



TOGETHER
for a sustainable future

OCCASION

This publication has been made available to the public on the occasion of the 50th anniversary of the United Nations Industrial Development Organisation.



TOGETHER
for a sustainable future

DISCLAIMER

This document has been produced without formal United Nations editing. The designations employed and the presentation of the material in this document do not imply the expression of any opinion whatsoever on the part of the Secretariat of the United Nations Industrial Development Organization (UNIDO) concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries, or its economic system or degree of development. Designations such as “developed”, “industrialized” and “developing” are intended for statistical convenience and do not necessarily express a judgment about the stage reached by a particular country or area in the development process. Mention of firm names or commercial products does not constitute an endorsement by UNIDO.

FAIR USE POLICY

Any part of this publication may be quoted and referenced for educational and research purposes without additional permission from UNIDO. However, those who make use of quoting and referencing this publication are requested to follow the Fair Use Policy of giving due credit to UNIDO.

CONTACT

Please contact publications@unido.org for further information concerning UNIDO publications.

For more information about UNIDO, please visit us at www.unido.org

18135

Restricted

February, 1990
English

OPPORTUNITY STUDY
FOR THE DEVELOPMENT OF THE
AFRICAN TRADITIONAL TEXTILE INDUSTRY

Report of Mission

to

Senegal

10-17 January 1990

Feliccia Johansen

Staff Member

UNITED NATIONS INDUSTRIAL DEVELOPMENT ORGANIZATION

Area Programmes Division

Vienna

TABLE OF CONTENTS

	Page
ANNEXES	2
I. INTRODUCTION	3
A. Senegal's Traditional Handcrafted Textile Industry and the National Development Strategy	3
B. Purposes of the Opportunity Study	4
II. MEETINGS WITH GOVERNMENT REPRESENTATIVES	5
A. Ministry of Industries	5
B. Cellule de Restruction Industrielle	6
C. Societé Nationalal d'Etudes et de Promotion Industrielle SONEPI	7
III. SENEGAL'S TRADITIONAL HANDCRAFTED TEXTILES	8
A. Introduction	8
B. The Casamance Weavers	8
C. Upholstery and Curtain Fabrics	10
D. Batiks	13
E. Tapestries	14
IV. CONCLUSIONS AND RECOMMENDATIONS FOR FOLLOW-UP ACTIVITIES	16
A. Conclusions	16
B. Recommendations	18

ANNEXES

1. List of Persons Met: UNDP, Government
2. List of Persons Met: Artisans and Entrepreneurs
3. The Product
4. Aissa Djionne - UNIDO Training
5. Aissa Djionne - Project at SODIDA
6. BAOBAB Training and Resource Center
7. Non-government and Bilateral Organizations
8. Financial Assistance, Loans and Grants

I. INTRODUCTION

A. Senegal's Traditional Handcrafted Textile Industry and the National Development Strategy

1. Senegal presents another spectrum of contemporary West African textiles. In comparison to my studies of Burkina Faso and Mali, Senegal represents the essence of the creative evolution of cultural traditions. In my search for traditional cottage industry productions, I discovered textile artists and designers who had the potential to create large scale employment of the nation's artisans. These semi-skilled members of the population currently require concrete guidance to transform their technical skills into marketable finished products which serve the needs of the domestic consumer and appeal to the taste of the international tourists who visit Dakar.
2. It is a unique situation where professional international assistants must facilitate the needs of indigenous designers who can best initiate practical strategies for developing the traditional textile industry.
3. At present, most Senegalese textile artists work independently or engage small numbers of artisans to produce their exclusive collections. The Ministry of Culture provides some financial assistance and promotional exhibitions. The international community and affluent Senegalese directly patronize them.
4. However, the magnitude of their potential production is yet to be realized. A programme of international assistance is recommended to expand their perspective of appropriate product designs which can best appeal to a broader international market base. Financial and technological assistance is mandatory to facilitate these endeavours.
5. An assistance program is also requested by the Senegalese government to establish an infrastructure which supports initiatives of the private sector. Current trends in government policy identify the urgency of supporting the small-scale enterprises which are devoted to cultural survival and labour intensive productions which have a profound impact on the current employment crisis. The development of cottage and small-scale enterprises for artisans is equally attractive because it promises an impressive contribution to the National exportation of cotton as finished products, caters to the urban and rural sectors and provides skilled employment for women.

B. Purposes of the Opportunity Study

1. The comprehensive report for Burkina, Faso, Mali and Senegal shall be read first. It includes the purpose of my mission, observations, conclusions and recommendations for consideration for a long-term UNIDO programme of assistance to develop and increase productivity of the African traditional textile industry. It can be specifically utilized by the government of Senegal.
2. The following report includes:
 - a. Aspects of the Senegalese Government's concerns and policies and the specific relationship to its traditional textile industry, and strategies for its development. These issues discussed with government representatives are presented which also focus upon coordinated programmes and required international assistance relating to product and production development, marketing, export promotion, and training. (Annex 1)
 - b. A description of Senegal's handcrafted textiles. Interviews with artisans, entrepreneurs will review their circumstances. Conclusions and recommendations for follow-up activities are suggested. (Annex 2 and 3)

