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LDC SEED PROGRAMME

DEVELOPMENT OF THE AFRICAN  
TRADITIONAL TEXTILE INDUSTRY

PROJECT I

Technical Report: Opportunity Study for the  
Design and Marketing of Traditional Textiles  
in Burkina Faso, Mali and Senegal  
(West Africa)

Based on the work of Felicia S. Johansen, expert in the  
design and marketing of handcrafted textiles

## LDC SEED PROGRAMME DEVELOPMENT ACTIVITIES

The paper presented in this series has been initiated by the LDC Co-ordinator, Area Programmes Division in co-operation with the Feasibility Studies Branch. It is the first seed project developed which is believed to create incentives for new trends in project development in least developed, land-locked and island developing countries. This has been produced by the UNIDO Secretariat based on the work of an expert in the course of the technical co-operation activities carried out by the LDC Co-ordinator. The paper contains seed programme that is believed to be of interest to a wide number of LDCs. It is of an exploratory and tentative nature presenting topic for industrial and investment promotion, and do not necessarily reflect the official view of UNIDO.

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Part Two

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## I. INTRODUCTION

### A. Purpose of Opportunity Study

1. The traditional handcrafted African textile cottage and small-scale industries create a key source of employment for skilled African artisans, particularly female artisans and entrepreneurs, residing in village and urban areas. There exists a great potential to expand this industry, since international and domestic demand well exceeds exports and current production capacity of highly sophisticated finished products utilizing these textiles. Professional international technical assistance is urgently required to translate this demand into increased industrial production respectful of the cultural environment, so that pre-existing traditional skills are organized into financially practical terms generating an ongoing income for the artisans and entrepreneurs.

2. I was invited by UNIDO to conduct an Opportunity Study for Burkina Faso, Mali and Senegal, from 19 December 1989 - 17 January 1990, as an American Textile Designer and Market Consultant who participated directly in the successful evolution of Pakistan and India's traditional textile industry since 1975.

3. I was requested to appraise the potential of the African traditional textile industry in terms of:

- a. Government policies and support for this development in the urban and rural sectors;
- b. market appeal in relation to the domestic, African and international demand by analyzing its quality, design, price level and finished products;
- c. what forms of assistance would increase this market appeal;
- d. current capacity of production to meet this demand;
- e. potential employment which may be generated by the development and assistance to this industry;
- f. defining what forms of technological and marketing assistance would be practical and useful, clarifying immediate and long

range strategies by first becoming familiar with present methods and conditions of traditional production; and finally to

g. study current financial resources available to producers supporting their endeavours.

4. I had the opportunity to discuss the subject with Government officials representing the Ministries of Industries, Commerce, Export Promotion, and those involved in creating government policies to assist the artisans develop their potential. They analyzed and specified what forms of international assistance would best catalyze such development. (Annex 1)

5. I met representatives of UNDP and other U.N. agencies familiar with promoting cottage and small-scale industrial development and became acquainted with their policies and endeavours. (Annex 3)

6. I interviewed non-Government organizations interested and/or engaged in the development of small enterprises and traditional craft programmes. Specifically, I met Directors of U.S. A.I.D. and the Peace Corps. We defined grass root strategies and ideas for mutual collaboration. (Annex 2)

7. The majority of my time was devoted to visiting artisans at their production sites. I observed the current technical methodologies and conditions, as well as the traditional relationship between artisans and entrepreneurs. While appraising their production, in terms of technology and market appeal, I asked them to define what forms of assistance would be most helpful to them. (Annex 4)

8. I also interviewed exporters. (Annex 5)

## B. Conclusion

1. The unanimous conclusion of all individuals engaged in government policy-making and its execution, its production, and its commerce with domestic and international market outlets, as well as the intelligentsia inclusive of Africans and international visitors, was that:

a. a great tragedy is perpetuated by our hesitation to directly assist efforts to preserve and nourish the evolution of the world's cherished and valuable African handcrafted textile small and cottage industries; and

- b. a main reason for stagnation in the African small and cottage handcrafted textile industries, contrary to their successful development in Asian and South American developing countries over the past thirty years, was West Africa's lack of contact and knowledge of the international market, including EEC countries, the developed countries of Asia such as Japan, and particularly North America. The American market was most emphasized; and
- c. most previous efforts by importers and exporters have been to market the textile craft as is. Very few have modified its dimensions or designed finished products which are far more saleable.

2. Government policies are in total support of assisting the evolution of the traditional textile industry because such efforts coincide with their priorities to:

- a. generate semi-skilled employment in the rural and urban sector of the population, particularly for women, and thereby promote labour-intensive industrial development, accounting for more jobs per unit of capital invested;
- b. help check rural-urban migration;
- c. develop indigenous entrepreneurial capabilities badly needed for industrialization;
- d. preserve a cultural heritage and catalyze its expansion;
- e. assure development of the small enterprise sector to process the raw material of cotton into marketable and more profitable finished products;
- f. increase export-orientated productivity to assure reliable/safe international monetary investment. Government officials were astutely aware of the success of India, China, Pakistan and Indonesia. They realized the door was wide open for them to enter the international market with a promising success.



3. The magnitude of successful and expedient development of the traditional textile industry currently depends upon highly specialized professional international assistance knowledgeable and respectful of the artisans' cultural textile traditions and technical methodology, so as to appropriately guide the selection of:

- a. an integrated programme for development of the textile small-scale and cottage industries' financial, intra-structural and institutional arrangements;
- b. a method to collect information on the types of textiles that can be produced;
- c. finished textile products most appealing to the international market in terms of design, quality and price level;
- d. required technological inputs to develop production of these products;
- e. the most appropriate market strategies which would best capitalize on the most sophisticated market demand;
- f. appropriate market outlets receptive to the current capacity of production, and its expansion;
- g. design assistance to translate market specifications into concrete and viable terms to the producers;
- h. appropriate training programmes in financial and production management to assist producers and entrepreneurs in maximizing production capacity and monetary benefits, while adhering to required consistency of international standards of quality; and
- i. financial facilities to provide incentives by offering more flexible, simplified credit schemes to cottage and small-scale enterprises.

### C. Recommendations

1. A holistic, practical and realistic strategy must be conceptualized to assist development of the traditional textile small-scale and cottage

industries. Such an approach simultaneously strengthens the links of the chain connecting producers to buyers on an ongoing basis; so that the means to this end develop a firm foundation for a viable and permanent relationship.

2. The preliminary step, agreed upon by all my contacts during the mission, was to select an international market for a pilot Market Research Opportunity Study. EEC countries, Japan and the United States were chosen priorities. An initial study would focus on one location and create a Market Research Strategy Model to be utilized for extensive international research during the lifetime of the project. The American market was suggested as the first location for the Opportunity Study. Its receptive and immensely diversified market place for unique African textiles and its cultural ties with Black Americans assure successful and sophisticated publicity, so invaluable for expedient and profitable marketing. The Market Research Opportunity Study will consist of two phases:

a. "Phase I" will consist of presentation of my selection of available textile samples to relevant importers of clothing, ethnic arts, and interior design products. Design, projected production capacity and price level will be appraised.

(i) Market feedback will be transformed into design and technological specifications by the UNIDO Textile Designer and Market Consultant in terms of improved marketability as unfinished and/or finished products.

(ii) Results will be communicated to the producers, and textile prototypes will be designed and executed according to the defined market specifications by the UNIDO Designer.

b. "Phase II" will assist textile producers and exporters in their relationships with importers. Producers will become more capable of translating market feedback into marketable products, appropriate for diversified market outlets. They will also become more familiar with export procedures by:

(i) following up results of scheduled trade shows, exhibitions, and seminars with direct assistance from UNIDO on design, marketing, and management strategies;

(ii) pursuing activities defined by exporters attending the Pragma Corporation's "Developing Country Handicraft Exporters Programme", to be held in Los Angeles, 18 - 25 July 1990

(iii) collaborating with UNIDO staff to exhibit textile products developed during "Phase I and II" at the "2nd Salon International de e'artisanat de Ouagadougou" in October 1990. The UNIDO Textile Designer and Market Consultant may attend this exhibition in order to analyze test marketing strategies and market feedback, and broaden knowledge of producers, exporters, and products

(iv) accepting pilot orders established through interaction with the international market.

c. "Phase II" will define what products and which producers should receive priority assistance in the effort to develop this industry.

d. Appropriate market techniques and market outlets will be evaluated for each product category to ensure the most sophisticated selection in regard to:

(i) distribution alternatives such as a direct retail outlet versus distribution channels;

(ii) preference for specialization, in terms of interior design, clothing, and/or ethnic arts;

(iii) strategic cultural exhibitions, market shows, and publicity.

e. Coordination for translating market interests and specifications will be realized, and a plan for assistance will be formulated.

f. Remedies for production and quality control measures will be defined and assistance conceptualized.

g. Opportunity and/or feasibility studies for developing appropriate production will be defined and presented for consideration.

h. Schemes for financial assistance to entrepreneurs and artisans will be researched, in order to advise African Governments on a viable plan of action to create facilities where small-scale entrepreneurs could secure long-term loans. Focus will be upon creating a guarantee system for loans granted by local financial institutions.

i. Based upon the experience of "Phase I and II," terms of reference for technological, design and marketing assistance will be proposed for a long range UNIDO project for participation by countries selected.

j. A Project Document will be formulated to include activities in conjunction with A Programme for the Industrial Development Decade for Africa, Sections 212-217

3. Traditional lifestyle and technology of traditional artisans and entrepreneurs organized in cooperatives and/or cottage industries will be respected entirely. The nature of assistance will be designed to :

- a. transform production to more saleable products;
- b. increase productivity;
- c. improve financing and management know-how;
- d. increase self-efficiency, to maximize monetary benefits;
- e. enhance access to commercial lines of credit to allow expansion of productivity.

4. Burkina Faso, Mali, and Senegal were selected as test countries for my Opportunity Study of the West African traditional textile industry. They shared many common attributes, and, although unique in their textile traditions, they require common forms of international

assistance. It is recommended that they approach their evolution as members of a regional programme. Unified, they may be at a greater advantage to:

- a. acquire international banking credit facilities needed by producers to expand their current production capacity;
- b. coordinate their textile training, product design, and sophisticated market techniques for international projection, through the regional textile institute of ESITEX, located in Segou, Mali, a joint effort of seven West African countries. Such training would be imparted to the leaders of Africa's future and UNIDO assistance would be guaranteed worthiness
- c. conduct market research studies as a joint venture, thereby economizing on the expensive costs of such exercises;
- d. organize regional exhibitions and market presentations that are more diversified than those from separate countries, thereby creating a greater impact on the international audience. The result may generate rapid and successful market commitments;
- e. coordinate at the regional level appropriate quality control technology and standards, crucial not only to enlighten the industry, but also to guarantee standardization and good reputation for products newly entering the international market place. Quality of the highest calibre is mandatory at this stage, and is the deciding factor for the industry's success in exportation;
- f. improve colour-fast dyeing technology, as this is a fundamental prerequisite for successful exportation. A regional solution may be most practical for this shared technological weakness;
- g. coordinate marketing to avoid price competition among each of the member countries, particularly for products common to the region and offered to the international market place;
- h. engage in recommended regional activities and institutional framework as formulated in A Programme for the Industrial

Development Decade for Africa, Section 217, i-1, and 218

**II. FACT FINDING: "Discovering the Traditional Textiles of West Africa and Their Potential"**

**A. Introduction**

1. The exquisite range of handcrafted cotton textiles of Burkina Faso, Mali and Senegal represent West African traditions of technique and design of a cultural heritage tracing back to over two thousand years, and, as profoundly, create evidence of the African cultures' contemporary evolution.
2. A concept of international assistance must be devoted to the preservation and development of both these valuable attributes so that uniqueness is not only appreciated but is an accentuated characteristic and hallmark of finished product design. Such a synthesis guarantees endless patronage by the sophisticated international audience in constant search of such ethnic transformations.
3. Within this context, a plan for international technological design and marketing assistance must be sensitive and appropriate to the unique ethnic character of the textiles, as well as the mentality, potential and needs of the artisans and their entrepreneurs, who must be encouraged to maintain their authenticity and expand their productivity. At the same time, such assistance must catalyze the transformation of their production into utilitarian products meeting the requirements of a domestic and international market of the 1990s. Such assistance must also be sensitive to the needs and potential development of government agencies which may be guided to extend their services to assist such endeavours.  
My mission to West Africa, along with my fifteen years of experiences with the Pakistan and Indian textile and marketing evolution, pointed the way to a concrete strategy to generate increased productivity by a joint collaboration between West African governments and the United Nations Industrial Development Organization.
4. "Discovering the Traditional Textiles of West Africa and Their Potential" is a detailed description of how to increase productivity in relationship to:
  - a. the traditional artisan and entrepreneurs, by analyzing contemporary operational aspects including rural and urban

lifestyles, production facilities, and organizations of producers. Ways to assist them are proposed;

b. the contemporary designer/ artis/ entrepreneurs, who already crossed the bridge, transforming traditional African textiles into saleable finished products. Their additional requirements include:

(i) expanded access to producers including those located in rural areas having unique skills and who can be engaged in their production concepts;

(ii) professional, technical and design feedback from the international market place;

(iii) multi-functional production facilities for design and fabrication of finished products meeting international standards of quality; and

(iv) financial assistance to expand their capacity of production and breadth of operation.

c. the textile product, by describing product categories and suggesting appropriate product design diversification, technological inputs including design, dyeing, raw material and finishing facilities, and modern production equipment, and training;

d. marketing techniques that will expand market outlets, disseminated through suggested training programmes to be developed specifically for this purpose.

5. The regional discussion will be followed by a report of each country visited, highlighting each country's unique attributes and requirements.

6. It is my intention to present a cohesive and all-inclusive frame of reference so that priorities suggested as "Follow-up Activities" in Part III can be reviewed, selected and implemented within a tangible and realistic context.

## B. The Artisan and the Entrepreneur

1. Most artisans contacted and interviewed during my brief mission were located in urban capitals. Some were visiting from rural localities. As agriculturalists, they engage annually in winter season craft production located in temporary urban facilities where they can acquire more direct access to contracts, entrepreneurs and the market place. I learned that rural artisans:

- a. who migrate to the cities represent a very small fraction of all rural artisans;
- b. for the most part remain extremely isolated and lack market contacts;
- c. are scattered throughout the countryside, and data on their actual and potential productivity and skills are at the earliest stages of government formulation;
- d. produce unique and marketable textile products and have great potential to expand production capacity;
- e. are underemployed as skilled hand-spinners;
- f. utilizing indigenous skills in such an expanded production scheme could provide dependable year-round rural employment , which could thereby:
  - (i) help reduce the pattern of urban-rural migration;
  - (ii) relieve economic pressure resulting from crop failure;
  - (iii) increase rural productivity, by moving artisans from the greatly "overstaffed" fields during agricultural activity, to employment alternatives in the profitable cotton textile industries, an employment shift many rural inhabitants would welcome.

2. All traditional artisans, whether from the urban or rural sector, are organized in cottage industry production networks:



a. Some are members of a cooperative organization, often established by government or non-government organizations, which improve operational aspects of production by establishing:

- (i) a common production facility and often providing equipment otherwise unaffordable;
- (ii) contracts and offers a defined market outlet for members;
- (iii) group purchasing power for procurement of raw materials, thus availing economic bulk rates to members.

b. Most artisans worked at home or on the premises of private entrepreneurs who:

- (i) contracted their production;
- (ii) supplied raw materials;
- (iii) paid wages on a piece-work basis, a satisfactory system for all, granted consistent demand for their work.

c. Most production facilities, whether for weaving, printing, or dyeing textiles, were located outdoors in a courtyard or field, where one to twenty skilled artisans created outstanding high-quality handcrafted textiles with minimal, meager, traditional equipment. They were only able to work when weather conditions were favourable, therefore excluding several months during the rainy season.

d. Almost all entrepreneurs are women who:

- (i) contract relatives or workers (both female and male) to produce specified designs against their procured commissions;
- (ii) rarely had the financial resources to stock inventory, and therefore created sporadic employment for the artisans, dictated by day-to-day demand of clientele;

(iii) do not choose and cannot afford to sell production at the private domestic market place on traditional terms of consignment, because it does not create the required cash flow;

(iv) often supplement commissions from local and private individuals with sales at local exhibitions;

(v) often meet success at exhibitions held in other African countries, and some participate in exhibitions in Europe, particularly in France; and some of whom:

(vi) attend government-sponsored programmes to develop entrepreneurial skills.

3. I attempted to study small-scale industrial units for traditional handcrafted textiles, but discovered only a few. They were capable of:

- a. purchasing more expensive and modern equipment;
- b. providing employment year-round, as a result of having indoor facilities;
- c. engaging a more diversified staff to carry out the tasks of designing, accounting, management, marketing, and production;
- d. procuring easier access to financial institutions, because their assets and financial management structure enhance their credit-worthiness;
- e. building working capital, which enables them to:
  - (i) plan and implement more ambitious annual production schedules;
  - (ii) stock inventories and thereby:
  - (iii) capitalize on a marketing schedule of activities thereby enhancing financial returns.
- f. setting up and stocking a display facility on their premise to promote and market their production, thus establishing access

to direct sales and price levels without acquiring additional overhead costs.

#### 4. Conclusions

a. The integrity of the traditional organization of artisans in cottage industry production facilities is often questioned, particularly by those keen to ignite rapid advancement for artisans, the creative and skilled members of the poorest strata of the developing countries' populations. Many concepts and programmes for imparting assistance to the traditional artisans focus upon modernizing their traditional technologies and methods, and establishing small- and medium-scale industrial facilities to increase production capacity. Such facilities establish more concrete terms of reference to justify and assess "profits" in return for investments in sophisticated technological transfers and inputs such as expensive and more efficient equipment. At the same time, such concerns as quality, product standardization and production schedules become more controllable.

Such decision-making seems logical and worthy until the benefits of cottage industrial organization are more carefully examined and evaluated. Intimacy with urban and particularly rural based textile artisans reveals many valuable characteristics of a cherished lifestyle and quality of life which would be difficult to deny and impractical to change. Costly alternatives hardly affect a sizeable proportion of the population, but, in theory, even when implemented, they inevitably would uproot skilled, but nevertheless illiterate, peoples from their familiar culture and way of life.

Interviews with African artisans, entrepreneurs and individuals familiar with their lifestyle resounded with a unanimous conclusion: useful forms of assistance should be devoted to improving their conditions, not replacing the ancient system of organized cottage industry production, because this system uniquely:

- (i) provides family members a joint income while accommodating the traditional lifestyle and schedule of

family activities. This is particularly relevant to female artisans and entrepreneurs who are, foremost, caretakers of children, family and household;

(ii) creates part-time work for elders and children without disrupting their education and family responsibilities;

(iii) provides self-employment and direct monetary rewards gained from personal initiative. Increased production brings direct profit to the artisans and entrepreneurs;

(iv) reduces overhead expenses. Household production eliminates rental of external facilities, as well as transportation and other costs incurred while working outside the home;

(v) provides children with free exposure to vocational training which commences at a very early age. This intimate apprenticeship solidifies family life and ensures the survival of family traditions;

(vi) caters to the scattered geographical location of the artisan population, where more formal industrial development is unfeasible;

(vii) allows seasonal employment to accommodate the agricultural schedule.

b. A realistic strategy of direct assistance to the African traditional textile artisan may be considered by way of reviewing the history of India and Pakistan's extraordinary success in developing productivity for its vast and scattered population of artisans. Cottage industry continues to be the most viable form of organized production.

One example suffices of a prominent Pakistani businessman who exports his multimillion U.S. dollar annual production of hand knotted carpets. He manages production on 5,000 looms. All the artisans and their families are commissioned for years in advance, and one hundred percent of them work at home,

organized in cottage industries. They are given raw materials, design specifications, advance payments, and a promised market outlet. Quality control is enforced by their required adherence to production specifications, and the carpets are finished in small- and medium- scale industrial facilities. The market outlet is in the urban centre catering to the most sophisticated international clientele.

Shortcomings of such an arrangement notwithstanding, it must be recognized that it would be quite difficult to improve upon this viable and traditional form of organized employment, where one employer can generate an income for 5,000 families, most of which are located in remote rural areas.

c. Entrepreneurs were very impressive in their ability and potential to absorb training assistance to increase productivity by improving and expanding production facilities and by adjusting operational management to meet a growing market demand. Entrepreneurs are capable and willing to:

(i) participate in organized communication networks linked to assistance programmes in order to synchronize their design conceptualizations with market specifications;

(ii) acquire accounting skills for improved financial management necessitated by financial assistance;

(iii) organize and participate in a scheme of cooperative marketing outlets as emporiums for producers and entrepreneurs;

(iv) acquire knowledge of standard procedures and requirements in regard to exportation and shipping;

(v) develop international experience and know-how.

d. Many non-governmental organizations supported by domestic and bilateral assistance, as well as church programmes, established cottage industry and micro enterprises. They were well organized on a grass root level, but their lack of design and market experience seriously limited their effectiveness. Many

expressed enthusiasm to participate in a programme which would coordinate and expand their endeavours. Their invaluable inputs would be to encourage entrepreneurs to establish small businesses by offering them training to become self-sufficient and efficient in business and required operations.

e. Requirements for improved operational facilities include:

(i) construction of economical waterproof sheds to allow year-round production in backyards or courtyards;

(ii) establishment of organized and economical finishing facilities for detailed fabrications;

(iii) centrally located sophisticated market outlets to promote sales and production for local consumers, tourists, the international community and visiting importers.

f. There was a lack of research and data available on the identity, location, production and capacity of urban and especially rural artisans and entrepreneurs. Such research and public information would assist in the analysis and formulation of required coordinated assistance for receptive entrepreneurs and producers of potentially valuable textile products. It may be expedient to define potentially valuable products available in capital city market places and museum collections and extend top priority in tracing their source of productions and relevant producers.

g. There was a serious lack of access to banking facilities such as loans and commercial lines of credit without unreasonable guarantees. The availability of credit schemes or grants would encourage:

(i) increased establishment of cottage enterprises by interested entrepreneurs;

(ii) expansion of production facilities to accommodate increased productivity, including equipment purchases and construction of waterproof sheds for year-round production;

(iii) creation of inventory and stock production for exhibition and sales during non-productive rainy season or for emporiums;

(iv) bulk purchase of raw materials such as cotton fiber, cloth, and dyes at bulk rates, thus reducing cost of production;

(v) establishment of a market outlet facility for product promotion and sales. If set up as an entrepreneur cooperative, the facility would require financing for construction cost or shared rent, display installation and inventory.

h. Government policies of Burkina Faso, Mali and Senegal were in support of all initiatives to realize a programme to stimulate traditional handcrafted textile production through direct assistance to artisans and entrepreneurs. Government representatives expressed sincere interest to coordinate and support a cohesive approach with UNIDO, as such endeavours were fairly new and required professional international assistance for development and implementation.

### C. The Contemporary African Textile Designer and Entrepreneur

1. The contemporary African textile designers and entrepreneurs were among the most inspiring encounters of my mission. I had the opportunity to discuss ideas for collaboration with professionals who cherished their cultural heritage, devoted their career to the production of the highest quality handcrafted traditional textiles, and were completely challenged by concepts of how to transform ethnic techniques and designs into finished products to create impressive international recognition.

Most significantly, they convinced me of their ability to create this mandatory evolution, and emphasized the urgent necessity to assist them to establish suitable facilities for such industrial development. This "realization" superceded my initial consideration to concentrate on the exporting of most textiles to international designers and manufacturers, who could guarantee the success of this transformation.

Although such a scheme to stimulate the development of African industry capable of producing sophisticated finished products for international consumption demands a far more ambitious programme of international assistance, the projected benefits seem worthy of consideration. Such a development pattern :

- a. greatly increases possibilities for export, as there is greater and more diversified market demand for finished products;
- b. dramatically increases profits derived from exportation, as there is greater profit margin derived from finished products as opposed to semi-finished products;
- c. provides finished products for domestic and African consumption to meet the growing demand for such products as handcrafted and well designed household utilitarian products. I observed a tremendous shortage of such products which were in obvious demand by Africans, tourists and the international community, and who were forced to purchase imported or industrially produced substitutes;
- d. develops and promotes cottage and small-scale industry, creating increased employment of skilled and semi-skilled manpower not only in handcrafted textile production, but in related industries for finishing products, such as product design, sewing, furniture fabrication, and other industries related to interior design products and accessories;
- e. assures preservation of cultural traditions of ethnic textiles by providing artisans with a vital role in contemporary industrial development, contrasted to the more typical annihilation of ancient craft traditions by modernization in many developing countries;
- f. establishes the traditional textile industry as a "trend setter" for other national industries, which can greatly advance by transforming cottage industry products into highly valuable finished products, engaging modern small and medium scale finishing facilities;



g. promotes the vital role of the industrial designer and encourages the training of such professionals in technical institutes and universities. The increased number of trained indigenous designers in developing countries, such as India, is recognized as a profound underlying factor in their ongoing accelerated industrial growth.

