collect contributions from all those who use the area.

When asked about their customers and their sales, the group said that they are only trading and had not tried to sell the baskets for cash. Their customers, they said DID look at the quality of the baskets, but DID NOT take notice of the designs on the baskets. Most of the hawkers were buying the smaller (45cm) laundry hampers for N$8 to N$10 and the larger ones for N$18 to N$20. They were making the journey to South Africa between four and six times a year, but not during the rainy season. One problem which seemed to be a big concern was the fact that often the women would be away from home for several weeks at a time and there could be family problems or husbands could accuse them of infidelities. Also if they became pregnant, they could not travel just before or after the birth of the baby, and this meant a loss of earnings.

5.3 MARKETING SYSTEMS - IN THE REGIONS

In general very little is being done in the remote regions and communal areas regarding craft marketing, with three main exceptions being the Caprivi Art Centre, the Tsumeb Arts and Crafts Centre, and the woodcarving producers/hawkers at Okahandja who originate in Okavango Region (see Appendix K, Institution Resource Directory). Other than these marketing structures, crafts are sold at a few formal private retail craft shops and at some non-profit shops connected to development projects. Some crafts are being sold to the local population at open air markets, from the producer’s home, or by the producer going door-to-door. Some crafts are sold similarly to visiting tourists. In several areas in many of the regions, producers have been selling on the roadside, have just started selling, or are thinking about starting roadside craft centres. The current and potential success of this type varies from area to area and is often a seasonal proposition based on passing tourist trade. Some crafts, mainly from former Owamboland, are bought and then sold or traded in other parts of Namibia or in South Africa, as described in Section 5.2, above. More recently some crafts are produced especially for specific art exhibitions or trade shows, either in Windhoek or overseas. This type of marketing channel has been mainly organised through the efforts of the National Art Gallery, The Rössing Foundation, Namibia Art and Craft Guild, and Opuwo Art Promotions. Namibia does not have one main organisation, either government or non-government which is responsible for craft development, purchases, and marketing. This is in contrast to most southern African countries which has one or several organisations

20 At the time of these interviews we did not know about the one transportation arrangement which was organised directly from Ondangwa for basketsellers (see below) so we could not ask the people on the Rehoboth road why they had not teamed up with this other group.
which travel around the country developing and buying craft products and then reselling them through wholesale and retail outlets within the country and by exporting.

Some information (Terry 1992) obtained during the 1992 basket upgrading courses in Caprivi, and the former Kavango and Owanbo Regions on basketry marketing and sales by weavers highlights the marketing situation for craft producers in the rural areas of Namibia:

A total of 53 basketmakers attended the courses and reported on their sales for the period June 1991 - May 1992. A total of 211 baskets were sold in the following ways:

<table>
<thead>
<tr>
<th>Method of Sale</th>
<th>Number of Baskets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local village sales</td>
<td>115 baskets</td>
</tr>
<tr>
<td>Sales to local markets</td>
<td>35 baskets</td>
</tr>
<tr>
<td>Sales to local gov’t, NGO local workers</td>
<td>28 baskets</td>
</tr>
<tr>
<td>Baskets taken for the basket competition</td>
<td>26 baskets</td>
</tr>
<tr>
<td>Baskets sent to Windhoek or other centres for marketing</td>
<td>7 baskets</td>
</tr>
<tr>
<td>Baskets sold directly to tourists</td>
<td>0 baskets</td>
</tr>
<tr>
<td>Baskets exported</td>
<td>0 baskets</td>
</tr>
</tbody>
</table>

The basketmakers perceived their main problems and constraints as being:

1) They lacked knowledge of the markets.
2) There was a limited local market.
3) There were no "middlemen" coming to buy the baskets from them.
4) Middlemen were never prepared to pay a reasonable price for baskets.

Almost all producers that were interviewed in the regions during this survey said that they would be willing to increase (or in some cases, re-start) their production if new or additional markets could be established. The exceptions were producers who stated they had limited capacity to produce due to time, raw material problems, or lack of transportation. Many producers requested help to find markets and to establish marketing systems.

Some more specific information from the regions was obtained:

North Central

At Okahandja two different groups of woodcarvers are producing and selling along the road. One group is made up of members of the Namibia Mbangura Woodcarvers Cooperative (NAMWOCO) and other are independent woodcarvers loosely organised under the name of Kavango Woodcarvers. All of these carvers originate from the Rundu area. Estimates by
respondents suggest that about three years ago there were only 50 woodcarvers making and selling at Okahandja and now that number has tripled to 150.

The North

Marketing is reported as the biggest constraint to handicraft development in the northern parts of Namibia. In the four regions of former Owamboland, many women can be found making baskets. According to several informants, this wide spread skill base leads to a difficult marketing situation. "Everyone" knows how to make baskets so it is very hard to sell to other local people, either at the main marketing places or by going around to people's homesteads. Unless a market is found outside of the immediate area, the women are discouraged from commercial basketry production.

There does exist at least one marketing channel/transportation system for basketmakers who want to take their products to South Africa for trading for used clothing. In an attempt to alleviate the problem of many people making baskets but few available marketing opportunities in the north, a private businessman, helped to organise a marketing/transport organisation. Currently this group is reported to have at least 140 members. The organisation is based at Oluna, Ondangwa. Any member wishing to travel to South Africa to trade her baskets comes to the office and registers the number of baskets she wants to take to South Africa. Once there is sufficient number of baskets, a bus is hired for transporting both the people and their baskets to South Africa. It is reported to be easy to enter South Africa because all the members’ names have been forwarded to the South African Ministry of Home Affairs. The members usually stay at one place while conducting their bartering business. The members reportedly enjoy full protection by the South African police. Once they have finished all their trading, they return to Namibia, weave more baskets, and the next trip is organised.

The Owambo Women’s Weaving Cooperative near Okatana in Oshana Region are currently producing small winnowing baskets for a pilot export project to the United States. The initial reception with the first small shipment to the USA seems to be good. If new orders are made, the plan will be to have NDT, based in Oshakati, assist in setting up buying depots at different points to facilitate collection of the baskets from the Okatana area. The WorldTeach volunteer who leaves Namibia at the end of the year will provide the market link between the weavers, NDT, and the US retailers.

At one stall in an open air market in Ondangwa, traditional wooden items made around the region were found for sale, including: lidded and open food containers, drinking cups, spoons, and stirring sticks. During an interview lasting about forty minutes, sales were brisk and at a rough visual calculation, the stall holder was carrying a stock with an approximate retail value of N$4,000.

The Oshana Environment and Arts Association might be in position to assist producers and develop markets. However, this group is just in the early planning stage so it is difficult to judge the potential. Some clear direction and assistance should be provided by advisors who have sound southern African experience in handicraft development and marketing to help this group get off to a good start.
In Kunene Region, the recently formalised Khorixas Craft Centre has the potential to play a key role in craft marketing for that area if certain problems are addressed right from the beginning. Again, some concentrated advice should be provided by advisors who have sound southern African experience in handicraft development and marketing to help this group develop its full potential.

In the northwest of Kunene region, newly made Himba and Herero products are promoted and marketed through the efforts of Opwo Art Promotions. New and old Himba jewellery and body adornment items, wooden containers and needlework are sold at the Chabura Curio shop. At least one commercial retail shop/bottle store was found to be selling some of the Herero Commiphora wooden containers. Around the Purros and Orupembe areas of Kunene, women have been making and selling traditional (and some modified styles) of jewellery and belts to tourist groups.

In Okavango Region, the main shop which is run in a cooperative manner is the Mbangura Woodcarvers Cooperative shop in Rundu. According to some respondents in the region, the shop is not doing well because the prices are too high and the shop does not advertise itself well enough (i.e., rather than just having a sign on the wall that says "Woodcarving Coop", there should also be signs on the road and signs which indicate other types of crafts are also available for sale). Other problems reported in a recent evaluation (Mallet 1994), include:

1) The Co-operative is lacking suitable selling points in Namibia.
2) The Co-operative is finding it difficult to enter into retailing contracts both in Namibia and abroad.
3) Logistics and the high cost of overseas promotions are a constraint to the successful development of the Co-operative's marketing.
4) NAMWOCO finds it difficult to maintain the good reputation of the Co-operative because of uneven quality in production.

In the past six months, The Rössing Foundation has begun a handicraft development and marketing project at Shankara. Craft production is being encouraged and the crafts are purchased with a direct cash system. On an experimental basis, the crafts are currently being sold at the NCC in Windhoek and to a few countries overseas in order to get an indication of interest, quality evaluation, and pricing.

North East

In West Caprivi, craft producers used to sell to the army and UNTAG troops. In addition, between 10-15 people brought crafts to the Caprivi Game Park office at Susuwe where some rangers helped them to sell the crafts on a consignment basis. Residents of West Caprivi are very unsure of the idea of producing for an unknown market now that the army has left. They say they have thought about the idea of making crafts and selling them on the road, but they have not done that yet because they "worry about people coming to steal or ruin the items". The people who live in the centre of West Caprivi at Omega 3 worry that travellers might not stop as they would on the far west or far east ends of West Caprivi. Having said this, the informants also stated that they have not really ever tried to sell crafts on the road.
They say they are willing to try to come together and build a shelter and post a sign. They feel they should start slowly: "one person makes this, another person makes that."

In East Caprivi, the Caprivi Art Centre (see Appendix K) has acted as a focal point for producers and craft sales since 1987. Some of the lodges have also been buying and selling crafts to a small degree. Recently Lizauali Traditional Village provides another venue for craft sales in the western part of East Caprivi. These marketing structures are very valuable to the producers in this area, but there is still room for improvement and expansion to capitalize on the growing tourist trade. During a 1992 basket course held in Katima Mulilo for women from all over East Caprivi, it was surprising to note how many women had not heard of CAC or did not know how it functioned (Terry 1992:12). Other problems mentioned at that time and in a recent meeting with 26 producers are as follows: market is limited in Caprivi, difficult to travel far from your village to Katima Mulilo and then no one buys your product, your products can sit a long time without being sold and then they become spoiled (Terry 1992:12), CAC is too small, no help from government with marketing as is done in other countries, the market is deteriorating, transportation is a real problem, need one organisation that can play a marketing role, need collection points for crafts, foreigners (Zimbabweans and Zambians) are underselling us, crafts sold at the National Art Gallery exhibitions take too long (e.g., 3 months) for payments to arrive back in Caprivi. From the marketing perspective in Windhoek, products from Caprivi are often difficult to obtain because, CAC chiefly sends their products to only one outlet.

The East

The Epikura Agriculture Organisation has almost completed a large attractive, stone building for marketing a variety of services, produce, and goods, including traditional handicraft products. This organisation seems to be off on a good start but may need some specialised advice regarding handicraft development and sales.

In other parts of Omaheke and Otjozondjupa Region, crafts are mainly sold locally, at agricultural shows, to passing tourists, and through the assistance of various government and non-government personnel connected to resettlement and/or development programmes. Some details on these organisations are described in Appendix K, the Resource Directory. In most cases, these efforts are just a small part or a side-line activity of the individual organisation’s entire programme. Therefore, craft development and promotion "just goes along" at a minimal pace. In a few cases, handicraft work is (or could be) a major activity under a project’s income generating activities. For these programmes, in most cases, an assessment and advice from qualified craft development advisors is needed, but can obviously only be given if requested.

The South

Because the southern part of Namibia is economically depressed with high unemployment, there is very little buying power amongst the people themselves. Some craft production is undertaken in attempts to alleviate unemployment and products are available locally, but apparently very little is bought because of the lack of available cash. Attempts are made to
sell products on the roadside, but with only limited success because apparently only a few tourists pass through the area who want to buy skin products. Very few other products from natural resources have been developed to date in the South.

Due to this situation, it might be necessary for craft producers to take their products outside of the local vicinity. Currently there is no NGO or private sector organisation assisting this process (probably due to manpower constraints along with no NGO having the craft sector as their prime objective). NDT has suggested, for example, that traditional leather producers in the South should organise themselves and take turns going up to the northern parts of Namibia on marketing trips. It is interesting to note that a similar recommendation was made a few years ago for traditional leather craft producers in Botswana. While the export and tourist market were considered a closed book for skin products (due to the many restrictions and negative attitudes on skins and fur animal products in Europe and North America), there was a substantial national interest in skin products in locales outside of the skin production areas (Terry 1991:37).

5.4 MARKETING SYSTEMS - NATIONALLY

In the relatively short period of time during which marketing outlets were visited and interviews carried out, a variety of different types of craft marketing was seen. Although the survey team was not able to visit all the craft marketing structures in the country, a fairly representative cross section has been surveyed and a brief summation follows:

Marketing questionnaire findings indicate that nearly 73 percent of stock carried by the outlets surveyed was made in Namibia. However, this figure represents all crafts made in Namibia, including embroidery and woven textiles, and therefore, is misleading for the natural resource based craft industry. Looking at products made with natural resources, of the 22 outlets surveyed, 13 carried stock of wood items, eight carried stock of traditional jewellery (e.g., bangles and necklaces of seeds, roots, eggshells, grass), only six stocked basketry, and only three had Namibian pottery. Formal marketing outlets are, thus, not a large depository of Namibian crafts made of natural resources.

In contrast, a walk along the Post Street Mall or along Independence Avenue in Windhoek will bring the customer, who is looking for baskets, masks, wooden animals or grass mats, plenty of choice, that is, plenty of choice in the actual numbers of items being offered for sale by the hawkers. On closer inspection, very little choice of design and decoration or individuality of style is available. The customer need only identify what he wants to purchase and then check out the offer price at each display.

The impression easily gained by a visitor to Windhoek who is looking for Namibian crafts is that the craft and curio shops are selling mainly non-traditional crafts such as gemstone products, clothing, books, cards, woven rugs and tapestries, leatherware, and embroidered and appliqued tablecloths, cushions, and quilts. Namibian basketry and wood carvings are being sold by hawkers, while traditional pottery is relatively hard to find anywhere.

This situation as it is at the moment, is unlikely to change. Retailers with high overheads cannot compete with hawkers who have no fixed overheads. The retailers, understandably,
are in business to make a living and not, generally, for the good of their social conscience. It is quite understandable why the private sector has not taken on the development and marketing of natural resource based crafts in Namibia. Efforts to develop a good saleable product line of crafts from natural resources would be expensive, in terms of time and money, especially because of the distances, scattered nature, and limited number of craft producers in Namibia.

The National Art Gallery does play a leading role in supporting the development and promotion of crafts from around Namibia, but in the words of the Curator, Annaleen Eins, "we are limited by manpower constraints and can only perform the role of facilitators" -- a role it should be said, that has produced some exciting developments particularly in relation to pottery and wood carving. The Gallery will, early next year, be opening its own gallery shop, which hopefully will be able to set standards of excellence for quality and presentation of Namibian crafts. It hopefully can showcase some of the basketry, pottery, and woodcarving with the inspiration and style which is much needed to rekindle a sense of pride and interest in these crafts.

The Namibia Crafts Centre is also a venue for the potential craft buyer. The criteria held by this privately owned and managed business is that those wanting to rent display space must produce or sell 'mostly' Namibian crafts. The management, by offering for rent display and sales space is endeavouring to provide, in the words of the Managing Director, Johan Venter, "an enabling environment" with information, marketing advice, security and parking. However, to the visitor, the Namibian Crafts Centre gives the appearance that there is very little management co-ordination or liaison with the tenants. This impression was confirmed in a few written documents (Petersons 1993, Mallet 1994) and by stall holders interviewed who also added that they felt there was insufficient promotion of the centre. For a retail space so well located and with such enormous possibilities as a national showcase for Namibian crafts, it seems "to lead a rather dormant existence" (Petersons 1993:2). In these consultants opinions, the Namibia Crafts Centre is far from realizing its full potential as a leader in the field of craft promotion and marketing.

Another potential marketing resource for Namibian craft producers is the shops located in the National Parks. These shops, which are primarily providing food, beverages, safari clothing, books and post cards, also carry small selections of curios and souvenirs. The lack of display space is a factor which appears to limit the stocking of large quantities of crafts. Another limiting factor has been the purchasing procedure which has necessitated all products to be approved by a central purchasing committee which meets in Windhoek. Purchases have usually been, therefore, from wholesalers whose sales representatives have been able to show samples to the committee. In some cases the MET manager of an individual park shop orders some additional crafts. In these cases then, the selection depends on the, usually, untrained taste of the individual manager.

Nevertheless, with 380,000 visitors staying at the National Parks in 1992 (the current figures were not available, but apparently are up on 1992), this is a market which needs to be exploited. The policy governing the purchase and sale of Namibian crafts at National Parks shops is presently under review and proposals for supplying crafts to the shops would be welcomed for consideration (du Preez and Peterson, pers. comm. 1994). An invitation such as this should certainly not be overlooked.
5.5 MARKETING SYSTEMS - EXPORT

Compared to other countries in southern Africa, very little exporting of crafts, especially crafts from natural resources, seems to be conducted. Nine out of 22 marketing outlets said that they do export crafts, but in actuality most of this "exporting" is sending overseas visitors' purchases home to them by post. The Namibia Craft Centre is assumed to be the main exporter of Namibian crafts, but the manager was not forthcoming with any turnover figures.

Many craft producing countries are earning valuable foreign exchange through active support, promotion, and development of exports in their local handicraft industries. Perhaps the most well developed are in Asia, but the African continent also has a number of countries that have well established reputations as international craft marketers. Among these are Ghana, Sierra Leone, Cote d'Ivoire, Kenya and Nigeria.

The main areas of craft production in which the African countries have achieved success are textiles, woodcarving, metal work, and basketry. These countries have had support at government level through export incentive schemes, export marketing seminars, trade fairs, and export promotion programmes. In many countries there are government run national handicraft organisations. Private enterprise has also played an important role in developing the industry.

In Namibia, the Directorate of International Trade of the Ministry of Trade and Industry deals with all areas related to trade promotion, especially exports. They are responsible for export in general, in an all encompassing manner, but they also deal individually with the different sub-sectors, for example, textiles and crafts. To date the handicraft sector has been assisted to a certain extent, but this has been mainly for the contemporary textile products: woven tapestries and rugs and cloth embroidery and applique.

MTI is eager to expand on the exporting possibilities for Namibia, noting that the market within Namibia will always be constrained by its small size. An upcoming trade mission will examine the bottlenecks related to export and promotion and hopefully devise some methods to improve and expand on the exporting field.

Another existing source for export promotion is through overseas trade fairs. Individual organisations are invited to participate in international trade fairs with MTI covering all their costs. To date, information on international fairs has been disseminated through the newspapers and by individual invitation to groups that MTI knows about. In most cases an individual representative from an individual production unit attends and therefore represents only their own organisation. In other cases, several production or marketing groups are asked to choose one representative to promote many production groups (for example, groups with stalls at the NCC). In these instances, the groups agree on terms amongst themselves. MTI does not have any involvement in the specific arrangements.

The few exporters in Namibia tend to send items overseas mainly by air freight. It appears that they have not done much freighting by sea.
Informal marketing — urban centres

Hawkers say that the high costs involved in bringing their baskets and woodcrafts to urban centres, together with the increasing competition for customers makes this a precarious way of earning an income. As many hawkers have no alternative, they continue. Basket hawkers interviewed at Rehoboth Road included several young men (Form 4 leavers) who admitted that they were hawkers, because they could not get alternative employment in their home areas around Ondangwa, and not because the income from hawking was particularly good. Hawkers interviewed on the road outside Rundu fared little better and those in Okahandja all echoed the same problem: lack of markets.

In general, the problems of the hawkers and traders is one that would need to be addressed by a future craft development and marketing project. When talking to the retail craft outlets in urban centres, many said that they could not sell Namibian baskets or wood products, because producers were not interested in offering reasonable wholesale prices. They also cannot compete with the hawkers whose overheads are minimal. Craft retailers are not happy with the fact that the hawkers are selling on the streets, while the hawkers themselves feel that their business is dropping off as more hawkers come into the urban areas. The hawkers are particularly concerned about the increase in foreigners who are hawking crafts.

One possible solution for Windhoek, which could be looked into, and in fact, should be looked into, is the possibility of creating a craft market within the proposed new market structure which the City of Windhoek is considering. The City of Windhoek plans to develop a market structure of four divisions, including:

1. A central market
2. Regional markets
3. Sub-urban markets
4. Casual markets

A future craft development and marketing organisation or umbrella organisation representing the craft industry, or those who voice their concern about hawkers and traders selling crafts in the City would do well to formulate a proposal for incorporating the sale of crafts into one of the market structures being recommended by the City of Windhoek. From discussions with Nelius Kruger, Manager of Public Affairs for the City of Windhoek, the Municipality would favour such an idea and would also welcome suggestions.

Throughout Africa, the bustling African market selling everything from meat and vegetables to traditional medicines and crafts is a familiar scene. Often a market is particularly attractive to tourists visiting the country who want to get a feel of the place and its people.
Informal marketing -- rural areas

Informal marketing systems in the regional areas have their own sets of problems. The success of roadside marketing appears to vary considerably from area to area, depending largely on the volume of passing traffic, but also on how the products are presented and displayed. Almost without exception roadside selling is a seasonal proposition based on the passing tourist trade. Many specific problems are an integral part of roadside selling, including but not limited to the following problems: producers or hawkers having to walk far from their homes carrying their heavy or awkward loads to reach a busy road, sparse customers stopping infrequently, proper shelter to protect the products from the elements and theft, poor visual display as seen on the road that does not attract potential passing clients, poor display of individual craft products (i.e., lined-up on the ground or propped up against a wall), individual craft selling points spread out too sparsely across along stretches of road which discourages cars stopping (and in contrast the opposite extreme is too many sellers selling the same products in one place therefore creating too much competition), and poor supply of products due to all of the above reasons, but especially the uncertainty of the market. Having said the negative points of roadside selling, the positive appear to be: producers receive good prices because they do not have to go through a middleman or retail shop and they often do not have to pay for transport to get to the point of sale because they walk.

At the regional level, many producers complained that distances and lack of transportation hindered their marketing abilities. They just could not reach the places that might have potential customers. This situation also inhibits the process of taking orders. If orders are taken on one trip, the producers have trouble contacting that same customer again to supply the order. Not much can be done about the transportation problems that have been reported, other than starting up a marketing system which goes directly to the producers. Without trying to belittle this problem, producers in Namibia should be grateful that Namibia has a reasonable transport and road system. It is by far better than some of the other countries in southern and east Africa.

Poor displays and roadside marketing problems

Displays are also a problem for roadside sales, for some more formal craft shops, and for many of the stalls at trade fairs and at the Namibia Craft Centre. Many producers and sellers just do not have any artistic flair to display their items in a nice way, do not have the cash to buy display equipment (e.g., tables, shelves, cases, etc.), or do not realise the importance of a good display. One NGO craft advisor commented that they are reluctant to pass their products on to others for marketing because the displays are inadequate or poorly done and little or no information is provided on the crafts.

In one example in the north, a roadside market venue had only a few products that were displayed in an unattractive manner. Most of the products were on the ground or leaning against the wall. The spartan, poor display in fact put-off customers rather than attracted them. When it was suggested that the place needed more products, the producers said that they did have more products at home, but they were waiting to see if these sold first! "If the tourists buy more, we will bring more". Some of the producers were worried that their
items would be stolen and were therefore not bringing in all their products. They were creating a situation that limited the selling potential without even knowing it. When it was suggested that producers coming to the place of sale to produce on-site would attract more cars and customers, the producers responded that family responsibilities forced them to stay at home.

Many possible strategies can be applied to informal craft marketing in rural areas. Specific solutions must be devised for specific situations, but follows are some "generic" solutions:

Better displays would attract customers through the initial impact. Few individual producers seem to have sufficient knowledge and need assistance in this area and some short-term training in design and display is as necessary as training in product upgrading. Tables and shelves which can get products off the ground would help in many instances. Hanging items from the wall or on poles constructed for that purpose in an attractive manner can be helpful.

When one production group or wholesale marketing project provides crafts to a retail shop, in some instances pre-designed display set-ups can be including with the products. Many retail shops that have adequate space really appreciate this added touch. Written information or photographs can also be including.

In places where security is perceived as a problem and therefore limits the ability to stock the sales venue, it would be well worth considering hiring a security guard. If the producers cannot afford to pay someone, the producers themselves or their relatives might consider taking turns guarding the market place. An occasional night out at the market stall in the end might be much easier than daily lugging goods back and forth from home or having only a very limited stock in fear that goods will be stolen.

In some areas, producers would be better off grouping themselves together to create an inviting atmosphere for customers to stop.

Road side craft markets are best placed near other services to provide the passerby with additional incentives to stop (e.g., near petrol stations, shops selling cool drinks, picnic areas).

Similarly, the opportunity to see producers actually producing the product enhances the experience for the customer and encourages sales.

Attractive sign boards posted on the road in strategic positions is needed in most cases. Signs several kilometres in advance of the selling venue allows potential customers passing in cars to think about the idea of stopping to look at crafts and to prepare for stopping. In other instances, proper clear directions are needed on the sign posts. Apparently regulations vary in different locations (e.g., national roads, municipalities) and permission must be sought in most cases. These specific regulations would have to be researched on a case by case basis.

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21 Another group in Omaheke Region also worries that their products might be stolen from their newly made marketplace.
Pricing

Regarding pricing, many development workers feel that producers do not know the value of their product and tend to price too low. They feel that this encourages middlemen wholesalers or retail shops to add on extremely high mark-ups. This situation does happen in some areas where rural people might only produce on occasion and therefore lack knowledge in all areas of craft marketing.

In contrast, in many more cases, the opposite problem occurs in Namibia. Producers (and many development workers) are not aware of the competition and the reality of the craft sector in other places in the Southern African region. They only produce a few items on an irregular basis and therefore feel that they must get the highest price possible for their craft item. In the end, an individual product of poor or average quality is priced sky high. When it does not sell the producer says "there is no market" or "we are having a problem with the market". In reality the problem is with quality and a lack of understanding of pricing. Many experienced craft marketers have repeatedly said that Namibian craft products are generally very expensive. Prices of crafts being sold directly from the producer, from hawkers, and in retail shops are higher than comparative or better products in neighbouring countries.

Two other phenomena occur that complicate this pricing problem. In some cases when a tourist buys directly from the producer, they feel sorry for the producer and they feel guilty that they "have more" than the producer. The well-meaning tourist ends up buying absolute rubbish at a high price. The producer's erroneous concept of pricing is reinforced by these few occasions and keeps the prices high. The end result is that the products sell very slowly and the producer does not know why.

Another aspect of pricing will in the end harm the craft industry: well meaning NGOs and government departments working with craft producers tend to think that they should not put on any mark-up or only a very low mark-up (e.g., 10-20 percent), because they want the producer to receive the most that they can from their work and/or they think that no costs are involved. Often the attitude is "we are there anyway working with the people" or "we go there anyway so no special transport cost needs to be added". In fact, there are real costs involved in the work of the NGOs or government who do craft development, and at least some of these costs should be reflected in the price of the product. If not, when the NGO is no longer around or donor money is no longer available to subsidise projects, the craft producers who are now expected to run the project or business on their own will not be able to cope with these "new" costs. Once the donor funding and NGO assistance ends, everyone

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22 Africa has the highest priced craft products of all Third World areas and southern Africa countries have some of the highest prices in all of Africa. Products of very high quality are priced relatively very high in countries such as Botswana and Zimbabwe. Many Namibian producers attempt to place even higher prices on their products. Unfortunately, except for a very few exceptions, Namibian crafts cannot yet compete with these other countries as far as quality goes. Currently, the quality of Namibian products do not at all warrant the high prices if the cold reality of the craft sector is understood.
wonders why the marketing project is not viable. (See Box 4). NGO craft organisations must at least cover their basic costs to be self-sustaining.

Some NGO advisors admit that they do not know how to price products, usually trying a "hit and miss" approach and often end up paying the producer too much and pricing the items too high. Materials and time should be costed, but the final price must fit into the reality of craft sales in southern Africa. Marketing research would really help in these cases. While the market for products is being explored, prices in other places can also be examined. Experienced retailers can be asked what they think a specific product can sell for. Another possibility is to contact marketing organisations and wholesalers in the southern African region for their sales catalogues or price lists. Then if at least a 100 percent mark-up is assumed, one can estimate the price paid to the producer and then determine if this price would work in Namibia. For exports, a 500 percent mark-up should be assumed.

Poor pricing knowledge leads to another problem. Overseas companies interested in importing Namibian products cannot deal with price fluctuations that occur when Namibian producers change prices indiscriminately. One example was given by an overseas marketer who came to Namibia and visited craft projects. Products and prices were ascertained and an order made. When the order arrived at much later date, the prices had been increased. The overseas wholesaler could not accept this change as arrangements had already been made with the final customer.

The same person has stated, "Namibian producers must be educated about bulk orders", that "in the real world when people buy in large quantities they should pay less per unit". Many producers interviewed did say they would be willing to negotiate and lower prices on bulk orders. In these cases, the producers just need some advice on how bulk pricing can be best calculated.

The important issue of costing and pricing of products is one that would need to be addressed in depth by any future craft development and marketing project. Training and awareness needs to be provided to producers as well as NGO and government advisors assisting producers. See Box 4 for an example where pricing went wrong.
BOX 4 PRICING CRAFT PRODUCTS

In a remote area of an African country, an international NGO was running a project to help about 500 producers develop and market their crafts. The quality of the products ranged from excellent to quite poor. Many of the products were selling nationally, but the NGO project leader wanted to expand the market by looking at the export market. The leader travelled to her home country on a marketing research trip, taking with her some of the best examples of the craft work. She went around to many small galleries and speciality boutiques, and to her friends. Everyone commented that the products were very beautiful and too cheap – that people overseas would be willing to pay much more.

Very happy with the results of this personalised marketing trip, the project coordinator went back to the remote African people and told them that she could now start to buy their crafts at almost triple the price, because a good market had opened up overseas. Everyone was very happy. The producers started to produce more. The coordinator paid cash for the crafts directly to the producers. The quality still varied from poor to excellent and all the producers received the same return for similar type of products, but not according to quality.

Now the project coordinator attempted to sell the crafts overseas. Some of the very good crafts were sent to the people who had indicated interest. These crafts were paid for. Other crafts went out on credit, but they were returned because they were not the fine quality that was expected and the prices were quite high. The coordinator put together some product information and a price list to solicit orders. Very few orders came in because the prices were high and these people did not know the coordinator or the country with this craft project.

In general, efforts to market products overseas came to naught because only one type of market was attempted to be developed, that of the high-price, speciality museum/gallery type shop. Only the finest products could find a place in this market. All of the products were raised in price accordingly and then had no chance of being sold because the general quality was greatly inferior.

After about five months, many, many crafts were stacked up in the coordinator’s small office. Some of them were rotting and falling apart. She could simply not sell them at the price she had paid the producers. The little 30 percent mark-up she had added on (so that the producer would get the highest portion of the sales value) was not remotely covering the actual costs so she could not reduce the project’s mark-up any more.

A few months later, the coordinator’s contract ended and the donor money to support the project was finished. Now many craft producers were wondering what to do. They had many products in their homes that had not been bought yet. A local NGO organisation tried to come in a resurrect the project. They reduced the price of the already bought crafts by about 75 percent, managing to sell most of them, but at a substantial loss. The poor quality and rotting products were simply thrown away.

The new NGO staff members held a meeting with the producers, telling them that they could try to help market the products, but the purchasing prices would have to be reduced by about two-thirds and the mark-up would have to be increased to 100 percent to cover most of the real costs. All the producers accused this new NGO of trying to cheat them, saying that the other NGO coordinator had bought their products at a good price. About six months later, quite desperate for cash the producers realised that they would have to accept the lower prices offered. At least they were able to sell their products again.
Lack of linking the product with a market

Only a few organisations appear to undertake a concentrated effort to link product development with the market. Vouhe, a UNICEF consultant, describes a common problem with all types of income generating projects that often applies to craft projects in Namibia. She says that income generating projects (versus private sector businesses) often have multiple objectives attached to them including empowering people, upgrading their skills, and generating income. Having these multiple objectives often makes income generating projects difficult to design and implement. In the eagerness to start "things happening", proper planning is often ignored and a crucial element is left out: the existence of a market for the product (Kandji 1994:6).

This situation prevails in many parts of Namibia. Projects begin without any feasibility or marketing studies undertaken. Products are produced without any knowledge of the market. Right at the beginning a specific product must be linked to a specific market. Markets must be created and market contacts must be made.

Several people interviewed during this survey noted that many producers lack any knowledge or experience with marketing. They stated that women in particular have this problem as they are often less educated and have less "worldly" experience than their male counterparts.

It should also be noted, however, that only two or possibly three of all the retail outlets interviewed had given any thought to trying to develop craft products exclusively for their own outlet. Those who are developing products seem to be looking mainly at recycled metal toys and objects and new wood designs. Understandably, it is quite a difficult task to undertake, unless the retailer is prepared to travel to the areas where producers are working, find an individual or group and establish a working relationship. This sort of development must be on-going and requires a commitment of time and money and an understanding of the constraints as well as the possibilities.

Perhaps, for the time being, marketing can be left up to the existing retailers and marketers rather than attempt to instill producers with marketing knowledge at this stage. Once a craft development and marketing organisation is established, marketing and marketing education can be designated as a preliminary objective. In the early stages, the marketing organisation will probably need to "tell" producers what to do and then provide guidance on quality and design, and finally buy the product. Slowly, as a national craft industry develops, the producers’ understanding of market needs will improve and expand.