II. MEETINGS WITH GOVERNMENT REPRESENTATIVES

A. Ministry of Industries

Mr. Tschor, Director, Industries

Mr. Mathiam Thiam, Director de Artisanat

Mr. Michel David, Advisor to Minister, French Cooperation

1. Mr. Tschor reviewed the World Bank's DiGrande Report, which was a proposal for the development of the Textile Industry. He stated that it was rejected because it was inappropriate for Senegal. The industry required prerequisite development before capable of its recommended strategy. The cost was unaffordable, in terms of financial and technical assets. Also added to the cost was its dependence upon a sizable international staff.
2. Mr. Michel David discussed government policies to:
 - a. generate employment for the artisans who are currently extremely underemployed.
 - b. assist entrepreneurs to acquire knowledge of international market research and contacts. They require concepts for product development.
3. Mr. Michel David explained the infrastructure and functions of the Chambre of Arts:
 - a. an autonomous organization directed by its members who are producing artisans.
 - b. its budget and policies are controlled by the government.
 - c. its 10 offices are located throughout Senegal. They direct the display centres called Village d'Artisanat. He remarked that the Chambres of Arts and Village d'Artisanat were more successful when it was a government organization. It lacks funds and direction and requires assistance to become dynamic and productive.
 - d. it has a technical staff and each office has a technical agent.
 - e. assists artisans by providing promotional exhibitions in Senegal.

4. He requested a UNIDO feasibility study to:
 - a. assist artisans increase productivity
 - b. assess requirements for development facilities for producing finished products and to conduct quality control
 - c. identify appropriate government infrastructure to guide development of the industry.
5. Michel David discussed forms of collaboration with Mme. Aissa Djionne as:
 - a. Aissa Djionne requested assistance to identify source of financial assistance with lowest rates of interest. Mr. Michel David agreed to assist arrangement of contacts for her.
 - b. She committed her assistance to the Ministry of Industries to receive findings of the Market Research opportunity studies conducted by the proposed Phase I of the UNIDO Textile Development Assistance Program, and direct production of recommended finished products for Phase II.
 - c. Mr. Michel David and Mme. Aissa Djionne agreed to coordinate their requests for UNIDO assistance with Mr. Ndiaye Djibril before his departure to Vienna scheduled for the end of February, 1990.

B. Cellule de Restruction Industrielle

Mr. Ndiaye Djibril, Director National MDIA

1. Mr. Ndiaye Djibril explained that the World Bank's DiGrande Report, proposing a programme for development of the Textile Industry, was rejected by the Senegalese Government because it was insensitive to the prerequisite steps of development required before initiating their proposals.
2. He favoured a more gradual approach to develop links between producers and the market place which include strategies for:
 - a. A grass root development program to orient and organize small-scale producing artisans. He valued coordination with non-government organizations established in the rural regions, such as the Peace Corps., who can assist rural artisans.

b. market research to identify:

(i) most marketable and profitable products

(ii) market outlets which accommodate all quantities of production currently available

c. development production facilities in response to success of sales and for producers proving capable of meeting such demand

3. Mr. Ndiaye Djibril expressed keen interest in collaborating with UNIDO for a programme of developing the traditional Textile Industry and looked forward to discussing a viable approach during his late February, 1990 visit to Vienna.

C. Société National d'Etudes et de Promotion Industrielle
SONEPI

Mr. Sakho, Directeur Général

1. Mr. Sakho emphasized that the government's new focus is to develop cultural industries and small-scale industries in realization of the potential value of traditional design.
2. The production can cater to the enormous domestic demand for finished products for the household, such as curtains, upholstery and bed covers. Tourist trade can also absorb high quality finished products. Small-scale industries can be developed for finishing facilities.
3. To augment this new direction for industrial development, UNIDO assistance may help to find concepts for product design in marketing.

III. SENEGAL'S TRADITIONAL HANDCRAFTED TEXTILES

A. Introduction

1. Remnants of Senegal's traditional handcrafted textile traditions of hand weaves and hand-printed tie-dyes and batiks were available in Dakar's main markets and small shops selling African crafts. The Village Artisanals visited in Dakar and Thies exhibited a small variety of textiles representative of small-scale productions. It was evident that the traditional artisans required professional assistance to elaborate upon their current production capacity and quality of finished products.

B. The Casamance weavers

1. The most impressive indigenous textiles were the hand-weaves produced by the Casamance weavers who marketed their rural production of intricately patterned strip weaves in a series of stalls in Dakar's Achelan Market. Some of the weavers were also settled in Dakar where their work is more refined and transformed into finished products.
2. Techniques
 - a. The contemporary Casamance weavers, in terms of achievements, have mastered the most intricate weaving techniques classified as double and triple weaves. Their exotic and bold selection of colour and remarkable high quality enhanced execution of their unique and diversified repertoire of geometric and nature motives.
 - b. Most impressive was to discover their method of production. A master weaver, educated in Textile Arts in the Western University would require an intricate eight harness loom with a minimum of ten treddles to produce similar patterns. The traditional Casamance weaver was capable of producing such extraordinary accomplishments on a crude two harness loom with two treddles. Patterns were threaded through a series of multiple harnesses which were manually manipulated by an assistant weaver. Whereas the control of tension is crucial in such intricate weave constructions and requires a sophisticated loom with heavy beams, the traditional weavers casually created adequate tension by using rocks attached to the warp stretched out over their outdoor courtyards. The same equipment was efficient for narrow 10cm strips as well as 80cm widths. It is also noteworthy that the weavers are so skilled that their daily production utilizing this primitive loom is

probably as much as a master craftsman's output utilizing far more sophisticated equipment.

