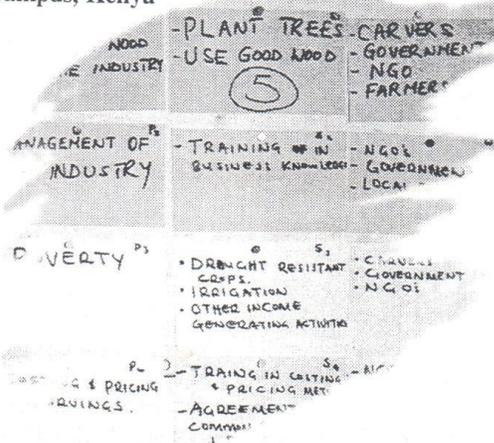


# CRISIS IN THE KENYAN WOODCARVING INDUSTRY

## OPTIONS FOR ECOLOGICAL AND ECONOMIC SUSTAINABILITY

Report on the  
Conference of the WWF-UNESCO 'People and Plants' programme  
18-19 September 2000  
Kenya College of Communications Technology (KCCT)  
Mbagathi Campus, Kenya



People and plants



*We ... commit ourselves to buying, harvesting, carving, selling wood products originating from farmland and plantations while phasing out the use of overexploited slow-growing trees from forests, woodlands and other related land systems.... (Mbagathi Declaration 2000)*



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### Mbagathi Woodcarving Conference

19 December 2000

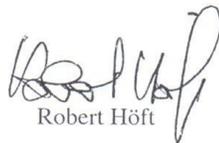
Dear workshop participants and members of the interested public,

We are pleased to enclose copy of the report on the Conference which discussed options for ecological and economic sustainability of the Kenyan woodcarving industry. To those of you who are directly involved in woodcarving we also enclose a questionnaire and would be glad to receive a feedback on the steps you have taken or intend to take to produce carvings in environmentally-friendly manner.

Since the Conference, Kenya's case for the certification of "good wood" carvings has been presented to the II Annual Conference of the Forest Stewardship Council. While the proposed model of groups of small-scale producers of "good woods" supplying the carving industry does currently not qualify for certification, it is hoped that the arguments presented, and additional data which will be supplied in due course, will be recognized in the near future. At the same time it is foreseen to embark on high-level regional discussions on the FSC Principles and Criteria in order to adapt these to the East African situation of wood and non-wood product supply.

Meanwhile we hope that the conclusions of the Conference and our commitment reflected in the Mbagathi Declaration will contribute to safeguarding Kenya's shrinking forest resources.

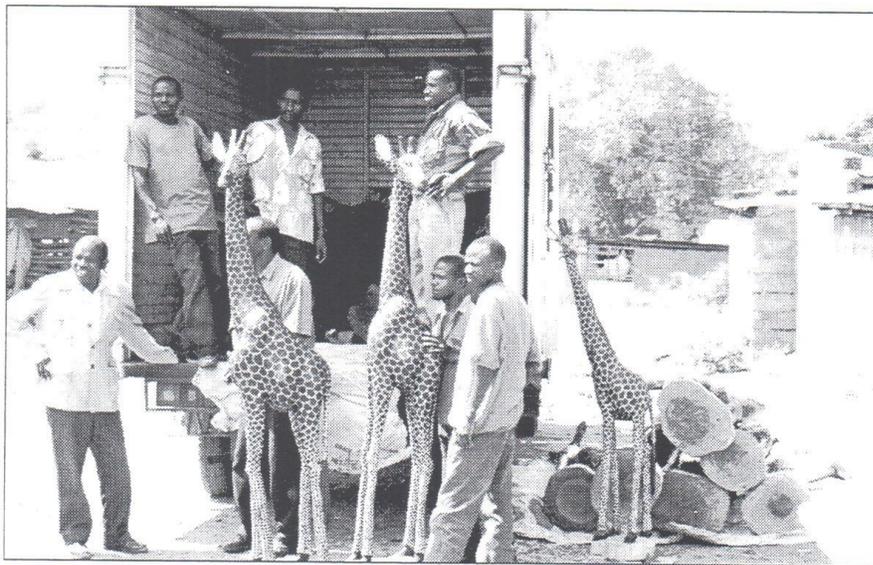
Sincerely,

  
Robert Höft

  
David Maingi

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As *muhuhulmuhugu* (*Brachylaena huillensis*, mahogany) and *mpingo/mvingo* (*Dalbergia melanoxylon*, ebony) have become locally extinct carvers now resolve to other species from natural habitats, such as *mũuku* (*Terminalia brownii*) and *itula* (*Commiphora baluensis*). These may be among the next species to be wiped out due to unsustainable harvesting practices.



Francis Nyenze, Minister for Environment and Natural Resources examining a display of "good wood" carvings



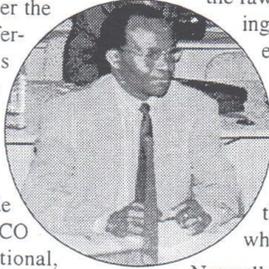
Participants of the Conference on the "Crisis in the Kenyan Woodcarving Industry"

## 1. Background

Mutisya Munge had started woodcarving in Kenya in the early century. Eighty years later his grandson, Dr. Samuel Muthwii, travelled to woodcarving sites throughout the country and identified carvers, businesspersons and co-operatives forming part of an industry, which has constantly grown over the years. In preparation of a conference discussing the problems and opportunities the industry is facing today, he invited representatives of carvers and traders from all major centres.

Since 1994, WWF (World Wide Fund for Nature) and UNESCO (United Nations Educational, Scientific and Cultural Organization), through the 'People and Plants' Initiative, have been concerned about the ecological and socio-economic consequences of the depletion of the resource base on which the Kenyan woodcarving industry relies. In working with woodcarvers throughout East Africa, the following facts emerged:

1. The Kenyan woodcarving industry supports approximately 80,000 woodcarvers with an estimated 500,000 dependants.
2. Kenyan woodcarvings are worth more than 1.5 billion Kenya Shillings per year.
3. The Kenyan woodcarving industry uses over 50,000 trees equivalent to almost 8,000 m<sup>3</sup> of wood annually. This is equivalent to ten trees being felled per hectare of natural closed-canopy forest in Kenya every year.
4. Until recently, the Kenyan woodcarving industry relied to about 90 percent on three preferred tree species: mahogany (*muhuhu*, *Brachylaena huillensis*), ebony (*mpingo*, *Dalbergia melanoxylon*) and olive (*mutamaiyu*, *Olea europaea ssp. africana*).
5. The selective harvesting of preferred species has led to a decline and locally to a collapse of the tree population and contributed to the degradation of forests and woodlands.
6. The selective harvesting of mature trees of the preferred species has limited the species' regeneration ability (due to removal of the seed source) and endangers the survival of small mammals, birds, reptiles and insects who depend on these trees for food or shelter.



7. The collapse of Kenyan populations of *muhuhu*, *mpingo* and other carving species has caused the problem to be exported into Tanzania, with hundreds of logs being smuggled across the border to meet the Kenyan demand for woodcarvings.
8. Although woodcarving adds high value to the raw material, large quantities of carvings are of poor quality and do not easily attract buyers or are being sold at extremely low prices.
9. The marketing of woodcarvings has become increasingly difficult both locally and internationally. Carvers have much of their capital tied up in carvings which cannot be easily sold.

Naturally, the economic and social consequences of increased difficulty to obtain raw materials at reasonable prices and the marketing problems have been felt by carvers and their dependants. Equally, the ecological consequences of forest degradation to which the demand for carving wood contributes has alarmed forest managers, conservationists and the general public.

The 'People and Plants' Initiative therefore brought together carvers, designers, buyers, traders, farmers, representatives of environmental groups, government departments and development agencies to discuss opportunities and ways leading out of the ecological and socio-economic crisis facing the Kenyan woodcarving industry.

In preparation of the conference, WWF and UNESCO had commissioned a consultant to prepare a background document. The terms of the consultant were *inter alia* to (1) identify and list the key stakeholders in the woodcarving industry; (2) update the stakeholders on the current status of the industry and proposed intervention measures and (3) select stakeholders' representatives to attend the conference.

The background document can be obtained from the 'People and Plants' Programme Office at UNESCO-Nairobi.

It should be noted that the interest in participating in the Conference was much greater than the capacity of about 70 participants who could be invited. All documents and reports are therefore being made available to anybody interested in the subject.

## 2. Conference Proceedings

The Minister for Environment and Natural Resources, Hon. Francis Nyenze, as the Guest of Honour, opened the Conference. He commended carvers for getting together for actively seek solutions to the problems facing the industry. In his opening speech (Appendix I) he outlined the history of the woodcarving industry and its role in providing work and



income to rural people as well as traders. However, he urged both carvers and traders to be committed to the safeguarding of the environment. The Minister deplored the existing wood shortage and stressed the Forest Department's plans to include woodcarving species into its planting programme. He pointed out that the new forest policy provides for agreements with local communities to establish woodlots in order to meet their wood requirements. Entering into such agreements would be possible for carvers groups who could be planting both fast-growing "good wood" species as well as the traditional carving species (e.g. olive, *mutamaiyo*).

Before the opening, the Director of UNESCO Nairobi Office, Dr. Paul Vitta, had welcomed the Minister and the participants and outlined the theme of the meeting, centred around wood shortage and the prospect of certification of "good wood" products.

After these remarks, presentations were given by UNESCO-'People and Plants', MCC's (Mennonite Central Committee) Sustainable Woodcarving Project funded by the Micro-

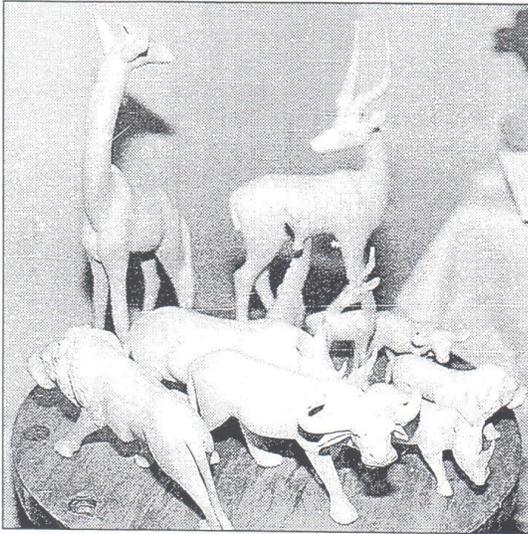
enterprise Support Programme (MESP) of the European Union, the Kenya Forest Department, Kenya Wildlife Service, the Bombolulu Workshops and Cultural Centre on behalf of the International Federation for Alternative Trade (IFAT), and a representative of a carving community (see Programme in Appendix II).

The speakers addressed the following points:

1. Because of the shortage of traditional carving woods, carvers have explored the possibility to use alternative species, most of which are fast-growing introduced multi-purpose species grown on farms. These include neem (*mwarobaini*, *Azadirachta indica*), jacaranda (*Jacaranda mimosifolia*), grevillea (*mukima*, *Grevillea robusta*), mango (*mwembe*, *Mangifera indica*) and others. Because of their fast growth, general availability and suitability to produce quality carvings they have been termed "good woods".
2. The use of "good woods" has minimal ecological impact. The trees are planted primarily for other purposes than for carving (medicine, fodder, shade, ornament, timber), they can be pruned, they coppice and they grow five times faster than forest or woodland species.
3. A neem tree grows to a diameter of 80 cm in 50 years. A *muhuhu* tree requires more than 200 years to grow to this size.
4. Carvings from "good woods" can make excellent art objects with innovative designs. Yet, substantial training is required to help carvers shift successfully from the traditional woods to "good woods".
5. Large importers increasingly demand for carvings produced from sustainable wood sources. Only "good woods" originating e.g. from managed farms or from certified species can qualify.

6. The Sustainable Yield (SY) of neem trees with diameters greater than 50 cm in the Kenyan coastal strip is over 200,000 m<sup>3</sup>. This species alone could therefore supply a woodcarving industry 25 times the size of the current without negative ecological consequences.

7. The Ministry for Environment and Natural Resources welcomed the initiative of carvers' groups to replant trees required for woodcarving on public land. The Kenya Forest Department is interested to allow Community Forest Associations, including carvers' groups, to use Forest land for tree planting. Kenya Wildlife Service appreciates



community participation in the management and re-establishment of forest resources.

8. To help Kenyan carvers fulfill the criteria increasingly required for export, WWF and UNESCO work with the Forest Stewardship Council (FSC) to achieve certification for "good wood" carvings.

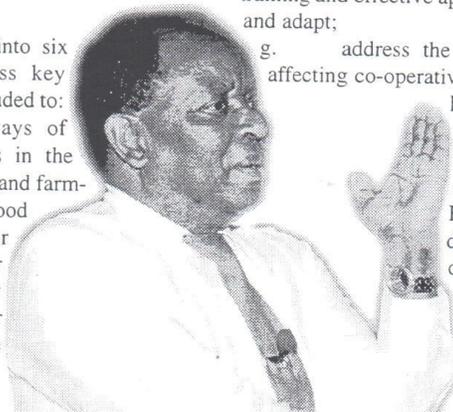
9. To improve the quality and diversity of carvings, the Mennonite Central Committee provides training on design and wood properties and kilns and drying sheds are being tested.

The presentations were followed by a summary of the issues and an introduction to the group discussions.

### 3. Group Work

Participants were divided into six working groups to discuss key areas of concern. Tasks included to:

- a. look for effective ways of involving stakeholders in the wood carving industry and farmers in planting good wood plant species, other local species used for wood carving and any other species for improvement of the environment;



- b. identify obstacles that hinder massive tree planting campaigns and modalities of doing it and explore the possibility of involving community based groups particularly in places where wood carving industry is intense e.g. Wamunyu;
- c. address the problem of pricing woodcarvings to avoid exploitation of carvers by middlemen;
- d. discuss the problem of wood wastage and ways of minimising it;
- e. look into the marketing strategies of co-operatives or individual carvers to make them more effective and to expand markets. This should include other measures for improving the trade;
- f. elaborate the need for educating carvers, identify the areas in which they need training and effective approaches to adopt and adapt;
- g. address the leadership crisis affecting co-operatives;
- h. elucidate the problems of corruption facing co-operatives and KCCU e.g. in the distribution of orders, elections and the education of voters, etc.;

- i. discuss the use and the popularization of good wood and its products in Kenya and elsewhere;
- j. address the problem of overcrowding and the over taxing of facilities in working sites, which can result in health problems;
- k. discuss ways of dealing with wood carving waste;
- l. discuss the problems of migration and belonging to more than one co-operative;
- m. discuss the possibility of using wood from other countries;
- n. find ways of making good wood carvings more appealing to buyers and identify the preservation measures needed.

After initial discussions each working group ranked the six most serious problems affecting the woodcarving industry. In the plenary session that followed, the problems were regrouped, ordered and classified. The problem of the carvers' representation in co-operatives and in the industry in general appeared to be a key problem and was extensively discussed. It is exacerbated by the existence of incompetent, untrained and corrupt management within the co-operatives and in the industry. Currently, co-operatives represent only about 20% of the carvers. Carvers felt very strongly that the leadership keeps them away from co-operatives.

The groups reported back to the plenary and in a ZOPP approach. Areas of shared concern



were written on cardboard paper and pinned up on large boards. In the same way solutions to the problems were suggested and organizations identified who might be in a position to implement the solutions foreseen for each problem.



The six groups were then asked to work out solutions to the problems previously identified. They also had to define who was to address the problem.

The table on the following pages summarizes the results of this exercise.

PROBLEM	SOLUTION	BY WHOM
<b>PROBLEM 1: ENVIRONMENT</b>		
Lack of raw materials, resources and healthy working environment a. Good wood b. Water c. Seed d. Land	Tree growing techniques	Carvers should initiate tree planting. Co-operatives, NGOs, donors and Forest Dept. should support  a. Farmers, carvers b. Farmers, carvers, NGOs (support) c. Farmers, carvers, KEFRI, NGO and donor support d. Farmers, carvers, government, management of co-operative societies and Forest Department
Lack of good working environment	Health education for carvers	Carvers, co-operatives, public health officers, NGOs, Forest Department and donors
Ineffective involvement of stakeholders in tree planting	Creating public tree planting awareness	Carvers, co-operatives, Forest Department, provincial administration, NGOs, donors, farmers
	Carvers to negotiate for specific land from the government  Plant trees on private land Use good wood	CBOs, co-operatives, NGOs, industry umbrella body, Forest Department, KWS, Lands Office  Carvers, business people, farmers
	Implement: a. Drought resistant crops b. Irrigation c. Other income generating activities d. Growing of good wood e. Dam construction, boreholes, water harvest	Umbrella body, international buyers, co-ops, NGOs, government agencies (e.g. museum, KWS), eco-tourism groups, individual carvers, wholesale buyers CBOs, farmers, carvers, Forest Department, donors, co-operatives, KNFCU, local councils, individuals

	f. Seed collection g. Identifying land h. Assist seedling provision by FD and other agencies	
<b>PROBLEM 2: MANAGEMENT</b>		
Management of the industry	Create industry-wide trade body	All stake holders in the industry, government, Export Promotion Council, KNFCU, NGOs, donors
Corruption by management in business transactions	Training in business knowledge	All stakeholders, carvers, KACA, KNFCU, NGOs, buyers, farmers
<b>PROBLEM 3: LEADERSHIP</b>		
Lack of accountability of funds Electable leaders	Transparent measures are to be put in place at all levels	Carvers, co-operatives, government, NGOs, donors
Lack of transparency	Provision of additional facilities according to demand work (space, shop, surrounding area, storage, space for wood, hygiene)	Government, co-operatives, NGOs, carvers
Leadership crisis in carvers groups	Election of right leaders by carvers	Carvers, co-operatives, KNFCU
Poor management of co-operatives	Management training	KNFCU, NGOs, donors
Lack of management skills among co-operatives, individuals, carvers, farmers, companies.	Management training	KNFCU, NGOs, government, supervisors of co-operatives and industry, Export Promotion Council, Chamber of Commerce, donor programmes
Exploitation of carvers	Responsible leadership, market information	Carvers, co-operatives, donors, industry, trade body

Poor relationship between carvers, FD, KWS, KNFCU and administration	Industry-wide trade body	All stakeholders in the industry
Costing and pricing of products	Training of carvers, co-ordination of donor programmes	NGOs, KNFCU, donors
Poor management of nurseries	Train carvers and co-operatives in nursery care	NGOs, FD, donor programmes
<b>PROBLEM 4: MARKETING</b>		
Lack of appropriate marketing structures, strategies and information	Provide market information in general media industry-wide body	NGOs, UNESCO, government, other donors donor business advisers, carvers, co-operatives, government, trade organizations, media houses
Lack of wood certification knowledge and information on its impact on the industry	Provide certification information. Provide impact data of certification. Prioritise and enhance marketing through trade fairs and exhibitions, education, internet	FD, donors, UNESCO, Export Promotion Council, Chamber of Commerce
<b>PROBLEM 5: SKILLS</b>		
Lack of certification knowledge	Certification awareness creation by donors and government	Knowledgeable stakeholders
Awareness/training on: a. Wood utilization b. Tree planting c. Good wood acquisition and use d. Costing and pricing of products	Training of wood carvers Holding meetings, training sessions and demonstrations; consultative meetings between related groups (KWS, foresters, administration, NGOs); create awareness on sources of wood; tree planting; use of alternative tree species; training on costing and pricing methods; agreed price levels	KWS, Forest Department, UNESCO, NGOs government, carvers

<b>PROBLEM 6: CORRUPTION</b>		
Graft, pilferage, profiteering, embezzlement	Accountable measures to be put in place by KNFCU	KNFCU, KACA
	Setting up of an industry-wide standards committee	Woodcarvers and members of carver groups, traders, co-operatives, KNFCU KACA, NGOs, donors
	Financial transactions transparency and accountability	Carvers, traders, group leaders, co-operatives, industry
	Need for accountability of organizations and individuals	Carvers, traders, group leaders
<b>PROBLEM 7: RESEARCH AND DEVELOPMENT</b>		
Lack of training and use of right working tools	Designs, tools and equipment, substitute materials	Farmers, carvers, KEFRI, FD, donors
	Colour-free bottomed handicrafts Wood testing	Management of carver groups, traders, co-operatives, co-op management
<b>PROBLEM 8: INDUSTRY-WIDE TRADE BODY</b>		
Lack of co-ordination among stakeholders	Co-ordination of donors, KNFCU, government programmes in sector	Donors, government, External Resources Department, carvers, KNFCU

Encourage farmers to form co-operatives and other types of organisations for specific tasks.	Formation of sensitization and co-ordination committee; sharing of market information; carvers' safety strategies; laws	Carvers, Co-operatives, Donors, KNFCU
<b>PROBLEM 9: WOOD WASTE</b>		
Waste in carving Lack of waste disposal	Conserving/recycling waste (paper, manure, fuel, chip-board); minimizing waste (selection of wood, training, tools)	Environmental NGOs, wood industry

#### 4. Programming Implications

The woodcarving sector in Kenya has - like most informal sector industries - grown in an unco-ordinated way. Control was essentially exerted by social factors of Kamba society and later by decisions of cooperatives formed to represent the carvers' interests. The major advantage of this general absence of planning within the sector has been that carvers have been able to fill most niches offered to their entrepreneurial skills. Originating from Wamunyu, the two main rationales for expansion and/or migration of parts of the industry were the pursuit of markets and the striving for raw materials.

In the past, carvers have thereby dealt to a large extent with well-intentioned partners who saw the marketing of carvings as a contribution to rural development. Prices paid by those fair trade organizations (such as OXFAM, the Mennonite Central Committee, Traidcraft, Brot für die Welt etc.) were often higher than those paid by business-oriented traders and probably contributed more than half of all sales.

Deceived by the corruption within the sector and the inertia of its leaders vis-à-vis the current environmental and economic crisis, fair trade partners find themselves having to adopt a more market-oriented approach while at the same time providing training in many areas in which the industry has allowed deficits to develop. These include in particular: planting of trees to ensure future wood supplies; management of the resource on a sustainable-yield basis; trials on wood properties and development of appropriate tools; business skills including planning, product development, quality control, marketing and financial skills.

While the unco-ordinated development of the industry and the subsequent dispersal of carvers groups has been advantageous for the access to raw materials and markets it must be considered a major disadvantage for interventions particularly for the provision of training programmes and the development of supply plans from sustainable sources. The Kenya Crafts Cooperative Union, which has been the natural partner for activities to develop and strengthen the industry at large and to prepare it for the future has deceived both its members and the fair trade partners it dealt with. Efforts

to support an adaptation of the industry to environmental limitations and to the market demand through KCCU have proven ineffective. Indeed, most organizations, which in the past had accepted KCCU as a carver's representation, discontinue to do so. And as carvers increasingly leave the cooperatives under KCCU to join other groups it naturally ceases to be cooperative union.

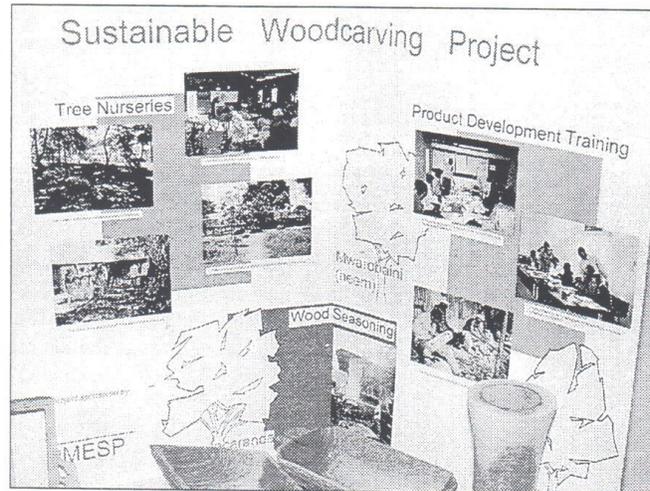
Interestingly, however, despite disappointing experience with centralized structures for the production and marketing of various kinds of produce in Kenya (e.g. coffee, milk, rice, sugar, tea etc.) participants of this Conference saw the need for an industry-wide trade body. In other words: they called for a functioning "KCCU". This seems to contravene the recognition that the most successful carving groups are not associated with KCCU but are either firmly managed business enterprises or small cooperative-like structures which provide those services which KCCU has promised but not provided to its members (training, social security, quality control, market studies, fair prices for quality products etc.).

Most large fair-trade buyers of carvings increasingly doubt that either government agencies or a single trade body would help to solve the problems carvers are most concerned about. As a consequence, they have resolved to working with individual carving groups, providing them with business training and advice on wood acquisition and design. This presents interesting possibilities for carvers' groups who take the initiative to request for support and who can show that they are genuinely committed to making a change happen:

1. On the aspect of environmental conservation the *People and Plants* programme (WWF and UNESCO) work with national partners to assess the availability of "good woods" and recommend sources for acquiring these. At the same time the

programme facilitates the lease of land from government agencies for planting trees.

2. OXFAM provides to its partners training on business management, planning and accounting. As OXFAM decides not to continue buying wood products other than those made from "good woods" this training becomes available only to groups who have taken a clear decision for environmentally conscious production of woodcarvings. The Microenterprise Support Programme (MESP) has also expressed interest in providing training on marketing and business administration.



3. The Mennonite Central Committee (MCC) and its Ten Thousand Villages Programme provide training on product design and product control, as well as on other aspects relating to the production and marketing of woodcarvings.

These types of support complement each other and the organizations contributing to it are in close collaboration. Increasingly, they will limit their activities to strengthening those carvers' groups which show a serious commitment to environmental conservation.

The commitment of the Conference participants was shown when the Plenary adopted the Mbagathi Declaration (see Appendix III a and III b). It is hoped that this will be reflected in future actions.

## APPENDIX I

SPEECH BY THE MINISTER FOR ENVIRONMENT, HON. FRANCIS NYENZE, EGH,  
M.P. ON THE OCCASION OF THE OFFICIAL OPENING OF THE WOOD CARVING  
STAKEHOLDERS CONFERENCE AT MBAGATHI ON 18TH SEPTEMBER 2000

Ladies and Gentlemen

Wood carving in Kenya was started in a very humble way by Mutisya Munge in the year 1918 after the Second World War. This happened at a little known Kambiti village in Wamunyu, Machakos District. The first carving that he made was a walking stick with a human face, which impressed the Local District Commissioner who ordered for more walking sticks. This was actually the starting of the trade. As more orders flowed in from that humble beginning the trade has grown from Wamunyu to all major centres in Kenya and to other parts of the region.

Today the industry has about 80,000 wood carvers supporting about 500,000 people. In total, by 1997 the industry earned about 1.5 billion Kenya shillings in the local and the export market, and thus the craft can be described as a very successful rural based industry. The industry is unique in that it is mainly rural based, using production factors from our rural areas namely labour and raw materials. It requires minimal investment and it is a leading rural based foreign exchange earner for the country.

In the current difficult economic situation in the country characterised by declining farm product, wood carvings prices seem to be relatively stable in the international market, a situation that the Kenyan carver need to exploit to the maximum. It is my hope that this conference will come up with strategic actions for the carver to benefit maximally from the trade.

In the recent past wood carving industry has received a lot of concern and interest among researchers, environmentalists, business community, conservationists and landowners because of the problems which are threatening to make it unsustainable. The interest of the groups I have mentioned is to put the industry into a sustainable footing. Studies carried out by National Museums of Kenya and KEFRI with support from WWF and UNESCO have shown that the industry is afflicted by a number of drawbacks. In spite of these problems affecting the industry there are many exploited opportunities. It is with this view that the '*People and Plants*' programme of UNESCO has persistently attempted to put in place initiatives to put together the stakeholders in the industry to decide on its future.

Ladies and Gentlemen

Development achieved in the industry is enormous but there are trade offs and limitations that have to be addressed and very urgently. The woodcarving industry has been relying on selected indigenous species, Like, Mahogany, Olive, Mpingo and Rosewood whose growth rate does not balance with the rate of removal. The deficit accruing has caused overexploitation of those species. The over reliance on these species has resulted in biodiversity degradation and a threat to the environment. The end result has been a decline in the amount of wood supplied to the wood carving industry. All in all this is a serious threat to the survival of the industry, calling for urgent intervention measures to reverse the trend.

In the international circles carvings buyers have become aware of the negative impacts caused to the environment. This has prompted them to reject carvings from the over exploited species. Locally this has been translated into declining sales of woodcarvings in the world market. The decline has been enhanced by competition with cheap carvings from other parts of the world and other synthetic products. There is need to address this problem so that Kenyan carving can compete favourably with products from other parts of the world.

Coming back home all is not well within the carving industry where management of wood carving groups is heavily invested with inter-clan divisions and lack of cohesion which lack positive impacts required to enhance competition in the present day marketing. Indicators of this state of affairs is the rate of the current group and co-operative disintegrations into small groups and individual carvers which is not healthy for the growth and the existence of the trade. Other problems observed within the industry include low investment in personnel training, lack of marketing strategies and corruption. The resulting industrial environment forms a good base for middlemen to exploit the carving producers. This conference is taking place at the right time before the situation goes out of hand by bringing all the concerned parties together to arrive at a consensus for the way forward.

Ladies and gentlemen,

It is important to mention some of the intervention measures being adopted, such as the "good wood" campaign by UNESCO. The aim of this campaign is well known by most of you, calling for the use of alternative woods referred to as "good woods" These woods include the well known neem, Jacaranda, grevillea, blue gum and the mango trees which are successful agro-forestry trees. Carvings from these trees are competing well with those of the indigenous species in the local and international markets. The woods or the tree species are quick growing capable of meeting wood requirements for the industry sustainably.

Efforts to put in place a certification system for carvings is a milestone in gaining entry into the world market while at the same time ensuring sustainable production of wood for carving under sound environmental management systems. The current pilot certification system in Malindi for neem will form a good base for the process, which can be replicated in the other parts of the country.

To ensure sustainable production of wood carving, planting of the trees used for woodcarving has been a major task within the "good wood" campaign. Carvers' groups have started tree nurseries with the aim of planting trees in their farms. Discussions are at an advanced stage between my ministry and carvers groups for joint management of carving wood plantations within the government land. In this area my ministry promises full support.

Education is an important ingredient in the development of any industry. With this in mind efforts are being made to train carvers in effective wood utilization, marketing and business management. The few carvers so far trained are showing signs of adopting new designs and accepting to implement research findings relevant to their needs.

Ladies and Gentlemen

I am optimistic that this conference will address all these issues and come up with lasting solutions to the problems affecting the industry looking at the experience and the academic qualification of the participants of this conference. I am convinced that this is the right forum to address the issues.

Ladies and Gentlemen

Before, I conclude may I now take this opportunity to thank you all for leaving your busy working places to come and participate in this workshop, and also thank UNESCO for organizing this important workshop.

With these few remarks, it is now my pleasure to declare this meeting officially open.

Thank you.