Lack of marketing organisations and channels

There are more than enough retail craft shops in Windhoek, but there are not sufficient marketing organisations or channels in Namibia today, especially on a national level. Other than for Okavango woodcarvings and Ovambo baskets there are no systems that manage to link up the rural area production with the major tourist areas and urban centres. Both of these systems are fraught with their own problems.
Producers in the northern parts of Namibia, especially Okavango and Caprivi Regions lost a significant marketing channel after the war when the army and UNTAG troops left. Individual producers have commented that their sales really dropped after this time and some crafts people no longer produce at all. Another significant marketing channel before independence for Okavango Region was through FNDC (now NDC) which provided a marketing link for Kavango wood carvers, by buying products and selling them in South Africa and overseas. This link has also ended.

Efforts need to be made to develop some organised marketing channels on either a regional or national level for Namibia craft producers. However it will have to be recognised that at least some of this effort will have to be subsidised to be feasible and effective. See Box 5 and also Section 9.3.

| BOX 5 A SUCCESSFUL DISTRICT LEVEL CRAFT DEVELOPMENT AND MARKETING ORGANISATION IN AFRICA |
| This organisation has been in operation since 1983 under the auspices of a district level small-scale business development committee and with the assistance of an international volunteer service. In 1988 it obtained official status as a Trust and a seven member board now oversees the operation. The Board consists of the following people: one community leader, one producer, a leading district officer, a representative from a private commercial bank, and one representative each from three different line ministries: the industry ministry, the wildlife ministry and the local government ministry. |
| This organisation can be used as a good case study example to show that when there is a good marketing system set in place, production can be encouraged and market volume can increase. A total of the equivalent of N$2,230 was put into the hands of 96 producers in 1982/83 through the purchasing of crafts. By 1989/90, N$125,350 worth of crafts was bought from 500 producers or an average of N$250 each per annum. While the organisation has received subsidies over the years (e.g., 4x4 vehicle, volunteer coordinator, and petrol subsidy), it has shown a very good return on the donor's and government's investment. It is now estimated that if the organisation could increase its sales turnover from the present N$160,000 to N$240,000, it would be completely cost covering. |
| This organisation can be considered to be a true success story. Much of its success can be clearly contributed to the volunteers that have acted as project coordinators. Without their hard work and dedication the project would not be where it is today. Another reason for success has been due to the fact that time and effort was put into gathering interest and support at the district and community level. Finally, it was recognised that a certain level of subsidy would be necessary to make the organisation operational and the government and international volunteer organisation were willing to make this commitment for a period of 12 years. |

Need to identify other markets

There is a definite need to identify alternative markets. Most entrepreneurs think only about their local market and lack awareness about other markets around Namibia or outside of Namibia. Market awareness and assistance with finding new markets is needed. Having said this, IMLT feels that entrepreneurs must already be capable of identifying at least some market for their product if any support provided is going to be truly effective.
Producers, entrepreneurs, and marketers might consider taking advantage of advertising in local newsletters (municipalities and regional, organisations and embassies), newspapers, and various NGO publications. Some of these institutions might offer the service free or at low rates and have a wide audience.

One type of market which does not seem to be developed at all in Namibia is the decorator market. During this survey, there were no reports about interior decorators or designers who work with craft products or craft producers from Namibia. In many countries in Africa, designers and decorators will promote the market for local art and crafts by utilizing them in hotels, restaurants, public buildings, safari lodges and private homes. From these professional liaisons between the designer/decorator and the artist or craftsman, can come exciting new product designs which will, very often after the original product has come onto the market, generate more new ideas both from the producer and from the market and stimulate the sale of locally produced art and crafts.

Difficulties to break into the export market

As mentioned in the section on production, the inability to produce enough products to supply orders has a negative impact on the potential of developing the export market. Unless wholesalers/exporters can afford to stock an adequate supply of products or have established reliable suppliers with whom they can work with, the export market will be difficult to tap. One project reported that they had to cancel a good overseas order when they realised that they would not be able to meet the required quantity. Another project manager admits that they do not have the capital to stock sufficient quantities of products that would be needed for exporting.

Another problem with exporting is the competition. Many countries in Africa have similar traditional skills and raw material resources. In Namibia the production of woven textiles is not traditional, but woodcarving, basketry and pottery are, and in these categories, Namibia would be competing with other African countries which have well developed producer bases as well as experienced marketers and entrepreneurs.

Having said this, the export market should not be discounted. As an example to Namibia, since its Independence in 1980, Zimbabwe has been building up export markets for sculpture and crafts. Its five year old National Handicraft Centre is now participating, along with private entrepreneurs, in trade fairs overseas and exporting to customers worldwide.

Outside markets should be sought for products that are oversupplied on the local Namibian market, such as Ovambo baskets and Okavango woodwork. Quite a bit of effort and expertise will be needed to undertake this task. The assistance of experienced craft developers and marketers will be required. Exporting requires that the raw material is in sufficient supply to make the products, the producers are ready and able to produce according to an order, seasonal variations are considered, and transport and shipping is in place. For some assistance with exporting, ACORD has suggested contacting TRAIDCRAFT for assistance with product development and overseas marketing. The 1993 survey conducted by AFROART concludes with the statement that AFROART, with more than twenty-five years of experience supporting crafts, would be willing to assist and participate in a craft
development programme in Namibia. That survey also identified types of products which might be suited to the Swedish market including pottery, basketry, and Bushman necklaces and bracelets. Other possibilities would include hiring individual consultants with African craft product development experience and knowledge of the overseas market (see Appendix N).

Once Namibia producers begin to be capable of meeting the demands of the export market, Namibia will have to, on one hand, streamline its system for selection to participate in trade fairs and, on the other hand, if at all possible, try to expand on the opportunities for production groups and marketers to participate in trade fairs. To date, the whole system for selection for trade fairs and for export promotion in general has been fairly ad hoc. It is difficult to inform rural producers and MTI cannot invite producer groups that they do not know about. The plan to develop an export promotion programme through the EC might address this issue.

Lack of organisational structures amongst the producers

MTI and others note the difficulty in dealing with craft sub-sectors that are not organised in any manner. For example, with basketry, MTI tried to approach the basket sellers outside of the Kalahari Sands Hotel for participation in export promotion activities and trade fairs, but they realised that these are middlemen sellers and there is no organisational structure for basketmakers. If they worked through these middlemen, they did not feel that the actual basket producers would benefit. Therefore, MTI feels that the basketmakers must organise themselves in some way so that they can be contacted and assisted.

Furthermore, the most successful production groups usually have some individual or organisation providing some type of help that links them directly with a market. Producers that are not organised in any manner are not in any position to capitalise on marketing assistance.

Lack of promotional and educational information on Namibian crafts

There is very little information available about Namibia crafts that would interest the commercial craft marketing sector. Brochures, information sheets, product tags, price lists are needed for most products produced in Namibia. If exporting was started in earnest, catalogues and export price lists would have to be produced.

Concerted attempts should be made to collect information on Namibia’s crafts. This information then needs to be prepared and presented in a professional and creative manner that can be used as educational, promotional, and marketing tools. A wide range of written information can be created and not all of it needs to be expensively produced.

Products can be greatly enhanced by attaching tags to the individual item that describe how the product is made, cultural value/use (if appropriate), raw materials used, or information about the producer or production organisation, and contact address, phone, FAX, etc. (See Box 6 for some examples). Organisations like SRT can increase their sales by mentioning
on a tag on each product that 10 percent of the price goes to conservation efforts to save the rhino in Namibia.

5.7 CONCLUSIONS

It can be said that very little of the traditional indigenous crafts are being marketed to their best advantage in Namibia at the moment.

The type of small-scale support and development of craft producers which exists in Namibia today does maintain skills and helps to stimulate an awareness of the nation’s cultural heritage. Nevertheless, a well designed and managed craft development and marketing project is needed to put the much needed income into the hands of rural and urban producers, generate export earning, and provide support for a sector of the community whose earning power is often limited.

Such a programme needs to be designed in the framework of a long-term commitment. It must include the professional inputs needed for management and training to enable the project to build a co-ordinated producer base which can work under the experienced management of an organisation that understands the design, development, and marketing of crafts. See Box 7 for an example of this type of organisation.

The study has primarily looked at Namibian handicrafts which utilize natural resources and as such other crafts that are predominant in many craft marketing outlets such as embroidered and appliquéd table and bed linens, woven rugs and tapestries, sophisticated leatherwork, and the huge variety of gemstone products have not been closely examined here. However, in the overall concept of Namibian craft development, they are very important and certainly of interest for marketing. Therefore further study and assessment should be undertaken on these aspects of Namibia’s craft industry. It is, after all, only through a broad-based and successful marketing promotion that interest in a country’s craft industry can be best generated, product development stimulated, and the benefits of the new growth measured through the income generated by the producers and the marketers.
We hope your NGWENYA GLASS brings you as much pleasure as it did Bhekisiza Diamini who created it for you.

Nguyenya Glass is proud to be helping in the fight to save the African rhino and elephant from extinction.

For every little glass animal that we make for you to treasure a real one is dying today somewhere in Africa, caught in an agonizing snare, being mutilated by poachers, or pitifully starving in a besieged environment.

Help us to save them before their time on Earth runs out - for ever -

Amidst the mountains that encircle the tiny African Kingdom of Swaziland is one that resembles a basking crocodile. At its summit is the world's most ancient mine (dating back 43,000 years) and at its foot a remote village - NGWENYA - 'the crocodile'.

Here a small group of Swazi craftsmen and women - with age old artistry - breathe life into enchanting interpretations of the animals and birds of Africa imbuing each with its own irresistible personality.

Each handmade piece of Nguyenya Glass is crafted from recycled glass collected from all corners of the Kingdom by the children of Swaziland.
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BEDU GARMENT ESTATE (off old Lobatse Rd)

Sterling Silver Jewellery...
...with traditional Botswana Designs.
your charming present or souvenirs from here...

...we create in our small workshop a limited series of
original Designs from our country. Reproductions from
Bushmen Rock Paintings from the mysterious Tseledile Hills,
east of the Chwatung Delta, or Patterns and Ornaments
directly related to traditions in Botswana. All Designs
are carefully created and each individual item finished
with utmost care by one of our craftsmen to ensure that
you will receive a precious memory in Sterling Silver
from Botswana.

CRABS AND CRAYFISH
Story of hunters spearing crayfish and crabs in the early morning,
where the waters are clear and blue. The shellfish are often
sought after and sometimes plentiful, and are also very
tasty to eat.

GOANNA AND PORCUPINE
A mother and her two sons were hunting for animals in bushland
for their supper. While the sons were catching the porcupine
and the goanna, the mother went
to collect witchetty grubs, that
are a delicacy to eat.

BUJARRU.
*****************
DEIGNED AND HANDPRINTED
IN AUSTRALIA
BOX 6 SOME EXAMPLES OF PRODUCT TAGS

THE LOVE BOW

HAPPY VALENTINE'S DAY

Made in Botswana

BOTSWANACRAFT MARKETING COMPANY
P.O. BOX 486, GABORONE, BOTSWANA

THE LOVE BOW
Straight from the KALAHARI DESERT of BOTSWANA, AFRICA from the last of the Great hunters and gatherers:

THE BUSHMAN (known as Basarwa in Botswana)

Specially, the !XU people of Hanahal and the BANWAD and BAKAUKAU people of Groote Laagte in Ghanzi District produce this craft using their traditional vegetable tanning methods passed down from father to son.

The tradition of THE LOVE BOW is also passed from father to son. When a man falls in love with a woman he will shoot this small arrow towards her. If the woman picks up the arrow she is saying, "Yes, I want to start this relationship too." (We at Botswanacraft are convinced that THE LOVE BOW will work for women too!)

Handicraft production remains a vital part of the Basarwa culture. Today the sale of this craft and others provides the Basarwa with an important source of cash income.
BOX 7 PROFILE OF A SUCCESSFUL HANDICRAFT DEVELOPMENT AND MARKETING BUSINESS IN AFRICA.

The company which we describe was started in 1973. Today it has established the reputation of a leader in the design, production, promotion and sale of African handicrafts. It has two retail shops, an extensive export operation, a European representative based in England and interests in shops in the United States and South Africa. And just how has this company managed to become so successful? There are several answers to this question.

The business has concentrated on building up its customer base through a systematic marketing programme which started in the United States, moved into Europe, into Australia and finally into Japan. At each move the market was well researched before marketing trips were made, contracts were made and the company introduced itself with the first marketing trip. Very often these marketing trips have been undertaken with a promotional show that has been presented in selected cities across the country. In Europe for example, a troupe including musicians and dancers. Fashion models took a fashion show to several countries to introduce the company. Sponsorship was sought from airlines and hotels and a great deal of advance preparation and publicity was made for each country.

The export market has been an important aspect of the success of this company and it has looked for customers whose needs it can supply given the type of crafts produced by the country in which this business is situated. But it has also been adept at utilizing the available raw materials to produce ranges of contemporary crafts designed and made up in prototype production workshops especially to suit current trends and demand. The business employs professionally trained designers, recognizing the importance of investing in strong design input. The business has established small in-house workshops with skilled craft producers, who work together with the designers on the first samples or prototypes before the new designs are sent out to the producer groups. The workshops have included wood, stone, jewellery, headwork, incising, leather and tailoring. The shops do their own ranges of ethnic and safari clothing, together with special spectacular collections designed each year for the annual promotion.

Another important aspect of the success of this business has been its local marketing. Crafts are presented in an exciting and innovative way in the retail shops. The decor of the shops is interesting and utilizes traditional African design motifs along with wood, bamboo, African fabrics and plenty of textures and colours. The staff are well informed about the products and African music adds to the ambience, as does a small indoor-outdoor cafe which serves a variety of tasty snacks and African dishes. The shops and the cafe are a popular meeting place and the changing displays and exhibits ensure that the regular visitor will always find something new happening. That is really what these shops are, more of a unique African happening that gives the appearance of lively spontaneity which is, in fact, carefully orchestrated.

So we have mentioned the way the company had developed its export markets and the success of its local marketing, but we have not touched on the people who make up this business and who make it the success that it undoubtedly is.

The company is run by a Managing Director whose enormously creative vision has made the company prosper. A creative vision there must be if a business is going to be really successful. However, equally important is the careful financial planning which has enabled the business to fulfil its development plans and sustain growth throughout 21 years. The business is well managed and organised. Every member of the staff has been recruited for a particular job on the basis of potential as well as experience, but they have also received further trained within the company.
In building up this business, strong relationships have developed with craft people throughout the country. Many have continued to work with the company since the early years of its establishment. Of course, new craft producers have come along and benefited from the design, production, and marketing teamwork which forms the core of this company.

In a nutshell, this business has been successful, because it has worked enormously hard at "wooing" the markets. It has been creative, innovative, exciting, and astute and it has displayed a rare talent for combining these attributes.
6. INSTITUTIONAL STRUCTURES AND SUPPORT

"People aren’t talking to each other. We lack information on other programmes."

International NGO representative, Windhoek, 1994

"Cooperation is good now in our region. In 1992 it was not too good, now it is much better."

Government officer, Okavango Region, 1994

"We tried contacting...(another NGO with a similar production project) to see if we could learn from each other but they were not forthcoming. They never got back to us."

Project advisor, Oshikoto Region, 1994

"Many NGOs lack even enough experience to know what they need to know".

NGO representative, Windhoek, 1994

"The isolation of project participants result in a lack of motivation and inspiration because they are not aware of what is happening elsewhere. This puts enormous pressure on the area coordinators to spend a lot of time with each project."

From the AgriFutura Annual Report, 1993:5

"Crafts are not getting much attention here. There’s no place for people to meet and we cannot provide transport for them."

Government officer, Southern Omaheke Region, 1994

"It’s good to work in a group. You can get ideas from others in a group."

Craft producer, Kunene Region, 1994

"People here don’t know how to start things."

Local authority, Oshana Region, 1994
6.1 CURRENT SITUATION INCLUDING PROBLEMS AND CONSTRAINTS

6.1.1 NATIONALLY

Difficulties in communication has been mentioned as a key problem in handicraft development work. Almost all the key informants interviewed during this study mentioned that there was a serious lack of communication between the different organisations working in the handicraft and small-scale entrepreneurial development sectors. One marketing organisation reiterated that there is a severe lack of coordination and a lack of communication at all levels (i.e., different production and marketing groups are not talking to each other, government and NGOs are not talking to each other).

Another example was provided by two different government directorates who see themselves as facilitators rather than implementors. They stated that while they attempt to work with NGOs, there are many NGOs that they do not know about or they lack proper information on what the NGOs are doing. According to them, information from NGOs comes in a haphazard way. The disorganised arrangement of NGOs makes it difficult for government bodies to be partial (i.e., they can only work with the ones they know).

On the other side, one NGO has complained that their contact and experience with government has been laced with bureaucracy, delays, and undue restrictions. They feel they have not progressed adequately because of these constraints imposed by government. Another NGO representative mentions that they have repeatedly informed certain government ministries of their plans and they never receive any feedback, or even a "thank you" for the information.

Several people who were interviewed during the course of this study also mentioned that there were jealousies and infighting between staff members of different organisations and government departments who work with craft producers and artists. From the consultants’ point of view, much of this seems to arise from the insecurity of "breaking new ground" and working in a new area that has only really been addressed since independence. Individuals and organisations are attempting to find and build their place in the scheme of things and it is only understandable that there will be disagreements and hidden agendas until needs, aims, and activities fall into place. In a recent consultancy on NGO/government relations in Namibia, the same conclusion was drawn for most Namibian NGOs. The NGO survey discovered the following:

"Some respondents noted that there is a serious lack of communication and coordination among the NGOs themselves and that there is a tendency for NGOs to compete with other NGOs. This situation was attributed to a lack of appropriate structures, lack of experience and skills among NGOs..." (SIAPAC-Namibia, 1994:4)

Although understandable, the fear that others might take over and the feeling that one must keep their ideas to themselves hinders true cooperation and development in the craft and arts sector. Ultimately it is the individual craft producer that suffers from the lack of coordination and personality squabbles.
Another problem relates to public perceptions of the target groups who are assisted by various individual organisations. Through the course of this study several times it was brought up for different organisations that "that organisation only works with white artists". It was interesting to note that one organisation said that they are often accused of only working with black artists. In contrast during this study this same organisation was "accused" of working mainly with white artists. Other individuals accused different organisations of only working with fine artists and not craftspeople.

Other problems noted for institutions working at the national level are as follows:

According to one government officer, at the national level at the moment, there is no structure in place where the small-scale business sector programmes and activities can be evaluated. "No one can know where we are going or how we are doing".

Several NGOs and government directorates working in the area of art and craft development and promotion are experiencing severe financial constraints which greatly constrict their ability to operate. Others experience human resource constraints -- either not having enough staff members or functioning mainly with volunteer workers who are engaged in full-time employment elsewhere. Others do not have proper office or workspace to undertake their activities.

Many government and NGO staff members who attempt to advise producers on marketing do not themselves have enough knowledge about the very specialised sector of craft marketing. Very few have the necessary art or design training or hands-on experience with crafts to provide guidance on product development or quality control. Several of these organisations and government departments never had the original intention to become active in craft development work. As one NGO representative said, "We just fell into it, because the community came to us asking for assistance".

Michael Mallet of CRIAA mentions a general problem which occurs amongst many government departments, NGOs and CBOs that also affects handicap development in Namibia. He says that organisations tend to embark on too many projects rather than concentrating on a few specialised projects. Many of the projects then fail because the organisation lacks sufficient time and capacity to run them (Kandji 1994:7). This same situation has been observed time and time again during the course of this study. Many organisations take on handicraft development projects along with a variety of other development and income generating projects without realising or recognising that craft development is in fact a specialised sub-sector which requires specialised skills in design, technical aspects and, probably most often, craft marketing.

Some membership organisations which charge a membership fee experience that some people hesitate to join because they "don't know what they are going to get for their payment". These organisations might need to reassess the amounts, develop a tiered fee system, publicise their activities more, or drop the membership fee altogether.
6.1.2 WITHIN NAMIBIA’S REGIONS

At the Regional level, different directorates are often undertaking the same activities (for example, Directorates of Industrial Development, Community Development, Rural Development). There is supposed to be an “internal committee” at the regional level to coordinate efforts and avoid duplication, however this has proven to be too difficult to organise to date, according to one officer based at the headquarters office, possibly because the different directorate officers “all want to be seen to be doing something”.

Having said this, the Directorate of Industrial Development at the regional level is trying to set up a Small Business Association or Advisory Board for each region. For example, one was started for the four northern regions in 1993. Every organisation that is involved in income generation was invited to join. The aim of the Board is to share information and to build on the resources that they have amongst themselves.

In regards to cooperation at the regional level, all is not bleak. In several instances, NGO staff members and government officers report that they are working closely and well together. Also, in comparison to rural areas in many other southern African countries, government officers appear to be happy to be in the rural area and are hard at work. This viewpoint was stated by several different regional supervisors when they mentioned that they were short staffed but at least they had very dedicated workers. This impression was confirmed during this study. Almost all of the government officers encountered were extremely cooperative, willing to give their time, and had good ideas about the handicraft sector situation for their region. The NGO staff members were similarly very cooperative and enthusiastic.

For both government and NGOs, communication with people in rural areas often proves to be difficult. Without connections through the telephone the main source of communication is written letters along with the goodwill of people passing on messages. Also, even when information is given directly, miscommunication can occur either because of differences in languages or experience levels. The one trying to give assistance assumes that the producer knows what they are talking about, but a lack of experience, on both sides, can lead to misunderstandings and miscommunication.

Vast distances and transportation constraints in the regions impacts on the ability of government and NGO staff to assist or advice handicraft producers. In one case, one government office travelled 70km on poor roads several times per week to reach a group of three producers. Clearly, this amount of time spent in travel to help only three individuals is not the best use of time. On the other hand, if more people are encouraged to join the small production group, the project would become even less viable than it already is. Furthermore distances and lack of transport prohibit more producers from joining groups.

Some regions complained that they are not receiving the same attention and resources as compared to other regions. Apparently political divisions also gets in the way in some regions.

At the producers’ level a variety of problems, which were previously mentioned in Section 3, inhibit their ability to organise themselves. To reiterate, these constraints include: vast
distances between individual producers, lack of transportation, lack of experience in working in groups, lack of leadership and management experience. Another problem restricts the daily working ability of producers' groups: low levels of education and in many cases illiteracy.

6.1.3 INTERNATIONALLY

Although this area was not delved into properly during this survey, there appears to be only limited relations with international bodies working with the handicraft sector. For example, Namibia has not joined up with the World Craft Council, because according to the National Art Gallery Curator, the fees are very expensive and there are no obvious direct benefits. UNESCO has declared the 1990's to be the "decade of crafts", to promote craft development in the world, but no information has been made available to southern African countries on what this means or what is being done. No joint activities have been planned for Namibia specifically.

Other than with AFROART, there appears to be little contact with the many "alternative trade organisations" (ATOs) that are found in several of the European countries, Australia, and the United States. While the activities and level of assistance varies amongst these organisations, some ATOs can provide very valuable advice and contacts. They are especially able to provide information on what is desired by the market at any given time in their own country.

There have been several connections made with various European countries for exhibitions and promotional shows. For example exhibitions have been held in Sweden, Denmark, and Finland. Future exhibitions are planned for Germany and France. Some exhibitions have been also exchanged between Namibia and other southern African countries, but much more of this could be done. For example museums and galleries in Botswana would be quite interested in hosting some exhibitions on Namibia art and crafts, both for educational purposes and marketing opportunities.

MTI reports that they work with SADC on all matters dealing with trade and promotion in southern Africa. Possibly more connections could be explored which would be directly relevant to handicraft development and promotion.

6.2 RECOMMENDATIONS

Workshops and meetings can be planned between government and NGOs on sector related topics and problems. To a certain extent this is already happening in the small-scale business advisory sector, but much more can be done specific to handicrafts. People need to get together and talk to each other.
Linkages between government and NGOs could be expanded and networking increased through the sharing of expertise, information, and when and if appropriate, the sharing of equipment and facilities, such as training facilities.

One private sector handicraft business stated that they were tired of attending workshops and seminars and felt that a newsletter may be a better vehicle for sharing information.

NGOs can inform government about their activities to avoid duplication and encourage cooperation. For example, if an NGO is undertaking a survey on a sector related issue, it would be good if the relevant ministry was informed to prevent government from undertaking the same activity, talking to the same people, and wasting their time.

Similarly several respondents suggested that different production groups should talk with each other more often. If they can decide to specialise in different products that compliment, rather than compete with each other, marketing may be less of a problem.

A recent seminar was held as the initial forum to develop a national programme for government and NGOs working in the small-scale enterprise sector. This programme will be further developed and refined and will have provisions to undertake periodic evaluations to see if progress is being made.

As mentioned above, the Directorate of Industrial Development at the regional level is trying to set up a Small Business Association or Advisory Board for each region. If any organisation that is involved in income generation is invited to join, selected craft producers and advisors should also be a part of these associations.

While this recommendation obviously varies from case to case, as a generalisation, individual NGOs, CBOs, and government directorates should concentrate on the areas that they are specialised in and only focus on a few activities at a time. Furthermore, any institution which decides to delve into handicraft development or marketing work should make sure that they have adequate resources -- financial and human -- and recognise where their expertise and weaknesses lie. When necessary qualified, experience personnel or consultants should be brought in.

Before craft production and development projects are started in a region, meetings should be conducted with local authorities (i.e., councillors, headmen, mayors, etc.) to discuss the idea and generate interest. These local authorities can prove to be key players when the project needs promotion or support.

One government officer suggested that a "well-off", active production group should not be ignored while only concentrating on poor struggling groups. That extra bit of advice or "boost" can lead to a very well-run project which can then be used as an example to others: "look, if they can do it, so can you".

Any newly established craft development and marketing organisation would automatically have an interest in working with NGOs and government to pull together and maximise any experience and expertise.
7. TRAINING AND SKILL DEVELOPMENT

"Anyone conducting a craft training workshop must be responsible to see that by the end of the workshop the participants have developed a marketable product. This responsibility should be written into the person's contract."

Art Teacher, Windhoek, 1994

"Don't waste time with training without first establishing the market."

Volunteer member of an arts support group, Windhoek, 1994

"Craft retailers should have an input into craft training. The ones who know the market should drive the training."

Non-resident craft export marketer, 1994

"Civil servants are not known for their creativity" (...and should not be conducting training).

Government officer, Windhoek, 1994

"I can find a good worker, but never a good organiser."

Craft advisor, Oshikoto Region, 1994

7.1 CURRENT SITUATION

7.1.1 TECHNICAL AND DESIGN TRAINING

During this survey several respondents expressed the opinion that many Namibians have technical skills that they have "inherited" from their families and their cultural traditions. However, many of these skills and activities have been dropped because of the entrance into "modern" society, the availability of "modern" goods, and the increasing unavailability of traditional raw materials such as gameskins. Nevertheless, many informants felt that these skills can (and need to) be cultivated through training and promotion.

The acknowledgment, planning, and implementation of craft development work and training in Namibia has only really arisen since independence. From about 1992, a few different training workshops have taken place around the country. Some examples are as follows:
In 1992, a five day pottery workshop was held at Ongwediva for about 30 participants. Some people learned pottery techniques for the first time, while others attempted to learn new styles and techniques.

Four workshops were conducted in 1993 in four different villages around the Oshakati area with the main idea that one could clean up the environment and at the same time create a product that could be sold. Papier-mâché and tin containers and beakers were the main products introduced.

For Caprivi area potters, several workshops have been conducted: new pottery styles and techniques of embellishment in 1992, improved clay preparation and firing techniques in 1993, kiln building and firing techniques in 1994.

Three two-week basketry upgrading workshops to improve quality levels of technical and design skills for traditional basketry were held in Caprivi, Kavango, and Owamboland in 1992. Natural resource issues were discussed along with demonstrations for Hyphaene petersiana propagation. Marketing awareness and pricing was also discussed.

Various "in-house" training has been conducted for Mbangura Co-operative members.

Recently a craft upgrading and product development workshop was held at Shankara in Okavango Region for woodcarvers and beadmakers. Pricing and marketing issues were also covered.

In the past, most training in craft skills have been passed down within the family (i.e., from mother to daughter, grandmother to granddaughter, father to son). Many of the craft producers actively working in Namibia today have had little formal education, but the craft producers of the future will have attended school. Thus, there will be (or should be) opportunities within the formal educational system to provide a sound base in art and cultural awareness and to prepare some young people for actual careers in art, craft, and other artisan fields.

Reform of the curriculum for formal education is still in progress. The target date for the Arts Curriculum is set for 1996. There is a Panel for the Arts Curriculum within the Ministry of Education and Culture, but it has recently disbanded apparently due to personality differences. A new panel will be elected soon. Several subject committees exist which are to report to the Panel. The Committee for visual arts (including crafts) and arts appreciation has not yet submitted their information.

At the moment, Art and Arts Appreciation are compulsory but non-examination subjects. Grades 1-4 offers four periods of Art per week. Grades 5-7 offers three periods. For Grades 8-10, there is one period of Arts Appreciation, while five periods of Visual Arts and Crafts are offered as an optional pre-vocational subject. For Grades 11-12 in three or four schools nationwide, a HIGCSE certificate is offered in Art and Music.
Apparently the actual quality of teaching varies considerably from school to school and teacher to teacher. Avenstrup (1991:56) mentions that many of the junior secondary level teachers do not feel adequately prepared for the incorporation of art into the school curriculum, but there is a positive attitude amongst the teachers to bring this unknown into the schools.

According to several informants during this survey, MEC still does not see art or design training as a priority subject. While Art is in the curriculum, only some teachers are actually teaching the subject and most of the teachers have no art training themselves. For example, at Ongwediva College of Education, only 30 percent of the student teachers had some basic skills training in the subject and their lessons were only for one year. Nevertheless, as Avenstrup stated, of the few teachers that we did meet during this survey, they all had positive views about visual art education.

7.1.2 BUSINESS-RELATED TRAINING

Because unemployment is a major problem in Namibia, many people start a business as a form of employment, rather than having an entrepreneurial bias. This type of person is often not motivated by entrepreneurial tendencies and lacks overall business awareness. One government officer in the South mentioned that people want to receive money "straight away" like they would in an employment situation and therefore it is difficult for them to have the necessary patience to build up a business. A paradigm shift is needed to switch from the idea of "survival" to the development of real entrepreneurial attitudes and practices, according to one IMLT staff member. Another officer felt that it will take at least two generations before an entrepreneurial attitude can be instilled in Namibian culture. Even in the north, the entrepreneurial spirit is focused on trade, not production.

Most informants acknowledged that "we have to start somewhere" and that the provision of business training, especially very practical and long-term training, advice, and support will be an important key.

The institutions that provide business training and advisory services to small-scale entrepreneurs are listed in the Resource Directory. In theory, any handicraft producer wanting to upgrade their business skills should be able to access these organisations.

7.1.3 DISCUSSIONS ON TRAINING ISSUES

During this survey, several different issues in regards to training arose. Some were discussed and different opinions and ideas were generated. While no definite conclusions were drawn, some of these discussions are included here as topics that will arise again in the future and will have to be addressed in a more concentrated fashion.

Amongst the people interviewed during this survey, there were differences in opinions as to whether craftspeople who take training courses should pay a fee or not. On one hand,
without any payment, the level of commitment is difficult to determine, on the other hand, payment might prevent some interested parties in participating.

Another debate focused on the potential and value of one-off skill training courses or workshops versus an on-going regular training programme. While an on-going training programme might be the best choice, this type of intensive training is seldom feasible because of human resource and financial constraints (i.e., good craft trainers are not often available on a regular basis, hiring a craft trainer full-time for one project would be quite expensive, it is often difficult to get funding for on-going training, producers are busy with other activities). When one-off craft improvement/upgrading courses are offered, the trainees should be attached to some type of on-going craft development and/or marketing project or business. If a group of individual craftworker is working in isolation and struggling in all areas of production and marketing, they need much more than one upgrading training course. In this type of case, a one-off upgrading course would be wasted. Workshops that involve the teaching of new skills or introducing new products will need more time and on-going follow-up. One cannot expect producers to be just introduced to a new idea or skill and then to be left on their own.

Another issue arose regarding the location and venue of training programmes. Is it better to have training workshops in the producers own village, at a central convenient location in one region, or at a "national" location, such as in Windhoek, to bring many producers together? This issue has many sides to it and the solution must be resolved on a case-by-case basis. In most cases, the training should be brought directly to the producers, because anything that they learn will have to be tackled in their own setting later on. They will have to cope with all the problems (e.g., logistical, infrastructure, weather) and therefore it is best to set the training in the location where they will be working. Having said this, it is recognised that when trainees are near their homes, they often miss part of the training when home responsibilities arise. Usually, if they are away from home they will attend the daily course more consistently. Another advantage of using a more central location is the cross-fertilisation that can occur between different producers from different geographical areas.

Several informants expressed the opinion that an understanding of basic business principles (e.g., costing, marketing, bookkeeping) does not exist. An entrepreneur must have this, "otherwise you can waste your time and support an entrepreneur with credit and the business will collapse anyway".

Many producers lack any knowledge or experience with marketing. Women tend to have this problem in particular because they often have less education and less "worldly" experience than their male counterparts. Most producers need training in costing and pricing and some need basic numeracy and simple money-handling training.

