An overview of the Botswana handicraft sector

M Elizabeth Terry

Introduction

The commercial production and marketing of handicraft products from Botswana has been taking place for the past three decades. This paper presents the broad characteristics of Botswana’s handicraft producers, products, raw materials used in craft production, and marketing structures. This overview has been compiled from knowledge obtained during the period 1982-1993 while the author worked directly in the Botswana craft industry, and from data collected for her PhD thesis on the economic and social significance of Botswana’s handicraft industry (Terry 1999).

Craft producers and products

The craft producers of Botswana today can be classified in four different ways: by type of product, production method, gender and location. Botswana has approximately 5,000 craft producers, just over 50 production units, and about 50 marketing outlets. Of the 5,000 individual producers, 84% produce traditional crafts and the rest contemporary products, 86% work informally rather than using formal methods of production, 77% are women, and 93% work in rural areas. Only 7% are urban-based as compared to 24% of the general population. Table 1 divides the producers into ten categories based on product type, and estimates the percentage of rural producers and female producers in each category. Table 2 lists the number of producers in each district and compares this with the enumerated district population.

Several reasons can be cited for the dominance of traditional crafts, informal production methods and rural-based producers. Botswana remains predominantly a rural society. People living in rural areas have only a few opportunities to earn a cash income, making handicraft production a major one. Traditional crafts are more in demand by the market, and most people who have traditional craft skills remain living in rural areas. Most of these products are suited to informal systems of production. People do not need to meet formally to share workspace or tools. The flexibility of an informal system usually works to the benefit of the producers, but certain disadvantages arise because people working in isolation cannot share ideas on production or marketing. Until recently, much to the frustration of the average craft advisor, rural informal producers have been reluctant to form groups, and the power that can come from working in groups was not occurring. Until many more contemporary craft production units are encouraged to start in urban areas craft production in Botswana will remain predominantly traditional, informal and rural.

Of the approximate 4,200 producers making traditional crafts, 79% are women. Of the almost 800 contemporary craft producers, 65% are women. Only the craft sub-sectors of skinwork and carving are dominated by men. Women probably dominate the craft scene for two main reasons. First, basketmaking is the traditional domain of women in Botswana and it has been strongly encouraged by the commercial market, making baskets the premier product from Botswana. Second, many rural men have had more opportunities in the formal sector, especially regular contracts at the mines in South Africa. In contrast, the role for rural women has been dictated by societal and

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cultural norms, with women taking care of their families and working as subsistence agriculturalists. When the opportunity is present, women can produce and market craft products to secure cash income, making this a favourable feature of the craft sector.

Table 1: Estimated number of producers in Botswana in ten product categories (circa late 1992)

<table>
<thead>
<tr>
<th>Category</th>
<th>Number of producers</th>
<th>% of total producers</th>
<th>Rural producers as % of category producers</th>
<th>Women as % of category producers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Basketry</td>
<td>2,408</td>
<td>48</td>
<td>100</td>
<td>98</td>
</tr>
<tr>
<td>2 Beadwork</td>
<td>850</td>
<td>17</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>3 Skinwork</td>
<td>715</td>
<td>15</td>
<td>100</td>
<td>7</td>
</tr>
<tr>
<td>4 Leatherwork</td>
<td>326</td>
<td>6</td>
<td>46</td>
<td>54</td>
</tr>
<tr>
<td>5 Carving</td>
<td>238</td>
<td>5</td>
<td>100</td>
<td>2</td>
</tr>
<tr>
<td>6 Weaving</td>
<td>176</td>
<td>4</td>
<td>41</td>
<td>93</td>
</tr>
<tr>
<td>7 Textiles</td>
<td>92</td>
<td>2</td>
<td>62</td>
<td>93</td>
</tr>
<tr>
<td>8 Pottery</td>
<td>72</td>
<td>1</td>
<td>93</td>
<td>86</td>
</tr>
<tr>
<td>9 Jewellery</td>
<td>51</td>
<td>1</td>
<td>51</td>
<td>90</td>
</tr>
<tr>
<td>10 Misc Crafts</td>
<td>33</td>
<td>1</td>
<td>100</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,961</strong></td>
<td><strong>100</strong></td>
<td><strong>93</strong></td>
<td><strong>77</strong></td>
</tr>
</tbody>
</table>

Source: Terry 1999—Producer lists (Appendices 4.1 to 4.7)