## APPENDIX II

### *Crisis in the Kenyan Woodcarving Industry - Options For Ecological And Economic Sustainability*

Conference of the WWF-UNESCO initiative on "People and Plants", 18-19 September 2000,  
Kenya College of Communications Technology (KCCT), Mbagathi Campus

#### Programme

##### *Monday, 18 September 2000*

8-9 am	Registration of participants
9-9:45	Welcome address - Paul B. Vitta, Director UNESCO Nairobi Office Opening of the Conference - Francis M. Nyenze, Minister for Environment and Natural Resources
9:45-10:30	GROUP PHOTO AND TEA BREAK
10:30-12:30	Presentations UNESCO - Robert Höft MCC - Cindy Eby, Randall Mast Forest Department - Charles Mbugua KWS - Gideon Gathaara IFAT - Julius Musyoki Carvers - Samuel Kivuitu, David Mbiti UNESCO - Samson Muthwii and David Maingi
12:30 - 2:00	LUNCH
2:00 - 3:00	Group work: Review of problems in the woodcarving sector
3:00 - 3:30	Group presentations
3.30 - 4:00	TEA BREAK
4:00 - 5:30	Group work: recommendations for solving problems in the woodcarving sector

##### *Tuesday, 19 September 2000*

8:00 - 9:00	Presentation of group work: recommendations for problem solution
9:00 - 10:30	Review of group work
10:30 - 11:00	TEA BREAK
11:00 - 12:30	Plenum discussion
12:30 - 2:00	LUNCH
2:00 - 4:30	Conclusions and recommendations
4:30	Official closing - Peter Aura, Kenya National Commission for UNESCO

**APPENDIX III a**

***MBAGATHI DECLARATION***

- CONCERNED about the continued degradation of Kenya's forests and woodlands and the environmental problems thereby caused
- CONSCIOUS of our contribution to the overharvesting of selected tree species from forests and woodlands
- AWARE of the need to preserve the diversity of Kenya's forests and woodlands and to protect these for future generations
- RECOGNIZING the growing awareness about environmental issues in global trade and marketing and the restrictions it imposes on the exportation of products made from destructively harvested trees
- AWARE of the abundance of fast-growing multi-purpose trees suitable for carving such as neem (mwarobaini), jacaranda, grevillea, mango and others on private farmland and their availability for sale
- ACKNOWLEDGING the desire of the Kenyan Government to offer land for the growing of trees suitable for carving
- ACKNOWLEDGING the need for transparency in the woodcarving sector for the betterment of the livelihoods of Kenyan woodcarvers now and in the future

We as a representation of

Carvers, Designers, Buyers, Traders, Farmers, Environmental Groups, Development Agencies

- COMMIT ourselves to buying, harvesting, carving, selling wood products originating from farmland and plantations while phasing out the use of overexploited slow-growing trees from forests, woodlands and other related land systems
- COMMIT ourselves to the promotion of tree-planting to replenish the exhausted resources of raw materials for carving and to the establishment of tree nurseries and plantations of wood suitable for carving
- DECLARE our readiness to work with the Government of Kenya to seek solutions to the degradation of forests and woodlands in the country
- CONFIRM our desire to work actively towards a certification system for sustainably sourced woodcarvings by setting up transparent and fair systems of wood acquisition and providing to consumers information on the origin and type of wood in use
- DECLARE our commitment to work toward a more transparent woodcarving sector for the benefit of all parties involved
- THEREBY becoming Ambassadors for environmentally sustainable and socially conscientious wood use

YOUR PARTICIPATION IS WELCOME

**APPENDIX III b**

**AZIMIO LA MBAGATHI**

- KUTILIA maanani kuendelea kwa uharibifu wa misitu na mbuga nchini Kenya na matatizo ya kimazingira yanayosababishwa na uharibifu huo
- KUJUA tunavyochangia katika uchumaji wa ziada wa aina ya miti fulani kutoka misituni na mbugani
- KUFAHAMU kuweko kwa haja ya kuhifadhi mazingira ya misitu na mbuga za Kenya kwa ajili ya vizazi vijavyo
- KUTAMBUA kuendelea kwa ufahamu wa mambo ya mazingira katika biashara za ulimwengu na utafutaji wa soko, na vikwazo inavyoweka katika usafirishaji mali/sanamu ambazo hutengenezwa kutokana na miti iliyopatikana kwa njia ya uharibifu
- KUFAHAMU kuweko kwa miti mingi ambayo inakua kwa haraka na yenye matumizi mengi, na ambayo inaweza kutumiwa kuchonga sanamu, kama vile muarubaini, jakaranda, grevillia, mwembe, na mingineyo, ambayo inapatikana kwenye mashamba ya watu binafsi tayari kuuzwa
- KUTAMBUA mapenzi ya serikali ya Kenya kutoa ardhi kwa ajili ya kupanda miti ifaayo kwa uchongaji sanamu
- KUTAMBUA haja ya kuwa na uwazi katika secta ya uchongaji sanamu ili kuboresha maisha ya wa-Kenya wanaoshughulika katika uchongaji wakati huu na wakati ujao

Sisi kama wawakilishi wa

wachongaji sanamu, wasanii, wanunuzi, wafanya biasahara, wakulima, wahudumu wa mazingira na mashirika ya maendeleo

- TUMEJITOLEA kununua, kuchuma, kuchonga, kuuza, sanamu zilizotengenezwa kutokana na miti iliyokuzwa mashambani ili kukomesha utumiaji wa ziada wa miti ya misituni na mbugani, au maeneo mengineyo kama haya
- TUMEJITOLEA kuendeleza upandaji wa miti ili kurudisha hali za sehemu zilizoathiriwa na utumiaji malighafi kwa ziada, na kustawisha ukuzaji wa miche ya miti, na kuanzisha mashamba makubwa ya miti, hasa ile inayofaa kwa uchongaji sanamu
- TUNATANGAZA kukubali kwetu kufanya kazi na serikali ya Kenya ili kutafuta masuluhisho ya uharibifu wa misitu na mbuga humu nchini
- TUNAHAKIKISHA mapenzi yetu katika kufanya bidii ili kustawisha huduma za utoaji wa stakabadhi kwa ajili ya matumizi bora ya sehemu ambazo miti huchumwa, kwa kuweka mipango ya uwazi na ya haki katika uchumaji wa miti na kwa kuwapatia habari wanunuzi juu ya mahali miti ilikochumwa na aina ya miti iliyotumiwa
- TUNATANGAZA kujitolea kwetu katika kupigania kustawika kwa secta ya uchongaji sanamu kwa manufaa ya wote wanaohusika
- HIVYO basi tuwe mabalozi wema katika kuimarisha mazingira yenye faida za kuendelea na matumizi ya miti kwa uangalifu kwa mahitaji ya jamii

**KUHUSIKA KWAKO KUNA KARIBISHWA**

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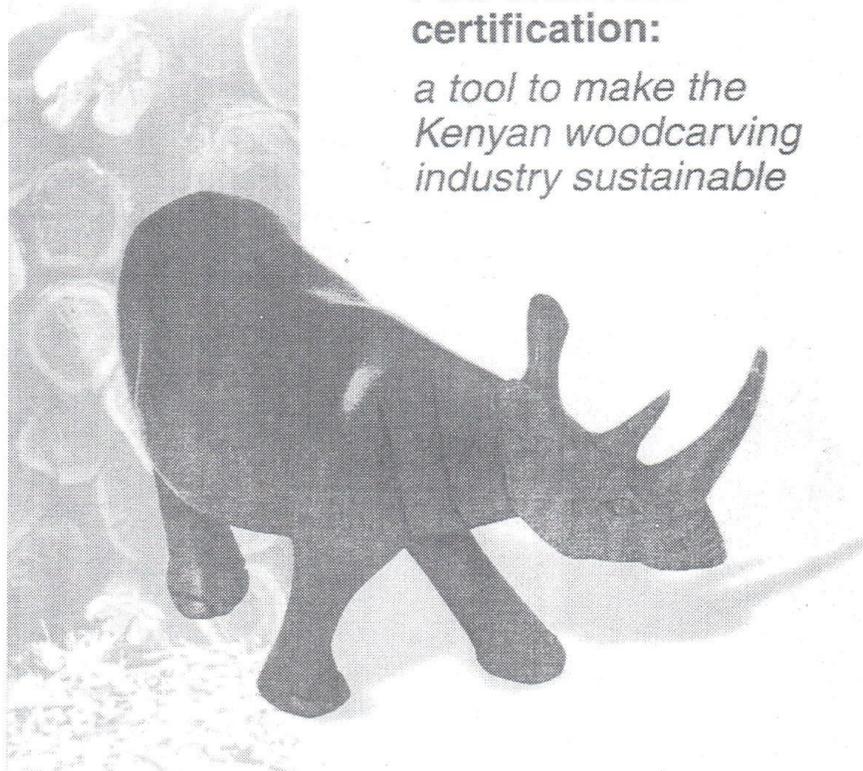
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# Help save the 'wooden rhino'

**FSC endorsed  
certification:**

*a tool to make the  
Kenyan woodcarving  
industry sustainable*



For comments or requests of copies please contact: *People and Plants*, UNESCO Nairobi Office,  
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**TITLE:**  
**REPORT ON THE SURVEY AND THE CONTRACT ON  
THE INTERESTED GROUPS (STAKEHOLDERS) IN THE  
WOOD CARVING INDUSTRY IN KENYA**

**PRESENTED BY**  
**DR. SAM MUTHWII (KENYATTA UNIVERSITY)**

**TO**  
**UNESCO OFFICE GIGIRI**

**6<sup>TH</sup> SEPTEMBER 2000**

3. Select some (stakeholders) and show them the necessity of attending the September 18<sup>th</sup> – 19<sup>th</sup> meeting at Mbagathi.

The survey involved pre-identification of the main Wood Carving Zones in the country and their work sites. For each work site the key stakeholders were identified and contacted for the purposes of achieving the objectives listed above.

During the exercise, it was necessary for the researchers to meet each evening to assess the success of each day's work and deliberate on any improvements or new strategies.

After the exercise the collected data was analysed and its findings detailed in this report.

**Researchers**

Dr. Sam Muthwii (Kenyatta University)  
and Mr. David Maingi (UNESCO)

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**Researchers**

Dr. Sam Muthwii (Kenyatta University)  
and Mr. David Maingi (UNESCO)

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## REPORT

### TASKS COVERED

#### I. OBJECTIVE ONE AND TWO

Every zone and its sites (as identified in the work assignment) was visited and some key stakeholders in the wood carving industry identified and contacted.

#### Identification Criteria for the Key Stakeholders Contacted

1. Representation for every worksite or subzone.
2. Stakeholder's exposure to what happens in the wood carving industry considering the length of time (years) of involvement.
3. The familiarity with the current issues affecting the industry.
4. Involvement in the leadership of a co-operative or a society.
5. Experience in the use of "good wood" and the awareness of the current problems facing the industry.
6. The number of stakeholders at a particular site determined the number of representatives picked from a site.
7. Ability to communicate ideas either in English/or Kiswahili.
8. In some cases educational level
9. Familiarity with the nature of problems facing stakeholders at a particular site or the industry in general.
10. Level of participation to ensure that all the levels were represented.

## **II OBJECTIVE THREE AND FOUR**

### **1. Invitation to attend the September Meeting**

A list of carefully selected individuals who will attend the September meeting was made. Majority of those selected were among those who were involved in the interviews. Each selected person was prepared for participation in the meeting. The picked stakeholders represented different operational levels and worksites or locations. The number representing each worksite (or zone) was determined by the number of stakeholders in the worksite or zone. Special scrutiny was made to be able to pick key people who can and will be able to influence decisions and action.

### **2. The Tentative Agenda**

During the discussions with the stakeholders a number of issues which are important for the improvement of wood carving industry came up. These issues and the observations made (by the researcher) during the visits were used when making the tentative agenda given below:-

- (a) Discuss and look for effective ways for involving stakeholders in the wood carving industry and farmers in the planting of “good wood” plant species other local species used for wood carving and any other species for the improvement of the environment.
- (b) Discuss problems which can hinder massive tree planting campaigns and the modalities of doing it and find out the possibility of using community based groups (CBGs) particularly in places where wood carving industry is intense e.g. Wamunyu and the other surrounding areas.

- 
- (c) Discuss the problem of pricing wood carvings to avoid exploitation of carvers by middle men.
  - (d) Discuss the problem of wood wastage and ways of minimizing it.
  - (e) Discuss marketing strategies by co-operatives and by individual carvers for the purposes of making them more effective and expand markets. This should include other measures for improving the trade.
  - (f) The need for educating carvers, which areas they need education in and the effective approaches to adopt and adapt.
  - (g) Discuss the leadership crisis affecting the co-operatives
  - (h) Discuss the corruption problems facing the co-operatives and KCCU e.g. in the distribution of orders, elections and the education of voters e.t.c.
  - (i) Discuss the use, and the popularisation of “good wood” and its products here and elsewhere (even abroad).
  - (j) Discuss the problem of overcrowding and the overtaxing of facilities in working sites which can result to health problems.
  - (k) Ways of dealing with wood carving waste.
  - (l) Problems of migration and belonging to more than one co-operative.
  - (m) Possibility of using wood from other countries (?)
  - (n) Way of making “good wood” carving products more appealing to buyers and the preservation measures needed e.t.c.

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### III OBJECTIVE FIVE

#### Findings and Accomplishments

1. Many stakeholders are aware about the need to use “good wood” as an alternative to the local wood types due to the serious problem of wood shortage. However they are not sure as to whether to use it because of its quality e.g. Jacaranda.
2. There is a serious wood shortage nearly if not in all the worksites.
3. Due to the shortage mentioned in number two wood carvers are turning to and trying any alternative types e.g. yellow wood. This may result to a serious environmental disaster in places like Wamunyu, Yatta, Kitui e.t.c. Also some of the newly found suitable alternatives are being overharvested.
4. Farmers are playing a major role in the provision of wood for carving in nearly all the worksites and so they are playing and increasingly important role in the provision of raw materials for the industry..
5. Nearly all the co-operatives are seriously afflicted by administrative and corruption problems which involves the co-operative leaders and the KCCU.
6. Mass production of poor quality wood carvings is becoming a serious problem because of the influx of the numbers of wood carvers due to the problem of joblessness. This in turn causes another problem, the problem of the wastage of valuable and scarce wood (many carvers unskilled), falling of prices and administrative problems of co-operatives.
7. The need for an umbrella body to represent all the wood carving co-operatives and societies. Some don't belong to KCCU. This will be important in the streamlining of issues affecting the industry.
8. The wood for carving is becoming too expensive and hence affecting the profit margin especially because the buyers still insist on the old prices of carvings.

- 
9. The need for centralising the marketing of the products and the general organization of the industry (This related to number 7 above).
  10. Not many carvers have been using gravillea as a source of good wood. Those who used it are positive about it. There is a lot of it in central province.
  11. Serious overcrowding in some worksites e.g. Changamwe, Wamunyu e.t.c. causing over use of the available facilities which poses a serious health risk (may be this can be discussed as an agenda).
  12. Need to organise or use organised community based groups (of CBGs to start “good wood” and other type of tree nurseries and give them education, material and financial support (only where necessary) so that they can play a more effective role in the provision of wood for carving.
  13. There is exploitation of farmers by wood carvers when buying their wood e.g. yellow wood. This a problem in places like Wamunyu, Yatta and Kitui.
  14. Since the majority, if not all wood carvers, have little or no education they might need external assistance to be able to sort out some of their problems.

**NB:** Please find attached to this document the following:

- (a) A list of wood carving retailers from the Export Promotion Council
- (b) A list of Wood carvers invited to attend the September 18<sup>th</sup>-19<sup>th</sup> Stakeholders Mbagathi Workshop
- (c) A list of the Akamba Wood carving Stakeholders ~~not~~ interviewed.
- (d) The details of the identified and visited wood carving groups and businesses.

**LIST FROM EXPORT PROMOTION COUNCIL**

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6.	MIGAKA AFRICAN ENTERPRISES LIMITED P.O BOX 34925 <u>NAIROBI</u> TEL. 504577 / 253269 FAX: 504577 ATTN. MILIKA W. KAHUMBURA (MS)

7.	MAMOC ENTERPRISES P.O BOX 76019 <b><u>NAIROBI</u></b> TEL. 573919 TELEFAX 573937 ATTN. MRS MERCY A. M. ONYANGO
8.	CWAPO ENTERPRISES EXPORT & IMPORT P.O BOX 62606 <b><u>NAIROBI</u></b> TEL. 782596 FAX 782596 OR 230230 ATTN. PERES AWUOR OCHOLA
9.	NDIKI CRAFTS P O. BOX 54972 <b><u>NAIROBI</u></b> TEL. 248257 FAX. 761418 ATTN. EUNICE KAESA
10.	THIBARU SUPPLIERS LTD P. O BOX 49776 <b><u>NAROBI</u></b> TEL.761862 /760355 /765674 /544675 FAX. 544675 ATTN. GRACE K. MUGAMBI
11.	JUNIQUE ENTERPRISES P.O. BOX 54775 <b><u>NAIROBI</u></b> TEL. 573706 FAX 567741 ATTN. MRS EUNICE K. MUTIA
12.	ECRO ENTERPRISES P.O. BOX 47207 <b><u>NAIROBI</u></b> TEL. 542219, FAX 218300 ATTN. RHODA OGUTU
13.	AMIGOS TOURS & HANDICRAFT P.O. BOX 62043 <b><u>NAIROBI</u></b> TEL. 882016 FAX 243890 ATTN. B.M KILLU

14.	JOANDU SUPPLIERS P.O. BOX 35012 <u>NAIROBI</u> TEL. 331272, 764174 / 761579 FAX 330170 ATTN. MR JOSEPH NDURURU
15.	INTERFACE DESIGNS P.O. BOX 80650 <u>MOMBASA</u> TEL. 011-491103 FAX. 011-229831 ATTN. CHRISTINE AGOKO

**THOSE INVITED TO ATTEND THE SEPTEMBER 18<sup>TH</sup>-19<sup>TH</sup>  
STAKEHOLDERS MBAGATHI WORKSHOP.**

ZONE	SITE	NAME	PERSONAL DETAILS	ADDRESS	TEL NO
NAKURU	TOWN (POST OFFICE AREA)	BENSON PETER MUIA	RETAILER	507 NKU	210612 BOOTH
	PIPELINE AREA ✓	JAMES MAUNDU	CARVER	313 NKU C/o JOSEPH NDUKU- THI	
	NAIVASHA ✕	JOHN KINYANJUI	RETAILER (CURIO SHOP OWNER)	989 NAI-VASHA	30164
NAROK	EWASONGIRO ✕	DR. SUVA	RETAILER	161 NBI	0158/ 55404 MATUI
WAMUNYU	WAMUNYU TOWN ✕	DANIEL IKUSYA NGUKU	CHAIRMAN-WAMUNYU CO-OP	12 WAMUNYU	0145/ 63230
		BENEDICT MUINDI	SECRETARY WAMUNYU CO-OP	"	"
		MUSAU MULINGE	WHOLESALE/RETAILER	"	"
		SOLOMON MUTUNGA	RETAILER	-----	63232
		JACKSON NDAMBUKI	RETAILER	WAMUNYU	63232
		SAMUEL MBOLONZI KITAVI	RETAILER	219 WAMUNYU	0145/ 63080
YATTA	KATANGI	AUGASTINE MANYI	CHAIRMAN/RETAILER	22 KATANGI	51 KATANGI
		DAVID MUASA	CARVER	"	"
		JAMES MUTISO	CARVER	"	"
YATTA	IKOMBE	TITUS MAUNDU NZAMBU	RETAILER	26 KIVUNGA	22 KIVUNGA
YATTA	KATHWII (MASINGA)	PAUL KATHINZI MUSEMBI	RETAILER	-----	-----

ZONE	SITE	NAME	PERSONAL DETAILS	ADDRESS	TEL NO
NAIROBI	PUMWANI SITE	JACKSON MUTUA KALULU	CHAIRMAN NAIROBI CO-OP	13095 NBI	760030 766768
		BONFACE KIVUVA NGUNDA	CHAIRMAN KCCU CARVER	13095 NBI	766768
	CITY MARKET ✕	G.G.W. NTHENGE	RETAILER	46635 NBI	230112 221156
	OR MOLU (NEAR NATIONAL LIBRARY) ✕	MRS. SUSAN MWENDWA	RETAILER	-----	-----
NANYUKI- MT KENYA	NANYUKI (EQUATOR)	FRANCIS WAMBUA	CHAIRMAN	314 NANYUKI	32476 32979
		BENSON MUSAU MATELI	CARVER	"	"
		PIUS MBEKE	CARVER	"	"
	SAGANA	ROBERT NJOROGE	RETAILER	303 SAGANA	46256
	NYAHURURU (MAILONE + THOMPSON FALLS)	DANIEL MUTUA MUNYWOKI	CARVER/RETAILER	38 NYAHURURU	32289 PUBLIC BOOT H
		PETER MUTINDA KITUI	CARVER	"	"
MOMBASA ZONE	MOMBASA ROAD KIBOKO	PAUL MUTUA MUANDIKO	CARVER	5 MAKINDU	0302/ 22465 BOOT H

ZONE	SITE	NAME	PERSONAL DETAILS	ADDRESS	TEL NO
MOMBASA ROAD	MBUI NZAU	COSMUS MULUNGE	CHAIRMAN / RETAILER	27 KIBWEZI	110 KI- BWEZI
		MARTIN NGUNGU	SECRETARY / RETAILER	"	"
		DAVID MBUVI	CARVER	"	"
	TSAVO VILLAGE CURIOS	PATRICK MATIVO	SHOP OWNER (MANAGER)	604 VOI	0147/ 3047 VOI
		AMOS NZIOKA NTHIWA	RETAILER ( CURIO SHOP OWNER)	"	"
MOMBASA TOWN	CHANGAMWE	MUYANGA NGULI	CARVER	82041	432241
		MOSES KAUMBULU KILONZO	CARVER (EX-CHAIRMAN)	"	"
		JOSEPH KIVINDA MUANZA	CARVER/ RETAILOR	"	"
		JOSEPH MUTUKU MUTEI	CARVER/ DESIQNER	"	"
		JOHN KIILU MAINGI	CARVER	"	"
		DANIEL MUTISO NGONZE	CARVER/DESIGNER	"	"
		BONIFACE KIMONGO KIMANI	CARVER / DESIQNER	82041	432241
		PAUL MWIKYA NDUNGI	TREASERER (MSA CO- OP)	"	"
		DAVID WAMBUA	SECRETARY (MSA CO-OP)	"	"

**LIST OF WOOD CARVING STAKEHOLDERS  
INTERVIEWEES (CARVERS, RETAILERS, WHOLESALERS)**

NAME	SITE	ADDRESS	TEL. N
DAVID MUASA	KATANGI	BOX 26 KATANGI	51 (BOOTH NUMBER)
MUTUNE KYUI	KATANGI	.....	15 (BOOTH NUMBER)
DR. SUVA	NAROK (UASO NGIRO)	BOX 161 NAIROBI	0158/ 55404
BERNARD KINYANJUI	NAIVASHA	BOX 989 NAIVASHA	30164
JAMES MAUNDU	NAKURU (PIPELINE AREA)	BOX 313 C/O JOSEPH NDUKUTHI	NO TEL
BENSON PETER MUJA	NAKURU (OPPOSITE POST OFFICE)	BOX 507	210612 NKU
DANIEL MUTUA MUNYWOKI	NYAHURURU (MAILLO INE AND THOMSON FALLS)	BOX 38	32289 (BOOT
PETER MUTINDA KITUI	NYAHURURU (MAILLO INE)	BOX 38	32289
ROBERT NJOROGE	SAGANA	BOX 303	46256
FRANCIS WAMBUA	NANYUKI (EQUATOR)	BOX 314	32476/32979
BENSON MUSAU MATELA	NANYUKI (EQUATOR)	BOX 314	32476/32979
PIUS MBEKE	NANYUKI (EQUATOR)	BOX 314	32476/32979
MBATHA MUTYOTA	WAMUNYU	BOX 23	0145 63469
WILFRED MUSAU	WAMUNYU	BOX 69	0145 63232
PENINA NZAUMI MUTHWII	WAMUNYU	BOX 43	63232

NAME	SITE	ADDRESS	TEL NO
PETER KAMARI (FOR ROBERT MUCHIRI NJAUS ( OWNER)	NDARA (AFTER VOI FROM NAIROBI)	BOX 198 LOITOKITOK	0302/22295
COSMUS MUINDE KYULI	LUNGALUNGA (KENYA- TANZANIA BOUNDARY)	BOX 157 LUNGALUNGA	MESSAGE THROUGH CHANGAMWE
KILAKA KILONZO	"	"	
MUTUA KALANI	"	"	"
MUYANGA NGULI	CHANGAMWE	85315	432241
MOSES KAUMBULU KILONZO	CHANGAMWE	85315	432241
JOSEPH MUTUKU MUTEI	CHANGAMWE	85315 MSA	432241 MSA
JOSEPH KIVINDA MUANZA	CHANGAMWE	"	"
MICHAEL KALII	CHANGAMWE	"	"
JOHN KIILU MAINGI	CHANGAMWE	"	"
DANIEL MUTISO NGONZE	CHANGAMWE	"	"
PAUL MWIKYA NDUNGI	"	"	"
BONFACE KIMONGO KIMANI	"	BOX 82041	432241
PATRICK MATIVO (OWNER AMOS NZIOKA NTHIWA)	TSAVO VILLAGE CURIO SHOP	BOX 604 VOI	0147/30447
MUTUKU NZENGY'A	MBITINI CARVERS GROUP	C/O WAMUNYU CO-OP OR MONDAYS AND TUESDAYS AT CITY MARKET	
PAUL KATHINZI MUSEMBI	YATTA MASINGA	BOX MASINGA	NO TELEPHONE

NAME	SITE	ADDRESS	TEL NO
KITONYI NZIOKA	CITY MARKET	45696	221156
HENRY MUSYOKA MULI	CITY MARKET	46814	226929
IRENE NZISA NZIOKI	CITY MARKET	45696	221156
JEREMIAH MWAMISI	CITY MARKET	17219	228347
G.G.W. NTHENGE	CITY MARKET	46635	230112 221156
BERNARD NZAU	TABMAN ROAD (DEV TOWERS3 RD FLOOR)	73763	244113
PETER MOMINA	HILTON HOTEL (CURIO SHOP KUBUKUBU)	44782	222074
JOSEPH MBALUKA KILOMO	ATHUSI	7881	221626 (NOT PERSONAL)
DAVID MBUVI	MBUI NZAU	BOX 27 KIBWEZI	110 KIBWEZI
COSMUS MULUNGU	MBUI NZAU	BOX 27 KIBWEZI	110 KIBWEZI
MARTIN NGUNGU	MBUI NZAU	"	"
REYMOND MUTUNGA	KIBOKO	BOX 5 MAKINDU	0302/224650
TITUS MAUNDU NZAMBU	YATTA(IKOMBE)	BOX 26 KIVUNGA	22 KIVUNGA (NOT PERSONAL)
JOSEPH MUKOLA	MOMBASA SOUTH COAST UKUNDA SHOW GROUND	BOX 1282 UKUNDA	0127/3349 0127/3239 FAX

**THE DETAILS OF THE IDENTIFIED AND VISITED  
WOOD CARVING GROUPS AND BUSINESSES**

GROUPS INDIVIDUAL KIOSK BUSINESS SITES	SITE	OPERATIONAL STATUS	NO. OF MEMBERS	WOOD TYPES CARVED	SOURCE
1 WAMUNYU WOOD CARVING HANDCRAFT CO-OP (RETAILERS/CARVERS)	WAMUNYU	REGISTERED	1700	JACARANDA MAHOGANY OLIVE WOOD EBONY ROSEWOOD OTHER LOCAL SPECIES EG. YELLOW WOOD	LOCAL FARMERS NYERI, KARURA MR. KENYA KITUI LOCAL FARMERS
2 NAIROBI WOOD CARVING HANDCRAFT CO-OP (RETAILERS/CARVERS)	PUMWANI	REGISTERED	1200	JACARANDA MANGO YELLOW WOOD ROSE WOOD MAHOGANY ROSEWOOD OTHER TYPES	FARMS AND HOMES FARMS AND HOMES FARMS AND HOMES UKAMBANI MT. KENYA (NYERI) KARURA (NGONG) UKAMBANI FROM UKAMBANI
3 AKAMBA WOOD CARVING HANDCRAFT CO-OP (RETAILERS/CARVERS)	CHANGAMWE (MOMBASA)	REGISTERED	1200	JACARANDA MANGO NEEM MAHOGANY TICK WOOD ROSE WOOD	FARMERS FARMERS FARMERS VERY RARE VERY RARE VERY RARE
4 BIDII WOOD CARVING CO-OP (RETAILERS/CARVERS)	OPPOSITE THE POST OFFICE NAKURU AND PIPELINE	REGISTERED	ABOUT 100	JACARANDA	LOCAL FARMERS
5 KATANGI WOOD CARVING CO-OP (RETAILERS/CARVERS)	NUMBER OF SUBSITES IN TOWN	REGISTERED	ABOUT 40 CARVERS RETAILERS	MAHOGANY EBONY ROSEWOOD YELLOW WOOD A NUMBER OF WOODS TYPES	RARE KITUI FARMER FARMER LOCAL FARMER
6 EMALI WOOD CARVING CO-OP (RETAILERS/CARVERS)	EMALI	REGISTERED	NOT KNOWN STILL ON THE FORMATIVE STAGE	NO DETAILS YET	NO DETAILS YET

GROUP	SITE	OPERATIONAL STATUS	NO. OF MEMBERS	WOOD TYPE CARVED	SOURCE
7 JUA KALI WOOD CARVING HANDCRAFT CO-OP (RETAILERS/CARVERS)	DISBANDED	REGROUPING TO SETTLE AT A NEW SITE ALONG MOMBASA ROAD. EMBAKASI JUNCTION	NO DETAILS YET (POSSIBLE TO GET)	N/A	N/A
8 MAKINDU WOOD CARVING HANDCRAFT CO-OP	MBUI NZAU	REGISTERED	130 INCLUSIVE OF 20 NEW MEMBERS	MAHOGANY JACARANDA OLIVE WOOD MAHOGANY OTHER LOCAL WOOD TYPES (SEVERAL)	CHULU FARMERS FARMERS KARURA FARMERS
9 UMOJA WOOD CARVING HANDCRAFT SELF HELP GROUP (RETAILERS/CARVINGS)	KIBOKO	REGISTERED	30	MAHOGANY ROSEWOOD EBONY OTHER LOCALLY AVAILABLE WOOD TYPES	CHULE HILLS FARMERS FARMERS FARMERS
10 JUA KALI WOOD CARVING HANDCRAFT CO-OP	LUNGALUNGA	REGISTERED (SOME OF THE MEMBERS BELONG TO THE AKAMBA HANDCRAFT CO-OP CHANGAMWE	60	MAHOGANY SOME EBONY MANGO (NOT MUCH)	TANZANIA FARMERS FARMERS
11 MILLENIUM HANDCRAFT INDUSTRY AND CULTURAL CENTER (RETAILERS/CARVERS)	SHOWGROUND SITE UKUNDA TOWN SITE AND TWI SITE	REGISTERED (SOME OF THE MEMBERS BELONG TO UKAMBANI HANDCRAFT CO-OP CHANGAMWE	200	MUARUBANI MANGO EBONY JACARANDA ROSEWOOD	FARMERS FARMERS SHIMBA HILLS (FARMERS) FARMERS FARMERS (NOTE: THE TWI GROUP SPECIALISE MORE IN EBONY
12 MANGO MIRAGE EXPORT CO (RETAILERS/CARVERS)	MASII (WETATA)	REGISTERED	109	MAHOGANY EBONY JACARANDA OTHER LOCAL WOOD TYPE	KARURA KITULI FARMERS FARMERS