Several respondents felt that training was needed in organisational skills for most "pre-entrepreneurs". They needed to learn how to start and manage projects and businesses.

In contrast to all other respondent's opinions, one craft project advisor expressed the opinion that no outside interventions were needed at the moment for their project. No marketing or business training was needed because "the people cannot even read or write yet". For that
project, the coordinators were first working on literacy training with the people. The coordinators were undertaking all the businesses related matters and marketing themselves and would continue to do so for many years until the craft producers could become at least literate and numerate.

7.2 RECOMMENDATIONS

It is quite clear from this consultancy that more training opportunities will need to be made available in all the craft disciplines if Namibia is to take the handicraft sector seriously. Many exciting opportunities can be developed for craft producers in design, quality upgrading, and product development. Training related to raw material utilisation and management is also greatly needed and should be incorporated into all craft skill upgrading workshops. Similarly marketing awareness, costing, pricing, and basic recordkeeping needs to be addressed as much as possible.

Individual craft organisations -- marketing and production -- should assess their training needs and develop a plan -- short and long-term -- that will address them adequately. For example, at one craft centre the salesperson expressed the desire for training in marketing, including display techniques and bookkeeping. Two people wanted art training. The organisation advising this group should assess these training requests against the reality and priorities of the existing situation and then, if appropriate, help the individuals to find the relevant institution or individual that could provide the training.

There appears to be a great need for simple bookkeeping or recordkeeping training amongst craft producers, along with a manual that shows a simple format to follow. Because the needs of craft producers are somewhat different from the average small-scale entrepreneur, it is suggested that an experienced craft advisor should link up with a small-scale business advisor to prepare a training manual and training programme in simple recordkeeping. There are several existing manuals available that could be adapted for Namibia's needs (see for example, Berglund and Westermak, undated; Dembitzer, undated; May, undated).

If one organisation takes on (or is created to undertake) handicraft development work in Namibia, this organisation should develop a training plan and package for craft development. The plan would need to be set up according to national, regional, and craft sub-sector priorities. A time schedule -- both short and long-term -- would have to be outlined.
8. CURRENT AND POTENTIAL PRODUCTION AND MARKETING CAPACITY

"We need this work (through craft production), so we will try and work together (to meet orders)."

Craft producer in Khorixas, 1994

"We need to firstly fine-tune quality. At the moment there are too many levels of quality and skills to promote the crafts of Namibia".

Volunteer member of an arts support group, Windhoek, 1994

"People in Namibia do not know how to produce a product for the export market. They don’t know how to produce a number of products to meet an order."

Volunteer member of an arts support group, Windhoek, 1994

"We can't rely on producers. If you give them a big order, they become too confident. They think it is a holiday and start to relax."

Craft advisor, Oshikoto Region, 1994

"There is nothing that you can do about other projects copying your products. All you can do is keep looking for other markets."

Project advisor, Oshikoto Region, 1994

"Everyone said there were no crafts here, but look what we are getting in every day now that we have asked people to produce."

NGO advisor, Okavango Region, 1994

"Crafts will have to be treated professionally in Namibia if they are to be developed. Craft development and marketing is a complex story and it requires professional expertise."

NGO advisor, Kunene Region, 1994
8.1 ESTIMATED CURRENT SUPPLY AND DEMAND BY PRODUCT LINE

Almost all production of craft products made from natural resources in Namibia are produced on an individual or informal basis with no records kept. Only a very few production organisations or advisory services in Namibia were found to be keeping tabulated records on both production and marketing volume by product line. Some of this information was available in its rawest form -- such as information on individual products made and individual sale invoices or receipts -- but there was no time available during this study to properly collect and collate this information.

Without this detailed information, proper analysis of current production practices and market volume is impossible. Estimates for production and market value and volume by product line could not be calculated. In general, there were not enough data available to create a realistic picture of supply and demand by craft sub-sector. However, as best as possible, information has been gleaned from some reports, personal conversations with craft advisors or development project managers, analysis of the market outlet questionnaire, and personal observation, impressions, and experience. In the end, a very subjective indication of production and marketing capacity has been derived.

In Appendix L a table is provided which lists many of the products made in Namibia from natural resources and the region where they are made (see Column 1 & 2). In Column 3, subjective ratings have been given to each product for current supply and demand, along with a rating that compares the two based on impressions of current production and market volume. This third rating in Column 3 states a relationship between the two factors of supply and demand. For example, for Combretum root baskets, production is only in very small quantities, by a few women, so it has a supply rating of 5 ("poor"), but the demand for these baskets is quite good so the demand rating is "1" ("very good"). The relationship rating is "5" ("poor") because only a few are made in relationship to the quantity that could be sold. Another example can be used for gameskin mats which are made in limited amounts (or "3" = "average"). Nevertheless, this item has received a relationship rating of "2" ("good"), because the availability is good in relationship to the quantity demanded by the market.

8.2 ESTIMATED POTENTIAL SUPPLY AND DEMAND BY PRODUCT LINE

Estimates for the potential supply and demand by product line are based on recent conversations with producers and staff of marketing organisations, the results of the market outlet survey, and years of experience with the handicraft industry of Botswana, Zimbabwe, and Kenya. Column 4 in Appendix L provides two ratings: an individual rating for potential demand for selected products and an individual rating for the potential supply. Demand has been listed first because it is logical that demand ultimately dictates supply. If there appears to be no possible increase in demand, there is no need to worry about increasing supply.

A detailed discussion of all the individual products would demand too much space. However, certain items, based on the following criteria, are highlighted and examined in further detail:
a) Items currently having a good market demand (i.e., rating of "1" (very good) or "2" (good)).

b) Items where it can be predicted that the market demand could be increased if more aggressive marketing is undertaken or if quality was to improve.

Basketry Items

In general palm basketry from Namibia appears to have at least a reasonable demand within Namibia and in South Africa (for the Owambo baskets which get there). If the technical and design quality of Caprivi baskets and the design quality of Owambo baskets improved the market demand would most likely be even greater. Supply could be increased from these two areas if basket groups or clubs were organised and better marketing systems developed. The production of Okavango baskets should not be encouraged until the palm situation is assessed. There would probably be a very good demand for Himba basketry, but greater production is unlikely to occur because the Himba weavers seem uninterested in increasing production for markets beyond the immediate local requirements and for tourists coming to Kunene. In addition, the supply of palm is limited in some areas of Kunene.

Because Combretum root baskets are rare in Namibia and never seen in Windhoek there would be plenty of room for increasing production of these fine bowl-shaped baskets. However, there appears to be only a few women making them. Also, little is known about the supply of the root.

There should be a good market for the very well made plastic baskets that have good colour combinations and designs. Poorly made ones will not sell.

Wooden Products

Some of the items found for sale in the open market at Ondangwa would have very good sales potential in Windhoek, especially the large well-made spoons and some of the very well made wooden containers. However, no information was gathered on the volume of traditional wooden products made in the four regions of former Owamboland, so it is impossible to guess whether supply could meet the demand. Also more information would have to be sought on the availability of the wood. The products should not be encouraged if a resource problem exists.

Similarly, other traditional wooden products, such as drums, thumb pianos, and milk buckets are not found in very significant quantities in Namibia. If more were made, but made very well, they should have good market potential.

Okavango wood products have already been discussed in this report. While the demand is there to a certain extent, it could expand with product improvement and the introduction of some new designs and styles. There appears to be an urgent need for this, because it is heart rending to see a very large piece of a tree that takes 80 years to grow be used to create a
piece of "airport art" rubbish. Ideally, the best of the carvers should be encouraged and taught more, while the worst of the carvers should be provided with some other type of opportunity to make an income. The same problem holds true for some carvers in Caprivi, but not on such a large scale. The market outlets in Namibia during this survey have indicated an interest in having a broader range of craft products, and new product styles made in wood are one of the product lines which was requested.

Pottery

Traditional pottery will always be limited by fragility and transport problems. If these could be resolved, the market outlets in Windhoek would probably be interested in the good quality pieces because they are so hard to come by so far from the production area.

Skinwork and Leatherwork

If production in Botswana can be viewed as an example, there will probably not be a growing demand for skin mats over the next few years on the tourist or export market. Without undertaking any market study, all indications lead to the impression that fur products will not be marketable in the United States or Europe. In general the overseas market appears to be becoming less interested in products made "blatantly" from animal resources (i.e., products that look like they are made from "cute furry animals"). A good example was given by a German consultant attending a conference on wildlife utilisation in Bulawayo in 1989 when he said, "these days if a German tourist comes home with a fur product or a trophy, he must walk into his house during the dark of night so the neighbours don't see him". Increased awareness and interest in animal rights and conservation, coupled with complicated export/import, CITES, and veterinary regulations and fees has led to a situation that marketers do not want to touch.

Having said this, the local market within Namibia should be explored. There might be good interest in the north of Namibia for products made in the south. In addition, the soft kaross blankets as made in Botswana could be made in Namibia. The well made ones do have a good market.

The prospects for increased production of leather Herero and Himba dolls should be explored. Because of their very limited supply, the marketing saturation point has never been tested in Namibia. These items would surely be popular amongst residents and tourists in Namibia as a unique "cultural" product representing Namibia. Recently, the export market has indicated interest in this product too. Because there is some debate about the messiness and smell of the ochre and fat covering the leather, the issue of covering the leather or not would have to be explored more at the market level. For example, one craft project dyes traditional products with wood stain rather than the ochre and fat to eliminate the problem of smell.

Opinions on other "traditional" leather work, such as beaded leather bags vary. Some marketing organisations believe they can be good sellers because they "best represent the Bushman", but they cannot be too expensive and they must be designed nicely.
In Botswana, aprons and dancing skirts have a very good market through local school dancing groups, but they do not seem to appeal to tourists frequenting craft shops. The importance of quality remains -- poorly tanned products will not sell to anyone. A survey could be conducted through Namibia schools and cultural groups to get an indication of the local market. If there is a market, the actual production of these products could be developed amongst producers who know how to work skins.

Beadwork

Ostrich eggshell beaded jewellery

Strands of ostrich eggshell beads have always been good sellers, primarily because they represent people's "image" of the Bushman, the eggshell is seen as a natural but renewable raw material from Africa, and some very attractive and wearable jewellery products can be produced. Necklace strands that have been shortened from the very long traditional lengths seem to sell better than the long ones, probably because "westerners" can wear them.

If production systems are better organised in Otjondjupa and West Caprivi and a good supply of broken ostrich eggshells can be accessed from Namibia's gamefarms, supply could begin to keep up with the potential demand.

In addition, rather than just stringing beads on a length of sinew, more elaborate necklaces with these beads can be made. The well made ones that can actually be worn have a good market because of their originality, good design, and wearability. Ones that cannot really be worn due to their odd construction and/or fastening would be slow sellers.

Similarly, of all the eggshell beaded products produced in Botswana, bracelets have proven to be the most popular. They can be a very attractive and easily transported gift or souvenir. Unfortunately production capacity does have its limitations, because they are difficult to make and require a high level of skill. The beads should be well polished, must be of proper size, and the bracelet must have a good clasp.

Some very good examples from producers in Ghanzi and northern Kgalagadi Districts in Botswana could be shown to Namibian craftspeople. If enough interest is generated, short courses could be conducted on making bracelets and designing "modern" necklaces, and therefore, a new product line could be developed for Namibia.

Mixed necklaces with dau roots

These necklaces have good potential because the raw material is reported to be in good supply. When dau is mixed with other materials such as glassbeads or ostrich eggshell beads an attractive product can be produced. While it takes some skill and an eye for colour and design arrangement, this product does not call for a high level of technical skill.
Necklaces with carved tamboti wooden beads

If small individual beads are made carefully and finished well, these necklaces are very wearable and popular. However for the Herero producers located in Omaheke Region, the prospects for increased production are not good unless arrangements can be made with residents of Otjozondjupa Region where most of the tamboti is located.

Glassbeaded jewellery

The market for this product is difficult to predict. Currently most of the items do not sell well. Some marketeers say glassbeads are not “traditional” to the Bushman, forgetting that they have been used and traded for many hundreds of years. The main reason they may not sell well is because the product line coming out of Namibia is generally poorly made and it cannot compete with the same type of items from the Zulu, Ndebele, Xhosa, or American Indian. Training could be initiated to improve this product line, especially when it comes to choice and arrangement of colours. A variety of natural beads from seeds and roots can be added to the glassbeads to make a more interesting and less expensive product.

Miscellaneous Products

**Himba and Oma-Twa Cultural Products**

All the craft products based in the material culture of the peoples in Kunene Region have good marketing demand because of their uniqueness. However, supply of these goods does not appear to be possible because the traditional producers in Kunene have not expressed great interest in producing products commercially for sale outside of their area.

**Herero Cultural Products**

Similarly the Herero cultural products made in Omaheke Region should have good demand because they would represent one of Namibia’s diverse cultures. To date, it does not appear that many of these products have reached the Windhoek or tourist area markets, so some market research would have to be undertaken first before these products are encouraged in great quantities. Nonetheless, it is suspected that they would be good sellers if coupled with educational and promotional information. Furthermore much of the traditional leatherwork could be developed into some lovely contemporary jewellery pieces if the right design advice was given.

**Whole ostrich eggshells**

Very few whole ostrich eggshells with well done etched designs, filled in with charcoal, are found in Namibia. Again, using Botswana as an example, this product is a very good seller and could be developed much more in Namibia.
APPENDICES
12. THE BASIS OF A DISCUSSION, RATHER THAN CONCLUSION

Rather than drawing any definite conclusions and final decisions on what the best methods are for the development of the handicraft sector of Namibia, this document hopes to provide a basis of discussion for the WWF LIFE Project, The Rössing Foundation, and all other relevant NGOs, government bodies, craft producers, and resource people.

It is clear from this initial reconnaissance survey that the foundations for a craft industry based in natural resources already exist in Namibia. There is a good network of individual producers and a few groups of producers, who have well developed skills and generally speaking, reasonable access to the raw materials which they use. There exists a good variety of natural resources which must be managed and monitored carefully. There is also the basic infrastructure for institutional support. Good physical and communication infrastructure exists in the country, especially in comparison to some of Namibia's southern African neighbours. Hard working, helpful, and enthusiastic NGO advisors and government officers are found throughout the regions. There are plenty of craft retail shops in Windhoek and some in the major tourist centres. A solid link and expanded market can be established with the growing tourist market.

Everyone interviewed during this survey felt that there was clear justification for the investment of human and financial resources required to develop and support the handicraft industry in Namibia. Now decisions must be made on the general form of interventions that should be taken, the extent of interventions, and priority areas to target. Further decisions must be made on the structure or structures that should be put into place to create a vibrant, strong, and sustainable handicraft industry.
9. Specific craft activities or projects in specific geographical areas appear to be in need of:

(A) Assessment or feasibility studies, some general guidance, and help with planning.

(B) Some specific advice or suggestions to help resolve some particular constraints.

(C) Short and long-term training in quality and skill development, product development, marketing, and other business related skills.

All projects need to spend more time and attention looking into natural resources issues.

Although this list is not all inclusive, the following areas were identified during this survey (Letter in bracket ( ), represents the type of activity needed, from above):

* Eastern East Caprivi and Caprivi Art Centre (B,C)
* Western East Caprivi and Lizauli Traditional Village (C)
* West Caprivi (A,C)
* Shankara, Okavango Region (C)
* Mbangura Woodcarvers (C)
* Other wood carvers, basketmakers, potters in Okavango Region (B,C)
* Oshana Environment and Arts Association (A,B,C)
* Various individual production groups in the north, primarily assisted by government officers or NGOs (B,C)
* Eastern Tsumkwe District (A,C)
* Western Tsumkwe District (A,C)
* Producers in Otjinene, Omaheke Region (B,C)
* Epikura Agriculture Association (B,C)
* Drimiopsis Resettlement Project (C)
* Ase Khai Project in Mariental (B,C)
d) Overseas markets - alternative trading organisations (shop and catalogue sales), organisations promoting imports from developing countries, wholesalers, retailers, museum and zoo shops, and specialized African art and craft shops and galleries.

3. Regional and international market research -- for example, a research visit to the United Kingdom would need to include the following:
   a) Attendance at one of the major gift fairs (e.g., Spring Gift Fair, Birmingham)
   b) Meetings with Alternative Trading Organisations (ATOs), such as Oxfam Trading and Traidecraft Plc, and with merchandising organisations on buying trends, product design assistance, prices etc.
   c) Visits to leading craft/gift/decorative accessory merchandisers.
   d) Introduction and briefing with the Namibian trade attache.

4. Development of a product design plan to target local and overseas markets. Products would be broadly targeted to suit specific markets that have been identified and could include local decorator, expanded national markets, overseas wholesale, overseas ATO, etc.

5. More research into the economic value of the handicraft industry in Namibia especially in comparison to other opportunities such as the value of sales of livestock and crops by rural farmers, other small-scale production and service activities, and tourism opportunities.

6. Research and assessment of the important natural resources needed in handicraft production as outlined in Section 4.1.4. Other geographical areas and additional resource species should be added when identified.

7. Research into specific product development in terms of methods for using the resources most efficiently, as described in Section 4.1.3.

8. On-going research into cultivation methods for *Hyphaene petersiana* and some of the trees utilised in woodcarving.
11. NEED FOR FURTHER STUDY AND ONGOING RESEARCH

During this survey, several areas were identified that need further and ongoing research, study, and/or collection of information. Some of these could take place before any handicraft development and marketing structure is put into place, while some research activities could take place as the first activities and responsibilities of this organisation. Much of the work should take place simultaneously and be continued as an ongoing effort. Recommendations are as follows:

1. By using the information obtained in the Resource Directory in this report, along with corrections, updating and additions, a complete resource guide should be compiled which would contain up-to-date information on the following:

   a) Producers -- individual, groups and co-operatives. Products made, skill levels, possible trainers, contact names, locations, networking contacts.

   b) Government departments involved with co-operative affairs, income generating projects, trade promotion (local, regional and international), training and management programmes.

   c) NGOs involved in the above mentioned activities and any other specific areas of specialization.

   d) Regional and international organisations and consultants involved in management training, women’s issues, co-operatives, skills training, design, and research.

   e) Donor agencies with non-governmental and inter-governmental funding programmes, outlining primary issues and interests, grant-making policies, key people, levels of funding, means of application and examples of recent grants.

   f) National and regional index of resource people and a brief outline of their areas of expertise, including the following areas: small-scale business, marketing, skills training, design, community development, natural resource research and management.

2. Research and documentation of potential market areas:

   a) Local markets

   b) Regional markets

   c) Special markets - interior designers, national parks, hotel and lodge shops, galleries, museum shops, etc.
generating project" which is based in handicraft product development and marketing activities. This group and their ideas could be used as a jumping off point for a national handicraft development and marketing programme. Much more discussion and planning would have to take place.

Option 5

As some people have suggested, including Peterson (1993:6), all the key people and representatives of various government, NGO, and marketing bodies should come together and form a Council or Advisory Board to guide the existing organisations and their activities related to craft development and marketing. This Council would also be the forum for exchange of information and ideas, and all necessary networking. A decision would have to be taken on how much authority would the Council have over its member organisations and whether the Council would act as the one voice presenting handicraft development plans and needs to government authorities, development agencies, and donors.

Option 6

Rather than having one national body, each region would have a regional body and/or craft development and marketing centre. Centres already found in Caprivi, southern Kunene, and southern Oshikoto Regions could act as examples to other regions and be provided with more assistance if proven to be necessary.

Possibly representatives from these centres and other key craft personnel could meet quarterly or bi-annual to discuss activities and plans. Jointly run, national activities could be conducted when feasible and necessary.

For all of these options, programmes offered by existing training and advisory organisations, (as listed in the Resource Directory), should be accessed when needed. For example, there is no need to "re-invent the wheel" when it comes to business or design and skill training. However, some specialised programmes and training packages might have to be devised through the work of the handicraft development body and the existing training and advisory organisations.
marketing and non-profit development could be created from existing organisations or started up from scratch.

Option 2

Building up the capacity of one existing NGO. Many factors support the choice of The Rössing Foundation to be the one organisation to co-ordinate a craft development and marketing programme in Namibia. The Rössing Foundation has a well established reputation and track record in the field of community development, the ability to access funding, extensive experience in training programmes, and seven existing community-based training centres with residential facilities. Very importantly, The Rössing Foundation also already has one craft development officer with both an academic background in the arts and crafts and many years of on-the-ground practical craft development experience.

However, The Rössing Foundation does not at present have all the human resources or expertise necessary to tackle all the development needs or to run an extensive marketing operation. Since, in the opinion of these writers, a craft development and marketing project must be largely market led, the issue of marketing would be a subject for serious consideration and discussion by The Rössing Foundation. Other possible future partners, which might include the Namibia Crafts Centre or another existing private craft marketing enterprise, should be brought into the discussions. Additional human and financial resources would have to be added to expand the existing craft development programme of The Rössing Foundation.

Option 3

The National Art Gallery in conjunction with the Directorate of Art and Culture under the Ministry of Education and Culture could receive additional human and financial support to expand and develop the craft development work already undertaken. Contacts already made in the regions with cultural officers and art and craft centres could be expanded upon. If this option was considered, additional personnel with solid craft development and marketing experience would be needed. Personnel with social research experience and community development experience would also have to be hired on an as needed basis or full-time.

Option 4

A completely new structure may be the solution that would best enable the project to grow within a framework designed for a sound development and marketing programme. Just as an example, several people have come together and discussed the idea of a "women's income

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26 Three private sector marketing companies were identified during this survey which appear to have some dynamic personnel and good ideas. However no specific discussions were held with them to ascertain their interest in expanding their operations.
10.3 STRUCTURAL OPTIONS

Many people interviewed felt there was no existing organisation in Namibia that could take on the role of craft development and marketing, and therefore, a new organisation would have to be created. As described in Section 10.2 above, many ideas were given, but no specific plan was forwarded.

Other informants felt that there might be existing organisations that could be responsible for craft development if they received some assistance, direction, and of course additional financial and human resources. Suggestions included (in alphabetical order): Arts and Craft Guild, Directorate of Arts and Culture, Namibia Craft Centre, Namibia Development Corporation (as the development arm of government), National Art Gallery, The Rössing Foundation, and the Tsumeb Art and Craft Centre.

The purpose of this consultancy and survey is obviously not to make a final decision on how craft development should take place in Namibia. However, a few possible options are outlined below for thought and discussion. Hopefully a large workshop can be run early in the new year to discuss these and other options and decisions can be made to put Namibia on the right track for a sound handicraft development programme.

[N.B. These options are not ranked in any priority.]

Option 1

A combination institution of private sector marketing and non-profit making development organisation could be formed. A private sector business would take on the work of market research, market development, and actual marketing. The profit-making nature of the company would require skilled marketing personnel and should ensure sound business decisions. A non-profit arm of the company would be able to receive donor support and government subsidies to undertake product development, skills training, and natural resource management and cultivation work (i.e., all the work that a private company would struggle to finance). It would also spend the time liaising with all the necessary government bodies and NGOs for consultative, advisory purposes, and added assistance. Because the one arm would be registered as a non-profit organisation, it could also receive human resource assistance in the form of international volunteers or development experts on contract. A portion of the profit from the marketing company would be mandated to go into craft development work and resource management, ensuring a link between the business and development aims.

A combination of this sort is recommended over just one commercial marketing organisation. Because of the vast distances in Namibia, sparse population, and great amount of work that needs to be undertaken in terms of development and establishing contacts with rural areas, probably no commercial, profit-oriented business would be willing to take on this work which would not reap direct benefits for some time. In contrast, a non-profit organisation working on its own might lack the commercial urgency to find marketable products and to conduct all activities as cost effectively as possible. This combination of commercial
development organisation should be to identify existing markets and create new ones. The organisation must also identify channels of distribution and develop quality and skills.

In contrast, some respondents did not know if there should be one organisation or not. One respondent felt that if there was an umbrella organisation, it should definitely not be a government body. One respondent expressed the opinion that although it would be good to have access to an organisation that could provide advice on craft development, this does not necessarily mean that there needs to be only one organisation providing this advice.

One government directorate feels that trying to create one organisation for art and crafts in Namibia would be impossible given the "existing fabric of Namibian society". It is better to have a loose organisational structure or forum where all parties concerned can meet and a few of the stronger organisations (he suggests such bodies as Directorate of Art and Culture, National Craft Centre, National Art Gallery, Caprivi Art Centre, Tsumeb Art Centre) can give guidance. He feels it is better to try and broaden the base of bodies working in the handicraft sector rather than narrowing it to one umbrella body.

Petersons (1993:6) from AFROART agrees with this notion. She suggests that a Craft Council is formed, made up of key persons and representatives from all the relevant projects and organisations working in the craft field in Namibia. The Council could then operate as one body towards the authorities, development agencies, and donors.

Another private sector individual agrees. She feels that if one organisation was mandated to undertake handicraft development, the other organisations would resent it. One NGO representative felt that it would be important to avoid a situation where one organisation prescribes to another.

One government officer has suggested that a regular symposium should be held bringing all interested parties together, rather than attempting to form one umbrella organisation. In contrast, one NGO representative feels that this would be unmanageable because it is difficult to bring together urban and rural people with different educational levels.

One producer felt it would be better to have a private craft development organisation in each region. This organisation could provide assistance such as helping with the provision of tools and raw materials, transportation to collect raw materials, and act as a marketing link.

IMLT suggests that two layers of organisational structures could be developed: at the regional level and at the national level. The organisation at the local level could identify producers within the region and possibly actually buy crafts, while the national body could provide the marketing links both nationally and internationally.

Several individuals have suggested that regional organisations or committees should be formed to guide all activities in an individual region. As a best bet alternative, regular meetings or symposiums should be held at the regional level to discuss main issues and activities. Regional representatives could then participate in activities at the national level.
craft development, not like the current approach of most organisations which is to "touch, touch", that is, merely touching the surface of craft development here and there. The craft development organisation must be totally concentrating on the development and promotion of crafts in Namibia.

One NGO informant felt there was an urgent need for one craft organisation which would be knowledgeable about craft development and marketing, while at the same time be very sensitive to the issues of natural resource management and over-utilisation problems.

One government officer stated there is a need for a national body because the craft industry is so scattered around the country. The main purpose should be for providing or assisting with training, transport, and marketing. Examples of products from all around the country should be displayed by this organisation for educational and promotional purposes.

One officer felt that the organisation must have a staff made up of qualified specialists, including craft development experts, people trained in specific craft skills, and people trained as trainers. Viable commercial projects have to be incorporated into the objectives of the organisation to ensure sustainability.

Most informants, including government informants, adamantly felt that government should not take on the role. One respondent said, "Government cannot do this type of thing because the government is not business-orientated. Government is also not creative". Another government officer agrees that government should not be the one to take on the role as government is too slow and full of bureaucracy. He felt that NGOs are better placed to undertake this type of work because they can be much more flexible than government. Having said this, he also stated that government should assist the NGO in some way, but not be responsible for implementing the work.

Another officer felt that NGOs should not take on the responsibility either, because they are not profit-making and rely too often on donor funding. This officer said that, "It is not a good idea to become dependent on donor support. It should be a profit-making organisation. Possibly NCC should be encouraged to take on this role. Initially there should be no problem with undertaking development and marketing together because in the early stages of developing the craft industry they must go hand. Later there may be a conflict of interest, but the organisation should agree to take a certain percentage of their net income from the buying and selling side and put it towards development." He feels it is possible to generate enough profit from marketing to do this.

One representative of an international body feels that Namibia needs one central "deposit area" for knowledge and information related to art, crafts, and culture. It was suggested that either the National Art Gallery or the Arts and Crafts Guild could possibly serve this purpose.

A private sector arts supporter thinks that any staff of a craft development organisation must be knowledgeable about existing markets, about systems of marketing, and know how to "get something going straight away". They also must know about art and crafts in general and what the potential for development can be for Namibia. The main purpose of any craft
Finally, during this survey, a few cases were noted where craft producers were receiving misleading and sometimes wrong or bad advice from well-meaning development workers and government officers. Unfortunately, not much can be done about this problem because the "advisor" really does not know that they are providing the wrong advice. They themselves lack experience in handicrafts and development work, in general. If a national handicraft organisation is started, more interventions can be made by experienced craft development personnel.

10.2 REQUIREMENTS FOR THE FUTURE AND THE INFRASTRUCTURE NEEDED TO OVERSEE CRAFT DEVELOPMENT

If it is assumed that the investment of manpower and financial resources are justified, what is needed now is a plan of action within which a craft industry can be developed and sustained and the identification of an organisation or organisations, through which the development project could be implemented.

The long term objectives of any craft development and marketing project should focus on:

1. The support, development and upgrading of the producer base through training and increased, coordinated productivity.

2. The building up of sales through well planned product design and development and coordinated production.

3. Responsible product development and promotion based on the sound management and sustainability of the natural resources needed for the handicraft sector.

4. The expansion of the customer base through regional and international market research, participation in export marketing programmes and direct market contact and participation.

5. Sustaining the long term viability of the project through well managed financial planning, on-going design input, and a creative and dynamic marketing strategy.

To undertake these long-term objectives, some type of institutional infrastructure is needed. A suitable organisation or organisations, through which the development activities can be implemented, must be identified or created.

During this survey, many opinions were solicited and many discussions conducted on the type of institutional infrastructure which was needed to conduct handicraft development. While no final conclusions were drawn, the main opinions follow:

Several people interviewed felt that there is a need for one organisation in Namibia that could be considered as the focal point or umbrella body for the craft industry. One government officer put it this way: "It would be good to have one organisation that could go deeply into
products, how to adapt products to the market is needed. He gave the example in which someone may know how to make large baskets. This size basket is difficult for a tourist to buy and take home. Therefore adjustments can be made to the product, smaller baskets can be made. "Build on what is there, don’t kill the national aspects of the craft."

Other individuals felt that product development did need to be addressed in a concentrated fashion. New products needed to be introduced and the issue of guaranteeing supply had to be addressed.

Almost everyone agreed that quality needed to be addressed urgently.

Equally urgent was a need to confront the problems of markets. Marketing contacts and systems needed to be examined and expanded. Most existing craft shops and markets run by development advisors and/or communities are in desperate need of advice on how to improve their display space and how to promote their products.

Many individuals expressed the opinion that more promotion is needed, including more exhibitions. One officer felt that many entrepreneurs cannot afford to pay for the space for an exhibition or show. He said, "possibly some type of affirmative action is needed, for example the space could be provided for free or at a subsidised price. Transport to a show could also be provided". Some assistance and financial subsidies do exist in Namibia for craft producers to attend local shows and international trade fairs, but the information is not always disseminated adequately.

More business and marketing awareness amongst entrepreneurs is needed.

One government officer in the South felt that producers can be assisted with training and possibly equipment, but that direct financial support should not be provided.

Several producers noted that a "Catch-22" problem often occurred with government assistance. If producers come together and form a group they must be of a minimum size to receive assistance from certain government ministries. If the group is too small it is not worth the government officers effort to provide assistance. However, too big of a group makes it difficult to pay wages or to share the profit.

Two final words of caution must be made regarding interventions. During the process of interviewing producers, several respondents said that they were tired of speaking to people about their situation and problems and then nothing ever happens. They never see the person again. In some cases specific help has been promised (e.g., help to build a better roadside shelter, assistance with craft marketing, actual orders for products), but no follow-up was ever made. During this survey five different groups told tales of being promised something, then kept waiting and wondering what was going on with nothing ever happening. Therefore, any individual or organisation wanting to assist craft producers must take the work seriously. The organisation must recognise its own constraints regarding time, skilled personnel, and finances. In cases where an appraisal is made and then the NGO or government officer decides that they cannot assist a certain group then they at least must come back to the group and explain their decision.
10. SUPPORT TO THE HANDICRAFT INDUSTRY AND DEVELOPMENT INTERVENTIONS

"If we don’t put some effort into handicraft development, what are the alternatives for the people? Begging? Otherwise we (The State) will have to carry the burden."

Government Officer, Karas Region, 1994

"The last thing we need is another struggling organisation. If a craft development organisation starts it needs to be effective immediately."

Volunteer member of an arts support group, Windhoek, 1994.

"So many projects have been started from the wrong foundation. They have just not been thought through properly."

Craft advisor, Oshikoto Region, 1994

"We need to concentrate on what the people are complaining about."

Government officer, Okavango Region, 1994

10.1 ARE DEVELOPMENT INTERVENTIONS NEEDED?

The foundations for a craft industry are already there with a network of individual and grouped producers who have well developed skills and, generally speaking, access to the raw materials which they use. There is also the basic infrastructure for institutional support. What is needed now is a clear decision as to whether or not there is justification for the investment of human and financial resources required to develop and support the handicraft industry in Namibia. If this decision is made, further decisions must be made as to the form and type of interventions which should be taken.

All the people interviewed during this survey felt that more effort should be put into developing the craft industry of Namibia. One government officer expressed the opinion for many, that very little has been done in this area to date and there was a lot of scope for expansion and interventions.