- c. The Casamance weavers are also reknown as master dyers. All their weaving is colour-fast.

3. Their Circumstances

- a. Despite the great talent and skill of the Casamance weavers they are seriously underemployed. Contributing to their regrettable circumstances is:

- (i) lack of substantial market outlet because of the high price level of their current production. One pagne of such intricacy retails for a minimum of US\$35.00 which is too expensive to attract enough domestic consumption.
- (ii) finished products, as exemplified by the small production of the efforts of ACOMA in Dakar are very expensive even in terms of an affluent international tourist. One meter of high quality 12cm strip weaving costs US\$10.00. A tablecloth of equally outstanding quality retails for US\$100.00.
- (iii) marketable and well priced finished products are yet to be realized. Finished products can utilize the strips as borders and accents for less expensive hand-weaves. Small sized products are also recommended, such as well designed eye glass cases, purses and cushion covers.
- (iv) export market outlets have not been explored, which can patronize highly refined finished products.
- (v) Senegalese designers who can subcontract the weavers do not have the financial resources to develop such endeavours nor have access to market research to identify the broad range of practical alternatives.
- (vi) there is a lack of data and research about the rural production in the Casamance Region to assess potential in terms of appropriate assistance to increase their opportunities for success.

4. Development Strategies for the Casamance Region

- a. An in-depth Opportunity Study is recommended for the Casamance Region including evaluation of textiles and their production facilities, particularly at Keur Mowar Sair and Kaolack to include:
- (i) local market for strip cloth is at Bounkiling and traders can help identify other noteworthy producing villages to be researched
 - (ii) an interview with Adama Gudiabi who is a resident who promotes local artisans by organizing production facilities and exhibitions in France. He also organized the construction of a tourist centre and hospital and is the author of La Casamance Ouvre Sés Cases.
 - (iii) utilization of the region's raw cotton and local method of transformation into fibre
 - (iv) the handspinnners and their potential development
 - (v) dyers and their facilities and technological methods
 - (vi) recommendations for developing organization of the production
 - (vii) requirements for grassroot programs to assist weavers and suggestions for engaging Senegalese and international non-government organizations such as the Peace Corps. volunteers already deputed to the region
 - (viii) identify viable links to the marketplace
 - (ix) evaluate strategies for manufacture of finished products by indicating feasibility of developing local facilities
 - (x) evaluation of required financial and professional international assistance

C. Upholstery and Curtain Fabrics

1. Aissa Djionne, well acclaimed as a painter and batik artist, has attended UNIDO's seminar for African entrepreneurs in Abidjan. (Annex 4) She recently established a small-scale production, AMK, of exclusive

fabrics for upholstery and curtains employing ten Casamance weavers. She has been commissioned by the Novatel Hotel to design and fabricate the restaurant and has designed the interiors of offices and banks. The international community and affluent Senegalese are her patrons.

2. Plans for expansion at SODIDA

a. Aissa Djionne recently acquired an option to purchase a 600 square meter property at the SODIDA industrial site. With the professional assistance of the Ministry of Industries, she has designed a small-scale unit to increase her production capacity and modernize her present facilities. She is under obligation to begin the construction by May, 1990. (Annex 5)

b. The facility will include:

- (i) a product design center utilizing hand-weaves for such finished products as furniture, bags, luggage and clothing
- (ii) indoor weaving space for 20 weavers producing 1,240 meters per month
- (iii) equipment for fabrication of finished products including accommodations for dyeing the cotton fibres
- (iv) display showroom

3. Future plans

a. Aissa Djionne is a profound example of how an indigenous innovative designer can catalyze the development of the Textile Industry by transforming traditional skills into valuable marketable finished products. Her accomplishments serve as a model and inspiration for the Senegalese, particularly for designers and entrepreneurs.

b. Mme. Djionne's specific goals to direct expansion of the nation's traditional Textile Industry is focused upon the Casamance weavers and a highly modernized finishing facility.

- c. Her concept is to engage rural based weavers of the cotton producing areas of the south and southeast in:
 - (i) an annual production of 300,000 meters worth 1,000,000,000 CFA (US\$3,571,430.). This initial target for 20 units can slowly expand to 100 units
 - (ii) development of handspinning units
 - (iii) development of natural indigo dyeing for cotton handspun and hand-printed cloth
- d. Dakar would be the location of design and fabrication of finished products of the rural production. The Dakar facility will accommodate the increase) capacity of production and have the most modernized equipment to assure expedience and efficiency. The facility will include:
 - (i) a design unit to translate international market research into a range of exclusive export oriented finished products utilizing textiles based upon traditional designs
 - (ii) a small-scale industry facility to finish the textiles into furniture, curtains, bags, luggage and clothing including fire proofing and scotch guarding treatment, internationally required for upholstery and curtains
 - (iii) an impressive showroom to promote the production and to attract international importers

4. Recommendations

- a. Aissa's remarkable achievements as a gifted artist and entrepreneur in combination with her inspiration to play a key role in catalizing major growth of the nation's Textile Industry enable her to design and direct a practical development programme.
- b. Aissa Djionne's SODIDA property is neighbor to FED (European Development Fund) building for a project for the Promotion of Handicrafts. Its future use is to be defined. The Senegalese government may consider providing use of the facility to Mme. Djionne so she can expedite her programme.