## 2. Conclusions

The contemporary African textile designers as entrepreneurs are an indispensable and crucial link in the chain connecting artisans to the demands of the market place. Imparted assistance to them must develop their ability to efficiently function and actualize their vital role. In addition to similar conclusions defined for the traditional artisans and entrepreneurs, designers expressed primary concerns for consideration and suggested viable forms of international assistance, such as:

- a. improving their connection to a diversified, receptive and sophisticated international market place, including contacts with innovative designers, importers, galleries, trade exhibition facilities and market specialists familiar with impressive publicity channels; and including well organized visits to selected market places to develop an enlightened sense of appropriate quality, product design, and price;
- b. providing them with data and access to the scattered population of the informal sector of artisans who may become engaged in their production or may be capable of receiving design assistance so that they may develop more saleable production themselves;
- c. coordinating their participation in domestic, African, and relevant international training programmes in marketing, production management, and related technological transfer;
- d. providing grants and /or credit schemes for construction or rental of adequate facilities in which they can economically realize their production into finished products, including multi-functioning facilities such as:

- (i) Design Center for their own production requirements and long range possibilities to extend their services to less sophisticated or less skilled entrepreneurs and artisans;
- (ii) production facilities to accommodate equipment for fabrication into finished products, involving pattern drafting, cutting, sewing, as well as constructions utilizing wood, leather or other accessories;
- (iii) showrooms, possibly at their premises, to enhance promotion and sales.

#### D. The Product

##### 1. Introduction

a. The most striking characteristic of all West African handcrafted textiles was their uniquely exotic and endlessly diversified designs utilizing incredible combinations of colour ranging from the most subtle to the most daring contrasts. Not only are they breathtaking in beauty but definitely among the world's highest achievements in terms of quality and sophisticated utilization of intricate techniques. They became a focal point of my visual impressions of African culture, as handweaves, batik and tie dye prints were exquisitely worn in traditional fashion by women and men of all strata of the society.

b. In the context of womens' pagnes (traditional skirts) and boubous (loose kaftan dresses with matching head scarves wrapped in endless ways) as well as mens' embroidered floor length robes, I discovered a range of textiles that could be transformed into appropriate finished products for clothing and household which could revolutionize the international textile industry.

c. The interviews I conducted with the international community and tourists in Africa reinforced my subjective impressions and judgment. They shared my enthusiasm. We all could imagine captivating window displays in the highest end international boutiques and department stores featuring African textiles

transformed into western clothing and accessories, as well as extraordinary home interiors, all featuring the very cloth traditionally used for pagnes and boubous. The fact that these fabrics are unique in design, handcrafted, African and beautifully finished into appealing and practical products creates a textile product concept of promised success.

d. This flattering appraisal not only serves to emphasize the need to develop this industry and exportation of its finished products, but also dictates the necessary steps to follow in formulating an international assistance project including focus on appropriate product design, industrial development, and market research strategies. Major concerns requiring international assistance will be to define technological transfers, quality control, increased productivity, and design and production of appropriate finished products.

e. Burkina Faso, Mali and Senegal share common textile traditions in their handwoven and printed handcrafted textiles in terms of design, colour and technique. Distinctive designs and products are a hallmark of each of the countries visited and should be accentuated, so that maximum diversification is developed to ensure maximum opportunities in the market place.

f. The following discussion will define the region's products individually, in terms of their techniques, raw material content, current finished products, capacity of production and approximate price level. Their potential development will be analyzed in reference to their market appeal, suggested market outlet and transformation into finished products. The conclusion will include recommended forms of assistance for each product in terms of quality improvement, appropriate required technologies transfer and design modifications. Recommendations for finished textile products will evaluate the type of products currently in most demand and with the least competition with the exportations from other developing countries. Precise evaluation will be exemplified by the American market, with which I am most familiar.

g. Products unique to specific countries will be discussed in individual country reports.

h. Finally, a regional training programme will be proposed for consideration at ESITEX, the newly established regional textile institution.

## 2. Cotton and Cotton Fiber

a. Indigenously cultivated cotton is utilized for the entire handcrafted textile production of Burkina Faso, Mali and Senegal.<sup>1</sup> The quality is outstanding as are the fibres, both handspun and industrially spun. I did not explore the cotton industry in depth during my brief mission, and did not discover anything outstanding or notable in terms of cultivation or spinning which required improvement. Raw materials seemed readily available to the weavers.<sup>2</sup>

b. Both handspun and industrial spun cotton were used for the weft, and industrial spun fibers were always used for the warp. Most of the contemporary production utilized industrial spun fibers for both weft and warp, as African consumers seemed to favour it because it was more finely spun and produced finer cloth more suitable for the tropics. Weavers also preferred it because it was easier to manage and, perhaps, to procure.

c. As an International Textile Designer and Marketing Consultant, I envisioned development of more versatility in the texture and weights of industrial spun fiber to enhance the aesthetic appeal of the handwoven cloth. A textile development programme may investigate these possibilities in conjunction with product design.

d. More significantly, I predict further market appeal and increased profit gains in the expanded production and utilization of handspun fibers because:

(i) there are many skilled and underemployed handspinners in the rural sector of each country. There is great government intent to expand productivity of this sector particularly in enterprises for producing finished cotton products;

(ii) development of this industry may result in a profitable exportable commodity;

(iii) handwoven textiles of handspun fiber are more unique and valuable and may increase value, saleability and national profits of handwoven textile products in the international market. The preferred character of older examples of traditional African handweaves is due partly to their utilization of handspun fiber. The same weaves, utilizing industrial spun fibers, have far less aesthetic appeal in comparison;

(iv) the cost differential between handspun and industrial spun seems insignificant in comparison to the very much increased price level and sales handspun may fetch.

### 3. Dyed Cotton Fibers

a. Most urban located handweavers procure industrially dyed cotton fiber (I did not establish what percentage is hand-dyed by the urban and rural sectors). General feedback in all countries alerted me to a very serious problem, both relating to the irregular availability of a broad range of required colours, and the lack of availability of colour-fast fibers. Many fundamental colours were known to always fade or run. There seemed to be no current solution to this problem, and this drawback encouraged indigenous consumers to purchase imported textile substitutes of more standard quality.

In depth investigation of fundamental problem was beyond the scope of my mission, but I did discover that attempts to improve the dye facilities at industrial spinneries was under progress.<sup>3</sup>

The current international market place is intolerant of poor quality dyed textiles. Cotton textiles, particularly for clothing, are typically machine washable, although there can be some leigh way gained if the dyes do well in dry cleaning and the textiles have appropriate washing instructions. It is mandatory that strict enforcement of quality control is organized prior to textile exportation. Poor representations are unforgettable and difficult to remedy, and may impair exportation for the entire region for years to come.

Thus, improvement of dye technology is a major and fundamental recommendation for the UNIDO Programme for the Development of the African Traditional Textile Industry.

b. Fibers dyed by the informal sector represent another reality. Those dyers interviewed all used imported dyes as Ciby Geigy, BASF, and Santose. I was informed that many weavers commissioned them for the colours that were not available as colour-fast from the industrial sector. However, the dyers complained that the full range of colours was difficult to procure and the prices were unpredictable and often unaffordable, due partly to high taxes and the whim of middlemen who sold them.

The other serious problem was that many dyers did not apply the dyes correctly and often did not rinse the fibers long enough to remove the excess dyes. African consumers, as those in Asia, are familiar with this problem and further process the cloth by rinsing out excess dye or washing it with vinegars and salts to fix the colour. However, this step must be taken by producers prior to exportation and quality control must be seriously enforced.

It may prove mandatory to label products that pass international quality control standards. Such finishing steps may be achieved by a separate finishing facility, which could also pack and ship in accordance with international standards, especially during early stages of development and particularly for the scattered producers of the rural sector, who will require long range training to achieve such abilities.

c. Indigo dyeing

a. West African artisans continue the treasured art of dyeing with natural indigo. It is a technology, virtually distinct in Asia, and its application to indigo printed cloth is later discussed in detail. The use of indigo in dyeing handspun fibers can prove most valuable for exportation. Japan has expressed concrete interest, and the idea is saleable in the Northern Hemisphere, and possibly in EEC countries. An Opportunity Study is strongly recommended for this potential production, and could be easily extended to woolen fiber.

b. As noted for dyeing by the informal sector, indigo dyers as a whole have not mastered the finishing stages to remove excess dye. Many indigo products lose their market appeal because the colour easily rubs off. This is easily remedied.

#### 4. Handwoven cloth - the strip weavers

a. Most traditional handweavers are men and the entrepreneurs are women, although cooperatives were established for women. Most traditional handwoven cloth is woven in strips from three to six inches in width, which are then sewn together to create the final width of the cloth, of over one meter. This narrow width of the strips is dictated by the standard traditional narrow loom.

Warps are therefore unusually long to accommodate the five to seven strips of cloth. Thus, if the cloth is one meter width, a traditional two meter long pagne with four-inch wide strips requires twenty meters of warp. Usually several pagnes are woven from one warp. The warp is measured out on portable spikes in the earth and the weavers walk the threads over the stakes, a most common technique of traditional weavers. The warp is tied to a weight, often a heavy rock, and stretched out in a field or courtyard. The rock is moved toward the loom, creating the required tension, as the woven material hangs down the front side of the loom.

Intricate weave effects are created on the two harness loom by pick-up techniques engaging sticks or loose harnesses. Inlay patterns are also achieved in this fashion, as well as overall double weave patterns. Many colour effects are easily achieved by warp dominated weaves which create vertical stripes of the warp colour. Each village contributes their distinct style and colour preference for strip weave designs, creating diversified texture and weights by varying yarn selection. Weavers were extremely capable of modifying their selection of colours and designs, in accordance with the entrepreneurs' specifications.

Strips are typically sewn together by a tailor who uses a sewing machine. The stitching greatly varies in quality. It is noted that this finishing stage is very critical in the conceptualization of

the final product. Older and finer examples of strip weaving were exquisitely handsewn, and the step requires careful consideration of design and specifications of standardization.

b. Current handwoven strip weave finished products are:

- (i) pagnes (2 meters)
- (ii) boubous (4 - 6 meters)
- (iii) table-cloths and napkins
- (iv) blankets
- (v) cotton floor coverings
- (vi) wall-hangings.

c. Price levels for all products were extremely varied and difficult to appraise, as the quotations were based on familiar small orders. However, although relatively expensive in comparison to Asia and South America, prices could be:

- (i) acceptable, if products were of high quality, appropriately finished into finished products, and marketed properly;
- (ii) reduced by the economical bulk purchase of raw materials and if producers were exempt from taxes on imported inputs;
- (ii) reduced by placing large orders with artisans who might modify their fees for weaving if working on a more regular basis.

d. The current market outlet is domestic and there is importation/exportation among African countries, with mention of occasional sales to Western countries. Weavers suffered intensely from the competition of industrial machine-woven cloth, both locally produced and imported from Europe. The handweavers generally complained that supply now exceeded current demand. The weavers were obviously very underemployed.

e. As is the case for the entire handcrafted textile industry, it is very difficult to evaluate the precise capacity of production or its potential. However, it is obvious that increased market demand can generate enormous productivity for large



populations of underemployed skilled weavers. Research, including data collection in the rural regions, is recommended on weavers of products which prove interesting in the suggested international market research study, in order to determine their realistic capacity of production.

f. Potential market appeal has been appraised as extremely limited by the narrow width of the strip weave cloth. Many projects attempt to provide the African weaver with wider looms through small industrial units. As mentioned in previous discussions, such a solution only caters to a very small proportion of the population. It may be a technical answer for certain products, as upholstery or curtains.

My reaction, reinforced by feedback from those interviewed, was that the charm and uniqueness of the African cloth is precisely its strips sewn together. Granted, the technique and quality of the sewing is crucial, but if the same cloth actually were to be woven into wider widths, it would enter into stiff competition with comparable Asian products, which are at a considerably lower price level and already well established in the international market. An alternative worthy of consideration requires professional textile, clothing and household interior designers to dictate unique applications for strip weaving into finished products, such as:

- (i) clothing, such as jackets, shirts, dresses, and skirts, accentuating the feature of the strips in their design;
- (ii) unsewn strips marketed as borders, to be used for sashes by manufacturers of clothing, and for interior products as curtains and bedcovers;
- (iii) table-cloths and napkins;
- (iv) unique combinations of diversified strip weaving designs, arranged in unique compositions, to compose products for the interior of "mix and match" design sets, such as bedcovers, curtains, cotton blankets, and pillows. Interior design products are best marketed in sets;
- (v) small finished products, such as eye-glass cases, cosmetic bags, and purses;

(vi) products for the futon bedding industry in Japan and western countries, as fitted bedcovers and "mix and match" patterns for pillows and other interior accessories;

(vii) unstitched and stitched sarongs and wrap skirts for casual, cruise and beach wear (pagnes can be easily transformed into sarongs);

(viii) shawls and scarves (pagnes have been displayed in French fashion magazines as shawls);

(ix) upholstery, as for chairs, made from specially designed heavier weights of cloth.

g. Recommendations for assistance include:

(i) market research opportunity study to determine which products are best suitable for domestic and international marketing;

(ii) opportunity study to determine the potential of rural sector handweavers concerning the products specified as valuable during market research study;

(iii) product designer for clothing and one for household interior design to define the products and establish their production facilities;

(iv) establishment of finishing facilities, whether as part of existing entrepreneur facilities, as subcontracted premises of tailors, or as new constructions;

(v) international market consultant to develop expanded international contacts to patronize the handwoven textile industry;

(vi) design modification, besides being based upon market research design specifications, to be improved by study of older traditional handwoven textiles in the Musée du Nationale du Mali, Bamako, and museums and

textile collections in the States and in Europe. I had the chance to see a portion of the impressive collection in Mali, and conceptualize how contemporary handweaves can be easily modified in colour, quality and fiber to revive the character of these authentic examples. These modifications promise higher value for the production.

#### 5. Hand-printed Cloth: Tie-and-Dye (called Indigo in Africa)

a. The West African tradition of tie-and-dye is unique in design, ranging from intricate and subtle single colour patterns to the use of multiple brilliant colours composing huge medallions and creating the world's most exotic printed cloth. One dyer presented me with eighty samples of the distinctive patterns in her collection, which she produces for a client against a commission. She employed twenty dyers.

Most of the patterns are created by tightly tying coated threads around the cloth so that when the cloth is immersed in a dye bath, the tied areas remain undyed. For multiple dye immersions, lighter colours are first applied. After the second areas are tied, the original light colour remains prominent in the cloth. The technique is universal, but the patterns are strikingly unique, particularly their monumental, majestic proportions.

Equally excellent, but different patterns are created by sewing the cloth together with a sewing machine. In both methods, the threads are all removed in the final stage.

The majority of the tie-and-dyes use imported bessain from Europe. It is a well established tradition to use this cloth which resembles damask. Bessain features a "white on white" figurative pattern which is lustrous as a satin weave. There are three qualities of the cloth and the finest quality currently costs over US\$12.00 per meter. Most boubous are printed on this cloth.

Quite different in character are tie-and-dyes printed on handwoven strip weaves, often used for pagnes, but they are also used for boubous by nomadic and rural women.

b. Most of the urban dyers are men and women working under a female entrepreneur. The cloth is used by African women, 5 1/2 meters for boubous and 1/2 meter for matching head wraps. Depending upon the intricacy of the pattern and the quality of bessain, boubous retailed from US\$20.00 to over US\$100.00.

Tie-and-dye is also used to pattern table cloths and western clothes, including tee shirts, pajamas and kimonas. The current market outlet was domestic and African countries. A very small quantity was exported, mainly to France. The cloth was in good demand, but all entrepreneurs complained that they could triple their production capacity if there was a larger international market outlet. They also said the cloth would be more popular and saleable locally if they could offer a lower price by reducing the cost of inputs. If imported dyes and bessain were tax-free, the costs would automatically be lower.

Africans cherish their tie-and-dye boubous, and they are worn by all levels of the society.

c. In terms of increasing productivity by expanding the international market outlet, the cloth would be more saleable if utilized in finished products. Nonetheless, it is also recommended to test market the unstitched pagnes and boubous.

Finished products as suggested for strip weave would be appropriate, as well as the fabrication of:

(i) scarves in standard dimensions, including 42x42 inches, 36x36 inches and 14x72 inches; ad rectangular shawls 72x42 inches;

(ii) decorative pillows or covers, stitched in elegant shapes and sizes, whose designs would be based on market research;

(iii) clothing such as kimonas, womens' pants, pajamas and bathrobes.

d. The quality of finished clothing products would range from ethnic casual to extremely elegant and formal, depending on the

base cloth used. At first, the products can sell as expensive one-of-a-kinds, and eventually some products can be produced in large bulk quantities.

Natural indigo tie-and-dye, one of the most valuable handcrafted textile products of West Africa, can be marketed as pagnes or in finished products. This cloth is unique, and so the industry is the most worthwhile to develop, as its product has definite large market appeal. It is usually printed on handwoven cloth and the combination is perfect. An opportunity study for natural indigo tie-and-dye is strongly recommended.

e. Recommendations for assistance included:

(i) developing domestic industrial woven substitutes for bessain, as the product could be easily affordable as an exported textile if the cost of the base cloth were reasonably priced. Substitutes should have a similar sheen as bessain, but could be like chintz. It is also recommended that market research be conducted using tie-and-dye presented on less expensive qualities of bessain.

(ii) improving dye quality before initiating wide-scale exportation. The dyes used for tie-and-dye in the countries visited have the reputation of fading. Many Africans have to redye their bessain items annually. Technological research is also required on the dyes' reaction to dry cleaning;

(iii) research on Indigo cloth, for procedures to fix the colour and to rinse excessive dye;

(iv) identify appropriate finished products for the international market. The same products should have mass appeal in Africa.

## 6. Hand-printed Cloth - Batik

a. Batik printing is often traditionally crafted by the same artisans who produce tie-and-dye. The patterns are created by applying melted wax to resist the dye using a cold-water dye-bath. A second waxing process can be applied after the first bath to maintain this colour. During the second bath a darker

colour is used. These stages are repeated for multiple colour effect. A metal block is dipped into hot wax and stamped on cloth. Block-printed cloth usually is composed of repeated modules of a 4x4 inch block. Individual pattern blocks are used for separate colours which line up perfectly with the many blocks employed for multicolour effects.

Another popular technique of batik is painting the wax onto the cloth with a brush. Such batiks can create intricate compositions as in a fine painting. Many batik artisans, both women and men, continue the African tradition of designing narrative and nature compositions, and some are graduates of fine arts programmes in the university. Their innovative compositions create evidence of Africa's cultural evolution.

b. Domestic industrial woven cotton cloth is usually used for batiks. The stamped cloth is marketed in six meter lengths for stitching boubous. Available finished batik products include:

- (i) table cloths and napkins;
- (ii) clothing, such as dresses, skirts, shirts, jackets, pants, pajamas, kimonos;
- (iii) wall-hangings.

c. Price levels varied considerably according to quality of base cloth and intricacy and uniqueness of design. The average retail price for an average block-printed batik cloth was US\$3.00 per meter.

d. The main market outlet was domestic. There was evidence that African countries did export batik to one another, and there was mention of export to western countries in the EEC and North America. Urban productions were large enough to meet the domestic requirements as well as to establish an impressive international export.

e. The potential market appeal is dependent upon expanding the availability of finished products, price levels and assuring colour-fastness. In terms of international exportation, the designs of batik yardage are unique and very appealing.

However, they have strong competition with fine and well established exports from Malaysia and Indonesia. Price levels are very competitive, especially if the base cloth is of required fine quality. Worth pursuing are several unique alternatives:

- (i) The natural indigo process is a cold water bath process, and is easily employed by batik dyers. This product would be valuable and unique;
- (ii) Other natural dyes can be utilized to create similar uniqueness;
- (iii) Carefully selected unique designs and colours printed on higher quality cotton, perhaps handwoven, can create a successful high end and unique textile product.

f. Prototypes of unique finished products which are potentially of international demand may be test marketed to include:

- (i) lamp shades, well designed and constructed on a wooden or bamboo frame;
- (ii) curtains,
- (iii) table-cloths and napkins, and "mix and match" place-mats and runners;
- (iv) futon coverings and bedcovers, and "mix and match" cushion and covers;
- (v) clothing for casual and high end market;
- (vi) wall-hangings, well designed into finished products, and selected for unique artistic value; some examples would be worthy of museum exhibition, and marketing at exclusive galleries for interior design;
- (vii) scarves, a perfect dimension for batik, executed for casual and formal apparel.

f. Recommendations for assistance include:

- (i) design assistance for design selection to accentuate uniqueness of African character, and design for finished products;
- (ii) marketing research to expand outlet and evaluate price level;
- (iii) dye technology improvement and standardization.

#### 7. Basketry and Plaited Mats (Mats)

a. Basketry is included for consideration as part of the regional Textile Programme, because it is constructed from fiber, shares a common market outlet, and is very marketable. Baskets are made by village women and men and there is a picturesque array of various kinds of baskets in the markets and on roadsides throughout West Africa. Although it is usual to find locally crafted baskets, there are large producers who market their work all over the country and contribute to the national exportation. Baskets are a part of most African households for utilitarian and decorative purposes, and the African basket is cherished by the international consumer.

Basket techniques and their design elements are traditional. Diverse shapes and sizes have evolved to serve practical functions, as well as being adapted to modern uses. A strong and crude basket used in Africa to transport agricultural products is found as a decorative element or filled with magazines in the most elegant western drawing rooms.

Basketry techniques include coiling, plaiting, braiding and interlacing. A broad range of materials are used including tree branches and palm leaves.

b. Tremendous market appeal is already well established, as is the fact that an enormous rural population can be easily employed in this labour-intensive, profitable production, which requires the least input of facilities or equipment.

c. Since there is always a shortage of supplies to meet the increasing demand of African basketry, it is recommended that international assistance be extended to:



- (i) organize productivity and coordination with rural producers and distributors;
- (ii) select the most suitable designs which are well priced in terms of international competition;
- (iii) expand market contacts and assist in the initial transactions;
- (iv) design nests of baskets that fit into one another to economize on shipping costs which have drastically limited the feasibility of many previous attempts to offer appropriate price levels;
- (v) adapt the plaited prayer mats into marketable finished products, including window shades; beach and floor mats of appropriate international dimensions; and place mats for the table.

#### E. Regional Training

1. ESITEX is directed by Die Roger PARE, Le Chef du Projet. ESITEX is a regional textile institute established by and for CEAO members for teaching, training, and research, within the framework of African culture. It encourages associate membership of all African countries, and has exchange programmes with many French institutes. Reasons for establishing ESITEX were:

- a. success of the textile industry of West Africa can generate tremendous economical growth and impact on the development of the region;
- b. sustained and rapid economic growth and technological transfer can best be realized through regional cooperation;
- c. the success of the textile industry depends on the innovative and professional training of its future management and all levels of the workforce. It is the philosophy of ESITEX that "the future of the African textile industry lies within the human resources;"

d. members lack their own national textile institutes;

e. to increase the current 10% transformation of the region's 250,000 ton annual production of raw cotton.

2. ESITEX will be operational in 1990. The internationally impressive Institute owns 50 hectares and provides the most modern facilities and highly technological equipment for the training of 180-200 students. The staff has twenty-five teachers from all branches of the industry.

3. ESITEX is mainly devoted to the industrial development of the textile industry. It also is interested in the development of the traditional handcrafted textiles industry. It will establish a museum for traditional textiles.

4. Mr. Pare was very enthusiastic to develop a programme of collaboration with UNIDO, which may include:

a. training in international marketing strategies and textile and finished product design;

b. development of a design center;

c. product design of prototypes for the traditional artisans based upon market research specifications;

d. provide concepts for the improvement of dye technology for the informal sector;

e. seminars for the artisans to impart required training;

f. seminars facilitated by international textile professionals.

## F. Market Diversification and Strategies

### 1. Introduction

a. The influx of both domestic and imported industrially produced textiles drastically reduces the demand for the handcrafted textiles, which once met the needs of the entire population. Not only are industrial substitutes often less expensive, but they captivate the consumer who enjoys acquiring products representing the modern highly technological world.

This is an unavoidable pattern for most developing countries, but for West Africa, this dilemma is amplified by the fact that handcrafted textiles have not yet been transformed into practical utilitarian finished products. West African artisans and manufacturers must translate the demands of modern trends for clothing and household and create a new realm of products for the African consumer, as well as the international audience. My mission influenced me to believe that such a transition, promising a potentially valuable and tremendous impact on the African economy, will be best catalyzed by international technical, design and marketing assistance.

b. The domestic and regional African and international markets will be discussed by suggesting product diversification in accordance with what is in demand and lacking in their respective market places. Market strategies and suggestions for assistance to expand the market base are suggested for consideration.

c. The prerequisite for a large-scale transformation of the textiles into finished products is the analysis of the results of the proposed Phases I and II of the Market Research Opportunity Study. However, my Opportunity Study on Burkina Faso, Mali and Senegal of African artisans, production facilities, and their market outlets has revealed the following general concepts.