Opinions were given on the areas that need special attention:

One government officer felt that the existing craft base is what should be promoted and it should not be distorted, that is existing skills should be developed rather than introducing new skills. However he also felt that ideas and training on how to improve marketability of
BOX 8  SKILL TRAINING FOR CRAFT PRODUCERS

In one southern African country, many wood carvers were working in one location. One man was very talented at carving animal and human figurines using traditional African carving tools such as the adze and knife. His work was quite creative and original. He spoke good English, could read and write, and had good leadership skills. Because of all these traits he was often hired to teach carving workshops and to organise courses for other carvers. He worked alongside government and NGO advisors for many years in this capacity, but also carried on with his own creative carving.

Along came an NGO staff member who wanted to start a project at a village about 100km away for making educational toys from wood (like blocks and puzzles, and different solid shapes which had to fit into the same shaped hole). The NGO would supply the electrical tools, such as planers, sanders, and table saws, the government would provide a soft loan for the building of a big workshop, and the NGO advisor would train someone to use the tools who could later train others and manage a business for toy making. Because the carver was seen as someone who could work well with his hands and could also be a good organiser and trainer, he was chosen to learn these new skills and to manage this new business. This move was basically seen as a "reward" for all his hard work over the past years.

I saw him in the workshop about six months after he had received a few months training with the electrical tools. He was nearly in tears, looking like he had aged 5 years in six months time. He hated the work, finding it difficult to use the electric tools and follow the toy patterns, while at the same time finding it to be boring, repetitive work. He could not figure out how to repair the fancy electric machines, so half of them lay idle. He asked me how could he possibly teach others when he did not know how to use the machines properly himself. He said, "I can teach others with the adze, not with these horrible machines".

I saw him again about a year later back in his home village. He was happily carving an antelope in mopane wood, when he told me the story that several months earlier, the roof had blown off the workshop, he could not get money to fix it nor pay back the loan. The project had gone bankrupt and every one was wondering why. But the carver was just happy to be back home doing what he knew best.
it should be relatively easy to identify good craftspeople when the time comes to start developing new products and product prototypes to test in the market.

Secondly, any training effort should be put into helping those who already have the basic skills, so they can improve those skills and improve the quality of the final products. Those with high skill levels should be the focus point to help develop new products and to train others to build their skills. At this stage in Namibia’s handicraft sector, teaching people crafts who have no existing skill base should not be a priority.

Thirdly, all well meaning NGO or government advisors who take on craft development work and training should be sure that they are giving the proper advice when it comes to training and skills development. The appropriate training must be provided to the appropriate craftsperson. See Box 8 for a case study on training and project development.

Finally, putting some effort into developing the handicraft industry in Namibia has great potential to help expand on Namibia’s skill base in general. By reaching and working with some of Namibia’s most rural people through handicraft development work, learning opportunities are given to the rural people that they might not otherwise have. Through handicraft development, people can learn a variety of skills other than just technical skills. People can widen their experience and enhance their capabilities. To mention a few: organisational skills, leadership abilities, management skills, literacy, numeracy, creative thinking and planning, and environmental awareness.
"money goes directly to the people who make them, and by encouraging their manufacture, Ju/'hoan culture is strengthened" (Anon undated). Leatherwork is part of the Nama and Baster culture and any action to promote this activity in the South will help to keep these cultures dynamically alive. One craft advisor in Oshikoto Region notes that "The people's moral and ethnical life has been destroyed along with their creativity. But it can be reawakened again through creative activities such as art and craftwork."

At the same time that handicraft work can help to reawaken past traditions and help to keep traditional skills alive (Terry and Cunningham 1993:46), it can also play an important role as an innovator and creator of new traditions by providing new cultural ideas and dimensions. Mallet (1994:3) notes that,

"The 'traditional skill' of woodcarving is handed down from father to son or through a kind of apprenticeship located in the villages. It is still handed down from one generation to another even if the children are said to be less and less interested because of schooling or other cash opportunities outside of the rural economy. It is also said that younger people introduce innovations to the craft which are welcome and can spread. The art certainly responds to both the market demand and the indigenous creativity."

Some specific activities are underway to promote culture in Namibia which can include the handicraft sector. For example, in the four regions of former Owamboland, there are 15 different cultural "centres" which meet at school venues, according to the Cultural Officer. Each centre has a committee and they work towards organising activities for the regional cultural festival which is held annually in Oshakati or Ongwediva. Craftspeople are encouraged to produce for these festivals and sell products at the festival. The cultural centres also work with Namibian museums and help to establish culture clubs in schools.

The Ministry of Education has a project underway, called the Cross-curriculum Culture Project, which links rural schools together with the local community, the culture of that community, and various craft projects or producers in the community. The idea is to create a forum for interaction and learning between formal education programmes and the informal but very valid experiences and skills of the community members.

In 1991 there were discussions about establishing a National Arts and Culture Council. Apparently this idea was not pursued.

9.5 SKILL LEVEL AND THE POTENTIAL FOR DEVELOPMENT

Training opportunities and needs were discussed in detail in Section 7. Briefly four other points can be raised here regarding the potential for training and skill development:

Firstly, in Namibia there is good potential to develop the skills of producers in technical and design skills. A solid skill base already exists and basically producers just need some training and awareness on quality and what is required by the market, that is, the market outside their immediate surroundings and experience. Because the basic skills already exist,
9.4 CRAFTS AND CULTURAL IDENTITY

Several key informants during the process of conducting this study expressed the opinion that three forces in Namibia are suppressing the cultural identity and the material culture of the people. In the past and to some extent still today it is perceived that missionaries have had a major influence in this regard. Since independence, another force has come about through the process of "nation building" when individual tribal cultures have been discouraged in light of attempts to build the country as one. The "modern" educational system has also discouraged students from appearing in the school classroom in traditional costume, such as plaited hair and headdresses covered in ochre. In earlier days some craft production, such as basketry, was included in some school programmes. This form of cultural promotion largely faded out, but some attempts are being made in some areas to re-establish craft activities in the schools today.

These impressions from key informants were echoed in an earlier publication on Namibian culture. Avenstrup (1991:57) stated the following in 1991 when extensive discussion was being held on cultural issues for the new Namibia:

"It is a tragic fact that there have been extensive and deliberate attempts to spread cultural disinheritance in Namibia, and that the educational system and its close power alliance with the missionary religion has been instrumental in this. As in language, the white urban upper and middle class culture has dominated, and what practice there has been of teaching arts subjects in schools and other institutions has largely been the classical Anglo-Germanic culture. It would not be wise or possible to pretend that time can be reversed and that arts and culture in the schools can reconstruct what once may have been indigenous Namibia cultures. But there is a challenge and possibility in opening up the schools to the wealth of arts and culture around them as it becomes recognised and known, making the school system instrumental in developing culture instead of breaking it down..." 

Craft development and promotion can act as a catalyst for cultural expression and growth. Encouraging individuals to produce products from their rich cultural background can help to re-instil pride in one’s past and delight in one’s future prospects.

In Namibia, there are already many examples where the encouragement of craft production and marketing has had a positive influence on cultural identity and has helped to preserve cultural traditions while providing a source of income. Nyae Nyae Foundation notes that

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25 For example, missionaries in southern Angola, northern Namibia, and northern Botswana discouraged the Hambukushu from wearing long plaited hair. Ultimately, hair wigs were created and worn instead. In contrast to this situation, it should be noted that the Finnish missionaries have played a significant role over the years in encouraging the women of Owamboland to make basketry items for a commercial market, thus ensuring that this aspect of the agriculturalists’ material culture continues.
The marketing model is financially very unprofitable. This indicates that it requires substantial financial support from government or donors. The economic analysis values the marketing activity in combination with the some 250 producers which it could support. The result is economically positive (the activity would result in a positive contribution to national income). This strongly indicates that marketing units and product development and promotion, along the lines of the model, should receive the necessary financial support.

These results can be used to justify a national crafts project with the aims of market and product development, quality improvement, and exploitation of comparative advantages relative to neighbouring countries.
9.3 FINANCIAL AND ECONOMIC PROFITABILITY

Six financial models were created for this survey. Four are production models to attempt to get a feeling for the relative profitability of three craft sub-sectors, as follows:

Model 1 -- basketry

Model 2a -- beadwork using mostly beads from purchased ostrich eggshells and glass beads

Model 2b -- beadwork using mostly beads gathered from the bush

Model 3 -- woodcarving

The craft development and marketing model, Model 4, looks at the financial and economic costs and benefits of running a craft marketing operation based out of Windhoek during one year of operation within the first five years of the project’s life. Model 5 looks at the financial status of the same operation for a one-year period after five years of operation.

It should be noted that these two marketing models are not being presented to suggest that this is exactly how a craft development and marketing operation should be conducted in Namibia. Rather they are presented to provide an indication of the financial costs and economic benefits of an operation of this sort. They also provide an indication of what might have to be involved if serious efforts are put into developing the handicraft industry on a national level in Namibia.

The six models and the assumptions for the models are provided in Appendix M.

The general results of the models can be interpreted as follows:

The table below summarises the main results of the four financial production models. Excepting beadwork production with purchased materials, the financial crafts production models show competitive returns to labour when compared with other activities which producers engage in (e.g. farm or casual labour at N$ 5-7.00 per day; beer brewing and selling at N$12.90\(^2\)). Furthermore, in general competition with these other activities is minimal since they tend to be complementary. For example beer brewing and sales can take place at the same time as basketry and bead work.

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\(^{2}\) The beer brewing estimate has been derived from figures calculated in Botswana from a study conducted in September 1993 and reported in: Bishop, J. and I. Scoones. 1994. Beer and baskets: the economics of women’s livelihoods in Ngamiland, Botswana. Hidden Harvest Project, IIED and WWF-International.
In years of drought, craft sales may be the only source of cash income to purchase food supplies and seeds for the next year. Furthermore, formal income earning opportunities are limited in the rural areas in Namibia, so few people have access to these jobs, either full-time or intermittently. Handicrafts have the potential to provide a wider range and number of people with some cash earnings, albeit at lower amounts than formal wage earnings.

As a comparison, some income figures for non-handicraft projects and other sources of income have been obtained and described as follows:

Marsh and Seely (1992:36) have indicated that the average annual per capita income was N$225 in 1991 in the former Owamboland where much of Namibia’s basketry is undertaken.

A group of 12 women who knit jerseys in their spare time earned about N$83 each, in the first three months of their project. Therefore, the earning potential is approximately N$330 per person per annum.

Pension income is currently at N$120 per month or N$1,440 per year.

Labourer wages in Katima Mulilo range between N$140 to 170 per month for an annual amount of between N$1,680 and N$2,040.

A commercial farm worker in Okavango Region who works 264 days per year (which rarely happens) would earn N$2,100.

A game park labourer can earn N$400 per month or N$4,800 per year.

A salary valued at N$450 per month is paid to workers at a guest lodge. This amount encompasses the value of the cash wage, housing, and uniforms.

For a proposed community camp-site, the primary school educated manager/labourer will earn N$450 per month for an annual salary of N$5,400.

A well paid domestic worker or gardener may earn about N$600 per month for an annual salary of N$7,200.

An educated sales person at a retail shop in the north can earn N$700 per month or N$8,400 per year.

In the end individual craft producers and their families will have to decide for themselves whether craft production is the best use of their time and skills. In some cases, hopefully, NGO or government advisors can be available to provide assistance in that decision-making process by outlining other opportunities and comparing them with craft production activities.
About 10 to 15 producers sold a total of N$500 worth of crafts (approximately N$35 each) in one year on a consignment basis at a game park entrance.

A total of 53 basketmakers who attended a series of basket upgrading courses in 1992 reported on their sales for the one year period, June 1991 - May 1992. A total of 211 baskets were sold for an average of four baskets per weaver. The average annual income from the sale of baskets for the individuals in the three groups was N$134.25 (Terry 1992).

In a beadwork project with three producers, each producer earned N$150 in the first year. Total for one year was N$450.

A project with about 100 crafts people producing a variety of products distributed approximately N$250 per producer per annum over the past four years. Average total per year was N$25,000.

In a beadwork project with about ten producers, each producer earned about N$300 in the first year of operation. Total earnings: N$3,000.

Over a six month period about N$10,000 worth of baskets, woodcarvings, and beadwork have been purchased from about 60 people, earning them approximately N$30 each per month. If this rate of purchases continues, each person could earn N$360 per year. Possible total per year: N$21,600.

In one embroidery project, about 100 women earn approximately N$360 per person per year. Total earnings: N$36,000.

In a six month period, seven producers received about N$100 per month per person for the production of their traditional crafts. If this rate of production and sales continues, an individual could earn approximately N$1,200 per year. Total per year: N$8,400.

In a basketry project with six weavers, each weaver averaged N$135 per month in sales over a six month period. If this rate of production and sales continues, an individual weaver could earn approximately N$1,600 per year. Total for the project per annum: N$9,600.

In one calculation on the value of woodcarving in Okavango Region, at least 500 woodcarvers are estimated to be earning N$1,000 to 2,000 per annum totalling between N$500,000 to one million Namibian dollars.

Admittedly, most of these figures are not earth shattering in comparison to some formal sector wages or to some of the larger sectors contributing to Namibia’s economy such as mining, fisheries, or tourism. However, it should be kept in mind that handicrafts does have an important role to play in the rural economy and it can provide a valuable cash earning opportunity for rural families that have few other opportunities due to their geographical location, educational level, and access to other resources. Handicraft production can also be one strategy of the many risk-aversion strategies employed by rural farming communities.
There is potential because there are many people with natural skills and expertise and natural resources for craft production. This is the base that should be cultivated and developed. [4]

Namibian craft producers have not reached the standard of producers in neighbouring countries, especially regarding quality and pricing knowledge. Nonetheless, the current situation leaves a lot of room for improvement and development. [3]

The handicraft sector has good potential to generate income, especially for rural people. [2]

There is also good potential to link the craft industry with the tourism industry to promote Namibia. The handicraft sector can help to promote tourism, while tourism generates expanded markets for crafts. [2]

Crafts can help to define and describe the different elements that make up the identity of Namibia. Examples given by the respondents included Herero dolls and Himba artifacts. [2]

Craft production and promotion can be a creative outlet for people by giving people pride in themselves and their skills. [1]

One government officer felt that crafts have already shown great potential, based on the interest of certain European countries. "The potential lies in the fact that Namibian crafts are unique and different and not mass-produced like crafts from other countries in Africa." [1]

There is potential for expanding the craft industry in Namibia, but there will be a market saturation point for each product. [1]

No one suggested during this survey that Namibia did not have the potential to develop its craft sector. Now the challenge is to develop it in the best possible way.

9.2 IS HANDICRAFT PRODUCTION A VIABLE METHOD FOR SECURING EMPLOYMENT AND INCOME?

Many producers interviewed individually and in group discussions during this survey mentioned that craft production was their only source of cash income. This study was not a comprehensive statistical analysis of the economics of the craft industry in Namibia. Therefore statements cannot be made about the total economic value of the industry, nor can averages be given on income earnings for craft producers. Having said this, some indications can be provided on the range of income earned from craft production in Namibia and on some of the contribution to the Namibian economy. Some examples, which have been cited by a few projects on the money that has been distributed to craft producers through craft sales, are as follows:
"We have few alternatives in the South. There are problems with livestock production now. This use to be the only economic activity in the rural areas of the South, now the market has fallen off."

Government Officer, Karas Region, 1994

"This project is very important because it helps us. We have no other way to get money."

A small production group, Omaheke Region 1994

"I don't have work. This (craftwork) is my work. I need the money for my children."

Dollmaker, Kunene Region, 1994

"Women need the money from basketmaking to pay school fees and to buy uniforms for their children."

Local authority, Oshana Region, 1994

"I used to sleep hungry. (Because of craft production)...Now I don't any more."

Craft producer, Kunene Region, 1994

"We work hard but we still do not make enough money."

Woodcarver, Okavango Region, 1994

9.1 OPINIONS ON THE POTENTIAL OF THE CRAFT INDUSTRY IN NAMIBIA FOR THE FUTURE

Opinions were gathered from people and groups interviewed about the potential of the craft industry in Namibia. Common themes are described here. The number in brackets [] after each point represents the number of respondents that gave the opinion:

There is good potential for the handicraft industry because so many areas (both sub-sectors and geographical areas) are untapped and so many aspects (skills, resource use) are underdeveloped. People just have not realised that they can, in fact, make some money from craft production. [7]
9. THE OVERALL POTENTIAL OF THE HANDICRAFT INDUSTRY IN NAMIBIA

"Culture cannot be initiated by government. It cannot be top-down. It must come up from the bottom, from the communities".

Private sector volunteer art supporter, Windhoek, 1994

"The people are the potential, but they lack self-confidence, self-esteem, and imagination."

Craft advisor, Oshikoto Region, 1994

"We have the potential. We're not as good as Zimbabwe or South Africa right now, but it is here."

Volunteer member of an arts support group, Windhoek, 1994.

"These people are not entrepreneurs. They do not have the ideas, but they can produce from the ideas that you give them."

Development worker, Oshana Region, 1994

"The problem with all crafts in Namibia is that they are too expensive. You can buy an Asian basket in Germany for a cheaper price than a Namibian basket in Namibia. How can we compete with that?"

Project advisor, Oshikoto Region, 1994

"I see projects that start-up on the initiative of rural women and they appear to be running well, but then a lot of the women complain that they are not earning enough money. Sometimes only one person makes all the money."

Government Officer, based in Windhoek, 1994

"Our people are not enduring until the end. They start a business or activity, drop it, start another, drop it..."

Government Officer, Karas Region, 1994
Once product development begins with specific groups, two points should be followed:

1) Any new product should be introduced on a small trial basis to only a few producers at a time. Quantity, and more importantly, quality can be better controlled in this manner. Samples can be developed to test the market before going into full production.

2) Any one production group should focus on only one or two new products at the beginning. It is better to have one group creating one very good product line than masses of inferior products. If each group specialises in specific products and this is communicated to other groups, competition can be reduced.

8.4 CONCLUSIONS

The craft sector in Namibia is intimately linked with the tourism sector. If the tourist industry expands, the craft industry will also expand if it is prepared with diverse, good quality products at the right price. A few examples include: in 1991 an estimated 213,000 visitors arrived in Namibia and 65 percent of them came for holiday purposes (Hoff & Overgard, 1993:4.2), 30,000 tourists are estimated to pass through Twelgefontein per year and the nearby community camp site struggles to get enough crafts to sell (Montgomery pers. comm. 1994), and the craft retail shops estimate that 46 percent of their customers are holiday visitors. Obviously the potential is there.

MTI and others feel that effort should be put into addressing supply problems. The export market is also there, but products have to be developed and producers trained in procedures to supply orders.

For all craft sub-sectors, well-made and fairly priced products will sell and poorly made, expensive products will not. Both demand and supply could increase through skill training and promotion.

For certain products that might be well received in the market, serious consideration must still be made regarding the amount and sustainability of the natural resource used in the production of that product. Estimates should be made on the need and levels of future use to determine whether a specific product can be encouraged to be produced and promoted in the market.
Other product types can be identified and developed in Namibia in cases where the raw material exists, but the material does not appear to be currently worked in Namibia. These cases would require basic skill training in the use of that specific material. A few examples can be given:

* Horn products -- MET feels that both gemsbok and kudu horns, especially, could be more fully exploited in Namibia because at the moment their conservation status is listed as "secure".

* Bone from cattle and certain game animals can be carved into jewellery items and small animal or human figurines. However, if this idea is pursued, valuable lessons can first be learnt from Botswana's experience with bone products.

* Soapstone -- apparently there is a medium quality soapstone deposit in the area called Omitara Witrwile between the international airport and Gobabis. Some research should determine the quality, economic viability of extraction, and the skill base for carving soapstone in Caprivi.

Various suggestions during this consultancy have been made on possible contacts and sources for new product development, as follows:

* Contact TRAIDCRAFT of the UK to ask for assistance with product development.

* Various free-lance consultants with southern and east African experience can be accessed to undertake product and marketing development. (see Appendix N for some examples.)

* Obtain graduates of the College of Art (formerly the Conservatoire) or the School of Art (University of Namibia) to design new craft product proto-types for craft producers.

* Hold a competition in new craft product development at the College of Art and School of Art for current students with the main goal being products that can be replicated and have good market potential.

* Hold regional or national competitions to generate ideas on new products, for example: design and make a musical instrument, design a new utilitarian, but artistic product from wood, design a new utilitarian basket for the modern home.

* Product development workshops could be held with the sole intention being the creation of new marketable products made from existing materials.
Depending on the type of market which has been identified and targeted, thought must be
given to the issue of developing new products or only improving the existing product. While
upgrading of traditional products should be encouraged, the potential for the development of
contemporary products using traditional natural materials and techniques is quite good in
Namibia too. So does one concentrate on improving existing products or developing new
ones? Caprivi pottery can be cited as an illustration of the point. Kyl (1994:6) states,
"Encouragement for a more free design and a very strict craft procedure could improve the
production greatly. More freedom in experimentation with shapes, materials, clay mix, slip
mixes and surface treatment will develop this craft." While there is absolutely nothing wrong
with developing new product styles by experimenting with traditional techniques, one can
argue that it is not always necessary for all the products all the time. The Caprivi pots from
Ioma, for example, are very beautiful and have integrity in their own right. If sales are a
problem, the answer may be to develop some new styles, but the answer could just as easily
be to assist with the marketing structures and strategies and to help expand on the marketing
opportunities --- for the existing, beautiful product.

Some products might have a greater "need" for alterations, especially so that an additional
product can be added to the existing product line and new markets can open up. One
example would be the "modern" looking very smooth Comiphora wooden containers
produced in Kunene Region. If this product had geometric or figurative designs embellished
on it, it might appeal to a more "sophisticated art/African ethnic" market, thus opening up
a completely different market from the existing, very localised one.

Another example of an opportunity for product development comes when a traditional
product might interest an overseas or tourist market, but the traditional product as it stands
now cannot be bought practically by the tourist. As an example: the traditional African
stamping block might interest a tourist, especially if they have seen one in use by a woman
stamping grain in a rural area or at a "traditional" tourist village, but this product is too big
and bulky for the tourist to take home. Therefore, small wooden mortars and pestles can be
carved as a small "tourist" version of the real item. Not only does the tourist have a
souvenir of Africa, they, at the same time, have a useful utilitarian item for grinding spices,
pills, etc.

One issue that often arises with marketing "ethnic products" is their material culture value
versus their lack of integration into western culture. For example, Himba jewellery covered
in ochre or a long Bushman beaded necklace strung on sinew has obvious ethnic appeal to
tourists and to a very select export market. However the same type of product, cleaned of
ochre, which tends to smell in humid climates, may become marketable to a wider
audience\textsuperscript{23}. Bushman jewellery adapted to western fashions and made with acceptable
findings (e.g., short ostrich eggshell necklaces with a functioning clasp, surgical steel earring
hoops) has more potential in the visitor and export market. Products such as Himba and
Bushman beadwork can be replicated and/or adapted in precious metals such as sterling silver
and gold for the discerning market.

\textsuperscript{23} One Himba craft project addresses the issue by requesting that new products are not covered with
ochre. The items are then stained with a reddish wood stain to provide an antique feeling.
Bow and Arrow Sets and Hunting Sets

In Namibia, bow and arrow sets with a rootbark quiver are more commonly produced than hunting sets with a skin bag. Lessons can be learned from Botswana. The demand for bow and arrow sets is slightly less than hunting sets, but hunting sets sell quite well. There appears to be two markets for hunting sets -- the market that wants old, used sets and the market that desires new, "pretty" sets. In a 1990 study on Bushman crafts in Botswana, informants mentioned that a Namibian market was opening up that desired old hunting sets (Terry 1991) and Namibian producers were not meeting this demand. In any case, both of these types of markets should be explored within Namibia today. It can also be noted that in most cases in Botswana, "old" hunting sets are actually recently made sets that have been made to look old by rubbing ash into the skins.

Love Bows

Again from Botswana, love bows sell very well when the quality is good. With training to improve the tanned leather in Namibia and more attention to detail for the sets with rootbark quivers, along with more promotional information, this product could have a good future.

Tortoise Shell Powder Puffs

Nicely decorated powder puffs have sold very well in Botswana in the past. However due to recent overseas "conservation awareness" people seem to be less willing to purchase this product even if there is no indication that the Kalahari and leopard tortoise are endangered in Botswana. Even though this might be a good seller in Namibia, it should probably not be encouraged, unless the tortoises are farmed, because the tortoises are listed as "vulnerable" on Namibia's conservation status list. See Appendix H for information on farming tortoises.

8.3 NEW PRODUCT DEVELOPMENT

The intention of this report is not to provide a long list of products that could be developed in Namibia. Although the prospects appear to be very good, product development must be market linked and developed within the confines of an existing production system. Some broader points on product development are made here:

Any new product development must be directly linked to a specific market or markets. Most southern African countries fall down badly on market research before a product is developed. If market research takes place at all, it usually occurs when someone takes a product around to shops or wholesalers to see if there is interest in the product. Marketing research is needed in Namibia and in the international market place for existing products and to ascertain what type of new products could be developed that the market would want.
DRAFT TERMS OF REFERENCE FOR A CONSULTANCY FOR A BASELINE SURVEY OF CRAFTS PRODUCTION AND MARKETING IN NAMIBIA

INTRODUCTION

Handicrafts (crafts) are produced in Namibia within both the modern and traditional sectors. For example, in the modern sector, within and around major urban areas, jewellery making in metals and stone is practised. Within the communal areas in the north, traditional baskets are woven in Caprivi, Okavango, Oshikoto, Oshana, Ohangwena and Omusati regions; wood carving is done in Okavango and Caprivi regions and jewellery and leather work are done in eastern Otjozondjupa region. In communal areas in the south embroidery work is conducted and mats and karosses are made. Beadwork is done in eastern Otjozondjupa and Karas regions.

Crafts are commonly produced by women, in informal, small to medium scale enterprises which provide supplementary family income. As a supplementary activity, crafts are generally produced when there are few other demands on the producer. Thus output is commonly sporadic and can vary in quality. Many traditional producers are based in remote rural areas.

Marketing of crafts is aimed at domestic tourists and export. It thus tends to be centralised. Marketing channels frequently deal in both traditional and contemporary products from Namibia as well as a wide range of regional products. Marketing of traditional craft products is affected by variable output and quality, as well as high transport costs. In some traditional craft producing areas, exploitation of resources used for raw material may be excessive or wasteful.

Although crafts manufacture and sale contributes small amounts of income in the national context, these amounts are highly significant for impoverished households in remote rural communities. This is highly relevant for community-based natural resources management initiatives, which are aimed at enhancing sustainable income generation from natural resource use. Crafts production and marketing have significant potential in this context.

A consultant from AFROART in Sweden has made a preliminary survey on the Namibian craft market. This study identified obstacles to the successful development of income generating crafts projects as general shortages among all of capital, transport and distribution channels, knowledge of markets outside Namibia, marketing and promotion tools, coordination of craft activities and basic management skills among crafts producers.

In a 1991, SIDA-funded publication, "Culture in Namibia: an overview", it was recommended that feasibility studies on basketry be undertaken to assess the resources within the communities and the potential of the craft skills for development. It also referred to the need for research into the history, status quo, development, appropriate technology and environmental impacts of pottery, ceramics, sculpture and carving.

As another example, the Rössing Foundation’s Namibia Basket Project has identified a need for a basic study, specifically on the basket industry.

There is inadequate documented information which describes the scale, supply and demand characteristics, market linkages, constraints and developmental needs of the national crafts industry.
This, in itself, is a constraint to the planning of interventions at the local level, such as those involved in community-based resource management projects.

There is a need for a base-line study describing the crafts industry in Namibia and its potential to generate income, develop skills, strengthen cultural identity and improve efficiency of resource use. In this study the more important crafts sub-sectors would be described, constraints to their further development should be identified, and suggestions for possible solutions to overcome the constraints should be made. The study would also identify any need for further, more in-depth research on specific sub-sectors. This document is a terms of reference for a base line study concentrated on the natural resource-based crafts industry within communal areas.

OBJECTIVE

To develop a base-line description of the natural resource-based crafts industry in communal areas in Namibia, identify any constraints to its development and to suggest any solutions to these constraints and/or to describe any further, more detailed study required.

SUBJECT DEFINITION

Crafts are here defined as any product of artistic value made by hand with the use of simple tools and equipment with the potential for sale. The various categories that should be considered are listed below, with some examples.

--- Basketry, including all products woven from natural plant fibres and similar materials such as baskets, mats, woven bracelets, sieves, beer strainers and wigs.

--- Beadwork, including necklaces, earrings, bracelets, and hair decorations along with beadwork used to decorate other craft products, made from animal and plant materials as well as glass beads.

--- Carving, including items carved by hand or with the help of a lathe, made from wood, ivory, bone, horn or stone.

--- Traditional leather/skin work, including mats, karosses, bags, skirts, aprons and hunting set bags made from domestic and animal skins, either vegetable or chemically tanned.

--- Pottery, including all traditional and contemporary containers and sculptural items made from clay.

--- Contemporary jewellery, including variety of items made from animal and plant products, gemstones and recycled materials.

--- Contemporary leather/skin work, including sandals, wallets, belts, bags, mats, cushions, taxidermy products, made from domestic or game animal skins, either vegetable or chemically tanned.

--- Miscellaneous traditional and contemporary craft products, such as brooms, whisks, rattles, decorated gourds, decorated eggshells, dolls, etc. made from a wide variety of products.
ACTIVITIES

In order to achieve the above objective, a consultancy team will undertake the following activities.

1.) Review all relevant documentation and interview selected knowledgeable individuals concerning the crafts industry.

2.) Identify marketing outlets and select a core range of representative marketing outlets and visit these to get a descriptions of product characteristics, purchasing and selling systems, volumes, turnover, constraints and felt needs.

3.) Identify major traditional crafts producing areas and projects, pay rapid reconnaissance visits to these, describe the production and marketing systems involved, assess market awareness and understanding among producers, assess raw materials use and raw materials status, identify constraints and felt needs and propose objectives for improvement.

4.) Assess the relative financial profitability for typical production profiles for three major crafts production activities.

5.) Make recommendations on institutional needs among producers and markets, how constraints (if any) might be overcome, how objectives for improvement could be achieved, and/or make recommendations as to further study needed (if any) in specific sub-sectors.

METHODOLOGY

The review of literature and expertise will give the team the basis for selecting marketing channels to be approached. Most of these will be situated in and around the Windhoek. Informal interview techniques will be used to become familiar with the marketing. This will form the basis for selecting the target rural production survey areas.

The team will then undertake a rapid reconnaissance of the selected rural craft production areas. Rapid rural appraisal techniques will be used together with informal interviews to gather information from selected producers, representatives from community-based and non-government organisations, local government (development, conservation and training) officials and others.

EXPERTISE REQUIRED

The team should consist of individuals with a thorough understanding of the regional crafts industry, including, production and marketing systems.

An understanding of the conservation issues involved in raw materials use for crafts production is needed as well as an understanding of rural, community development processes in southern Africa.

The team members should preferably have collective experience in social survey work, rural appraisal work and basic financial analysis.
DURATION AND MANAGEMENT

The study would take an estimated five person-months and would be supervised by The Rössing Foundation Crafts Development Advisor.

REPORTING

The team will be required to produce a draft final report to be submitted to The Rössing Foundation at the end of the study and a final report, submitted three weeks after the draft has been discussed by the reference group.

REFERENCE GROUP

A reference group will be formed to guide the study led by Rössing Foundation and with representation from MWCT and the LIFE programme.

31 January, 1994
LIST OF KEY INFORMANTS INTERVIEWED

NB. The following people listed were interviewed during the course of this survey. Their time, interest, information, and ideas are greatly acknowledged. Addresses and contact numbers are included here as part of the Resource Directory for the handicraft sector of Namibia in hopes of promoting networking between producers, advisors, donors, and marketers.

IN WINDHOEK

GOVERNMENT

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PRODUCTION GROUP RESOURCE DIRECTORY

NB. Due to the reconnaissance nature of this craft study, this directory is not all inclusive. Any additions or corrections would be greatly appreciated by the authors.

Hopefully, this information may prove useful to other production groups who want to network with like-minded groups, to NGOs or government directorates looking to assist income generating projects, and to marketing outlets wanting to access new or additional craft products for their shops or export initiatives. Anyone wanting to promote the products of these groups should first ascertain the status of the natural resources that they are using.

Beyond the group projects mentioned below there are a wealth of craft producers around the country working on their own. Some of these could potentially group themselves together for ease of identification and contact with advisory and marketing organisations.

"Ai-Tsama Mabasen" Project

The "Stand-up for Yourself" Project south of Gobabis in Omaheke Region is assisted by the MAWRD Agricultural Extension Officer to develop and market beadwork. Three women produce necklaces, earrings, headbands, belts, bags, and Christmas tree ornaments from glass beads. Their products are sold locally and through the Windhoek Show, at one stall at the NCC, and through a private "middleman". The group has never seen beadwork done with natural materials such as seeds or roots, but they feel they could undertake this work if they had some examples. They meet and work together about five times per week.

"Ase Khai" Project

A new project in Mariental is about to get started. A group of 27 women came together last year to discuss the problems of alcohol, drugs, and alcoholic men who no longer provide for their families. Their main objectives are to help women to find an alternative to drinking and to assist single women to support their children. They decide to "stand-up" (the name of the group is "Ase Khai" which means "Let’s stand up" in Nama) and work on these problem themselves. In a few months time they raised N$1500 from braaing and selling meat and now they intend to put this money towards obtaining training in craft production. Of the 27 members, 20 hope to learn the necessary skills to make leather handbags, stuffed cloth birds, and ostrich eggshell jewellery, along with shoe repairing. The group hopes to make these products and sell them to local residents, passing tourists, shops in Windhoek, and for exporting.