- c. Training assistance is requested as a Fellowship Grant to enable Mme. Djionne to:
- (i) broaden her knowledge of the weaving process including weaving and fiber technology as well as textile finishing. Visits to Lyon, France, Belgium and Italy where highly sophisticated weaving facilities are located.
 - (ii) market research studies of Northern America, Japan and select EEC countries to develop market contacts and product development strategies
 - (iii) visits to other African countries engaged in similar development programmes, such as Mali, Burkina Faso and Nigeria
- d. Financial assistance is requested to be utilized for expanding her operation and will be defined in a future Feasibility Study.

D. Batiks

1. Dakar's batik artists create compositions reflective of the contemporary evolution of Africa's Textile Arts. Promotion of the West African traditional Textile Industry can receive great international recognition by projecting the batiks of Senegal. Batik artists are also capable of designing marketable finished products for commercial productions of export oriented clothing and accessories for interior decoration as for the country's skilled artisans. The industry can greatly expand by assisting these designers in their efforts to organize cottage and small-scale industries. Market research studies are required to identify the most marketable and profitable finished products for both domestic consumption and exportation.
2. Aissa Djionne's batiks are internationally exhibited and she is acclaimed to be among the most profound artists of contemporary Africa. She has devoted her talents to developing the handweaving industry but has the capabilities of training and designing production for students and artisans of this medium.
3. Ibou Souré is an accomplished batik artist and student of fine arts. His impressive portfolio contains his designs and productions of clothing and accessories which have been well received in exhibitions in Dakar. His goal is to acquire financial assistance to establish a production of batik finished products in a facility with a display showroom. Thus far, he has

been unsuccessful to acquire banking credit facilities and can only realize a production on a very small scale.

4. Anne Marie Diam is a painter and batik artist who teaches Textile Arts at a Dakar institute. She had many exhibitions in Dakar and was very successful in Abidjan. Her work is very sensitive and she designs noteworthy scarves, clothes and yardages also using tie-dye techniques. She has the capacity of directing and designing a sizeable production but can only financially afford to employ a maximum of two dyers. She would greatly benefit from financial marketing assistance.

E. Tapestries

1. Manufactures Senegalaise des Artes Decoratif, Thies, directed by Mr. Papa Ibra Tall, is an atelier for fine tapestries designed by Senegal's reknowned painters and students of Fine Arts. The production is permanently exhibited in their museum and exhibitions have been well received internationally. The work is a hallmark of Senegal's artistry.
2. The facilities include a design center where designs of paintings are adapted to large-scale graphs for the weavers. The technique is traditional to international methods of production. It is woven on very sophisticated professional looms as are fine French tapestries.
3. The production capacity is for 40 weavers. They can produce one square meter per month. Students apprentice and accomplish mastery of the technique under the direction of Mr. Tall who is a reknowned painter and master artisan.
4. Commissions are received from many countries and the tapestries are sold in Thies and at exhibitions. Mr. Tall spent the past five years on deputation to the Ministry of Culture and requested assistance to increase market contacts.
5. He is also interested in designing a production of less expensive textile products for exportation and requested assistance in market research to determine the most promising strategies for this development.
6. The collection can be a great source of publicity for Senegal as an example of the profound cultural evolution of Africa's contemporary Textile Arts.

7. An Opportunity Study is recommended to assist in market promotions and market research for new product designs.
(Annex 3)

IV. CONCLUSIONS AND RECOMMENDATIONS FOR FOLLOW-UP ACTIVITIES

A. Conclusions

1. Senegal possessed an untapped wealth of innovative textile arts and marketable handcrafted textiles. The country is at very early stages of developing the links in the chain connecting their producers to the domestic, African and international market.
2. A practical development programme demands careful coordination of all attempts to develop this industry. Particular concern is to create coordination between grassroot programs assisting producers and entrepreneurs who have yet to realize considerable development before they can directly link up with appropriate market outlets, especially sophisticated international importers who may best serve their needs.
 - a. Alternatives worth consideration, in terms of providing these intermediary links, may be defined as:
 - (i) government agencies who may be established for this purpose. They may also collect necessary data to locate producers and assess their potential capabilities as well as define inputs for development.
 - (ii) private sector consultants who have the expertise to perform above functions and can translate market specifications to producers and provide them with quality raw material inputs (Annex 6)
 - (iii) private exporters who have established a network to collect products from geographically scattered producers, particularly in the rural area
 - (iv) domestic and international non-government organizations and bilateral programmes
 - (v) the proposed UNIDO project which may coordinate functions and expertise of all of the above within it's broader scoped programme.
 - b. During my brief mission to Senegal I was unable to identify individuals and organizations best suited for all the crucial roles above mentioned.