Table 2 reveals that Ngamiland has by far the greatest number of producers. This is because many baskemakers living on the western side of the Okavango Delta have been encouraged over the past thirty years to produce for the commercial market. More difficult to determine is the reason for Ngamiland basket makers receiving more attention than the Bushmen weavers in the Nata area of Central District or the Birwa weavers in eastern Botswana. Possibly, even initially, the sheer number of weavers in western Ngamiland was attractive to both marketing and aid organisations. Buying from more producers in one area was more viable than travelling to many scattered areas. Accessibility was probably also a factor. In the 1970s and 1980s, a three-day trip from Gaborone was needed to reach the Ngamiland basketmaking villages, while Kobojango in eastern Central District took only two days. However, the flooding of the Mothotse River with no bridge for crossing made Kobojango weavers inaccessible for three to four months during most years.

Relatively large numbers of producers are also found in the Ghanzi and Kgalagadi Districts because most Bushmen live there, and Bushmen producers form the largest percentage of producers. As they are marginalised in most aspects of social and economic life, aid organisations have promoted their traditional craft production as one avenue of economic hope.

The physically small districts of North East and South East have more producers than some larger districts, because the urban areas of Francistown and Gaborone are in these two districts. Formal production units tend to be in urban areas where the infrastructure for both production and marketing is generally good.

The reason for few producers in Southern and Kweneng Districts relative to their enumerated population is difficult to determine. The relative vastness and remoteness of these two districts do not favour craft development or marketing assistance, but the situation is no worse than in Ghanzi.
and Kgalagadi. The four districts also have similar natural resources for craft production. Possibly the Ngwaketse and Kwena, who are the dominant tribes in the Southern and Kweneng Districts, have not chosen to pursue their material culture traditions. One other possibility could be that the Jwaneng diamond mine in Southern District provides employment opportunities for unskilled, uneducated labourers (usually men) from around the area which may be preferable to informal craftwork.

Table 2: Location of producers by district (circa late 1992)

<table>
<thead>
<tr>
<th>District</th>
<th>Number of producers</th>
<th>% of total producers</th>
<th>Population by district</th>
<th>Producers as % of district population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ngamiland</td>
<td>2,879</td>
<td>58</td>
<td>94,322</td>
<td>3.0</td>
</tr>
<tr>
<td>Ghanzi</td>
<td>535</td>
<td>11</td>
<td>24,695</td>
<td>2.1</td>
</tr>
<tr>
<td>Kgalagadi</td>
<td>421</td>
<td>8</td>
<td>30,873</td>
<td>1.3</td>
</tr>
<tr>
<td>Central</td>
<td>247</td>
<td>5</td>
<td>463,537</td>
<td>&lt;1</td>
</tr>
<tr>
<td>North East</td>
<td>231</td>
<td>5</td>
<td>108,387</td>
<td>&lt;1</td>
</tr>
<tr>
<td>Kgatleng</td>
<td>221</td>
<td>4</td>
<td>57,168</td>
<td>&lt;1</td>
</tr>
<tr>
<td>Chobe</td>
<td>183</td>
<td>4</td>
<td>14,186</td>
<td>1.2</td>
</tr>
<tr>
<td>South East</td>
<td>124</td>
<td>3</td>
<td>203,250</td>
<td>&lt;1</td>
</tr>
<tr>
<td>Southern</td>
<td>61</td>
<td>1</td>
<td>159,038</td>
<td>&lt;1</td>
</tr>
<tr>
<td>Kweneng</td>
<td>59</td>
<td>1</td>
<td>169,835</td>
<td>&lt;1</td>
</tr>
<tr>
<td>TOTAL</td>
<td>4,961</td>
<td>100</td>
<td>1,325,291</td>
<td></td>
</tr>
</tbody>
</table>

Source: Terry 1999—Producer lists (Appendices 4.1 to 4.7)  
Adapted from 1991 census data (CSO 1991b)

Traditional crafts

Certain traditional, usually utilitarian, crafts in Botswana were produced by agriculturalists, others by pastoralists, and a different set by hunters-gatherers (Larson 1975; Ebert 1977; Silberbauer 1981). These traditional crafts continue to dominate over contemporary products, and some are still produced for use in the customary manner (Taylor 1994), but most are simply replicated for the commercial market (Yoffe 1978; Vulcano 1985; Terry 1991b).