## 2. The Domestic Market

a. The main consumption of handcrafted textiles by West Africans is for wearing apparel. It is a tradition to purchase cloth and have a local tailor stitch it to specifications of design and size. Industrial development to manufacture ready-made clothing of traditional and international styles, and particularly of handcrafted textiles, is still to be realized. It is identified as an extremely worthwhile pursuit for future research, analysis and assistance.

b. Equally impressive is the domestic market's demand for household utilitarian finished products. Tasteful handcrafted finished products are hardly available to the consumer, and development of this industry has the potential to tremendously increase productivity of many types of artisans.

(i) When I went to Pakistan in 1975, there were two prominent handweaving and printing producers providing the domestic consumer with household related handcrafted textiles for furniture fabrication, such as upholstery and cushions for interior and exterior use, as well as curtains and bedding, such as bedcovers and cushion covers. Tasteful middle class and affluent Pakistanis, as well as the international community and hotels solely commissioned them. They extended their market outlet by creating impressive display galleries in the major cities.

(ii) Today, there are over fifty companies of variable sized production capacity. They are thriving and creating their own nuances of design and interior concepts, displayed in boutiques and innovative showrooms throughout the cities.

c. West African countries visited are akin to Pakistan in 1975. Because there is a comparable market demand for their products, it is recommended that international assistance focus on the development of indigenous traditional textiles to meet this obvious domestic demand.

d. Such an industry for finished products, with the possible exception of upholstery, requires minimum finishing facilities. Indigenous designers can be assisted in textile technology and design to adapt the current production of African textiles to appropriate weight and strength for product durability.

e. Further suggestions for finished products for the household which were noticeably lacking for domestic consumption include:

(i) floor coverings such as mats and rugs of cotton, wool or natural fibers, including grasses and palm leaves similar to the traditional natts and prayer mats. Product adaptations require textile technology and designing to modify available fiber weights and create appropriate designs and dimensions at an affordable price level;

- (ii) table-cloths and accessories such as napkins, placemats and runners;
- (iii) wall-hangings which can be finished to best ensure this function;
- (iv) lamp shades.

f. Promotion of the handcrafted textile industry to increase consumption requires attractive display facilities. The present shortcoming is attributed to a lack of capital to afford overhead expenses and inventory. Availability of international and government financial assistance may initiate the development of this vital link in the chain, and requires priority consideration. Such assistance may be given to help establish cooperatives for entrepreneurs who can establish impressive boutiques and display centers for their products. This can provide economical alternatives to marketing because:

- (i) overhead expenses can be shared;
- (ii) overhead expenses for staff salaries would be eliminated, because entrepreneurs would time-share operations and management;
- (iii) self-ownership eliminates middle-man expenses and such savings greatly reduce retail price levels;
- (iv) revenues can be increased by renting space to non-members;
- (v) increased sales are assured by selection of prime commercial locations to attract affluent clientele and tourists;
- (vi) test marketing of new designs and finished products is expedited without additional investment of capital.

### 3. The African Region's Market

Development of finished products for the domestic market will define successful products and their potential to increase capacity of production to provide exportation to other African

countries. African trade shows and promotion exhibitions can be the best opportunity for presentation and market promotion of these products. It is recommended that professional international assistance be extended to exhibitors so that they may maximize production to accommodate these contacts.

#### 4. The International Market

a. The international market demand for finished products of handcrafted textiles is vast. Concentration on developing the industry requires a precise strategy of action. Priority steps must be evaluated. In view of the fact the West Africa is currently at the early stages of developing this exportation, as well as its facilities for designing and finishing products and coordinating operational activities to cultivate commerce, it may prove worthwhile to focus on the household interior design market. This consideration is recommended because the products are:

(i) in permanent demand;

(ii) a safer investment than clothing, which is a vulnerable victim of critical trends which create unpredictable long-range market appeal. Annual modifications of market demand for clothing require acute and constant attention, as well as maximum contact with importers. It is much more simple to adjust and evolve product designs for the household. Endless demand is unconditional.

b. Contacts with the international market have been very limited. An analysis of this situation is described to suggest viable alternatives for consideration on the formulation of a market strategy that may be initiated by UNIDO's Market Research Opportunity study.

(i) Due to French as the spoken language, contacts have been greatly restricted with North America, Asian developed countries such as Japan, and many countries of the EEC such as England, Italy, Germany.

(ii) Traditional handcrafted textiles have not yet been transformed into practical utilitarian products with a broad base market appeal.

(iii) Unfinished traditional African textiles are relatively expensive in comparison to handcrafted textiles from countries such as India, Pakistan, Indonesia, China, Guatemala, and Mexico.

(iv) Facilities and knowledge of international standards of quality control are underdeveloped.

(v) Sophisticated international marketing techniques and publicity strategies have not been realized by West African governments. For example, sophisticated marketing and publicity greatly catalyzed India's development.

(vi) The follow-up to international promotional exhibitions can be better organized to reap maximum benefit from the exposure and contact.

(vii) West African governments are at early stages of facilitating financial assistance and professional guidance for producers and exporters, who must be encouraged to travel to the international market place to comprehend first-hand the appropriate strategies of interaction.

c. Thus far, attempts to improve contact with an expanded international market base have been isolated attempts on a very small scale. To initiate a large-scale expansion of the productivity of the traditional textile industry by encouraging the development of exportation, a strategy must address the serious issues cited above. An international programme of assistance can:

(i) decrease the consequences of the language barrier, best exemplified by success of China. The initial stages of the programme may limit focus to very few countries;

(ii) assist in the transformation to finished product best suitable to the international market through design, technological and marketing assistance;

(iii) avoid competition with other developing countries by promoting a collection of unique and highest quality textiles and finished products, with focus on very exclusive market outlets where price levels will be relatively more independent, and small quantities are welcomed;

(iv) select appropriate market locations for each product. Research exclusive tropical market outlets such as Hawaii and exclusive North American resorts in California and Florida, and European and Asian resorts where exotic, elegant cotton clothing and tropical interior decorations are most appealing;

(v) distinguish between and target market research and product development for specific market outlets. For example, India's textile products appeal to a broad market base. Specific outlets are:

(vi) select appropriate distribution channels for each product taking into consideration capacity of current production and targets for future development. For instance, there are pros and cons to investigate when choosing between direct distribution by importers who have their own retail outlets, and wholesale distributors. In the United States, for example, wholesale distribution reaches out to a far broader market outlet. Many exclusive stores who purchase small quantities and one-of-a-kinds rely solely on wholesalers. An example is American museum stores. They create a very significant market for international handcrafted textile products and mainly purchase from wholesale distributors. However, the retail prices offered by direct distribution are triple the FOB price, whereas the retail price is often 100% higher when distributed by wholesalers;



(vii) establish well researched and enforced policies on quality control to assure a reputation of fine quality for the West African region;

(viii) pursue economical but powerful marketing publicity to promote the African traditional textile industry. The visuals of the textiles and their production captivate an international audience and can be easily publicized free of cost. Advertisements in the most exclusive magazines distributed to the appropriate clientele include those which feature arts, crafts, fashion, interior design, and anthropology. Highly professional feature articles can be written, illustrated and received well, but must be accompanied by reliable commercial contacts in participating countries. Such marketing strategies must be developed and coordinated by the international programme;

(ix) Other coordinated activities include:

d. A marketing training programme will be vital to the development of the international market and can focus on:

(i) study of the "ripple effect", which explains how appealing to the higher end of the market encourages a far longer life-time for a product;

(ii) exploration of the market to discover which market channels are most receptive and profitable, and are reputed as "trend setters." For example, the affluent Black American would be most influential and receptive to African commerce for utilitarian products and, certainly, clothing;

(iii) visits to the market place with a professional country representative who can initiate the appropriate contacts and tour;

(iv) participation in the process of presenting available products to an importer and translating market feedback specifications into suitable prototypes and following

commercial transactions. Such experience may be attainable by participation in government-sponsored international trade promotions and exhibitions. Also, the UNIDO Project staff may avail training by guiding follow-up activities.

### III. CONCLUSION: Follow-up Actions

#### A. Characteristics and Strategies of the Proposed Regional Programme for Developing African Handcrafted Textile Cottage and Small-Scale Industries

1. A general philosophy of operation must be fundamentally agreed upon so that project activities can be coordinated and pursued within a purposeful framework which inspires and assures efficiency and expediency.
2. A programme to initiate and perpetuate development, based upon commercial interaction, must perform with the initiative of a newly aspiring business enterprise. The methodology of operation must be entirely flexible. It must be capable of pursuing opportunities and tackling unpredictable situations, often without guarantees of concrete financial benefits.
3. The project must be conceived in such a way as to continually develop access to, and expand traditional textile productions. Simultaneously, it must assist the establishment of appropriate facilities and provide technological transfer which encourages the evolution of consumable finished products.
4. It is strongly recommended that the Regional Programme has two bases of operation, particularly in the early stages of its activities: the location in Africa is to be determined, and the second may be initially in the United States if it is decided that the Programme commences with an in depth American Market Opportunity Study.
  - a. The UNIDO Textile Designer and Market Consultant, intimate with field operations and appropriate technology, can be requested to manage the base in the location of the major market research study, to expedite contacts and develop commerce. Duties will be to:

- (i) import and present textile prototypes to importers and consumers and conduct the market Research Programme;
- (ii) communicate reactions, market specifications, and suggestions for prototypes including finished product designs to the African base for distribution to producers;
- (iii) dictate terms of reference for commercial procedures and transactions for exportation to the market place;
- (iv) research and schedule appropriate trade shows and exhibitions;
- (v) design and propose publicity for all activities, as well as for the general introduction of the textiles;
- (vi) suggest products for priority assistance by the African-based programme;
- (vii) conduct Opportunity Studies for other West African countries and suggest their form of participation in the Programme. Benin, Sierra Leone, Togo, Ivory Coast, the Gambia, and Guinea have already been suggested because of their rich textile tradition and need for assistance;
- (viii) assist in developing market links to many countries. Japan may receive top priority as it has already specified its interests in particular textile products (indigo and cotton handspun fiber and handwoven cloth from West Africa, as well as high quality tie-and-dye). Japan continually proves to be one of the strongest contemporary patrons of high quality internationally produced handcrafted textiles;
- (ix) coordinate and supervise curriculum at ESITEX for training programmes and encourage participation in the international project.

(x) The duration of such direct contact with the market place may prove long-range, and operational throughout the life of the project.

b. The African-based operation will coordinate all activities generated by the "international base" and will implement assistance plans for producers to meet demands specified by the domestic and international market place. It will promote development of the industry by:

(i) transmitting market specifications by creating an antenna network of communication and assistance, particularly inclusive of the rural areas;

(ii) conducting Opportunity Studies to determine viable collaboration with non-government organizations and to carry out grass root assistance;

(iii) recommending appropriate training for producers, entrepreneurs and exporters;

(iv) defining types of technological inputs which would improve production;

(v) defining and conducting Opportunity and Feasibility Studies to develop and expand the industry;

(vi) coordinating African-based publicity for trade shows and exhibitions to catalyze domestic and African sales of traditional textiles;

(vii) assisting development of cooperative owned and managed retail outlets for highest quality production to cater to domestic clientele, tourists and visiting importers;

(viii) developing export facilities and training in export procedures in terms of packing, shipping and export documentation;

(ix) assisting producers and traders to communicate their needs to agencies and policy-makers;

(x) formulating recommendations for governments to provide financial incentives to encourage export such as:

(xi) researching specifications for construction of waterproof sheds for outdoor year-round production facilities for cottage industry producers.

5. Thus far, international assistance to this industry is in its earliest stages of growth. Projects and programmes devoted to such development have been isolated and fragmented attempts which have not had a significant impact. What is fundamentally needed is a long-range UNIDO project which assists West Africa launch into action an elaborate policy for the development of the entire sector. Such a long-range UNIDO project can:

a. create a base for an overall approach and become a Resource Centre for other agencies and private promoters. It can become best qualified to:

(i) articulate requests for technological transfer;

(ii) assist and coordinate activities and efforts of all government ministries and organizations;

b. effectively pool together existing and new data about the informal sector of artisans, as well as established producers and suppliers;

c. provide interested investors with concrete programme proposals and strategies, as well as the project's ongoing market research;

d. coordinate smaller satellite textile projects and provide product designs to producer and suppliers initially, and then assist in the development of a design centre to continue such endeavours;

e. publicize information about trade show and exhibition schedules and initiate training programmes;

- f. communicate information about financial assistance and encourage new strategies.

#### B. Recommendations for Opportunity and /or Feasibility Studies

1. It is recommended that the following opportunity and/or feasibility studies be conducted as an initial phase of a long-range programme for the development of cottage and small-scale industries for handcrafted textiles. They will define the frame of reference and activities of the project.

2. Suggested studies include:

- a. Study to define government counterparts, infrastructure, in terms of interaction, government financial inputs and recruitment of staff;
- b. Study to select ongoing projects of United Nations agencies and non-governemnt organizations whose efforts may be coordinated by the project, and to define terms of collaboration;
- c. Study to define collaboration with ESITEX for regional textile trining, including suggested subjects such as product design and international marketing
- d. Study of finishing facilities, and define terms of reference and inputs for manufacturing finished products;
- e. Study of dyeing technology, to identify appropriate technological assistance both to improve industrial facilities and also to impart training to the informal sector. Study may include:
  - (i) research conducted by UNIDO and ESITEX for the industrial sector;
  - (ii) research Ciby Geigy, BASF, and Santose for the informal sector;
  - (iii) research industrial dye technology assistance in Bangladesh where cotton dyes are of high quality;

- f. Study of product design, to define what inputs are required to establish facilities and frame of reference for training programme;
- g. Study of rural development: strategies, including research of:
  - (i) Burkina Faso's northern regions for blanket weavers and other locations;
  - (ii) Mali's Segou and Mopti Regions;
  - (iii) Senegal's Casamance region;
- h. Study for a Cotton Handspinning Development Programme, to locate suitable regions, formulate assistance strategy and conduct market research;
- i. Study of natural indigo products and research suitable locations for assistance;
- j. Study of scholarships, fellowships, and stipends, to assess potential financial assistance for training in various fields, such as textile technology, marketing, finance, and design;
- k. Study of quality control facilities, to research existing facilities and formulate training programme and inputs;
- l. Study of display centres, to assist in establishing sophisticated emporiums for rural and urban producers, and to research feasibility of entrepreneur and artisan cooperative ownership;
- m. Study feasibility of assistance for construction of waterproof inclosures, such as sheds, to encourage year-round production.

OPPORTUNITY STUDY  
FOR THE DEVELOPMENT OF THE  
AFRICAN TRADITIONAL TEXTILE INDUSTRY  
Burkina Faso, Mali and Senegal

LIST OF PERSONS MET: GOVERNMENT

GOVERNMENT REPRESENTATIVES IN BURKINA FASO

Ministere de la Promotion Economique: *Direction de l'Artisan*

Mr. Thomas Sanon, Minister  
Madame Ouedragogo Josephine nee Sounon, Directeur  
Mr. Sanou Salia, Economist, in charge of Programme Development  
Mr. Harold Pristerer, Consultant in Residence, German Aid and Technical Cooperation

Centre Artisanal Feminine de Goughin

Ms. Ouediaogo Fatima ta, Directeur

Ministere du Travail de la Securite Sociale et de la Fouction Publique: *Office Nationale Pou La Promotion de l'Emploi ONPE*

Mme. Sanon Hortense, Directeur

Office National du Commerce Extérieur (ONAC)

Mr. Zambramba Benoit, Directeur General

Chambre de Commerce D'Industrie and D'Artisanat

Ms. Sylvie F. Kabore, Secretaire General

Faso Dan Fani

Ms. Jeanne Coulibaly, Directeur

GOVERNMENT REPRESENTATIVES IN MALI

Ministere de l'Industrie, MIHE

Mr. Dramone Traore, Conseiller Technique



Chambre de Commerce D'Industrie

Mr. Daba Traore, Secretaire General  
Mr. Mary Andre Coulibaly, Chef de Service de la Promotion Industrielle et Artisanat

Centre Malien du Commerce Exterieur, CMCE

Mr. Hama-Ag Haqq, Directeur General  
Mr. Abdoulaye Sanoko, Chef de la Division  
Mr. Souleymaore Sangare, Charge d'Etude Bureau Artisanat

Le Centre d'Etudes et de la Promotion Industrielles, CEPT

Mr. Sy Sada Diane, Directeur General Adjoint

Musee National du Mali

Mr. Samuel Sidibe, Director

GOVERNMENT REPRESENTATIVES IN SENEGAL

Ministry of Industries

Mr. Tschor, Director Industries  
Mr. Mathiam Thiam, Director de Artisanat  
Mr. Michel David, Advisor to Minister, French Cooperation

Societe National d'Etudes et de Promotion Industriel, SONEPT

Mr. Sakho, Directeur General

Cellule de Restruction Industrielle

Mr. Djibril Naiaye, Directeur National MDIA

Senegal Industrial Sites for Small Enterprise Development, SODIDA

Mme. Ndlaye Khourdia Kholle, Directeur General

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LIST OF PERSONS MET: NON-GOVERNMENT ORGANIZATIONS  
AND BILATERAL ASSISTANCE.

NGO'S AND BILATERAL ASSISTANCE IN BURKINA FASO

SIGNUR: Systeme Integre de Gestion et de Negoces Pou l'Utilization des Ressources

Ms. Francoise de Chivigny, Chargee de Programmes

German NGO'S

Ms. Eva Marie Bruchaus, Consultant

SDID - Canadian Aid Agency

Ms. Anne Marie Blouin, Director of Programmes

U.S. A.I.D.

Mr. Wilbur Thomas, Director  
Ms. Jeanne Marie Zongo, Training Officer

OPPORTUNITY STUDY  
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LIST OF PERSONS MET: NON-GOVERNMENT

NON-GOVERNMENT IN MALI

Ecole Superieure de Industries Textiles ESITEX

Mr. Die Roger Pare, Le Chef du Projet

Bank Mondiale

Mr. Mama Garba Jabo

NON-GOVERNMENT AND BILATERAL ASSISTANCE MALI

Peace Corps

Ms. Hillary Whittaker, Director

Mme. Jill Donahue, Districe Adjoint Developpment Petites Entreprises

Ms. Mary de Witt, Field Officer, Developpment Petites Entreprises SED

U.S. A.I.D.

Mr. Dennis Brennan

INTERPRETERS

Ms. Korotimy Thera

Mr. Chekene, CITRI

OPPORTUNITY STUDY  
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LIST OF PERSONS MET: UNITED NATIONS

UNITED NATIONS : BURKINA FASO

United Nations Development Program (UNDP)

Mr. Toe, Representant UNDP

UNITED NATIONS : MALI

United Nations Development Program, UNDP

Mr. Peter Gil, Representant Resident Adjoint Principal  
Mrs. Cecilia Berthaud, Assistant Resident Representative  
Mr. Oumar Sako, Representant d'UNDP  
Ms. Konate, Programme Officer

UNITED NATIONS : SENEGAL

UNIDO

Mr. Norbert Muehenbach, SIDFA  
Ms. Yutta Nopper, GTO  
Ms. Jenny Bie, Secretary

NGO'S AND BILATERAL ASSISTANCE IN SENEGAL

U.S. A.I.D.

Mr. Julius Coles, Director

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

Peace Corps

Mr. Buddy Shanks, Director

Cynde Robinson, Associate Director

Demba Balde Associate Director

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LIST OF PERSONS MET: ARTISANS AND ENTREPRENEURS

ARTISANS AND ENTREPRENEURS IN BURKINA FASO

Faso Dan Fani Cooperative  
Ms. Ouedraogo Anasthasie

Batik Entrepreneurs:

Ms. Felicite Nakoulma  
Mr. Minoungou Djibril  
Faso Masiri Art de la Teinture Burkinabe

ARTISANS AND ENTREPRENEURS IN MALI

NIELENI, Tapis de Segou

Mme Awa Cisse, Tie Dye Artist a Badalobougou

SERVULART, Segou  
Mr. Mamadu Aguibou Ba, Coordinator

Cooperative Artisal de Couture, COOPAC  
Mme. Fatou D'Piaye, Directeur

Beaute Mah  
Mme. Fatoumata Mahdrame

Dingongola Cooperative, Markola  
Mme. Aissata Traore, Directeur

**ARTISANS AND ENTREPRENEURS IN SENEGAL**

ACOMA, Dakar

Ms. Anne Marie Diam

Mr. Ibou Souare

**AMK**

Aissa Djionne

**Manufactures Senegalaises des Arts Decoratifs**

Papa Ibra Tall

OPPORTUNITY STUDY  
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LIST OF PERSONS MET: EXPORTERS

EXPORTERS IN BURKINA FASO

Burkina Artisanats Creation (BAC)

Mr. Kambire Maurice  
Ms. Annick Gireaudau  
Ms. Kathy Muntch

Prodia Gemumag

Mr. M. Nielander

EXPORTERS IN MALI

Mr. Mamadou Traore  
Mme. Fatoumata Mahdrame  
Mr. Issa Sako  
Mr. Oomar Cisse



Report of Mission  
to  
Ouagadougou, Burkina Faso

22 - 29 December 1989

**OPPORTUNITY STUDY  
FOR THE DEVELOPMENT OF THE  
AFRICAN TRADITIONAL TEXTILE INDUSTRY**

**Report of Mission  
to  
Ouagadougou, Burkina Faso**

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ANNEXES  
Opportunity Study for Burkina Faso

1. List of Persons Met: UNDP, Government, Artisans, Entrepreneurs and Exporters
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3. The Product: Interviews with Artisans and Entrepreneurs

## I. INTRODUCTION

### A. 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-range UNIDO programme of assistance to develop and increase productivity of the African traditional textile industry. It can be specifically utilized by the Government of Burkina Faso.

2. The following report includes:

a. aspects of the Burkina Faso Government's concerns and policies, both in general and in specific relationship to its traditional cotton textile industry, and strategies for its development. The 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 summary of non-governmental and bilateral organizations. Their methodologies, programmes and experiences are reviewed for insight as to how to assist artisans, particularly the scattered populations of the rural sector, and ideas for potential mutual collaboration. (Annex 2)

c. a description of Burkina Faso's traditional cotton textiles. Interviews with artisans, entrepreneurs and exporters will reveal their circumstances. Conclusions and recommendations for follow-up activities are suggested. (Annex 3)

### B. The National Development Strategy

1. Burkina Faso's National Development Strategy, as described by the UNDP Resident Representative, Mr. C. Metcalf, and SIDFA representative in Abidjan, Mr. Oliver, in the report of 30 October 1989, is to promote the populations's forces to create development of the country, thus placing this responsibility on the private sector. The Government has undertaken programmes of reform to assist the population in this task by promoting such activities as training, promotion of the role of women, adoption of new investment codes, and reorganization of public institutions.

2. Within this framework, the Five Year Development Plan and Fourth Country Programme, extending to 1992, recognizes major objectives:

- a. increase and secure domestic production;
- b. progressively loosen external dependence;
- c. mobilize domestic savings;
- d. promote employment;
- e. increase the revenues and safeguard the purchasing power of the disadvantaged segments of the population.

3. The central theme of the Fourth Country Programme is the strengthening of the management capacity of the state machinery which specifies management of the principal sectors of the economy and development programmes and projects at the field level. In reference to the industrial sector, UNDP assistance will be designed primarily to train national personnel who will be in charge of supervising development projects and will cover management as well as technical difficulties.

4. Projects assigned to UNIDO include promoting small and medium scale industries.

5. The Ministry of Economic Promotion (Ministere de la Promotion Economique) has requested assistance to establish a handloom unit geared toward women. The objective is ultimately to create a training and production centre. Products for production are to be formulated, and include textiles for domestic consumption which may provide substitutes for imported textile products. The project is "BKF/ 88-001/ Unite de Metiers a Tisser Manuel."

6. Recently, the Chambre de Commerce d'Industrie et d'Artisanat, and ONAC, Office Nationale du Commerce Exterieur, requested UNDP assistance in the establishment of a large-scale national emporium (Village Artisanat) devoted to the promotional of Burkinabe artisans. It is to include facilities for training, technological transfer, product design and quality control. International staff will assist artisans in the translation of and adaptation to the demands of the international market.

### C. Cotton Production and Potential Traditional Textile Industry

1. Burkina Faso annually produces 160,000 - 180,000 tons of high quality raw cotton. Only 2,000 tons are utilized by their domestic textile industry, and only a fraction is used by artisans. The rest is exported as raw cotton, and the lack of transformation into marketable finished products, both for domestic and international consumption, is extremely detrimental to the economy.
2. Government representatives expressed serious concern and were extremely receptive to programmes to increase this transformation.
3. They realized how essential it is to carefully select the right kinds of technology so as not to aggravate the current unemployment situation.
4. The urgency of developing opportunities for Burkinabe textile artisans assures labour-intensive industrial utilization of raw cotton and increased revenues to the disadvantaged segments of the population.
5. It was quoted that fifty per cent of the 525,000 Burkinabe artisans are involved in cotton textile production, including handweaving, printing, spinning, dyeing, and tailoring. Of this, 160,000 are handspinning.