- c. In regard to non-profit organizations, I did have the opportunity meet Mr. Jules Coles, Director of USAID and Mr. Buddy Shanks, Director of Peace Corps. We shared these concerns and stated that:
- (i) USAID would endorse and finance Peace Corps. initiatives and programmes for assisting cottage industry development for artisans
 - (ii) Peace Corps. is currently developing small enterprise programmes and volunteers have bi-annual exhibitions for village artisan productions in Dakar
 - (iii) volunteers can provide data about village artisans, particularly the Casamance Region (Annex 7)
3. The value of assisting the traditional handcrafted Textile Industry is well recognized because it:
- (i) has the potential to generate employment for the disadvantaged segment of the population
 - (ii) it's development of cottage and small industries engages a sizeable population of skilled and semi-skilled citizens
 - (iii) the industry also assures the cultural preservation of handcrafted textile traditions
4. There is a growing domestic demand, particularly in Dakar, for handcrafted textiles for interior design. Development of products, such as upholstery and curtains, can provide an attractive substitution for imported varieties.
5. Senegal lacks attractive display centres or boutiques to promote the textiles and finished products for interior design and clothing. The tourists visiting Senegal can create substantial revenues if they had access to sophisticated handcrafted textiles. The same facilities would create a key role in promoting exports.
6. There is a lack of design centres linked to the producing artisans who require assistance for designing marketable finished products.
7. The industrial dye technology is below international standards and must be improved to assure high standards of exported textiles.

B. Recommendations

1. International professional assistance is requested to assist the Senegalese Government to formulate policies and management of a program to develop and increase productivity of the traditional handcrafted Textile Industry. The textiles and their finished products recommended include:
 - a. Casamance handweaves
 - b. upholstery and curtains
 - c. handspun cotton fibers
 - d. textiles dyed with natural indigo
 - e. batiks
 - f. woolen tapestries
2. A comprehensive international programme of assistance may include activities to develop:
 - a. sophisticated display centres featuring handwoven and hand-printed traditional textiles, suggesting their use for clothing and interior design
 - (i) the Village Artisanals, established in main centres of Senegal, can represent sophisticated producers and attractive products, particularly appealing to tourists
 - (ii) artists can be financially assisted to develop boutiques to display and promote their work
 - b. bank and credit facilities for artists and entrepreneurs so they may expand facilities, production and participate in international promotional activities (Annex 8)
 - c. organization of quality control facilities
 - d. dye technology improvements
 - e. technological improvements of hand looms used for wide width handweaves for upholstery and curtains. This concept may be tested by AMK and Swedish looms are recommended because they can be most suitable and easily reproduced.

- f. development of handspun and industrial spun cotton fibre varieties which feature the valuable and unique character of Senegalese raw cotton which is its high sheen.

3. Feasibility Studies

- a. Manufactures Senegalaise des Arts Decoratif for marketing and promotion assistance and product design for new export orientated products
- b. Chambres des Arts. evaluating viable assistance and counterpart activities
- c. Casamance weavers in Dakar and in rural sector: Development Programme
- d. study existing cottage and small-scale productions of traditional textiles and identify programme of assistance, particularly for batiks and natural indigo tie-dyes, and including finishing and quality control facilities
- e. AMK, Mme. Aissa Djionne for expanding her current establishment at SODIDA and long range programme to develop Textile Industry in Casamance Region

LIST OF PERSONS MET

ANNEX 1

UNITED NATIONS

UNIDO

Mr. Norbert Muehenbach, SIDFA

Ms. Yutta Nopper, GTO

Ms. Jenny Bie, Secretary

GOVERNMENT REPRESENTATIVES

Ministry of Industries

Mr. Tschor, Director Industries

Mr. Mathiam Thiam, Director de Artisanat

Mr. Michel David, Advisor to Minister, French Cooperation

Société National d'Etudes et de Promotion Industriel, SONEPI

Mr. Sakho, Directeur Général

Cellule de Restruction Industrielle

Mr. Djibril Naiaye, Directeur National MDIA

Senegal Industrial Sites for Small Enterprise Development, SODIDA

Mme. Ndiaye Khourdia Kholle, Directeur Général

LIST OF PERSONS MET

ANNEX 2

ARTISTS AND ENTREPRENEURS

ACOMA

Km 1 Route de Ouakam

BP 3313

Dakar

Anne Marie Diam

Villa No. 977, H.L.M. Grande-Médine

Cité Gazy

Dakar

Mr. Ibou Souaré

AMK

Aissa Djionne

Cité Comacico No. 5

Rue Gx 2, Point E

Dakar

Manufactures Senegalaises des Arts Decoratifs

Papa Ibra Tall

38, Bd de la République

Dakar

A. THE PRODUCT: Tapestries

LOCATION: Thies

OTHER PRODUCTION LOCATIONS:

NAMES OF PRODUCERS VISITED: Mr. Papa Ibra Tall, Director
Manufactures Senegalaise des Arts Decoratif

TECHNIQUE: Tapestry handweaves

RAW MATERIAL CONTENTS: Wool weft and cotton warp

CLOTH AS UNFINISHED PRODUCT:

TRADITIONAL DIMENSIONS:

CURRENT FINISHED PRODUCTS: Wall-hangings

APPROXIMATE PRICE LEVEL: US\$3,000.00 (for 6' x 4') and higher,
US\$1,000.00 (for 3' x 4')

HISTORY OF MARKET OUTLET:

Domestic: ✓

Africa: ✓

International: ✓ Well reknown

NATURE OF PRODUCTION: The tapestries are based upon paintings
and designs of Senegalese painters. There is a
large design centre, facilities for 40 weavers -
French looms and Senegalese fabrications.