Community Self-Help Project, Mariental

This project began in May 1992 with the main objectives to help solve the unemployment problem in Mariental by creating employment opportunities for people and by initiating various self-help projects. This 98 member project are split into smaller groups which undertake different activities, such as brickmaking and needlework. "Ase Khai" project links up with the Community Self-Help Project. They will coordinate their efforts in the near future on the craft project and ostrich eggshell utilisation project.
Drimiposis Resettlement Camp

Amongst the approximate 800 people at this camp, some individuals do possess craftmaking skills, but there is no active production system organised at the moment. Skills mainly consist of contemporary "homeskills" such as sewing, knitting, and crocheting, but some women also know how to work with glassbeads to make belts, necklaces, neckbands, and bangles. Six women out of a group of eleven claimed to have this skill. Apparently most of the products are made for themselves, but occasionally they sell items to community members.

A few people also claimed to know how to work with ostrich eggshells, dau roots, and tortoise shells to make beaded items and Bushman powder containers. However, ostrich eggshells are difficult to obtain. Tortoise shells are easy to find after it rains. According to this group of 21 people, no one has the skills to make other traditional, such as Bushman hunting sets, thumb pianos, skin work. Several women knew how to make interesting woven bags from scrap wool and plastic strips from mealie sacks.

Etapa Project in Oshana Region

This project began in June 1993 with 24 women. Now five women continue to meet and weave baskets together. These five say that "to stay at home alone is useless, it is good to work together". They pool all their earnings together and save it in the bank for emergency withdrawals.

Ileni Mwiltaleleko Project near Onipa

Near Onipa in western Oshikoto Region, there exists a project for 20 women and 6 men, many who are blind. The crafts people decided to start this project in July 1993 in order to make some money for themselves. Baskets are the main items produced, but palm hats, woodcarving and cloth mats woven on looms are also undertaken.

Ioma Potters, East Caprivi

A group of potters in Ioma village in the eastern part of East Caprivi (about 50km from Katima Mulilo and 12km off the main road) work together intermittently to produce some of the best pottery found in Namibia.

Kalkrand Woodworkers Cooperative

At Kalkrand in Hardap Region, this three-man carpentry project which began in mid-1992, produces mainly furniture items such as cabinets, book shelves, coffins, tables, and chairs. However, some craft-type products are also fashioned from wood including: picture frames and large jig-saw puzzles featuring maps of Namibia and Africa.

Nyae Nyae Farmers’ Cooperative

Although Ju’hoan producers do not undertake craft production together in an organised manner in eastern Otjozondjupa Region, many of them sell their crafts through the Cooperative. Ninety percent of the craft production is estimated to be undertaken by women.
APPENDIX E

Okashana Area Producers in Oshikoto Region

In the Okashana area of Oshikoto Region about 15 producers make crafts on an individual basis, but market their products together through the assistance of the Okashana Rössing Foundation Conference Centre. Advice is given to the producers by The Rössing Foundation staff on quality, product development, and pricing. The product range includes: baskets, snuff containers, pipes, calabash milk containers, walking sticks, small wooden cups, bowls, and spoons, abstract wooden cow sculptures, bellows, and fish traps.

Okatjali constituency, Oshana Region, basketry project

A local councillor is helping to organise a group of ten women who make baskets. An old shop, which is located about 9km from the main Oshakati-Ondangwa road, will be renovated for a marketplace, storeroom, and office.

Onimwandi Group, in Oshana Region

This project began in September 1993 with the aim of "helping ourselves". Besides making bricks to build a kindergarten, this group of 13 women make baskets and pottery.

Ombili Foundation

About 80km northwest of Tsumeb, the Ombili Foundation manages a project for about 250 Bushmen with the main goal "to assist the Bushmen to have a better life in the 20th century, now that their old lifestyle is gone". The project, which commenced in 1989, has many components, including: a school, clinic, adult literacy, commercial vegetable garden, and handicraft production. Craftwork is the main source of cash income. Approximately 150 people work with crafts with about 65 people (half males and half females) producing on a regular basis.

Craft production includes: small wood carvings (mainly animals figurines), mobiles with cloth birds and natural materials such as seeds, feathers and branches, basketware, etched ostrich eggshells, and some beadwork. In the future, someone from South Africa will come to teach pottery and screen printing to interested Ombili residents.

At the moment they cannot keep up with the demand for their products which are supplied mainly to shops in Windhoek and Walvis Bay.

Opwu Art Promotions Production Group

Himba ware, which is newly made, but traditionally styled are fashioned by about seven Himba and Herero craftspeople living in the Opwu area of Kunene Region. The product line includes Himba bead, leather, and palm jewellery and clothing, and wooden milk buckets and headrests.
Otjinene producers

Although not yet in operation, about 20 handicraft producers based in Otjinene in Omaheke Region have expressed an interest in coming together in some type of group. Some of these people already belong to a sewing group and some belong to the Rivatera Project (see below). They state that they would like some assistance to organise themselves and to identify markets for traditional Herero craft items and other leather and sewn goods. They feel they need some start-up financial assistance to buy the initial raw materials. They would also like to have some central venue where they can meet to create a feeling of cohesiveness for the group. They say that the market is good, that is, the local demand is greater than the current supply. However, they feel they could supply goods on order for outside the area, once they get organised. The Community Development and Agrifutura officers are willing to provide some assistance, in such areas as community mobilisation, preparation of project proposals, and administrative arrangements.

Owambo Women’s Weaving Cooperative

Members of the Owambo Women’s Weaving Cooperative, come from an area in a 30-60km radius of Okatana in Oshana Region. The group of 15 women are currently producing small winnowing baskets for a pilot export project to the United States. They have received help through a WorldTeach volunteer and the NDT to improve the quality of their weaving, to develop more elaborate designs, and to export their products to the United States.

Rivatera ("Help Yourself") Project

Twenty men and women from around the Otjinene area in Omaheke Region have joined together to produce leather products, especially traditional Herero items such as: skin mats, baby carriers, loin cloths for children. Because they live so far apart from each other and lack transportation, they produce individually and only meet about once every three months. At these meetings they discuss common strategies for marketing, raw material access, etc.

The group produces high quality items but suffers from marketing problems, insufficient tools and materials, and financial constraints. They would like to have a shared venue for marketing their products.

Shankara/The Rössing Foundation Handicraft Project

For the past six months people living in the Shankara area of Okavango Region have been making and selling crafts through The Rössing Foundation. Approximately 42 basketmakers and 15 woodcarvers are producing on a regular basis. A number of women are also making beaded necklaces made from various seeds. Basketry items include baskets, sleeping mats, musical instruments, fish traps, and palm and grass bangles. Wooden items include walking sticks, knob kerries, bowls, cups, small watho dugout canoes, mortar and pestles, axes, adzes, spoons, stirring sticks, and figurines.

Advice is given to the producers by The Rössing Foundation staff on quality, product development, and pricing. The crafts are currently being sold through a stall at NCC and by exporting. Plans are being discussed by The Foundation, the community, and community leaders on the possibility of building a roadside craft stall on the new tar road (Paxton and Paxton 1994:3).
Skoonheid Farm Resettlement Project

The Ministry of Lands, Resettlement, and Rehabilitation have a small handicraft development programme as part of their programme at the Skoonheid Farm in Omaheke Region which has been in operation since 1992. Craft products that are produced and promoted include: wooden freeform sculptures, glass bead work (especially beaded belts), embroidery, printed T-shirts, place mats, and small wall-hangings. The Project Coordinator describes the craftwork as the people’s "hobby", that is, they undertake the work between other work such as household and agricultural tasks. A total of 112 people reside on the farm and an estimated ten out of 35 women make handicrafts along with one man. The Coordinator reports that there are no serious problems and sales are going well, because they are choosing to start small and slowly.
NATURAL RESOURCES USED FOR HANDICRAFT PRODUCTION IN NAMIBIA

Language codes for local names are as follows:

A = Afrikaans, Bb = Barakwena, E = English, Gc = Gciroku, H = Herero, Hi = Himba,
Ky = Kwanyama, L = Lozi, Mb = Mbuushu, Nd = Ndonga, S = Seyei, Sh = Shambbu

* = Protected species in Namibia
@ = Species that could be propagated

<table>
<thead>
<tr>
<th>TABLE 1. NATURAL RESOURCES USED IN BASKETRY</th>
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<tbody>
<tr>
<td>SCIENTIFIC</td>
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<tr>
<td>-------------------------------------------</td>
</tr>
<tr>
<td><strong>WEAVING MATERIALS</strong></td>
</tr>
<tr>
<td>Cocculus hirsutus</td>
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<tr>
<td>Combreton sp. collinum</td>
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<tr>
<td>Cyperus papyrus</td>
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<tr>
<td>Eragrostis pallens</td>
</tr>
<tr>
<td>Grewia bicolor or G. flavia</td>
</tr>
<tr>
<td>Grewia retinervis</td>
</tr>
<tr>
<td>Hyphaene petersoniana @</td>
</tr>
<tr>
<td>Phragmites australis</td>
</tr>
<tr>
<td>SCIENTIFIC</td>
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<tr>
<td>--------------------------------</td>
</tr>
<tr>
<td>Sansevieria cf.</td>
</tr>
<tr>
<td>longiflora</td>
</tr>
<tr>
<td>S. pearsonii</td>
</tr>
<tr>
<td>Terminalia sericea @</td>
</tr>
<tr>
<td>mushbosho (Mb)</td>
</tr>
<tr>
<td>mubonono (L)</td>
</tr>
<tr>
<td>muthinduthindu (Mb)</td>
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<td>W. Caprivi</td>
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<tr>
<td>DYE MATERIALS</td>
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<tr>
<td>Baikiaea plurijuga *</td>
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<tr>
<td>Rhodesian teak (E)</td>
</tr>
<tr>
<td>uhahe (Gc, Kg)</td>
</tr>
<tr>
<td>mukusi (L)</td>
</tr>
<tr>
<td>mukuthi (Mb)</td>
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<tr>
<td></td>
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<tr>
<td>Berchemia discolor *</td>
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<tr>
<td>muzizila (L)</td>
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<tr>
<td>mukurete (Mb, Gc)</td>
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<tr>
<td>izie (S)</td>
</tr>
<tr>
<td>omuve (Ky)</td>
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<tr>
<td>omuye (Nd)</td>
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<tr>
<td>omuwe (Hi)</td>
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<td>Charcoal</td>
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<td>Diospyrus mespiliformis</td>
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<td>Diospyrus lycioides</td>
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<td>Eucla divinorum</td>
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<td></td>
</tr>
<tr>
<td>Guibourtia coleosperma * @</td>
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<td></td>
</tr>
<tr>
<td>Indigofera tinctoria</td>
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F-2
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<tr>
<th>SCIENTIFIC</th>
<th>LOCAL NAME</th>
<th>AREA UTILISED</th>
<th>PART UTILISED</th>
<th>PRODUCTS MADE</th>
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</thead>
<tbody>
<tr>
<td><em>Pterocarpus angolensis</em></td>
<td>kiat &amp; dolf (A)</td>
<td>W. Caprivi</td>
<td>old inner wood, crushed</td>
<td>for dyeing baskets and skins</td>
</tr>
<tr>
<td><em>(slow)</em></td>
<td>mukwā (L)</td>
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<tr>
<td></td>
<td>mughuwa (Mb)</td>
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<tr>
<td></td>
<td>morotonamadi (S)</td>
<td></td>
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</tr>
<tr>
<td>NB. this process was not confirmed</td>
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<td></td>
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<tr>
<td><em>Sorghum bicolore</em></td>
<td>mabele</td>
<td>E. Caprivi</td>
<td>rust on leaves/stalk to dye palm and sisal twine a pink colour</td>
<td>for dyeing baskets, etc.</td>
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<tr>
<td><em>(sorghum)</em></td>
<td>mahira</td>
<td>Owamboland</td>
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<td></td>
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<tr>
<td><em>Pennisetum typhoides</em></td>
<td>leblelele</td>
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<tr>
<td><em>(millet)</em></td>
<td>mahongu mauza</td>
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<td><em>Zea mays</em></td>
<td>mmidi</td>
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<tr>
<td><em>(maize)</em></td>
<td>mundalye</td>
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<tr>
<td><em>Pennisetum sp.</em></td>
<td>nche</td>
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<tr>
<td><em>(sweet reed)</em></td>
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</tr>
<tr>
<td><em>Terminalia sp.</em></td>
<td>mohonono (L)</td>
<td>Captivi</td>
<td>leaves to dye palm dark grey</td>
<td>for dyeing baskets, etc.</td>
</tr>
<tr>
<td><em>cf. Indigofera</em></td>
<td>nkonyoto</td>
<td>Okavango</td>
<td>leaves &amp; bark to dye palm purple-grey</td>
<td>for dyeing baskets, etc.</td>
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<tr>
<td><em>cf. Ricinodendron</em></td>
<td>manketti, manghetti (A)</td>
<td>Okavango</td>
<td>nuts to dye Combretum roots dark brown</td>
<td>for dyeing baskets</td>
</tr>
<tr>
<td><em>rautaneni</em></td>
<td>ugongo (Gc, Kg)</td>
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<td></td>
<td>mughhongo (Mb)</td>
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<td></td>
<td>mungongo (L)</td>
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<td></td>
<td>omungete (H)</td>
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<tr>
<td></td>
<td>omgolo</td>
<td>W. Otjozondjupa</td>
<td>roots to dye Combretum roots black</td>
<td>for dyeing baskets</td>
</tr>
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<tr>
<td></td>
<td>ompindigwongwali</td>
<td>former</td>
<td>trunk bark &amp; root bark to dye palm a yellow mustard colour</td>
<td>for dyeing baskets, etc.</td>
</tr>
<tr>
<td><em>(Nd)</em></td>
<td>Owamboland</td>
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<td></td>
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</tr>
<tr>
<td></td>
<td>omulaadhi</td>
<td>former</td>
<td>leaves to dye palm light blueish colour</td>
<td>for dyeing baskets, etc.</td>
</tr>
<tr>
<td></td>
<td>Owamboland</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCIENTIFIC</td>
<td>LOCAL NAME</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
<td>PRODUCTS MADE</td>
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<tr>
<td>Acacia erioloba * @</td>
<td>muhoto (L)  muthu (Mb)</td>
<td>Okavango</td>
<td>wood</td>
<td>pestles</td>
</tr>
<tr>
<td>Albizia anthelmintica  * @</td>
<td>omuama (H)</td>
<td>Omaheke  Oshikoto</td>
<td>wood</td>
<td>chairs, stamping blocks, milk buckets, spoons, animal figurines</td>
</tr>
<tr>
<td>Baikiaea plurijuga *</td>
<td>Rhodesian teak (E)  uhahe (Gc, Kg)  mukusi (L)  mukuthi (Mb)  gwaa (Bb)</td>
<td>W. Caprivi  Okavango</td>
<td>wood</td>
<td>stirring spoons, watho canoes</td>
</tr>
<tr>
<td>Burkea africana</td>
<td>musheshe (L)  muhuhe (Mb)  uhehe (Gc,Sh)  utundungu (Gc)</td>
<td>Okavango  Caprivi</td>
<td>wood</td>
<td>drums, thumb piano bases, stools, mortars</td>
</tr>
<tr>
<td>Colophospermum mopane  * @ (slow)</td>
<td>mupane (L)  omusati (Nd)  omutati (H &amp; Hi)</td>
<td>Oshana</td>
<td>wood</td>
<td>pestles</td>
</tr>
<tr>
<td>Combretum collinum</td>
<td>mudubana (L)  mupupu (Mb)</td>
<td>W. Caprivi  Okavango</td>
<td>wood</td>
<td>tool handles, knife sheaths, mortars</td>
</tr>
<tr>
<td>Commiphora sp. @</td>
<td>omboo (H, Hi, Ky)  omuzera (Hi)</td>
<td>Kunene  Oshikoto  Oshana  Omaheke</td>
<td>wood</td>
<td>headrests, scoops, spoons, cups, bowls, milk buckets</td>
</tr>
<tr>
<td>Commiphora africana or C. angolensis @</td>
<td>omukange (H, Hi)</td>
<td>Kunene</td>
<td>wood</td>
<td>headrests</td>
</tr>
<tr>
<td>Commiphora glaucescens @</td>
<td>omutungi (H)</td>
<td>Kunene</td>
<td>wood</td>
<td>milk containers, headrests</td>
</tr>
<tr>
<td>Commiphora pyracanthoides or C. mollis @</td>
<td>omukanga (Nd, Ky)  omukange (H, Hi)  omboo (H, Hi)</td>
<td>Kunene  Oshikoto  Oshana</td>
<td>wood</td>
<td>headrests, bowls</td>
</tr>
<tr>
<td>cf. Grewia flava</td>
<td>omuvapu (H)</td>
<td>Omaheke</td>
<td></td>
<td>porridge stirrers</td>
</tr>
<tr>
<td>SCIENTIFIC</td>
<td>LOCAL NAME</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
<td>PRODUCTS MADE</td>
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</tr>
<tr>
<td><em>Guibourtia coleosperma</em> @</td>
<td>False mopane (E) tsii (Bb) usivi (Kg) ushivi (Ge, Sh)</td>
<td>W. Caprivi Okavango</td>
<td>wood</td>
<td>spoons, watho canoes</td>
</tr>
<tr>
<td><em>Lonchocarpus nelsii and L. capassa</em> @</td>
<td>omupanda (H, Ky, Nd, Hi, Kb) mupanda (L) mukororo (Mb)</td>
<td>Oshana Oshikoto Omaheke W. Caprivi</td>
<td>wood</td>
<td>spoons, scoops, tool handles</td>
</tr>
<tr>
<td><em>Lonchocarpus nelsii</em> @</td>
<td>omupanda (H, Ky, Nd, Hi, Kb)</td>
<td>Oshana Oshikoto Omaheke</td>
<td>wood</td>
<td>spoons, scoops</td>
</tr>
<tr>
<td>Ochna pulchra *</td>
<td>muzwe (Kg) ghuywe (Mb)</td>
<td>Okavango</td>
<td>pih</td>
<td>small softwood curios</td>
</tr>
<tr>
<td><em>Prosopis gladulosa</em> (exotic)</td>
<td></td>
<td>various places</td>
<td>wood</td>
<td>containers, figurines</td>
</tr>
<tr>
<td><em>Pterocarpus angolensis</em> @ (slow)</td>
<td>kiaat &amp; dolf (A) mukwa (L) uguva (Ge, Kg, Sh) mughuwa (Mb) morotomadi (S)</td>
<td>Caprivi Okavango</td>
<td>wood</td>
<td>tool handles, knife sheaths, spoons, drums, knobberries, walking sticks, carved beads</td>
</tr>
<tr>
<td><em>Ricinodendron rautanenii</em> @ by seed &amp; truncheon</td>
<td>manketti, manghetti (A) ugongo (Ge, Kg) mugongo (Mb) mungongo (L) omungete (H)</td>
<td>Otjozondjupa Okavango</td>
<td>wood</td>
<td>drums, watho canoes, beer containers</td>
</tr>
<tr>
<td><em>Sclerocarya birrea</em> subsp. S. caffra * @</td>
<td>marula (L) omukongo (H, Hi, Tj) uwongo (Kg, Ge)</td>
<td>Kuncene Okavango</td>
<td>wood</td>
<td>headrests, drums</td>
</tr>
<tr>
<td><em>Spirostachys africana</em> *</td>
<td>tamboti (A) omupapa (Hi, Tj) rupapa (H)</td>
<td>found in Otjozondjupa, used in Otjozondjupa &amp; Omaheke</td>
<td>wood</td>
<td>carved beads, crushed for perfume, walking sticks, chairs, tool handles</td>
</tr>
<tr>
<td><em>Swartzia madagascariensis</em></td>
<td>mutengura (Ge, Kg, Mb, Sh) mushakashela (L)</td>
<td>Okavango</td>
<td>wood</td>
<td>small curios</td>
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<tr>
<td><em>Terminalia sericea</em> @</td>
<td></td>
<td></td>
<td>wood</td>
<td>tool handles, furniture</td>
</tr>
<tr>
<td>SCIENTIFIC</td>
<td>LOCAL NAME</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
<td>PRODUCTS MADE</td>
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<tr>
<td>ompopo</td>
<td>Oshikoto</td>
<td>wood</td>
<td></td>
<td>bowls, spoons</td>
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<td>omuema (H, Hi)</td>
<td>Kunene</td>
<td>wood</td>
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<td>headrests, spoons</td>
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<tr>
<td>omugwende (H)</td>
<td>Omaheke</td>
<td>wood</td>
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<td>modern-style containers</td>
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<td>omuhoro (H, Hi, Tj)</td>
<td>Kunene</td>
<td>wood</td>
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<td>headrests</td>
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<tr>
<td>omujam (H)</td>
<td>Omaheke</td>
<td>branches</td>
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<td>walking sticks and knobkerries</td>
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<td>omuongoora (H, Hi)</td>
<td>Kunene</td>
<td>wood</td>
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<td>headrests</td>
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<tr>
<td>mupako (Mb)</td>
<td>Okavango</td>
<td>wood</td>
<td></td>
<td>pestles</td>
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<td>LOCAL NAME</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
<td>PRODUCTS MADE</td>
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<tr>
<td><strong>Berchemia discolor</strong> *</td>
<td>omuye (Nd) omuve (Ky)</td>
<td>former Owamboland</td>
<td>dry wood</td>
<td>to make olukula powder to dye snail beads</td>
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<tr>
<td><strong>Burkea africana</strong></td>
<td>musheshe (L) muluhe (Mb) xei (Bb)</td>
<td>W. Caprivi bark</td>
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<td>tanning agent</td>
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<tr>
<td>charcoal</td>
<td>mahala (L) mukara (Mb) makala (S)</td>
<td>Otjozondjupa crushed</td>
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<td>black dye for skins &amp; to etch ostrich eggs</td>
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<tr>
<td><strong>Elephantorrhiza suffruticosa</strong> @</td>
<td>omundjoze (H)</td>
<td>Omaheke roots</td>
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<td>tanning agent and red dye for skins</td>
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<tr>
<td><strong>Terminalia sericea</strong> @</td>
<td>muhonono (L) mushoshao (Mb) gaaba (Bb)</td>
<td>W. Caprivi bark of the roots</td>
<td></td>
<td>tanning agent and yellow dye for skins</td>
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<tr>
<td><strong>Ximenia americana</strong> or <strong>X. caffra</strong></td>
<td>Oshikoto fruit (burnt)</td>
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<td>black dye to etch ostrich eggs</td>
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<tr>
<td>tsimkula (Bb)</td>
<td>W. Caprivi bark</td>
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<td>tanning agent and white colouring for skins</td>
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<td>ukuka</td>
<td>W. Otjozondjupa dry wood to dye snail shell beads</td>
<td>for dyeing beads</td>
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<td>LOCAL NAME</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
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<tr>
<td><strong>FOR BOW AND ARROW SETS</strong></td>
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<td>Acacia nilotica</td>
<td>mokhe</td>
<td>Otjozondjupa</td>
<td>root bark</td>
<td>quivers</td>
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<tr>
<td></td>
<td>mudjwa (Mb, Gc) muzwa (Kg) djuaa (Bb)</td>
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<tr>
<td>Acacia tortilis</td>
<td>Orjozondjupa</td>
<td>W. Caprivi</td>
<td></td>
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<td></td>
<td>ari (KB)</td>
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<tr>
<td>Dichrostachys cinerea</td>
<td>moye (Sh) mweghe (Sh, Mb) goe (BB)</td>
<td>W. Caprivi</td>
<td>branches</td>
<td>bows</td>
</tr>
<tr>
<td>Grewia sp.</td>
<td></td>
<td>Otjozondjupa</td>
<td>branches</td>
<td>bows, arrows, initiation sticks</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>Ricinodendron rautanenii * @</td>
<td>manketti, manguetti (A) mungongo (L) k’om (Bb)</td>
<td>W. Caprivi</td>
<td>branches</td>
<td>fire making sticks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Okavango</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FOR BEADS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abrus precatorius</td>
<td>lucky bean (E) minie-minies (A)</td>
<td>North East</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acacia erioloba * @</td>
<td>muhoto (L) muthu (Mb)</td>
<td>W. Caprivi</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Okavango</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baikiaea plurijuga *</td>
<td>Rhodesian teak (E) uhahe (Gc, Kg) mukusi (L) mukuthi (Mb) gwaa (Bb)</td>
<td>W. Caprivi</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Burkea africana *</td>
<td>musheshe (L) muhue (Mb) uhehe (Gc, Sh)</td>
<td>Okavango</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cyperus sp. *</td>
<td>dau</td>
<td>Otjozondjupa</td>
<td>roots</td>
<td>beads</td>
</tr>
<tr>
<td>cf. fulgens or longus</td>
<td>ondau (H)</td>
<td>W. Caprivi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Datura ferox</td>
<td></td>
<td>Okavango</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td>SCIENTIFIC</td>
<td>LOCAL NAME</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
<td>PRODUCTS MADE</td>
</tr>
<tr>
<td>-------------------------</td>
<td>----------------------</td>
<td>---------------</td>
<td>---------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Dialium engleranum</td>
<td>(ghu)thimba (Mb)</td>
<td>W. Caprivi</td>
<td>fruit</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td>usimba (Gc)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#umbe (Bb)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erythrina decora</td>
<td>Central North</td>
<td>seeds</td>
<td>beads</td>
<td></td>
</tr>
<tr>
<td>Garcinia livingstonei</td>
<td>motsaudi (L) qwi (Kb)</td>
<td>Caprivi</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td>Guibourtie</td>
<td>False mopane (E)</td>
<td>W. Caprivi</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td>coleosperma * @</td>
<td>tsii (Bb) usivi (Kg)</td>
<td>Okavango</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spirostachys africana *</td>
<td>tamboti (A)</td>
<td>Otjozondjupa</td>
<td>branches</td>
<td>carved beads</td>
</tr>
<tr>
<td></td>
<td>omupapa (Hi, Tj)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>rupapa (H)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>cf. Rubiaceae</td>
<td>thokwani</td>
<td>Otjozondjupa</td>
<td>branches</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td>mulilira (Kg)</td>
<td>Okavango</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td>mungangera (Kg)</td>
<td>Okavango</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td>namandonga</td>
<td>W. Caprivi</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td>nomono (Kg)</td>
<td>Okavango</td>
<td>seeds</td>
<td>beads</td>
</tr>
<tr>
<td></td>
<td>kambakamba</td>
<td>W. Caprivi</td>
<td>root fibre</td>
<td>for twine for stringing beads</td>
</tr>
</tbody>
</table>
**TABLE 4. ANIMAL NATURAL RESOURCES USED IN LEATHERWORK AND BUSHMAN HANDICRAFTS**

<table>
<thead>
<tr>
<th>SCIENTIFIC AND ENGLISH</th>
<th>NAMIBIA CONSERVATION STATUS</th>
<th>AREA UTILISED</th>
<th>PART UTILISED</th>
<th>PRODUCT MADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antidorcas marsupialis (springbok)</td>
<td>secure</td>
<td>Khomas Karas</td>
<td>dehaired skin</td>
<td>carrying bags, dancing skirts</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>with hair</td>
<td>mats pillows</td>
</tr>
<tr>
<td>Sylvicapra grimmia (duiker)</td>
<td>secure</td>
<td>Omaheke W. Caprivi</td>
<td>dehaired skin</td>
<td>hunting set bags, quiver lids, aprons, hind skirts, mats, drumtop</td>
</tr>
<tr>
<td>Otocyon megalotis (bat-eared fox)</td>
<td>vulnerable</td>
<td>Otjozondjupa</td>
<td>fur</td>
<td>for &quot;powder puff&quot;</td>
</tr>
<tr>
<td>Geochelone pardalis (leopard tortoise)</td>
<td>vulnerable</td>
<td>Otjozondjupa</td>
<td>shell</td>
<td>cosmetic holders &quot;powder puffs&quot;</td>
</tr>
<tr>
<td>Psemmobates occultifera (Kalahari or serrated tortoise)</td>
<td>&quot; &quot;</td>
<td>&quot; &quot;</td>
<td>&quot; &quot;</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>Pedetes capensis (springhare)</td>
<td>secure</td>
<td>W. Caprivi</td>
<td>sinew from tail</td>
<td>sinew for sewing</td>
</tr>
<tr>
<td>Struthio camelus (ostrich)</td>
<td></td>
<td>Omusati Oshana Ohangwena Oshikoto Kunene W. Caprivi Otjozondjupa Khomas Karas Oshikoto Otjozondjupa</td>
<td>hatched eggshell</td>
<td>beads</td>
</tr>
<tr>
<td>Hystrix africaeaustralis (porcupine)</td>
<td>secure</td>
<td>Otjozondjupa</td>
<td>quills</td>
<td>beads</td>
</tr>
<tr>
<td>SCIENTIFIC AND (ENGLISH)</td>
<td>NAMIBIA CONSERVATION STATUS</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
<td>PRODUCT MADE</td>
</tr>
<tr>
<td>-------------------------</td>
<td>-----------------------------</td>
<td>---------------</td>
<td>---------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Olia ciliaria (sea shell)</td>
<td>traded in from Angola</td>
<td>shell</td>
<td>beads</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other shells from snails or mussels may be used</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gonometra postica [on Acacia, usually A. melifera]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gonometra ruforunnea [on C. mopane] (moth cocoons)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anthoscopus minutus (penduline tit)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Otjozondjupa</td>
<td>cocoon</td>
<td>dance rattles</td>
<td></td>
</tr>
<tr>
<td>Domestic Animals</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bos indicus (cow)</td>
<td>Kunene</td>
<td>hide</td>
<td>leather goods: shoes, Herero goods, tack, Himba necklaces headgear</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Omaheke</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hardap</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Karas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kunene</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capra hircus (goats)</td>
<td>Omaheke</td>
<td>hide</td>
<td>skirts, mats, Herero leather goods, Himba dolls</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hardap</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Karas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kunene</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ovis aries (karakul sheep)</td>
<td>Omaheke</td>
<td>skin</td>
<td>mats, cushion Herero leather goods rugs, wall hangings, toys</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hardap</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Karas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>wool</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCIENTIFIC</td>
<td>LOCAL NAME</td>
<td>AREA UTILISED</td>
<td>PART UTILISED</td>
<td>PRODUCTS MADE</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------------------------</td>
<td>----------------</td>
<td>---------------</td>
<td>-----------------------------------------</td>
</tr>
<tr>
<td><em>Acacia erioloba</em></td>
<td><em>muhoto (L)</em></td>
<td>Okavango</td>
<td>bark together with cow dung</td>
<td>for firing pots</td>
</tr>
<tr>
<td></td>
<td><em>muthu (Mb)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>laala (Bb)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Colophospermum mopane</em></td>
<td><em>mupane (L)</em></td>
<td>Oshana</td>
<td>pounded wet bark</td>
<td>rubbed on pots after firing to strengthen</td>
</tr>
<tr>
<td></td>
<td><em>omusati (Nd)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>omutati (H, Hi)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Combretum imberbe</em></td>
<td><em>munyondo (Gc, Mb)</em></td>
<td>Okavango</td>
<td>dry bark</td>
<td>for firing pots</td>
</tr>
<tr>
<td><em>Eriospermum bakarianum</em></td>
<td><em>cediyodiyo (Ky)</em></td>
<td>former Owamboland</td>
<td>crushed bulb</td>
<td>extract rubbed on pots before firing to prevent cracking</td>
</tr>
<tr>
<td><em>Pterocarpus angolensis</em></td>
<td><em>kiat, dolf (A)</em></td>
<td>Okavango</td>
<td>bark</td>
<td>reddish brown colouring for pots</td>
</tr>
<tr>
<td></td>
<td><em>mukwa (L)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>uguva (Gc, Kg, Sh)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>mughuwa (Mb)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>morotomadi (S)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Terminalia sericea</em></td>
<td><em>gaaba (Bb)</em></td>
<td>former Owamboland</td>
<td>roots</td>
<td>an extract of crushed roots and water applied to pot to colour an orange shade</td>
</tr>
<tr>
<td></td>
<td><em>mushoshobo (Mb)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>muhonono (L)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Source: Otto undated:8-11
**TABLE 6**  \n**NATURAL RESOURCES THAT COULD POSSIBLY BE USED FOR WOODCRAFTS IN NAMIBIA**

NB. These species were not reported to be used for craft production in Namibia during this survey. However, they are found in Namibia, they are not protected in Namibia, they are used in woodworking in Botswana, and therefore could be utilised in Namibia.