## II. MEETINGS WITH GOVERNMENT REPRESENTATIVES

### A. The National Direction for Women's Development

1. The seminar, "Pour L'Integration de la Femme au Processus de Developpment en Avant" was sponsored by UNFPA for government agencies concerned with women's development programmes and education. Among the guest speakers at the closing ceremony of 22 December 1989 were Mr. Elies Sare, Minister of State for Social Action, Fatima Legma, Director of Burkina Faso's Women's Association, and the Director of Training in Agriculture.

2. Urgent issues for immediate government initiative were based upon the need to:

- a. acquire market and feasibility studies for entrepreneurs, specifically regarding women's works;
- b. actualize government policies to provide women's equal access to the economy;
- c. remedy inaccessibility to bank credits and extend bank credit facilities to women;
- c. establish general support for women's development programmes.<sup>1</sup>

B. Ministère de la Promotion Economique, Direction de l'Artisanat

Mr. Thomas Sanon, Minister

Madame Ouedragogo Josephine nee Sanon, Director

Mr. Sanon Salia, Economist, in charge of Programme Development

Mr. Harold Ptisterer, Consultant in Residence, German AID and Technical Cooperation

1. I met with Mr. Sanon Salia and Mr. Harold Ptisterer, who explained that the main task of the organization is to develop a master plan of government policies to assist the Burkinabe population develop cottage and small industries. They are to coordinate activities of government bodies concerning economical development, promotions, and commerce, as well as vocational training, and translate their policies into action. They stressed the importance of early stages in the government's development of facilities to create ease of movement for producers and exporters. The government's role is to assist communication of:

- a. international product design;
- b. quality standards;
- c. price levels;
- d. product development;

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<sup>1</sup>Text of this speech is available from UNAP at UNDP Headquarters in Ouagadougou.



- e. market contacts;
  - f. establish tax-free inputs for producers.
2. They request assistance of UNIDO, particularly for:
- a. applicable technology transfer;
  - b. formulation of concrete approach for cotton product development. It is their main priority since 50% of all artisans are already engaged in this industry;
  - c. organize and financially assist promotion of international importers to visit SIAO, Salon International de l'Artisanat Ouagadougou, 27 October to 3 November 1990. (Annex 4)
3. They emphasized the value of supporting private promoters to develop:
- a. the cotton handspinning industry, to increase productivity and generate income for the rural sector. There are an estimated 160,000 handspinners. The handspun fiber could be consumed by handweavers or exported. Market research could assist in lending credibility to this government policy;
  - b. finished cotton products for domestic consumption to substitute for imported products;
  - c. improvement of dye technology for industry and the informal sector;
  - d. establishment of institutions to develop exportation links and facilities, and develop orientation toward export product development;
  - e. assist reorientation of training and increase activities for the Centre Artisanal Feminine de Goughin, a government textile institute, to include product design and marketing.

### C. Centre Artisanal Feminine de Goughin

Ms. Ouediaogo Fatima ta, Director

1. It was suggested by the UNDP and government representatives that I visit the Centre and present my evaluation of present training and production circumstances as well as recommendations for its future programme. Regrettably, the school was not in session during the holidays, and although I was permitted to

tour the facilities and visit their impressive display centre, the Director, Ms. Ouediaogo Fatima ta, was on leave. We managed a brief informal meeting at her residence the evening before my departure, but I did not have the opportunity to pursue in depth interviews with appropriate government officials.

2. The Centre was established by Catholic sisters as a college. They provided textile training and, as remains the current policy, the graduates could either work at home, or at the Centre. In either case, they could display their production at the Display Centre. The school became a government institution in 1983.

3. The physical plant of the institution was extremely remarkable. The construction was of high international standards, as was the equipment. The facility was impressively organized for productivity and training.

4. On display at the Center were high quality embroidered table-cloths and accessories, and hand-knotted rugs. They very well illustrated the cultural source of utilized motives and designs from masks and nature symbols. The ground cloth of the embroidery was of highest quality and industrially woven cotton at Koudigou. The embroidery was tastefully designed and well executed.

a. An average table-cloth 250cm x 150cm with eight napkins cost US\$120. They had a large stock for sale. Several sources informed me that the Sisters had established distribution channels for the production, but the government had not been as successful. The price level seemed fair, but too high to create demand for the current supply in the local market. Resales by an importer seemed unrealistic to me.

b. The second production was of hand-knotted woollen carpets from imported yarn. They were of finest quality and well designed. I could not determine whether the supply exceeded demand. The carpets appealed to affluent Burkinabe society and were commissioned by the international community. However, the price level, in comparison to Moroccan prices for comparable carpets, was considerably higher. In the international market, finer carpets from India, Pakistan, and China were less expensive, as prices are according to quality and, foremost, knot count. I could not foresee an export market.

c. The conclusion was that the students could probably gain <sup>more</sup> lucrative and practical training through modification of their products.

5. It is a recommendation to consider the reorganization of the Centre's activities to more accurately meet the current demands of the market place. To accomplish this:

a. UNIDO might assist first in reorientation of training concepts. International design assistance may be imparted to revise the programme to train students as textile designers, who could design finished products to stimulate the Burkinabe artisans to increased and marketable productivity;

b. the Centre could be used as a link where market research could be received and transformed into prototype finished product designs by students and graduates;

c. a production centre could be developed where faso dan fani, batik, and tie dye are received from scattered producers and sewn into finished products for resale.

6. An Opportunity Study is recommended to pursue the feasibility of such concepts and formulate possible collaborative links between the Centre and ESITEX.

D. ONPE, Office Nationale Pour La Promotion de l'Emploi (under the Ministre du Travail de la Securite Sociale et de la Fonction Publique)

Madame Sanon Hortense, Director of ONPE

1. ONPE was established in 1970 to integrate women into enterprises and organize training programmes. It is oriented toward the private sector.

2. ONPE's artisan programme began in 1979. Women work at home and have access to a privately owned outlet store. They initiated and managed a production for women to craft baskets and pottery from 1982-1985, but they suffered from lack of marketing assistance and know-how. Attempts to succeed in the local market and in the USA were also unsuccessful. Their future programme includes training in marketing.

E. Chambre de Commerce D'Industrie et D'Artisanat

Sylvie Kabore, Secretaire General

Ms. Kabore described Burkina Faso's experience with marketing strategies and attempts to promote productivity through market outlet expansion. They organize international and national exhibitions and ONAC has provided financial assistance to participating entrepreneurs and artisans. Many prerequisite steps must be taken seriously before launching a large-scale development program:

1. Quality control must be organized to assure international standards of dyes and finishing.
2. Product design must be realized and produced.
3. A slow approach to marketing is appropriate where small orders may be procured.
4. Organization of government and international assistance should provide financial assistance to entrepreneurs so they may better function and expand.
5. A national emporium should be established for product display and promotion of artisans, including facilities for training, technological transfer, product design, and quality control, with the intention of translating the demands of international market to Burkinabe artisans.

F. Office National du Commerce Exterieur, ONAC

Mr. Zabramba Benoit, Directeur General ONAC

1. Our discussion emphasized government concerns eloquently articulated by Ms. Sylvie Kabore. Mr. Benoit informed me of their request to UNDP for international assistance to realize their plans for the establishment of a large complex devoted to the artisan.
2. Mr. Benoit inspired me to realize a methodology of assistance by attending and following up on government-sponsored market promotion activities where contacts are established between entrepreneurs, artisans and international importers. He suggested that UNIDO's programme include this significant function for international specialists. The schedule of events includes:
  - a. SIAO - Salon International de l'Artisanat Ouagadougou, from 27 October to 3 November 1990. Africans from many countries exhibit and market their crafts to invited international importers;
  - b. Brazil Exhibition in 1990 organized by Brazil;
  - c. Canada Exhibition in 1990;
  - d. USA Exhibition in 1990;
  - e. Africa Day annually held in February;

f. Exhibition for Traditional Textiles, Modern and Traditional, before the end of April 1990, to encourage domestic consumption.

3. The scope of UNIDO cooperation shall include:

a. to lend technological and market assistance to translate the feedback of market at exhibitions;

b. to familiarize international staff with current production and potential of interaction;

c. to translate circumstances into concrete terms of reference for follow-up activities for the international development programme.

### III. NON-GOVERNMENT ORGANIZATIONS AND BILATERAL ASSISTANCE PROGRAMMES

#### A. Introduction

1. Burkina Faso possesses an untapped wealth of marketable handcrafted textiles. The country is at the very early stages of developing the links in the chain connecting their producers to the potential domestic, African and international markets.

2. A practical development programme demands careful coordination of all attempts to develop this industry. Particular concern is to create coordination between grass root programmes assisting producers and entrepreneurs who must realize considerable development before they can directly link up with appropriate market outlets, especially sophisticated international importers who may best serve their needs.

3. Alternatives worth consideration, in terms of providing these intermediary links may be defined as:

a. government agencies which may be established for this purpose, that will collect necessary data to locate producers and assess their potential capabilities, as well as define inputs for development;

b. private sector consultants who have the expertise to perform the aforementioned functions and can translate market specifications to producers and provide them with quality raw material inputs;

- c. private exporters who have established a network to collect products from scattered producers, particularly in the rural sector. (Annex 5)
  - d. domestic and international non-governmental organizations and bilateral programmes;
  - e. the proposed UNIDO project which may coordinate functions and expertise of all the above within its broader-scoped programme.
4. Listed and described are the contacts I encountered during my brief mission to Ouagadougou. It is suggested that a future Opportunity Study include assessment of their possible role in a long-range development programme, as well as further research about other suitable facilities required to conduct these functions.

B. S.I.G.N.U.R.- Systeme Integre de Gestion et de Negoces pour l'Utilization des Resources

Francoise de Chevigny, Chargee de Programmes

and

1. SIGNUR currently organizes production, and collects crafts for exportation to EEC countries and North America. They focus upon embroidery, carpets, basketry, and bronze.
2. Mr. Abdoulaye Barry, Directeur General, was overseas on a marketing promotion tour of the USA and European countries. I had the opportunity to meet his partner, Francoise de Chevigny.
3. They both had ten years experience in rural areas working with artisans and development programmes to generate their productivity. She was very eager to extend her expertise to an international programme which requests facilitators to encourage artisan/agriculturists by providing them with a market outlet and assistance to modify their production in accordance with market specifications and requirements, including quality control. (Annex 5)
4. An Opportunity Study is recommended to determine how SIGNUR may be assisted and/or participate in a UNIDO project.

C. SDID Canadian Aid Agency

Ms. Anne Marie Blouin, Director of Programme of COPAFO

1. COPAFO is a private women's cooperative for thirty-five women in Ouagadougou. They also have a display centre in Yatenga. The women own and supervised the construction of a impressive building housing a display centre and studios. Women also work at home. They all sell their work at the centre.
2. They are trained in accounting and are provided with access to credits and financing; they receive training in sewing and design finished products of dan fani, batik and tie dye exclusively for domestic sales.
3. Within two years they succeeded at their goals to provide vocational training and to generate employment for their members. The production was of fine quality. Ms. Blouin agreed that their efforts could greatly expand if they were assisted professionally in product design and marketing.
4. Contact for Canadian cooperation programmes at the Ambassade de Canada are:  
Mr. George Barchehat, Director  
Ms. Fati Ouedraogo, Women's Programme Officer.

D. Mr. Bruchaus: German Consultant

1. Ms. Bruchaus has been a free-lance consultant for non-government organizations for German agencies since 1970. She worked on project development and operations. She is familiar with Burkina Faso's history of NGO programmes.
2. She suggested research of the following NGO's to assist in formulation of a course of action in developing rural cooperatives for artisans and define possible collaboration.

E. FEME: Federation des Eglises et Missions Evangelique

Ms. Micheline Yameogo and Bernadette Palle, Office de Development

FEME is a local church organization established in 1986-87. They organized a cooperative for 200 women who are weavers and entrepreneurs. Fifty percent are weavers. They developed 70 different designs of Faso dan Fani (handwoven cotton) and the reaction in Germany was very favourable. They need design assistance to professionally create high quality finished products from the cloth.

F. GREFFA

Bernadette Palle, Sec't General, Executive Secretary

GREFFA is an NGO of five to six research specialists who conduct studies on women's activities and cooperatives. They are recommended to do feasibility studies.

G. NAAM et SIXS, Ouagadougou and Yatenga Province

Ms. Ramata Sawadogo

NAAM et SIXS is a rural organization to promote cooperative movements in agriculture and cottage and small industries for male and female artisans.

H. U.S. A.I.D.

Mr. Wilbur Thomas, Director

Ms. Jeanne Marie Zongo, Training Officer

1. Mr. Wilbur Thomas described U.S. A.I.D.'s programme to assist the development of micro- and small-scale industries in Burkina Faso. Training



programmes include focus upon women to generate employment and productivity. Programmes to serve artisans and entrepreneurs include commercial training and development of exportation to the United States.

2. U.S. A.I.D. has financed entrepreneurs to attend international training programmes including the Pragma Corporation's "Developing Country Handicraft Exporters' Program," scheduled for 18 - 25 July 1990 in Los Angeles. They also conduct seminars in Burkina Faso such as, "How to Do Business in the United States."
3. Mr. Thomas emphasized the need to create practical strategies and programmes that are sensitive to the restriction of the French language and the necessary costs of arranging guides and interpreters for entrepreneurs and exporters during international tours.
4. He concluded that there is an indigenous wealth of talent and skills. The main task is to develop conceptualizations of developing end products appropriate to a highly commercial international market society.
5. Mr. Thomas was eager to collaborate and coordinate U.S. A.I.D. activities with UNIDO's endeavours and future programmes.

#### IV. BURKINA FASO'S TRADITIONAL HANDCRAFTED COTTON TEXTILES

##### A. Introduction

1. The government has placed major emphasis on the development of the handweaving industry and establishment of cooperatives. Their priority is to develop this product, faso dan fani, which is currently a hallmark of distinction for Burkina Faso. I was encouraged to research and provide a detailed evaluation of the national organization, "Faso Dan Fani," and this report will also serve as a prototype to exemplify current conditions and potential for developing infrastructure for other textile products to include:

- a. handspun cotton;
- b. handwoven cotton blankets;

- c. batik;
- d. tie dye;
- e. basketry.

2. The above categories will be discussed and my interviews and evaluations of individual producing artisans and entrepreneurs will be included. (Annex 3)

3. Conclusions and recommendations for follow-up activities will include suggestions for opportunity and feasibility studies as part of a programme for international assistance. My comprehensive Report for Burkina Faso, Mali and Senegal provides a much more detailed account of this section, particularly Section II, "Discovering the Traditional Textiles of West Africa and Their Potential."

B. Faso Dan Fani, a national organization established by the Chamber de Commerce, D'Industrie et D'Artisanat.

Jeanne Coulibaly, Director

1. The tradition of Faso Dan Fani, handwoven cotton strip weaving, was generally encouraged under the previous government of Sankara, who initiated a government policy that the Burkinabe population was to wear garments made from indigenous handwoven cloth. The compulsory nature of the policy was discontinued by the recent government and sales and employment of handweavers dramatically declined.

2. Ms. Jeanne Coulibaly was encouraged by the Ministry of Social Welfare to organize women's cooperatives in 1988 for women weavers in cottage industry. Larger units away from home were impractical and unfamiliar to their lifestyle.

3. Ms. Jeanne Coulibaly now directs the "Faso Dan Fani," a national organization. Its function is the promotion, production, and distribution of faso dan fani. The organization oversees the distribution of raw materials and provides a national emporium as a market outlet which stocks the cloth and arranges commissions for the weavers.

4. The organization has twenty staff members for the operating offices and display centers. Fifteen are employed in Ouagadougou, five in Bahajeuallaso, 350

km. from Ouagadougou. Another display centre will soon be operational at the Ouagabougou Airport.

5. "Faso Dan Fani" serves ten cooperatives comprised of 150 members, reduced from 350 in recent months, because of reduced domestic demand and lack of a substantial external market outlet.

6. An average weaver works in groups of three including an entrepreneur who is also a producing artisan. They usually work in the backyard of the entrepreneur's premises, where she also provides use of her looms.

7. Weavers who are members of the organization are reputed for producing the finest quality as their organization abides by strict rules of quality control.

8. They also claim to earn a higher wage than non-members. The average profit for two pagnes (skirts of 120cm x 180cm dimension) for the entrepreneur and weavers is 1250 CFA (US\$4.50), if each pagne sells at 2500 CFA (US\$9.00) and the weight and design utilize 1 1/2 packets of cotton thread costing 3750 CFA (US\$13.50).

9. A skilled weaver can produce a maximum of four pagnes daily and conceivably 1200 per year if she works full-time for six days per week. Her maximum annual income is 750,000 CFA (approximately US\$2,680).

10. Other products produced and exhibited at the display centre include:

- a. embroidered and handwoven table-cloths and table accessories;
- b. cotton strip weave tapis of exciting primary colours adapted to floor mats and wall-hangings. A variety of sizes are woven against commission.

11. Assistance to the "Faso Dan Fani" organization is regarded as a top priority for several reasons.

- a. The government considers this group a top priority and has requested an in depth Feasibility Study to define appropriate assistance including increasing productivity by improving designs of the products, and developing finished products, with the hope of correspondingly increasing marketing outlets for domestic, African and international consumption.

- b. The chief raw material, industrially spun cotton thread produced by the Burkina Faso's KOUDOUGOU Spinnery, is not colour-fast. Many colours bleed

or fade and supplies of a range of colours are not consistently available. Prices also fluctuate. Primary assistance to improve the dye technology is a prerequisite for increasing marketability of Faso Dan Jani.

### C. Cotton Strip Weave Blankets

1. Many scattered weavers, particularly located in the northern region of Burkina Faso, are of the Peuh tribe. It is a nomadic ethnic group of the Sahel from Senegal to Chad. They are reknown as fine artisans, and the handwoven cotton strip weave blanket is one of their remarkable traditional products. It appealed to me because of its aesthetic appeal and potential to be designed into many internationally marketable finished products.
2. I came across examples of the best quality of West African blankets in the main market of Ouagadougou. I was informed they were woven in Tiebele Village.
3. Francoise de Chevigny, Chargee de Programmes for SIGNUR, had worked with Save the Children to develop employment and training for artisans in the northern regions, and has worked with the blanket weavers for the past ten years. Francoise encouraged my interest in the blankets and assured me that UNIDO assistance would definitely generate impressive employment and productivity for the artisans, especially if the programme diversified the finished products and expanded the market outlet. She expressed interest in participating in such a programme.
4. Potential design modifications include:
  - a. design diversification by stitching the strips together in varied compositions;
  - b. modifying weight of handspun fibres and colour combinations;
  - c. finished products of sashes, bed covers, "mix and match" cushion covers, and wall-hangings.

### D. Batik Textiles

1. Many examples of batiks were outstanding in quality, and unique in design. Finished products, although small in quantity, were extremely sophisticated, and

tailors created custom women's apparel for custom orders. These are an example of the industry's great potential to excel in the international market. Local producers stitched exquisite table-cloths and shirts for men and women. Batik wall-hangings were also of outstanding design.

2. It is apparent that the industry is completely unrealized, having no organization to promote and market the scattered production.

3. The use of natural indigo and handwoven cloth may be researched and test marketed.

4. An Opportunity Study is recommended to help develop the batik industry in terms of product development, quality control, and marketing.

#### E. Tie Dye

1. Designs of tie dyes from Burkina Faso were as interesting as any examples seen in Mali or Senegal. Although the quality of dyes is questionable and requires further study, the industry deserves serious attention for development and promotion.

2. If a less expensive bessain were used, the price level would be more appealing for exportation.

#### F. Basketry

1. Baskets from Burkina Faso are internationally renowned. Although it was not possible for me to study the production located in rural areas, examples in the main Ouagadougou market assured me that the industry can be easily advanced by increasing international market contacts.

2. Since baskets are among the most popular imported crafts in developed countries, particularly of this calibre, an Opportunity Study is recommended for increasing production and marketing.

## V. CONCLUSIONS AND RECOMMENDATIONS FOR FOLLOW-UP ACTIVITIES

### A. Conclusions

1. Burkina Faso currently faces severe problems which impede development of the traditional textile industry. The value of assisting this industry is well recognized because it has the potential to generate employment for the disadvantaged segment of the population. Also, the development of cottage and small-scale industry engages a sizeable population of skilled and semi-skilled citizens. Development of the industry also assures the cultural preservation of handcrafted textile traditions.
2. The domestic market demand for Faso Dan Fani has declined and other finished product designs and increased market contacts are required to generate employment for the handweavers.
3. Burkina Faso does not have a government or privately owned design centre to encourage the development of finished product design for the traditional textile industry. Such a facility can also translate contemporary market demand into marketable products.
4. There is a lack of coordinated programmes to reach out to rural artisans. Their products are most valuable in terms of the international market, and yet, at present, their production, at best, trickles into the main market at Ouagadougou.
5. There is no organized market outlet or display centre for the country's batik and tie dye artisans
6. Textile training institutes for improving and developing the traditional textiles are lacking in Burkina Faso.
7. The international standards for dyeing technology, both in the industrial and informal sector, are not consistent and must be improved to avail potential marketability of the traditional textiles.

**B. Recommendations for Follow-up Activities**

1. International professional assistance is requested to assist the Burkina Faso Government formulate policies and management strategies for a programme to stimulate the private sector's development and productivity of the traditional handcrafted textile industry. The textiles and their finished products of optimal marketability include:

- a. handspun cotton fibers;
- b. handwoven cloth, Faso dan fani, and strip weave blankets and tapis;
- c. printed cloth of batik and tie dye;
- d. basketry.

2. A comprehensive international programme for assistance may include activities to develop:

a. data to assess:

(i) managerial capabilities of the government and private sector, and identify required infrastructure to create a network connecting producers to marketplace, as well as required training;

(ii) countrywide identification and registration of entrepreneurs and potential entrepreneurs engaged in cottage and small industries for textile artisans;

(iii) establishment of rural industry associations which can be connected to the market place;

(iv) development of strip weave blankets of northern rural regions.

b. follow-up activities to develop products and production facilities best identified by a market research programme;

c. sophisticated display centers featuring handwoven and printed traditional textiles to generate domestic consumption;

d. assistance programme for the national Faso Dan Fani Organization to improve its ability to:

(i) reach out to a larger population of scattered weavers;

(ii) integrate handspun fibers into their weaving to diversify design;

- (iii) produce finished products to generate increased sales of the faso dan fani.
  - e. credit facilities for entrepreneurs so they may expand facilities, production, and participate in international promotional activities;
  - f. training programmes and institutions to guarantee future development of the industry. Such training facilities may include new directions for existing facilities, such as the Centre Artisanal Feminine de Goughin to establish:
    - (i) design centers for product design to assist traditional artisans;
    - (ii) textile technology for improved quality;
  - g. assist and follow-up promotional activities generated by international government exhibitions for artisans and entrepreneurs to increase market channels;
  - h. government establishment of regulations on taxes for required imported inputs, such as dyes and bessain, to encourage the industry's control of price levels and profits:
    - i. more reliable access to imported dyes required by informal sector;
    - j. organization of quality control facilities;
3. Recommended Opportunity and/or Feasibility Studies include:
- a. International Market Research Programme;
  - b. Faso Dan Fani Government Organization;
  - c. Dye Research for Improvement;
  - d. SIGNUR;
  - e. Coordination and collaboration of activities with non-government Organizations;
  - f. Batik and tie dye development and organization for domestic display center, possibly modeled after National Faso Dan Fani Organization, or ownership by a cooperative of entrepreneurs;
  - g. Assistance to Centre Artisanal Feminine de Goughin;
  - h. Basketry Development and Marketing Assistance.



ANNEX 1

LIST OF PERSONS MET  
(Burkina Faso Opportunity Study)

UNITED NATIONS

United Nations Development Program (UNDP)

Mr. Toe, Representant UNDP

GOVERNMENT REPRESENTATIVES

Ministere de la Promotion Economique: *Direction de l'Artisanat*

Mr. Thomas Sanon, Minister

Madame Ouedrago Josephine nee Sounon, Directeur

Mr. Sanou Salia, Economist, in charge of Programme Development

Mr. Harold Pusterer, Consultant in Residence, German Aid and Technical Cooperation

Centre Artisanal Feminine de Goughin

Ms. Ouedraogo Fatima ta, Directeur

Ministere du Travail de la Securite Sociale et de la Fouction Publique: *Office Nationale Pou La Promotion de l'Emploi ONPE*

Mme. Sanon Hortense, Directeur

Office National du Commerce Exterieur (ONAC)

Mr. Zambramba Benoit, Directeur General

Chambre de Commerce D'Industrie and D'Artisanat

Ms. Sylvie F. Kabore, Secretaire General

Faso Dan Fani

Ms. Jeanne Coulibaly, Directeur

ARTISANS AND ENTREPREFNEURS

Faso Dan Fani Cooperative

Ms. Ouedraogo Anasthasie

Batik Entrepreneurs:

Ms. Felicite Nakoulma  
Mr. Minoungou Djibril  
Faso Masiri Art de la Teinture Burkinabe

EXPORTERS

Burkina Artisanats Creation (BAC)

Mr. Kambire Maurice  
Ms. Annick Gireaudau  
Ms. Kathy Muntch

Prodia Gemumag

Mr. M. Nielander

Interpreter: Mr. Yameogo J.S. Desire

NON-GOVERNMENT ORGANIZATIONS AND BILATERAL ASSISTANCE

SIGNUR: Systeme Integre de Gestion et de Negoces Pour l'Utilization des Ressources

Ms. Francoise de Chivigny, Chargee de Programmes

German NGO'S

Ms. Eva Marie Bruchaus, Consultant

Canadian Embassy

Ms. Fati Ouedraogo, Women's Programme Officer

SDID - Canadian Aid Agency

Ms. Anne Marie Blouin, Director of Programmes

United States Embassy

U.S. A.I.D.