CAPACITY OF CURRENT PRODUCTION:

1 weaver - 1 square meter per month

- B. POTENTIAL: The quality of artistry and sophisticated technique is the result of Mr. Tall's professional training. It is difficult to determine how much large the production can be. It serves as Fine Arts for exhibition of Senegalese culture, and must be promoted.

MARKET APPEAL: It is internationally reknown.

SUGGESTED FINISHED PRODUCTS: Mr. Tall is interested in researching less expensive, exclusive textile product for exportations.

SUGGESTED PRICE LEVEL

SUGGESTED MARKET OUTLET

(1) Direct vs. Distribution: Direct

(2) Interior Design: ✓

(3) Clothing:

(4) Ethnic Arts:

Regional Specification:

Capacity of Supply and Demand of Product:

The supply exceeds current demand.

- C. RECOMMENDATIONS FOR ASSISTANCE:

QUALITY IMPROVEMENT:

FINISHING FACILITIES:

DESIGN MODIFICATION:

MARKETING ASSISTANCE: ✓

MISC: If marketing and promotion assistance is successful, the facilities can be expanded to train students and increase production.

REQUIREMENT FOR FURTHER OPPORTUNITY/FEASIBILITY STUDY: ✓

TISSAGE AFRICAIN TRADITIONNEL



LE TISSAGE MANDJAQUE

- UN TISSAGE EXCEPTIONNEL
- UN OBJET D'ART AUTHENTIQUE
- UNE OCCASION UNIQUE

A.CO.MA.

Km 1, Route de Ouakam DAKAR

LES TISSERANDS MANDJAQUES...

Le monde mandjaque

Les Mandjaques sont l'ethnie la plus « migratrice » de la Guinée-Bissau. Ils sont 150 000 ou 200 000 dit-on. Depuis longtemps, un grand nombre d'entre eux s'est expatrié au Sénégal ou en France pour y trouver du travail... Certaines familles se sont installées à Dakar et ont réussi à y prospérer. Mais pour la plupart, les Mandjaques restent profondément attachés à leur pays d'origine et à leur groupe ethnique.

Venus de loin, ils ont encore plus de mal que les autochtones à trouver du travail. Beaucoup sont groupés dans la périphérie populaire de la capitale. Mais leur cohésion et les vertus naturelles et traditionnelles que tous s'accordent à leur reconnaître leur ont permis de garder une grande dignité de vie au milieu de cette pauvreté.



Ayant souffert d'un retard dont il a conscience, le monde mandjaque tout entier est animé d'un grand désir de progrès et de promotion. Grâce à leur sens pratique et à une particulière faculté d'adaptation, ils font face victorieusement à tous les dépaysements et les communautés de travailleurs mandjaques à Rouen, Marseille, Toulon et autres ports de France sont parmi les plus dynamiques et les mieux organisées.

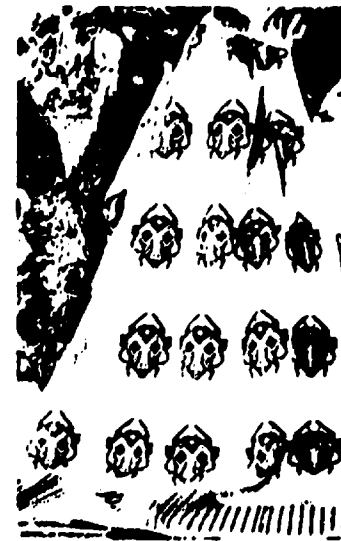
Le culte du pagne

Comme dans tous les pays du monde, le tisserand, chez les mandjaques, a du d'abord permettre aux gens de s'habiller. Mais depuis longtemps dans cette ethnie, le « pagne » tissé avec un art tout particulier et avec un véritable amour qui s'apparente à la vénération, a pris une valeur qui dépasse de beaucoup l'aspect utilitaire.



Pour le paysan mandjaque, avec le riz et le troupeau de bœufs, une grande collection de pagnes était le signe de la richesse, un véritable capital qu'on amassait avec amour et dont on faisait étalage aux jours de fête. Le pagne ou simplement la bande tissée sont l'ornement indispensable de toute véritable fête mandjaque, ainsi que le cadeau royal pour l'hôte que l'on veut honorer particulièrement.

Mais surtout la vénération dont on entoure le pagne mandjaque est liée à son utilisation dans le culte des morts et c'est à cet effet qu'on le conserve jalousement pour en vêtir les défunts de la famille au moment de leur enterrement, pour l'offrir aussi en véritable sacrifice aux défunts des familles amies à l'inhumation desquels on participe. Et il n'est pas rare qu'un mandjaque s'en aille en terre revêtu d'une quinzaine ou d'une vingtaine de très beaux pagnes, sinon davantage.



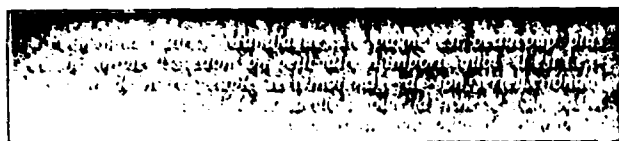
Les ateliers de la communauté mandjaque (A.CO.MA.)