GROUP	SITE	OPERATIONAL STATUS	NO.OF MEMBERS	WOOD TYPE USED	SOURCE
13 NANYUKI EQUAKER	MAIN EQUATOR SITE	REGISTERED	300	MAHOGANY EBONY OLIVEWOOD	NYERI (Very little) MERU MT. KENYA
14. NANYUKI EQUATOR SPLINTER GROUP (RETAILORS/CARVERS)	4 KM TO THE WEST OF THE MAIN SITE	NOT REGISTERED (STILL MEMBERS OF THE EQUATOR GROUP	15 (ABOUT)	OLIVE WOOD MAHOGANY EBONY	MT. KENYA NYERI MERU/KITUI
15. NYAHURURU MAILLO INE GROUP CARVERS	MAILLO INE	NOT REGISTERED	ABOUT 10 CARVERS	OLIVE WOOD MAHOGANY	FARMERS NYERI
16 NYAHURURU THOMPSON FALLS RETAILERS	NEXT TO THOMPSON FALLS	INDIVIDUAL KIOSK OWNERS	ABOUT 40	ALL TYPES OF WOOD (BUY CARVINGS FROM ELSEWHERE FROM ELSEWHERE	NANYUKI WAMUNYU
17 NAKURU TOWN GROUP OPPOSITE THE POST OFFICE (RETAILERS)	OPPOSITE POST OFFICE	REGISTERED AS CO-OP BIDI	100 (MORE)	ALL TYPES (BUY CARVINGS FROM ELSEWHERE	WAMUNYU NANYUKI FARMERS
18 NAKURU PIPELINE SMALL GROUP (CARVERS)	NEXT TO PIPELINE DEPOT	SOME MEMBERS OF BIDI CO-OP	OVER 10 CARVERS	BLUE GUM OLIVE WOOD	FARMERS FARMERS
19 NAIROBI WESTLANDS GROUP	WESTLANDS SHOPPING CENTER	MEMBERS OF JUA KALI SOCIETY	NOT KNOWN	ALL KINDS OF WOOD BUY CARVINGS FROM ELSEWHERE HERE	WAMUNYU PUNWANI MBITINI
20 WAMUNYU KWANTHEI GROUP + MANY OTHER SMALL GROUPS IN WAMUNYU SUPERMARKET	KWANTHEI WAMUNYU	MEMBERS OF WAMUNYU CO-OP	ABOUT 30 CARVERS	YELLOW WOOD	FARMERS
21 IKOMBE GROUP (YATTI) CARVERS	IKOMBE	A SMALL GROUP ORGANISED	ABOUT 25 CARVERS	MAHOGANY YELLOW WOOD OTHER LOCAL TYPES	KARURA FARMERS FARMERS
22 MIANGENI SMALL GROUP	MIANGENI (KALAWA AREA)	UNREGISTERED SMALL GROUP CARVERS	ABOUT 10 CARVERS	MANY LOCAL TYPES INCLUDING YELLOW WOOD	FARMERS
23 THE MBITINI GROUP CARVERS	MBITINI KITUI	UNREGISTERED MIGRATORY GROUP OF CARVERS	65 CARVERS 300 RETAILERS	EBONY ROSEWOOD	FARMERS FARMERS
24 NAROK	UASO NGIRO AND NAROK TOWN	CARVING STORES NAROK TOWN AND NAROK MAAMAHIU ROAD	ABOUT 10 STORES FOR INDIVIDUAL OWNERS	OLIVE WOOD MAHOGANY EBONY TIK WOOD	FORESTS AND FROM OTHER AREAS EG. WAMUNYU KITUI/MERU WAMUNYU

GROUP	SITE	OPERATIONAL STATUS	NO. OF MEMBERS	WOOD TYPE USED	SOURCE
25	NAIVASHA NAIVASHA TOWN ON WAY TO NAKURU	INDIVIDUALLY OWNED	ONE OWNER	MAINLY EBONY ROSEWOOD	CHANGAMWE MERU/WAMUNYU
26	NAIROBI CITY MARKET CITY MARKET	INDIVIDUALLY OWNED STORES	ABOUT 100 STORES	ALL TYPES SOLD	WAMUNYU NAIROBI CHANGAMWE
27	TSAYO VILLAGE CURIO SHOP MOMBASA ROAD	INDIVIDUALLY OWNED BUSINESS	ONE OWNER	ALL TYPES OF WOOD	MBITINI BUYS FROM ANY SOURCE MANGIY CHANGAMWE
28	NAMANGA MAASAI SHOW ROOM NGOIRE	INDIVIDUALLY OWNED BUSINESSES	OWNED BY INDIVIDUALS	ALL TYPES OF WOOD	MBUI NZAU MOMBASA
29	SAGANA SAGANA NYERI ROAD	INDIVIDUALLY OWNED BUSINESSES	ONE OWNER	ALL TYPES	CHANGAMWE WAMUNYU
30	ZEBRA CURIO SHOW (NAMANGA ROAD) NAMANGA ROAD	INDIVIDUALLY OWNED	ONE OWNER	ALL TYPES	WAMUNYU MBUI NZAU

*Obunga*

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**SUSTAINABLE DEVELOPMENT OF  
WOODCARVING INDUSTRY  
IN KENYA**

**TECHNICAL PROGRESS REPORT  
PHASE II: RESOURCE ASSESSMENT  
(JANUARY - JUNE 1996)**

By

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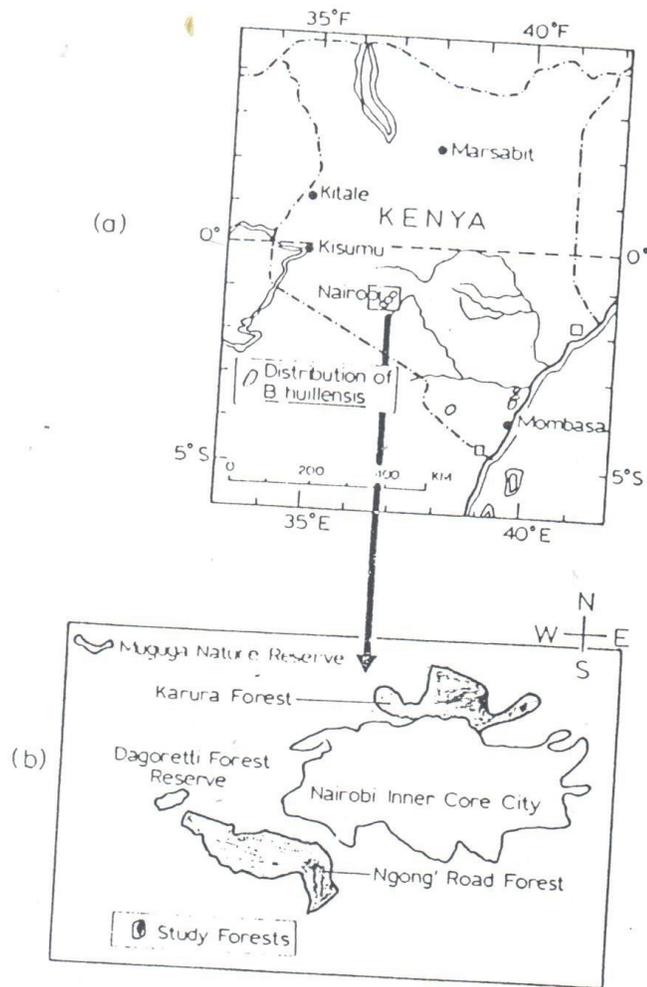


Fig. 1. (a) Distribution of forest patches with *Brachylaena huillensis*. (b) Location of the main study forest areas. Source: Kigomo (1990).

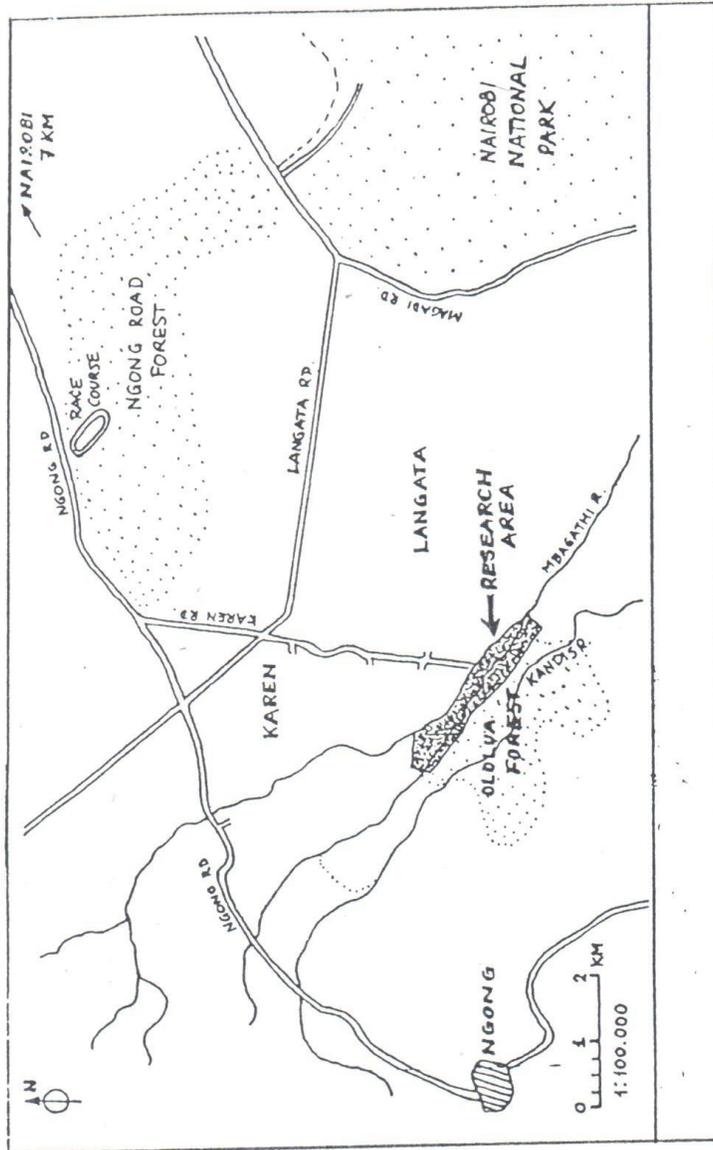


Fig. 2: The Location of Ololua and Ngong Road Forest,  
 Source: Doufe (1976)

## SUMMARY

Wood carving is the most important component of the handicrafts industry in Kenya. As a cottage industry, it provides self-employment and supplements incomes from subsistence agriculture in the rural areas. Overall in Kenya, the industry supports some 300,000 people and accounted for over Ksh. 100 million in exports earnings in 1994. Conservation and long term utilization of tree species used for carving require that they be harvested on a sustainable basis. However, the extent to which carving tree species are exploited without adverse effects on natural population is not known.

This study therefore attempts to assess the impacts of human and livestock on the population structure and regeneration potentials of *Brachylaena huillensis* as a key carving hardwood species from three Central Kenya upland dry forests, namely Ngong, Karura and Ololua, all near Nairobi. Data was recorded in randomly selected 0.04 ha. plots for diameter size class distributions (dbh), basal diameters of felled individuals, height of cut, method of cut, approximate age of cut, and stem diameters of established seedlings, saplings and coppices. These parameters of population structure and dynamics indicate a reduction in the population of merchantable (> 30 cm dbh) size classes; with most of the large trees remaining in the forest having poor stem forms. Data further showed that there is a correlation between height of cut and the method used. All large diameter classes (> 74 cm dbh) cut lower than 40 cm height were by power saw, presumably for industrial use. Karura forest had the highest number of these large diameter size classes.

Intensive and adverse impacts on *Brachylaena huillensis* were recorded and observed in Ngong Road Forest and the Kibera block where all diameter/ age class sizes were felled mainly for use as firewood and construction material in the nearby sprawling urban slum. Evidence of intensive disturbance by livestock browsing and trampling on the juvenile plants were observed in both Kibera and Ololua forest. All the 3 forests are undergoing rapid conversions into agricultural farms, settlements as well as other urban-related developments. At the current levels of utilization and impact, supply cannot satisfy the high demand for the species. This study raises concern that in order to attain sustainability, total control against further exploitation should be advocated for while experimentation with alternative species more abundant and quick growing continue.

**Key Words:** Wood carving, *Brachylaena huillensis*, population structure, regeneration, impact, sustainability, Kenya.

## 1.0 INTRODUCTION

The handicrafts industry is an important source of livelihood for many people in Africa, especially the rural poor. In Kenya, wood-carving is the most important component of the handicrafts industry. Like other handicrafts activities, wood carving makes use of locally available natural resources and requires traditional skills and minimal capital input. Often classified as a small scale cottage industry, wood carving not only provides self-employment to many people, but also supplements household incomes from subsistence agriculture. In certain sections of Kenya's communities, for example, the Akamba of Wamunyu village in Machakos District, wood carving is the major source of household earnings, with over 80% of the villagers engaged in the industry. Overall, the wood carving industry supports, directly and indirectly, some 300,000 people in Kenya, and earned the country over Ksh. 100 million in exports alone, in 1994. (Obunga,1995)

Like most of other handicraft activities, woodcarving industry evolved from material culture and is still widely so practised by many rural communities in Kenya. The basic resource on which the industry relies is the indigenous raw materials in the form of hardwoods. As a material culture activity, wood carving ensured that a sustainable balance existed between the resource base and the socio-cultural needs. Commercialisation of material culture products derived from a naturally renewable resource is likely to cause long-term detrimental impacts on the ecosystem unless the industry's resource base is developed at a pace corresponding to the demand rate. In the arid and semi-arid areas (ASALS) of Kenya, also the cradle of woodcarving industry, record of long history of environmental degradation implies that the resultant unfavourable ecological conditions not only limit the rate of plant growth, but the biomass produced is invariably poor and inadequate for sustainable commercial exploitation. Thus, when commercialisation of wood carving started among the Akamba of Machakos soon after the World War I, it became inevitable that without any coupling resource conservation efforts, the problem of finding extraction rates that are ecologically sustainable and profitable would arise.

Over the past couple of decades the drastic and steady increase in the demand for the wood carving raw materials has had marked effects on the natural populations of the most preferred hardwood species. In most of the areas close to the wood carving centres and communities, local resources have been depleted. Since the demand for wood carving has continued to rise, and the

trend is forecasted to increase in the future, the carvers have responded to the scarcity by resorting to:

- substitution of new tree species, both indigenous and exotics, as alternatives, the latter often possessing similar characteristics to the traditional carving hard woods;
- importation of the raw materials from elsewhere; and
- migration to new areas in search of the traditionally favoured species.

In either case, the overall effect has been the increased costs and the intensified depletion of local sources of raw materials.

The problem of exploitation and the resultant scarcity of the indigenous species used for carving is closely linked to the multiple demands on the hardwoods as carvers must compete for the same species with other users seeking fuel wood, fencing and building materials, and also for a variety of many other wood-based industries. In addition, due to human population pressure, encroachment and clearance of indigenous forests is taking place to pave way for settlements, urban related development projects and cultivation. In some areas, local extinctions of some of the most preferred species have occurred as a result of over-harvesting. To the wood-carving community and the relatively large number of other people whose lives revolve around the carving industry, these combined adverse impacts on the indigenous raw materials pose a real threat to their major source of livelihood.

Despite the significant role the industry contributes to the Kenyan economy, there is limited data on its dynamics. In order to ensure the sustainability of the industry, there is urgent need to collect and publicise accurate information on its dynamics. Such information can then be used to initiate activities towards natural resource conservation and management, regulation, research and propagation as ultimate means of securing sustainability for the industry.

This report is the second in the series of this two year People and Plants Initiative Project of the WWF, UNESCO and the Royal Botanic Gardens, Kew (UK). The first phase (June - DEC 1995) covered the socio-economic aspects of the industry. The current Phase II of the project focusing on resource inventory and impact assessment has its foundation on the baseline data obtained

during the initial phase, and which covered a wide spectrum of the resource users who are often best placed to provide detailed information about their resources.

Resource inventory exercise in the current phase is important because it is focussed to provide information on the natural distribution, abundance, population structure (density, age/size distribution, number of productive adults), and population dynamics (mortality, recruitment, growth and reproductive rates). Data collected is aimed at providing sufficient information useful in assessing sustainability by direct comparison between natural and harvested populations (e.g. the data collected in Phase I revealed the number of people involved in carving, preferential species demand, volumes of timber supplied by species to woodcarvers, and the volumes traded may be compared with the remaining volumes in the known resource areas, in order to determine sustainability).

The present study focuses on the following five species in their ranked order of preferences: 1. *Dalbergia melanoxylon* (Ebony/Mpingo); 2. *Brachylaena huillensis* (Mahogany/Muhuhu); 3. *Olea africana* (Olive/Mutamaiyu); 4. *Combretum schumanii* (Teak/Mwa-osi); 5. *Terminalia spinosa* (Teak/Mutanga). These species constitute the largest volumes of all the timber identified as used for carving in the industry. The source areas were identified in the following three geographical regions in Kenya:

- the lowland dry forests at the Coast (Shimba Hills Forest, Arabuko Sokoke Forest Reserve etc.)
- the woodlands and forests in Eastern Province, (Chyulu Hills, Wamunyu etc.); and
- the upland dry (semi-deciduous) forests in Central Kenya, comprising Karura, Ngong and Ololua, all near Nairobi.

This particular study is part of an extensive resource inventory exercise and aims at examining the natural population structure and dynamics, as well as the extent of human impact on *Brachylaena huillensis*, the main timber species for carving, obtained from the above mentioned three central Kenya forests.

## 2.0 STUDY AREAS

The study was conducted between April and June in Karura, Ngong and Ololua (Ngong Hills) forests. The first two sites lie about the intersection of Latitude 1.5° S and Longitude 37° E and are approximately 10 km apart. Ngong Road forest is at 1860m a.s.l. while Karura is at 1750m a.s.l. (Fig. 1). The Ololua Forest is situated to the South West of Nairobi at 01° 22' S, 36° 42' E, and lies at an altitude of between 1750 - 1850m a.s.l. The latter forest provided a unique site and opportunity for comparative study. The forest has an exclusion area (Nature Reserve) managed by the National Museums of Kenya as an Institute of Primate Research (IPR). The demarcated area of the National Museums of Kenya is about 125 ha., while the total area of the Ololua forest has been given as 325 ha. by Doute, *et al.*, (1976) (Fig. 2).

The three forests have bimodal rainfall patterns and receive their peak rainfall in April and May, followed by a short rainy season between October and December. The mean annual temperatures for Ngong Road and Karura Forests range between 24° C and 11° C for mean annual maximum and minimum, respectively. A maximum of 33° C has been recorded at Karura. The mean temperatures for Ololua is 17.5° C. The vegetation of the three areas can be characterised as dry upland forest and are similar in composition to the *Brachylaena - Croton* forest of Lind Morrison (1974); while Trapnell and Brunt (1987) mapped Ololua as dry intermediate (undifferentiated) forest. Additional information on the climatic conditions, geology, soils and species composition of the forests is given by Kigomo, *et al.* (1990) and Trump (1987).

## 3.0 METHODS

### 3.1 Sampling Intensity

Kigomo *et al.* (1991) reported that *Brachylaena huillensis* is distributed in patches both in Ngong Road and Karura forests. During a reconnaissance survey of Ololua forest, it was confirmed that discrete pattern of distribution is a common feature of the species in the above upland semi-deciduous forests. In order to develop an efficient and cost-effective way of sampling

*B. huillensis* in the three forests, it was necessary to determine the number of plots (sample size) in each of the forests. Sampling intensity is an essential criterion to estimate, and depends on the required precision of the estimates. It is conventional to try to achieve confidence limits of 10% at the 95% probability level or the mean of 5% (Blackett, 1994) The statistical objective was

therefore defined as achieving a standard error equal to 5% of the mean basal area of trees greater than 10 cm diameter at breast height (dbh).

Initial sampling for determining sample size was done on a few pilot plots selected randomly in each of the forests' blocks with *B. huillensis*. Table 1 and 2 show the statistical formula used in calculating the number of plots required and the sampling intensities of the different forests.

Sampling of *Brachylaena huillensis* was done in 20 x 20 m (0.04 ha.) plots which were randomly located in selected natural forest blocks with representative stands of this species. Choice of quantitative and qualitative data in each forest was based on two objectives: one, to assess the current population status and the various forms and intensities of human impact on the *B. huillensis* by observing and measuring a variety of parameters of all the individual standing (live) or felled trees; and two, to measure and record the regeneration potential of the species through seedling establishment and coppicing.

In each plot the following parameters were measured and recorded for *B. huillensis*:

- basal diameter (bd) and diameter at breast height (dbh) of all standing live or standing dead individuals;
- basal diameters of all stumps of cut (felled) individuals. For each stump, height of cut, measured from the base, and the methods of exploitation (panga, axe, power saw) were recorded. As an additional indicator of frequency and intensity of utilization, attempt was made to determine the age of cut (stumps) on the basis of some observed conditions e.g. degree of freshness or dryness, evidence of rotting, appearance/condition of post-harvest tree parts (leaves, twigs, branches) and then classified into the following 3 cut age of cut categories: < 3 months, 3 months - 1 year, or rotten.
- stem diameters of seedlings and coppices measured using callipers with 0.01 precision were enumerated and each individual sorted out into one of the four size categories: 0 - 0.5 cm, 0.5 - 1.0 cm, 1.0 - 2.0 cm, > 2.0 cm. Coppices were classified as separate individuals, but a record kept reflected the total number from each tree or stump.

In each plot note was taken of the general appearance of the forest with regard to dominant vegetation and associates; type of gaps; slope and aspect; signs of herbivory disturbance on seedlings/coppices; die-backs; parasitism; and other evidences of disturbances (footpaths and logging paths, animal burrows, invasives, open canopies, etc.).

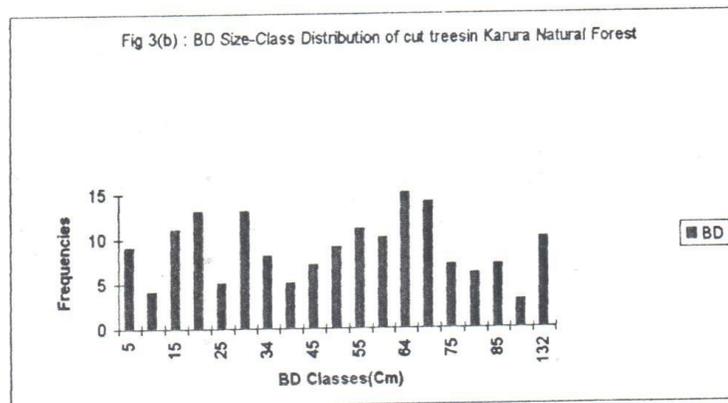
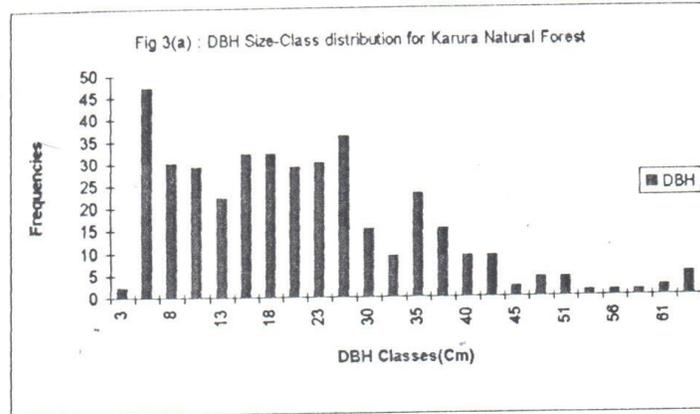
Table 1: Summary of statistical formula used in determining sampling intensity

DESCRIPTION	FORMULA
The arithmetic mean and Basal area observations	$\bar{X} = \frac{\sum x}{n}$
Sample standard deviation	$\frac{\sqrt{\sum x^2 - (\sum x)^2/n}}{n-1} = s$
Co-efficient of Variation	$CV = \frac{s}{\bar{x}}$
Plots required (Philip, 1983)	$N = CV^2/P^2$ N= The required no of plots required, CV is co-efficient of variation, P is the acceptable precision limit (10% . p= 0.10)

Table2: Summary of sampling intensities required for the different forest blocks

FOREST BLOCK	SAMPLE SIZE
KARURA	40
NGONG ROAD	50
OLOLUA	20
IPR*	18

\*Institute of Primate Research



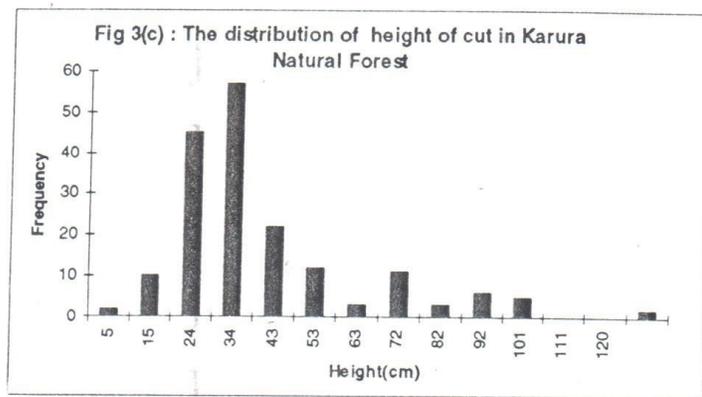


Table 3: Summary of cutting methods used in different forest blocks

BLOCK	Method of Cutting (Frequencies)			
	Axe	Power Saw	Panga	Unknown
Karura	13	143	18	3
Karen	8	8	21	10
Kibera	30	2	17	1
Ololua	3	3	15	11
IPR	0	1	20	9

Table 4: The regenerations recorded in number of stems per diameter class

Forest Block	Diameter Class (Cm)		
	0-0.5	0.5-1.0	1.0-2.0
Karura	1750	162	192
IPR	82	89	79
Ololua	76	98	103
Kibera	1020	402	291
Karen	964	585	137

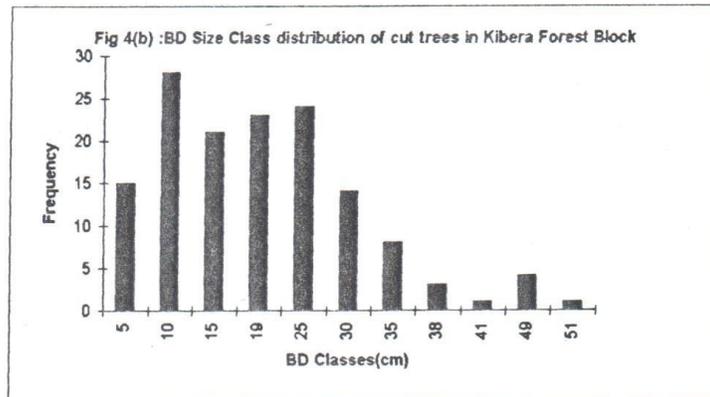
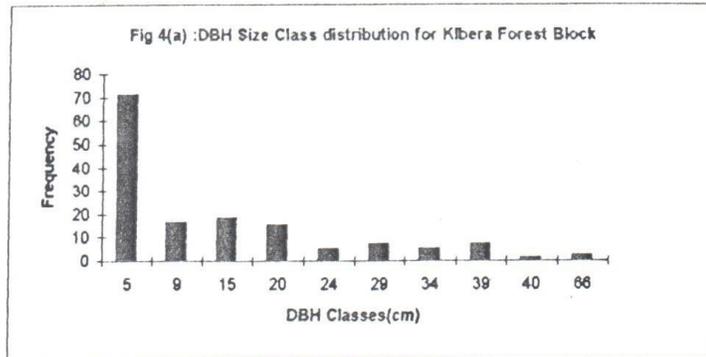
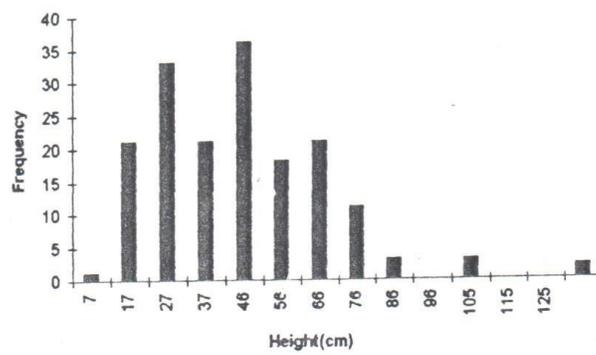


Fig 4(c):The distribution of height of cut in Kibera Forest Block



#### 4.1.2.1 Kibera Block

The diameter at breast height (dbh) as an indication of population size/age structure of *B. huillensis* shows a poor distribution with only a fair representation in the small diameter individuals < 5 cm. (Table 4) Figure 4(c) shows the basal diameter class distribution of cut individuals in the Kibera block. Although exploitation is taking place on all size classes, there is indication of most intense impact on the medium sizes in the 10 - 25 cm basal diameter range. The predominant methods of harvesting these size class range were by axe and panga (machette) (Table 3).

Regeneration potential for *B. huillensis* in Kibera block was adequately represented with over 1000 seedlings with a fair distribution of seedlings in the 0.5 - 2.0 cm size classes (Table 4).

#### 4.1.2.2 Langata (Karen) Block

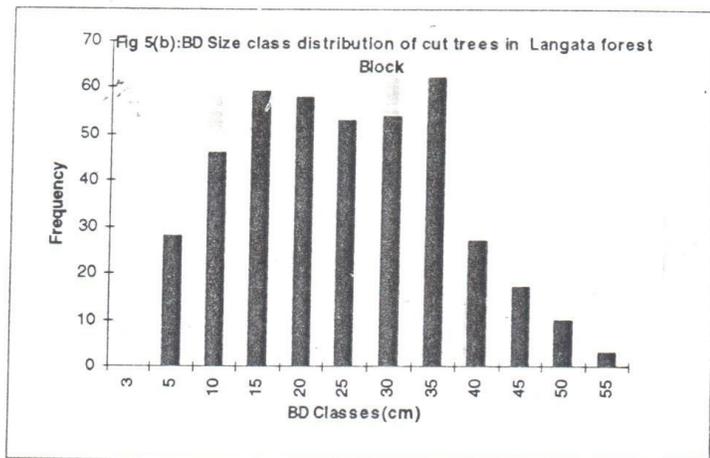
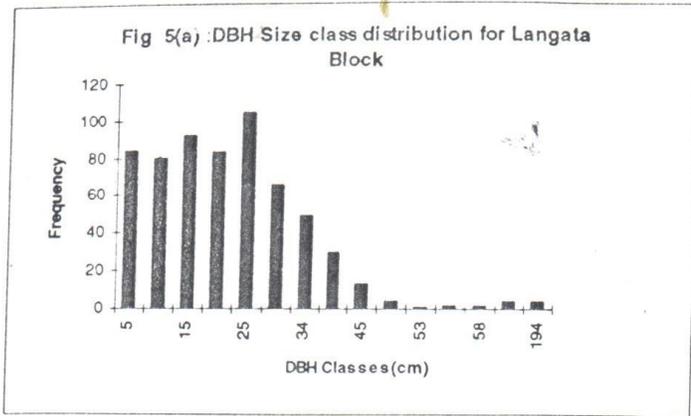
Figure 5(a) shows that the diameter size class distribution of *B. huillensis* in Langata block is characterised by 'peaks' and 'valleys' signifying a population whose regeneration has suffered interruptions in seedling establishment. Like its neighbouring block Kibera, the Langata-Karen forest block is also under intensive human pressure as illustrated in the basal diameter size classes of the harvested individuals. (Fig. 5(c)). The block had also a fairly high potential of regeneration with good representation in the 0.5 - 1.0 cm stem diameters. There was however poor representation in the seedlings sizes > 1.0 cm. ( Table 4).