<table>
<thead>
<tr>
<th>SCIENTIFIC</th>
<th>AREA FOUND IN NAMIBIA</th>
<th>PRODUCTS THAT COULD BE MADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acacia erubescens</td>
<td>Whole</td>
<td>candle sticks, ash trays</td>
</tr>
<tr>
<td>Acacia nigrescens</td>
<td>North, East</td>
<td>pestles</td>
</tr>
<tr>
<td>Acacia nilotica</td>
<td>North, Northeast</td>
<td>mortars</td>
</tr>
<tr>
<td>Bridelia mollis</td>
<td>North, East</td>
<td>figurines</td>
</tr>
<tr>
<td>Combretum apiculatum</td>
<td>Northeast, Central</td>
<td>etched plaques</td>
</tr>
<tr>
<td>Croton megalobotrys</td>
<td>North, East</td>
<td></td>
</tr>
<tr>
<td>Ozoroa paniculosa</td>
<td>Central</td>
<td>figurines</td>
</tr>
</tbody>
</table>
QUALITY REQUIREMENTS: AN EXAMPLE FOR BEADWORK

QUALITY CONSIDERATIONS FOR PRODUCING AND BUYING BUSHMAN BEADWORK AS DISCUSSED IN THE TWO-WEEK BEADWORK UPGRAADING AND NEW PRODUCT COURSE WESTERN NGAMILAND 15 - 26 JUNE, 1992

1. The ends of tokwani branch "beads" should be smoothed with a stone or sandpaper.

2. In one piece of jewellery, the tokwani beads should be all of the same length. Alternatively, different lengths of tokwani can be cut if they are placed in a pattern as part of the design of the piece.

3. The dau tubers should be shaved to the same size or, as above, different sizes of dau should be worked into the pattern.

4. Ostrich eggshell beads that are intended to be smooth, should be smooth.

5. To string beads, the best material is sinew (lesika). Next best is lesedi twine made from the Sansevieria plant. Third choice would be nylon thread or fishing line. Bright coloured thread such as red or green should not be used.

6. The length of the necklace must be considered carefully depending on the style. Some styles should be made short, others long, and others should reach just above the breastbone of the wearer.

7. The catch at the back of the neck for a short necklace should not be too big or too small.

8. If only natural products from the bush are used for the main body of a necklace or bracelet, glass beads then used for the catch should be either white or black, not an unrelated bright colour.

9. A seed, piece of dau, or a wooded bead should be used to join several beaded strands when making a long necklace. The strands should not just be tied together.

10. When using glass beads different colours should be limited in one piece (i.e., as a general rule, two or three colours, no more than four colours).

11. Colours that work together should be chosen.

12. Beads can be strung in a regular repetitive pattern or in a non-repetitive pattern with the centre being the focal point and the design continuing equally on either side of the centre.
APPENDIX H

SOME NOTES ON FARMING TORTOISES FOR POSSIBLE CRAFT AND MEAT BYPRODUCTS

The South African Tortoise Book (Boycott and Bourquin 1988) notes that the leopard tortoise (Geochelone pardalis) can lay between five and 16 eggs per clutch and several clutches can be laid by one female during the breeding season. The incubation period ranges from 206 to 485 days with hatching taking place in March and April. The leopard tortoise can readily breed in captivity and are known to be quite adaptable.

Contrarily, the Kalahari or serrated tortoise (Psammobates oculifer) is only known to produce one egg at a time, during the summer season. However, Boycott and Bourquin (1988) feel that because of the similarity between this species and the geometric tortoise it is likely that more than one egg could be produced in a season and possibly on more than one occasion. No information is available on the incubation period.

Apparently no farming of tortoises has ever been undertaken in Namibia and therefore no detailed information is available. A wildlife biologist in Botswana has noted that the numbers of hatchlings may be small, for example, if about 50 percent of the eggs hatch and if it takes about three years for the tortoise to reach maturity then a farming project would take a long time to see results (Sakata, pers. comm. 1990). However, setting up some type of pilot project would be neither difficult nor expensive. With the general international negative attitude towards utilisation of wildlife, including tortoises, the advantage of being able to say that a Bushman powder puff container is made from a farmed tortoise is obvious.
GUIDELINES FOR USING NATURAL RESOURCES IN NAMIBIA AND FOR SELLING CRAFTS

HOW TO OBTAIN PERMISSION TO COLLECT, WORK, SELL, AND EXPORT PRODUCTS MADE FROM WILDLIFE RESOURCES

In communal areas, through Ordinance of 1974, hunting seasons can be declared on an annual basis based on decisions made within and for individual regions. Once a hunting season is declared, permits are issued on an individual basis. Annual hunting seasons (usually during May, June, and July) are also declared for commercial farms. MET will do a game count on an individual farm before the season begins, and then an individual hunter must obtain a permit from MET and a letter of permission from the farmer. This process pertains especially to protected species.

Different steps must be taken to obtain permission to collect and use other wildlife products:

For tortoise shells and horn

An individual, business, or group working with these materials must register with a MET regional office or the Headquarters Permit Office to obtain a trophy manufacturing/dealers license. If application is made at a regional office the application will be sent to headquarters in Windhoek for final approval. The license is issued on an annual basis for a fee ranging between N$100-150. Any necessary wildlife export permits can also be obtained at the same time.

When applying, an applicant must be prepared to provide details on themselves and their business or project, on raw material quantity requirements and location, production and sale estimates, and some example of the worked products.

The trophy manufacturer will be asked to maintain strict records on materials used and products sold. These records must be submitted at the end of the year when applying for a new permit.

No specific permission is needed to collect ("hunt") the tortoise shells. Control over the resource is monitored through the trophy manufacturing procedures. As of 1994, no levy is charged on horn utilisation any more.

Craft or curio shops selling tortoise shell and horn products must obtain a trophy dealers license which provides permission to sell these products. The license is issued on an annual basis for a fee ranging between N$100-150. Similar to trophy manufacturers, trophy dealers will also be asked to maintain strict purchasing and sale records which must be submitted at the end of the year when applying for a new permit. If any of the products are exported (either by the dealer or an individual customer), an export permit must be obtained from MET for products listed on CITES Appendix 2 and for the import countries requiring a permit. The curio dealer can obtain the export permit from MET on behalf of an individual customer.

Both Geochelone pardalis (leopard tortoise) and Psammobates oculifer (Kalahari or serrated tortoise), which are the common tortoise shells used in the production of cosmetic powder containers, are listed on Appendix 2 of CITES which means that both export and import permits must be obtained. While the permits office says permission from MET can be granted to groups to use and export tortoise
shells used in craft production, the research arm of MET says they would not recommend the use because the tortoises are listed as a protected species for Namibia.

**Whole ostrich eggshells**

For the first time this year permission has been granted to individuals to collect whole ostrich eggs in communal areas. Typically, permission will now be given from August to March as this is the laying season. An application must be made by an individual, business, or group to the local headman, Regional Councillor and the MET Regional Office. However, since this is the first year for this process, some of the regional offices may not be aware of the entire process. Therefore, the Head of the Permit Office suggests that any group or business should contact the MET Headquarters Permit Office first with a formal written application for consideration. Similar to the case of tortoise shells and horn, when applying, an applicant must be prepared to provide full details on themselves and their business or project. Collection permits will be issued and strictly monitored and controlled.

**Contact:**

Mr. Dieter Morsbach, Head of Permit Office  
Directorate of Conservation and Research  
Ministry of Environment and Tourism  
Private Bag 13306, Windhoek  
Tel: 63131  FAX: 63195

Trophy manufacturing and dealers licenses are not needed to work or sell either ostrich eggshell beadwork or empty, whole ostrich eggs. Export permits are needed only for the import countries requiring a permit.

**Skinwork**

Skins must be obtained through individuals possessing valid hunting permits or raw skin trading permits. No trophy manufacturing or dealers license is needed to work or sell finished skin products. Wildlife export permits are only needed when exporting to an importing country that require this permit.

For the future, if conservancy programmes are set up in Namibia in communal areas, potential access to game, gameskins, and other wildlife by-products will increase. A conservancy act will allow the people the right to the wildlife resource and each community will be given quotas for hunting. The emphasis will then be switched from the individual to the community and the community will be able to decide how they want to use their quota.
HOW TO OBTAIN PERMISSION TO HAWK/TRADE CRAFTS IN WINDHOEK

For the purpose of hawking or trading crafts in Windhoek, crafts are defined as products made through "an occupation or trade requiring special skill, especially manual dexterity, or to fashion with skill, especially by hand". This category of trade is considered to be part of the informal sector and is hence exempt from the "Licences Consolidation Ordinance No. 13 of 1935 (as amended)" which is applicable throughout Namibia. Therefore, no trading license is needed.

However, in Windhoek a permit is needed from the City Health Officer in order to conduct craft trading within certain demarcated areas, including: the Post Street Mall, the bus terminus at Independence Avenue and Peter Müller Street, the Crafts Centre at the Old Breweries building on Tal Street, at any street markets or any market created by the Municipality, and on private land if permission from the owner is obtained and submitted to the City Health officer for permission.

By legislation through the Ministry of Home Affairs, all craft traders must submit evidence of Namibia citizenship. Craft traders from outside of Windhoek who intend to conduct business in Windhoek must submit an affidavit from the police in their home area which certifies that the crafts are made by the applicant.

HOW TO EXPORT

All exports which exceed a value of N$500 must be authorised by the Central Bank. Application is made on Form F.178 through the exporter's commercial bank. This form is completed with details of the names and addresses of the exporter and the buyer, and the value and classification of the goods being exported. The form will also serve the purpose as a record through which the bank can verify that the full amount of foreign currency is received in payment by the exporter within the specified time (90 days maximum). On receipt of payment, the exporter must offer for sale, through his/her commercial bank, the foreign currency proceeds from the export, and his/her account will then be credited with the local equivalent.

Exports must be accompanied by the requisite documentation for the country to which the shipment is being sent. This documentation will include commercial invoices, certificate of origin (EUR.1 or Form A), and in some cases, specific fumigation certificates. In addition, some customers may require packing lists and a certificate of insurance for the shipment.

Commercial forwarding agencies will prepare the documentation and cut the airway bill or bill of lading for the exporter, with the charge being in the region of N$200. There may be additional handling and transportation charges levied by the agent of approximately 45 cents per kilo.

Payment for export orders should be arranged between the exporter and the buyer. Payments may be made by telegraphic or swift interbank transfer, Euro or company cheque, or by irrevocable letter of credit. Commercial banks will advise customers on these alternatives.

Some products need export licenses, but not all (e.g., a license is not needed for exporting baskets). One way to proceed is to contact the customs office in Windhoek or at the point where you intend
to export (e.g., Walvis Bay, Capetown). They will tell you which products (today) need an export permit (apparently the rules change all the time!). Alternatively you can contact a commercial freight agent who will have daily, up-to-date information. They will give this information to you on the phone for free because they hope to obtain your business.

If you are told you need an export permit you come to the Export/Import office at Directorate of International Trade, Ministry of Trade and Industry. An export permit can be issued on the same day as application. You fill out the form in duplicate. On the form you must indicate your address, the consignee’s address (destination), description of goods, value of the goods to be exported (F.O.R or F.O.B.), and approximate weight in kilos. The export is good for the calendar year from January to December, so if you apply for a permit in October 1994, for example, it is only valid until 31 December 1994. When you apply, you state the total value of products that you think you will export during the life of the permit. Then each time you export, that value is recorded and subtracted from your total amount by the customs or railway officer. Once the validity period expires or the total value has been exported the permit must be returned to Import and Export Control, Private Bag 13340, Windhoek.

Certain wildlife based products require special export permits from the Ministry of Environment and Tourism (as mentioned earlier).
SUPPLIERS OF MAN-MADE RAW MATERIALS

GLASS BEAD SUPPLIERS

For large orders:

JABLONEC
Aussenhandelsunternehmen
Foreign Trade Corporation
46637 Jablonec nad NISOU
CESKOSLOVENSKA (Czech Republic)

FAX: 42-428-27362

In Pretoria:

Raj Kola
Pretoria Distributors
5 Lorentz Street
Pretoria
Phone: 012-262351-260849

In Cape Town:

Beadshop
shop: 234791
wholesalers: 234687

They also sell all findings for jewellery making, such as surgical steel earring hooks.

For jewellery findings, metal, semi-precious gemstones, and some tools:

Bushman Game Industries (BGI) in Johannesburg

SUPPLIERS FOR CHEMICAL DYES FOR BASKETRY WORK

Bayer Ltd.
P.O. Box 1521
Durban 4000
South Africa

Sandoz Ltd., Chemical Division
P.O. Box 1762
Durban 4000
South Africa
INSTITUTIONAL RESOURCE DIRECTORY

NB. Due to the reconnaissance nature of this craft study, this directory is not all inclusive. Any additions or corrections would be greatly appreciated by the authors. Furthermore, some institutions are included that are not directly working with craft producers at the moment and might only be able to work on a limited basis within the craft sector in the future. In any case, they are included here so that the reader can be informed about the objectives or interests of all possibly relevant organisations and to learn about the current status of individual organisations germane to the craft sector as of 1994.

Furthermore, it was not under the consultants' brief, nor was time available to evaluate or judge the quality of any of the services said to be provided by the organisations listed below. Therefore, the inclusion of any one organisation or programme does not mean that the authors are necessarily promoting the service of that organisation. Anyone wanting to access the services of these institutions or the products of groups that they may be assisting, one should first ascertain the status of the natural resources that they are working with.

INSTITUTIONS PROVIDING BUSINESS ASSISTANCE OR TRAINING AND ORGANISATIONAL SUPPORT

Agency for Cooperation and Research in Development (ACORD)

ACORD provides training to field staff of government departments and local NGOs (which are "member controlled") to undertake grassroots development. An initial 19 people have been participating in a four year training programme emphasising hands-on training in the field using various participatory methods. A training manual as a package programme is being prepared and will eventually be translated into many of the local languages.

ACORD staff and trainees can provide various development interventions, such as feasibility studies, project planning, preparation and monitoring, and organisational capacity building. Assistance can be designed and provided on a case-by-case basis. Although not specialising in any handicraft sector activities, ACORD is willing to work with fledgling community craft organisations.

AgriFutura

While this "incorporated association not for gain" focuses primarily on agriculture training and development, some handicraft related activities fall under its wider programme of human resource development. For example, AgriFutura provides low-level management training in such areas as employee-employer relationships, supervision, conflict handling, self-development courses, financial management, and pricing. AgriFutura also provides training in such technical areas as arc welding and needle work (machine sewing and knitting). All training is "taken to the people" through mobile training units. Their development programme involves the organising of self-help groups initiated by the community with the objective of enabling people to become financially independent. Various income generating projects are receiving coordination and support services, including gardening, bakeries, tailoring, and sewing projects. Three craft-related projects are receiving or are about to receive organisational and marketing support: wooden containers produced in Kunene Region, printing for signs and clothing items in Caprivi Region, and Herero cultural implements and wearing apparel produced in Omaheke Region.
The Canada Namibia Corporation (CANAMCO)

The Canada Namibia Corporation (CANAMCO) is the main NGO working in the Okavango Region. CANAMCO is a consortium of Canadian aid agencies, led by Oxfam Canada along with CUSO and HOPE International. This organisation focuses on supporting food-self-sufficiency through agricultural development in communal areas and since late 1991 has concentrated its programming efforts in the Okavango Region. Based on the development problems, needs, and potential solutions which were identified during workshops conducted in 1990, the CANAMCO programmes have concentrated on assistance to agriculture extension, community mobilisation, cooperatives and cottage industries, and community health (Yaron et al 1992:xii). CANAMCO works from a regional perspective by interacting and coordinating activities with all the relevant government ministries within the region. Other than working at the regional level, CANAMCO has, to date, undertaken specific activities in seven different communities. The work will be expanded to include 12 more communities by 1995. In some of these communities (completed - Mpungu, Rundjarara, Shighuru; in progress - Tangango, Sekondo), CANAMCO is helping to set up a development centre where a variety of activities could be undertaken (e.g., sewing, milling, small scale production). Although no craftwork is currently happening at these centres, if feasible the centres could also focus attention on craft development.

In relationship to the craft sector, CANAMCO has been assisting the Mbangura Woodcarvers in various ways, especially helping to develop a product line catalogue (along with CRIAA) and organising some business and skill training. They are also starting to work with the Directorate of Forestry on social forestry issues, including the possibility of establishing a nursery programme.

Although CANAMCO has mainly concentrated on the agriculture sector, they would be happy to support the craft sector more in the future if the need is identified.

Directorate of Community Development, Ministry of Regional and Local Government and Housing

Similar to other government directorates, there is currently no official government policy on Community Development's (CD) role, except for the implied policy that CD should focus on income generating and work with "the poorest of the poor, those people with nothing". This directorate mainly targets women as they were seen at independence as the most disadvantaged group. Men can also partake in community development groups but they must not be in the majority.

Each region has one Chief Community Liaison Officer, one or more Community Liaison Officers, and several Community Activators. CD provides the first link between government and the community, typically initiating the organisation of a project or group and then passing it on to MTI once it is in progress. CD has access to funds to help start-up projects. There must be not less than five and not more than 20 people involved. The maximum amount of money available for an individual project is N$3,000 and the money is not given in cash, but must be used for materials (e.g., oven for a bakery, fence for a garden project). Handicraft projects can fall under CD’s responsibilities along with all other income generation projects.

In general, they see themselves as mobilisers, by providing advice and referring people to obtain the appropriate assistance. For example, if a group project needs a loan they will be referred to the appropriate NGO. If a group needs training, CD will contact the relevant training organisation to conduct the necessary programme. Therefore, CD works with relevant NGOs and other government departments as necessary. CD was involved in the early days of organising the woodcarvers at
Okahandja by leasing houses for them and repairing roofs. Currently CD has access to the services of a UN volunteer who is undertaking a marketing survey.

**Division of Co-operative Development, Directorate of Planning, Ministry of Agriculture, Water and Rural Development**

The Namibian National Co-operative Policy was approved by Cabinet on 1 December 1992, while the Co-operative Act is still awaiting final legislation. The role of the Division of Co-operative Development is described in the policy document.

In summary, the Division acts as a regulatory advisory service to government regarding all cooperative development issues. Because of limited human resources the Co-op Division recognises that it cannot and should not do every thing for cooperatives itself. Rather it prefers to work in partnership with other relevant organisations, by providing a support service for any organisation working in the field of cooperative development. The Division strives to provide training, training manuals, curriculum input, and financial support to organisations engaged in cooperative development.

Functions which are possibly apropos to craft development because they involve direct support to emerging cooperatives include:

- assistance in the drafting of by-laws,
- provision of advice on accounting and short-term auditing,
- provision of general advisory, support, and monitoring services, on request basis,
- arrangements for more regular, intensive support service, on a request basis, in areas where no other support/service organisation is present.

According to one of the Co-operative Officers, the current level of assistance to craft-related cooperatives is on an ad hoc basis due to staff shortages. They anticipate that they "will do more in the future after recruiting more staff". To date, the Division has provided some support to six craft (i.e., one woodcarving, five needlework/sewing) cooperatives or unregistered "cooperative-type" groups.

**Directorate of Industrial Development, Ministry of Trade and Industry**

This directorate is a facilitator for small-scale enterprise and business development, not an implementor. They do not work directly with any handicraft production groups, rather they work through NGOs who might be serving CBO income generating projects and small-scale enterprises, including craft activities. The director states, "Government is not an implementer, we are a facilitator. We should provide an enabling environment for NGOs and the private sector". For example, money has been given to three NGOs (i.e., IMLT, PSF, and NNCCI) to run a small business credit scheme. Craft production enterprises can apply for assistance through this credit scheme. Two other examples would be: if an entrepreneur came to them looking for advice or training, they would just direct them to the NGO that is undertaking training or providing the appropriate advice; if a marketeer is looking for a product to market, they could recommend a group to contact that produces the required products.
Currently there is no government policy on small-scale enterprise development, except for the implied policy that government should not be directly involved in business development, this should be the arena of the private sector. On the 24 June 1994, there was a one-day seminar supported through the Commonwealth which discussed and examined policy and programming issues pertaining to the small-scale enterprise sector. This seminar was the first step in addressing the need to develop strategies and put a structure in place that can be implemented and evaluated on an annual basis. While policy needs to be examined broadly, strategies will be developed for the different sub-sectors (e.g., leather, crafts). Strategies and policies developed from the seminar will be submitted to NPC for possible input into the National Development Plan 1.

The directorate would like to see backward and forward linkages developed between small and big businesses, especially in the areas of technology transfer and training. The directorate is looking at developing and providing incentives to small businesses (e.g., tax holidays).

In the future there will be more assistance to and cooperation with more small-scale enterprises in rural areas, including the NGOs that work in this area. However no specifics have been worked out yet. At the regional level they are trying to set up a Small Business Association for each region that will be legally constituted. It will be made up of NDC, relevant NGOs operating in that region, local entrepreneurs, and government representatives. Possibly these Associations will be able to put pressure on the regional level government officers to coordinate their efforts in a better way.

No specific work or activities related to craft production and natural resource utilisation are being conducted. However, the directorate wants to support and encourage small-scale industries that are using Namibia's natural resources as raw materials rather than having to import raw materials. The directorate recognises the need for strategies to be developed to ensure a sustainable source of natural materials for enterprise utilisation.

No specific activities regarding training of craft producers is being conducted by this directorate, but training is the number one priority for all small-scale entrepreneurs. Again they hope to facilitate the efforts of the institutions that conduct training.

Institute for Management and Leadership Training (IMLT)

IMLT's is a development institution concerned with the advancement of Namibia's human resources, including a primary goal "to uplift small businesses". IMLT undertakes the improvement of business and management skills through practical training and counselling. In 1993, IMLT launched the Small Enterprise Development Programme (SED) in order to identify and develop competent entrepreneurs and to assist them in setting up viable businesses. One of the programme's key elements is access to start-up capital without stringent collateral or security requirements (IMLT, undated). The other element is the provision of training in marketing, business and financial management, including such specifics as bookkeeping, costing, and stock control. Individual viability studies are conducted and the entrepreneur is assisted to develop a business plan. Follow-up consultation and interventions are provided "to make sure that the person stays in business".

The SED Programme focuses on rural development in an attempt to slow down urban migration. Therefore, the three-phased training programme is available at all rural centres, including Katima Mulilo, Rundu, Oshakati, Opuwo, Khomas, Groetfontein, Gobabis, Otjiwarongo, and Koeckmanshoop (IMLT, undated). The main part of the training lasts about five weeks. The number
one priority target group is manufacturing entrepreneurs, followed by the service sector, and then trading.

Although no specific emphasis is place on handicraft enterprises, existing and potential craft producers and marketers can apply for training through the SED Programme. In addition IMLT can develop training courses on an "as needed basis" because they conduct a "training need analysis" before planning any training programme. They would be willing to develop a specific training course geared to the needs of craft producers. If there were specific areas that they could not address, they would contact other relevant organisations to assist.

Integrated Rural Development and Nature Conservation (IRDNC)

IRDNC has been involved with community-based conservation and development projects in Kunene and Caprivi Regions. Part of a project at Purros in the late 1980's involved the development and promotion of Himba and Herero crafts, especially Himba jewellery and basketry. The idea was to harness the creativity of a group of Himba women and to make their skills marketable in the modern world (Otto 1991:108). While IRDNC is no longer directly involved in this project, some of the women continue to produce new jewellery items and sell them to tourists.

In West Caprivi, IRDNC staff members would like to assess the exact interest of the people in producing craft products, as part of their upcoming small-scale enterprise programme. If the skills from early days are still there people could begin to produce again. IRDNC is willing to provide some organisational assistance or access assistance as required.

The Directorate of International Trade, Ministry of Trade and Industry

The Directorate of International Trade deals with all areas related to trade promotion, especially exports. Within Namibia, they cooperate and work with all NGOs and private sector businesses dealing with production and development, income generating activities, and small-scale enterprises, including craft enterprises. They are responsible for export in general, in an all encompassing manner, but they also deal individually with the sub-sectors that would be exporting, for example textiles and crafts. They do not undertake any activities, in any manner related to the marketing of products within Namibia. They also do not undertake any craft promotion effort in relation to tourism or tourism development.

They provide any assistance related to export promotion and trade. They assist production groups or businesses, but not individual producers. In the past they have assisted U-Do Trust, Mbangura Wood Cooperative, Penduka and others. The main beneficiary of their craft export promotion assistance to date has been the Namibia Craft Centre (NCC).

Assistance has included inviting organisations to participate in international trade fairs and covering all their costs. In most cases an individual representative from each production unit attends and therefore represents only their own organisation. In other cases, people with stalls at NCC have been invited to choose one representative to promote several production groups. In this later case, those groups agree on terms amongst themselves. MTI does not have any involvement in the specific arrangements.
To date, information on international fairs has been disseminated through the newspapers and by individual invitation to groups that they know about [refer to section on marketing problems in the text]. Essentially it is up to the producer groups to let MTI know that they are interested to be on a list of possible groups to be invited to attend fairs. Their budget is relatively small so they have to be selective. The two main criteria for selection include: 1) the number of people that are (or would be) employed through the production activity and 2) the export potential of the product. In some specific cases a representative from the country hosting the fair undertakes the selection, rather than the Namibian government. For example, GTZ comes to Namibia and selects producers and products for German trade fairs that they feel have the most potential in the German market.

For all other assistance, the individual production or marketing unit must approach the Directorate and request assistance. For example, they are happy to look at an individual organisation's export promotion plan or marketing study plan and comment or assist as needed. If a marketing study is needed they can fund it and put it out to tender to be conducted. Or if an organisation wants to undertake their own marketing study they can fund or subsidize that organisation (e.g., fund a trip to Australia to examine the market for a specific product line; they subsidised a craft co-op's marketing trip to RSA). This directorate also issues export licenses which are needed for some products but not all. Licensing is undertaken mainly for monitoring purposes (refer to Appendix I).

The directorate has submitted their overall development plans to NPC for the NDP1. However, there is apparently nothing in the plans that emphasises or points directly to craft development, promotion, and export.

The directorate has acquired funding through the EC to design an export promotion programme, including crafts as one of the sub-sectors. Crafts has been included due to the tremendous interest shown by Germany in the textiles of Namibia (e.g., embroidery, weavings, carpets) and household items such as wooden bowls and wood carvings. At the moment funding is available for a mission to assess the situation and to design a programme. The directorate is in the process of selecting the firm to undertake the design phase, which will begin as soon as the firm is selected and last about three months. This phase will examine all the relevant sub-sectors, concentrating on the export potential of various sub-sectors and then develop a programme of further study and implementation regarding product development and design needs, training needs, marketing, and export promotion systems and promotional materials. It is hoped that the actual implementation of the design mission will begin in early 1995.

There are currently no specific activities regarding training of craft producers. However, the EC mission that will design the export promotion programme (see above) will make recommendations on training that is needed and develop a programme for training.

Namibia Development Corporation (NDC)

NDC is the development agency for government with its main goal being economic growth and job creation. They link with and mobilise all relevant internal and external resources in order to attempt to meet this goal. NDC has a Small Business Development section which has the potential to assist in the expansion of the handicraft industry due to its links with manufacturing and tourism. NDC can provide various services, such as business appraisals, a loan scheme, and marketing advice (no direct marketing). For training needs in the areas of bookkeeping, marketing, and customer service, NDC refers its clients to other training institutions such as IMLT.
Namibia Development Trust (NDT)

"NDT is a Namibian NGO rendering service on a national level to promote, maintain, and facilitate community development" (NDT undated). They are committed to sustainable development through mobilisation and management of local resources. Their target audience comes from the most economically and socially marginalised sectors of Namibian society, but who have demonstrated their willingness to put effort into their own development. All their projects and programmes are aimed at "strengthening community members in the identification and implementation of economic projects aimed at uplifting their standard of living" (NDT undated). NDT has three regional offices (Oshakati, Windhoek, and Keetmanshoop) and a Business Development Resource Centre. The Resource Centre provides assistance through their marketing officer, cooperative specialist, and loan administrator.

Two of NDT’s priorities intertwine directly with the handicraft sector: to improve traditional production skills and to create employment. NDT’s income generating activities include:

* training workshops on business and financial management
* assistance to groups undertaking income generating projects
* assistance to women interested in setting up handicraft production clubs in all regions.

NDT undertakes "spot-on training" which entails the development of a specific training package for a specific need, at the level that is needed for the client. Therefore, if funding was obtained, they would be willing to develop a training package geared specifically to the needs of craft producers. They would also be willing to link up with other training institutions as required.

Currently NDT has four projects that work directly with craft producers:

1) assisting semi-precious gemstone sellers at the Spitzkoppe Mountain,

2) working with a WorldTeach volunteer who is promoting a group of women basketmakers in the Okatana area of Oshana Region by assisting them with quality upgrading, design development, and export links,

3) providing marketing assistance to a group of producers making traditional Owambo beaded necklaces,

4) providing skill and business training to traditional leather workers in the Keetmanshoop area (e.g., shoes, karosses, and bags from karakul skins). Old people were hired to teach the younger generation and NDT staff provided some basic business skills in costing and pricing and marketing.

Another project that will begin soon will involve assistance to Bushmen craft producers (ex-servicemen) in the Oshiwelvo area who are making traditional craft products such as bows and arrow sets and some wooden items.
Namibian National Chamber of Commerce and Industry (NNCCI)

NNCCI coordinates and interprets policy of Namibia’s regional and sectoral chambers of commerce and industry. Their main activities include support and promotion of economic development, imports and exports, along with the provision of information, advice, and training. They can assist organisations and businesses with trade information, announcements on trade fairs and foreign investment interest.

Recently NNCCI and Southern African IDEAS (Pty) Ltd. have developed a comprehensive Training Package on Local Small Scale Enterprises in Namibia. The package could be an important resource for anyone undertaking handicraft development, because it aims to address some of the major problems experienced by local communities who would like to create new employment opportunities through the development of small-scale enterprises (i.e., including handicraft production). Emphasis is placed on providing an understanding of the markets in which small-scale enterprises must operate. The package is to be used by any organisation, government department, group or individual who work with communities in the planning and development of income generating activities.

The Training Package aims to be a practical and easy to use resource with a step-by-step approach to the development of successful small-scale enterprises. It includes five components: Trainer’s Manual, Participant’s Work Book, Resource Index, Opportunities for Local Enterprises (display sheets), and Charter for the Successful Development of Local Small Scale Enterprises. The training component is divided into nine modules including such areas as: the concept of small scale enterprises, profiling the community and the target group, identifying new enterprises to develop, and the best organisational and legal structure to work in, along with planning, starting, and running enterprises.

The Training Package is now undergoing pilot testing with NNCCI staff conducting Training of Trainer (TOT) workshops. The package should be ready for sale by early 1995. [Contact: Ms Mara Zaire, NNCCI, P.O. Box 9355, Windhoek, Tel: 228809, FAX: 228009.]

Private Sector Foundation (PSF)

PSF provides assistance to the micro-scale business and informal sector from two different bases: Windhoek and Ongwediva. The majority of their clients are women because PSF aims at the informal sector. All types of enterprises are assisted in the sub-sectors of production, retail, trade, and service. Handicraft producers can be equally served along with any other small-scale manufacturers. Most of their training is conducted on an informal, one-on-one basis, and includes such areas as costing and pricing, record keeping, and marketing. PSF also operates a small-scale revolving loan scheme (up to N$500).

RISE

RISE is involved in institutional capacity building and project planning. They especially focus on helping organisations to run projects using participatory and democratic management methods. While willing to work with craft projects who might be interested in this type of non-technical assistance, RISE also states that they are currently understaffed and overstretched with many commitments.
World Wildlife Fund (WWF) LIFE Programme

Over the next three years the WWF LIFE Programme will be concentrating their efforts on developing conservancy programmes in various communal areas, promoting the sustainable use of natural resources for income generation, and helping to put the necessary mechanisms and structures in place to support the sustainability of these activities. Just as the LIFE Programme has guided this survey on crafts, other efforts will be made during the next few years in continual support of handicraft development in Namibian's communal areas.

INSTITUTIONS PROVIDING (OR HAVE THE POTENTIAL TO PROVIDE) DESIGN OR OTHER TECHNICAL SKILL TRAINING ALONG WITH PROMOTION, MARKETING ADVICE, AND ORGANISATIONAL SUPPORT

Art and Crafts Guild Namibia

The Guild is a non-profit membership organisation started in 1992 with the primary aim of promoting and developing the art and crafts of Namibia. All members (currently about 80) are professionally involved in art or craft either through actively practising their profession or by holding a post-secondary school qualification in their specific discipline.

The main objectives of the Guild are as follows:

To coordinate matters that are of interest to their membership.

To act as a support group to their members in various areas, including: help with obtaining materials to practice their art at the best available prices, facilitate interchange between artists, provide advice on studio administration, and to collaborate with other organisations (for example, the Guild works closely with the Potters; Association of Namibia).

The Guild is attempting to unify all artists in Namibia under one body and in the future might assist the formation of an artists' union to address such issues as copy rights, negotiating contracts, and pension plans. The Guild would like to see that employment opportunities for artists are expanded, good wages are paid to artists, and to spread the message that "you can be a productive member of society by practising art". In the future the Guild would like to see a strong membership in each region. The regional membership organisation could be responsible for identifying others artists in the region and for coordinating activities. Other hopes for the future include the establishment of a Guild shop/exhibition hall in Windhoek.

Guild members conduct art and craft weekend training workshops in various rural locations in Namibia. Topics to date have included: design, textile work, photography, graphics layout, basic children's art, and design and art appreciation for junior and secondary school teachers. The Guild has also facilitated the placement of an art teacher in a secondary school in Khomasdal. Eventually the Guild would like to train people in the rural communities to train others. The Guild feel that given the expertise of their membership to date they could play a significant role in upgrading craft quality and design skills.