Les vieilles familles sénégalaises, sensibles à la beauté, ont vite reconnu la supériorité du pagne mandjaque sur tout autre, tant par sa solidité à toute épreuve que par sa valeur artistique, et chacune a voulu posséder sa petite collection de pagnes mandjaques. La plupart d'entre elles invitaient un tisserand à s'installer dans la cour de la concession, elles lui achetaient le fil, lui donnaient une modique rétribution. Cela se voit encore...

Mais est-ce le prix élevé du fil de coton, est-ce la prise de conscience par les tisserands de la valeur de leurs œuvres et leurs exigences plus grandes, le travail se fit de plus en plus rare pour les artisans mandjaques et il leur fallut se résigner la mort dans l'âme, à des œuvres purement commerciales et sans aucune valeur, d'une facture beaucoup moins « serrée » et avec du fil de moindre qualité. Beaucoup ont dû abandonner le métier et la navette pour chercher autre chose afin de nourrir la famille.

C'est de cette réalité que sont nés les « Ateliers de la communauté mandjaque ». Le but poursuivi est d'abord de revaloriser un art profondément traditionnel qui mérite une grande audience et aussi de redonner aux tisserands une raison et des moyens de vivre.

Le pagne, d'ailleurs par lui-même, n'est pas utilisé par le monde occidental et ne pouvait être apprécié que par un petit nombre de connaisseurs. Il fallait donc faire l'effort d'une nouvelle présentation plus diversifiée. Ensuite, il s'agissait de faire connaître et apprécier d'un public toujours plus large ce tissage africain traditionnel, travail d'art authentique.

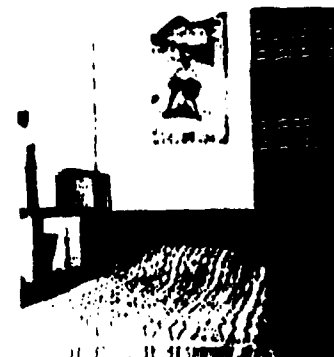


A.CO.MA. vous propose...

DESSUS DE LIT...

Literie de 90 cm

Literie de 140 cm



SERVICES DE TABLE...

6 couverts
12 couverts
et toutes autres
dimensions sur
commande



SETS DE TABLE, SERVIETTES...

- Sets 50 cm x 40 cm
- Services à thé
- Serviettes 30 x 30



SACS, POCHETTES...



- Sacs de plage
- Sacs à main
- Sacs à pain
- Pochettes
- Porte-serviette

E.TOILES...



Différentes largeurs
coloris et dessins
sur demande

A.CO.MA. est toujours à votre disposition pour tous renseignements, études et commandes dans les dessins, coloris et dimensions de votre choix.

venez nous rendre visite :

A.CO.MA.
km 1, Route de Ouakam
B.P. 3313 - Tél. : 22.37.60
DAKAR - SENEGAL

PROJET ONUDI XA/RAF/86/663 FEMMES CEDEAO

- Projet financé par l'ONUUDI, Service de la Formation/Division des Opérations Industrielles
- Initié par le Centre Ivoirien de Gestion des Entreprises (CIGE) à ABIDJAN (Côte-d'Ivoire)
- A réaliser par le Centre Ivoirien de Gestion des Entreprises (C.I.G.E.) en 1988-1989.

OBJECTIFS DU PROJET

a) Objectif de développement

Le projet vise à atteindre les objectifs de développement suivants :

- ✓ contribuer à la promotion, à la participation croissante et à l'intégration des femmes dans le processus d'industrialisation de la sous-région
- promouvoir la coopération technique entre les pays de la sous région dans le domaine des ressources humaines pour l'industrie.

b) Objectif immédiat

L'objectif immédiat du projet est le suivant :
améliorer les connaissances des femmes-entrepreneurs pour leur permettre d'exploiter au mieux leur potentialité pour le développement de la sous région en général et pour l'industrie en particulier.

ACTIONS CONCRETES

Cette volonté d'intégrer les femmes au développement s'est traduite par l'élaboration de trois (3) programmes de formation.

- 1) séminaire pour les Femmes Dirigeantes Propriétaires
- 2) séminaire atelier destiné aux Femmes Futures Entrepreneurs
- 3) séminaire pour les Femmes Cadres d'entreprises privées ou publiques

CONDITIONS DE PARTICIPATION

- chaque pays aura droit à deux (02) participantes par programme
- les candidatures devront être adressées au bureau local du PNUD qui les transmettra au C.I.G.E. à ABIDJAN
- le C.I.G.E. enverra une mission dans les différents pays pour sélectionner les participantes
- les participantessélectionnées recevront une bourse couvrant les frais de voyage de leur pays à Abidjan, les frais de séjour et les frais d'inscription au séminaire.