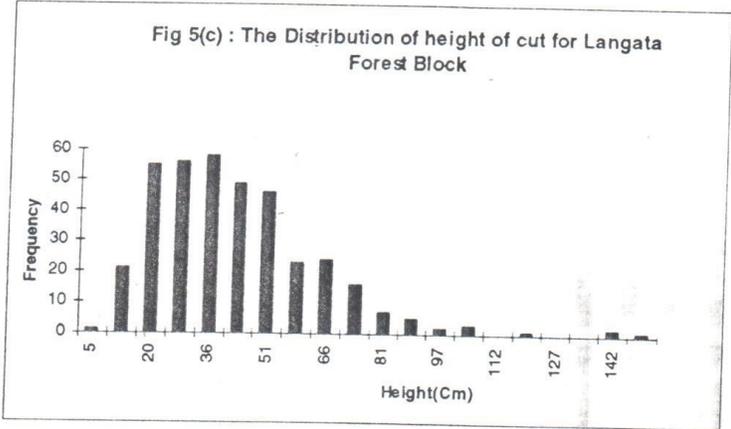
#### 4.1.3 Ololua Forest

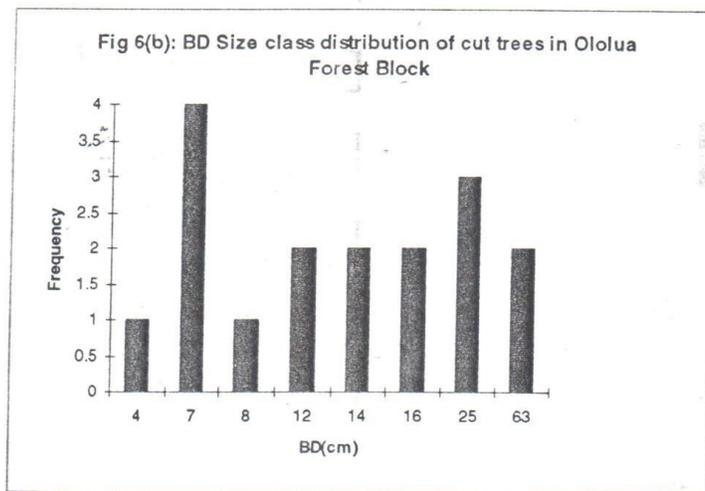
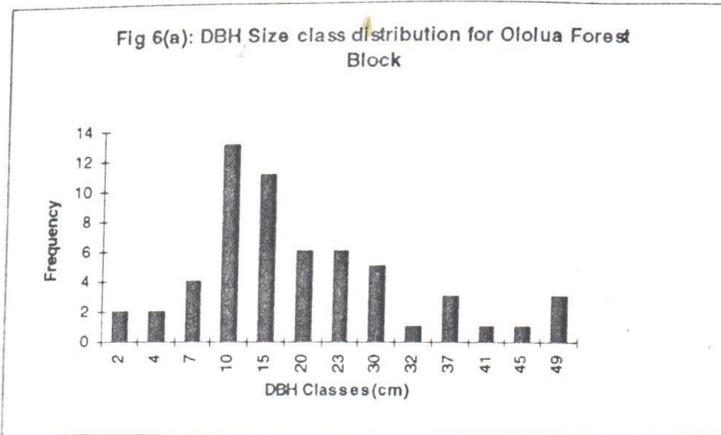
The diameter size class distribution profiles of *B. huillensis* in Ololua was characterised by poor representation in the smaller individuals (2 - 7 cm diameters) and a skewed distribution in the larger size classes (between 30 - 45 cm. dbh) (Fig. 6(a)). There was absence of mature individuals of more than 50 cm (dbh). The only size classes with fair representation were intermediate size ranges between 10. - 15 cm (dbh), with a progressive decline towards the medium size classes.

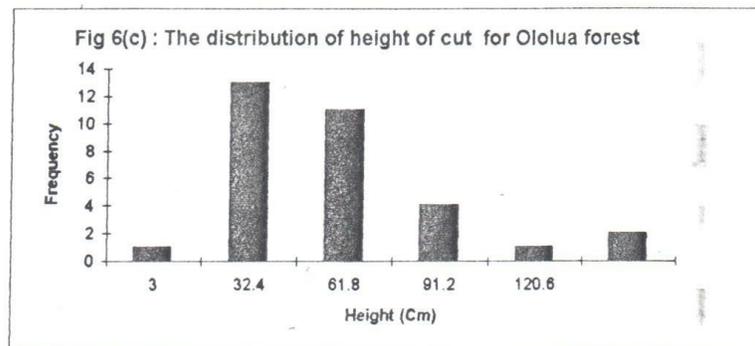
Basal diameter of harvested individuals shows that impact is heavy on all size classes with preferential demand on the replacement ( 7 cm), the intermediate and medium classes (20 - 25 cm); all these size/class categories had been harvested mainly by panga (Table 3 and Fig. 6(b)).

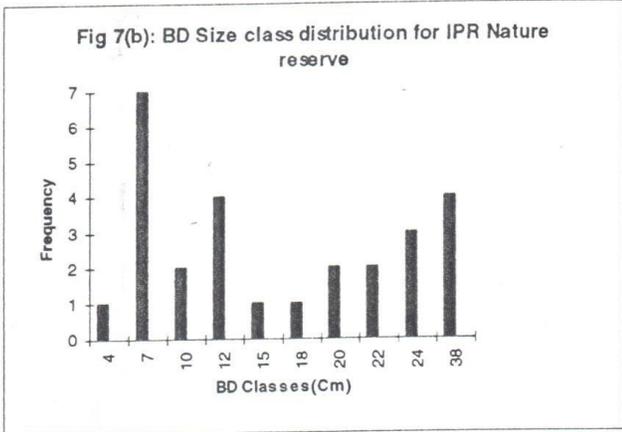
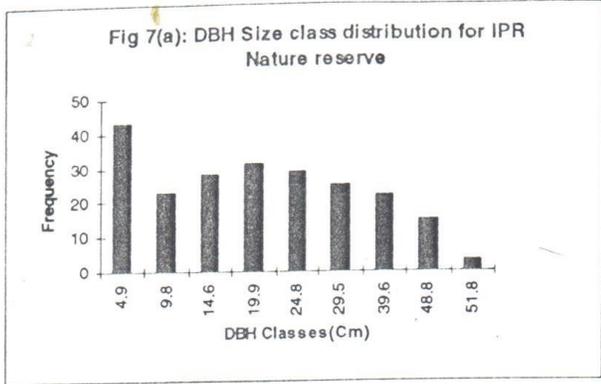
Ololua had poor regeneration potential with very low density of seedlings and very few saplings. (Table 4).











#### 4.1.4 IPR (Institute of Primate Research) / Nature Reserve

This is part of the larger Ololua forest and lies adjacent to it. It is an exclusion zone, and has had total protection as a Nature Reserve since 1987.

Figure 7 (a) shows that diameter class distribution of *B. huillensis* in the forest is well represented in the small size-class category (5 cm diameters). There is however decline in the number of mature individuals > 40 cm (dbh).

Selective harvesting of smaller, replacement individuals (7 - 12 cm) and also the intermediate classes (> 20 cm db) had occurred in the reserve Fig. 7(b). It was also observed that the felling were fairly recent and were mainly made to clear the motor paths for the Institute's vehicles. Predominant method of felling was by panga (Table 3). There was evidence of flush regeneration occurring in all three size class categories (0.5 - 2.0 cm) (Table 4). This may be attributed to the protection the forest has been accorded since 1987.

## 5.0 DISCUSSION AND CONCLUSION

Indigenous trees fulfil many household needs by providing sources of food, medicines, fuelwood, building and construction materials; they also support a variety of wood-based industries.

In the upland dry, (semi-deciduous) forests in Central Kenya and elsewhere in East Africa, *Brachylaena huillensis* is the most important commercial tree (UNESCO 1973). The tree belongs to the family Compositae (= Asteraceae), and it is the only wood species in the family to develop to timber size (Lind and Morrison, 1974). It is also dioecious (Beentje, 1994; Kigomo, 1990). The three upland forests (Karura, Ngong and Ololua) are located in areas which have experienced some of the most rapid human population growths in recent times, as Nairobi City and its environs continue to attract large immigrants from the rural areas searching for livelihood opportunities. These factors have caused considerable disturbance to the forests.

Impact assessment of the three forests indicated that *B. huillensis* is the most exploited hardwood in the forests. Past and current preferential demands on the various size classes have had significant effect on the species. In Karura, the diameter size class distribution profiles showed a fair representation in the smaller diameter classes, however, the larger diameter size-classes > 50 were very poorly represented in the *B. huillensis* population. It was observed that most of the larger diameter individuals remaining in the forest were either deformed, excessively fluted or had been attacked by the <sup>epiphytic</sup> parasitic *Ficus thonningii*. Direct observation corroborated by data obtained from the Forest Department as well as anecdotal information from elder woodcarvers from Wamunyu and Nairobi co-operatives confirmed that Karura has been under pressure of selective felling for a long time; it had also the best stands of the largest diameter individuals as illustrated in Figure 4 (b). These classes formed the basis of wood-based industries in Nairobi and beyond, and this included woodcarving.

Currently the remaining small and medium size categories are being harvested to meet the household needs by the large populations around the forest. It was claimed by the forest officials that most of the settlements on the fringe of the forest were illegal, and the residents themselves besides exploiting *B. huillensis* for the fuel wood and building requirements, they were also involved in illegal logging for sale to timber merchants.

The Ngong Road forest comprises Kibera and Karen-Langata blocks which possess representative stands of *B. huillensis*. It is important to note that this forest is closest to the City Centre and is bordered on one side by one of the largest and heavily populated urban slums in Kenya, and by far the largest in Nairobi. Like other slums elsewhere, Kibera is characterised by large populations within the low-income bracket, majority of whom depend entirely on wood as their predominant energy source as well as for building. Secondly, the majority of houses within the slums are semi-permanent structures which require different diameter size classes for the ground foundation, laths (withies) and rafters which are then reinforced with mud, iron sheets or cardboard. Since the population in the slums is ever increasing, so does the demand for polewood for building the structures. It is important to note that these dwellings have to be constantly repaired, the frequency depending on weather conditions. Besides construction of the dwellings, polewoods mainly of *B. huillensis* is used for building the numerous roadside structures (*bandas*) in the area and used as sheds for selling fruits, vegetables and cigarettes. Firewood collection has a different dimensions in the Kibera blocks. Essentially, firewood collectors normally obtain temporary permits for collecting only dead wood, but in Kibera it was observed that the entire forest is devoid of any dead wood. As a result, it was observed that people were still obtaining the permits, but since there was no dead wood, they had reverted to direct cutting of live trees, excessive lopping of branches and stems, and bark ringing and debarking in order to enhance mortality. This was done with impunity, since they claimed they had the official document.

In addition, it was observed that there is tendency to over-exploit as the harvesters could visit the forests a couple of times a day. It was found out later that most harvesters obtained wood for two purposes; one, for direct use, and secondly, for sale in the fuelwood markets in the slum. Much of the fuelwood was also destined for the numerous illicit *Changaa* breweries along the river dividing the forest from the slums. Impact on Kibera forest is not confined to the "residents" slum dwellers alone; during the survey 3 different groups consisting of 19 women with kilo-loads of firewood were spotted heading in the opposite direction from Kibera. It was later learnt from a forest guard that they were regulars and came from the Riruta-Dagoretti area, some three kilometres away.

Because of the preferential demand on *B. huillensis*, it was observed that the harvesters were actually mining the resource by harvesting the stumps. The consequences of this practice are two-  
✓ fold: one, stumps are potential trees, and by so mining they were causing damage to potential

sources of coppices; two, stumps of *B. huillensis* are considered as potential carving materials as in areas where the carving resources had been depleted e.g. Kwa Vonza in Yatta Plateau near Wamunyu, carvers were seen going back into the woodlands to dig out the stumps of *Brachylaena huillensis* for use in carving. Similar practice was also observed with *Dalbergia melanoxylon* whose extensive roots are used for carving the popular letter openers and the "stick-men".

Disturbance and impact on the *B. huillensis* by livestock was observed mainly in Ngong Hills/Ololua and the Ngong Road forests. Disturbance was minimal in Karura. In the former sites we observed that livestock were grazing right inside the forests, although small antelopes were also observed. It became evident, however, that the domestic herbivores had the greatest impact on the *B. huillensis* through trampling and browsing on the juvenile plants. Although grazing livestock in the above sites is not unusual, because the Masaai are known to use the areas as dry season grazing refuge when there is drought in the plains, it then appeared that livestock movement in the forest is not adequately controlled. Further, in attempt to assess the general health of the forest, a subjective assessment of disturbance for each forest was determined based on observed frequency or levels of these disturbance indicators; browsing/grazing; logging/trampling tracks; footpaths; lopping; invasives/aliens; animal burrows; gaps/open canopies. All the forests, except the IPR/Natural Reserve where shown to be threatened by all the above observed disturbances, with Ngong Hills (Ololua), Kibera block of Ngong Road Forest in that decreasing order. The numerous gaps in the forests were observed being invaded by the noxious *Lantana sp.* which formed extensive under-storeys and were observed hindering the regeneration of *B. huillensis*. The gaps in turn were indicators of clear felling in the forests.

The study shows that the greatest impacts on the three Nairobi areas forests are emanating from human populations living near the forests as evidenced by their very high dependence on the forest resources for their daily needs. The problem of over-exploitation is projected to intensify and is further exacerbated by these factors:

- the recently liberalised economy means that the co-operative control is no longer tenable as more people are individually seeking and opening new markets for woodcarving abroad, as shown in export data in Phase I report. As a cottage industry it draws and will continue to attract a lot of jobless people, majority of whom are school leavers armed with less skills and marginal capital outlay for starting the business. Further, the rapidly rising population with the

trend towards settling in forested areas implies that settling populations will consequently compete for the land and convert it to other uses leading to a decline in the total area of natural vegetation as a source of supply of carving species. The practice was observed to be rampant in several blocks of Ngong, Ololua and Karura forests where large areas of *Brachylaena* and *Croton* have been cleared for cultivation and residential expansion, with more plots earmarked for similar purposes.

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- Kigomo (1994) in his study on rates of growth of *B. huillensis* in the 3 forests estimated that without intensive management inputs, the rotation period for the species is very slow under natural conditions with individuals reaching merchantable diameter sizes of 40 cm and 45 cm dbh after 100 and 130 years, respectively. From the foregoing, it is clear that at the current demand rate, the supply of *B. huillensis* in all the 3 forests is not sustainable. The problem of impending crisis caused by scarcity has long been realised by the resource users (carvers) who have in turn began experimenting with alternative species with some similar characteristics to these traditional ones. For example, the last couple of years the carvers have successfully adopted *Azadirachta indica* (Neem) as an alternative to *B. huillensis*, and is being marketed under the trade name, Mahogany. Besides the desirable physical attributes of the wood, it is relatively abundant along the coast, and has a shorter rotation period (15 - 20 years).

The observation that majority of relatively smaller (20 - 30 cm) diameter class of *B. huillensis* are reaching the co-operatives during the last survey confirms the fear that commercial incentives and selective demand for *B. huillensis* imply that despite the scarcity, heavy harvesting will continue as people are ready to take risks for the attractive prices the species fetch. Thus while *B. huillensis* remains valuable hardwood species for carving, its sustainability can still be managed through effective control of further harvesting in areas where its population is threatened for both the short-term and long-term. Experimentation with alternative species as well as diversification into the use of non-wood raw materials for handicrafts can be some of the conservation measures to be used to achieve sustainability.

## ACKNOWLEDGEMENTS

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Limited Distribution

SUSTAINABLE DEVELOPMENT  
OF  
WOODCARVING INDUSTRY

IN  
KENYA

TECHNICAL PROGRESS REPORT

JUNE - DECEMBER 1995

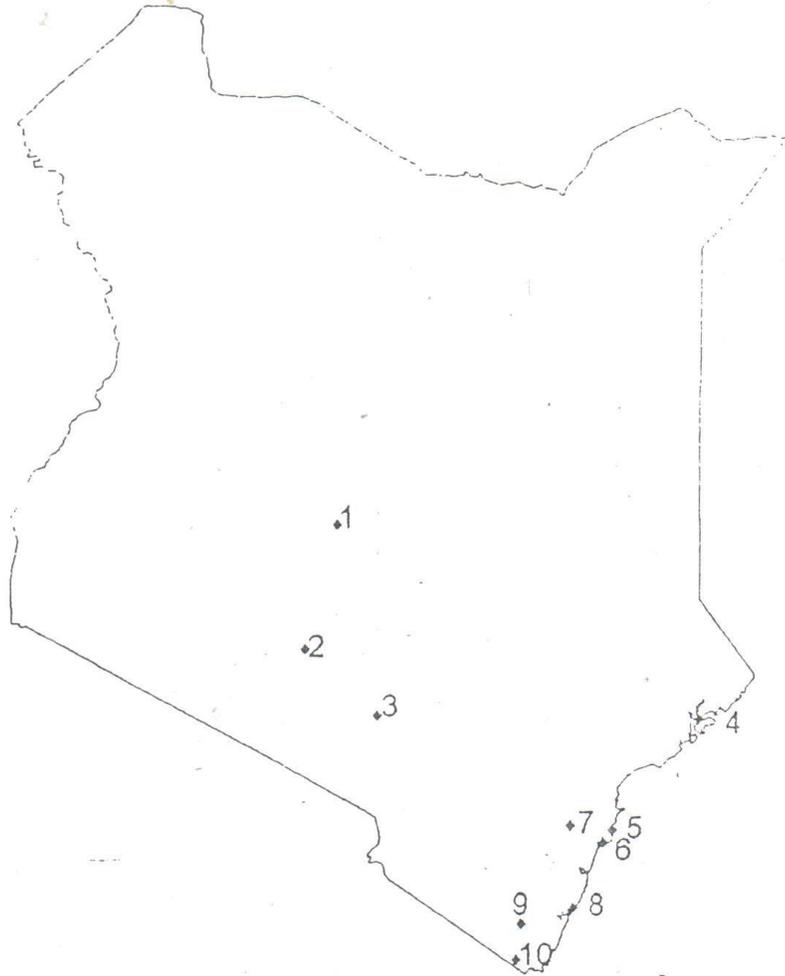
RAYMOND OBUNGA  
NATIONAL MUSEUMS OF KENYA

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Location and names of towns mentioned in the report



KEY:

- 1 Nanyuki
- 2 Nairobi
- 3 Machakos
- 4 Lamu
- 5 Malindi
- 6 Watamu
- 7 Kilifi
- 8 Mombasa
- 9 Kwale
- 10 Lungalunga

## 1.0 INTRODUCTION

In Kenya, the woodcarving industry serves as a significant source of income for many people. In recent years, however, the raw materials that form the foundation of this industry have become depleted, causing concern on two levels. First, many Kenyans who depend on revenue from woodcarvings are facing the reality of reduced earnings, and second, overexploitation of selected tree species is leading to widespread depletion of natural resources. In some cases, overharvest has led to local extinctions of valued species. Action is urgently required to address not only the conservation issues associated with the woodcarving industry, but also the needs of the families who rely on revenue from woodcarving to meet their daily economic requirements.

While the woodcarving industry is a visible and important sector of the Kenyan economy, its dynamics have not been extensively studied. In response to the growing problems facing its survival and that of the resource, five organisations namely, the National Museums of Kenya (NMK), the Kenya Forestry Research Institute (KEFRI), Kenya Energy Non-Governmental Organisation (KENGO), Kenya Crafts Co-operative Union (KCCU) and the Mennonite Central Committee (MCC), jointly planned a project in an effort to examine the current problems affecting woodcarvers, and to identify and propose actions that will make the woodcarving industry more sustainable. Each of the above collaborating institutions on the project have unique specific expertise to contribute to the different components of this interdisciplinary study.

This 2 year project being implemented under the auspices of the National Museums of Kenya (NMK) is jointly funded by the People and Plants Initiative of the World Wide Fund for Nature (WWF), the United Nations Educational, Scientific and Cultural Organization (UNESCO), and the Royal Botanic Gardens, KEW (UK). The overall objective of the Initiative is to build up the capacity for work on the ethnobotany and

sustainable use of plants, mainly in the tropics. As an implementation strategy, the project was divided into 4 quarters of 6 months each. During this first quarter (June - December 1995), the survey focused on the socio-economic interface of the woodcarving industry. The aim was to collect baseline information that would serve as a foundation for the subsequent phases of the project comprising quantitative resource assessment, propagation trials and finally, dissemination of resultant information to different interest groups as an ultimate means of creating awareness about the sustainability of the woodcarving industry.

The results presented here are not conclusive on the objectives of the first phase of the project; it became evident during the surveys that due to the wide scope of the objectives, some of the information and data were not going to be gathered at one go. Thus, in cases where information and data were lacking or felt inadequate, the process approach adopted in conducting the research will ensure that the gaps are filled or amended, as sound rapport already established with the informants and the woodcarving community continues to yield more findings in the future.

## 2. JUSTIFICATION

Kenya is endowed with a rich plant genetic resource base. Many Kenyans rely on the natural vegetation as a source of food, fuel, medicine, household implements and other products. The woodcarving industry is no exception, as the majority of the materials used originate from Kenya's forests and semi-arid woodlands.

The tree species valued for carving possess specific characteristics, and the preferred ones are close grained, and do not split or crack. The wood varies from being rather light in colour to dark brown or black. Several species are recognized as the most preferred, and subsequently are most in demand.

These species are *Brachylaena huillensis* (Muhuhu), *Dalbergia melanoxylon* (Mpingo, Ebony or or African Blackwood), and *Olea africana* (Mutamaiyu or African Olive). Other popular species include *Combretum schumanii* (Mkongolo/Mwaosi), *Terminalia brownii* (Muuku), *Terminalia prunioides* (Mutoo) and *Erythrina abyssinica* (Mukenea), among others.

The Kenyan woodcarving industry was borne out of the carving traditions of the Makonde of Tanzania and Mozambique, and became established in Kenya in the early 1920's. At this time, wood for carving was in ample supply. Since then though, there has been a remarkable decline in the amount of natural forest in Kenya, and hence a decreased supply of wood for carving. The main factor contributing to forest loss include a tripling of the population since 1950, migration to marginal areas estimated at 7 - 9% of the population over the past 20 years, indiscriminate land clearing, and the introduction of ill-suited agricultural methods originally intended for high-rainfall areas.

There are estimated to be approximately 50,000 woodcarvers in Kenya, working either independently or in co-operatives. Wood that was formerly obtained close to home is now scarce, and carvers must sometimes purchase their wood supplies from areas far removed from the carving centres, as in the case of Wamunyu, Mombasa and Malindi. This situation is in part due to the demand for certain species, but can be primarily attributed to multiple demands made on the resource; wood carvers must compete with users seeking fuel wood and material for fencing, furniture and construction. Additionally, as with most other wood users, the tendency is to mine the resource.

Lack of a clear management strategy for timber resources further compounds the problem. While Kenya has numerous gazetted forests in which harvest of dead and fallen timber is authorized with a permit, little attention has been given to species-specific management.

Forestry Department activities related to plantation development have chiefly involved the planting of exotic species such as Cypress (*Cupressus lusitanica*), Eucalyptus (*Eucalyptus spp.*), and Pine (*Pinus patula*). Although some plantations of indigenous species have been established, minimal effort has been dedicated to determining which indigenous species are most in demand by Kenyan timber users in the different sectors. Subsequently, the sectors of the timber industry that prefer indigenous species are facing the reality of reduced timber availability. For some sectors, such as the wood carving sector, this situation has become acute.

Efforts are urgently needed to bring this predicament to light, not only among the resource users who already are experiencing its effects, but also among the policy makers who have the power to act. By collecting and publicising accurate information on earnings accrued to the wood carving industry, which are now roughly estimated at US\$10 million annually, the value of this industry to Kenyan economy will become apparent. Such information can then be used to channel the appropriate efforts into resource management, regulation, research and propagation in order to secure the future of this industry while addressing conservation and sustainable use of concerned species.

### 3.0 OBJECTIVES

The overall objectives was to raise awareness about the impending instability of the wood carving industry and to initiate actions amongst carvers, traders, the general public, consumers and policy makers that will lead to effective management of the resource and ultimately, the sustainability of the wood carving industry.

The specific objectives of Phase I of the project were to:

- i) Identify the species in the wood carving industry, determine their preferences, key characteristics, distribution/source (s) and status.
- ii) Identify the alternative species in current use, note their characteristics, distribution/source(s) and status.
- iii) Establish the number of persons, businesses and trading organizations involved in internal and export trade in wood carving in Kenya.
- iv) Collect information on the gender, cultural identity, age, socio-economic status of the wood carvers and the harvesters supplying them.
- v) Quantify the volume of woodcarvings traded locally and from Kenya.
- vi) Ascertain the current system of valuation, in terms of pricing along the marketing chain from first harvest to final sale, and if possible, determine the overall value of the trade.

#### 4.0 METHODS

The study was conducted between 20th June and 15th December, 1995. Actual field work was preceded by an exploratory trip lasting 10 days to all the sites of the 6 woodcarving co-operative societies in Gikomba (Nairobi), Makindu, Mombasa, Malindi, Wamunyu and Nanyuki. The aims of the reconnaissance were to acquaint the research team with the co-operative officials and the members (wood carvers); to introduce and explain the objective and scope of the new project at an early stage; to identify future key informants and establish rapport with the general woodcarving community. The observations and points

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which emerged during this trip were useful in re-shaping the foci of the study, drawing the work plan, and also in establishing the methodology.

Participatory (PRA) approach complemented by formal questionnaires was employed throughout the study. The first stage began with consultations held with all the individuals from all the collaborating organisations. Background information on woodcarving as an art and industry was to be obtained through intensive literature search and review. However, this exercise did not yield much as there are apparently very few studies done on this subject in the region.

Open-ended and semi-structured interviews were conducted across a spectrum of people involved in the woodcarving industry covering Co-operative (wood carving) officials; wood carvers inside and outside the handicrafts union; handicraft/curio retailers and wholesalers; exporters; beach and street curio vendors; middle (wo)men; wood merchants and farmers; government officials in the Forestry; Customs and Excise; and Commerce Departments.

During these informal interviews which resemble ordinary conversations, predetermined questions on each aspect of the previously stated objectives were interwoven into the discussions to ensure that a holistic picture of the study was obtained as the exercise progressed.

Information on the identity of the wood carving species was obtained from a broad range of age groups (13 - 89 years) of carvers. At each site the carvers were asked to identify all the wood species present within the site at the time of the interview; they were then asked to mention other species normally used but were not present; and any other species known to be suitable for carving. The latter was provided mainly by the elder members who also provided a list of rare woodcarving species. The carvers provided the names of the species invariably in vernacular (Kamba, Giriama and Swahili) or known trade names eg.

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Mahogany. It was realised during the exercise that some carvers uncertain with identity of the wood in use lumped all the similarly looking wood under one trade name. In such cases, special indepth sessions were held with the key informants in order to cross-verify the species in question for correctness; and where there was still no consensus on correct identity, specimens (samples) were collected and taken for further identification at the National Herbarium in Nairobi. It is important to note that during the study this sample identification were restricted to usual plants parts and reproductive parts.

Further information on the preferences was obtained through the matrix ranking procedure (McCracken, J.A. 1988; Martin, G.J. 1995), during which time the carvers' opinions were sought on the qualifying attributes, source(s), and the (perceived) status of each of the species. A list of names of alternative species in current use was also compiled using the same procedure.

Visits were made to locations of curio dealers and direct counts made of the number of persons, businesses and trade organizations dealing in wood sculptures. Additional interviews were conducted to establish the nature of the businesses and trade organisations (whether involved in internal, export, or both). Information on the number of people owning, operating or employed in each premises was also sought. This was particularly important as it would provide a final picture of the number of people who directly or indirectly derive their means of livelihood from the woodcarving industry.

Sociological information regarding the role of gender in the industry, age, ethnicity and socio-economic status of the wood carvers was obtained through participant observations and interviews. In order to establish the socio-economic status of the carvers, an analytical task of wealth ranking was used to select the households to be interviewed during the baseline and subsequently surveys. A group of elders at the Mombasa co-operative (all originally from Wamunyu) were asked to identify households from their communities in

Wamunyu. The provided names were written on cards to represent the households. The elders were then asked to put the cards into 3 or more piles according to their relative wealth. They were allowed to use their own criteria for ranking. Households targeted for interviews were randomly picked from the different piles of cards. It was not possible to get wood harvester(s) for the interviews. Subjects covered by interviews included: Household size and composition; land holding size; type of dwelling (house); livestock ownership; literacy level; household income, sources and expenditure; and carving resources and availability. Market valuation was done through further interviews with different categories of curio dealers and consumers at which time the inventory of different carved items (carvings) and their prices and sizes were noted for comparison.

In order to get a bigger picture of the dynamics of wood carving trade, visits were made to Wamunyu and Katangi centres on their respective market days where direct observations and further interviews were conducted with the curio vendors to establish: who was involved in the trade, noting sex and age; species of wood used for the carvings brought to the market; amounts/volumes traded and the prices, nature of customers (whether regular, occasional, middlemen, etc); rate of shift of the carvings and type of transaction (cash or barter). The vendors were also asked to state where they came from, mode and cost of their transportation and source of their raw materials. Volumes of wood and species used at each site was recorded by observing the number of lorries and tonnage arriving at each site. Where possible wood supply records were also scrutinized in order to verify total volumes used.

Finally, special visits were made to source areas at the Coast (Gonja, Lungalunga, Maluganji, Shimba Hills, Marenje, Arabuko Sokoke, Gede, Jilore), Central (Kabarú, Muringato, Kabirioni, Karura, Ngong) and Eastern (Chyulu Hills, Iveti Hills, Kwa Vonza - Tulimatwili). New source areas, particularly for *Dalbergia melanoxylon* in Kitui District including Mbitine, Enzou, Zombe, Mutomo, etc were visited to confirm presence and status

of the carving species. Additional information in source areas not visited was obtained during discussions with the carvers, village elders, chiefs and government forestry officials.

## 5.0 ORIGIN AND PROFILE OF THE WOODCARVING CO-OPERATIVE SOCIETIES IN KENYA

### 5.1 **Historical perspective**

Woodcarving as a material culture among the Kamba traces its roots in Wamunyu village, Machakos District. That wood sculpture was not part of the Kamba culture and is only a fairly recent development and has been a disputed subject by many a researcher and art critics. Stout (1967) contends that woodcarving was introduced after the World War I from the present day Tanzania. Elkan (1958) and Ndeti (1972:143) concur that woodcarving among the Kamba pre-dates colonialism in Kenya.

According to anecdotal information recorded from Mzee Samson Ngati Ndisya (85 years old, founder member No. 5 of the Wamunyu Handicraft Co-operative Society), woodcarving both as a material culture and a commercial enterprise owes its legacy to one patriarch, Mzee Mutisya Munge, a recognized gifted carver (albeit introvert) who long before the arrival of Europeans in Wamunyu was already carving ceremonial wands and artifacts, elaborate walking sticks, mortars (*ndei*), traditional stools (*ivila*), small human head replicas for medicine horns and snuff containers, animal figures, bows, arrows, ladles and *mizinga* for bee keeping. Mzee Ndisya went on to prove the relative antiquity of wood sculpture among the Akamba by mentioning the early existence of traditional woodcarving tools which included adzes (*ngomo*), types of knives, chisels (*ngesa*), axes (*ithoka*), pincers (*ngolia*), traditional hand drills (*kitheketho*) and whetstones (*eviya*).