During 1994, the Guild has coordinated a travelling exhibition around Namibia of adult and children's art. Two exhibitions are planned for overseas in 1995.
Directorate of Art and Culture, Ministry of Education and Culture

This directorate is the highest government office overseeing all aspects of art and culture for Namibia. The directorate has about 40 cultural officers including staff at the national headquarters in Windhoek and in all the regions. DAC, along with the museum division, is developing legislation and implementing activities concerning Namibia’s heritage. For example, attempts are being made to determine what is irreplaceable and what is not, and to establish a permanent record and collection of material culture for posterity. The Director feels that it is government’s responsibility to provide strong direction in these areas.

Art and Culture works closely with all of Namibia’s museums, including the National Art Gallery. Throughout Namibia, approximately 100 different cultural groups can be found functioning or in early start-up stages. The DAC attempts to guide and assist these fledgling groups. A magazine, called the Kalabash, which covers various issues concerning culture and the arts is published and is seen as a vehicle for disseminating information on culture, including crafts, throughout Namibia. DAC also works closely with such international bodies as the Commonwealth and UNESCO.

A comprehensive programme is in the process of being developed by DAC with the following areas cited for concentration (in order of priority): development theatre, performing arts, visual arts and crafts, literature, oration, publishing and copyright issues, and finally, festivals and exhibitions. The programme has been discussed and debated extensively throughout the regions and now specific implementation and budgeting strategies are currently under consideration in the Cabinet and at the National Planning Commission.

The entire Ministry of Education and Culture is involved in a pilot project called CARE (i.e., C=culture and arts, A=adult and continuing education, R=reading and writing, E=education including library and archives) which will support the development and use of existing community centres and other buildings in rural areas. The project will be administered by MEC and will encourage the best use of each centre whether it might be to serve training needs, or small-scale industries, or educational activities. If the project takes off there is plenty of potential for linkages with craft development.

The director does not feel that the DAC should be directly responsible for training artists or craft people because "government bureaucracy is a hindrance to training".

The Arts Initiative

The Arts Initiative began in January 1994 on an informal basis to ensure an official Namibian presence for the first time at the Grahamstown Festival in South Africa in 1994. All aspects of the arts were included such as the performing arts of music, dance, and theatre, and visual arts such as painting, crafts, and book publishing. The two main objectives of the project were: 1) to introduce Namibian art and culture to South Africa and 2) to expose Namibian artists to the southern African regional cultural scene, especially to let Namibian artists see what is happening in South Africa and to realise "how much they need to do to grow and prosper". A committee of 12 organised Namibia’s presence at the Festival.

It is hoped that this project will be an on-going initiative in order to continue participation in the annual Festival and possibly undertake other activities.
In Namibia, The British Council concentrates in three areas: the environment, women in development, and the arts. The handicraft sector conveniently overlaps all three of those areas. The Council mainly attempts to work in Regions where others are not concentrated. Their approach is to be "reactive rather than prescriptive" at the community level.

The Council prefers that any form of assistance they provide should have a link with Britain. For example, their main form of assistance to the handicraft sector could include providing a consultant or advice from Britain in the required area. Two secondary forms of assistance could include: 1) sending Namibians overseas for training (usually short-term training up to three months; if long-term up to one year and then only at the post-graduate level) and 2) the input of skills or funding as one-off input into a project (the possibility of funding vehicles or building expenses has been considered on a few occasions). The Council will not fund long-term costs such as overheads or administrative expenses ("an organisation must have its own resources to run over time"). They might assist with exhibitions if they see that "the cost is equal to the benefits". Resource monitoring or inventories could possibly be funded if connected to a craft project or sector.

There is no specific format to complete to apply for assistance or funding, but a project proposal should be developed describing the exact details of the project including such aspects as: aims and objectives, location, who is involved, how it will be run, etc. The British Council staff will not be personally involved in helping to prepare a proposal, because "if an organisation does not have the skill to write a proposal they probably do not have the skill to run the project".

Much of their assistance has tended to be from The British government to the Namibian government (for example, with the Ministry of Education and Culture, NBC, and the National Theatre in the area of capacity building). They have, to date, worked with several of the ministries, along with the University of Namibia, the National Art Gallery, and The Rössing Foundation's environmental programme. If other organisations inform The British Council about their activities, then the Council can make sure that relevant information is sent to them on a regular basis (for example, information on environmental courses or art training programmes that are coming up).

If they were to become involved in craft development, they would want to see it in a broad content (such as including all aspects of education and training needed to work in the craft field including resource management) and by linking with other organisations, other groups, various geographical locations. The Council belongs to a coordinating committee along with many other embassies dealing with culture and arts. This committee meets roughly every two to three weeks and allows all the organisations "to talk to one another" so everyone knows what the other is doing regarding art and culture. Therefore, collaboration is possible when required.

Regarding environmental issues, The British Council functions as the link between interested parties and a programme called "The Darwin Initiative for the Survival of Species" which is based in Britain. Two of the five programme areas might be of interest to craft development and natural resource utilisation in Namibia, as follows:

1) the establishment of collaborative projects in countries rich in biodiversity but poor in financial resources; based on established links between British institutions and the respective country's institutions.

2) a few research projects covering neglected or undervalued aspects of work on biodiversity.
Centre for Research, Information, Action for Development in Africa (CRIAA)

CRIAA is a French NGO based in Windhoek which assists the small-scale enterprise, informal sector as part of their economic development and humanitarian assistance programmes in the southern Africa region. Some of their activities in Namibia include financial assistance to the Mbangura Woodcarvers Cooperative, and advice and assistance to the Katatura Service Centre which hosts artisans (e.g., metal work, welding, panelbeating, car mechanics), small-scale enterprises, and other informal businesses (Kandji 1994:7).

CRIAA's work with Mbangura Woodcarvers Coop has included assistance in building the thatched shelters at the Okahandja roadside woodcraft market in 1993 and an evaluation study conducted in early 1994. CRIAA will continue to provide marketing and organisational support to Mbangura. At the moment a catalogue is being produced which will supply information on the product line and prices.

As part of their programme to research and assess the informal sector in Namibia, CRIAA investigated the leather industry in 1993 to ascertain the problems and needs of small-scale entrepreneurs working with leather, such as shoemakers and repairers and belt makers. When they realised that a major problem for leatherworkers was a lack of access to raw materials and supplies, CRIAA started a leather goods supply shop in Katatura called KATSHOESUP (Katatura Shoe Repairing Supplies). This shop which opened in June 1993 sells all the main supplies for leather work, along with tanned cattle leather at prices 50 to 100 percent less than the only other leather supply shop in Windhoek. When the shop first opened its doors about 20 people were using it regularly. At the moment the shop services almost 100 leather artisans on a regular basis. The venue also focuses on the collection of various data on leather producers.

CRIAA plans to investigate the metalworking sector and then the woodworking sector in a similar manner as was done with leather workers.

College of Arts (formerly the Conservatoire)

One lecturer provides art training to both children and adults on a weekly basis. Areas covered include: drawing, painting, and crafts (from various waste materials and organic materials). The emphasis of the training is to develop individual creative skills rather than training individuals to work with art or crafts as a form of employment or income generation activity.

The lecturer can provide some outreach training courses in Windhoek and other areas around Namibia upon request, albeit on a limited basis depending on timing, her schedule, and funding. Preference would be to provide on-going training rather than "one-shot" courses. Special areas might include design, product development, doll-making, and musical instruments.

Culture Trust Fund

This trust fund, which is independent from government, is a loose structure designed to support small, weak cultural groups across the country. According to Andre Strauss who established the Culture Trust Fund, there are dozens of small cultural groups connected to schools, community centres, and grass-roots initiatives that need access to small levels of funding without the process being bogged
down in bureaucracy. In 1993, a total of N\$300,000 was distributed through this fund. Further information can be obtained by contacting Mr. Straus c/o the Directorate of Arts and Culture.

**Design and Development Services**

Design and Development Services (DDS) is a private sector consultancy company which undertakes the training of most types of craft producers. Short-term courses (i.e. one to six weeks) or regular advise/input can be made available for institutions working with craft producers, including NGOs, government directorates, or private organisations to teach and/or to improve the quality of various craft products, especially: basketry, woodcarving, jewellery making (beadwork and silversmithing), and bone carving. Courses concentrating on the basic elements of design, design improvement, and product development for all types of craft products can also be planned and facilitated. As part of any course, DDS can include lessons on marketing, preparation of promotional information, pricing and costing, basic record keeping, and proper utilisation of raw materials.

Besides the provision of training, DDS offers research and assessment services, such as feasibility, assessment, and evaluation studies for production and marketing projects, baseline product and raw material surveys, and marketing research.

**The Evangelical Lutheran Church in Namibia (ELCIN)**

ELCIN has been working in Namibia since 1872 when the first mission was established. Its work has mainly been in the four regions making up the former Owamboland and Okavango Region, but it has worked with migrant labour in the south of the country and also in Caprivu and Ofozondjupa. It has two dioceses, five deaneries, and five departments (i.e., women’s, men’s, children’s, music, and socio-economic departments), and 69 different projects that fall outside of the departments. ELCIN is also working in rehabilitation projects for the visually handicapped, the audially disabled, the physically handicapped, and with AIDS victims.

Development activities include two high schools, two hospitals, small-scale business, and credit schemes. Much of the small-scale business assistance has been for buying and selling operations, but ELCIN is now anxious to encourage production. Areas of small-scale business support training include: hotel management, catering, secretarial skills, and entrepreneurial skills. The training courses are given in Oshiwambo and English.

Under the Women’s Groups department, courses are run for women leaders in the parish, the circuits, the diocese, and the whole church. The courses concentrate on leadership skills, religious study, and counselling. The Women’s Groups also run income generating activities, including dress making, knitting, bread making, and gardening. Products are sold within the community. Craft courses are not being given at the moment, but the women bring crafts to sell at the annual ELCIN conference which takes place in August. Examples of some well made baskets were in evidence in preparation for this conference.

At ELCIN VESTMENTS, located in Onipa, a variety of crafts which had been bought from individual producers in the community are on sale. Examples of these crafts include: woven palm fibre baskets, hats, table mats, bangles, and picnic hampers, plus cloth Herero dolls and cotton rag rugs, and small wooden ornaments from Okavango Region. The quality of the baskets and hats was of a good standard and while we were visiting, quite a few visitors came to make purchases.
ELCIN runs a one year dress making course which can accommodate ten women in residence and which costs each student NS 700. At the end of the course, each student is tested and given a certificate of attendance. ELCIN has employed three weavers, trained locally, to make very attractive cotton rag rugs. The cotton rag for the rugs is made from old hospital sheets and gowns which are boiled and dyed before being woven. The ELCIN training centre was well laid out and equipped and appeared to be very well organised and managed.

In Otjozondjupa Region, ELCIN is working with ex-soldiers and concentrating on education, agriculture, sewing training for women, and adult education. Agricultural work is the priority at the moment and a deforestation component falls under this programme. Sewing includes skills training and church vestment making. Although not active at the moment, ELCIN would like to promote handicraft production and marketing in western Otjozondjupa Region as an economic activity for the Bushmen.

Products made in this area include: basketry, woodwork, and beadwork. Although the time was too short on this survey to be able to evaluate the real potential for craft development in western Otjozondjupa Region, the community appeared to be highly motivated and ELCIN is willing to provide organisational support. If a programme was to develop, constraints which would have to be addressed would be the limited access to raw materials and the long distances to the markets.

At Kalkrand in Hardap Region, one branch of ELCIN works along with the town council, the Community Development Committee, and the German Development Service to assist and advise various income generating activities which are organised as individual trusts. They include such activities as woodwork, needlework, brickmaking, gardening, a bakery and small general dealer. At the three-man carpentry project which began in mid-1992, some craft-type products fashioned from wood include picture frames and large jig saw puzzles featuring maps of Namibia and Africa. The Kalkrand project soon plans to begin a roadside market on the main road south to capitalise on tourists heading towards Sossusvlei.

ELCIN works with The Lutheran Communion in Southern Africa which is based in Johannesburg and which provides small grants for business or environmental projects. They will be supporting a proposed ELCIN vegetable garden and tree nursery for the north.

In general, ELCIN expects the local community to initiate project proposals, but it will administer a project fund and monitor the project activities.

**FRANCO-Namibian Cultural Centre**

Although French training is the primary activity for the Centre, since 1991, they have been sponsoring an art training course in Windhoek conducted by Mr. Joe Madisaia twice a week for three hours each session. About 30 people have attended the training with about 20 partaking on a regular basis. The training includes such areas as drawing, silkscreen and wood-cut printing, and other textile printing. Some similar, but one-off, courses have been also run by Madisaia in Gobabis and Tsumeb.

The centre has exhibition space available. While the space can be utilised free of charge, bookings should be organised at least three months in advance. Enquiries regarding exhibition space should be addressed to Ms Trudie Amulongu.
The Centre can provide assistance in the following areas of funding and support: 1) bringing in an artist from outside Namibia to provide training, 2) funding a Namibian artist to train overseas, 3) fund local artists or art organisations to run training courses, and 4) sourcing videos on artists or craftspeople from various French-speaking countries as educational tools.

Museums Association of Namibia (MAN) and Mobile Museum Service

As of April 1994 there are 19 museums in existence throughout Namibia and four new museums being planned. The Museums Association of Namibia is a support organisation for the museums. Most of the existing and planned museums are represented in this Association. The Mobile Museum Service is part of the State Museum based in Windhoek. This service concentrates on developing the educational aspects of museum work through workshops for educators and by assisting community initiatives in creating new museums.

Many of the museums in Namibia have the potential to assist in the educational and promotional aspects of the handicraft sector because of their focus on material culture and cultural and natural history. By providing educational information on Namibia’s material culture, interest can be raised on craft products, including: their traditional uses, raw material utilisation, and production methods. On the commercial side, many museums could be potential venues for formal craft shops or allow informal craft sales.

Namibia Chamber of Crafts (NCC), affiliated to Namibian National Chamber of Commerce and Industry (NNCCI)

The NCC was established to organise and represent the "craft sector" formerly known as "designated trades". There are 39 different trades in Namibia of which eight have been organised by NCC to date. These trades include: architects, builders, electrical engineering, hairdressing, jewellery, joinery, motor engineering, and refrigeration. Membership is open to all companies and individuals (both employers and employees) engaged in these areas and all areas using skilled labour for the manufacturing of new goods, installation, and repair and maintenance services. Areas of overlap with the small-scale handicraft sector (as defined in this study) would include such areas as: jewellery making, shoe making and repair, and some types of furniture making. While the NCC is willing to take on "anyone who works with their hands", they admit that their organisation is "very young" and "cannot do it all right now".

One of the main objectives of NCC is to promote the well-being and image of small (but formal) craft enterprises so that they can become sound, efficient, and cohesive elements in the Namibian national economy. They also attempt to create an awareness amongst government, the business community, and the general public about the existence, purpose, and economic value of the artisan sector.

The NCC emphasises the need for trained, qualified crafts people and promotes the "dual training system" which consists of 75 percent practical training on the job (i.e., apprenticeships) and 25 percent theoretical instruction. The Chamber is actively involved with government and the private sector through the National Vocational Training Board in preparing a vocational training system and developing curriculum for training and testing.
The Rössing Foundation feels that its main strength lies in its ability to facilitate networking between various organisations and to access funding for various projects. Constraints experienced by the Foundation which relate to handicraft development are much the same as for other organisations: limited human resources and the vast distances involved in reaching craft producers.

Rural Development Centre (RDC)

The RDC, which is located in Ongwediva on 25ha of government land, is a project of the Directorate of Rural Development under the Ministry of Agriculture, Water Affairs, and Rural Development (MAWARD). RDC's concentrated rural development activities are found in the four regions of the north: Omusati, Oshana, Oshikoto, and Ohangwena. Five different sections make up the RDC: training, water development, fisheries/garden/poultry, appropriate technology/engineering, and home economic/outreach.

Activities which are craft related could fall under two sections: training and appropriate technology. At the moment some relevant activities include training courses in sewing, tie dye, and tinsmith. The length of instruction is from one to three weeks and each course costs N$20 per week which includes room, board, training, and training materials. The courses are offered to rural Namibians for homestead improvements, rather than training people for purposes of job creation. The upgrading of other skills may be provided on request (e.g., welding, possibly other craft sectors) provided that the participants can show a source of funds to start their own project/business. The appropriate technology section is responsible for the introduction, design, development, basic research and experimentation of simple and low-cost technologies appropriate to the needs of the rural community (Kapanda 1993:1-3).

The RDC also runs a small nursery growing mainly seedlings for shade and fruit trees, mostly exotics. In theory, the RDC might be in a good position to try propagating some of the plants needed in the craft industry.

Save the Rhino Trust - "Crafts for Conservation" Project

Save the Rhino Trust assisted with the start-up and development of the "Crafts for Conservation" project which includes the carving of *Hyphaene petersiana* seeds ("vegetable ivory nuts"), a community craft centre in Khorixas (workshop and craft shop), and two other small craft outlets attached to two safari camps.

This organisation's main goal is conservation, with their work being to monitor and protect the rhino. SRT did not start with community development work in mind. Any development work (e.g., craft projects, tourist community campsites) that they are doing now has just evolved and has come from the initiative of the community. SRT would like to see the communities run the projects themselves, but they are available to give advice if needed. SRT sees itself as a linking/resource organisation, not as a craft marketing organisation.
"To act as an umbrella board for all Namibian artists and those interested in promoting and preserving African traditional art."

However, after discussions with three board members, it appears that the more immediate objectives include registering artists and craftspeople in the Oshana Region and attempting to organise a venue for craft marketing. They are considering the possibility of establishing a craft shop/marketing depot between Oshakati and Ongwediva. Two sites are under consideration at the moment: one building near the soccer stadium that would need renovation and an existing business on the main road. They say they would also like to establish a small cultural museum, establish a place for craft demonstrations, and help producers with pricing. Because the OEAA is just starting, advice and direction would be welcomed.

Oshikuku Art Centre

Through the assistance of a Swiss volunteer teacher in the community, a project is about to be begin that will provide a venue for art and craft development. Other than the fact that one aspect of the project will be building the centre from glass bottles, no other information was available.

The Rössing Foundation’s Craft Development Programme

Handicraft training and development has been a part of The Rössing Foundation’s operations over the past 12 years. Most of these activities have involved the provision of technical and design skills to adults at the Windhoek educational centre and other outlying centres. The craft skills which were taught concentrated mainly on contemporary work such as needlework, leatherwork, loom weaving, and textile printing and dyeing.

In the last few years, the focus has been directed to traditional crafts produced and utilised in rural areas. Emphasis has been placed on identifying the human and materials resources and upgrading existing skills. For example, the Foundation is responsible for the Basket Project which has included two competitions (in 1991 and 1992) in the former Owamboland, Kavango, and Caprivi Regions and one two-week basketry improvement course in each of those regions in 1992. Both activities have been aimed at identifying weavers who are interested in developing their talents for the commercial market, promoting the art of basketmaking, and upgrading both technical and design skills.

More recently, the Foundation has begun to concentrate on developing new or contemporary products which utilise traditional skills and materials. A part of this process includes marketing promotion which addresses the broader Foundation aims of adult education and income generation. Currently there are craft projects at Okashana in Oshikoto Region, Shankara in Okavango Region, and at Gibeon in Hardap Region.

A large component of the Foundation’s Craft Development Programme has involved the promotion of Namibia’s rural art and handicrafts through exhibitions, publications, and research. Much of the information gained through these activities has been made available to visitors as well as Namibians. The Rössing Foundation’s new Environmental Resource Centre which contains books and slides on natural materials and waste materials will also be the depository for written information on handicrafts, photographic transparencies, and product samples.
INSTITUTIONS AND/OR COMMUNITY PROJECTS PRIMARILY UNDERTAKING CRAFT MARKETING

[NB. Private retail craft shops in Namibia are listed in Appendix B, rather than here.] 

Aba-Huab Camp 

The Aba-Huab Camp is on the Aba-Huab River near Twyfelfontein, about 100km east of Khorixas. Mr. Elias Xagogub, a local Damara man runs this community tourist camp and sells some crafts. He also protects the engravings and leads educational groups of school children and tourist groups. He has problems getting crafts, so this activity is not doing so well. Some individuals bring things to him and others sell directly to the tourists.

Arts in the Park - Tsumeb

A committee of volunteers organises this event which takes place four times per year. Anyone can come and sell all types of products from homemade cooking to handicrafts.

Caprivi Art Centre

The Caprivi Art Centre (CAC) was founded in 1987 on the initiative of Mr. M. Nasilele and the assistance of the Mayor of Katima Mulilo who donated the land for the Centre (Petersons 1993:4). The main objective of the Centre is to preserve and promote art and craft from the Caprivi Region. The Caprivi Arts Association has about 300 members who undertake mainly basketry, woodcarving, and pottery. These producers are able to sell and promote their craft activities through CAC at the Centre in Katima and through exhibitions organised by CAC in Windhoek. Crafts are sold on a commission basis. The Centre also has space where crafts people are able to work, but most members tend to work at home and bring their items into Katima when ready for selling with some travelling as much as 80km.

Several training workshops have been made available to CAC members including pottery workshops coordinated through the Namibia Art Gallery and one basketry workshop organised by The Rössing Foundation.

CAC also undertakes other cultural activities such as community theatre and dance. The Centre is a popular site for a visit by tourists. Two of the lodges in the Katima cooperate with CAC by transporting their guests to the Centre. Recent developments are focusing on the start-up of a cultural museum to be located on the CAC plot.

Chabura

Assisted by the Evangelical Reform Church in Africa, this project conducts a variety of craft development and marketing activities, especially the marketing of traditional products from Kunene. Craft producers represent the Herero, Himba, and Zemba tribes. In addition, 173 women do
Tourist Rendezvous Travel Centre

The centre, which has been open since October 1993, is a private sector, "one-stop shop" for tourists and travellers. The company rents space to various businesses that supply services to the traveller, including: a bank for foreign exchange and traveller cheques, a restaurant company for a coffee and sandwich shop, a bus company, the Windhoek Municipality for promoting Windhoek as a tourist destination, and the Ministry of Wildlife and Tourism. Besides these main businesses any other tourist-related company can be represented if they would like. These can include: car hire companies, aviation services, tours and accommodation services, plus handicraft production units and craft retail shops. The vehicle rental and accommodation companies which obtain bookings through the Centre pay the Centre a 10 percent commission.

The following rental prices are relevant to tour operators, smaller tourist related businesses, and to the handicraft sector:

Advertisement poster on a screen along with companies’ brochures which the public can take: one-off initial cost to make the poster ranges from NS$960 to about NS$2,000, while the monthly rent costs between NS$125 to NS$500 per month. The price range depends on size chosen (e.g., quarter, half, or full-size).

Cabinets for craft and curio display: rental cost is NS$500 per month and a rental contract must be taken out for the minimum of one year. Items can be sold from the cases on occasion. If this is done, the Centre takes a 10 percent commission. While space at the moment is a bit of a problem, there is possibly room for two more cabinets.

The window space currently is rented out to one craft retail business.

Besides the above mentioned information and services which are available on a daily basis, the Centre also holds exhibitions and tourism "indabas" (conferences). The maximum period for any exhibition is five days. The responsibility for all arrangements, such as invitations, display, caterers, etc. falls on the organisation putting on the exhibition. If the exhibition is a sales exhibition, then the Centre takes a commission. Anyone interested in putting on an exhibition should contact the Centre’s manager and explain what they want to display and what/who is the target market.

"Women's Income Generating Project"

This project is still in the "thinking, brainstorming" stage. A small ad hoc group from the private sector and the NGO community have come together to discuss the possibility of organising a product development and marketing programme to develop and support craft production by women. The idea would be to help develop very specific products for a specialised "up market" retail outlet and possibly for export.
Khowarib Community Tourist Camp

Mr. Eliu Ganuseb runs the Khowarib Community Tourist Camp on the Hoanib River near Sesfontein where crafts are also sold. Most of the crafts are provided through SRT from the Khorixas craft project. Khowarib pays for the crafts after the crafts are sold and Khowarib keeps a 20 percent commission. Crafts are also bought from approximately six local people who bring crafts to the camp shop.

Lizauni Traditional Village

This traditional village in the western corner of East Caprivi was initiated by the owners of Liantsulu Lodge and the nearby community in 1993. The village was newly built as a commercial venture for the community where tourists and other visitors enter the village after paying a fee. Visitors walk through and view a series of cultural activities, such as craft production (basket weaving, blacksmithing), music, dancing, food preparation, and a traditional doctor. At each "station", an explanation is provided by a guide speaking English. One component of the village is a craft shop which sells locally produced crafts on a consignment basis. A committee from the community runs the project and two sales people take care of the shop. During this craft survey, producers said they would be interested to get some pricing advice and to see examples of craft styles and quality level from other places.

Namibia Crafts Centre

The Namibia Crafts Centre (NCC), which falls under the private sector, profit-making company, NewVeld Ventures Investment and Development Corporation, is a craft marketing outlet in Windhoek. NewVeld Ventures states that its main aim is to "provide an enabling environment for micro-enterprises in Namibia, including production, marketing, and financial assistance". The NCC rents out marketing "units" to production and retail craft businesses at its location on Tal Street. Every unit is run by the independent producer or seller. Both Namibian and foreign craft products are sold from the various stalls, but the NCC policy states that each stall must have at least 50 percent Namibian crafts. The cost of renting a unit is N$21 per square meter per month including security.

Other activities include providing informal advice to the renters, identifying marketable crafts in rural areas, establishing links with overseas distributors, and exporting crafts. NCC management is now attempting to build up stocks of required crafts, bearing in mind financial limitations, so that export orders can be filled in a timely manner. The idea will be to identify and order specific craft products desired by the overseas distributors and then somehow ensure that the products are made and quality is adequate. To date, their main contacts for export products have been through the roadside producers/hawkers and the craft organisations renting stalls from NCC.

Namibia Mbangura Woodcarvers Co-operative (NAMWOCO)

The Namibia Mbangura Woodcarvers Co-operative (NAMWOCO) is a marketing/service cooperative for the individual woodcarvers of the Okavango Region, along with a few other producers making various craft products such as baskets (Mallet 1994:2). It was initiated in 1986 by a small group of woodcarvers and now has a membership estimated at 190. NAMWOCO was created with the aim of addressing the problem of marketing woodcrafts as the market to local residents was too limited.
embroidery work for supplying various textile marketing projects throughout the country. Other production activities include: candlemaking, leatherwork, woodworking, dressmaking, wire fencing, and signmaking. Modern leather products include belts, sandals, and bags. One enterprising women took a leather course and is now creating contemporary jewellery from leather, such as earrings and hairbands.

The project has been running a craft shop since 1988. Crafts are purchased with cash directly from producers and resold at the shop. The shop caters for local people and tourists. Beginning this year, stalls are now available for individual producers to rent so that they can undertake their craftwork and sell their own products.

**Epikura Agriculture Organisation**

Located in Omaheke Region, the Epikura Agriculture Organisation is 300+ members strong. As one of their activities "to promote the well-being of the people in Epikura and to help people develop themselves", they have built, with help from NORAD, a very attractive market building from stone which will house a variety of products and services including: butchery, hairdresser, vegetables, welding, tailoring, shoe repair, furniture, and craft sales. Members are producing traditional Herero craft and clothing items in preparation for sale at the market. Non-members will also be able to sell, but some fee will be charged.

In the future the Organisation would like to build a "cultural house" or small museum which could display examples of Herero material culture. They are also considering the possibility of having traditional housing in which visitors could spend the night and experience Herero culture. Other activities might include horseback riding, walks with dogs, and a visit to a nearby commercial game farm. The Organisation acknowledges that this is a long-term programme and that their main obstacle will be initial start-up funding.

**Khorixas Community Craft Centre**

Khorixas Community Craft Centre was initiated through the efforts of Save the Rhino Trust (SRT) and a building committee of 4 people (one craft producer, one SRT staff member, and 2 government officers). The small stone building for the Centre was funded through CIDA and completed in June 1994. The Centre is a new venue for craft producers to make and sell their craft products.

The Craft Centre management committee has now been formed, consisting of six craft producers and two sales people. They will develop a plan to decide how the centre should be used (e.g., what production groups can work at the centre, what and how "non-member" sellers can operate out of the centre, etc.)

Besides selling crafts at the centre in Khorixas, one women sells daily at the Post Street Mall market in Windhoek. Also a trial export project is in progress to send a regular supply of carved makalani nuts to the UK.
Opuno Art Promotions

The Opuno Art Promotions is a small, non-profit project sponsored through SIDA with transport provided free-of-charge through Rössing Uranium. It encourages the production of newly made Himba bead, leather, and palm work, and wooden milk buckets and headrests for the expanding tourist industry and galleries in Windhoek. The production arm of the project is based in Opuwo with one man managing the production of about seven artists, while the marketing arm is in Windhoek. The project was launched in 1991 with an exhibition and fashion show in Windhoek with five Himba men and women participating. OAP would like to see a permanent collection of Himba products to be organised and displayed in Opuwo.

Tsumeb Arts and Crafts Centre (TACC)

This charitable and educational trust was founded in 1992. The objectives of TACC are as follows:

1) To rekindle an interest in and to further the promotion of Namibia’s heritage by harnessing the economic potential of Namibian art and craft producers in order to stimulate the nation’s economy, provide employment opportunities, upgrade skills and give economic power to the producers.

2) To upgrade the personal lives of art and craft producers by providing a coordinated market facility in Namibia’s northern region where producers can produce, market, exhibit, and promote their work.

3) To serve as a gathering place for artists and craft people where they can attend workshops and classes and hold exhibits.

4) To buy, sell, and deal in art and crafts of all kinds.

5) To engage in all types of activities that will further the development of the Namibian art and craft sector.

Tsumeb, with its good infrastructure, was chosen as the site for the centre because it is on the main tourist route to the north and is a major stopping-off point for tourist buses. Its location also provides a centre for local artists and craft people in the north-central part of Namibia, rather than having all art development and promotion activities taking place in Windhoek and Swakopmund.

The Centre runs a large retail craft shop for selling products from Namibia and some from other African countries. Outside stalls and indoor workshops are available for crafts people to work. Activities at the TACC include: brickmaking, fencemaking, candlemaking, baskemaking, woodcarving, and pottery for children. At the moment, the Centre can accommodate 6 people while they participate in an activity at TACC.

A workshop was run in printmaking with 43 participants. Now about eight of the students are meeting and working together. In the future loom weaving will be introduced.
It was also creating as a forum for contacts, exchanges, exposure to other ideas and to promote togetherness and cooperation. The main goal has been to maintain the distinctiveness of the woodcraft in the Okavango Region (Mallet 1994:5). The Co-operative wishes to provide the following assistance to its members: access to wood and equipment, transport for marketing, market expansion, management and organisational assistance, and skills training.

Some of the NAMWOCO members work at the centre in Rundu fashioning furniture (e.g., tables, chairs, desks, kists) and wooden crafts, while the majority of members produce at home and bring their items into Rundu for selling on a commission basis to Mbangura. Some of these products include: bowls, mugs, walking sticks, wooden cutlery, animal and human figurines, masks, and drums. One unique item is a drinks/bar cabinet carved in the shape of a drum. Most of the woodwork has specialised carved designs which can be recognised as a woodcraft coming from the Okavango (Mallet 1994:3).

Although NAMWOCO is currently experiencing a variety of problems which are well documented and described (Mallet 1994), "the Okavango woodcarving represents an important potential to be developed in terms of job and income creation, exports, and nonetheless, valorisation of natural resources, skills and cultural creativity" (Mallet 1994:2).

Nyae Nyae Development Foundation of Namibia (NNDFN) and the Nyae Nyae Farmers’ Co-operative

NNDFN was founded in 1981 as a non-profit organisation with the main aim to improve the living conditions of the Bushmen located in the former eastern Bushmanland. The Foundation has helped to resettle the Bushmen on traditional land, initiated a farmers’ cooperative, and develop a vocational training, adult education, and health programme.

Headquartered in eastern Otjozondjupa Region with a support office in Windhoek, Nyae Nyae has promoted one form of income generating through craft production and marketing activities. To date, a mobile shop run by four people has purchased traditional and contemporary Bushman craft products, while at the same time selling glass beads and groceries. Visits have been made about once per month to each village. Two men have acted as purchasing agents while two women have helped to judge the crafts.

Some of the crafts have been sold directly to tourists and local residents in the area, through the office "shops" at Baraka and Windhoek, on the roadside at Tsumkwe, in limited amounts to one shop in Windhoek, one shop in Swakopmund, and at national trade fairs. Very small amounts have also been exported from time to time.

The entire Nyae Nyae programme is in flux at the time of this writing. If producers and members of the Farmers Cooperative choose to continue with craft production and development activities, an in-depth assessment study and craft development and marketing implementation plan need to be conducted and prepared.
ASSUMPTIONS FOR ALL FINANCIAL/ECONOMIC MODELS IN APPENDIX M

1. GENERAL ASSUMPTIONS FOR ALL MODELS

All models are static, representing one year in full production (except for Model 4). In the financial analysis, a net cash income before any income tax is derived after subtraction of annual financial expenditures from annual gross income. The expenditures include variable costs, overhead operating costs, and depreciation on all capital assets.

Expenses for craft production and sale prices have been calculated by averaging actual figures from craft producers working in Namibia, along with estimates for full production based on experience in Botswana, Lesotho, and Zimbabwe. Figures for wages, rental, administration costs, and office expenses have been extracted from empirical data from small-scale private sector firms based in Windhoek. Kilometre distances for craft development, buying, and marketing have been calculated by examining actual figures from craft development and marketing operations in Botswana and then readjusting to Namibia’s distances, along with the number of feasible trips which can be taken in one year’s time.