BIBLIOGRAPHY

ANNEX F

STAFF APPRAISAL REPORT, SENEGAL, INDUSTRIAL SECTOR
RESTRUCTURING PROJECT
The World Bank - 1987

REPORT AND RECOMMENDATION FOR A STRUCTURAL ADJUSTMENT PROGRAM
The World Bank - 1987

SENEGAL: AN ECONOMY UNDER ADJUSTMENT
The World Bank - 1987

SENEGAL: COUNTRY ECONOMIC MEMORANDUM
The World Bank - 1984

EVALUATION DES POSSIBILITES DE RENFORCEMENT DE L'ASSISTANCE
DU CICES AUX ENTREPRISES EXPORTATRICES (RAPPORT INTERIMAIRE -

PHASE I)

M. C. Cellier, M. M. Fromageot, M. B. Jocteur Monrozier
International Trade Centre UNCTAD/GATT - 1987

RAPPORT SUR LA PROMOTION DES EXPORTATIONS
Phillipe Queyrane
Bureau D'Etudes - 1986

PROGRAMME D'AJUSTEMENT STRUCTUREL, PROJECT DE RESTRUCTURATION
DU SECTEUR INDUSTRIEL
Jean J. de Lavallee - 1986

LES ACTIVITES ARTISANALES AU SENEGAL
Ministere Du Developpement Industriel Et De L'Artisanat - 1988

ANALYSE DU COMMERCE EXTERIEUR DU SENEGAL
Direction De La Statistique
Ministere de L'Economie Et Des Finances - 1983-1984-1985

PROJET D'IDENTIFICATION DES CRENEAUX D'ACTIVITES POUR LE
DEVELOPPEMENT POTENTIEL DE LA PRODUCTION ARTISANALE
INDECO SRL - 1987

PROPOSITION POUR LA MISE AU POINT D'UN PROGRAMME CADRE POUR
LE DEVELOPPEMENT DE L'ARTISANAT AU SENEGAL
INDECO SRL - 1987

ANALYSIS SECTORIELLE
INDUSTRIES ALIMENTAIRES, TEXTILE-HABILLEMENT-CUIRS ET PEAUX,
ARTISANAT
CICES - 1985

ASSEMBLEE GENERALE DU SYNDICAT PROFESSIONNEL DES INDUSTRIES
DU SENEGAL
Syndicat Professionnel Des Industries Du Senegal - 1988

Annex b

ACI CLIENTS

AFRO-AMERICAN LABOR CENTER
BAOBAB ORCHESTRA
BIAO
CATHOLIC RELIEF SERVICES
CHURCH WORLD SERVICE
CONGAD
DEVELOPMENT FOR SELF-RELIANCE
EDI
FAO/SAED
FORD FOUNDATION
GEORGETOWN UNIVERSITY
HIID
ISTI/PSFP
JOHN SNOW INC.
JOINT DISTRIBUTION COMMITTEE
KALAMAZOO COLLEGE
LEWIS & CLARK COLLEGE
MEALS FOR MILLIONS
MSH - PRTECH
NATIONAL GEOGRAPHIC MAGAZINE
NEW TRANSCENTURY FOUNDATION
ORSTOM
OVERSEAS EDUCATION FUND
OXFAM
PACT
PEACE CORPS
PEW CHARITABLE TRUSTS
RODALE INTERNATIONAL
ROTARY FOUNDATION
TEXAS TECH UNIVERSITY/ENEA

UNDP
UNICEF
URTNA
USAID SENEGAL
U.S. EMBASSY SENEGAL
UUSC
WORLD EDUCATION
WORLD VISION INTERNATIONAL
YMCA

**BAOBAB TRAINING
AND
RESOURCE CENTER**

509 SICAP BAOBABS - DAKAR

**AFRICA
CONSULTANTS
INTERNATIONAL**

(ACI)

**B.P. 5270
DAKAR-FANN
SENEGAL**

TEL. 25.36.37

Annex b
76

AG-2

Africa Consultants International
is an on-continent consulting firm for
communication and development in
Africa.

Located in Dakar, Senegal, the
company offers the services of
experienced consultants in:

...

design, implementation and
evaluation of
development projects

...

design, implementation and
evaluation of training programs

...

organizational development
(team building and
group dynamics)

...

training of trainers

...

curriculum and materials
development

...

audio visual training
and production

Africa Consultants International
has created the
**Baobab Training and
Resource Center**
which offers:

...

orientation, assistance and
counseling for organizations,
groups or individuals working or
relocating in Senegal

...

language and cross-cultural
communications training
(French, English, Wolof and
other local languages
upon request)

...

soon to be computerized:

.

international training bank and
development talent bank

.

training resource and
documentation center

...

center for small meetings,
seminars and training programs
(8-10 participants)

...

translation and interpretation
services
French-English-Wolof

...

administrative and logistics
support services

<> <> <>

The Center also houses a
young people's
BATIK cooperative
"FEFEO ET AMIS"

NON-PROFIT ORGANIZATIONS AND BILATERAL ASSISTANCE

ANNEX 7

USAID

Mr. Julius Coles, Director

Mr. Terry (Desaix) Meyers,
Chef du Bureau D'Elaboration des Projets

Mr. Bill Hammock
Assistant to Chef du Bureau D'Elaboration des Projets

PEACE CORPS.

Mr. Buddy Shanks, Director

Cynde Robinson, Associate Director

Demba Baldé, Associate Director

FINANCIAL ASSISTANCE, LOANS AND GRANTS

ANNEX #

Service de Promotion et de Développement Des Investissements en
Afrique

André Cracco, Representant Regional
ABIDJAN

BICIS

Pierre Fima
Directeur due Département de la Clientele Privée

CITIBANK, N.A.

El-Hadj Amadou GVEYE, Manager

USAID

Mr. Jules Coles, Director

1. Finance loans to entrepreneurs
2. Training for handicraft exporters to enter U.S. market (Los Angeles)
3. Finance training on village level and production guidance and organization for small enterprises via NGO's, i.e. Peace Corps.