According to Mzee Ndisya, what is however true about Mzee Mutisya Munge is that his exposure to the Makonde artisans in Tanganyika during his service in the carrier corps of the Kings African Rifles (KAR) between 1914 and 1918 not only greatly enriched his skills, but revealed to him the commercial potential of wood carvings. Thus, what may be

said to have been a new development is the mass production of carving that started soon after the World WarI. Evidence of the Makonde influence on Akamba wood sculptures started only after the war, and can still be seen in the masks and (animal) figures.

Additional narrative by the late patriarch's clansmen states that commercialization of wood carving was gradually initiated and encouraged by a colonial District Commissioner (DC) who accidentally spotted one of his local chiefs with an ornate walking stick with human figure on the handle. Interest and inquiry traced the walking stick to Mutisya Munge, whom the DC paid about Kshs.20, to make a similar carving. Thereafter, more orders started coming through the DC from his friends, and there the trade started.\*

The early years were reportedly closed and restricted as apprentices (peers) were reluctantly taken, mainly close kinsfolk. As time went on, more people became introduced to the new art and trade and soon the villagers developed their unique woodcarving skills, which were then transferred to the to the neighbouring villages. The specialized group of carvers started the mass production of carvings which found market in Eastern and Southern Africa. According to Troughear (1987), the real pitch for commercialization of carvings between 1930s and 1940s may have received stimuli from two sources: one, from the Depression when the colonial government made attempts to cut off middlemen in small-scale enterprises in Machakos District as a way of protecting the white settlers interests. This might have pushed even more Akamba to carve as the only source of income in an unfavourable environment and two, soldiers looking for souvenirs in East Africa during the World War II also provided incentive to hawkers to explore markets farther afield. Soon, the Kamba with history of long distance trading were spreading to every major town in Kenya, and during the 1950s they were in nearly every city in Eastern,

\*The narrative was repeated by several old members of the co-operatives and especially those belonging to Mutisya Munge's clan of Akamba.

Table: Summary of woodcarving co-operatives showing the population and species used for carving

Co-operative Society + Population	Species in use															
	Dalbergia melanoxylon	Brachylaena huilensis	Comtekum schumannii	Olea africana	Cordia sinensis	Ternstroemia browneii	Kilimandschariana	Ternipalia pumoides	Melia volkensii	Azadirachta indica	Mangifera indica	Azela quanzensis	Brachystegia spiciformis	Manilkara sp	Xanthoxyllum chalybeum	Others
Mombasa (Akamba) (6500)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Malindi (300)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Makindu (100)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Wamunyu (1200)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Nairobi (1000)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Nanyuki (145)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Lunga Lunga * (300)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

✓✓ = Extensively used

★ = Jua Kali Co-operative

OTHERS = Include Grevillea, Jacaranda, Pinus, Cedar, Melia azaderach and the large number of indigenous observed in use in Wamunyu and Malindi.

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followed thereafter by several others. Below is a summary of profiles of the major woodcarving co-operative societies in Kenya.

5.2 The Akamba Woodcarving Co-operative Society, (Changamwe) Mombasa

Founded in 1968 as one of the first woodcarving co-operative societies with only 20 members, the society currently has some 3000 registered members. Working alongside these *bona fide* members are about 3,500 apprentices at varying levels of their mandatory 2 year training before they can register as members. Being one of the oldest and largest in terms of membership and area, the society exhibits features of a sophisticated and diversified industry in the following of its different units: Administrative; Wholesale shop for local retailers and exporters; Retail/showroom exclusively for tourists; Export; Bar and Restaurant; Guest House and a Canteen.

The Society also provides temporary employment to between 100 and 250 people who pay a fee of Kshs.35/= at the gate in order to undertake all sorts of odd jobs within the complex. Further, as a tourist attraction in its own right, tour guides, taxi drivers and tour companies earn substantial income by taking tourists to witness the famous carvers at work. Also, an assortment of tens of vendors and middle (wo)men visit the complex each day, selling their wares and buying curios, respectively. Among this workforce of members and part-timers are about 100 women who play a significant role in the industry's most vital unit, the finishing line, where the final touches (polishing, sand-papering, painting and dyeing, beading and other decorations) are done before curios are taken to the market. A highly specialized sub-unit of the finishing line manufactures carving tools (adzes, knives, axes, saws, chisels, and pincers).

The society originally obtained its wood from Lungu and Boni forests in Lamu district, and Arabuko Sokoke and Gede Forests in Kilifi District. Whereas the latter have been under ban from exploitation, access to Lamu District forests has been made difficult by rampant

banditry in the area. As a result, the society relies on the supply of nearly 80% of all the wood it uses from Ngong and Karura forests, both near Nairobi. The wood is exclusively Muhugu *Brachylaena huillensis*. Claims by the society officials and carvers that some of the wood to the society originates from Nyeri District Forests could not be confirmed immediately. However, it's highly probable that the illegal logging in Nyeri forests must have a market in any one of the societies. In response to the acute shortage of the preferred carving wood at the coast, the society members have been experimenting with several alternative species, among which Mkilifi (Mwarubaini) *Azadiracta indica* has proved more successful. Possessing similar characteristics as *Muhugu*, it currently sells under the same trade name, Mahogany. It was noted that the *Mpingo Dalbergia melanoxylon* originates from Kwale District and Tanzania.

The society reportedly receives 2 lorry loads of logs each week, but our observation revealed that it receives far in excess of the stated tonnage. The society earns from its retail/showroom Kshs.7 million per month; Kshs.3 million per month from wholesale shop; and Kshs.3 million per year from the export section. The major destinations of the exports are USA, Britain and Germany. The Bar, Restaurant, Guest House and the Canteen combined fetch about Kshs.1 million per month.

The co-operative society (as is the entire carving industry) has been a preserve of the Kamba people. However, with the ever growing unemployment in Kenya, more people from other ethnic groups are turning to carving as a more reliable means of earning money. The Akamba co-operative society currently has the entire Mijikenda community comprising the nine sub-tribes, except the Digo, Kikuyus, Luos, Luhya and nationals from Uganda and Tanzania. The society also provides a large market to the local ancillary industries of hardware materials for the supply of quantities of dyes, paints, polishes, waxes, sand papers, files, hammers, and saws; scrap metal dealers also provide materials to the tool

manufacturing unit. Large quantities of beads are used for decorative purposes in the industry as well.

### 5.3 Malindi Handicraft Co-operative Society

It was started in 1986 and has a membership of 300 people drawn from different ethnic groups, but with a predominance of the Kamba from Wamunyu, Machakos District.

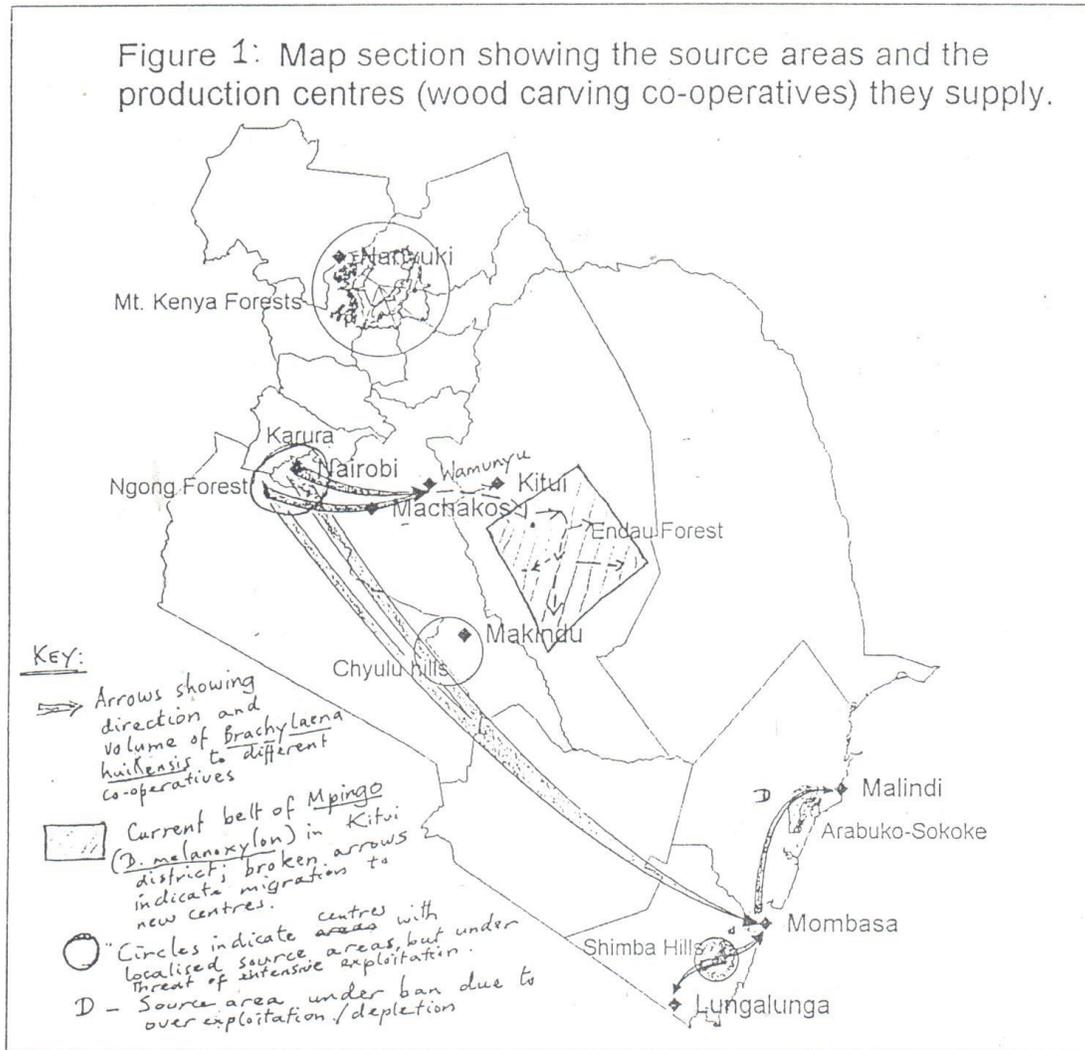
The society had a license for selective felling of *Brachylaena huillensis* trees from Arabuko Sokoke Forest but this has since been revoked and with not other source of the preferred wood, the society is currently facing a scarcity crisis. The society occasionally obtains a license for removing firewood quality wood from the forest but this is not only unreliable, but also insufficient and of poor quality for carving. Consequently, the society has also resorted to experimenting with several alternative species, with the abundantly available Mkilifi *Azadirachta indica* more popular. It is important to note that the largest number of coastal species under trial as alternatives were recorded in Malindi.

The society sells about 5,000 pieces of carvings with a turnover of about Kshs.1 million per month from its retail/showroom. The exports are through the Mombasa (Akamba) or Nairobi co-operative societies. It was observed that many of the members sell their carvings outside the society where they receive instant cash for their carvings. There is only one woman carver in the society.

### 5.4 Nairobi (Gikomba) woodcarving Co-operative Society

Registered in 1970, it collapsed in 1978, and was revived in the same year under new management. It has some 1000 members out of which only about 300 are active (the number that regularly report to the co-operative and engage themselves in productive work). Alongside these *bona fide* members are about 50 apprentices. There are about 17 women

Figure 1: Map section showing the source areas and the production centres (wood carving co-operatives) they supply.



members; several women work temporarily within the finishing unit of the industry each day.

The society obtains all the *Brachylaena huillensis* wood it uses from the nearby Ngong and Karura Forests. Consignments of *Combretum schumanii* and *Olea africana* mainly for special order carvings are transported from Kyulu Hills. It reportedly uses about 16 lorry loads of timber per month (this figure greatly fluctuates according to demand). The society has an annual turnover of about Kshs.10 million, out of which about 70 per cent is from export. Major destinations are UK, USA, Canada, and recently South Africa. It was observed that the members of the society were using a variety of species including *Juniperus procera*, *Pinus lusitanica*, *Jacaranda mimosifolia*, *Grevillea robusta* for making household items like wooden bowls, ladles and sugar containers.

#### 5.5 **Wamunyu woodcarving Co-operative Society**

Wamunyu Woodcarving Co-operative Society was registered in 1965 and has a current membership of 1198, majority of whom prefer to carve from their homesteads and bring the finished products to the co-operative showroom. The co-operative also markets all its products for export through the Nairobi co-operative. A large number of retailers and middle (wo)men converge at Wamunyu each day to buy finished and semi-finished curios from the co-operative showroom or directly from the carvers. The society sells about 5,000 pieces per month and earns about Kshs.2 million. The women members numbering about 25 are involved in the finishing line, as well as in the administration.

Wamunyu also receives its wood of mainly muhuhu *Brachylaena huillensis* from Ngong and Karura forests, both near Nairobi. Among the issues raised by the management officials and members of the co-operative were stiff competition, both internal and external, the latter especially from Asia (India), and the need to develop new product lines, as a way of countering the competition and maintaining market share.

It reportedly receives about 6 lorries of muhuhu per month, or about 60-100 lorries per year; also about 100-300 cartons of carvings each weighing average 46 kg. from the society are sold through the Nairobi co-operative. It was noted that the carvers were using several indigenous tree species obtained from local source areas.

## 5.6 Makindu Woodcarving Handicraft Co-op. Society

Founded in 1975 by a group of Akamba people who had migrated from Wamunyu area in response to resource scarcity, it was registered as a co-operative in 1982. It has a membership of 100 people ( 6 women and 94 men).

Unlike other societies which import the raw materials from elsewhere, Makindu has a nearby source of wood in the Kyulu Hills where the society extracts Mutamaiyu *Olea africana*, Mwa-osi *Combretum schumanii* and Itula *Commiphora spp.* Majority of carvings in the society are made from *Olea africana*, and the society markets all its products for exports through Nairobi and Mombasa Co-operatives. Undisclosed amount of carvings are also sold from its retail/showroom, mostly to middlemen, and a few tourists.

The society is currently confronted with the problem of transporting felled logs from the forest, as the terrain of sharp lava rocks requires more than an ordinary 4WD vehicle. At the time of the survey, the members were using a local farmer's tractor to fetch the logs from the forest. In the absence of the tractor, the carvers normally camp in the forest for upto one week and return with sackloads of semi-finished products which they then refine at the co-operative.

The greatest threat to the resource are illegal charcoal burners, who exclusively cut down *Olea africana* because of its superior quality charcoal. It was noted that orders from the charcoal come from far as Mombasa and Nairobi. The local forest department is reportedly so understaffed and demoralised that no policing is done in the forest; the villagers cited cases of corruption involving the forest officials and the charcoal burners/merchants. This is not restricted to Chyulu Hills forest as similar cases of corruption were observed in majority of the source areas visited.

A positive precedence by the co-operative is the initiation of a nursery of indigenous tree species in 1988. The members reported that since the start of the project they cannot meet the demand for some multipurpose seedlings as they are sold out as fast as they are ready for transplanting. This development is however frustrated by lack of water.

5.7 **Nanyuki (Equator) Handicraft Co-operative Society**

Started in 1985, it is the youngest woodcarving co-operative society with 145 members. Majority of wood used is *Brachylaena huillensis* from Mt. Kenya area. Other species include *Olea africana*, *Cordia sinensis*, and *Dalbergia melanoxylon*, *Cedar Juniperus procera* and *Cypress Cuppresus lusitanica* were used for making bowls, ladles and salad spoons.

The amount carved could not be immediately determined since the members claimed they get all their orders from Nairobi.

## 6.0 RESULTS

### 6.1 The number persons, business and trade organisations involved in internal and export trade in woodcarvings in Kenya. The survey identified that woodcarving industry in Kenya is tourist focused and has developed a 3-tiered pyramidal structure, with key participants in each segment categorised as follows:

Operators/owners of modern curio/souvenirs shops concentrated in top class hotels and prime downtown areas, usually referred to as the 'tourist triangles' (Appendix I). Besides dominating the curio/souvenirs retail trade, they are also major players in the export trade. Their businesses are characterised by modern, spacious, well laid-out shops, security of tenure, insurance against thefts, fires, and security of stock procurement; their mortgaged property provide easy access to credits and bank loans and modern business perceptions translate into formal capital layout, higher license fees and overheads, which necessitate high quality goods with higher price tags. Additionally, members of this group are generally formally educated, have exposure and varying lengths of experience which further enables them to exploit wider and diversified markets locally and abroad. This category is dominated by the Asian community. The second category comprises stall holders huddled together in the City Market. Mostly illiterate and semi-literate, these people acquired a foothold in the business through long years in the same business. Majority held their stalls since the post-independence era and have had them inherited by their immediate family members.

In the same category as the above stall-holders are the members of *Jua Kali* (informal sector) proper. They range from the licensed sidewalk/alley/curio kiosks operators, to mobile vendors. They operate from small wooden, polythene covered or tin structures which suffer several disadvantages vis-a-vis the established downtown shops, hotels and city market stall holders. In most cases they are also manufacturers of their wares, or obtain them from the co-operatives, *Jua Kali* groups, or individual artisans and carvers, or middle

(wo)men. These latter categories make up the bulk of indigenous woodcarving entrepreneurs, and to a large extent form the backbone of the woodcarving industry as the majority of carvers and dealers also fall within this group. Majority of the members lamented during the interviews that their businesses have never produced sufficient surplus and they cater mostly for survival needs and educating their children. The respondents also complained that the market has become extremely congested, and with stiff competition their turnovers keep declining. Worse still, with acute unemployment, each stall has to contend with supporting a larger number of family members, even as stocks take longer to shift.

Still within the last categories of licenced curio dealers, but more recent in development with even more significant impact on the trade are the Coast-based beach curio operators associations. This sub-category comprises the formerly mostly and illegitimate elements collectively referred to as "beach boys", and included ex-tour drivers and guides made redundant by economic recession; "Maasai warriors" hanging around hotels, lodges and beaches to be photographed for a fee; illegal currency changers, hustlers, or just genuine unemployed youths and school leavers aspiring for jobs in the tourism industry. Considered a general nuisance along the beaches, they were subjected to constant harassment, arrests and fines. In a bid to overcome their major handicap of being single and unstructured, they have recently organised themselves to form the Beach Curio Dealers Association, registered under the umbrella of a regulating body, the Mombasa and Coast Tourism Association, (MCTA). Under this management, they have formed groups each with between 30 - 300 members having operational territories along the coastal beaches stretching from as far as Malindi through Mombasa and Diani in South Coast. The total number of people involved was estimated at the time of the survey at about 4000. Operating across these boundaries are middle(wo)men, agents and curio trade brokers.

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Below is an account of distribution of different categories of players in the wood carving industry in the areas surveyed.

#### 6.1.1 Nairobi

Table 1 illustrates the number of persons, business categories involved in curio trade within Nairobi. The hub of curio business is located within the "tourist triangle" (Appendix 1) in downtown Nairobi, an area demarcated by the length of Mama Ngina Street round the Hilton Hotel, up Kimathi Street across to City Market, then to Muindi Mbingu Street upto the corner of Mama Ngina Street (Figure 1). The 105 curio shops counted within this zone had a predominance of Asian owners - operators. Only 3 shops were operated by Africans (one had been in the business for over 10 years), though we could not confirm whether they were partnerships. It was established that the majority of the curio shops were exclusively owned or shared between family members or religious sects. More than 50 percent of the shops were diversified selling jewellery, soapstones, batiks, silver/copperware, exotic textiles, safari wear and assorted gift items. Further it was established that about 20 percent of the shops were also engaged in export trade or owners had the facilities for export. Backyard curio "factories" are indicators of curio export-oriented activities (owners usually hire on temporary basis artisans/carvers to do the finishing touches to bulk of semi-finished carvings meant for export); 3 such shops in town and another 2 in Westlands suburban area had about 120 people employed in their backyard factories; it is highly probable that more of such "factories" are tucked away within the confines of the residential/suburban areas, hidden from sight.

The 13 major hotels within the City Centre, Westlands and Hurlingham/Milimani area were found to have varying number of curio/gift shops within their premises and 10 percent of the total 36 curio businesses within these hotels had export facilities.

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As would be expected, the stall holders and kiosk operators were most numerous with 550 stalls. Each of these stalls was operated or co-owned by average 4-5 persons, and majority had kinship affiliations. It is noteworthy that undisclosed number of mobile vendors, tour guides and mobile forex dealers are also members or co-owners of the majority of these curio kiosks. Thus, the number of people sharing the kiosks is far higher. A greater concentration of woodcarvers belonging to different licensed groups are based in Gikomba area of Nairobi. The 5 groups operating here have membership of some 2000 people. The art galleries and studios in Nairobi number about 13 and they keep a network with other major galleries worldwide. They employ special artisans/carvers who may be hired to work on specific carvings. These galleries are also exporters. However, majority of these galleries together with the shops owners/operators were reluctant to talk about their businesses, thus making it difficult to gauge the volumes sold and their values.

Nairobi's national and regional position as the centre of communication and seat of government departments makes it a logical focal point for business. This explains why the largest number of curio dealers (internal and export oriented) are concentrated in Nairobi. Information obtained from the carvers mainly in Gikomba area of Nairobi and the sidewalk curio kiosks operators confirmed that there is a large number of elusive middle (wo)men based in Nairobi who criss-cross the woodcarving country collecting carvings for their local and/or foreign clients. Their exact number however, could not be obtained; the figures given here are from groups of carvers who claimed to have regular buyers. The curio business in Nairobi alone has a large number of people who directly or indirectly benefit from it, and it was estimated that over 10000 people are supported by the trade.

#### **6.1.2 Mombasa and Malindi**

The scenario in the above 2 coastal towns in terms of ownership is not much different from Nairobi. The curio shops in Mombasa numbering about 93 were found situated within the popular tourist spot in Mombasa Islands around Fort Jesus, Old Town, Great Tusks Area

Table 2: Preliminary data on number of persons business and trade organisations involved in internal and export trade in woodcarvings in surveyed areas in Kenya. Et = Export trade; It = Internal trade.

Location/Centers surveyed	Category of persons, business and trade organisation	No. of business in each category	No. of people involved/employed in each business	Remarks	
				Et	It
<u>Mombasa Area:</u>					
Changamwe (Akamba)	Handcrafts co-op	2	6515	x	x
Mombasa Island	Curio/gift shops	93	280	x	x
North Coast	Self Help Groups	2	440	x	x
South Coast	Backyard factories	10	120	x	x
Lunga Lunga	Artyard factories	10	120	x	x
Interior (Samburu, Taru, Mackinnon Road, Buchuma, Voi)	Juakali/ Independent groups	25	3000		x
	Curios kiosk dealers, Street vendors, Beach curio vendors	108	4200		x
	Part time carvers		750		x
	Hotel Gifts shops	40	120		X
	Middle (wo)men /agents		50	x	x
<u>Malindi and Environs</u>					
Malindi Downtown	Handicraft co-op	1	300		x
Malindi South Beaches	Jua kali/Independent groups	5	1250		x
Blue Bay Area	Curio gift shops	33	120	x	x
Watamu town	Backyard factories	5	200	x	x
	Art Galleries/studios	4	30	x	x
	Curio Kiosk dealers	8	1800	x	x
	Beach vendors	51	200		x
	Hotels	18	70		x
	Middle (wo)men0/agents		15	x	x

and Biashara Street. In the North Coast: Bamburi, Nyali, Serena and Mtwapa; South Coast: in Ukunda/Diaini area. In Malindi: the "Tourist Square" of downtown Malindi shopping complex. In Mombasa Island, the business was predominantly Asian-owned (90%); in Malindi these was a large Italian investment and out of the 33 curio shops, nearly 40% had Italian connection in ownership.

The largest concentration of curio kiosks were found at the Coast, mostly along the beaches, (Table 2). As mentioned in the previous paragraph, these beach curio operators associations are organised into groups with varying membership and they control all the hawking business along the coastline (beaches) from Malindi to Diani (Ukunda). Like their Nairobi counterparts, the curios dealers at the Coast are diversified and the deal in assortment of handicrafts and gifts items. A remarkable feature about the curio kiosks is their rate of proliferation. For example, about one month after the surveys in Nairobi city centre, while walking along a street recently cleared of garbage we came across an new row of 17 curio kiosks already constructed and stocked, while others (6) were coming up. Majority of the owners were starting the business for their first time, while a few others were just expanding their operations from other sites in the city. A similar scene was encountered in Diani area, along the Diani shopping complex a re-visit in mid of last November revealed that 7 more curio kiosks had been added along the road, each with an average of 6 people in partnership.

Circumstantial evidence further confirmed that more than 200 people had already joined the Diani Beaches Curio Operators Associations since last July survey. Assuming that the phenomenon is also similarly occurring in Malindi, Watamu, Mtwapa and North Coast (Mombasa) beaches, then we have a hypothetical recruitment rate within the industry of more than 300 people per month, at the coast alone. It is worthy of note that the survey did not cover most beach hotels in Mombasa area, Diani and Malindi. Also not surveyed, yet with significant tourist development were Kikambala and Kilifi town beaches, as were carving areas in Kwale District (Godo, Kibaoni, Mwangulu, Mwereni etc) due to logistical

constraints. However, woodcarving as an industry provides employment and source of livelihood to over 70,000 people at the Coast alone.

Table 3 : Preliminary data on number of persons business and trade organisations involved in internal and export trade in woodcarvings in surveyed areas in Kenya . Et = Export trade; It = Internal trade.

Location/Centers surveyed	Category of persons, business and trade organisation	No. of business in each category	No. of people involved/ employed in each business	Remarks	
				Et	It
<b>(UKAMBANI) Wamunyu and Environs:</b>					
Wamunyu/Katangi/	Handicraft co-op	2	1600		x
Yathui/Lema/ Maanzomi	Market based/Juakali groups	50	4500		x
Savu/Mwasua/ Kilembwa	Village based carvers (Wamunyu)		5000		x
Kilaatu/Kiliu/Chani	Village carvers (Katangi)		1500		x
Kinyaata/Wetaa/Ikombe	Village carvers (Yathui)		800		x
Masinga/Matuu/Kwa Vonza	Part-time/Seasonal carvers		2000		x
Tiva/Senda /Kithito	Curio stockist	25	800	x	x
	Timber merchants	10	120	x	x
	Middle(wo)men/agents		120	x	x
	Not surveyed (Carvers, dealers, middlemen, etc)	50	>3000		
<b>Kitui Area &amp; Environs</b>					
Mbitine/Enzou/Musaa,  Kithuke/Ikanga/Ikongwe Nguuri/Kavinguri/Uwe Kabati/Kilamba/Endau Mutomo/Zambani/Zombe Centers	Exclusively Mpingo carvers and dealers		>2500		x
<b>Makindu and Environs</b>					
Mtito Andei	Handicraft Co-op	1	100		x
Kibwezi	Independent groups/ Vendors	13	2500	x	x
Mbui Nzau	Middle(wo)men/agents			x	x

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### 6.1.3 Wamunyu and Kitui

Table 3 illustrates the spectrum of wood carvers and curio dealers in Wamunyu and Kitui. Unlike the other study sites previously mentioned, Wamunyu has got the highest concentration of wood carvers in Kenya, and therefore the largest number of people who virtually depend on woodcarving for a living. In contrast, there are very few, locally based dealers in woodcarvings in Wamunyu. In fact the business in woodcarving is dominated by 15 individuals, half of them are family members.

Wamunyu merits special mention not only as the cradle of the art and industry of wood carving in Kenya, but also because of the unique way in which the production of woodcarving has evolved and is organised in the entire administrative location. The following is a summary of categories of ownership and organisation of woodcarving business in Wamunyu.

#### **Household/Homestead based business:**

Here the entire family is involved in the production with the labour differentiated according to gender: the male family members exclusively do the carving, while the female are involved in providing the finishing touches. The members usually have a shed within the compound where the initial carving is done, but the finishing may be done within the confines of dwelling houses. The members also work alternately: while some male carve, others do the marketing of the finished products. The female members invariably divide their time between 'finishing' and household chores, which may be done simultaneously. It appeared that the industry evolved from this mode of production; majority of households in Wamunyu area are still involved in this kind of production. The advantage of this, according to the members, is that it ensures steady supply of income; also, all the resources are pooled together as a security against bad times.

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### **Individual Groups:**

Are based in villages or market places and in this case each member produces carvings which he sells for personal benefit. It was observed that this category embraced all age groups of males ranging from primary schools to elders (9 - 64 years). Some of the carvers are famous craftsmen, and by this virtue, await orders from regular clients who bring orders to the homes/market centres for specific carvings. The members of this system claimed that it gives them degree of freedom and flexibility since as an individual he can engage in other non-carving businesses as well, besides making independent decision on prices of his products.

### **"Jua Kali" Groups:**

Are parallel production units to the co-operatives with members between 10 - 500 usually drawn from similar clans, and are of same age groups. Many of these groups were observed to be coming up all over Ukambani and the members, some of them from the mainstream co-operatives, claimed that the groups don't suffer the stagnating politics common in the woodcarving co-operatives. Moreover, they are able to identify markets for their products and are flexible with prices of their items.

### **Market Centre - based company:**

Is usually owned by one person who is also the manager. It was observed that the number of workers engaged was determined by volume of orders received or the prevailing market demand, as well as capital availability. There is job differentiation in the number people employed here. Also, the owner is a stockist of curios and has one or more workshops separate or combined with a display or storeroom. Majority of the workers are women in the finishing line. This type of operation was noted to be a new trend among former carvers who have "retired", and is spreading fast in Wamunyu and other neighbouring centres like Katangi.

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**Curio Stockist/exporters:**

Are exclusively non-manufacturers (but themselves former carvers) who specialize in buying finished and semi-finished carvings from the villagers and resell them to the dealers at a profit. This type of business was also noted to be involved in direct export of curios, and in Wamunyu, it plays a significant role in employing a large number of women along the finishing line. Also, it serves as a great outlet for many carvers who would otherwise have to travel far to look for markets; the carvers are paid instant cash for any category of their carvings. This type of business was noted to be dominated by 15 businessmen in Wamunyu; the largest had 2 storerooms and 2 workshops, employing a total of about 300 people, majority being women.

**Wood merchants - cum backyard factory owners:**

Have mutual arrangements with the carvers who may lack capital for buying wood but have large orders to fill. In this case the carvers use the merchants wood to fill his order(s), but payment is made to the merchant in the form of extra carvings. In another category the merchant hires craftsmen who are then paid on piece-work or daily wage basis. Technically, the merchant is running more than one business, with resultant enormous profits. Out of the 11 wood merchants in Wamunyu 7 are in this kind of business.

The organisation of woodcarving business in Wamunyu area is centred around households and among family members; the majority of the carvers, be they in te co-operative, or *Jua Kali* groups the operation is along family affiliations. In order to prove the claim that every male in Wamunyu area is involved in woodcarving, a total of 9 homesteads were randomly selected along a village transect radiating from Wamunyu centre northwards towards Savu trading centre. The survey did not only prove that over 90 per cent of the population is engaged in wood carving but also revealed the organisation and distribution of the production units, which transverse different administrative boundaries, with several tens to

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hundreds of people making up a unit. Thus Wamunyu as the centre has over 20 production units (satellites) up to a radius of 50 km. Table 3 shows only the few centres which were visited. It is important to note that majority of homesteads have more than one shed where the different members converge in groups or individually to carve. In areas which are far flung from Wamunyu trading centre and where transportation of raw materials for carving is impossible or not cost effective, members of households prefer to travel to Wamunyu where they often have rented rooms or makeshift sheds specifically for carving. Thus, the figures given should be interpreted with caution as the real figures are certainly higher.