Many different crafts were produced by the agriculturalists, but the woven basket was, and still is, the primary example of a traditional utilitarian craft for Botswana (Ebert 1977; Terry and Cunningham 1993; Taylor 1994). Different shapes of baskets are created and used for a variety of purposes, including storing, winnowing, carrying and straining (Figure 1). The main producers of the famed Botswana baskets are the women of the Ye! and Mbukushu tribes in Ngamiland District in north-western Botswana (Figure 2) (Yoffe 1978; Levinsohn 1979; Terry 1984a, 1984b, 1986b). Baskets are also produced in other parts of Botswana, but to a much lesser extent, including the Subiya in the north-western Chobe District, the Bushmen in the Nata River region and the Birwa east of Bobonong in Central District (Ebert 1977; Terry 1988a, 1988c). These same tribes are also known for their woven mats with their delta and riverine environments supplying the necessary reeds (Taylor 1994). A few Tswana and Kalanga, both men and women, produce baskets in North
East, Kgatleng, and South-eastern Districts, but in these areas, materials other than *Hyphaene petersiana* (mokola) palm are used (SupaNgwao 1991).

Other crafts made by agriculturalists are farm implements, such as hoes, axes and adzes, which combined the techniques of woodcarving and blacksmithing (Larson 1975). Most of the tribes throughout Botswana continue to make wooden products for use in the homesteads, such as spoons, stirring sticks, mortar and pestle sets, knife sheaths, stools and kgotla chairs. While wooden bowls are made for commercial marketing, they have been largely replaced by enamel bowls for local use (Larson 1975; Cuypers 1987). Commercially, the woodcarvers who have received the most encouragement include the Mbukushu in Etsha in Ngamiland (Figure 3), the Hurutshe, Kalanga and Ngwato in the Shashe area of Central District (Figure 4), and the Bushmen and Ngwato in the Serowe area of Central District (Serowe Woodcarvers undated; Supa-Ngwao 1991; Cuypers 1987; Terry 1987a).

Certain agriculturalists, including Mbukushu men, and Subiya and Tswana women, traditionally made clay pots for storing water or beer. Due to the arrival of modern plastics and metals and the easy accessibility of buckets and basins, very few clay pots are produced today in Botswana (Thebe 1997). Unlike neighbouring countries such as Zimbabwe and Namibia, in Botswana the commercial production of these pots has not been enthusiastically encouraged. Their size and fragility make transport very difficult and limit the range of their market (Ngakane 1993). Only a few women in the following groups can be found today working with clay in the traditional manner: the Subiya in Chobe, the Kalanga in the north-east, the Kgatla around Mochudi, the Ngwaketse in Southern District and the Kweni around Molepolole (Terry 1990b; Supa-Ngwao 1991; Letlole and Ntshambiwa 1993; Ngakane 1993; Thebe 1997). While Mbukushu men were noted for their pottery work covered in woven reeds or bark (Larson 1975), they no longer have access to clay in Etsha as they did in the riverine areas in Zambia and Angola. Possibly some Mbukushu men along the main channel of the Okavango still possess the necessary skills today, but they would have to be sought out and their workmanship assessed.

Pastoralists historically created a different variety of crafts, centering around cattle raising and milking. Milk jugs, used for storing sour milk, were carved from a single piece of hard wood with a sharp bladed adze. Containers for storing cooking fat were made from a wet piece of cow skin hardened into a round shape. While most Batswana raise cattle, the Herero in western Ngamiland are the more significant craft producers, continuing to produce these utilitarian crafts throughout the 1980s because of their relative remoteness.
Articles needed for hunting and gathering are produced today by the Bushmen who live in the harsh environment of the Kalahari Desert. Although probably none today rely on hunting and gathering to survive, some carry on with these activities part-time and use their craft products in daily life (Heinz and Maguire undated; Lee 1979; Tanaka 1980; Silberbauer 1981; Gantsi Craft 1987). A variety of crafts are utilised in hunting, including: bow, quiver containing arrows, poison holder, spear and a fire-making set with two sticks (Figure 5). Gathering equipment includes digging sticks and leather carrying bags and pouches, and whole ostrich eggs are used for collecting and carrying water.