Mr. Wilbur Thomas, Director

Ms. Jeanne Marie Zongo, Training Officer

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ANNEX 3

THE PRODUCT Faso Dan Fani - Handloomed strip cloth

LOCATION: Bilbalgo Secteur 2

OTHER PRODUCT LOCATIONS: 10 cooperatives in Ouagadougou

NAMES OF PRODUCERS VISITED: Ouedraogo Anasthasie, entrepreneur and weaver

TECHNIQUE: *hand weaving* on 12"-15" metal loom, 2 harnesses, 2 treadles, (40 cm maximum weaving width; *warp preparation* measured on ground stakes, *bobbin winding* on wooden 4-peg skeiner

RAW MATERIAL CONTENTS: cotton

CLOTH AS UNFINISHED PRODUCT: length 180 cm, 4 strips, 30 cm width

TRADITIONAL DIMENSIONS: 4 strips 30 cm wide sewn together to 120 cm width, 180 cm length

CURRENT FINISHED PRODUCTS: pagnes (traditional skirts)

APPROXIMATE PRICE LEVEL: 2,500 CFA (US\$9.00)

HISTORY OF MARKET OUTLET:  
domestic: cooperative outlet in Ouagadougou, decreased demand  
Africa:  
International:

NATURE OF PRODUCTION: entrepreneur's outdoor courtyard, cottage industry cooperative, 3 weavers; cooperative specifies most design specifications, but Ouedraogo also creates her own; buyer takes strips to tailor for sewing

CAPACITY OF CURRENT PRODUCTION: 9-hour day (7-12, 14-17 hrs); maximum production is two pagnes daily per weaver, but they are underemployed.

## ANNEX 3

POTENTIAL

Can easily be designed for international market by modifying colour combination and diversification in stripe patterns.

MARKET APPEAL:

Not as appealing as finished products. Finished product diversification may increase domestic market. The light weight suits tropical markets for clothes.

SUGGESTED FINISHED PRODUCTS:

1) table cloths and accessories; 2) bedcovers and pillows for tropics; 3) clothing, as kinomas, bathrobes, casual ware.

SUGGESTED PRICE LEVEL:SUGGESTED MARKET OUTLET

(1) Direct vs. Distribution:

(2) Interior Design: X

(3) Clothing: X

(4) Ethnic Arts: X

Regional Specification:

Capacity of Supply and Demand of Product:

Current supply well exceeds demand in Ouagadougou.

RECOMMENDATIONS FOR ASSISTANCE: Design assistance.

QUALITY IMPROVEMENT:

Dye is unpredictable from industrial and informal sector. Private dyer has larger range of available colours.

FINISHING FACILITIES:

None. Can be assisted by external design and finishing facilities.

DESIGN MODIFICATION:

The designs were not unique enough for exportation, but could easily be modified.

MARKETING ASSISTANCE:

Unpredictable demand in local market.

MISC:

Cotton price fluctuates considerably and weaver is not able to afford bulk purchases.

REQUIREMENT FOR FURTHER  
OPPORTUNITY/FEASIBILITY STUDY

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ANNEX 3

**THE PRODUCT** Pagnes, Boubous, Table-cloth Sets

**LOCATION:** Ouagadougou, Section 5

**OTHER PRODUCT LOCATIONS:**

**NAMES OF PRODUCERS VISITED:** Cde Nignan A. (dite MAMA)  
Faso Magiri  
Art de la Teinture Burkinabe

**TECHNIQUE:** Batik and tie and dye

**RAW MATERIAL CONTENTS:** cotton industrial woven imported  
(bessian cloth) and domestic cloth

**CLOTH AS UNFINISHED PRODUCT:** houbous and pagnes

**TRADITIONAL DIMENSIONS:** 6 meters and 2 meters x 120 cm

**CURRENT FINISHED PRODUCTS:** table-cloths with 8 napkins or 8 place-mats

**APPROXIMATE PRICE LEVEL:** pagnes-3,000 CFA (US\$10.75)  
houbous-6,000 CFA (US\$21.50)  
table-cloths-10,000 CFA (US\$35.00)  
men's shirts-1,500 CFA (US\$5.30)

**HISTORY OF MARKET OUTLET:**

domestic: commissions and national exhibitions

Africa: Dhakar & Lome exhibitions sponsored by ONAC

International: Germany, but suffered from language barrier (ONAC provided 1 translator for group)

**NATURE OF PRODUCTION:** Established in 1979. All work on commission, but they had stocks for sale and exhibition. With 2 years she increased to 10 male employees.

**CAPACITY OF CURRENT PRODUCTION:** 110 pagnes per day (11 per man);  
300 is maximum.

## ANNEX 3

<u>POTENTIAL</u>	As exporter, assistance to marketing would greatly expand their production.
<u>MARKET APPEAL:</u>	Very impressive
SUGGESTED FINISHED PRODUCTS:	same
SUGGESTED PRICE LEVEL:	same
<u>SUGGESTED MARKET OUTLET</u>	Direct
(1) Direct vs. Distribution:	
(2) Interior Design:	X
(3) Clothing:	X
(4) Ethnic Arts:	X
Regional Specification: Capacity of Supply and Demand of Product:	Supply well exceeds demand.
<u>RECOMMENDATIONS FOR ASSISTANCE:</u>	
QUALITY IMPROVEMENT:	Excellent quality
FINISHING FACILITIES:	Expand premises to include more operational space and equipment.
DESIGN MODIFICATION:	Can increase finish products
MARKETING ASSISTANCE:	International contacts and assess to market outlet showroom
MISC:	Requirements are: (1) marketing assistance; (2) government control on dye importation (expensive and difficult to procure); and (3) access to credit facilities
REQUIREMENT FOR FURTHER OPPORTUNITY/FEASIBILITY STUDY	X



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ANNEX 3

**THE PRODUCT** Batik

**LOCATION:** Ouagadougou (B.P.512) 9 district

**OTHER PRODUCT LOCATIONS:**

**NAMES OF PRODUCERS VISITED:** Mr. and Mrs. Robert Nakovlma Felicite

**TECHNIQUE:** wax application with metal block; also dyed cotton threads for weavers and did tie and dye on commission basis; guaranteed colour-fast

**RAW MATERIAL CONTENTS:** cotton industrial woven cloth; imported dyes (Ciba Geigy, BASF); parafin

**CLOTH AS UNFINISHED PRODUCT:** 2 meters x 120 cm

**TRADITIONAL DIMENSIONS:** 4 strips 30 cm wide sewn together to 120 cm width, 180 cm length

**CURRENT FINISHED PRODUCTS:** pagnes (traditional skirts)

**APPROXIMATE PRICE LEVEL:** wholesale: 1250 CFA (US\$4.50) for a 2-meter pagne

**HISTORY OF MARKET OUTLET:**  
     domestic: sporadic seasonal demand  
     Africa:  
     International:

**NATURE OF PRODUCTION:** one printer working under thatched tin roof in entrepreneur's backyard; she also prints, and used to have 3 weavers plus herself.

**CAPACITY OF CURRENT PRODUCTION:** 10 - 60 pagnes per day per skilled worker (10 per day for complicated pattern of multiple colours; 60 per day for one colour, simple repeat)

## ANNEX 3

POTENTIALMARKET APPEAL:

very popular in Burkina Faso as clothing; export appeal to be compared to hatiks.

SUGGESTED FINISHED PRODUCTS:

They had no facilities or experience to finish products.

SUGGESTED PRICE LEVEL:SUGGESTED MARKET OUTLET

## (1) Direct vs. Distribution:

## (2) Interior Design:

X

## (3) Clothing:

X

## (4) Ethnic Arts:

X

## Regional Specification:

Capacity of Supply and Demand of Product:

Supply well exceeds demand. She could increase facility if she had larger demand.

RECOMMENDATIONS FOR ASSISTANCE:

They were very attached to cottage industry production, but required marketing assistance to increase productivity. They were very capable of organizing a much larger production.

QUALITY IMPROVEMENT:FINISHING FACILITIES:DESIGN MODIFICATION:

Designs can be selected from collection. Select base cloth to enhance product.

MARKETING ASSISTANCE:

Require financial assistance to establish display room or provide government display center.

MISC:

They had problem with cloth and dye supplies & unpredictable availability. The imported dyes were extremely expensive due to unorganized distribution. Relied o traders who brought it back on trips to Ivory Coast.

REQUIREMENT FOR FURTHER  
OPPORTUNITY/FEASIBILITY STUDY

Bank credit assistance to facilitate more economical operation: 1) to afford to build inventory; 2) to afford display facility; 3) to participate in extended market research for expanding outlet.

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ANNEX 3

**THE PRODUCT** Batik and Tie and Dye Pagnes

**LOCATION:** Ouagadougou, Box 2512

**OTHER PRODUCT LOCATIONS:**

**NAMES OF PRODUCERS VISITED:** Minoungou Djibril

**TECHNIQUE:** Batik and tie and dye

**RAW MATERIAL CONTENTS:** cotton industrial woven cloth

**CLOTH AS UNFINISHED PRODUCT:** 2 meters

**TRADITIONAL DIMENSIONS:** 120 cm width, 180 cm length

**CURRENT FINISHED PRODUCTS:** women's traditional and international clothes

**APPROXIMATE PRICE LEVEL:** 1250 CFA (US\$4.50) for a 2-meter pagne

**HISTORY OF MARKET OUTLET:**

domestic:	X
Africa:	
International:	

**NATURE OF PRODUCTION:** Master craftsmen plus three apprentices; men work on commission

**CAPACITY OF CURRENT PRODUCTION:** 20 pagnes - average daily production; 80 pr day is maximum; 30 is more approximate of potential

## ANNEX 3

POTENTIAL

He could organize a much larger production, as he knows many unemployed artisans. Production is totally dependent upon market demand.

MARKET APPEAL:

Designs are of international merit. His dyes are good quality and colour-fast.

SUGGESTED FINISHED PRODUCTS:

clothing apparel

SUGGESTED PRICE LEVEL:SUGGESTED MARKET OUTLET

(1) Direct vs. Distribution:

(2) Interior Design:

(3) Clothing:

X

(4) Ethnic Arts:

Regional Specification:

Capacity of Supply and Demand of Product:

His potential capacity well exceeds demand.

RECOMMENDATIONS FOR ASSISTANCE:

He needs credit to increase production.

QUALITY IMPROVEMENT:

Finished products need design assistance, but he is a master tailor.

FINISHING FACILITIES:

He has a very small shop.

DESIGN MODIFICATION:

Can increase finish products

MARKETING ASSISTANCE:

He only has access to domestic commissions. He has no market display facility. His premises is away from commercial district.

MISC:REQUIREMENT FOR FURTHER OPPORTUNITY/FEASIBILITY STUDY

X

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ANNEX 3

THE PRODUCT

Baskets

## LOCATION:

Ouagadougou, BP. 4512

## OTHER PRODUCT LOCATIONS:

## NAMES OF PRODUCERS VISITED:

Exporter: Burkina Artisanat Creation  
 Mr. Kambire Maurice  
 Ms. Annick Gireaudau  
 Ms. Kathy Muntch

## TECHNIQUE:

plaited, coiled and interlaced

## RAW MATERIAL CONTENTS:

natural fibers and calabash

## CLOTH AS UNFINISHED PRODUCT:

## TRADITIONAL DIMENSIONS:

diversified

## CURRENT FINISHED PRODUCTS:

## APPROXIMATE PRICE LEVEL:

## HISTORY OF MARKET OUTLET:

domestic:

Africa:

X

International:

X

## NATURE OF PRODUCTION:

BAC collects and exports basketry.  
 They claim there is an enormous  
 supply requiring a large market outlet.

## CAPACITY OF CURRENT PRODUCTION:

## ANNEX 3

POTENTIAL

Many of the baskets are unattainable in many international markets in the quantity demanded, but market contacts are very limited.

MARKET APPEAL:

The designs, quality and price level are very appealing.

## SUGGESTED FINISHED PRODUCTS:

## SUGGESTED PRICE LEVEL:

SUGGESTED MARKET OUTLET

(1) Direct vs. Distribution: Distribution

(2) Interior Design: X

(3) Clothing:

(4) Ethnic Arts: X

Regional Specification:  
Capacity of Supply and Demand of  
Product:

RECOMMENDATIONS FOR ASSISTANCE:

## QUALITY IMPROVEMENT:

## FINISHING FACILITIES:

DESIGN MODIFICATION: to specify designs with greatest market appeal

MARKETING ASSISTANCE: X

## MISC:

REQUIREMENT FOR FURTHER  
OPPORTUNITY/FEASIBILITY STUDY X

**Report of Mission  
to  
Mali**

**29 December 1989 - 10 January 1990**



**OPPORTUNITY STUDY  
FOR THE DEVELOPMENT OF THE  
AFRICAN TRADITIONAL TEXTILE INDUSTRY**

**Report of Mission  
to  
Mali**

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## A N N E X E S

1. List of Persons Met: UNDP, Government
2. List of Persons Met: Artisans, Entrepreneurs, Importers and Exporters
3. The Product: Interviews with Artisans and Entrepreneurs
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5. Non-government Assistance
6. Promoters for Micro-enterprise
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- a. rural populations in highly manpower intensive activities;
  - b. support of grass root initiatives;
  - c. the role of women in these initiatives as a priority.
2. Themes of employment and private sector promotion are likely to be focused upon during the 5th Cycle IPF.
  3. Project ideas discussed with UNIDO in May, 1989, include assistance to the Direction Nationale des Industries in planning activities and establishing an infrastructure to promote small-scale industries.

#### C. UNDP

Mr. Peter Gil - Representant Resident Adjoint Principal

1. Discussions with Mr. Peter Gil formulated concrete terms of reference for developing small industry, particularly to increase employment for the talented Malien artisans.
2. A major concern in strategies of development is to realize the undeveloped business sense of entrepreneurs who must be trained in financial management and marketing.
3. Mr. Gil cited worthwhile development of small enterprise projects to finish traditional textiles into marketable products for domestic and international consumption. We discussed clothing and household products to include upholstery for the indigenous bamboo furniture industry, as well as a range of products for the interior, which are lacking in the domestic market.
4. He emphasized the significance of the grass root approach which is becoming a focus for World Bank and other international assistance programmes. He suggested I visit Mary deWitt who manages a Small enterprise Development Programme (SED) in Segou for the Peace Corps. (Annex 5)
5. He acquainted me with a micro-capital fund being initiated by UNDP to provide small capital grants to mobilize self-help projects. It is designed for quick dispersal as a grant and credit scheme. Training programmes for entrepreneurs, such as the Peace Corps project, require outside funding to develop their projects and may also be candidates for the fund (Annex 6).
6. Mr. Peter Gil suggested that I try to join the UNIDO staff attending the 29 February 1990 Round Table for Employment at Bamako, or

## I. INTRODUCTION

### A. Purpose of Opportunity Study

1. The purpose of the Opportunity Study, findings, recommended follow-up activities and conclusions are documented in the comprehensive report for Burkino Faso, Mali and Senegal. It shall be read first, and is applicable for consideration as a long-range UNIDO programme of assistance to promote and increase productivity of the Malien traditional handcrafted textile industry.

2. The following report includes;

a. aspects of the Malien Government's concerns and policies in specific relationship to its traditional cotton textile industry and strategies for its development. Specific issues discussed with government representatives and UNDP officials are summarized, which include suggestions for international assistance for product and production development, marketing, export promotion, and training (Annex 1);

b. discussion of rural textile development strategies, including identification of potentially valuable products and their location of production;

c. interviews with urban based designers and concepts for manufacturing finished products (Annex 2);

d. a description of Malien traditional textiles. Interviews with artisans, entrepreneurs, exporters and importers will reveal their circumstances (Annex 3);

e. an account of the current market outlet and suggestions for its development;

f. conclusions and recommendations for follow-up activities.

### B. The National Development Strategy

1. Mali's National Development strategy is described by the UNDP Resident Representative, Mr. Gitera, and summarized by Ms. Martin, UNIDO, Vienna, in the report of November, 1989. It states that the main objective of UNDP's assistance for the fourth Country Programme, approved in June, 1987, is to assist development of Malien institutions and natural resources. The programme includes emphasis on reinforcement of the capacity of the Government to plan, manage and stimulate the development of the country, and to assist training to generate employment particularly concerning:

submit my Opportunity Study to them for review at the conference. Micro-enterprise development, based on artisan programmes, is of great significance, as are comprehensive programmes which attempt to create a significant impact on the industry.

## II. MEETINGS WITH GOVERNMENT REPRESENTATIVES

### A. Ministere de l'Industrie (MIHE):

Mr. Dramone Traore, Conseiller Technique du MIHE

1. I had the opportunity to meet with Mr. Dramone Traore frequently, and he coordinated my programme.
2. Cotton is a major raw material export of 35,000,000,000 CFA (US\$125,000,000) per year. Only five per cent is transformed into products.
3. The potential to utilize cotton for finished products by the formal and informal sectors of the textile industry is a priority.
4. Mr. Dramone Traore was keen to initiate an infrastructure which would be devoted to the long-range development and promotion of the Malien traditional handcrafted textiles. We discussed the possibility of establishing an autonomous organization under the Ministry to coordinate activities with all ministries and to be assisted by UNIDO.
5. He agreed to supervise the formulation of the project by coordinating participation of all concerned ministries. He will also coordinate activities for the international market research programme proposed as Phases I and II in the Regional Opportunity Study Report.
6. The UNIDO project may include specific assistance to organize promotion of the textile industry during the Malien Textile Trade Show in 1991, particularly to increase attendance of international importers.

### B. Centre Malien du Commerce Exterieur (CMCE):

Mr. Hama-Ag Mahmoud, Directeur General,  
Mr. Abdoulaye Sanoko, Chef de la Division Exchanges Commerciaux et Etudes

1. The function of CMCE is to promote and develop products for exportation in an attempt to reduce national imports and encourage domestic productivity.

2. Mr. Mahmoud was very interested in collaboration with UNIDO to:
  - a. provide artisans with training programmes to develop their knowledge of the sophistication of the international market;
  - b. organize increased production of highest quality;
  - c. adopt production to market research to understand appropriate product design for domestic African and international consumption;
3. Mr. Mahmoud expressed concern to coordinate my visit with CCIM and their promotional programme.
4. He specified need for international assistance to design publicity and publications to promote Malien traditional textiles.

C. Centre Malien du Commerce Exterieur (CMCE):

Mr. Abdoulaye Sanoko, Chef de la Division Exchanges Commerciaux et Etudes

Mr. Souleymane Sangare, Charge d'Etude Bureau Artisan

1. Mr. Sanoko and Mr. Sangare greatly assisted me during my mission, and attended my meetings with Mr. Dramone Traore, MIHE, Mr. Dada Traore, CCIM, with Mme Mahdrame<sup>nd</sup>, Musee Nationale du Mali, to coordinate my activities for a concrete follow-up by all concerned ministries and participants.
2. They are in the process of completing an "Inventory of Potentialities of the Malien Artisan." I reviewed their research and publication on handcrafted textiles and basketry. The information includes:
  - a. identification of products;
  - b. location of producers;
  - c. raw materials and origins;
  - d. schedule of rural productivity;
  - e. capacity of production
  - f. FOB prices
3. Mr. Sanoko was eager to extend their research to include products I recommended as potentially valuable for exportation; and agreed with the necessity to modify and design finished products.
4. His concerns to be addressed by a comprehensive programme of assistance for artisans particularly of the rural sector are:

a. coordination with the Ministry of Internal Domestic Affairs, Direction Nationale de l'Action Cooperative and Direction Nationale de la Formation et Animation Rurale;

b. develop an infrastructure that provides a network of activities including:

(i) collection and quality control of raw materials and production;

(ii) organization of feedback from market research from expositions and its dissemination to relevant producers;

(iii) organization of an association for exporters who can also impart training to producers;-

(iv) arrangement and extension of banking facilities to enable small producers to procure bulk rates for input investments, to develop production facilities and purchase equipment, as well as expand market contacts.

4. Mr. Souleymane Sangare→ participated in my visits to the Musee Nationale due Mali→, the purpose of which was to:

a. research authentic older designs of great merit, which can be prototypes for design modification;

b. identify rural textiles of marketable value for future research of current production and potential for revival;

c. review collection of the Dogon weavers to be photographed for immediate follow-up because the cloth exemplified the utilization of fine natural indigo weaving of handspun cotton, and unique patterns of embroidery.

5. Mr. Sanoko suggested facilities for quality control may be available from Society Generale de Surveillance, a multinational European based company recently contracted by the Malien Government.

D. Chambre de Commerce d' Industrie du Mali: CCIM:

Mr. Daba Traore→, Secretaire General

Mr. Andre→ Coulibaly, Chef de Service de la Promotion Industrielle et Artisanale→

1. I had the opportunity to meet Mr. Traore on several occasions to discuss future collaboration. He was kind enough to arrange my

contacts with artisans and entrepreneurs. He is currently very involved with the artisan sector and plans to devote more attention to their promotion in the future, as well as develop programmes to impart technical assistance.

2. He summarized a previous German assistance programme coordinated with the Malien government to provide loans for artisans and entrepreneurs through the Bank of Africa. The programme also included financial management training courses. The programme terminated.

3. Mr. Daba Traore recently visited the United States to study opportunities to develop commerce for Malien private businesses. He emphasized that intensive market research in the developed countries, particularly the United States, would be well utilized to initiate a concrete long-range programme of assistance. He realized the many stages involved in an in depth study and planned to actively participate.

4. Mr. Daba Traore planned to participate with other government officials to write a proposal to UNIDO containing strategies for mutual collaboration to develop and promote the traditional textile industry.

### **III. MALIEN TRADITIONAL HANDCRAFTED TEXTILES**

#### **A. Rural Traditional Handcrafted Textiles: Their Potential and Strategies for their Development**

1. Artisans of the rural sector produce diversified and unique textiles which comprise a significant proportion of the Malien traditional textile industry. Many of these textiles have received international acclaim and are exported by traders who collect them. International demand well exceeds their current supply and this demand can be greatly increased if the products are appropriately modified and also transformed into finished products. Such development specifically requires:

a. increased access to rural areas by the establishment of an infrastructure to create a communication network between the market and the rural producers;

b. that traders must be encouraged to better serve the rural sector by assisting them to increase market contacts;

c. that grass root assistance programmes must be increased to organize artisans to increase their productivity;



d. long-range strategies to encourage rural producers to become self-sufficient as traders; and

e. financial assistance to encourage such development to be made available by government, United Nations and other channels

2. During my brief mission, I located only several examples of textiles produced in the rural sector.

a. It is certain that the list can be easily expanded. The products of the rural sector are:

(i) handspun cotton fiber;

(ii) natural indigo textiles;

(iii) all naturally-dyed textiles;

(iv) mud cloth (bogolantani→);

(v) woollen blankets (Khasa );

(vi) cotton strip weaves (dali fani , coba, petite band, blankets and tapis).

b. They are recommended priorities for a rural development programme.

3. There are many other textile products produced in the rural sector, often consumed for local use. These products rarely reach the urban markets. Many are remnants of cherished textile traditions which are reknown in published historical accounts of Mali's rich textile history. Examples are available in international museums. They are worthy of research to assess how they may be revived and produced in quantity, particularly for impressive exportation.

4. Further research at the Musee Nationale du Mali is reommended to identify other potentially marketable rural products.

a. Mali is fortunate to have the reknown collection of West African traditional textiles at the Musee Nationale du Mali→, which has strong ties to the Musee d'Histoire Culturelle de l'Universite de Californie à Los Angeles.

b. The Director, Mr. Samuel Sidibe, was kind enough to allow access to the collection of antiques and earlier twentieth century examples. The textiles can be reviewed to assist in locating rural traditions worthy of preservation and development.

c. The pieces can also serve for design diversification concepts to enhance colour, quality and design of contemporary production. Authentic traditional character is most valuable and easily revived in contemporary production featuring natural dye, handspun and handwoven techniques.

d. Segou and Mopti regions are recommended as priority regions because they both have large populations of artisans who produce a diverse range of textiles:

(i) Segou: mud cloth, cotton strip handweaves such as coba, petite band, and cotton blankets;

(ii) Mopti - Khasa , mud cloth, and the weaving and embroidery of the Dogon peoples.

e. The collection of weaving from the Dogon weavers, located in the Fifth Region villages such as Koro, Bankass and Bandiagara (see map, Annex 8), have produced indigo woven pagnes and shawls of considerable aesthetic appeal. They also embroider the handspun, handwoven cloth with unique patterns.