This concentration of resource users in one area over several generations has serious implications on the resource base, considering the fact that Wamunyu area itself is a semi arid zone. The commercialisation of what was originally a material culture has had a devastating impact on the indigenous tree species, and the carving wood now has to be imported from other areas.

Since *Mpingo Dalbergia melanoxylon* remains an all time favourite of the carvers, new source areas have been discovered in the neighbouring Kitui district and surveys conducted in 5 trading centres (Mbitine, Zombe, Zambani, Ikutha and Mutomo) showed that the migration to this new source area started in the early 1970s, but the greatest number of people began to move in in the mid 1980s. Each of these production centres have groups of 8-150 carvers who work together in same sheds. To illustrate the rate of migration, Daniel Mutune (32 years old), and one of the pioneer migrants to Mbitine in 1974 stated that all the members of his group that moved with him have already moved farther eastwards into new *Mpingo* zones. Spot measure of the diameters of the *Mpingo* logs found in the shades indicated that carvers are using relatively large trees of above 30cm (basal diameter). Direct count of carvers in the areas visited revealed that there are some 1800 people. An estimated number higher than the latter was reported by the carvers to be in areas which could not be visited during the survey. It is important to note that most of the *Mpingo* carvers in Kitui

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have regular customers who collect their orders periodically. It was also observed that a large number of middle (wo)men visit the market centres, especially on market days to buy large quantities of *Mpingo* carvings.

#### 6.1.4 Nanyuki (Equator)

Although it is the latest (started in 1985), it is by no means inactive as it is located within a prime tourist circuit. The carvers are drawn mainly from Wamunyu area with a few from Makueni. The majority of sidewalk/street vendors were Kikuyus from the Mt. Kenya area and were all youths. Out of the 145 co-operative members, only half the figure was active within the co-operative; the rest were claimed to be co-owners of the curio kiosks. Nanyuki/Equator, which incorporates Mt. Kenya and Nyeri area has a number of large top class tourist hotels within whose premises are curio/handcraft gift shops. However, due to logistical constraints and the scattered nature of the hotels and resorts, no attempt was made to extend the survey to the hotels. Nevertheless, there are over 10 top class hotels and camping resorts scattered around Mt. Kenya zone and it is assumed that they all have curio gifts shops and a number of employees. During the survey, a number of middle men (regular clients to the co-operative) were encountered negotiating for a special consignments of large animal figures. It could not however be established whether they were agents for local dealers or exporters or were exporters themselves.

#### Other Areas

Reports of presence of woodcarvers and curio dealers in tourist spots such as Kilifi town area, Kikambala and Mtwapa could not be confirmed due to logistical constraints, although a group of carvers were observed in the latter centre on our way from Malindi. Considering the rate of growth of tourist infrastructures (hotels, etc) in these areas and the habit of carvers and dealers to follow their clients, a guesstimate of some 1000 people could be involved in curio trade as carvers and dealers, or both, in the above mentioned centres.

6.2 **Cultural identity, gender, age and socio-economic status of the woodcarvers and harvester supplying them - with respect to the Akamba of Machakos District.**

6.2.1 **Cultural identity**

Although modernisation had influenced the- structure of many social organisations within African communities, (traditional) social institutions still guide human behaviour, social relations and conduct within the majority of African societies. These social organisations are just as diverse as the societies, and appear in different forms.

The Akamba belong to the Eastern Bantu cluster and like other ethnic groups in Kenya, they are identified by the clan (*mbai*), the family (*musyi*), the village (*utui*) and overall, the social stratification within the tribe. There are 25 major clans in the entire Machakos District and other minor ones (James Nthei, pers. communication). Each clan name has specific meaning within the Kamba community. The clan, although highly decentralised is the administrative body of the community and all crucial decisions affecting the community must be deliberated upon collectively by the clan elders. Clan leadership is often selected by *Nzama*, a special group of elders, and is based on honesty and wisdom, among other qualities. All matters affecting the clan are addressed by the *Nzama*. Within the framework of modern administration, the structural arrangement of the clan leadership has drastically changed, with the leadership and organisation shifted from the village level to the national level. There is a national clan chairman who heads the clan nationwide and is selected by all the clan leaders (elders). The function of this national chairman is to co-ordinate social and welfare programmes relating to the clan members, including burials, circumcision and marriage ceremonies. He also presides over disputes. There is a high degree of communalism among the members of a clan, especially when it comes to welfare efforts such as raising school fees, burials, and marriages, etc.

The family (*musyi*) of the Akamba, like in majority of African communities was characterised by the extended family system. This cluster traces its descent from a common totemic ancestor that formed the clan (Akonga, 1982). The family was headed by a man who in most cases was polygamous. There were also cases of polygynous families (Ndeti, 1972). The division of labour within the household was well defined: the wife and the daughters did the cooking and other household chores, while the men were engaged in hunting and herding livestock. In most cases, the wife of the eldest son did the cooking. The entire family stayed together, and ate together. All the property of the family belonged to the family head; the son was entitled to property only after building his own hut. The youth (boys) received informal education in the evening from old men when they gathered in the *thome*. The young girls underwent a more rigorous form of informal education and a series of initiations, given by the elderly female folk.

The kinship system amongst the Akamba of Machakos was polygamous and characterised by an extended family system. In the event of death of the household head, the eldest son of the first wife assumed responsibility. At the village level, each clan had its own leader, *Mutumia*; a village had people from different clans, and a group of clan elders comprised the council of elders, *atumia*, which was the highest administrative body. To enter the council of elders one had to be honest, wise and charismatic. The elders were responsible for the general organisation of all the tribal affairs.

The Akamba culture, like any other, is dynamic rather than static; as a people who have been on the move (though not in a nomadic pastoralist sense) for centuries due to the marginal nature of their land, they have not lived in cultural vacuums wherever they have had to settle. Thus, the social institutions affecting their daily lives have had to undergo transformations. Some of these changes are evident in the current designs of Akamba carvings with infusions of different cultures particularly the Makonde of Tanzania.

### 6.2.2 Gender

Wood carving industry in Kenya was founded and built on patriarchal traditions, and over the years distinct role of the sexes has developed. The industry has been, and is still dominated by men in all aspects.

The carvers are exclusively men and even in the finishing unit, where women in the industry are restricted to, is still a male domain. On asking why women are not found within the production (carving) unit of the industry the women replied that the men "do not like it". Some of the women surprisingly even demonstrated their skills in carving, but stressed that they are only "allowed" by the menfolk to do the finishing touches to carvings turned out by the majority men. This means that a woman may know how to carve but cannot benefit from her skill because it has become perceived as a custom and tradition for them not to carve. One exception was a woman carver in the Malindi Co-operative Society who carves among the men. The criteria and circumstances that led to her acceptance among the men are just as unique. It is not easy to state whether the industry discriminates against, and exploits women, but a few points which have long been among contentious subjects in the feminist paradigm stand out. One, an observation in Mombasa Co-op. Society revealed that the majority of the less than 3 per cent of the women who make up the workforce and restricted to the finishing line of the industry were either divorced, single mothers, widowed or suffered some serious social problem. Although the system of payment based on piece-work ensured that they got spot cash for each finished item, they still put in more hours than the men in the same unit per any given day and had virtually no "leisure" time like the men, majority of who routinely worked the normal 7 a.m. to 6 p.m. time, and thereafter enjoyed themselves till past midnight, in the nearby night clubs. Esther Ndunge (32 years), a single mother of 2 school going children narrated her story which is shared by nearly all her female colleagues: she works 13 - 15 hours daily, seven days a week, and did a double job every minute of the day looking after the household and children

while working on her client's pieces of carvings which she often has to carry home. Depending on how fast and efficient Esther and her colleagues can finish their pieces, they may each earn upto about Kshs.3,000/- per day. But a larger percentage of this seemingly large sum of money goes back to cover several overheads, for she and her colleagues must buy their own finishing materials (e.g. paints, dyes, polish, strings, beads, etc); others go into food, drugs, an occasional/permanent house maid, and the inevitable extended family member(s), often school going or a jobless youth. In the end Esther has nothing or very little to save.

In Wamuyu, the 13 workshops individually owned and operated within the market centre employed the largest number of women in their finishing line (each workshop had between 50 - 70 women workers, the number which fluctuates with the volume of orders received or market demand); the majority of them were in the same social predicament like their Mombasa counterparts with additional cases of large numbers of school dropouts. In Wamunyu it was not possible to determine the system of payment and how much they earned, but it was evident majority were related to, or were largely drawn from the clan of the owners of the workshops. This kind of association implies that the kind of patronage given by the male owner ensures that the women do not earn their worth. Whereas there was a large proportion of women operating, jointly or individually, the city curio stalls and sidewalk curio kiosks in Nairobi and Mombasa, the beach curio kiosks at the Coast were exclusively owned/operated by men. Where women operated alongside men in the same kiosks they traded only in textiles, batiks and jewellery. There appears to be a case of strong gender differentiation in the woodcarving industry.

The study however revealed that the women play a significant role, though largely "invisible", to maintain the carving industry. The woodcarvers are highly mobile and live outside their home areas most of the time. However, their wives continue to produce the families' subsistence on the characteristic marginal land and also weather other rural based

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hardships. Further, most of the investments like retail businesses and groceries around Wamuyu are run by women whose husbands occasionally send remittances to maintain the village based enterprises. A high proportion of households were technically headed by women who have to make all the decisions in the absence of their husbands.

In 2 villages in Wamuyu and Katangi centres, a survey revealed that more than 50% of the households were run by women whose husbands were absent migrant carvers most the time; among these, others claimed they feel deserted, since they have not seen/heard from their husbands for over a decade.

On a more positive side is the recent emergence of women entrepreneurs mainly from Wamuyu area who are breaking from the tradition of patronage and domination by men in the carving industry. Armed with little capital saved from previous work in carving business or obtained from women self-help (*Mwethya*) groups as soft credit, a large number of women have turned to purchasing large volumes of woodcarvings from villages which they then transport to Nairobi or Mombasa for sale at handsome profits. Others have joined the lucrative export bandwagon, as Kenya External Trade authority (KETA) confirmed that some of the newly expanded markets for curios in the former Eastern bloc countries have been opened solely by the women. Though the volumes and values exported are insignificant compared to exports to the traditional North America and Western European markets, it does show that the wood carving industry is headed for some aggressive changes in so far as the women's contribution is concerned.

### 6.2.3 Age

The woodcarving industry embraces age groups ranging between 9 and 89 years old. Within the co-operatives, the youngest apprentice and oldest carver was found to be 13 and 89 years old, respectively. The apprentice was still attending primary school but assists his grandfather during vacations. The grandfather (aged 67) claimed to have started carving at the age of about 16 years.

In Wamuyu, carving is evidently part of everyday life as well as an occupation. A visit to the market place confirmed earlier anecdotal information about early primary school children starting to carve in order to boost family income. Among the woodcarving vendors in the market were primary school boys selling fairly turned carvings made from locally available *Boscia augustifolia* and *Commiphora spp.* wood. Below is an age composition of a sample population from Wamuyu.

<u>Age Group</u>	<u>% Share</u>
0 - 14	54.00
15 - 59	40.00
<u>60 +</u>	<u>6.00</u>
Total	100.00

The wood carving community in Wamuyu is characterised by large proportion of young people aged less than 15 years. This rapidly growing young and dependant population poses serious social, economic and ecological implications, especially when viewed in the context of the already marginal nature of the surrounding environment and the scarce natural resources. Further, the above proportion give a very high age dependency ratio which is not favourable for sustainable development.

### 6.2.4 Socio-economic status:

The samples for interviews were households located in Wamunyu area (Ndeini). Majority of interviews were conducted with the household members (heads or representatives) of the households at their places of work. Out of 24 households selected 7 were interviewed

within their homes during a transect walk in Ndeini - Kilembwa - Savu area in Wamunyu location. Majority of the households (5) radiated from Wamunyu trading centre, northwards towards the Yatta plateau ending in Savu centre.

Household sizes vary between 4 and 42 persons with an average size of 12. Household composition ranges from single nuclear to extended families composed of several generations; average land (plots) holdings also vary considerably with the sizes of plots declining as one moves nearer to Wamunyu centre. It was observed the mid-younger generation households (age range 28-40) tend to have smaller plots averaging about 2 acres with semi-permanent type of houses (mud-brick walls and grass thatched roofs). Subsistence agriculture is commonly practiced, with maize, beans and pigeon peas, the main crops; few people keep livestock, but nearly 74 per cent of households have goats (average 4 animals).

Although many people know how to read and write the educational level is quite low as large proportion of (male) young population drop out of school before, or at class 8 in order to join wood carving industry.

Household economy is focused on woodcarving as the major income generating activity, and 90% of all male members interviewed among the sample households were engaged in the woodcarving industry, and those members working elsewhere (less than 1 percent) had of one time or another been engaged in, or knew how to carve. Income earned from woodcarving vary widely and depend on one's skills. Income earned from wood carving activities is mostly used to meet domestic expenditure needs (food - cereals take up over 50%); pay school fees; medical expenses, and to finance new developments like variety of businesses in Wamunyu and other centres. Other sources of income include ownership-operation of retail businesses within the trading centres. Indicators of success or wealth are based on different perceptions across generations. Wealth or "state of being comfortable" is related to one's skill in carving, and on the basis of this criterion, following categories of household wealth were identified.

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- Case I: Subject is 28 years old, has 3 children lives on a 2 acre plot, is an apprentice carver and earns about Kshs.1,500 (nett) per month from his carvings. He has no livestock; his house is temporary. Regarded as poor.
- Case II: Age 40, married with 6 children, 2 boys and 4 girls (age range 3-18), eldest child Std. 8 drop out; has about 5 acres; has 1 milk cow; dwelling semi-permanent; is a designer at Africa Heritage (Nairobi), but carves a lot during free time and estimated net income is about Kshs. 5000/= per month medium.
- Case III: Age 71, polygamous, first wife, 3 girls and 3 boys (age range 7-36) some 50% working, 2 married children; has more than 5 acres; owns livestock; permanent house, 3 rooms, sons carving in Nanyuki, another at Kenyatta University, rest schooling, very experienced and sought after carver, earns over kshs. 10,000/- per month. Farm produce supplements income from carving; considered successful.

Majority of the carvers are in the medium age group (18-39 yrs) and can be categorized as "comfortable". Larger proportion of woodcarvers consistently earn more than the wage employees from other sectors in the government.

Perception of resource scarcity varies among age groups, with the older generation (elders) more aware of the crisis the industry faces in the future due to the rapidly declining natural resources. The younger generation believes that the government of the day should help wood carvers by whatever means to sustain their livelihood.

### 6.3 Identity, Preferences, Characteristics, Source(s) and Status of Woodcarving species

Table 4 illustrates the 10 main raw materials for woodcarving in their ranked order of preference. The criteria for preference are based on multiple attributes: durability (the carvers emphasize that the wood should not change physically under any weather condition, with particular reference to the European weather); resistance to insects (wood borers):

Table 4: List of names of 10 wood carving species in matrix ranked order of preferences detailing attributes, sources and (perceived) status.

Botanical name	Kamba/Trade name	Characteristics	Sources
<i>Dalbergia melanoxylon</i>	Mpingo/Ebony	Very durable, Resistant to insects, Excellent market prices, Heavy, attractive perfect finish.	Kitui, Makueni, Kwale
<i>Olea africana</i>	Mutamaiyo/olive wood, Teak (Rose Wood)*	Durable, resistant to insects, Good workability, Beautiful grains, good market prices.	Kyulu Hills, Kwale, Rift Valley forests
<i>Combretum schumanii</i>	Muwa-osi/Teak	Durable, resistant to insects, attractive, very good prices.	Kyulu Hills, Kitui, Kwale, (Makueni) Kilifi
<i>Terminalia spinosa</i>	Mutanga/Kamba Mahogany	Durable, Heavy, resistant, attractive and fragrant, oily, good prices medicinal.	Kitui, Makueni, Coast (Kilifi)
<i>Brachylaena huillensis</i>	Muhugu/Muhuhu/Mahogany	Durable, Beautiful finish, resistant, good market prices, easy to spilt.	Ngong, Karura, Nyeri (Kabaru) forests
<i>Terminalia brownii/kilimandischariana</i>	Muuku	Beautiful, Durable, Good for large carvings	Machakos, Kitui, Makueni
<i>Xanthophyllum chalybeum</i>	Mukenea	Durable, Beautiful, easy to work on, good prices	Kitui, Machakos, Makueni
<i>Cordia sinensis</i>	Muthea/Mahogany	Durable, Beautiful grains	Yatta, Kitui
<i>Terminalia prunoides</i>	Mutoo	Durable	
<i>Melia volkensii</i>	Mukau	Durable, resistant to insects, attractive	Yatta Kitui

\* The different trade names for one species is one example of common confusion with wood carvers who often classify all wood with certain similar characteristics under one trade name.

workability (the wood should be easy to work, yet hard enough to resist splitting and cracking); aesthetic values, derived from grain texture, colour and patterns. The sum of these factors dictate the price of the product. The all-time popular species is *Mpingo* *Dalbergia melanoxylon* marketed under the trade name Ebony. It combines all the above attributes, and therefore its products command the highest premium prices as compared to any other standard item from the rest of the species.

Because of very high value attached to its products, *Mpingo* is the most over exploited among all the preferred species for woodcarving, and remain most threatened wherever a few stands are still available. Information from the elder members of the wood carving co-operatives confirm that *Mpingo* was not used much for making the material culture items for the Akamba in the past. This is partly because the nature of the wood (hardness) deterred many an enthusiastic carver's interest, and thus many of the early items were made mainly from the relatively more easy wood to work, like *Terminalia brownii* (*Muuku*) and others. Use of *Mpingo* coincides with the return of Mzee Munge, the pioneer carver, from the then Tanganyika and the resultant introduction of commercialisation of woodcarvings in the 1930s. The elders in Wamunyu confirm also that *Mpingo* did not occur in pure stands in the surrounding and when the focus shifted to its use, it become depleted within a very short time, as compared to Muhugu *Brachylaena huillensis* which occur in relative pure stands. The time line series on Appendix 4 summarises the historical use/profile of *Mpingo* as the elders in Wamunyu and Mombasa remember it.

Further, a visit to a few market centres which are also the production centres for *Mpingo* in Kitui district confirmed the fear they even the new source areas might not sustain the industry for long time at the current rate of use. Information provided by the pioneer group of carvers in Mbitine Centre (Kitui district) indicates that from just about a few hundred of people who migrated to the new source area in the mid 1970s, there are currently more than 2000 scattered in more than 10 centres in the district. Even banditry which is a common feature in the district has not deterred the carvers as a large number has reportedly gone as far as Mwingi and Endau, both currently the frontier areas of *Mpingo* in Ukambani.

At the Coast *Mpingo* is only remaining on a few individual farmers plots and in the government reserves. Most of the wood used was reportedly received from neighbouring country (Tanzania), local source areas were observed to have mostly juvenile stands.

Although *Brachylaena huillensis* does not appear on top of the list, the majority of carvings in all the co-operative societies except in Makindu, were made from the species and marketed as Mahogany (*Kaya spp*). The other popular species *Olea africana* and *Combretum schumani* both marketed as Teak and Ebony, respectively are also in use, especially the former, which is the main species in use at Makindu co-operative society. The rest are historically linked to the origin of woodcarving in Ukambani and occasionally used, at best as substitutes of the above major species. As a result of this scarcity, *Brachyleana huillensis* is currently under intensive exploitation such that in some areas it has become equally depleted, especially in the coastal forests (Arabuko Sokoke/Gede) where the government has effected bans against further exploitation. The major supply to all the co-operatives is currently obtained from the two sources in Central Kenya forests, Ngong and Karura, both near Nairobi. This shortage is felt most at the coast where the cost of carving wood has become uneconomical. Moreover, our observation confirmed the carvers' complaints and concern that large quantities of the supply they get nowadays are increasingly having immature logs among them, indicating that the mature trees have been depleted or the supplies are obtained illegally, or both. To the carvers the poor quality products from such supplies can only imply reduced earnings. This general scarcity of preferred woodcarving species spells crisis in the industry. In response, the word carvers have been experimenting with some new introduced species, especially at the Coast, where the distance from the current source of the carving species, *Muhugu*, not only makes it expensive to transport, but also unreliable for people who often have orders and a deadline time for delivery.

Table 5 shows the main alternative species in current use at the coast. *Azardirachta indica* (Neem) has become the best substitute for Muhugu *Brachylaena huillensis*, an is already being sold under the trade name of Mahogany; it combines nearly all the characteristics of Muhugu, besides giving the best finish. Its huge stands are abundantly distributed along the

entire coastline; it grows rapidly and requires shorter (10-20 years) rotation to produce harvestable wood, are some of the factors which make it a viable alternative. It is also used extensively by local people as a medicine against a variety of ailments, hence the local name "Mwarubaini" (literally, Giriama for against 40 different diseases).

Another popular alternative species which has been in use for a number of years is mwembe *Mangifera indica*. Like the Mwarubaini it is also abundantly distributed along the coastline. Both species are preferred for carving the large (life-size) animal figures, as well as the famous Maasai warriors. The drawback of *Mwembe*, however, is its susceptibility to wood borers, a problem long recognised by the carvers who go round it by "treating" the carved products with insecticides. This approach has stirred debates about the insecticides used and their environmental friendliness status in the importing countries.

The other species indicated in the list are currently under trial, but have not been fully adopted like the above mentioned two. However, in Malindi and Diani (Ukunda) a good number of carvers were observed using *Mbambakofi Afzelia quazensis*, *Brachystegia spiciformis* and *Mwamba ngoma Erythrina abyssinica*. Whereas the first species is widely recognised for its hardness and is associated with the famous Lamu and Zanzibar carved doors as well as other Swahili carved furniture, *B. spiciformis* is recognised by the carvers as one of the hardest woods. *E. abyssinica* is an arid and semi arid species as well and the Kamba elder carvers are familiar with it as it was among the species used for manufacturing some of the early material culture items of the Akamba.

Since durability and resistance to wood borers are important criteria among the carvers for selecting wood, it appears many coastal species might prove useful substitutes in the face of the current acute shortages of traditional carving species.

It is important to note that the relatively large number of species mentioned for use as alternatives at the Coast are vulnerable, indeed under threat more than any other species from the different ecosystems in Kenya. Apart from *Azadirachta indica* and *Mangifera indica* which are naturalised exotics, and both have almost countrywide distribution (all

other species with high potentials or under experimentation) have limited distribution restricted to the coastal strip. Thus, unlike e.g. *Muhugu* (*B. huillensis*) which has suffered depletion in some areas but because of its wide distribution is found in other zones, intensive impact on the Coastal species would lead to depletion without any alternative source areas elsewhere in Kenya.

Besides the restricted distribution the Coastal species as potential alternatives for wood carving face a number of threats which became evident during the surveys; among them the following were noted to being of significant impact in the immediate and long-term.

**Tourism industry:** as a major foreign exchange earner for Kenya tourism is focused to the Coast where the hotel industry is experiencing unprecedented growth and expansion. From Malindi, Watamu Kilifi, Kikambala, Mtwapa, Mombasa area, and South Coast (Tiwi, Diani beaches and beyond) many buildings from luxurious villas in Malindi to tourist villages and resorts complexes along the Coast, are using huge volumes of the Coastal hardwoods. These large amounts of hardwood are required both for initial construction and yearly maintenance of the buildings.

Secondly, the same tourism industry is attracting large populations from other parts of Kenya with resultant demand on more houses; the traditional Swahili type of houses commonly built for the low income groups along the Coast in the fringes of urban areas require more varieties of poles than other ordinary types. Furthermore, these houses require regular repairs during their lifetimes (8-12 years) which translates into more poles from the hardwoods.

More alarming is the joblessness rate observed in South Coast, Kwale district, coupled with the fastest growth/expansion of tourism industry. Information from the local people and our observation confirmed that due to closure of the sugar industry many people who become jobless (most of the people where from other parts of Kenya) have found alternative income generating ways by harvesting wood to supply the insatiable local fuel market. Further, the Calcium Products Factory near Ukunda, the two tiles factories and several fuelwood based

industries bakeries in Mombasa are consumers of large volumes of wood. Although it was beyond the scope of the study, it was observed that with all these demands on the wood resources, the supply cannot be sustainable. As a result, species-focused utilization that is characteristic of the wood carving industry would greatly accelerate depletion, considering also the number of people who are turning to wood carving as an occupation.

#### 6.4 Quantification of Volumes of Woodcarvings traded locally and from Kenya

##### 6.4.1 Export: Quantities Value and Destinations

In this section, tabulations of Customs figures are presented for years 1985 - 1992. Tabulation is also given for woodcarving export sales from the KCCU for years 1990 - 1994 in terms of quantities (number of pieces and value in Kenya Shillings). The species used have also been indicated and it is clearly evident from the KCCU table that *Muhugu* is the most popular species. Tabulations have also been made on estimated quantities of woodcarvings traded by individual City curio "kiosk" owners annually.

Table 6: Annual Export of WoodCarvings by Quantities and Value: 1989 - 1992.

Year	Quantity (Kg.)	Value (Kshs.)	Value (US\$)
1985	595	67,085	4,193
1986	4,273	454,863	28,430
1987	3,540	323,122	20,195
1988	4,687	467,275	25,960
1989	27,471	2,046,284	88,970
1990	42,297	7,439,107	323,440
1991	122,831	13,951,961	498,284
1992	214,280	18,895,414	269,935
<b>TOTAL</b>	<b>419,974</b>	<b>43,645,141</b>	<b>1,259,407</b>

(Source: Ministry of Finance; Customs statistics/reports)

Table 7 Quantities and Value of WoodCarvings Exported by the KCCU: 1990 - 1994.

Year	Quantities (pieces)	Value (Kshs)
1990	32,100	9,799,200
1991	37,730	6,632,988
1992	59,005	11,375,340
1993	32,450	4,426,070
1994	72,875	8,037,806
Total (Muhugu)	187,328	40,271,404
<u>Total (Olive)</u>	<u>46,832</u>	<u>8,054,280</u>
<u>TOTAL</u>	<u>234,160</u>	<u>40,271,404</u>

(Source: KCCU records.)

It is worth noting that even though the woodcarving handicraft cooperative societies produce wood carvings from other species of wood other than the Muhugu and Olive wood, KCCU receives orders for only these two species. Hence any other woodcarvings made from the other species of wood such as the *Mpingo* are sold directly to the market (i.e. shops and other retailers and wholesalers and individual reporters without necessarily going through the KCCU.

As can be seen from the above tables, export trade in woodcarvings has been increasing over the years both in terms of quantity and value. A steep rise is especially evident between year 1988 and 1989; a scenario which could be explained by two possible factors; i.e. either (i) export market and demand for woodcarvings had greatly expanded, OR (ii) classification of wood products and record-keeping of their exports had not been streamlined before 1989.

The major dealers in woodcarvings such as KCCU, Undugu Society, and African Heritage reported their average annual sales to be 25, 6 and 2 tonnes respectively. Despite this

positive outlook, some dealers, e.g. African Heritage admitted that their annual woodcarving sales had gone down over the years by about 50%. They attributed this decrease in sales to stiff competition from other dealers, especially the many newcomers who have joined the trade. As for the KCCU, it should be noted that the Union exports woodcarvings made from only two species, i.e. Muhugu (80%) and African Olive-wood (20%). This is usually in response to the buyers' demands. The other reason given for the apparent popularity of the two species was that woodcarvings made from the other species are vulnerable to wood pests. Yet it must be added that most of the other individual business respondents did not give information on the issue of quantities traded in and their values, either due to poor or lack of records or fear of compromising confidentiality.

Table 8 below gives a breakdown of woodcarving exports in terms of destinations as well as quantities to the stated destinations and the value of those quantities.

**Table 8: Export of Wood Carvings to 10 Major Destinations**

**Quantity and Value: 1985 to 1992**

	Destination	Quantity (Kg)	%	Value(Kshs)	%
1.	U.S.A.	188 306	47	22 508 866	52
2.	Japan	30 757	10	5 729 773	14
3.	Botswana	26 906	7	600	1
4.	Spain	26 062	7	3 039 337	7
5.	U.K.	25 717	6	1 953 204	5
6.	Germany	25 681	6	2 223 796	5
7.	France	12 275	3	1 123 074	3
8.	New Zealand	10 164	3	751 745	2
9.	Canada	9 591	2	967 112	2
	Others	36 351	15	3 925 618	2
<b>TOTAL</b>		<b>400 810</b>	<b>34</b>	<b>42 999 561</b>	<b>100</b>

Table 9: Wood carving export destinations and values in Kenya shillings, 1992-1994

Source: Ministry of Commerce + Industry, External Trade

COUNTRY	1992	1993	1994	TOTALS
AUSTRIA	202,439.00	227,038.00	4,964,363.00	5,393,840.00
AUSTRALIA	92,346.00	1,152,914.00	932,294.00	2,177,554.00
BELGIUM	88,375.00	81,976.00	252,210.00	422,561.00
CANADA	2,858,397.50	3,031,898.00	3,281,089.00	9,171,384.50
DENMARK		2,859,644.00	5,915,289.00	8,774,933.00
FINLAND	306,430.00	511,182.00	169,080.00	986,692.00
FRANCE	4,506,605.50	9,328,406.00	4,154,758.00	17,989,769.50
GERMANY	3,804,414.75	6,833,985.00	8,741,343.00	19,379,742.75
GREECE	36,520.00	598,035.00	613,590.00	1,248,145.00
HUNGARY		164,741.00	1,617,451.00	1,782,192.00
IRELAND	79,488.00	73,808.00	3,630.00	156,019,143.00
ITALY	1,644,303.00	3,904,436.00	3,470,404.00	9,019,143.00
JAPAN	3,084,088.00	4,036,055.00	6,619,494.00	13,739,637.00
LUXEM-BOURG			156,600.00	156,600.00
NETHER-LANDS	99,367.00	1,832,430.00	2,216,778	2,316,145.00
NEWZEALAND		272,729.00	703,264.00	975,993.00
NORWAY	4,800.00	2,876,720.00	321,176.00	3,202,696.00
POLAND	238.00			238.00
PORTUGAL	212,170.40	883,365.00	1,466,453.00	2,561,988.40
REUNION	181,071.00	261,766.00	25,185.00	468,022.00
ROMANIA			9,900.00	9,900.00
SCOTLAND	83,126.00			83,126.00
SLOVA REP.			985,000.00	98,500.00
SLOVENIA			18,247.00	18,247.00
SOUTH AFRICA			99,300.00	99,300.00
S. KOREA		141,500.00		141,500.00
SPAIN	5,692,727.70	5,947,920.00	3,495,063.00	15,135,710.70
SWEDEN	479,758.00	2,014,253.00	852,167.00	3,346,178.00
SWITZERLAND	614,922.60	2,073,456.00	493,570.00	3,181,948.60
U.K.	5,217,681.70	6,056,558.40	11,826,280.00	23,100,520.10
USA	33,177,733.00	54,286,577.75	36,847,969.00	124,312,279.75
TOTAL	62,467,002.15	109,451,674.15	100,251,674.00	272,170,069.00

\* Note that these figures are different from those provided by Customs and Excise. These disparate figures occur because most exporters avoid filling customs forms (E25 and E29) which would automatically require that they pay customs duty, irrespective of their profits. As a result, most people (exporters) of all categories prefer to export through the Commerce Ministry (Kenya Export Trade Authority).