All three groups produced items of clothing and personal adornment, mostly made from skins and beads. The craft of tanning and skinwork was practised by most Tswana tribes, the Herero, Bushmen and Kgalagadi (Schapera 1953; Lee and Devore 1976; Silberbauer 1981). The same tribal groups continue to produce traditional leather items, some for domestic consumption, but mostly for commercial sale (Vulcano 1985; Terry 1988d). Today, bead work is only produced by the so-called minority tribes, especially the Bushmen in western Ngamiland District and the Bushmen and Kgalagadi throughout Ghanzi and Kgalagadi Districts (Shostak 1976; Bedsted and de Noord 1988; Bubi 1988; Business Strategists 1990, 1990b; Terry 1991a). While the Yei and Mbukushu used to be prolific beadwork artists in making glass-beaded skirts and aprons, this art has largely died out (Figure 6) (Larson 1975; Levinsohn 1984). Many rural people continue to wear beaded necklaces or bracelets, but most, except young children or old women, have changed their traditional clothing to modern clothes. Although the Herero have also abandoned their skinware, most Herero women persist in wearing the cloth patchwork dresses introduced by German missionaries in the nineteenth century.

Another item made and used by all three groups is the mat. Mats are used for sleeping and sitting at the home, field and cattlepost, and for certain ceremonies. Materials depend on local availability, with the production of reed mats isolated to the northern areas, while animal skin mats, both wild and domestic, can be found throughout Botswana (Terry 1984c, 1988a, 1988c; Vulcano 1985; White 1986a; Taylor 1994).

One final type of craft product comes from the long-standing practice of creating music for
pure pleasure, to pass the time of day, or for healing and religious ceremonies. Some Tswana used to be prolific in the production of musical instruments (Wood 1976). However, only the Mbukushu and Bushmen appear to continue to produce, play and sell a variety of musical instruments such as drums, thumb pianos, and mouth and wooden harps (Larson 1970, 1975; Lee 1979; Tanaka 1980; Silberbauer 1981; Terry 1990b).

Figure 3: Mbukushu woodcarver Julius Ruvero of Etsha 9 incising designs into a wooden crocodile, while his assistant heats the incising tools. Circa mid-1980s. Photograph M E Terry

Contemporary crafts

Certain contemporary crafts fall under the same headings as some of the traditional products (e.g. basketry, carving, leatherwork and pottery), but their actual make-up is different. The same types of materials are used, but the style is shaped for ‘Western’ rather than for local use (Cuypers 1987; Jones 1988; Terry 1990b). Some examples of these include gas cylinder basket covers and long thin baskets to hold French bread that are woven with mokola palm fibre using the coil technique. Other contemporary product types have no connection at all with the customary craft techniques of the cultures found in Botswana. These types include jewellery (as opposed to beadwork), textiles (Figure 7) and weavings. For some of these, so-called traditional designs or patterns are incorporated into the piece, but no other aspect of the item is traditional. For example, mekgabo Tswana wall designs could be silkscreened on to a tablecloth or woven into a wool tapestry, but the products remain contemporary (Mushonga 1977; White 1988; White 1991; Terry 1993).

In contrast to traditional crafts, none of the commercial production has any basis in tribal affiliation. Any tendency towards one tribe dominating a certain field only relates to the geographical location of the specific business. For example, many Kalanga produce game-skin leatherwork because they live in Francistown where the main tanning and leather production companies are found. In Pilane, where at least six leather workshops are located, most people are Kgatla (Figure 8). Having noted this, contemporary craft production seems to be dominated by people from the
various Tswana ethnic groups, but this seems to be due to political and economic reasons, not tradition.

In a recent marketing study on Botswana crafts for five Ngamiland non-government organisations (NGOs) (Terry 2000), only two contemporary product lines that existed during the 1980s and 1990s were found with any innovations, new designs or techniques. These were a glossier glaze on the top part of Pelegano Pottery (Gaborone) products, and Marothodi Fabrics (Francistown) is now also using viscose cloth along with 100% cotton cloth for their clothing items and have new designs (Figure 9). Only one new contemporary product line made in Botswana since 1993 was seen (in Maun at the Power Station Craft Centre)—handmade paper from various plant materials such as papyrus, water lilies, and elephant dung.

**Raw materials used in the handicraft industry**

To make the craft products, various raw materials are used, which are taken from either the natural environment of Botswana or imported from other countries. The natural resources can be divided conveniently into two categories: animal and plant. The two categories can further be separated into two: naturally-occurring and domestically-produced. From a systematic recording of the natural raw materials used in Botswana's craft industry for the author's PhD thesis, over 130 different raw materials are utilised. A list of these materials, which provides details, including both scientific and Setswana names, spatial distribution, parts of animals or plants used and types of products produced, has been developed by this author (Terry 1999, 2000).