(i) Their weaving is very valuable, and a rural development programme for the Dogon weavers is suggested for priority consideration (Annex 8).

(ii) The potential market includes exportation. The pagnes and shawls could be easily marketed or finished into exquisite clothing, pillows, covers, and handbags, for example.

5. A feasibility study is recommended of these regions of the Mali rural sector and their potential marketable products.

## B. Urban Producers, Designers and Concepts for Finishing Products

1. Bamaki is a major center for the production of Malien handcrafted textiles. It is also the main market outlet for the nation's production. The main production includes:

- a. tie-and-dyes;
- b. batiks;
- c. strip handweaves, including cotton dali fani and tapis.

2. Interviews with urban based artisans, designers and entrepreneurs reveal that they:

- a. are underemployed and could realize a far larger production capacity if they had improved market contacts;
- b. had insufficient facilities and knowledge of designs for sophisticated finished products;
- c. achieve greater success when organized in cooperatives, and this form of organized production is a practical direction for the future;
- d. required professional and financial assistance to expand their capabilities;
- e. are dependent upon government assistance to promote their production, particularly for international contacts.

3. Although I encountered many innovative artisans, I was only introduced to one designer who had fabricated exclusive finished clothing and was familiar with the international market.

- a. Mme. Fatoumata Mah Drame, from Bamako, is an experienced fashion designer who is also President of AFCEM - Association des Femmes Cooperative Entrepreneurs du Mali.

She has traveled to European countries and the United States to promote here export-oriented garments. She designs exclusive African and international styles, for formal and casual wear.

Mme. Mah Drame is a celebrity, who has been selected for international training programmes, financed by US A.I.D., and CCIM, and is promoted by their promotional exhibitions.

- b. She has successfully manufactured and filled orders for exportation, and has in hand several orders from her recent tour, including 400 garments for an importer in Cleveland, Ohio. Her collection is most impressive. However, her premises was recently destroyed by a fire. Her losses were 7,000,000 CFA or (US\$25,000) of stock.

c. Mr. Dramone Traore, Conseiller Technique, MIHE, suggested that Mme. Mah Drame and I discuss a strategy for developing the textile industry, including assistance for her programme.

(i) She agreed that an appropriate initial step is a market research phase where a broader market base is approached for future Malien contacts.

(ii) There is a need for quality control facilities coordinated by a staff familiar with handcrafted textiles and finished products. She suggested that it could be established under her supervision.

(iii) Design and production of prototypes of finished products, particularly scarves and clothing, can be manufactured under her supervision within her premises.

(iv) Financial assistance would help her:

d. An opportunity/feasibility study is recommended to assist Mme. Mah Drame expand her production and marketing experience, as well as coordinate the production of prototypes for market research described as Phase I and II in Regional Report.

4. The development of the manufacture of finished products can best be organized in Bamako where there is a large population of talented and skilled tailors who are currently engaged in custom work, and underemployed. They can easily be subcontracted and, in the long range, be provided with efficient small-scale industrial units for larger productions.

The preliminary steps required to develop this industry are:

a. test market research to determine the most appropriate product designs;

b. increased market contacts for entrepreneurs to identify profitable production concepts;

c. professional international assistance to assist establish these facilities;

d. financial backing, including access to bank loans.

#### C. Malien Traditional Handcrafted Textiles

## 1. Introduction

- a. My comprehensive report for Burkino Faso, Mali and Senegal provides a much more detailed account of this section, particularly Section II, "Discovering the Traditional Textiles of West Africa and Their Potential."
- b. Distinct characteristics of Malien dye, batik, handweaves, and basketry will be mentioned, as well as the textiles unique to Mali.
- c. Interviews and evaluations of individual producing artisans and entrepreneurs will be included (Annex 3).

## 2. Handwoven Cotton Strip Cloth

### a. Dali fani

(i) a type of Malien strip weaving, is patterned according diversified traditions of each region. The strips are sewn together to produce pagnes, and some for houbous and men's floor length robes. Handspun and, more often, industrial spun fibres are utilized;

(ii) The weavers work on commission and attempt to market their surplus production at Market Days. There were countless varieties available in Bamako. (Annex 4)

Segou, a region producing high quality dali fani for pagnes had four major varieties:

(iii) Dali fani is unique in quality and design. The supply well exceeds the current domestic demand to the point that many weavers will soon abandon their art for a substitute means of income.

### b. Cotton Strip Weave Blankets and Tapis

(i) Many weavers from the rural sector come to Bamako to weave tapis and blankets during the dry season. I was informed the production is common to many rural villages, particularly where the Peul tribe settled.

(ii) A popular composition of the contemporary production utilized industrial spun fibres and very bold primary colours. The quality of weaving remains remarkable, as are the intricate techniques employed to

create the patterns interspersed with stripes of contrasting proportions. However, the tapis and blankets would have more international appeal and value if handspun fibres were utilized and colours were more subtle, as in the older examples in the Musee Nationale du Mali.

(iii) It is recommended that an opportunity study for strip handweaves research more successful means of market promotion, identify designs for most suitable finished products, and determine export potential for unfinished and finished products.

### 3. The Khasa (woolen blankets)

a. The Khasa is found in West African market places and has been exported to many countries for many years. However, according to interviews with exporters, the quantity has diminished in the last three years (Annex 2).

b. Possible reasons for this decline are:

(i) International trends for ethnic arts have become more inclined toward practical finished products:

(ii) The wool is very rough and many developing countries offer much softer wool.

(iii) Many Khasas have curled corners because the braiding to finish the weaving edge is too tight.

(iv) Without quality control, current production is less refined.

c. An Opportunity Study is recommended to research how to impart market specifications to weavers to improve quality and develop finished products.

### 3. Mud Cloth (Bogolantini)

a. Mud cloth, unique to Mali, is successfully exported as pagnes to the United States and France. Courtiers and interior designers transform the cloth into exclusive finished products, and the pagnes are very popular in stores featuring high quality international crafts.

b. The appeal of mud cloth is its striking ethnic design, painted on handspun cotton and handwoven strips, and hand sewn together. Equally valuable is the fact that it utilized an intricate natural dye process.

(i) The black pattern is painted on the yellow-dyed cloth with river mud or clay. Tones of black are created by the oxidation of clay combined with the natural yellow dye, galamar.

(ii) The yellow is then lightened with caustic soda to selected tones, even to white.

(iii) Lighter and brighter colours are also feasible if the galamar is uncooked.

c. In one example, the recurring linear pattern is said to imitate the body of a crocodile, and the double zig-zag motives, the legs of a cricket. This background information is included on a label of cloth marketed in the States and exemplifies the kind of promotional publicity required to attract sales.

d. Market feedback in the States indicates that the cloth is most appealing, but demand well exceeds the supply. It can be improved by:

(i) increasing design diversification based upon the wealth of traditional designs;

(ii) price levels can reflect intricacy of work and quality of cloth;

(iii) lightening the yellow base colour to white or natural;

(iv) increasing availability of brown and black cloths, by traditionally using "kola" for brown. It is barely available in the market;

(v) researching other natural dyes that can create a larger colour range.

Fine quality mud cloth currently retails for US\$52.00 when distributed by wholesalers. The price level is successful.

e. The production of mud cloth is in villages, each creating distinct patterns. All the mud cloth is handwoven by men, from

handspun cotton fibres spun by women, and women also dye and paint the designs. The production is located in:

- (i) San: 100-200 families are engaged in production. Their production allows one dealer to collect 400 pagnes per month. He sells 120 per month, often less;
- (ii) Banamba: the Sirakorola Cooperative of 20 - 25 women work year round and produce 100 pieces per month;
- (iii) Kolokani;
- (iv) Markala: the Dingongola Cooperative of 50 mudcloth artisans produce 160 per month.

#### 4. Tie Dye

Mali produces two valuable tie dye products which can be immensely popular as an export. The industry deserves serious attention for increased development and promotion.

- a. Malien tie dyes for boubous are reknown throughout West Africa. To increase sales overseas, the finest qualities of imported bessain can be substituted by less expensive qualities, and in the future, indigenous industrial cloths can be designed as suitable substitutions. The cloth must have a lustre or sheen of bessain to enhance the design.
- b. Equally valuable, especially for exportation are the tie dyes on handspun and handwoven cloth using natural indigo. Examples were used for pagnes and boubous, but the industry is barely developed. Other natural dyes suitable for tie dye are recommended for research and development.
- c. Tie dye cloth can also be designed into scarves of diversified dimensions in fashion overseas. It is a tremendous industry.
- d. Tie dye is recommended for interior design products.

#### 5. Batik

I did not find many outstanding batiks except for those dyed with natural indigo. Price levels and quality must be compared





fed 90: Mali - Corbeilles gogones Boko bicolores - Ø 22 à 25,5cm - h 9,5 à 13cm  
Nested two-coloured B'bo baskets

to Burkino Faso and Asian productions exported from Indonesia and Malaysia.

## 6. Basketry

Many Malien baskets have been successfully exported. Several designs are recommended for a programme to increase production and market outlet

a. The production can include:

(i) Calabash stitched with leather and covered with basket tops;

(ii) large, crude baskets are in vogue and in demand overseas;

(iii) natts and de bin' (matts) which can be finished into window shades, beach nats, lamp shades, place-mats for the table.

b. Baskets should be designed in an array of sizes to create a nest, suitable for shipping and market display.

CMCE cited export to Germany in 1987 of Calabash nests of four, maximum size 60 cm, FOB 6,000 CFA (US\$21.00).

c. Malien basketry is very popular overseas and increased market contacts can catalyze increased production.

## D. The Market Outlet

1. The development of sophisticated market outlets, such as emporiums with displays suggesting innovative concepts of how the textiles can be utilized for clothing and to enhance the household, create an indispensable ambiance which promotes market consumption. Such emporiums become the focal point for tourists and importers who are presented with the total range of available products, as well as contacts with producers. It is mandatory to assist the private sector organize these prerequisite facilities to catalyze development of the handcrafted textile industry.

2. Current market outlets:

a. Bamako Main Market - a collection of traditional crafts are marketed by shopkeepers. Their collection of national products

includes productions from rural regions. One of the shopkeepers is an experienced exporter.

b. Maison des Artisans - Mr. Yama dou Racine Keita, Directeur: it is a semi private and government owned promotion facility under the Ministry of Culture and linked with the Institute Nationale des Arts.

c. La Paysanne - established by the Quakers in the 1970s to help rural women's groups sell their textiles in Bamako. Since 1979, the German Protestant Church Agency for Cooperation funds the display center along with Christian Aid from England, who are active with weavers in Segou, NIE LENI.

(i) The Germans provided dye technology to improve quality of tie dye.

(ii) La Paysanne provides a market outlet for such producers as NIE LENI, mud cloth artisans of the Markala Cooperative; tie dye; and clothing which utilizes hand-printed cloth.

(iii) Casual, simple clothing designs are successful, but could be profoundly elaborated upon with the assistance of a professional designer.

d. Market Day - rural artisans bring their production to outdoor market places on specific days of the week. Traders come to buy their work.

I visited Segou on Market Day. Large quantities of exquisitely handwoven textiles well exceeded the daily demand. The consequence was intense competition and price levels became nearly unprofitable for the weavers.

e. Malien urban artists and entrepreneurs have exhibitions at institutions, hotels and diplomatic facilities such as the French Cultural Centre, and participate in promotional domestic and international exhibitions organized by CCIM.

f. Most artisans, tailors and entrepreneurs produce custom work against a commission.

#### IV. CONCLUSIONS AND RECOMMENDATIONS FOR FOLLOW-UP ACTIVITIES

## A. Conclusions

1. Mali is world renowned for its unique and diversified tradition of handcrafted textiles. Despite the fact that Malians and Africans from many countries, and of all strata of society, cherish the cloth and proudly use it for their clothing, the capacity of current production well exceeds its consumption. Small quantities are exported, hardly reflective of its demand.

The tragic result is that artisans are so underemployed or unemployed that they can barely survive and seek other means of employment, also hardly available to them. Unless drastic measures are taken to assist them, many textile traditions face rapid extinction.

2. A comprehensive programme to develop this industry must attempt to remedy the following problems and deficiencies:

- a. lack of adequate government infrastructure to assist the private sector to promote and increase its production;
- b. underdeveloped support of grass root programmes;
- c. undeveloped business sense of entrepreneurs;
- d. lack of international exposure, whereby publicity and promotional activities have not realized their potential impact;
- e. Mali does not have government or privately owned design centres to encourage the development of finished product designs for the traditional textile industry. Such a facility can also translate contemporary market demand into marketable products;
- f. lack of textile training institutes for improving and developing the traditional textiles and skilled management;
- g. lack of adequate facilities for importers, Market outlets do not present the range of the national production;
- h. lack of quality control facilities to assure importers of consistent international standards;
- i. Exportation from Mali is best by air.
- j. Although air-freight expenses are reasonable in comparison to other developing countries (ie. Bamako to NYC US\$3.00 - 4.00 per Kg depending on total weight), Malien exporters are subject

to 8% government taxes, and on some items 20%. The tax increases the price level so that final FOB prices are not competitive with other West African countries.

#### B. Recommendations

1. Development of opportunities for Malien textile artisans assures labour intensive industrialization of raw cotton, and increased revenues to the disadvantaged segments of the population.
2. International professional assistance is requested to assist the Malien Government formulate policies and management of a programme to create ease of the private sector to develop and increase productivity of the traditional handcrafted textile industry.
3. Potential products of optimal market ability which require assistance to develop their production are:
  - a. handspun cotton fibres;
  - b. textiles utilizing natural dyes, particularly indigo;
  - c. mud cloth;
  - d. weaving of Dogon peoples;
  - e. tie dye;
  - f. strip handweaves;
  - g. basketry.
4. To assist CMCE expand its "Inventory of Potentialities of the Malien Artisans" to include rural textile products which may be developed or revived because of their potential market value, market research should include prototypes.
5. Identify finished products to receive priority consideration for development based upon the results of the UNIDO Market Research Opportunity Study.
6. Utilize the Musee Nationale du Mali to identify design modifications and products for rural textile development projects.
7. Coordinate facilities for product design.

8. Design indigenous substitutes for the imported bessain utilized by tie dye artisans, particularly for exportation.
9. Extend assistance to organize promotion of the textile industry for Mali's Textile Trade show in 1991.
10. Expand market outlet facilities and presentations of textiles to attract sophisticated clientele and visitors to Mali. The facility should promote exportation. Joint ownership by entrepreneurs can be researched. Rural producers may be provided facilities on a rental basis.
11. Define and assist the establishment of suitable facilities for quality control, particularly for exported products.
12. Identify a system of extending banking facilities to producers so they may expand their operation.
13. Identify and assist in developing practical training programmes for members of the traditional textile industry, ranging from exporters to artisans and students.
14. Many dyers in the informal sector have advanced capabilities in dye technology. Their production capacity can be greatly increased to provide colour-fast materials to a scattered population of weavers.
15. Dye technology of COMOTEX requires improvement before industrial fibres are utilized in export production. Research and assistance by French Government, Bank de Developpment.
16. Promotional activities require development of professional publicity to attract increased business. Fashion shows promoting traditional and international styles can enhance international promotional activities.
17. Encourage government to provide tax-free benefits for imported inputs and exported textiles.
18. Recommended Opportunity and/or Feasibility studies include:
  - a. International Market Research Programme;
  - b. Rural Development Programme;
  - c. Assistance for the development of a sophisticated emporium to present national production of handcrafted textiles, possibly owned by cooperatives of entrepreneurs;

d. Available and/or recommendations for facilities for quality control, ie. Societe→ General de Surveillance;

e. Assistance to Mme. Foutoumata Mah Drame→;

f. Assistance to producers of:

(i) strip handweaves of cotton and wool;

(ii) tie dye;

(iii) mud cloth;

(iv) Dogon handweaves;

(v) natural dyes and textiles, particularly indigo.

LIST OF PERSONS MET  
(Mali Opportunity Study)

UNITED NATIONS

United Nations Development Program, UNDP

Mr. Peter Gil, Representant Resident Adjoint Principal  
Mrs. Cecilia Berthaud, Assistant Resident Representative  
Mr. Oumar Sako, Representant d'UNDP  
Ms. Konate, Programme Officer

GOVERNMENT REPRESENTATIVES

Ministère de l'Industrie, MIHE

Mr. Dramone Traore, Conseiller Technique

Chambre de Commerce D'Industrie

Mr. Daba Traore, Secrétaire General  
Mr. Mary Andre Coulibaly, Chef de Service de la Promotion Industrielle et Artisanat

Centre Malien du Commerce Extérieur, CMCE

Mr. Hama-Ag Haqq, Directeur General  
Mr. Abdoulaye Sanoko, Chef de la Division  
Mr. Souleymaore Sangare, Charge d'Etude Bureau Artisanat

Le Centre d'Etudes et de la Promotion Industrielles, CEPT

Mr. Sy Sada Diane, Directeur General Adjoint

Musée National du Mali

Mr. Samuel Sidibe, Director



OTHERS

Ecole Superieure de Industries Textiles ESITEX

Mr. Die Roger Pare, Le Chef du Projet

Bank Mondiale

Mr. Mama Garba Jabo

NON-GOVERNMENT AND BILATERAL ASSISTANCE

Peace Corps

Ms. Hillary Whittaker, Director

Mme. Jill Donahue, Districe Adjoint Developpment Petites Entreprises

Ms. Mary de Witt, Field Officer, Developpment Petites Entreprises SED

U.S. A.I.D.

Mr. Dennis Brennan

INTERPRETERS

Ms. Korotimy Thera

Mr. Chekene, CITRI

LIST OF ARTISANS, ENTREPRENEURS, IMPORTERS, AND EXPORTERS  
(Mali Opportunity Study)

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ARTISANS AND ENTREPRENEURS

NIELENI, Tapis de Segou

Mme Awa Cisse, Tie Dye Artist a Badalobougou

SERVULART, Segou  
Mr. Mamadu Aguibou Ba, Coordinator

Cooperative Artisal de Couture, COOPAC  
Mme. Fatou D'Piaye, Directeur

Beaute Mah  
Mme. Fatoumata Mahdrame

Dingongola Cooperative, Markola  
Mme. Aissata Traore, Directeur

EXPORTERS

Mali  
Mr. Mamadou Traore  
Mme. Fatoumata Mahdrame  
Mr. Issa Sako  
Mr. Oomar Cisse

New York  
Mr. Peter Nelson

Smithsonian Institute, Washington, D.C.  
Ms. Andrea Snyder, Buyer

Agnes B, Paris  
Mr. Frederic Alcanta

DISTRIBUTION: Mali Opportunity Study

Mr. Dramone Traore, Conseiller Technique MIHE

Mr. Daba Traore, Directeur General CCIM

Mr. Hamma-Ag Mahmoud, Directeur General CMCE

Mr. Die Roger Pare, Directeur ESITEX

Mr. Peter Gil, UNDP

**THE PRODUCT** Strip Weaves for tapis and dali fani pagnes

**LOCATION:** Bamako

**OTHER PRODUCT LOCATIONS:**

**NAMES OF PRODUCERS VISITED:**

**TECHNIQUE:** handweaves

**RAW MATERIAL CONTENTS:** industrial spun cotton thread

**CLOTH AS UNFINISHED PRODUCT:** maximum 6 1/2 inch strips

**TRADITIONAL DIMENSIONS:**

**CURRENT FINISHED PRODUCTS:** Pagnes and tapis

**APPROXIMATE PRICE LEVEL:** Tapis - 6,000-8,000 CFA  
(US\$21.50-30.50)

**HISTORY OF MARKET OUTLET:**

domestic:	X
Africa:	X
International:	X

**NATURE OF PRODUCTION:** Each man is responsible for his own procurement of raw materials and sales. 75-100 men come from rural region to Bamako, rent acres of land outside city. They work in groups of 3 across a yard, 3 men sit opposite. They come in dry season, return home to agriculture in rainy season.

**CAPACITY OF CURRENT PRODUCTION:** They have tailors at the field who stitch their strips.

## ANNEX 3

POTENTIAL

unrealized potential

MARKET APPEAL:

The patterns are exceptional, as was the quality; finished products are recommended.

SUGGESTED FINISHED PRODUCTS:

Faso dali fani - table-cloths, clothing, sashes  
Tapis - upholstery for beach chairs and lawn furniture, bedcovers

SUGGESTED MARKET OUTLET

- |                              |   |
|------------------------------|---|
| (1) Direct vs. Distribution: | X |
| (2) Interior Design:         | X |
| (3) Clothing:                | X |
| (4) Ethnic Arts:             | X |

Regional Specification:  
Capacity of Supply and  
Demand of Product:

Supply exceeds demand.

RECOMENDATIONS FOR ASSISTANCE:QUALITY IMPROVEMENT:

Colour fastness requires research. *Strip sewing can be improved.*

FINISHING FACILITIES:

Colours were harsh and require diversification. Colours could be improved by studying older examples.

DESIGN MODIFICATION:

The strips can be designed to join and be combined in more diversified patterns.

MARKETING ASSISTANCE:

There is a potential market for great quantities with assistance.

MISC:REQUIREMENT FOR FURTHER OPPORTUNITY/FEASIBILITY STUDY:

5741

ANNEX 3

<u>THE PRODUCT</u>	Khasa
LOCATION:	Mopti Region
OTHER PRODUCT LOCATIONS:	
NAMES OF PRODUCERS VISITED:	Bamako Market
TECHNIQUE:	handwoven
RAW MATERIAL CONTENTS:	wool and often cotton warp
CLOTH AS UNFINISHED PRODUCT:	Blanket with white, grey or black background; white is most typical.
TRADITIONAL DIMENSIONS:	
CURRENT FINISHED PRODUCTS:	none
APPROXIMATE PRICE LEVEL:	FOB 8,000-25,000 CFA FOB (US\$28.00-89.00)
HISTORY OF MARKET OUTLET:	
domestic:	X
Africa:	X
International:	X
NATURE OF PRODUCTION:	cottage industry in rural sector
CAPACITY OF CURRENT PRODUCTION:	1 person requires two weeks to weave one khasa. A dealer can collect 100 per month and commission 100 within two months. Village production is total of 300 per month (50% less in rainy season) 1. Dialloube - 120 per month 2. Djeane - 120 per month 3. Ouromodi - 50 per month 4. Sendengue - 50 per month

POTENTIAL

The Khasa was once very popular, but has declined. Can be more marketable if dimensions are modified and quality of wool is improved.

MARKET APPEAL:SUGGESTED FINISHED PRODUCTS:

Pillow covers, smaller objects as bags, tote bags, can weave heavier weight into floor mats, larger sizes for more international blanket dimension.

SUGGESTED MARKET OUTLET

(1) Direct vs. Distribution:

Distribution direct

(2) Interior Design:

X

(3) Clothing:

(4) Ethnic Arts:

X

Regional Specification:

Capacity of Supply and Demand of Product:

Supply is greater than demand

RECOMENDATIONS FOR ASSISTANCE:

QUALITY IMPROVEMENT:

wool quality, edges are finished so they curl.

FINISHING FACILITIES:

none

DESIGN MODIFICATION:

MARKETING ASSISTANCE:

MISC:

REQUIREMENT FOR FURTHER  
OPPORTUNITY/FEASIBILITY STUDY

5741

ANNEX 3

<u>THE PRODUCT</u>	Mud cloth (Bogolantini)
LOCATION:	Markala
OTHER PRODUCT LOCATIONS:	
NAMES OF PRODUCERS VISITED:	Aissata Traore, coordinator of Dingongola Cooperative for 100 women. 50 produce mud cloth. They have two centres.
TECHNIQUE:	A printing process using natural dyes. Yellow base colour from galamar; black is painted river mud or clay which oxidizes in combination with galamar to produce the pattern.
RAW MATERIAL CONTENTS:	handspun and handwoven cloth
CLOTH AS UNFINISHED PRODUCT:	wall-hanging or pagne
TRADITIONAL DIMENSIONS:	
CURRENT FINISHED PRODUCTS:	wall-hanging
APPROXIMATE PRICE LEVEL:	Simple: 2,500-5,000 CFA (US\$9-18) Intricate: 15,000 CFA (US\$53.50)
HISTORY OF MARKET OUTLET:	
domestic:	Paysannes in Bamako and commissions
Africa:	X
International:	X USA, France
NATURE OF PRODUCTION:	Women work at the cooperative facility, a well built cement structure, with indoor, porch and backyard space. One cloth takes 7-15 days to complete, depending upon intricacy of design.
CAPACITY OF CURRENT PRODUCTION:	50 women - four to two per month; 3 women craft most intricate patterns, produce 6 per month.