From table the above, it is clear that the major importer of wood carvings from Kenya is the United States of America, receiving almost 50% of all wood carving exports from Kenya.

This corroborates finds from interviews with dealers/traders/societies as well as the crafts union, most of whom reported that they mainly exported to the U.S. For example, it was reported that almost all wood carvings (over 90%) exported through the KCCU are usually destined for North America - i.e. the U.S. and Canada. Perhaps the role of the Monnonite Central Committee in the promotion of export trade in handicrafts through '**SELFHELP Crafts of the World**' project deserves to be mentioned here. This project has played a major role in connecting Kenyan (and other Third World) artisans with U.S. and Canada markets. It is no wonder then that U.S.A. remains the major importer of Kenya's wood carvings throughout the years of study.

In Africa and Europe, the major destinations for Kenyan wood carvings are Botswana and Spain respectively while the bulk of such exports that are destined for the East go to Japan. Other popular destinations mentioned were the United Kingdom, France, Germany and New Zealand.

Table 9 illustrates the rate of growth of the wood carving industry within the past 5 years. With less than 10 major destinations for exports of average value of Kshs. 1 million in the 1980's, the industry experienced unprecedented surge of growth in the number of new destinations which increased to 31, while the cumulative value of the exports for 1992, 1993 and 1994 reached Kshs.272 million. This growth and the number of new destinations may be explained to have been caused by the opening of new markets/including a few in the former Eastern block countries in the early 1990's.

The figures provided by Kenya External Trade Authority (now Ministry of Commerce & Industry) do not include those carvings sent by parcel post, and which also make a significant proportion of exports. Therefore, the actual export figures are quite high.

Exports since mid 1980's have changed as shown on Appendix  $\bar{Y}$  and  $\sqrt{1a}$ . Whereas the absolute value of carving exports has increased significantly since 1970, the percentage of the total woodcarvings in the handicrafts market has shown significant decline. The reason is the great success of sisal baskets (ciondos) on the world market, which despite competition with synthetics replicas from South East Asia (Korea, Taiwan) have completely overshadowed woodcarvings as an export item. The basket weaving industry is also an Akamba material culture and cottage industry.

#### 6.4.2 Income

From the foregoing, it goes without saying that the woodcarving industry in Kenya has become not only a major source of income for families and individuals but also a foreign exchange earner for the country which cannot be ignored. This survey confirms that there are well over 20,000 people working as woodcarvers in the country, either independently or in cooperatives. The importance of the industry to the country cannot therefore be over-emphasized. From the Customs records it was evident that export trade in woodcarvings earns the country an average of Kshs. 15 million per annum\*.

As for individual societies, companies or the Union; KCCU reported that its members earned Kshs. 27 million from handicraft export sales during the 1993/94 fiscal year of which about 35% was from woodcarving sales. In addition, it was reported that the industry supports an average of seven or more people per family. Undugu Society reported that it earns between Kshs.2.5 - 3 million annually from wood carving sales both locally and through export. On the other hand, African Heritage Ltd. reported that it earns about Kshs.18 million from all crafts sales of which 25% (i.e. about Kshs. 4 - 5 million) comes from the sale/export of woodcarvings.

Most owners/managers of big established (mostly Asian) curio shops in Nairobi which number over 50, were not willing to divulge information on quantities of wood carvings they traded in and earnings accrued though they conceded that the handicraft business was the main source of income for themselves and their families. The assumption to be made here is that most of their export activities have been captured in the customs data. The local

\* According to Customs + Excise figures, which are different from Ministry of Commerce's.

sales of wood carvings from these established shops could only be estimated after looking at the sales from the small vending shops. A visit to Nairobi city centre curio 'kiosks' or vending shops especially those located between Tubman Road and the Jamia Mosque (Kigali Road) including those in the vicinity revealed that quite a significant amount of woodcarvings are sold through these kiosks.

It was established that there are over 400 such curio 'kiosks' located in this particular area of the city of which one-half, i.e. 200 deal exclusively in woodcarvings while the rest are diversified (dealing in soapstone, baskets, etc.). After interviewing almost half of these woodcarving kiosk owners, we divided them into two categories as follows:

- i) those who sold less than 100 small pieces of wood carvings per month and which we called small scale dealers and
- ii) those who sold 100 - 1000 small pieces of woodcarvings per month and who we called medium scale dealers who, invariably included a few wholesalers and exporters.

Below is the summary of the findings:

**Table 11. Summary of quantities (pieces) of woodcarvings sold through city vending shops: Monthly and Annually**

I.	Small Scale Shops	Av. Qty. per month	Av. qty. per yr
1.	Small size pieces	1,575	18,900
2.	Medium size pieces	1,350	16,200
3.	Large size pieces	225	2,700
	<b>Sub-Total</b>	<b>3,150</b>	<b>37,800</b>
II.	<u>Medium Scale Shops</u>		
1.	Small size pieces	93,000	1,116,000
2.	Medium size pieces	62,000	744,000
3.	Large size pieces	18,600	223,200
	<b>Sub-Total</b>	<b>173,600</b>	<b>2,083,200</b>
	<b>GRAND TOTAL</b>	<b>176,600</b>	<b>2,121,000</b>

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Note that these estimates were worked out after obtaining average monthly sales for the various sizes of woodcarvings by the two categories of dealers. Also note that 45 kiosks constituted small scale shops, each selling an average of 35, 30 and 5 small, medium and large pieces per month respectively. The rest, i.e. 155 kiosks constituted the medium scale category each of which sold - on a monthly basis - an average of 600, 400 and 120 small, medium and large pieces respectively.

The conclusion is that the small curio vending shops or 'kiosks' within the city centre sell at least 2 million pieces of woodcarvings per year, either locally or abroad. If we assume that the large established i.e. large scale curio shops (which number over 50) all together sell double what these city vendors sell then total sales of wood carvings through city shops only (big or small) would amount to at least six million pieces annually.

The sizes of woodcarvings that were reported to sell most - both among tourists and for export were small (3 x 6 inch) and medium (4 x 8 inch). It was further reported that large woodcarvings have a higher tendency to crack when they get to countries of destination due to the different weather/climatic conditions.

Cost factors also determine the popularity of small and medium sizes as opposed to the larger ones. It is less costly to buy and transport (by ship or air) small and medium woodcarvings than it is for the larger ones.

Although sizes are standardized across product categories, prices vary widely even within similar size classes. For example, figures of giraffes belonging to the same size classes in Table 10 have varying prices ranges each set by an individual carver- owner. The varying prices within product categories and size classes reflect the different criteria the producers employ in the mark-up of their carvings. Below are some of the factors the carvers mentioned to influence the varying prices encountered within similar size classes.

- Type of wood used; the higher the quality of the wood, the greater the prices fetched by the products.
- Workmanship: the greater the skill employed in working the wood and the design, the more attraction and therefore more expensive a product is.

Further, the carvers arrived at their final price tags by considering:

- the cost of the type of wood used usually supplied through the co-operative,
- the cost of ferrying the wood from the co-operative timber-yard to the carving shed;
- cost of sawing the wood into desired pieces
- optional cost of splitting the wood into desired planks,
- cost of carver's labour based on total time spent on the carving, plus sharpening tools (done by a specialist tool maker) in between carving, and expenses on food/ drinks.

The carved (rough) product from the above stages is then sent to the finishing line where the first stage of sand-papering costs between Kshs.5 and Kshs. 20; this stage may be free when done by an apprentice of the carver who often learn skills at the cost of such labour. Then depending on the type and category of carving it passes through one or several of the following processes: polishing, colouring (painting or dyeing) and adornment with beads. When the carving is ready it is taken to one of the following society's outlets: showroom (retail), wholesale or export section, where upon sale, the society subtracts a 20 percent commission from the total value. In this case the society does the marketing for the

members at the small commission charged per product. It is easy to follow this pricing system, as all the products have price tags, members' names and society registration numbers.

**Table 12: Market Valuation: Example of inventory of range of prices of some standard sizes and price ranges.**

Product Category/Items	Size class (inches)	Raw material	co-operative price ranges (Kshs)	External price ranges (Kshs)
I. Animal/Human Figures e.g Giraffe figure				
"	4 x 8 "	Muhug	300-800	200-1500
"	12 "	u	500-1800	4000-30000
"	24 "	Mpingo	650-2000	2000-15000
"	48 "	Muhug u Neem Neem	1200-6000	1200-25000
"	Giant/life size	Neem	5000-40000	4000-74000
II. <u>Masks</u>				
"	Small	Mpingo	500-4500	400-9000
"	medium	Muhug	700-6000	500-12000
"	large	u Mugug u	1000-9000	
III. Utilitarian Items eg. Fruit/Salad bowl	6" diameter	Olive	300-1200	500-5000
IV. Decorative Items eg. assorted earrings etc	"miniature (1 - 2")	Olea, Mpingo	Kshs.50/= per bundle to 200/=/bundle	100/= per bundle to 1000/= or @ 20/=

Whereas the above system is relatively easy to follow, it is confounding to attempt to follow the system "outside" the co-operatives, which comprise the *Jua Kali* groups and a host of independent carvers as well as dealers in curios. Valuation of the market outside the co-operatives is made difficult by the discretionary nature of the majority of the different categories of curio vendors, dealers as well as the carvers. In most cases, information could

only be obtained when we posed as buyers. Linking costs at any one of the several production stages was impossible due to lack of information (reluctance to provide it); also, the cost of raw materials and services could not be verified, except after consultation and interviews with local resource owners (farmers, etc). Thus, the outside valuation became an elusive exercise. Nevertheless, an interesting feature of the group is their flexibility which enables them to sell their wares at competitive rates as well as do barter trade as observation in a number of places along the coastal beaches, and sidewalk kiosks in both Nairobi and Nanyuki showed that curios were exchanged for both new and second hand items eg. clothes, sportswear, cameras, wrist watches, and pocket radios, walkman, etc. while others were being paid for in foreign currency. It is worthy of note that about 80% of all the curio kiosks along Moi Avenue in Mombasa, near the Great Tusks Area sell items obtained through barter trade in curios.

The curio shop/gift centres in Mombasa, Nairobi, Malindi, Diani had one common feature where prices were displayed or where information on prices was voluntarily given - the widest range of prices within product categories and size classes. For instance, a gazelle 8" high made from *Muhugu* had prices ranges between Kshs. 2500 and 8500 while a similar size made from *Mpingo* was between Kshs.4000 and 25000/=. Majority of these items were obtained from the Akamba (Mombasa) Co-op. wholesale shop or direct from the carvers at extremely low prices, and it was not possible to gauge their criteria for such high mark-ups.

The downtown shops in Nairobi had even wider variations of price ranges for similar items.

As a result of the above constraints, it became logical to focus our attention to the more open system within the co-operatives, and a few inventories representing different size classes and product categories, income were taken as shown in Appendix 6.

## 7.0 Discussions

The woodcarving industry in Kenya is a dynamic and viable enterprise. The important characteristics of the industry such as labour intensiveness and requirement of minimum

operational capital makes the industry accessible to a large number of people, especially jobless school leavers, and provides steady income to both poor rural and urban households.

A forest based industry with a largely external and unpredictable markets like woodcarving industry in Kenya faces constraints which plague similar industries elsewhere in the developing world. The woodcarving industry in Kenya is still largely classified as a small-scale enterprise; thus, it can continue to be a competitive and productive enterprise with immense impact as source of income to the rural and urban poor. However, despite the advantages to the local economies they share certain constraints with similar industries elsewhere that threaten the livelihoods of the very populations they play crucial roles in supporting. Some of these constraints can be discussed under the following categories:-

- \* Declining natural resources for raw materials.
- \* Total reliance on unpredictable foreign based markets.
- \* Ineffective institutional support.
- \* Socio-economic variables on the control of the industry.

#### 7.1 Declining natural resources

As mentioned in earlier chapters the natural forests in Kenya are important sources of multiple products to both households and forest based industries. The woodcarving industry relies on indigenous hardwoods from the natural forests. However, as these forests are under pressure of having to support a larger, rapidly growing populations besides fulfilling additional demands for extra incomes and specific forest products, the issue of sustaining the resource base looms large. The acute shortage of preferred raw materials for wood carving spells a crisis in the industry that supports close to 300,000 people, directly and indirectly.

Several indicators of the shortage of preferred wood species are already evident. Since the most preferred species are already depleted from their original habitats, supplies have to be transported from new source areas at exorbitant costs, which in turn is transferred to the wood carvers who must buy the timber at a very high prices. The high cost of raw materials implies that the woodcarvers' profit margins are significantly reduced.

At times the shortages are so acute that the carvers have to find alternatives for their standing orders. When this happens, which is becoming more often, the carvers are resorting to the use of immature species or substitutes, the latter of which must be "treated" by more colour to enhance the characteristics of its original equivalent. To discerning and critical consumers, this is causing loss of reputation in the industry with consequent loss of valuable markets altogether. The use of the immature wood, especially of *Brachylaena huillensis* for carvings which are then exported have met complaints from consumers abroad whose orders have suffered cracking etc.

A problem closely related to this is the supply of wood carvings not dried down to a moisture content suitable for Western houses, the ultimate destination of majority of the products. The equilibrium moisture content (EMC) of wood in Kenya varies from about 12-18% depending on the region; the EMC of centrally heated European houses is about 8%. This implies that wood carvings which are normally air dried to local EMC still suffer physical changes (shrinkage and splitting) due to further drying abroad. The highest incidence of these defects have been reported on wood carvings originating from the coast where the natural humidity is relatively higher all year round. A major need here would be to introduce artificial drying techniques to reduce the incidence of splitting and consumer dissatisfaction an exercise that would certainly require large capital input considering the enormous volumes of wood involved.

Currently, owing to the shortage of *Dalbergia melanoxylon* majority of showrooms are selling only smaller pieces of carvings which the dealers complain do not attract most attention of consumers due to what the latter consider to be unrealistic price tags.

## 7.2 Unpredictable, foreign based markets

Wood carving industry is virtually tourism focussed and is vulnerable to the whims of the market, whose consumers tastes can change dramatically in response to a number of factors, among which even specialization and production of only one product or use of only one type of raw material might trigger. Already there is concern abroad that woodcarving

products from Kenya are monotonous without any innovative design. A view like this being amplified in the market controlled by whims should set the carvers adapting to new designs and diversifications of activities in order to meet the ever changing market demands. The decline of demand for sisal baskets (ciondos) was as a result of taking too long to implement new designs to counter the cheap synthetic substitutes from Taiwan which have since flooded the international market.

### 7.3 Inefficient institutional support

Among the objectives of the wood carving co-operative societies are to promote the production and the marketing of handicrafts product; to assist manufacturers (carvers) to improve processing techniques and business management skills; to improve the design and quality of woodcraft; to assist carvers acquire funds; licensing of timber and other problems.

However, the woodcarving co-operatives apparently do not enjoy many of these benefits and the carvers and officials cite many areas where they need support such as soft loans for expanding or diversifying their businesses, training on new designs or learning new entrepreneurial skills, but do receive enough response from the government. The little institutional support they receive is external and yet it can only cover the needs of very few members, due to the sheer number of wood carvers/dealers in the industry.

### 7.4 Sociological implications

Woodcarving industry in Kenya is built on unstable social and natural environment. The sociological factors which often play an important role in determining the success of an industry such as the woodcarving have historical records of failure as one social group gains an exploitative edge within the small scale sector that others view almost as their birth right but lack the power to challenge. Ethnicity is a live debate in the wood carving industry with defined roles of each group/and individuals. The art and the initial industry originated from the Kamba, and for a long time carving (wood) and the Akamba were synonymous. While the regional and most of continental (upto Southern Africa) trade was virtually theirs, the Indians were exploiting the lucrative international markets in Europe and North America and by 1970s, the Akamba had been eclipsed into the role of mainly producers with

virtually no say or control of the market. The 1980s saw the emergence of new entrepreneurs from different ethnic groups, who not only joined carving more as a past-time than profession, but became middlemen between the major retailers in the big towns and the woodcarvers. To-date the Akamba still dominate the carving role (ethnicity plays a role even among the Akamba as people from Wamunyu are mainly carvers and dominate the industry, while Kitui people, who are traditionally non-carvers are just joining, but even then their role is restricted to the finishing line of the industry) and most of the small curio trade (sidewalk kiosks, city market stalls) and the Asians control the export trade.

Complex socio-economics and history have created this pattern and there may not be significant change of roles in the near future. However, there should be attempts not only to recognize the very vulnerable groups, especially the young women, mostly single mothers, widows and "deserted" women who make up in large percentage of the work force in the industry and play significant role in the finishing line sector, but earn a pittance compared to menfolk in the same sector.

Another issue of concern in the industry is that of income: woodcarving industry can bring in much needed household income, but it offers the majority of farmers (harvesters), carvers and other players at the productions/processing level very low incomes. Although majority people in the woodcarving industry have incomes which are consistently higher than most people in other small scale industrial sectors, their earnings are still below what they should earn. Majority of profits are pocketed by the middle(wo)men, the urban curio dealers and exporters. The unequal distributors of income is such that the village (where majority producers are concentrated) carvers earn far less than the urban distributors/and middle(wo)men; the finishing line "processors" earning far less than the curio stockist who in turn earns just a fraction of what the exporter gets.

A pertinent question in the woodcarving industry is: how can the woodcarver escape from the present low-value added trap? The wood carvings are available in all qualities and price ranges, both within the different co-operative societies and the independent groups of carvers. At the very top of the carved items are works of exquisite craftsmanship and this is

represented by a small portion of the entire volume of the carvings; at the bottom, and to which the majority of the carvings belong is what is generally referred to as "junk", "airport stuff", etc, by art critics.

The co-operatives showrooms are full of these low-value, mass produced carvings and reflects the enormous volumes of timber consumed. The answer to this dilemma perhaps is in the subject the project is going to address by help from the Mennonite Central Committee (MCC), as a component of the next phase (II) of the study and this touches on changing the product line and/or adding value to the products through design innovations. At present, the exporters with the backyard factories are earning large amounts of money by simply adding value to the 'rough', semi-finished products from the carvers, through a combination of imaginative re-processing and transformations.

Contrary to the belief that the carvers are conservative and therefore aversive to change, it has been observed among both the young and elderly carvers that they are positive to changes that not only promise, but also earn them money. As a result, many orders coming with specifications based on pictures or object samples are being filled in record time.

## ACKNOWLEDGMENTS

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I am particularly thankful to R. Masila (KCCU) for the successful efforts put in opening up the initial discussions and establishing the ultimate rapport with both the officials and members (woodcarvers) of the co-operatives; and Benjamin Wambua, who not only acted as a field assistant, but also as a guide and interpreter throughout the survey.

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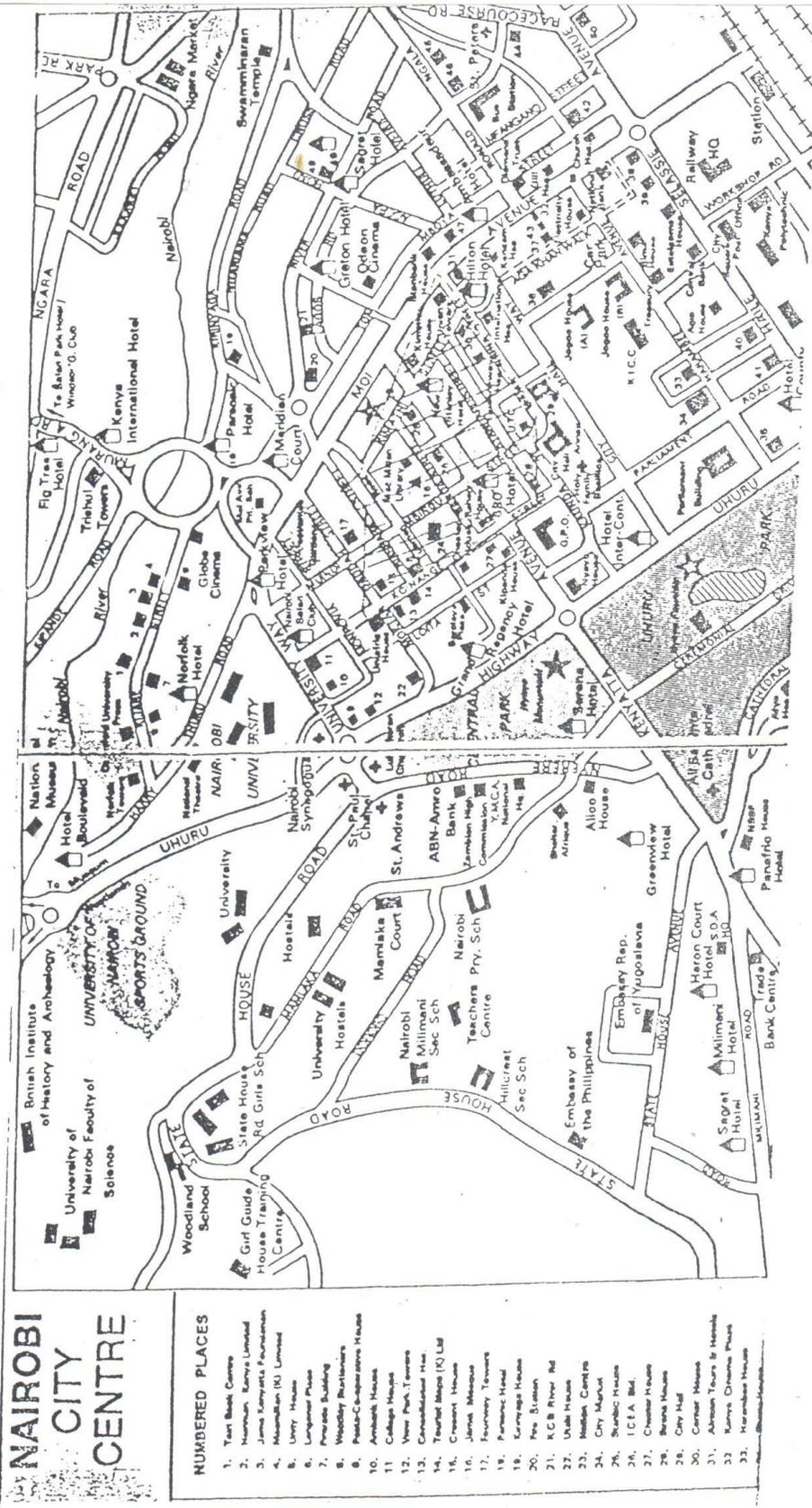
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Appendix 1 "Tourist triangle" within Nairobi city where majority of curio/souvenir shops are concentrated, demarcated by length of Mama Ngina Street, round the Hilton Hotel, up Kimathi Street (City Market), Mbingu (Mumudi) Street.



Appendix IV: Historical profile illustrating use and depletion of Mpingo Dalbergia melanoxylon in Ukambabani

<u>YEAR</u>	<u>EVENT</u>
1920-30s	Mpingo available in Wamunyu area few distances apart of approximate sizes upto 50cm basal diameter; carving other indigenous trees; a few <u>Mpingo</u> used for carving.
1931-1940	Focus on <u>Mpingo</u> and <u>Muhugu</u> ; former's distribution reduced significantly. Migration to Kanyangi in Yatta plateau due to scarcity; scattered trees remaining distances apart.
1941-1950	<u>Mpingo</u> depleted as well as <u>Muhugu</u> in the locality; imports of <u>Muhugu</u> from Central Province starts; Many Akamba in distance trade (curio hawking) in neighbouring countries.
1951-1960	Crisis as local sources depleted; migration to other source areas; first co-operatives.
1970s	Carvers digging out stumps of both <u>Mpingo</u> and <u>Muhugu</u> to sell/use for carving in Wamunyu area. Migration to Kitui District source area for <u>Mpingo</u> (and Kwale district). More co-operatives formed.
1980s	Mass migration to other areas within Kitui District; also more production (carving) centres opened. Prices of wood increases.
1990's	Stumps of <u>Mpingo</u> dug out and sold separately; <u>sticks</u> from Mpingo roots sold (5 sticks = kshs 20); more centres (carving) open as far as Mwingi and Endau in Kitui District as the new frontiers of Mpingo (currently).

Appendix III : Additional species currently under trial at the Coast

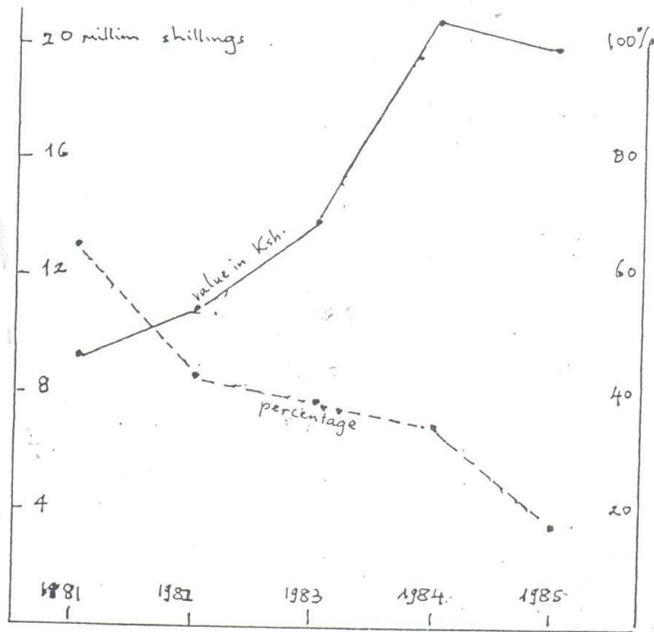
Botanical Name	Vernacular Name			
Anacardium occidentale	Mkwaju (S,G)			
Adansonia digitata	Mwambo (S,G)			
Trichillia emetica	Mgalana (G)			
Hymenaea verrucosa	Mtandarusi (S,G)			
Ficus bussei	Mugandi (S)			
Trianonolegis africana	Mlaga-kuku (S)			
Psydrax chimperiana	Mkarambati (G)			
Oldfieldia somalensis	Mbilandu (G)			
Markhamia zanzibarica	Mtawanda (G)			

G = Giriama; S = Swahili

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Appendix V : Value of woodcarving, exports + percentage of total handicrafts from Kenya (Traughear, 1987).



Appendix I

EXPORT STATISTICS OF HANDICRAFTS 1992

Source: Certificate of origin, Department of External Trade, Ministry of Commerce and Industry.

IMPORTING COUNTRY	WOOD CARVING	SISAL BASKETS	KISII SOAPSTONE	JEWELLERY	FISHING FLIES	OTHERS	TOTALS
USA	33,177,733.00	4,221,102.80	12,942,169.00	11,618,385.20	2,076,510.00	5,745,874.90	69,782,774.90
CANADA	2,858,397.50	20,599,749.00	447,515.25	20,241,486.00	1,614,044.00	1,362,940.00	47,124,132.45
SPAIN	5,692,727.70	35,730,848.00	967,027.00	298,027.00	-	757,651.00	43,447,057.70
U.K.	5,217,681.70	5,472,919.00	2,594,423.00	3,759,705.00	12,823,017.00	6,200,271.00	36,068,016.70
GERMANY	3,804,414.75	8,137,894.00	534,109.00	1,261,127.30	-	1,572,023.00	15,309,568.05
ITALY	1,644,303.00	3,242,034.00	1,544,797.00	2,786,574.00	3,921,088.00	1,204,402.00	14,343,198.00
FRANCE	4,506,605.50	5,319,225.00	1,205,605.00	721,784.25	375,443.30	12,137,176.60	13,265,838.65
JAPAN	3,084,088.00	1,507,669.00	493,935.00	3,363,060.50	5,948.00	311,783.75	5,766,484.25
SWITZERLAND	614,922.60	1,051,195.10	67,747.00	4,561,751.00	45,567.00	2,225,644.85	6,566,827.00
PORTUGAL	212,170.40	4,060,153.00	-	785,767.00	75,395.00	65,844.00	5,199,329.40
AUSTRIA	202,439.00	2,295,505.00	32,019.00	96,630.90	-	128,094.00	2,754,687.90
SWEDEN	479,758.00	360,957.00	-	1,144,506.90	451,566.00	68,494.00	2,505,281.90
HOLLAND	99,367.00	60,000.00	18,341.00	564,950.00	4,554.00	896,835.00	1,644,047.00
NORWAY	4,800.00	2,000.00	-	453,085.70	298,133.50	-	758,018.50
FINLAND	306,430.00	156,141.00	-	204,002.75	12,168.00	93,345.00	772,086.75
BELGIUM	88,275.00	21,875.00	1850,069.00	-	-	6,365.00	201,684.00
POLLAND	238.00	439,678.00	-	14,928.00	116,354	7,069.00	451,913.00
IRELAND	79,488.00	-	-	10,187.00	316,064.00	-	405,739.00
SCOTLAND	83,126.00	-	-	-	23,492.00	-	25,540.00
AUSTRALIA	92,346.00	7,409.00	-	65,366.00	-	15,327.00	180,148.00
GREECE	36,520.00	8,375.20	-	-	-	-	120,279.20
RE-UNION	181,071.00	65,653.00	-	-	-	93,925.00	310,649.00
							270,004,943.70

1992 EXPORTED ITEMS EXPRESSED IN THE PERCENTAGE OF THE TOTAL EXPORTS

1. Sisal Baskets 34.43%
2. Wood Carvings 23.14%
3. Jewellery 18.13%
4. Fishing flies 8.16%
5. Soapstone 8.04%
6. Others 8.11%

Appendix VI a: CLASSIFICATION BY PRODUCE 1988 - 1992

ITEM	1988	1989	1990	1991	1992
Wood Carving	27,742,469.00	32,331,582.00	36,906,540.45	64,769,584.25	62,466,912.15
Sisal Baskets	57,645,014.00	38,858,812.00	34,124,294.55	56,649,463.85	92,960,082.10
Kisii Soapstone	3,710,337.20	7,720,602.00	17,709,157.40	16,251,338.60	21,697,756.25
Jewellery	22,805,651.70	15,332,740.00	17,834,249.50	20,461,166.90	48,942,091.20
Fishing Flies	20,402,515.45	21,185,788.00	26,999,003.30	21,407,601.40	22,042,909.00
Others	5,179,953.55	3,327,790.00	5,387,936.55	10,445,622.00	21,895,113.00
Totals	139,485,940.90	118,737,344.00	134,971,181.75	191,982,766.10	270,004,943.70

Source: Certificate of Origin, Ministry of Commerce + Industry. Dept. of External Trade.