In the economic analysis, the crafts development, buying and marketing model is used as the base. This model, and the crafts production it depends on, is subjected to shadow pricing along the lines suggested by Barnes¹ which brings it to reflect the net value added contribution to national income. The marketing model is assumed to support some 250 producers with an even spread of basketwork, beadwork and woodcarving.² All transfers (mostly taxes) are ignored, tradable items are subject to a foreign exchange premium of 12 percent and any foreign inflows and outflows resulting from the project are taken into account. The value of net cash income earned by producers is given a shadow price or opportunity cost of 35% (which means that the 65% of the net cash income is treated as economic benefit). A small economic cost reflecting government expenditure on support for craft producers is included in the economic analysis. The full financial cost of the design and product development expenditure is treated as a benefit, effectively removing it from the economic analysis. Depreciation is included to reflect change in the economic value of capital assets.


² Other crafts can also be purchased and marketed. These are just mentioned because the marketing model is being connected to the three production models as examples.
<table>
<thead>
<tr>
<th>PRODUCTS</th>
<th>AREA PRODUCED</th>
<th>EXISTING CAPACITY RATINGS</th>
<th>POTENTIAL CAPACITY RATINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>S</td>
<td>D</td>
</tr>
<tr>
<td>Himba traditional jewellery</td>
<td>Kunene</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Okavango traditional crafts</td>
<td>Okavango</td>
<td></td>
<td></td>
</tr>
<tr>
<td>knives</td>
<td></td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>wigs</td>
<td></td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>drums: small</td>
<td></td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>large, friction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leather and skinwork</td>
<td>The South</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Skin mats</td>
<td></td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Karosses</td>
<td></td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Fur cushions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beadwork</td>
<td>Otjozondjupa,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Caprivi,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Okavango,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Omaheke</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ostrich beadwork</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) strands</td>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b) necklaces</td>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c) neckbands</td>
<td></td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>d) headbands</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>e) belts</td>
<td></td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>f) bracelets</td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Mixed necklaces (e.g.,</td>
<td></td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>eggshell w/quills, nuts,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>wood, dau,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>glassbeads w/dau,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>wood,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>tamboti wood</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

L-3
3. All beadworking equipment, excepting the awl or needle, has multiple uses. Therefore, the cost of tools is calculated as a function of the purchase price, share of use for beadworking (versus other domestic or agricultural uses), and their useful lifetime. In the table, "unit quantity" then represents the portion of use of each tool in beadwork.

4. No working capital is included with the assumption that the money to buy the tools and raw materials does not have to be borrowed.

5. Production and sales figures assume that one woman can make ten beadwork pieces per month, working part-time. About 68 hour will be worked each month, including eight hours per piece on elaborate pieces (5 pieces) and four hours per piece for necklace strands (5 pieces), plus one eight-hour day spent collecting natural raw materials per month.

Five simple pieces made with mostly natural gathered materials will be sold at an average of N$2.50 per piece. Five pieces which contain either ostrich eggshell beads or glassbeads or are more elaborately executed will sell for an average of N$13.00 each.

All bead products are sold and the women does not have to pay for transport to reach the market.

6. For raw material: broken eggshells, glassbeads, and nylon line or sinew are purchased. Other raw materials such as roots, branches, seeds, porcupine quills are collected. This cost is calculated as an opportunity cost of N$7.00 per day (based on farm labour or casual labour rates).

FOR MODEL 2b -- CRAFT PRODUCTION -- BEADWORK

All assumptions in Model 2a apply, except that the producer is using primarily collected natural materials, rather than man-made or purchased materials. Purchase costs are therefore reduced, but opportunity costs for collection time are increased.

FOR MODEL 3 -- CRAFT PRODUCTION -- WOODCARVING

1. This model assumes that four woodcarvers have joined together in a group to share a common shelter, workbench, storeroom, and tools. Each one, however, produces basically on his own. Any profit from sales goes directly to the producer who made that piece. Consumable raw materials are calculated for each individual carver, as well as production rates and amount.
2. This model assumes that a basic shelter and storeroom is needed because four carvers are sharing equipment and workspace. The sharing of these items reduces expenses per carver.

3. No vehicle is required.

4. All equipment is used almost exclusively for the wood carving business. The cost of tools is calculated as a function of the purchase price, share of tools by four people (25 percent), and their useful lifetime.

5. No working capital is included with the assumption that the money to buy the tools and raw materials does not have to be borrowed.

6. Production and sales figures assume that one carver can make ten pieces per month, working part-time for 20 hours per week or 80 hours per month plus 16 hours to cut wood. Each piece will average eight hours to complete.

   Five small or simple pieces will be sold at an average of N$8.00 per piece. Five pieces, more elaborate or larger, will sell for an average of N$13.00 each.

   All wood products are sold and the carver does not have to pay for transport to reach the market.

7. Consumable raw material such as sandpaper, wax, or oil are purchased. Wood is cut and harvested with no fee charged. This cost is calculated as an opportunity cost of N$7.00 per day (based on farm labour or casual labour rates). Costs are calculated per producer.

FOR MODEL 4 -- CRAFT DEVELOPMENT, BUYING, AND MARKETING; OPERATION BASED IN WINDHOEK (At Start-up)

[NB. This model assumes an average year during the first five years of the project’s life when there will be concentrated input from product development specialists and overall project management undertaken by a professional from a volunteer service with all costs covered.]

1. The cost of a Toyota Hilux assumes a petrol vehicle with canopy, 150 litre spare fuel tank, and 50 litre water tank.

2. N$7200 for furniture assumes the very basic requirements for furnishing an office for two people and a small storeroom for crafts (e.g., 2 desks -- N$2800, 2 secretarial chairs -- N$1200; 2 office chairs -- N$400; 1 filing cabinet N$800; curtains -- N$1000; shelving -- N$1000).
3. N$17,900 assumes the necessary basic office equipment to run a small, but professional operation (e.g., 1 computer -- N$10,000; 1 laser jet printer -- N$4300, 1 FAX machine -- N$2600, 1 answering machine -- N$1000).

4. Sale of crafts assumes a mark-up of 100 percent.

5. Craft purchase and sale figures have been estimated from actual craft buying and selling operations in Botswana, from average monthly figures obtained for marketing outlets in Namibia, and estimates of craft products that could be produced over two-month periods and transported in the Hilux on the various purchasing trips.

6. N$1500 for advertising covers only the bare minimum of amount of advertising.

7. N$500 for packaging supplies covers only the bare minimum of amount for packing during transport on purchasing trips. Any cost of packaging for final customers would be passed on to the customer.

8. All transportation costs are calculated at N$1.75/kilometre (covering all road conditions) which includes the cost of fuel, maintenance, insurance, and depreciation for the Hilux.

9. Six craft development and purchasing trips would be made annually around Namibia, totalling 56,880 kilometres. This provides for most main craft producing sites in each region to be visited six times per year. Once contacts have been made and progress has been established in product development and quality control, the number of trips could be reduced to four per year, totalling 37,920 kilometres. Thereafter finished products could be sent through other means.

10. Four marketing trips would be made annually totalling 10,976 kilometres. This assumes trips to Swakopmund, Luderitz, and National Park and lodge shops at places where craft production does not occur, such as AisAis. Other marketing contacts at such places as Etosha, Rundu, Katima Mulilo are assumed to take place during some of the craft development and buying trips. Once marketing contacts have been established, products could be sent by other commercial transport methods.

11. Administration includes minimal miscellaneous overheads, including bookkeeping and auditing fees.

12. Maintenance and Repairs assumes six percent of moveable capital (excluding the vehicle) and one percent of fixed capital.

13. Zero cost for insurance assumes that vehicle insurance is covered under the N$/kilometre figures. No insurance is taken on stock because an actual operation in Botswana decided that the cost of insurance over time far outweighed the potential
costs of theft or damage. This decision should be reviewed and the Namibia operation should come to their own conclusions.

14. Travel assumes approximately three trips for design/product development specialist to come from overseas and three trips from within the region. Per diem assumes 260 nights out at N$210 for accommodation and food.

15. Wages assume the following: one manager supplied at no cost through a volunteer organisation, one manager trainee at N$1500/month, one driver/stock assistant/messenger at N$700/month and periodic injections of expert advice from a professional product development specialist/designer at market rates (e.g., 6 visits per year for two weeks each at N$1000 per day).

16. Rental prices in Windhoek range between N$15 to 50 per square metre per month for light commercial property. N$30 is used as an average price in a reasonable location. 125 square metres is assumed adequate for office and storage space.

FOR MODEL 5 -- CRAFT DEVELOPMENT, BUYING, AND MARKETING; OPERATION BASED IN WINDHOEK (After 5 years)

This model has similar assumptions to Model 4 excepting reduced input from product development specialists from 6 visits per year to 2 visits, reduced travel to producers in the regions from 6 trips to 4 trips, and reduced trips to the markets (4 trips to 2 trips). Production and sales is assumed to increase by 25 percent due to the input of previous years.
## APPENDIX H

**FINANCIAL/ECONOMIC MODEL 2a -- MICRO-SCALE BEADWORK PRODUCTION, NAMIBIA**

### TABLE 2aA: CAPITAL REQUIREMENTS

<table>
<thead>
<tr>
<th>ITEM</th>
<th>STATUS</th>
<th>UNIT QUANT.</th>
<th>PRICE $</th>
<th>COST $</th>
<th>LIFE Years</th>
<th>AMORTISATION AND INTEREST @ 10%</th>
<th>DEPRECIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FIXED CAPITAL (NONE)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MOVABLE CAPITAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VEHICLES</td>
<td>T</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>EQUIPMENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Axe</td>
<td>T</td>
<td>.25</td>
<td>12.00</td>
<td>3.00</td>
<td>2</td>
<td>1.73</td>
<td>1.50</td>
</tr>
<tr>
<td>Hoe</td>
<td>T</td>
<td>.05</td>
<td>15.00</td>
<td>.75</td>
<td>1</td>
<td>.83</td>
<td>.75</td>
</tr>
<tr>
<td>Knife</td>
<td>T</td>
<td>.50</td>
<td>7.00</td>
<td>3.50</td>
<td>1</td>
<td>3.85</td>
<td>3.50</td>
</tr>
<tr>
<td>Awl or needle</td>
<td>T</td>
<td>1.00</td>
<td>1.50</td>
<td>1.50</td>
<td>7</td>
<td>.51</td>
<td>.21</td>
</tr>
<tr>
<td>Enamel bowl</td>
<td>T</td>
<td>.50</td>
<td>6.00</td>
<td>3.00</td>
<td>6</td>
<td>.69</td>
<td>.50</td>
</tr>
<tr>
<td><strong>CONTINGENCIES</strong></td>
<td>.10</td>
<td>T</td>
<td>11.75</td>
<td>1.18</td>
<td>15</td>
<td>.15</td>
<td>.10</td>
</tr>
<tr>
<td><strong>SUBTOTAL- MOVABLE CAPITAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**WORKING CAPITAL (NONE)**

**TOTALS**

<p>| | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12.93</td>
<td>0</td>
<td>7.55</td>
<td>6.54</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TABLE 2aB: SALES AT FULL PRODUCTION

<table>
<thead>
<tr>
<th></th>
<th>UNITS</th>
<th>VALUE</th>
<th>INCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crafts:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beaded Strands -- mostly natural resources</td>
<td>60</td>
<td>2.50</td>
<td>150.00</td>
</tr>
<tr>
<td>Beaded Strands -- mostly ostrich eggshell, glassbeads, or elaborate</td>
<td>60</td>
<td>13.00</td>
<td>780.00</td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td>120</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GROSS INCOME</strong></td>
<td></td>
<td>930.00</td>
<td>930.00</td>
</tr>
</tbody>
</table>
### APPENDIX M

**FINANCIAL MODEL 1: MICRO-SCALE BASKETRY PRODUCTION (ONE PERSON), NAMIBIA, BASE CASE (cont.)**

**TABLE IC: VARIABLE EXPENDITURES**

<table>
<thead>
<tr>
<th>Item</th>
<th>Status</th>
<th>Unit</th>
<th>Quantity</th>
<th>Value/Unit</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw Materials</td>
<td>T</td>
<td>Bundles</td>
<td>62.40</td>
<td>1.00</td>
<td>62.40</td>
</tr>
<tr>
<td>: White palsa</td>
<td>T</td>
<td>500g Container</td>
<td>6.24</td>
<td>10.00</td>
<td>62.40</td>
</tr>
</tbody>
</table>

**TOTAL VARIABLE EXPENDITURE**

124.80

**TABLE ID: STATIC FINANCIAL MODEL (AT FULL PRODUCTION)**

<table>
<thead>
<tr>
<th>Item</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Capital Requirement</td>
<td>16.50</td>
</tr>
<tr>
<td><strong>GROSS INCOME</strong></td>
<td>576.00</td>
</tr>
<tr>
<td><strong>VARIABLE COSTS</strong></td>
<td>124.80</td>
</tr>
<tr>
<td><strong>GROSS MARGIN</strong></td>
<td>451.20</td>
</tr>
<tr>
<td><strong>OVERHEAD COSTS</strong></td>
<td></td>
</tr>
<tr>
<td>Overhead Operating Costs</td>
<td>0.00</td>
</tr>
<tr>
<td>Provisions for Capital Replacement</td>
<td>7.56</td>
</tr>
<tr>
<td><strong>TOTAL OVERHEAD COSTS</strong></td>
<td>7.56</td>
</tr>
<tr>
<td><strong>NET CASH INCOME</strong></td>
<td>443.64</td>
</tr>
<tr>
<td>NET CASH INCOME/N$100 TOTAL CAPITAL INVESTMENT (TCI) =</td>
<td>2688.70</td>
</tr>
</tbody>
</table>

**HOURLY AND DAILY EARNINGS (N$)**

<table>
<thead>
<tr>
<th>Earnings</th>
<th>Units</th>
<th>Earnings/Produced Unit</th>
<th>Hours/Unit</th>
<th>Hourly Earnings</th>
<th>Hours/Day</th>
<th>Daily Earnings</th>
</tr>
</thead>
<tbody>
<tr>
<td>443.64</td>
<td>24</td>
<td>18.49</td>
<td>23.50</td>
<td>0.79</td>
<td>8</td>
<td>6.25</td>
</tr>
</tbody>
</table>
### APPENDIX M

FINANCIAL/ECONOMIC MODEL 4a - CRAFT DEVELOPMENT, BUYING, MARKETING, BASED IN WINDHOEK, NAMIBIA - BASE CASE

#### TABLE 4aA: CAPITAL REQUIREMENTS

<table>
<thead>
<tr>
<th>ITEM</th>
<th>STATUS</th>
<th>UNIT QUANT.</th>
<th>PRICE ($N)</th>
<th>FINAN. COST ($N)</th>
<th>ECON. VALUE ($N)</th>
<th>LIFE YEARS</th>
<th>AMORTISATION AND INTEREST ($N)</th>
<th>DEPRECIATION ($N)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FIXED CAPITAL (NONE)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MOBILE CAPITAL</strong></td>
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<td></td>
</tr>
<tr>
<td>VEHICLES</td>
<td>T</td>
<td>1</td>
<td>95200</td>
<td>95200</td>
<td>95200</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Toyota Hilux</td>
<td>T</td>
<td>1</td>
<td>7200</td>
<td>7200</td>
<td>7200</td>
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<td>0</td>
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<tr>
<td>EQUIPMENT</td>
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<td>17900</td>
<td>17900</td>
<td>6</td>
<td>4110</td>
<td>2983</td>
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<tr>
<td>Office Equipment</td>
<td>T</td>
<td>1</td>
<td>120300</td>
<td>120300</td>
<td>120300</td>
<td>15</td>
<td>1582</td>
<td>802</td>
</tr>
<tr>
<td>CONTINGENCIES</td>
<td>.10</td>
<td>T</td>
<td>120300</td>
<td>120300</td>
<td>120300</td>
<td>15</td>
<td>1582</td>
<td>802</td>
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<tr>
<td><strong>SUBTOTAL - MOBILE CAP.</strong></td>
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<td>132330</td>
<td>132330</td>
</tr>
<tr>
<td><strong>WORKING CAPITAL (NONE)</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
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<td></td>
<td>132330</td>
<td>132330</td>
</tr>
</tbody>
</table>

#### TABLE 4aB: SALES AT FULL PRODUCTION

<table>
<thead>
<tr>
<th>ITEM</th>
<th>NUMBER</th>
<th>VALUE ($N)</th>
<th>INCOME ($N)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crafts</td>
<td>1</td>
<td>478854</td>
<td>478854</td>
</tr>
<tr>
<td><strong>GROSS INCOME</strong></td>
<td></td>
<td></td>
<td>478854</td>
</tr>
</tbody>
</table>
FINANCIAL/ECONOMIC MODEL 2a -- MICRO-SCALE BEADWORK PRODUCTION, NAMIBIA -- BASE CASE (cont.)

TABLE 2aC: VARIABLE EXPENDITURES

<table>
<thead>
<tr>
<th>ITEM</th>
<th>STATUS</th>
<th>UNIT</th>
<th>QUANTITY</th>
<th>VALUE/UNIT</th>
<th>NS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw Materials : eggshells</td>
<td>T</td>
<td>eggs</td>
<td>24</td>
<td>3.00</td>
<td>72.00</td>
</tr>
<tr>
<td>: glassbeads</td>
<td>T</td>
<td>kg</td>
<td>6</td>
<td>55.00</td>
<td>330.00</td>
</tr>
<tr>
<td>: seeds, roots, branches</td>
<td>T</td>
<td>N/A</td>
<td>12</td>
<td>7.00</td>
<td>84.00</td>
</tr>
<tr>
<td>: nylon or sinew</td>
<td>T</td>
<td>roll</td>
<td>4.75</td>
<td>6.00</td>
<td>28.50</td>
</tr>
</tbody>
</table>

TOTAL VARIABLE EXPENDITURE

514.50

TABLE 2aD: STATIC FINANCIAL MODEL (AT FULL PRODUCTION)

<table>
<thead>
<tr>
<th>ITEM</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Capital Requirement</td>
<td>12.93</td>
</tr>
<tr>
<td>GROSS INCOME</td>
<td>930.00</td>
</tr>
<tr>
<td>VARIABLE COSTS</td>
<td>514.50</td>
</tr>
<tr>
<td>GROSS MARGIN</td>
<td>415.50</td>
</tr>
<tr>
<td>OVERHEAD COSTS</td>
<td></td>
</tr>
<tr>
<td>Overhead Operating Costs</td>
<td></td>
</tr>
<tr>
<td>Provisions for Capital Rep</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL OVERHEAD COSTS</td>
<td>6.54</td>
</tr>
</tbody>
</table>

NET CASE INCOME

NET CASE INCOME/NS100 TOTAL CAPITAL INVESTMENT (TCI) = 3164.08

408.96

HOURLY AND DAILY EARNINGS (NS)

<table>
<thead>
<tr>
<th>EARNINGS</th>
<th>UNITS</th>
<th>EARNING/PRODUCED UNIT</th>
<th>HOURS/UNIT</th>
<th>HOURLY EARNING</th>
<th>HOURS/DAY</th>
<th>DAILY EARNINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>408.96</td>
<td>120</td>
<td>3.41</td>
<td>8</td>
<td>.43</td>
<td>8</td>
<td>3.41</td>
</tr>
</tbody>
</table>
## Table 4aE: Static Financial Model (at Full Production)

<table>
<thead>
<tr>
<th>Item</th>
<th>Total N$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Capital Requirements</td>
<td>132330</td>
</tr>
<tr>
<td>GROSS INCOME</td>
<td>478854</td>
</tr>
<tr>
<td>VARIABLE COSTS</td>
<td>399322</td>
</tr>
<tr>
<td>GROSS MARGIN</td>
<td>79532</td>
</tr>
<tr>
<td>OVERHEAD COSTS</td>
<td></td>
</tr>
<tr>
<td>Overhead Operating Costs</td>
<td>186228</td>
</tr>
<tr>
<td>Provisions for Capital Replacement</td>
<td>3785</td>
</tr>
<tr>
<td>Rental</td>
<td>45000</td>
</tr>
<tr>
<td>TOTAL OVERHEAD COSTS</td>
<td>235013</td>
</tr>
<tr>
<td>NET CASH INCOME</td>
<td></td>
</tr>
<tr>
<td>NET CASH INCOME/N$100 TOTAL CAPITAL INVESTMENT</td>
<td>-117.49</td>
</tr>
</tbody>
</table>
APPENDIX H

FINANCIAL MODEL 3 -- SMALL-SCALE WOODCARVING PRODUCTION, NAMIBIA -- BASE CASE
(4 people sharing tools, but not work or profit)

TABLE 3C: VARIABLE EXPENDITURES

<table>
<thead>
<tr>
<th>ITEM</th>
<th>STATUS</th>
<th>UNIT</th>
<th>QUANTITY</th>
<th>VALUE/UNIT</th>
<th>NS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw Materials: sandpaper, varnish, oil, wax</td>
<td>T</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>200.00</td>
</tr>
<tr>
<td>: wood (opportunity cost)</td>
<td>T</td>
<td>days</td>
<td>24</td>
<td>7.00</td>
<td>168.00</td>
</tr>
</tbody>
</table>

TOTAL VARIABLE EXPENDITURE 368.00

TABLE 3D: STATIC FINANCIAL MODEL (AT FULL PRODUCTION)

<table>
<thead>
<tr>
<th>ITEM</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Capital Requirement</td>
<td>2292.50</td>
</tr>
<tr>
<td>GROSS INCOME</td>
<td>1869.00</td>
</tr>
<tr>
<td>VARIABLE COSTS</td>
<td>368.00</td>
</tr>
<tr>
<td>GROSS MARGIN</td>
<td>1492.00</td>
</tr>
<tr>
<td>OVERHEAD COSTS</td>
<td>249.29</td>
</tr>
<tr>
<td>Overhead Operating Costs</td>
<td>0</td>
</tr>
<tr>
<td>Provisions for Capital Replacement</td>
<td></td>
</tr>
<tr>
<td>TOTAL OVERHEAD COSTS</td>
<td>249.29</td>
</tr>
</tbody>
</table>

NET CASH INCOME NET CASH INCOME/NS100 TOTAL CAPITAL INVESTMENT (TCI) = 54.21 1242.71

HOURLY AND DAILY EARNINGS

<table>
<thead>
<tr>
<th>EARNINGS</th>
<th>UNITS</th>
<th>EARNING/PRODUCED UNIT</th>
<th>HOURS/HOURLY</th>
<th>DAILY EARNINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1242.71</td>
<td>120</td>
<td>10.36</td>
<td>9.6</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1.68</td>
<td>8.04</td>
</tr>
</tbody>
</table>
### APPENDIX M

**FINANCIAL/ECONOMIC MODEL 4b - CRAFT DEVELOPMENT, BUYING, MARKETING, BASED IN WINDHOEK, NAMIBIA - BASE CASE AFTER FIVE YEARS OF PROJECT OPERATION**

<table>
<thead>
<tr>
<th>TABLE 4bA: CAPITAL REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ITEM</strong></td>
</tr>
<tr>
<td>-----------------</td>
</tr>
<tr>
<td>FIXED CAPITAL (NONE)</td>
</tr>
<tr>
<td>MOUVABLE CAPITAL</td>
</tr>
<tr>
<td>VEHICLES</td>
</tr>
<tr>
<td>Toyota Hilux</td>
</tr>
<tr>
<td>EQUIPMENT</td>
</tr>
<tr>
<td>Furniture/Fixtures</td>
</tr>
<tr>
<td>Office Equipment</td>
</tr>
<tr>
<td>CONTINGENCIES</td>
</tr>
<tr>
<td>SUBTOTAL - MOUVABLE CAP.</td>
</tr>
<tr>
<td>WORKING CAPITAL (NONE)</td>
</tr>
<tr>
<td>TOTALS</td>
</tr>
</tbody>
</table>

---

**TABLE 4bB: SALES AT FULL PRODUCTION**

<table>
<thead>
<tr>
<th>ITEM</th>
<th>NUMBER</th>
<th>VALUE N$</th>
<th>INCOME N$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crafts</td>
<td>1</td>
<td>598568</td>
<td>598568</td>
</tr>
<tr>
<td>GROSS INCOME</td>
<td></td>
<td></td>
<td>598568</td>
</tr>
</tbody>
</table>
### TABLE 4aC: VARIABLE EXPENDITURE AT FULL PRODUCTION

<table>
<thead>
<tr>
<th>ITEM</th>
<th>STATUS</th>
<th>ECON COST (N$)</th>
<th>FIN. COST (N$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft Purchases</td>
<td>T</td>
<td>96144</td>
<td>215700</td>
</tr>
<tr>
<td>Licence Fees (Sales Tax)</td>
<td>NT</td>
<td>0</td>
<td>52674</td>
</tr>
<tr>
<td>Marketing Costs:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>: Advertising</td>
<td>T</td>
<td>1500</td>
<td>1500</td>
</tr>
<tr>
<td>: Supplies/Packaging</td>
<td>T</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>: Marketing Transport</td>
<td>T</td>
<td>19208</td>
<td>19208</td>
</tr>
<tr>
<td>: Purchasing Transport</td>
<td>T</td>
<td>99540</td>
<td>99540</td>
</tr>
<tr>
<td>Other Costs:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>: Bank Fees</td>
<td>NT</td>
<td>534</td>
<td>600</td>
</tr>
<tr>
<td>: Postage</td>
<td>T</td>
<td>1200</td>
<td>1200</td>
</tr>
<tr>
<td>: Printing/Stationary</td>
<td>NT</td>
<td>1602</td>
<td>1800</td>
</tr>
<tr>
<td>: Telephone</td>
<td>NT</td>
<td>3600</td>
<td>3600</td>
</tr>
<tr>
<td>: Utilities</td>
<td>NT</td>
<td>1800</td>
<td>1800</td>
</tr>
<tr>
<td>: General Office Expenses</td>
<td>NT</td>
<td>1058</td>
<td>1200</td>
</tr>
<tr>
<td><strong>TOTAL VARIABLE EXPENDITURE</strong></td>
<td></td>
<td>228696</td>
<td>399322</td>
</tr>
</tbody>
</table>

### TABLE 4aD: OPERATING OVERHEAD EXPENDITURE AT FULL PRODUCTION

<table>
<thead>
<tr>
<th>ITEM</th>
<th>STATUS</th>
<th>ECON COST (N$)</th>
<th>FIN. COST (N$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and Wages: Labour (None) : Management</td>
<td>NT</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Designer/Product Development Advisor</td>
<td>NT</td>
<td>26400</td>
<td>26400</td>
</tr>
<tr>
<td>Administration</td>
<td>NT</td>
<td>8010</td>
<td>9000</td>
</tr>
<tr>
<td>Maintenance and Repairs</td>
<td>NT</td>
<td>1983</td>
<td>2228</td>
</tr>
<tr>
<td>Insurance (None)</td>
<td>NT</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Travelling: Air Tickets : Per Diem</td>
<td>NT</td>
<td>54600</td>
<td>54600</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING OVERHEAD EXPENDITURE</strong></td>
<td></td>
<td>99893</td>
<td>136228</td>
</tr>
</tbody>
</table>
TABLE 4b: STATIC FINANCIAL MODEL (AT FULL PRODUCTION)

<table>
<thead>
<tr>
<th>ITEM</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Capital Requirements</td>
<td>132330</td>
</tr>
<tr>
<td>GROSS INCOME</td>
<td>598568</td>
</tr>
<tr>
<td>VARIABLE COSTS</td>
<td>416442</td>
</tr>
<tr>
<td>GROSS MARGIN</td>
<td>182125</td>
</tr>
<tr>
<td>OVERHEAD COSTS</td>
<td></td>
</tr>
<tr>
<td>Overhead Operating Costs</td>
<td>158948</td>
</tr>
<tr>
<td>Provisions for Capital Replacement</td>
<td>3785</td>
</tr>
<tr>
<td>Rental</td>
<td>45000</td>
</tr>
<tr>
<td>TOTAL OVERHEAD COSTS</td>
<td>207733</td>
</tr>
<tr>
<td>NET CASE INCOME</td>
<td></td>
</tr>
<tr>
<td>NET CASE INCOME/N$100 TOTAL CAPITAL INVESTMENT</td>
<td>-19.35</td>
</tr>
</tbody>
</table>
### Table 4aF: Static Economic Model (at Full Production)

<table>
<thead>
<tr>
<th>Item</th>
<th>Economic Value (N$)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Capital Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Domestic Component (None)</td>
<td>0</td>
</tr>
<tr>
<td>Tradable Component</td>
<td>132330</td>
</tr>
<tr>
<td>Total Economic Value</td>
<td>112330</td>
</tr>
<tr>
<td><strong>Economic Benefits</strong></td>
<td></td>
</tr>
<tr>
<td>Gross Income</td>
<td>452517</td>
</tr>
<tr>
<td><strong>Economic Costs</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Domestic Component</strong></td>
<td></td>
</tr>
<tr>
<td>Shadow Unskilled Citizen Wages (None)</td>
<td>0</td>
</tr>
<tr>
<td>Other Citizen Wages</td>
<td>81000</td>
</tr>
<tr>
<td>Citizen Services</td>
<td>8010</td>
</tr>
<tr>
<td>Government Support for Producers</td>
<td>1500</td>
</tr>
<tr>
<td>Maintenance and Repairs</td>
<td>1983</td>
</tr>
<tr>
<td>Other Domestic Economic Costs</td>
<td>20755</td>
</tr>
<tr>
<td><strong>Subtotal Domestic Component</strong></td>
<td>113248</td>
</tr>
<tr>
<td>** Tradable Component**</td>
<td></td>
</tr>
<tr>
<td>Craft Purchases</td>
<td>98144</td>
</tr>
<tr>
<td>Foreign Services</td>
<td>2000</td>
</tr>
<tr>
<td>Fuels and Oils</td>
<td>1200</td>
</tr>
<tr>
<td>Other Tradable Economic Costs</td>
<td>119282</td>
</tr>
<tr>
<td><strong>Subtotal Tradable Component</strong></td>
<td>220626</td>
</tr>
<tr>
<td><strong>Total Economic Costs</strong></td>
<td>333874</td>
</tr>
<tr>
<td><strong>Net Economic Benefit (Net Value Added)</strong></td>
<td></td>
</tr>
<tr>
<td>Domestic Resource Cost Ratio =</td>
<td>.49</td>
</tr>
<tr>
<td>Net Economic Benefit/N$100 Total Capital Cost =</td>
<td>89.66</td>
</tr>
<tr>
<td>Capital Cost/Formal Employment Opportunity Created =</td>
<td>66165</td>
</tr>
<tr>
<td>Capital Cost/&quot;Informal Employment Opportunity&quot; Created =</td>
<td>2545</td>
</tr>
</tbody>
</table>
### APPENDIX M

FINANCIAL/ECONOMIC MODEL 4b - CRAFT DEVELOPMENT, BUYING, MARKETING, BASED IN WINDHOEK, NAMIBIA - BASE CASE (Cont.)
AFTER FIVE YEARS OF PROJECT OPERATION

<table>
<thead>
<tr>
<th>TABLE 4bc: VARIABLE EXPENDITURE AT FULL PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITEM</td>
</tr>
<tr>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Craft Purchases</td>
</tr>
<tr>
<td>Licence Fees (Sales Tax)</td>
</tr>
<tr>
<td>Marketing Costs: Advertising</td>
</tr>
<tr>
<td>: Supplies/Packaging</td>
</tr>
<tr>
<td>: Marketing Transport</td>
</tr>
<tr>
<td>: Purchasing Transport</td>
</tr>
<tr>
<td>Other Costs: Bank Fees</td>
</tr>
<tr>
<td>: Postage</td>
</tr>
<tr>
<td>: Printing/Stationary</td>
</tr>
<tr>
<td>: Telephone</td>
</tr>
<tr>
<td>: Utilities</td>
</tr>
<tr>
<td>: General Office Expenses</td>
</tr>
</tbody>
</table>

TOTAL VARIABLE EXPENDITURE: 416442

<table>
<thead>
<tr>
<th>TABLE 4bd: OPERATING OVERHEAD EXPENDITURE AT FULL PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITEM</td>
</tr>
<tr>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Salaries and Wages: Labour (None)</td>
</tr>
<tr>
<td>: Management</td>
</tr>
<tr>
<td>Designer/Product Development Advisor</td>
</tr>
<tr>
<td>Administration</td>
</tr>
<tr>
<td>Maintenance and Repairs</td>
</tr>
<tr>
<td>Insurance (None)</td>
</tr>
<tr>
<td>Travelling: Air Tickets</td>
</tr>
<tr>
<td>: Per Diem</td>
</tr>
</tbody>
</table>

TOTAL OPERATING OVERHEAD EXPENDITURE: 1538948
SOME SUGGESTED PRODUCT DESIGNERS

Jane Shepherd
29 Chedgelow Road
Hatfield
Harare
Zimbabwe

Joanne Bristow
22 Sudeley Street
Islington
London N1
England

Christine Gent
19 Belgrave Crescent
Bath BA1 5JU
England

Judy Hammond (for textiles)
33 Henley Street
Oxford OX4 1ES
England