## ANNEX 3

<u>POTENTIAL</u>	They can sell much more if export contacts were developed.
<u>MARKET APPEAL:</u>	Very good
<u>SUGGESTED FINISHED PRODUCTS:</u>	
<u>SUGGESTED MARKET OUTLET</u>	
(1) Direct vs. Distribution:	both
(2) Interior Design:	X
(3) Clothing:	X
(4) Ethnic Arts:	X
Regional Specification: Capacity of Supply and Demand of Product:	Demand well exceeds supply of fine quality which reaches the international market place.
<u>RECOMENDATIONS FOR ASSISTANCE:</u>	expand market contacts
QUALITY IMPROVEMENT:	X
FINISHING FACILITIES:	X
DESIGN MODIFICATION:	X
MARKETING ASSISTANCE:	X
MISC:	The success of Dingongola has slowly developed since their establishment in 1975. First 8 years were non-profitable, but marketing facilities at Paysannes has greatly enhanced their success.
REQUIREMENT FOR FURTHER OPPORTUNITY/FEASIBILITY STUDY	X

5741

ANNEX 3

THE PRODUCT

Handwoven Cotton Yardage

## LOCATION:

Servulart, Segou

## OTHER PRODUCT LOCATIONS:

## NAMES OF PRODUCERS VISITED:

Mamaku Aguibou Ba, *Coordinator*

## TECHNIQUE:

handwoven

## RAW MATERIAL CONTENTS:

COMATEX thread

## CLOTH AS UNFINISHED PRODUCT:

## TRADITIONAL DIMENSIONS:

## CURRENT FINISHED PRODUCTS:

## APPROXIMATE PRICE LEVEL:

## HISTORY OF MARKET OUTLET:

domestic:

difficult to market their production  
20% sold in Segou

Africa:

60% sold in Bamako by COMATEX  
distributors for 7% commission

International:

Burkina Faso Salon International de  
l'Artisan

## NATURE OF PRODUCTION:

Servulart is a small-scale industrial  
unit with 60 indigenously fabricated  
looms. They utilize industrial spun  
threads and weave bolts of cloth. Men  
weave, women prepare threads and  
assist in process.

## CAPACITY OF CURRENT PRODUCTION:

50% of looms are operational. Profits  
reduced by 8% since 1986

POTENTIAL

The facility is well organized and equipped for production of 120cm width handweaving. The product may be more saleable if designed to accommodate domestic demand such as curtains or upholstery.

MARKET APPEAL:

## SUGGESTED FINISHED PRODUCTS:

SUGGESTED MARKET OUTLET

- |   |      |
|---|------|
| (1) Direct vs. Distribution:              | both |
| (2) Interior Design:                      |      |
| (3) Clothing:                             |      |
| (4) Ethnic Arts:                          | X    |
| Regional Specification:                   |      |
| Capacity of Supply and Demand of Product: |      |

RECOMENDATIONS FOR ASSISTANCE:

## QUALITY IMPROVEMENT:

## FINISHING FACILITIES:

## DESIGN MODIFICATION:

Need assistance to redesign production. The cloth resembles industrial designed quality and character and may be more expensive.

## MARKETING ASSISTANCE:

French assistance to project promised to arrange market outlets but then assistance ended before this phase.

## MISC:

World Bank financed the project eight years and was initiated by CEPI. French technical assistance trained artisans to work on wider looms. They traditionally wove strips for pagnes and houbous. Modern looms financed by World Bank. COMATEX distributes cloth for 7 % commission and trades raw materials for finished cloth. They have a workers' association, CALAIBATON, which procures materials and conducts marketing, accounting and external relations.

REQUIREMENT FOR FURTHER  
OPPORTUNITY/FEASIBILITY STUDY:

5741

ANNEX 3

**THE PRODUCT** Tie and Dye Boubous and Pagnes

**LOCATION:** Badalobougou, Bamako

**OTHER PRODUCT LOCATIONS:** Niger riverbank and her premises

**NAMES OF PRODUCERS VISITED:** Mme. Awa Cisse

**TECHNIQUE:** tie and dye

**RAW MATERIAL CONTENTS:** imported bessain and German dyes

**CLOTH AS UNFINISHED PRODUCT:** boubou pieces

**TRADITIONAL DIMENSIONS:** 6 meters

**CURRENT FINISHED PRODUCTS:**

**APPROXIMATE PRICE LEVEL:** 1st quality bessain: 22,000-25,000 CFA (US\$78.50-89.00);  
2nd quality bessain: 16,500 CFA

**HISTORY OF MARKET OUTLET:**

domestic: X

Africa: Burkina Faso, Ivory Coast

International: Germany

**NATURE OF PRODUCTION:** 13 artisans machine stitch and hand tie cloth which is dyed by wooden heated fires alongside the riverbank. Cloth is rinsed in river. She works strictly on commission.

**CAPACITY OF CURRENT PRODUCTION:** 13 artisans - 50-100 boubous daily, depending on intricacy of design and demand. Average is 450 meters daily.

## ANNEX 3

POTENTIAL

She can provide work for 25 artisans, but requires banking assistance to expand her production.

MARKET APPEAL:

The designs are among the finest tie dyes in West African and are very diversified. The bessain adds US\$10.00 per meter to price level - US\$60.00 per boubou. Substitute cloth can make price very attractive.

SUGGESTED FINISHED PRODUCTS:SUGGESTED MARKET OUTLET

- |                              |   |
|------------------------------|---|
| (1) Direct vs. Distribution: | X |
| (2) Interior Design:         | X |
| (3) Clothing:                | X |
| (4) Ethnic Arts:             | X |

Regional Specification:

Capacity of Supply and

Demand of Product:

RECOMENDATIONS FOR ASSISTANCE:QUALITY IMPROVEMENT:FINISHING FACILITIES:DESIGN MODIFICATION:

She can substitute imported bessain with handwoven indigenous cloth for export to Germany and USA to encourage market appeal and decrease price level.

MARKETING ASSISTANCE:MISC:

Banking assistance is required to increase production.

REQUIREMENT FOR FURTHER OPPORTUNITY/FEASIBILITY STUDY:

5741

ANNEX 3

THE PRODUCTEmbroidered and Crocheted Clothes  
and Household Products

## LOCATION:

Bamako

## OTHER PRODUCT LOCATIONS:

## NAMES OF PRODUCERS VISITED:

COOPAC, Cooperative Artisane de  
Couture, Mme. Fatou N'Diaye, Director

## TECHNIQUE:

crochet, dyeing, knitting, embroidery

## RAW MATERIAL CONTENTS:

industrial cloth and threads

## CLOTH AS UNFINISHED PRODUCT:

## TRADITIONAL DIMENSIONS:

## CURRENT FINISHED PRODUCTS:

table-cloths, bedcovers, shawls

## APPROXIMATE PRICE LEVEL:

## HISTORY OF MARKET OUTLET:

Exhibit at Bamako hotels and French  
Cultural Centre; mainly sell their work  
to diplomatic community.

domestic:

X

Africa:

International:

## NATURE OF PRODUCTION:

Women come to a small shop to crochet,  
knit+for training and production. The  
women finance the operation. Women  
receive two year training. Now 15  
members, 10 trainees. There are 11  
similar cooperatives in Bamako.

## CAPACITY OF CURRENT PRODUCTION:

15 women generated 1,500,000 CFA  
before fire in 1989 (US\$1,786.00)

## ANNEX 3

POTENTIAL

The cooperative organization provides a facility for production and can be developed with assistance of professional designers.

MARKET APPEAL:

domestic

## SUGGESTED FINISHED PRODUCTS:

SUGGESTED MARKET OUTLET

(1) Direct vs. Distribution: X

(2) Interior Design: X

(3) Clothing: X

(4) Ethnic Arts: X

Regional Specification: X  
Capacity of Supply and  
Demand of Product:

RECOMENDATIONS FOR ASSISTANCE:

Loan credits, as it is now very difficult to arrange banking credit.

## QUALITY IMPROVEMENT:

## FINISHING FACILITIES:

## DESIGN MODIFICATION:

## MARKETING ASSISTANCE:

## MISC:

REQUIREMENT FOR FURTHER  
OPPORTUNITY/FEASIBILITY STUDY:

SEGOU DALI FANIHandweavers

Segou, a region producing high quality dali fani for pagnes, had four major varieties:

1. COBA TRADITIONAL - 7 1/2" Strips of 3 colour stripes  
2,000 CFA (US\$ 7.00)
2. COBA MOYEN - 3" stripes of pattern interspersed with  
solid black  
3,000 CFA (US\$ 10.70)
3. PETITE BAND - 2 1/4" strips of intricate inlay patterns.  
4,000 CFA (US\$ 14.00)
4. "SUSSI" BAND - 7" patterned stripes  
2,500 CFA (US\$ 9.00)



ASSISTANCE FROM NON-GOVERNMENT ORGANIZATIONS

Peace Corps

Ms. Hillary Whittaker, Directeur

Ms. Jill Donahue, Associate Director, Small Enterprise Development

Ms. Mary de Witt, Field Officer for Small Enterprise Development, Segou

1. Peace Corps volunteers have an impressive training in French national language, and cultural traditions prior to field work. They are mainly attached to the agricultural sector, but some volunteers also organize classes under SED (Small Enterprise Development Project) within the local Chambers of Commerce. To encourage self-sufficiency of entrepreneurs, US A.I.D. funds the salary for Malien teachers who offer courses on marketing, inventory, accounting and taxation.
2. The programme caters to various levels of literacy. There is also training in cooperative organization and training. Ms. Whittaker hopes to catalyze more cooperative development for artisans to encourage a more stable year round income for the agriculturists.
3. Ms. Whittaker encouraged collaboration with a comprehensive assistance programme which can provide professional assistance in marketing, design and technology. She suggested these inputs could be managed by volunteers who could man an operation to create self-sufficiency among entrepreneurs most effectively.
4. She recommended, as did Mr. Peter Gil, that I visit Ms. Mary de Witt, in Segou, to become familiar with SED and her innovative assistance to a weaving cooperative.
5. Mary deWitt's main responsibility is to SED. She helped organize a men's group, Soundiata, which has 24 weavers. They received a \$600 grant from the American based organization, Aid to Artisans, to purchase enough raw materials to establish an inventory of production.
6. Mary deWitt organized a market research to determine what products would be most profitable, and the weavers now weave Petite Band. They produce 40 pagnes daily at a profit of 650 CFA (US\$2.30 per pagne). They market their production to traders who visit Segou for Market Day. Production well exceeded demand and competition created non-profitable price levels.

US A.I.D.

Mr. Brennan, Director

1. We discussed the significance of generating employment by increasing small enterprise development. Such assistance is greatly needed by Malien artisans who can realize sustained income if better organized and assisted to meet the potential demands of a broader market.
2. Mr. Brennan supported ideas of an international programme that would develop grass root sophisticated international market strategies, and was interested in coordinating efforts with Peace Corps programmes.

PROMOTERS FOR MICRO-ENTERPRISE

The African Development Foundation

Ms. Wendy Wilson, Regional Manager for Sohel  
Ms. Jennifer Astone, Grant Analyst

1. The African Development Foundation is Congressionally funded and based in Washington, D.C. It funds private groups with innovative ideas for developing private enterprise. It serves 22 African countries and established a network of country offices, staffed by indigenous professionals. Grants range from \$25,000 to \$250,000, and include cottage and small industry projects.

2. It provides assistance for planning, technological and operational development. One project funded in Bamako, Mali, was a tie dye cooperative. BGTB coordinated by Assiaton Diallo for twenty women. The results were very successful and the women continue to market their production to the domestic ~~and international~~ markets, and the Malien community.

3. Ms. Jennifer Astone stated that their efforts are for individual projects. They have not coordinated projects toward expanding the international market outlet, which is woefully undeveloped. She also agreed that the African textiles industry could realize great expansion if finished products were designed and produced.

APDF: Service for Promotion and Investment in Africa  
Mr. S. Soumahoro - in charge in Ivory Coast

*Loans to arisans are provided by the following organizations:*

FED: Federal European Development Fund

Aid to Artisans

Ms. Claire Smith, Connecticut, USA, reported small grants (ie. US\$600).

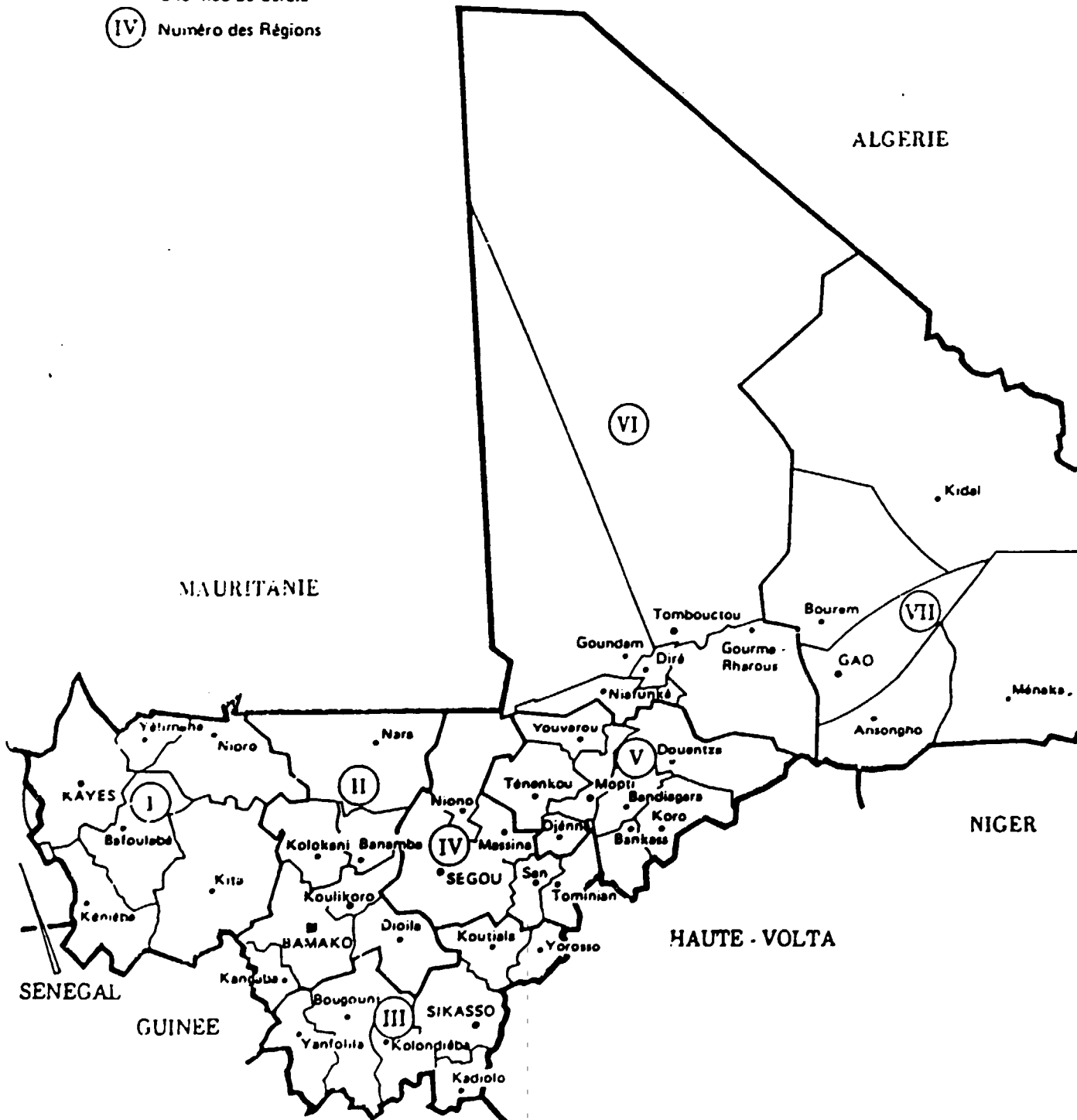
SPAF: Small Project Assistance Fund

Mr. Gary Vizzo, Segou, reported loans are available for Peace Corps projects, financed by US A.I.D. (ie. 500,000 CFA or US\$1785).

M A L I

Carte administrative

- Frontières
- Limites de Région
- Limites de Cercle
- Capitale
- Chef-lieu de Région
- Chef-lieu de Cercle
- Ⓜ Numéro des Régions



ANNEX 8

THE WEAVING OF DOGON PEOPLES OF MOPTI REGION

Examples of woven indigo cotton located in the collection of the Musee Nationale du Mali can be viewed for purposes of design assistance, and to identify the tradition of the Dogon's peoples.

Reference numbers include:

88 - 2 - 97	strips of indigo shades
88 - 2 - 99	strips of indigo shades
88 - 2 - 44	strips including applique
88 - 2 - 35	strips with plaid pattern (refer to photo of contemporary example)
88 - 2 - 93	strips with embroidery
88 - 2 - 93	
88 - 2 - 61	
88 - 2 - 59A	
88 - 2 - 67	

Wealthy Dogon women used the cloth as a shawl and others for pagnes.



**École Supérieure des Industries Textiles**  
République du Mali

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# Naissance d'un projet

ANNEX 9|2

Les pays de la COMMUNAUTÉ ÉCONOMIQUE DE L'AFRIQUE DE L'OUEST : LE BÉNIN, LE BURKINA FASO, LA CÔTE-D'IVOIRE, LE MALI, LA MAURITANIE, LE NIGER ET LE SÉNÉGAL, déjà unis par l'histoire et la géographie, partagent la même conviction profonde qu'une croissance plus rapide, plus soutenue et mieux équilibrée de leurs économies, commande la réalisation entre leurs États, d'une zone d'échanges organisée et la mise en œuvre, au niveau régional, d'une politique active de coopération.

C'est pourquoi, après avoir consacré les premières années de son fonctionnement au développement des échanges intra-communautaires, la C.E.A.O. a décidé d'accorder la priorité des priorités au développement des ressources humaines indispensables dans les principaux secteurs de leurs économies : former d'abord les gestionnaires de notre développement.

La cohérence de cette démarche a conduit, dans le domaine du textile, à la création de l'ESITEX, Institution spécialisée de la C.E.A.O. en matière d'enseignement, de formation et de recherche, à vocation inter-africaine.

L'industrie textile a largement contribué au développement industriel des États de l'Afrique de l'Ouest.

Réduite à quelques complexes au lendemain des indépendances, cette industrie s'est développée pour atteindre aujourd'hui la dimension internationale.

Plus que dans d'autres domaines industriels, les pays de la sous-région ouest-africaine pourraient maîtriser dans le secteur textile, la totalité de la filière. Mais cette maîtrise suppose celle des moyens et des stratégies.

C'est dire, combien notre compétitivité, notre capacité d'innover tant dans le domaine des produits que dans celui des méthodes de production, notre crédibilité et notre professionnalisme sont des facteurs indispensables à la survie et au développement de notre industrie textile. Cette réussite passe nécessairement par l'acquisition de la compétence, en d'autres termes, par la FORMATION permettant de disposer de nos propres équipes d'animateurs.

L'Afrique de l'Ouest possède, en effet, trois atouts majeurs susceptibles d'assurer à son industrie textile une expansion soutenue :

— premièrement, son marché du textile, déjà potentiellement considérable, est en augmentation rapide du fait de la poussée démographique dans la zone géographique concernée. La consommation de fibres textiles est, actuellement, estimée à 3 kg par habitant contre 15 kg pour l'Europe et 16 kg pour l'Amérique du Nord. Pour les sept pays de la C.E.A.O., une étude récente a révélé l'existence d'un marché de plus de 300 milliards de francs CFA. Alors que le chiffre d'affaires global des usines implantées dans la zone n'est que de quelques milliards de francs CFA. La production est donc loin de couvrir les besoins.

— deuxièmement, qui dit textile dans notre région, pense avant tout COTON. Plus de 250 000 tonnes de coton fibre sont produites par campagne dans les pays de la C.E.A.O. Seulement 10 % font l'objet d'une transformation industrielle ;

— troisièmement, l'existence d'une industrie textile employant plus de 20 000 personnes et totalisant en 1985 plus de 100 milliards de francs CFA d'investissement.

Et pourtant, en dépit de ces atouts, malgré les investissements importants en matériel qui ont été réalisés et les études de conception de produits et de recherche de nouveaux marchés, on constate que l'industrie textile ouest-africaine ne se développe pas suffisamment et manque de compétitivité. Une analyse du secteur montre que cette industrie est largement sous encadrée.

Devant une telle situation et convaincus que le potentiel en cadres techniques d'une entreprise est à la fois une conséquence de son niveau de développement et un facteur important de ce développement, les Chefs d'État de la C.E.A.O. ont décidé la création d'une structure de formation professionnelle et de perfectionnement de techniciens et de cadres de haut niveau aptes à animer et gérer avec efficacité le développement de la branche textile.

Des études ont donc été menées et ont abouti à la signature le 31 octobre 1983, par les Chefs d'État du BURKINA FASO, de la CÔTE-D'IVOIRE, du MALI, de la MAURITANIE, du NIGER et du SÉNÉGAL, de l'ACCORD CONSTITUTIF portant convention de création et statuts d'une École Supérieure des Industries Textiles (ESITEX) à implanter à Ségou au Mali.

Cette importante décision vient combler à souhait le vide que constitue l'absence d'une structure de formation textile dans cette partie de l'Afrique.

L'ESITEX qui ouvrira ses portes en 1989, est une institution spécialisée de la Communauté Économique de l'Afrique de l'Ouest en matière d'enseignement, de formation et de recherche textile, qui ambitionne de se hisser rapidement à un niveau de compétence internationale.

**L'AVENIR DU TEXTILE OUEST-AFRICAIN EST AUX RESSOURCES HUMAINES !**

Le Chef du Projet ESITEX  
**PARE Dié Roger**



## Situation privilégiée :

La première École Textile Internationale Africaine pour la formation des Cadres est implantée à Ségou. L'ESITEX est à 230 km de BAMAKO, capitale du Mali, et au cœur de la C.E.A.O. Elle bénéficie ainsi d'un environnement communautaire textile privilégié. Son site, en bordure du Niger, large d'un kilomètre, apporte le calme et la fraîcheur indispensables à une réussite scolaire de haut niveau.

## Vocation et objectifs de l'ESITEX :

Aux termes de l'accord constitutif signé par les États membres fondateurs, la vocation première de l'ESITEX est d'assurer l'enseignement, la formation, le perfectionnement et la recherche/développement avec pour objectif de fournir à l'industrie Textile, un personnel technique d'encadrement, de direction, de conception et d'exécution de haut niveau suffisamment qualifié pour mettre en œuvre les programmes et les techniques de production dans les principaux secteurs de l'Industrie Textile.

A cette fin, elle accomplit notamment les missions suivantes :

- 1) Formation initiale ou « formation première » de longue durée, s'adressant à des élèves issus du milieu scolaire et débouchant sur un diplôme :
  - d'ingénieur textile,
  - de technicien supérieur des Industries Textiles.
- 2) Formation continue, s'adressant à un public issu des entreprises et débouchant sur un perfectionnement et une promotion professionnelle et permettant d'obtenir :
  - le brevet d'agent de maîtrise,
  - le brevet d'agent de maintenance,
  - le certificat d'aptitude professionnelle de régleur.
- 3) Recherche appliquée en liaison étroite avec les industries et les administrations.
- 4) Information, documentation, conseil et expertise dans divers domaines textiles.
- 5) Collaboration avec les institutions nationales, régionales et internationales œuvrant directement ou indirectement dans une des activités sus-mentionnées.



## Membres :

- 1) L'ESITEX est composée de membres fondateurs et éventuellement de membres associés.
- 2) Les membres fondateurs sont les États membres de la Communauté Économique de l'Afrique de l'Ouest (C.E.A.O.).
- 3) Les membres associés sont tous les autres États africains, désireux de participer à l'ESITEX et ayant été agréés par la Conférence des Chefs d'État de la C.E.A.O.

## Statut juridique :

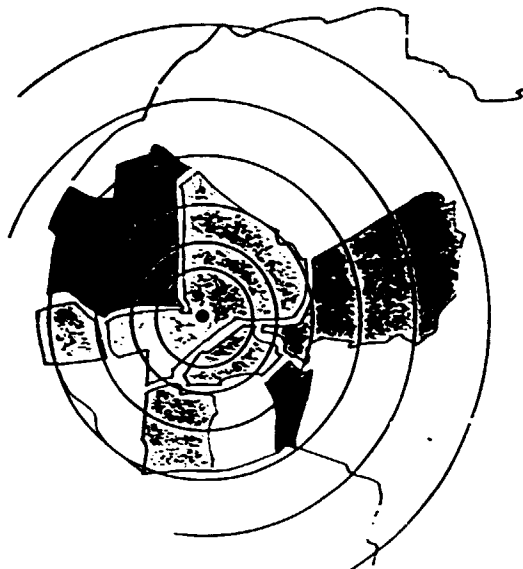
L'ESITEX est un établissement spécialisé de la Communauté en matière d'enseignement de formation et de recherche, doté de la personnalité morale, de l'autonomie financière et administrative.

## Régime de l'école et capacité d'accueil :

L'École peut accueillir 180 à 200 élèves encadrés par 25 enseignants. Le régime est l'internat.

## Diplômes et certificats :

Les diplômes ou certificats délivrés par l'ESITEX sont admis en équivalence avec ceux délivrés par les établissements comparables, nationaux ou étrangers dans tous les États membres.