Animal products are particularly associated with Bushmen crafts and other crafts from the Kalahari Desert. Some examples of game-skin products include: carrying bags from springbok or hartebeest, hunting-set bags from duiker or steenbok, dancing skirts from springbok, and aprons from duiker (Lee 1979; Tanaka 1980; Silberbauer 1981; Gantsi Craft 1987). The fur of certain animals, most notably bat-eared fox and jackal, followed by genet, wildcat and caracal are used in the fabrication of karosses (fur blankets), hats and bags. Mats are sometimes made from the same animals, but are more often made with skins of duiker, impala and steenbok (White 1986a). Ostrich eggshell beads and sinew are used for making jewellery and accessories, and to decorate skin bags, aprons and skirts, sometimes in combination with other beads made from seeds, porcupine quills, branches, grass roots or with imported glass beads. Other items, produced in smaller quantities, using wildlife resources include: powder puffs from the shells of the Kalahari and leopard tortoises, smoking pipes from the leg bones of steenbok or duiker, and bracelets and fly...
Figure 5: Bushman repair kit from Ghanzi District complete with water straw, spare twine, *Acacia* gum and arrow tips made from bone. The case is made from a whole *Acacia* root bark. Circa mid-1980s. Photograph M E Terry.

Figure 6: Close-up of a Yei beaded skirt made with black and white glass beads and sewn together with sinew from cattle. Circa early-1970s. Photograph M E Terry.

Whisks from the tail hair of wildebeest (Lee 1979; Tanaka 1980; Silberbauer 1981; Terry 1988d, 1991a) Domestically-raised animals are also put to use. Goat skins and cow hide are widely used for making skirts for school dancing groups (Figure 10), handbags and sandals, and goat skins are especially popular in the fabrication of skin mats. Since late 1989 beef bone has been exploited for the art of bone-carving, while a few craftsmen are found working cow horn into such items as buttons, bangles and spoons. Karakul wool is used in tapestry and rug weaving.
Plants have been widely exploited for craftmaking, especially basketry. The primary resource for basketmaking is the *Hyphaene petersiana* palm, called *mokola* in Ngarniland and *mokolwane* in eastern Botswana (Figure 11). Different weavers employ different materials for the core of the coil-built baskets (typically *mokola* palm, *Eragrostis pallens* grass or *Cocculus hirsutus* vine), and a variety of plants are utilised for dyeing the natural fibres, such as *Euclea divinorum*, *Berchemia discolor*, *Indigofera tinctoria* and *Pterocarpus angolensis*. Other indigenous plant materials are used for sitting mats (*Cyperus papyrus* and *Phragmites australis*), sifting mats (*Triraphis andropogonoides* or *Eragrostis trichophora* grass) and beer strainers (*mokola* palm). Eight different plants are used in the construction of Mbukushu wigs. Approximately 40 different tree species are used for wooden creations.

Domestically grown plant resources are the base for other craft products. The most important ones include corn husk dolls from the husks of locally grown maize, and jewellery items and decorated calabashes from gourds (*Langenaria siceraria*) (Figure 12).

Besides animals and plants, a few other natural resources are found in Botswana and used for craft production. Certain jewellers incorporate semiprecious stones into their pieces. While some of these stones (e.g. malachite, amethyst, tiger-eye) come from outside Botswana, others are made with stones found in eastern Botswana in the Bobonong area, mainly agate, but also pink and grey carnelian (GOB 1984). The few traditional potters scattered around Botswana use clay found near rivers (e.g. Kane area and Chobe Enclave) (Terry 1988c; Ngakane 1993). In 1983 a relatively large clay deposit was found near Serule. Because of this discovery, government decided to develop the ceramics industry by starting a pottery training centre in Francistown. However, according to potters, the quality of the clay is not that good for commercial ceramics and most enterprises continue to import at least some of their clay from South Africa.
Figure 8: A well-used leather briefcase from Pilane in Kgatleng District. Circa-1987. Photograph M E Terry

Figure 9: Zebra pattern silkscreen printed onto cotton cloth, using both reactive and pigment dyes at Marothodi Design in Francistown, North East District. Like this design, many of Marothodi’s designs represent the flora and fauna of Botswana or are abstract or geometric. This particular cloth has been sewn into a very attractive full skirt. Circa late-1980s. Photograph M E Terry
Figure 10: Leatherworkers at Mabutsane Tannery in Southern District using goat skins to make dancing skirt aprons and hats. Circa 1992.
Photograph M E Terry