## Organes :

Les organes de l'ESITEX sont :

- la Conférence des Chefs d'État de la C.E.A.O.,
- le Conseil des Ministres de la C.E.A.O.,
- le Conseil d'Administration,
- le Conseil de Perfectionnement,
- la Direction,
- le Comité d'Enseignement.





# ESITEX : Horizon futur, les moyens de demain

Une étude très approfondie réalisée par une équipe d'une grande compétence a permis de concevoir et de réaliser l'ESITEX.

## 1 - Locaux :

Un ensemble immobilier d'une conception moderne de plus de 5 000 M<sup>2</sup> couverts sur un site de 50 hectares abrite :

- l'administration,
- les locaux d'enseignement (salles de cours, laboratoires, salles de travaux pratiques, bibliothèque),
- l'hébergement des élèves, le restaurant et le foyer,
- un plateau sportif complète ces installations.

## 2 - Équipements :

Pour atteindre ses objectifs l'ESITEX s'est doté des équipements les plus modernes existants sur le marché de la machine textile.

Ce sont plus de 1.500.000.000 F CFA qui ont été investis en matériel pour la filature, le tissage, l'ennoblissement, les laboratoires (métrologie textile, chimie, automatisme, informatique, mécanique, électricité, etc.).



## 3 - Corps enseignant :

Un corps professoral composé d'Ingénieurs et de Techniciens textiles ayant une expérience confirmée dans la profession et une formation pédagogique complémentaire assurera l'enseignement spécialisé.

## 4 - Premiers partenaires :

Des accords inter-établissements pour des échanges pédagogiques ont été passés avec les Écoles suivantes :

- l'École Supérieure des Industries Textiles d'Épinal (ESITE) ;
- l'École Nationale Supérieure de l'Industrie Textile de Mulhouse (ENSITM) ;
- l'École Supérieure des Techniques Industrielles et Textiles à Villeneuve-d'Asq (ESTIT) ;
- l'École Nationale Supérieure des Arts et Industries Textiles à Roubaix (ENSAIT) ;
- l'Institut Universitaire de Chimie de Lille ;
- l'Institut Textile et Chimique de Lyon (ITEC).

Dans le cadre de ces accords Inter-Établissements, ces partenaires s'engagent à assurer pendant plusieurs années, une assistance technique pédagogique. Ceci constitue un atout pour la réussite et la crédibilité de l'ESITEX. Pour atteindre l'objectif d'efficacité et de qualité qu'elle s'est fixé, l'ESITEX se veut plus qu'une institution. Elle est équipée pour organiser des séminaires, colloques et conférences pouvant regrouper des instituts similaires, des constructeurs de matériel textile, des industriels. Elle sera le lieu de rencontre privilégié des professionnels de l'industrie textile.



# SECTIONS D'ENSEIGNEMENT

## Ingénieurs Diplômés ESITEX

### Durée des études :

3 années dont 2 à l'École et 1 année de recherche appliquée en entreprise.  
Un stage de 1 mois en entreprise est effectué à la fin de la première année.

### Conditions d'admission :

- a/ Sur titres après examen du dossier scolaire pour :
- les titulaires d'un DUT technologique ou scientifique
  - les titulaires d'un DEUG
- b/ Sur concours pour :
- étudiants de maths spéciales
  - titulaires BTS technologique ou scientifique.

### Sanction des études :

Diplôme d'Ingénieur de l'École Supérieure des Industries Textiles, délivré à la suite d'un contrôle continu des connaissances tout au long de la scolarité et à l'issue de la présentation des travaux de recherche appliquée réalisés en 3<sup>e</sup> année.

Ce diplôme délivré par l'ESITEX est admis en équivalence avec ceux délivrés par les établissements comparables nationaux ou étrangers dans les États membres.

## PROGRAMME D'ENSEIGNEMENT

### 1<sup>re</sup> et 2<sup>e</sup> années

#### • Formation scientifique

Méthodes statistiques.  
Physique-chimie.  
Mécanique.  
Électricité - électronique automa-  
tisme - informatique.  
Dessin industriel.

#### • Formation technique

Matières premières naturelles et chimiques.  
Les filés - procédés de filature : fils continus, fibres courtes et longues.  
Les surfaces textiles : tissus, tricots, non-tissés.  
Les traitements de finition : blanchiment, teinture, apprêts.  
Les matériels pour réaliser ces fabrications.  
Les contrôles de fabrication.  
Initiation aux techniques de la confection et des techniques de la maille.  
Ordonnancement - ingénierie.  
Ces cours comportent une large part de travaux pratiques en ateliers et laboratoires.

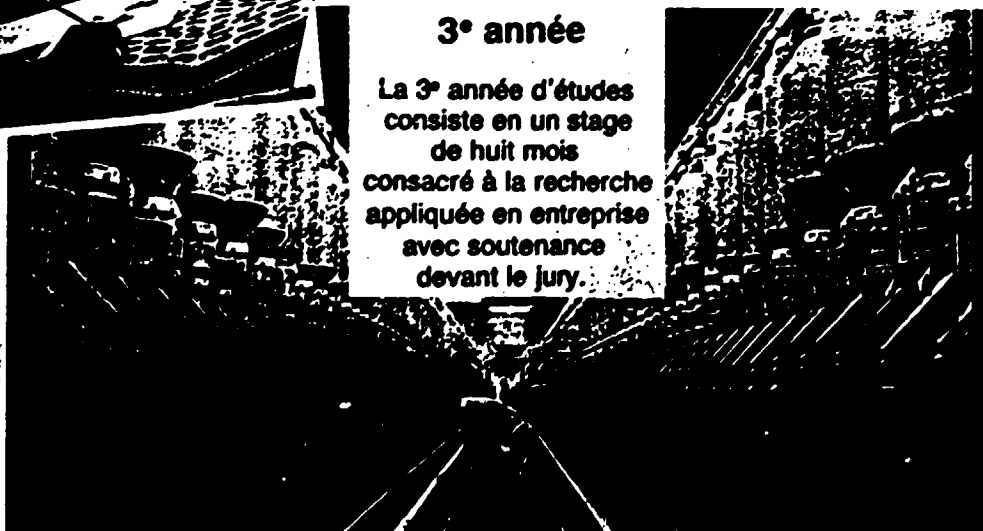
#### • Formation économique, sociale et humaine

Expression écrite et orale : correspondance, comptes rendus, exposés oraux.  
Langue étrangère (anglais).  
Législation du travail.  
Organisation.  
Économie et gestion d'entreprises.  
Ce programme est complété par des conférences à l'école et visites d'usines.



### 3<sup>e</sup> année

La 3<sup>e</sup> année d'études consiste en un stage de huit mois consacré à la recherche appliquée en entreprise avec soutenance devant le jury.



# Techniciens Supérieurs ESITEX

## TEXTILE et ENNOBLISSEMENT

### Durée des études :

L'ensemble du programme est réparti sur deux années scolaires. Un stage ouvrier d'un mois dans une entreprise textile avant la 1<sup>re</sup> année et un stage de 1 à 2 mois en fin de 1<sup>re</sup> année seront réalisés et feront l'objet d'un rapport qui sera présenté et noté par le Chef d'Entreprise et par les professeurs de l'École.

### Conditions d'admission :

- a/ Sur titre pour les titulaires du baccalauréat (séries scientifique ou technologique) ou brevet de technicien à caractère industriel.
- b/ Sélection sur dossier d'après les résultats scolaires des deux dernières années.

### Sanction des études :

Le brevet de technicien supérieur est délivré à la suite d'un contrôle continu des connaissances tout au long de la scolarité.

Ce brevet délivré par l'ESITEX est admis en équivalence avec ceux délivrés par les établissements comparables nationaux ou étrangers dans les États membres.

### Options :

Deux options sont prévues :

- une option "textile" filature et tissage
- une option "ennoblissement" blanchiment teinture impression et apprêts



## PROGRAMME D'ENSEIGNEMENT

### 1<sup>re</sup> et 2<sup>e</sup> années

#### I. Tronc commun aux deux options

- Formation scientifique : 576 heures

Mathématiques statistiques.  
Électricité - électronique.  
Mécanique.  
Automatismes - régulation.  
Informatique.  
Dessin industriel.  
Physique-chimie.

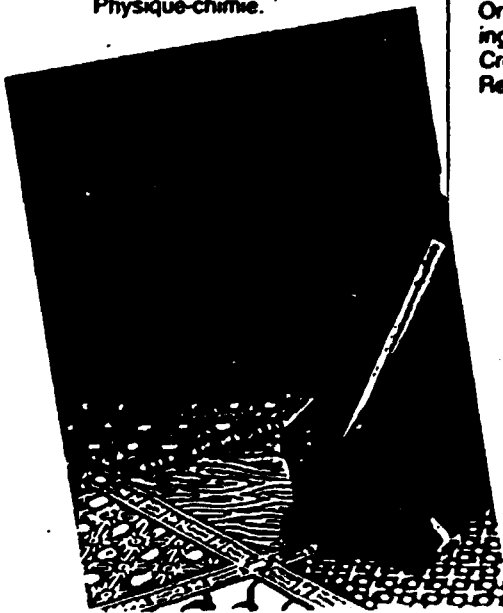
- Formation sciences humaines économiques et sociales : 320 heures

Expression écrite et orale.  
Langue étrangère (anglais).  
Comptabilité, gestion économie.  
Commerce.  
Travail, hygiène, sécurité.  
Organisation, ordonnancement, ingénierie.  
Créativité.  
Relations humaines.

#### II. Formation technique 1 024 heures

2.1. Option filature tissage  
Matières textiles.  
Métrologie textile.  
Filature.  
Tissage + non tissés.  
Chimie initiation.  
Bonneterie - confection (initiations).  
Maintenance.  
Contrôle de fabrication.

2.2. Option ennoblissement  
Métrologie textile.  
Chimie.  
Chimie minérale.  
Chimie organique.  
Chimie macromoléculaire.  
TP chimie.  
Chimie traitement textile.  
Maintenance.  
Filature tissage.  
Bonneterie - confection (initiations).  
Contrôle de fabrication.  
Ces cours comportent un large part de travaux pratiques en ateliers et laboratoires.  
Ce programme est complété par des conférences à l'école et des visites d'usines.



# Agents de Maîtrise

## Durée de la formation :

Pour un cycle complet, durée 40 semaines, soit 1 200 heures.

## Conditions d'admission :

Etre titulaire du BEPC ou équivalent et justifier d'une expérience professionnelle réelle.

## Sanction des études :

L'ESITEX délivre à la suite d'un contrôle général, le "Brevet d'Agent de Maîtrise".

## PROGRAMME D'ENSEIGNEMENT :

La formation des Agents de Maîtrise est décomposée en quatre modules de durée identique à savoir 300 heures chacun. Dès que le stagiaire a satisfait aux épreuves d'un module et acquis les connaissances requises, il passe au module 2 et ainsi de suite.

## MATIÈRES ENSEIGNÉES :

### Module 1 :

- calcul de base
- expression écrite et orale.

### Module 2 :

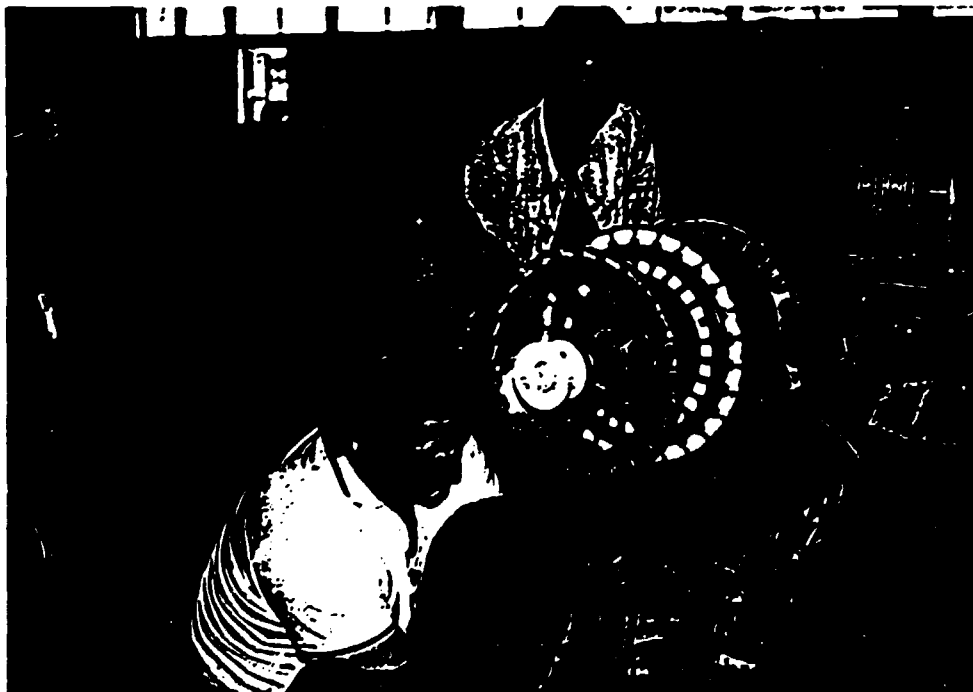
- mécanique et dessin industriel
- électronique - électrotechnique
- automatisme
- TP maintenance

### Module 3 :

- chimie et/ou technologique des machines
- travaux pratiques
- contrôle

### Module 4 :

- commandement
- pédagogie
- hygiène sécurité
- législation du travail



# Agents de Maintenance

## Durée de la formation :

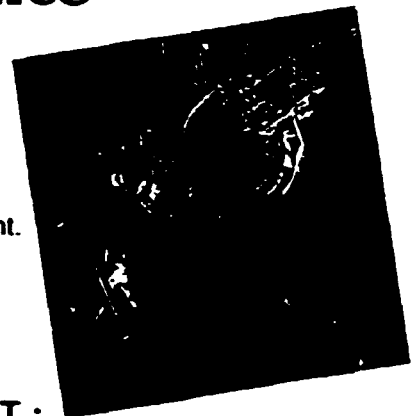
Durée totale 40 semaines de 30 heures, soit 1 200 heures de cours.

## Conditions d'admission :

Etre titulaire d'un CAP mécanique ou électricité ou niveau équivalent.

## Sanction des études :

L'ESITEX délivre un "Brevet d'Agent de Maintenance".



## PROGRAMME D'ENSEIGNEMENT :

L'enseignement se répartira de la façon suivante.

### Enseignement général scientifique : 480 heures

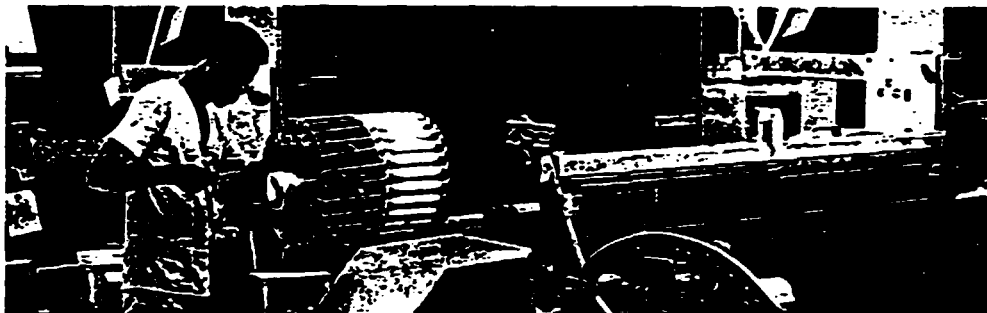
Calcul.  
Mécanique.  
Électricité.  
Électrotechnique - électronique.  
Automatismes pneumatiques.  
Dessin industriel.

### Relations humaines : 320 heures

Commandement.  
Pédagogie.  
Expression écrite et orale.  
Hygiène et sécurité.  
Organisation législation.

### Travaux pratiques de maintenance : 400 heures

Métrieologie.  
Filature.  
Tissage.  
Électricité électronique.  
Automatisme - pneumatique.



# Régleurs

## Durée de la formation :

La formation est réalisée sur une durée de 20 semaines soit 660 heures d'enseignement.

## Conditions d'admission :

Titulaire du certificat étude primaire ou avoir le niveau équivalent et ayant une expérience en entreprise.

## Sanction de la formation :

L'ESITEX délivre après contrôle des connaissances un "Certificat d'Aptitude Professionnelle".

## PROGRAMME D'ENSEIGNEMENT :

La formation se réalise suivant deux options :

- option filature
- option tissage.

Les cours d'enseignement général sont communs aux deux options.

### I. Enseignement général et scientifique : 320 heures

Calcul.  
Mécanique et dessin industriel.  
Électricité.  
Automatisme.  
Hygiène et sécurité.

### II. Enseignement textile : 280 heures

Filature ou tissage.  
Technologie des machines.  
Travaux pratiques textiles.  
Métrieologie.

Les travaux pratiques représentent 65 % de l'enseignement textile.

# La Formation Continue

## TEXTILE et ENNOBLISSEMENT

### Entretien et perfectionnement des connaissances :

2 formules de stage :

- inter-entreprises à l'ESITEX ou autre localité suivant effectif à former,
- intra-entreprises sur demande et sous forme d'interventions adaptées à des besoins spécifiques.

### Domaines d'intervention :

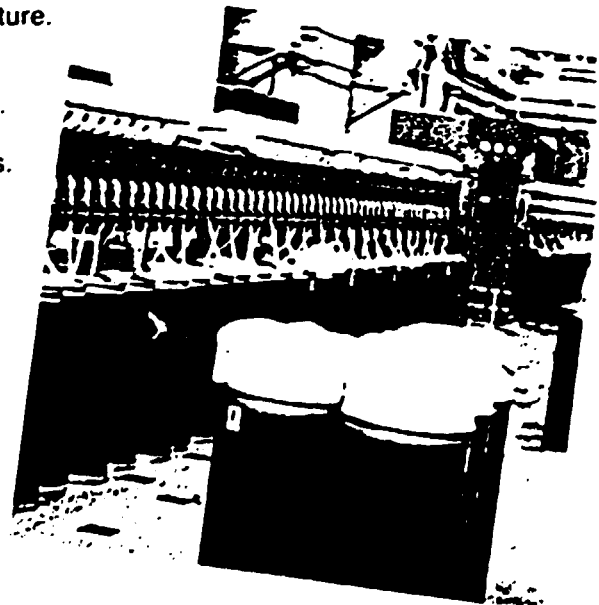
- Perfectionnement des régleurs et agents de maîtrise pour la filature (coton) et le tissage.

*Filature* : soigneurs de machines à filer

formation à l'électronique des machines textiles.

*Tissage* : tisserands, échantillonnage, fabrication préparation CAO/DAO appliquée au textile.

- Métrologie textile.
- Perfectionnement agent laboratoire chimie textile et teinture.
- Maintenance mécanique, électricité, automatismes.
- Informatique, productive.
- Formation à la connaissance de l'Entreprise (Économie).
- Prix de revient - productivité.
- Formation de base du personnel des Entreprises textiles.
- Initiation textile pour utilisateurs et vendeurs.



# **Au service de la Profession Textile**

## **Domaines d'intervention :**

- Filature.
- Tissage.
- Métrologie textile.
- Chimie textile.
- Laboratoire teinture.
- Maintenance.
- Formation de base du personnel des Entreprises Textiles.
- Connaissance des textiles pour utilisateurs et vendeurs.
- Recherche développement.

## **Sections d'enseignements :**

### **Formation première :**

- Ingénieurs diplômés.
- Techniciens supérieurs option "Textile".
- Techniciens supérieurs option "Ennoblement".
- Agents de Maîtrise.
- Régleurs filature-tissage.
- Agents de maintenance.

### **Formation continue :**

100 à 150 stagiaires par an.

Entretien et perfectionnement des connaissances.

2 formules de stage :

- inter-entreprises à l'ESITEX à Ségou ou autre lieu éventuellement,
- intra-entreprises sur demande et sous forme d'interventions adaptées à des besoins spécifiques.

## **Service aux entreprises :**

Les laboratoires de l'ESITEX peuvent intervenir pour les contrôles de fabrication et pour l'analyse des matières premières textiles et des produits finis.

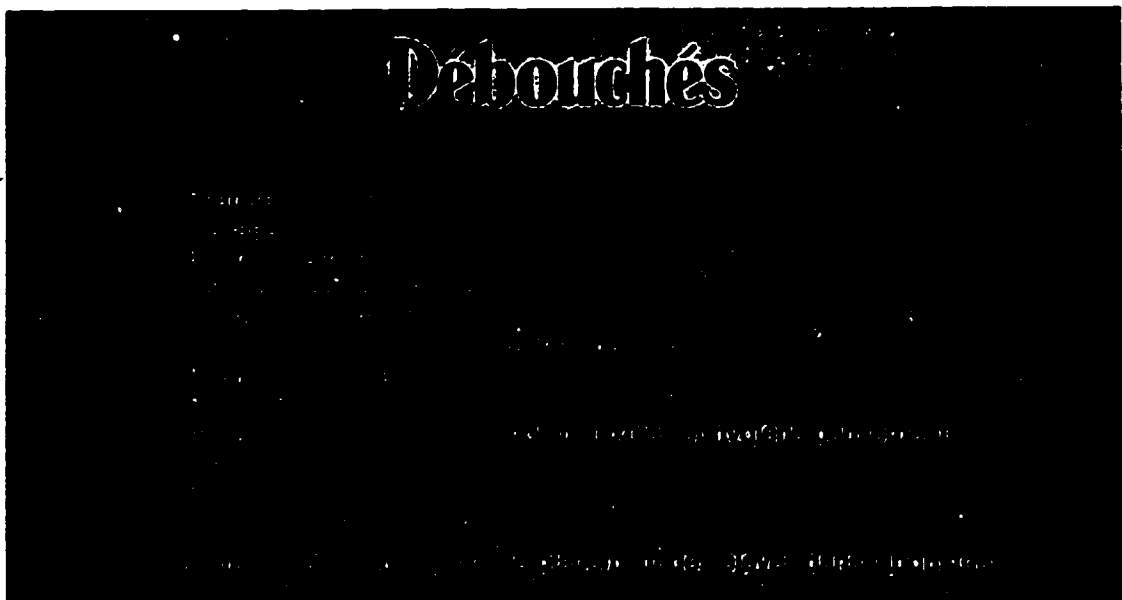
- Essais sur cotons et filés.
- Essais sur tissus.
- Essais divers, solidité teinture, analyse de tissus teints.
- Traitement des eaux, etc.

# Laboratoire d'Analyses, d'Essais et de Contrôles Textiles

Les laboratoires de l'ESITEX interviennent pour le contrôle de fabrication et dans l'analyse des produits finis.

De la matière première au produit fini teint et/ou imprimé.

- *Analyses coton*
  - longueur des fibres
  - résistances des fibres
  - pourcentage de déchets, etc.
- *Analyses des filés*
  - titre
  - régularité
  - torsion
  - résistance
  - taux de reprise, etc.
- *Essais sur tissus*
  - analyse contexture, titre chaîne et trame
  - comptage
  - résistance dynamométrique
  - abrasion
  - éclatement, déchirure, hydrofugation, etc.
- *Essais sur tissus finis*
  - solidité à la lumière
  - dosage des fibres dans un mélange
  - composition colorimétrie, etc.





# ESITEX



## EXTRAITS DU RÈGLEMENT INTÉRIEUR

Le régime de l'école est l'Internat. Les élèves prennent leurs repas au restaurant de l'école. Les cours ont lieu en principe de 8 h à 11 h et de 15 h à 18 h, soit 33 heures de cours par semaine dont 3 heures de sport obligatoires.

La présence aux cours, travaux pratiques et visites d'usines est obligatoire.

La réussite des élèves ne dépend pas d'un examen de fin d'année, mais d'un travail régulier contrôlé tant au long de l'année par des interrogations (notées de 0 à 20).

Moyenne générale obligatoire de 12/20 pour chacune des années d'études (ainsi que pour le rapport du stage de fin d'études Ingénieur) sans moyenne inférieure à 10 pour toutes les matières techniques et sans moyenne particulière inférieure à 5 pour toutes les autres matières.

Le redoublement peut être accordé exceptionnellement une seule fois après avis du conseil des professeurs.

Les décisions du jury sont sans appel.

Les élèves des sections TS désirant se présenter au concours d'entrée en section Ingénieur, ne peuvent faire état de candidature qu'à la condition d'avoir obtenu un avis favorable du Conseil des professeurs, à l'issue de la 2<sup>e</sup> année TS et d'être obligatoirement dans le premier quart du classement général.

Les stages entre les années d'enseignement pendant les vacances sont obligatoires et font l'objet d'un rapport qui sera remis au professeur principal.



Report of Mission

to

Senegal

10-17 January 1990

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## ANNEXES

1. List of Persons Met: UNDP, Government
2. List of Persons Met: Artisans and Entrepreneurs
3. The Product
4. 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 Casamous Ouvre Sés Cases.
  - (iii) utilization of the region's raw cotton and local method of transformation into fibre
  - (iv) the handspINNERS 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. 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.
- 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 decorations 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
    - (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-governmental 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
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
  - 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. Ndlaye 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 larger 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: ✓

FINANCIAL ASSISTANCE, LOANS AND GRANTS

ANNEX 4

Service de Promotion et de Developpment 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.