Figure 11: Basketmakers from Etsha inspecting one of their mokola (Hyphaene petersiana) pilot cultivation plots, where experimentation took place to determine the best way to grow palm. Circa early-1990s.
Photograph M E Terry
Craft marketing structure

In Botswana crafts are marketed at three different levels and in various ways at each level. At the first level, the producers, either working individually or in a production unit, sell their own products, sometimes to local villagers, but more often to visitors coming to their villages. For example, woodcarvers/blacksmiths in Etsha sell their handmade agricultural tools to local farmers, and Tsodilo Hill Bushmen sell hunting sets to tourists visiting the hills. Certain areas are visited regularly by non-profit (usually, profit-making but not-for-gain) organisations and commercial middlemen, making them the main market source for individual producers (Bedsted and de Noord 1988; Business Strategists 1990a, 1990b; Gjern 1994). Gantsi Craft staff travelling throughout Ghanzi District and northern Kgalagadi District to buy Bushmen crafts, and Botswana Christian Council staff buying baskets in the Etsha area are examples of non-profit buyers. McGregor’s Limpopo Trading Company, primarily buying baskets in Ngamiland, was an example of a commercial middleman operating in the early 1990s. Much less commonly, producers travel to another area to sell their own products. While Pilane leather-workers travel to Gaborone daily to sell ‘on the Mall’ in the city centre and to other towns at the end of the month for street sales, individual producers seldom leave their villages for marketing in larger towns. Unlike in Namibia or Zimbabwe, informal craft sellers are seldom seen on the streets of Botswana’s towns or in tourist areas.

The second level of marketing occurs when non-profit and commercial middlemen resell the crafts bought from producers, using various methods: (1) retail shops owned by the intermediary organisations, (2) marketing trips around the country to sell formally to retail shops and informally to friends and colleagues, (3) agricultural and trade fairs and craft exhibitions, (4) sending products by air or road to other wholesalers and retailers in the country and (5) exporting.

The third level of marketing is through retail outlets, which are within the country and owned and operated by production units, non-profit organisations, or commercial retail shops. These outlets fit into seven different categories, which are detailed in Table 3. The category that any one outlet falls under often determines the types of crafts stocked and can affect sales performance. For example, market outlets catering to tourists travelling on small aircraft and with limited luggage space mainly stock small or easily transportable items (Ngamidata 1988). Outlets that consider craftselling their primary activity usually sell more crafts than those outlets that sell crafts as a sideline. In the late 1990s, 48 craft marketing outlets were identified across Botswana (Terry 1999), with 35% in urban areas and an equal portion in tourist areas. The remaining 30% were rural-based, setting up business in these remoter locations because they exist to support production.

Figure 12: Incised calabash (Langenaria siceraria) gourd from Pelegano Crafts in Gabane, Kweneng District.

Circa early-1990s.
Photograph M E Terry
units or informal producers working nearby.

Some production units, non-profit and profit-making middlemen and retail shops undertake exporting, while no individual producers are known to do this. Overall, export marketing is unorganised and underdeveloped, and no overall national-level promotion scheme exists (Jones 1988; MFDP 1991). During the 1980s, 30% of Botswana crafts were estimated to be exported to the United States, several European countries, Australia, New Zealand and certain countries within southern Africa (Terry 1990b). Today one large craft company based in Gaborone exports about 10 to 15% of its products, usually to fill specific orders.

### Table 3: Types of craft marketing outlets in Botswana (N=48)

<table>
<thead>
<tr>
<th>Outlet Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft shop or sales point selling primarily craft items, attached to a lodge, hotel or safari camp</td>
<td>27%</td>
</tr>
<tr>
<td>Craft shop selling primarily craft items, attached to a production unit</td>
<td>25%</td>
</tr>
<tr>
<td>Craft shop selling primarily craft items, not connected with any other type of operation</td>
<td>21%</td>
</tr>
<tr>
<td>Retail shop selling some craft items along with other goods, such as food and household items</td>
<td>10%</td>
</tr>
<tr>
<td>Craft shop selling crafts in support of informal producers from a specific geographical area, but not connected with a production unit</td>
<td>10%</td>
</tr>
<tr>
<td>Craft shop attached to a museum</td>
<td>4%</td>
</tr>
<tr>
<td>Art gallery selling a few crafts</td>
<td>2%</td>
</tr>
</tbody>
</table>

Source: Terry 1999 – Craft Market Outlet Questionnaire and Ngamidata Questionnaire

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