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Appendix I

EXPOKI STATISTICS OF HANDICRAFT 1993

VALUE (KSH)

	WOOD CARVING	SISAL BASKETS	KISII SOAPSTONE	AFRICAN JEWELLERY	FISHING FLIES	OTHERS	TOTAL
AUSTRALIA	1,152,914.00	2,290,406.00	801,002.00	166,444.00	156,058.00	178,550.00	4,745,374.00
AUSTRIA	227,038.00	1,760,549.00		210,075.00		236,820.00	2,434,482.00
BELGIUM	81,976.00	133,278.00	652,274.00			100.00	867,628.00
CANADA	3,031,898.00	401,659.00	2,005,786.00	2,822,853.00	1,001,277.00	1,903,085.00	11,166,558.00
DENMARK	2,859,644.00	2,126,983.00	935,198.00	400,689.00	532,879.00	1,628,371.00	8,483,264.00
FINLAND	511,182.00	265,892.00	78,420.00	756,943.00	122,495.00	150,904.00	1,885,836.00
FRANCE	9,328,406.00	7,987,467.00	825,788.00	1,053,482.00	228,513.00	78,190.00	19,501,846.00
GERMANY	6,833,985.00	11,021.00	4,240,340.00	3,804,903.00	31,390.00	749,835.00	15,671,474.00
GREECE	598,035.00	432,776.00					1,030,811.00
HUNGARY	164,741.00	35,550.00	31,595.00			265,312.00	497,198.00
IRELAND	73,808.00	18,169.00	9,000.00	231,820.00	178,547.00	36,270.00	547,614.00
ITALY	3,904,436.00	4,315,043.00	7,290,660.00	559,841.00	2,081,297.00	2,996,507.00	21,147,784.00
JAPAN	4,036,065.00	2,802,393.00	205,528.00	1,301,555.00	61,200.00	983,938.00	9,470,669.00
NETHERLANDS	1,832,430.00	11,592.00	46,630.00	596,436.00	574,307.00	1,242,450.00	4,303,845.00
NEWZEALAND	272,729.00	82,810.00	620,570.00	144,805.00			1,120,914.00
NORWAY	2,876,720.00	30,000.00	2,351.00	848,230.00	494,427.00		4,251,728.00
POLAND		133,980.00	8,078.00				142,058.00
PORTUGAL	883,365.00	676,960.00	53,750.00				1,614,075.00
REUNION	261,766.00	120,800.00					411,834.00
S. KOREA	141,500.00	20,500.00		21,723.00		7,545.00	161,268.00
SPAIN	5,947,920.00	18,797,992.00	124,762.00	2,400.00		52,000.00	216,400.00
SWEDEN	2,014,253.00	324,985.00	12,000.00	194,343.00	41,359.00	5,496,823.00	30,603,199.00
SWITZERLAND	2,073,456.00	1,600,672.00	567,624.00	7,366,639.00	1,366,543.00	207,856.00	11,292,276.00
U.K.	6,056,558.40	1,281,523.00	224,091.00	1,053,405.00		227,079.00	5,522,236.00
U.S.A.	54,286,577.75	23,983,279.00	32,356,726.00	4,981,544.00	10,529,789.50	305,223.00	23,378,728.90
				12,471,854.20	1,465,329.00	12,174,537.00	136,738,302.95
TOTAL	109,451,393.15	69,646,279.00	51,092,173.00	39,069,984.20	18,864,910.50	28,921,395.00	317,046,134.85

SOURCE: CERTIFICATE OF ORIGIN

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Appendix VII a:

VALUE (KSH)

EXPORT STATISTICS OF HANDICRAFT  
CLASSIFICATION BY PRODUCTS 1989 - 1993

	1989	1990	1991	1992	1993	1993%
WOOD CARVING	32,331,582.00 27.02%	38,906,540.45 27.6%	64,769,584.25 33.73%	62,466,912.15 23.13%	109,451,393.15	35%
SISAL BASKETS	38,838,842.00 32.7%	34,124,294.55 24.2%	58,649,463.85 30.54%	92,960,082.10 34.0%	69,646,279.00	22
KISII SOAPSTONE	7,720,602.00 6.3%	17,709,157.40 12.56%	16,251,338.60 8.46%	21,697,756.25 8.03%	51,092,173.00	16
JEWELLERY	15,332,740.00 12.5%	17,834,249.50 12.65%	20,461,166.00 10.65%	48,942,091.20 18.12%	39,069,984.20	12
FISHING FLIES	21,185,788.00 17.84%	26,999,003.30 19.15%	21,407,601.40 11.15%	22,042,989.00 8.16%	18,864,910.50	6
OTHERS	3,327,790.00	5,387,936.55	10,443,622.00	21,895,113.00	28,921,395.00	9
TOTAL	118,737,344.00	140,961,181.75	191,982,776.10	270,004,943.70	317,046,134.85	100

SOURCE: CERTIFICATE OF ORIGIN, Department of External Trade, Ministry of Commerce & Industry

EXPORT STATISTICS OF HANDICRAFTS 1994

Appendix VIII:

	WOOD CARVING	SISAL BASKETS	KISII SOAP STONE	AFRICAN JEWELLERY	FISHING FLIES	OTHERS	VALUE (KSh)
							TOTAL
AUSTRALIA	4,964,363	2,051,987	982,913	619,557	153,799	458,063	9,230,632.00
AUSTRIA	832,294	2,772,599	146,030	106,710	-	103,845	4,061,478.00
BELGIUM	252,210	575,536	25,303	144,469	-	10,331,354	11,328,872.00
CANADA	3,281,089	131,978	2,834,850	2,662,484	7,250,320	22,093,938	38,254,858.70
DENMARK	5,915,288	6,672,724	496,721	3,036,181	818,379	4,386,213	22,136,507.00
FINLAND	199,000	265,781	-	412,632	-	1,275	848,768.00
FRANCE	4,154,758	20,040,297	740,207	400,300	509,333	528,954	26,373,848.00
GERMANY	8,741,343	14,587,040	3,315,616	5,000,895	606,619	2,860,280	35,191,732.90
GREECE	613,590	321,798	34,917	22,760	-	91,722	1,084,787.00
HUNGARY	1,617,451	87,756	116,391	6,432	-	102,140	1,930,170.00
INDIA	-	-	-	291,150	-	-	291,150.00
IRELAND	3,630	-	8,000	241,557	20,494	2,000	275,681.00
ISRAEL	3,470,404	46,900	4,187,210	89,957	-	-	136,857.00
ITALY	6,619,484	18,197,670	1,640,511	1,640,511	2,577,139	1,385,148	31,458,082.00
JAPAN	-	7,650,289	1,434,671	1,462,716	272,682	1,998,963	19,438,815.00
JORDAN	-	10,000	-	-	-	-	10,000.00
LUXEMBOURG	156,600	84,500	-	-	-	-	241,100.00
NETHERLANDS	2,216,778	2,564,318	1,689,230	1,317,062	627,839	1,421,193	9,836,410.00
NEW ZEALAND	703,264	373,561	1,233,663	-	-	200,434	2,510,922.00
NORWAY	321,176	273,010	4,890	907,033	525,436	237,730	2,269,283.00
PORTUGAL	1,466,453	292,671	305,573	71,092	-	53,510	2,189,259.00
RE-UNION	25,185	25,000	41,457	54,237	-	51,250	197,138.00
ROMANIA	9,900	-	-	9,900	-	5,650	25,450.00
S. KOREA	-	1,440,000	-	-	-	-	1,467,000.00
SCOTLAND	-	-	-	-	123,614	-	123,614.00
SLOVA REP	885,000	-	-	-	-	-	885,000.00
SLOVENIA	18,247	-	-	-	-	-	20,159.00
SOUTH AFRICA	99,300	52,875	900	27,885	-	1,012	261,932.00
SPAIN	3,495,063	3,660,134	46,910	217,607	48,798	34,962	7,524,492.00
SWEDEN	852,167	150,173	61,620	5,935,485	808,560	415,205	8,212,951.00
SWITZERLAND	493,570	2,809,637	37,398	1,234,263	-	391,364	4,966,232.00
THAILAND	-	-	-	401,200	-	-	401,200.00
U. K.	11,026,200	7,247,760	11,993,013	6,939,738	11,979,834	47,004,018	96,890,643.00
U.S.A.	36,847,696	18,937,020	33,082,528	7,081,806	5,148,309	8,670,007	109,777,366.00
<b>TOTAL</b>	<b>100,251,674.00</b>	<b>111,323,022.00</b>	<b>62,881,351.90</b>	<b>41,215,659.00</b>	<b>31,472,375.00</b>	<b>102,908,409.70</b>	<b>450,052,491.60</b>

SOURCE: CERTIFICATE OF ORIGIN, Ministry of Commerce and Industry, Department of External Trade.

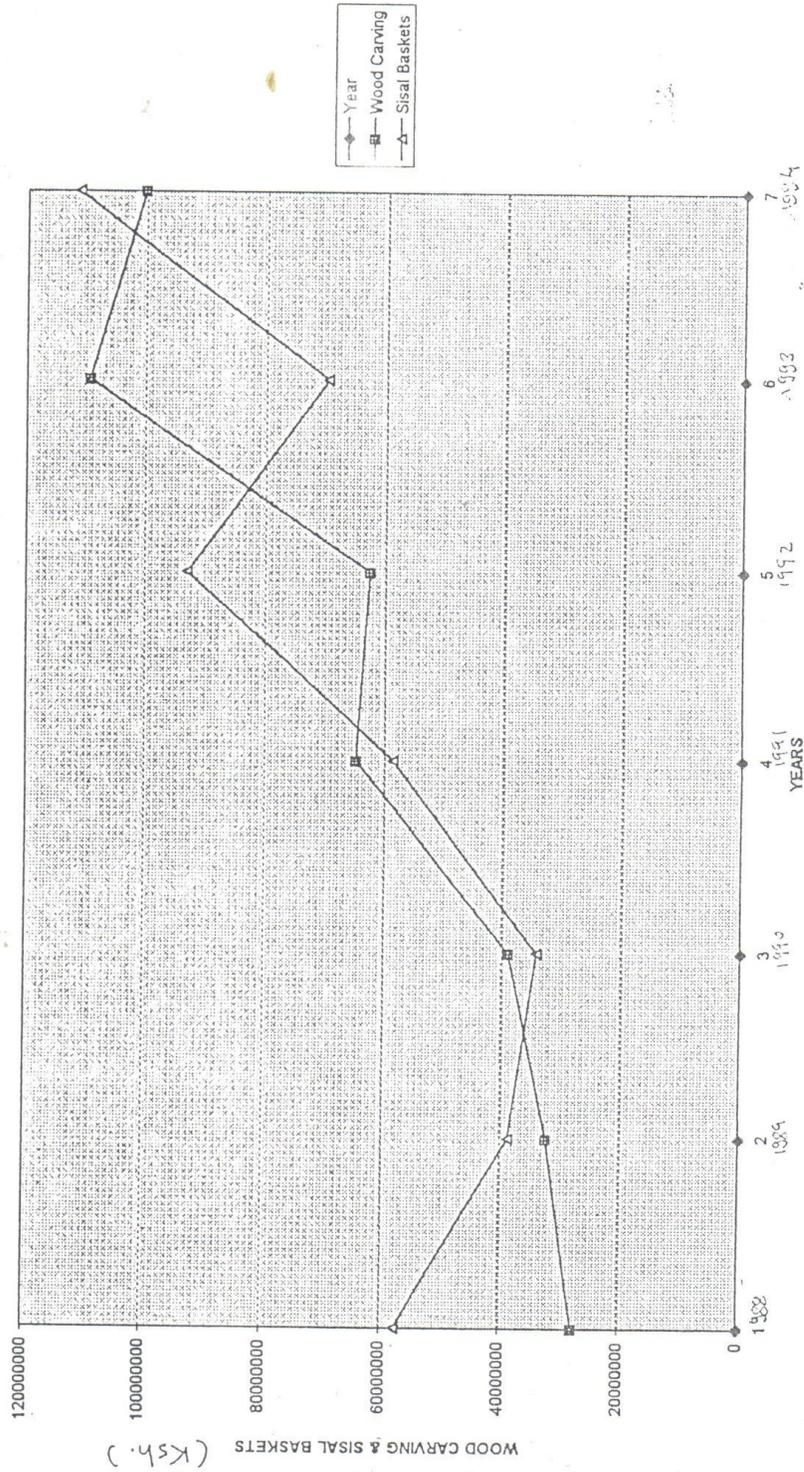
Appendix VII a:

KENYA EXPORT OF HANDICRAFT CLASSIFICATION BY PRODUCTS 1989-1994

	VALUE (KSH)						
	1989	1990	1991	1992	1993	1994	%
WOOD CARVING	32,331,582.00 27%	38,906,540.45 28%	64,769,584.25 33.7%	62,466,912.15 28%	109,451,393.15 50%	100,251,674.00	22.28
SISAL BASKETS	38,838,842.00 33%	34,124,294.55 24.2%	58,549,463.85 30.5%	92,960,082.10 34%	69,646,279.00 23%	111,323,022.00	24.74
KISII SOAPSTONE	7,720,602.00 6%	17,709,157.40 12.5%	16,251,338.60 8.5%	21,697,756.25 8%	51,092,173.00 16.7%	62,881,351.90	13.97
JEWELLERY	15,332,740.00 13%	17,834,249.50 12.7%	20,461,166.00 10.7%	48,942,091.20 18%	39,069,984.20 12.7%	41,215,659.00	9.16
FISHING FLIES	21,185,788.00 18%	26,999,003.30 19%	21,407,601.40 11%	22,042,989.00 8%	18,864,910.50 6%	31,472,375.00	6.99
OTHERS	3,327,790.00	5,387,936.55	10,443,622.00	21,895,113.00	28,921,395.00	102,908,409.70	22.87
TOTAL	118,737,344.00	140,961,181.75	191,982,776.10	270,004,943.70	317,046,134.85	450,052,491.60	100.00

SOURCES: CERTIFICATE OF ORIGIN, Ministry of Commerce and Industry, Dept. of External Trade.

Appendix IX: Export value (Ksh) of two major handicraft products from Kenya between 1988-1994.



Appendix X:

SUMMARY OF ESTIMATES OF WOOD(BRACHYLEENA HUILLENSIS) USED BY  
SOME MAJOR CO-OPERATIVES

1. MOMBASA (AKAMBA) CO-OPERATIVE

Number of Lorries of Wood/timber received per week (official record)	= 2 Lorries @ average 10 tons	= 20 ton/week
1 month	= 20 x 4 weeks	= 80 tons
1 year	= 12 x 80	= 960 tons/yr

Note: Observation revealed that the co-operative receives timber far in excess of the above figure; also the sheer number of carvers within the complex cannot depend on 2 lorries per week; the demand also varies widely according to peak/low tourist seasons and the amount/volume of orders received. Moreover, some of the wood brought to the co-operative are also destined for Malindi, which has a cute shortage of supply. Therefore, the co-operative receives almost double or more than double, depending on prevailing demand and season.

2. WAMUNYU

a) Co-operative Society receives about 6 lorries/month @ average 10 tons. Thus in a year = 72 lorries x 10 = 720 tons.

b) Private Timber Merchants in Wamunyu Centre: Total number of Merchants = 11 out of these, 7 are the largest and each receives average 2 lorries @ 10 tons/week Thus, in a month  $8 \times 7 = 56$  lorries in a year = 672 lorries or 6720 tons.

c) Number of smaller merchants = 4 Each of these receives about 1 lorry load @ 10 tons/week Thus, in a month = 16 lorries/or 160 tons/month. In a year = 192 lorries or 1920 tons

Total = ( 72 + 672 + 192) lorries = 936 lorries. One lorry averages 10 tons  
Therefore Wamunyu = 9360 tons/year.

Note: The largest concentration of woodcarvers is found in Wamunyu area. All the above timber merchants supply the surrounding villages and about 15 satellites (woodcarving centres). Thus, Wamunyu is a 'reservoir' for the entire region. Like Mombasa, the amount received is higher than the figures given to us. We could not observe lorries arriving since they arrive at odd hours. However, one of the merchants revealed to us that the demand is often so high that in a day they receive

### Appendix x (Contd.)

upto 2 lorry loads of timber. This is highly likely to be true: we observed on a market day that large a number of people who bring their curios also buy supplies of wood to take back to the villages using hired pick-up matatus, wheelbarrows and even bicycles. On one such day nearly all the supply of 3 of the 4 smaller timber yards situated within the market were bought out, as well as one strategically situated adjacent to the co-operative and beside the highway was virtually stripped but was full again in one and a half days;

It was surprising that majority of co-operative members buy members buy timber from outside because it is cheaper than theirs.

#### TRANSPORT OF TIMBER (COST IN WAMUNYU)

1. 1 Lorry (1 stack) of 7 tons carries 180 pieces @ 4ft and costs Kshs. 14,000/= from Nyeri.
2. 1 lorry (3 stack) of 9 tons carries 280 pieces of timber @ 4 ft and costs Kshs. 18,000/=.
3. 1 lorry (5 stack) of 14 tons carries 400 pieces of timber @ 4 ft and costs Kshs. 25,000/= from Nyeri.

## *Crisis in the Kenyan Woodcarving Industry – options for ecological and economic sustainability*

Conference of the WWF-UNESCO initiative on "People and Plants" to be held on 18-19 September 2000  
at the Kenya College of Communications Technology (KCCT), Mbagathi Campus, Tel.: 891201

### **Programme Outline**

#### **Monday, 18 September 2000**

- |             |   |
|-------------|---|
| 8-9 am      | Registration of participants  |
| 9-9:30      | Welcome remarks – Paul B. Vitta, Director UNESCO Nairobi Office                               |
|             | Opening of the Conference – Francis M. Nyenze, Minister for Environment and Natural Resources |
| 9:30-11:00  | Presentations by Carvers, Forest Department, Oxfam, Ten Thousand Villages, UNESCO             |
| 11-11:30    | Tea   |
| 11:30-12:30 | Presentations (ctd.)  |
| 12:30-2 pm  | Lunch   |
| 2-3 pm      | Group work: review of problems in the woodcarving sector                                      |
| 3-3:30      | Groups presentations  |
| 3:30-4      | Tea   |
| 4-5:30      | Group work: recommendations for solving problems in the woodcarving sector                    |
| 6:30        | Cocktail  |

#### **Tuesday, 19 September 2000**

- |          |   |
|----------|---|
| 8-9 am   | Presentation of group work: recommendation for problem solution |
| 9-10:30  | Review of group presentations                                   |
| 10:30-11 | Tea   |
| 11-12:30 | Plenum discussion   |
| 12:30-2  | Lunch   |
| 2-3:30   | Conclusions and recommendations                                 |
| 3:30     | Closure   |

### The Kenyan woodcarving industry: important facts

- The Kenyan woodcarving industry supports approximately 80,000 woodcarvers with an estimated 500,000 dependants.
- Kenyan woodcarvings are worth more than 1.5 billion Kenya Shillings per year.
- The Kenyan woodcarving industry uses over 50,000 trees equivalent to almost 8,000 m<sup>3</sup> of wood annually. This is equivalent to ten trees being felled per hectare of natural closed-canopy forest in Kenya every year.
- Until recently, the Kenyan woodcarving industry relied to about 90 percent on three preferred tree species: mahogany (*muhuhu*, *Brachylaena huillensis*), ebony (*mpingo*, *Dalbergia melanoxylon*) and olive (*mutamaiyu*, *Olea europaea* ssp. *africana*).
- The selective harvesting of preferred species has led to a decline and locally to a collapse of the tree population and contributed to the degradation of forests and woodlands.
- The selective harvesting of mature trees of the preferred species has limited the species' regeneration ability (due to removal of the seed source) and endangers the survival of small mammals, birds, reptiles and insects who depend on these trees for food or shelter.
- The collapse of Kenyan populations of *muhuhu*, *mpingo* and other carving species has caused the problem to be exported into Tanzania, with hundreds of logs being smuggled across the border to meet the Kenyan demand for woodcarvings.
- Because of the shortage of traditional carving woods, carvers have explored the possibility to use alternative species, most of which are fast-growing introduced multi-purpose species grown on farms. These include neem (*mwarobaini*, *Azadirachta indica*), jacaranda (*Jacaranda mimosifolia*), grevillea (*mukima*, *Grevillea robusta*), mango (*mwembe*, *Mangifera indica*) and others.
- Because of their fast growth, general availability and suitability to produce quality carvings they have been termed "good woods".
- The use of "good woods" has minimal ecological impact. The trees are planted primarily for other purposes than for carving (medicine, fodder, shade, ornament, timber), they can be pruned, they coppice and they grow five times faster than forest or woodland species.
- A neem tree grows to a diameter of 80 cm in 50 years. A muhuhu tree requires more than 200 years to grow to this size.
- Carvings from "good woods" can make excellent art objects with innovative designs.
- Large importers increasingly demand for carvings produced from sustainable wood sources. Only "good woods" can qualify as they originate from managed farms.
- The Annual Allowable Cut (AAC) of neem trees with diameters greater than 50 cm in the Kenyan coastal strip is over 200,000 m<sup>3</sup>. This species alone could therefore supply a woodcarving industry 25 times the size of the current without negative ecological consequences.
- To help Kenyan carvers fulfill the criteria increasingly required for export, WWF and UNESCO work with the Forest Stewardship Council (FSC) to achieve certification for "good wood" carvings.
- At the same time, efforts are being supported to establish plantations of trees suitable for carving.

## **2. The Tentative Agenda**

During the discussions with the stakeholders a number of issues which are important for the improvement of wood carving industry came up. These issues and the observations made (by the researcher) during the visits were used when making the tentative agenda given below:-

- (a) Discuss and look for effective ways for involving stakeholders in the wood carving industry and farmers in the planting of “good wood” plant species other local species used for wood carving and any other species for the improvement of the environment.
- (b) Discuss problems which can hinder massive tree planting campaigns and the modalities of doing it and find out the possibility of using community based groups (CBGs) particularly in places where wood carving industry is intense e.g. Wamunyu and the other surrounding areas.

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- 
- (c) Discuss the problem of pricing wood carvings to avoid exploitation of carvers by middle men.
  - (d) Discuss the problem of wood wastage and ways of minimizing it.
  - (e) Discuss marketing strategies by co-operatives and by individual carvers for the purposes of making them more effective and expand markets. This should include other measures for improving the trade.
  - (f) The need for educating carvers, which areas they need education in and the effective approaches to adopt and adapt.
  - (g) Discuss the leadership crisis affecting the co-operatives
  - (h) Discuss the corruption problems facing the co-operatives and KCCU e.g. in the distribution of orders, elections and the education of voters e.t.c.
  - (i) Discuss the use, and the popularisation of “good wood” and its products here and elsewhere (even abroad).
  - (j) Discuss the problem of overcrowding and the overtaxing of facilities in working sites which can result to health problems.
  - (k) Ways of dealing with wood carving waste.
  - (l) Problems of migration and belonging to more than one co-operative.
  - (m) Possibility of using wood from other countries (?)
  - (n) Way of making “good wood” carving products more appealing to buyers and the preservation measures needed e.t.c.

United Nations Educational, Scientific and Cultural Organization



Organisation des Nations Unies pour l'éducation, la science et la culture

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**Reference: NAI/ECO/5866/36.1**

11 September 2000

Dear Prof. Mutiso,

**Invitation to participate in Conference on the Kenyan Woodcarving Industry**

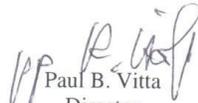
Since 1994, UNESCO and WWF have collaborated with national institutions such as National Museums of Kenya, Kenya Forestry Research Institute, Forest Department and others to help Kenyan carvers operate more sustainably. In particular, efforts were made to promote farm-grown tree species suitable for carving instead of destructively harvested slow-growing forest species. Through certification of products made from sustainably harvested wood, returns to carvers are likely to increase and markets abroad will be opened up. Large buyers increasingly demand for such products. This provides opportunities for Kenyan carvers, both economically and ecologically.

We would be delighted if you could participate in this 2-day conference/workshop which will be held on 18-19 September 2000 at the Kenya College of Communications Technology, Mbagathi Campus. A programme outline as well as a factsheet on the Kenyan woodcarving industry is attached for your information. Please also note that a Cocktail will be served on Monday evening.

We look forward to welcoming you at Mbagathi.

With kind regards,

Yours sincerely,

  
Paul B. Vitta  
Director

UNESCO Nairobi Office

Prof. Gideon C.M. Mutiso  
Muticon Ltd.  
P.O. Box 14333 Nairobi  
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**SUSTAINABLE WOOD CARVING**  
September 1998

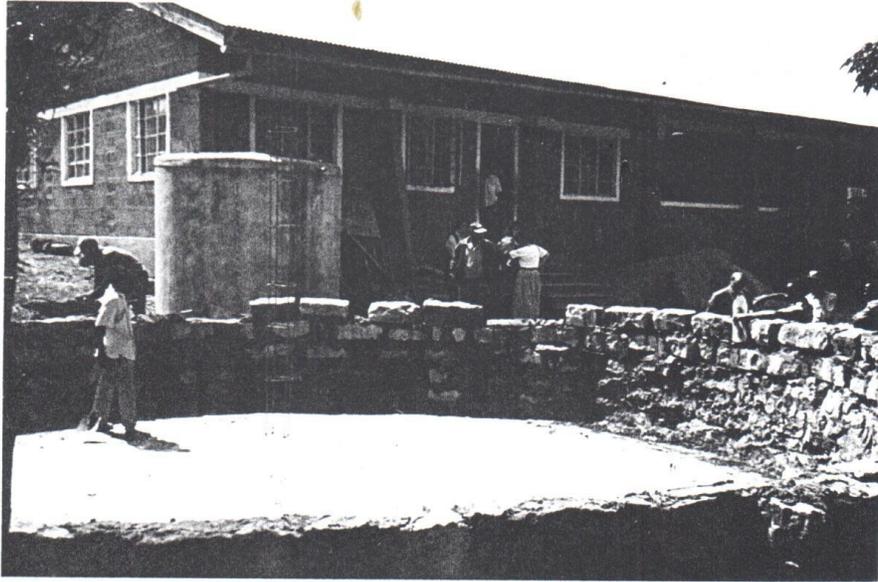
**Wamunyu Co-op**

The last report on Wamunyu in April stated that the KCCU board had resolved to jump start the work on the main rain tank which was stalled at the excavation stage. Wamunyu was revisited in May when co-op officers gave assurances that a serious effort would resume. In June progress was noted at last. An enormous tank was underway with walls already constructed to a 4 foot height. The tank was much larger than originally planned and it was reported that in addition to the initial funds of \$2830.00 received via KCCU, the co-op also contributed \$400.00 from their own sources. Still it was apparent that even with the extra cash, the budget for this ambitious undertaking would be depleted by the time the walls reached full height.

In September the KCCU board met to discuss the distribution of reforestation funds which had accumulated in KCCU accounts over the past few months. At this point the Wamunyu tank had reached the stage where internal plastering and casting of a concrete roof slab were still incomplete. It was decided that a further \$2820.00 would be allocated to Wamunyu. This final allocation of funds should be sufficient to complete the tank and prepare the nursery plot in readiness for raising seedlings for the upcoming rainy season.

During a September site visit to Wamunyu it was reported that an arrangement has been secured with government water authorities regarding the use of a borehole which had been recently drilled near the co-op site. This borehole had been equipped with a diesel pump but because there was no accompanying reservoir, water remained at the bottom of the well, inaccessible to the people in the surrounding community. In the deal, the co-op negotiated to make their tank available as the needed reservoir and to this end, plans have been made to connect pump to tank with an underground pipe. The co-op now plans to sell water from their tank to the public and when the tank is depleted of rain water it can be refilled by pumping from the borehole. Perhaps some explanation for the building delays and the oversize construction can be found in this latest development.

If this plan is managed properly it is possible that revenues from water sales could subsidize the tree nursery and ultimately profit the entire operation. However, there is also a danger that the lure of immediate revenue from water sales will appear more profitable than using that water to raise tree seedlings. It will be important that the management at Wamunyu be reminded that their tank was constructed for the purpose of sustaining a tree nursery. Hopefully all will go well and Wamunyu Co-op will enjoy a profitable tree nursery operation in a very short time.



*Progress on the Wamunyu tank as noted in June.*



*By September the Wamunyu tank had reached full height but still lacked a concrete roof and some internal plastering. The upper photo shows a trench dug for laying a pipe which will connect the tank to the borehole.*

---

#### **Makindu Co-op**

In July a quick visit to Makindu was made to show some visitors a good example of a well run project. Their tank has been in use for several months and is serving them well. The tree nursery continues to expand. Records provided by the Makindu Co-op tree nursery indicate that production has steadily risen from about 2,500 seedlings per year in 1989 to about 7,200 seedlings per year in 1997. The new rain tank will have been in use for the whole of 1998 so it will be interesting to review production figures for this year when that information becomes available.

At the September KCCU board meeting Makindu was also nominated for further funding from the KCCU reforestation fund. Pending their submission of a detailed proposal to the board, \$750.00 will be made available to Makindu to aid in the expansion of their nursery.

#### **Nairobi Co-op**

The fledgling nursery at the Nairobi co-op mentioned in the April report suffered a complete washout in a flash flood in late May. The Nairobi Co-op tree nursery was established on the bank of the Nairobi River which forms one of the co-op boundaries. After extremely heavy rains on the night of May 27 the river rose to record levels and flooded the co-op site. During the flooding the river cut itself a wider channel which resulted in a loss of a small area of land on a low corner of the co-op property. A number of carvers' shelters disappeared and many pieces of work were swept away. For several days after the flood carvers searched the river banks downstream in an effort to recover their work. Some items were salvaged but losses were great. All of the seedlings in the nursery plot were included in those losses. Perhaps one of those seedlings will have taken root on the river bank downstream and has marked a beginning of the Nairobi Co-op reforestation program.

Fortunately the nursery plot did not slide into the river and even the fence surrounding it remained intact so in spite of the set back, financial losses to the nursery were minimal. Since the flood co-op members have focussed on tending the few dozen trees planted on the co-op site.

At the September KCCU board meeting the Nairobi co-op was also nominated to receive funds from the reforestation account. Approximately \$1880.00 have been allocated for development of a nursery at the site. Details and progress on the Nairobi initiative will be reported on later in the year.

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## Mombasa and Malindi Co-ops

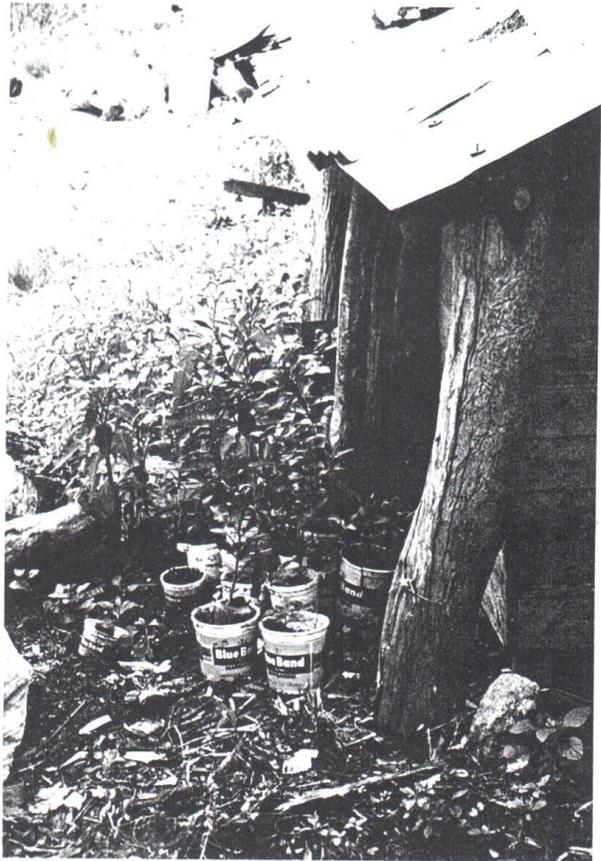
In late August both of these locations were visited. At this point neither co-op had received funding from KCCU for tree nurseries but in September Mombasa Co-op was nominated to receive about \$370 from the reforestation fund. This money will be used to establish and fence off a nursery plot at the co-op site. Work will begin soon. In the meantime there are a few observations from these places that are worth noting in connection to reforestation and the use of good wood.

In Mombasa a substantial volume of neem is now being used by carvers. It was reported that nearly half of the wood now being delivered to the co-op for carving is neem. Without proper documentation it is not possible to substantiate this claim, however, it is apparent that in this co-op neem wood is now more widely used than ever before. Neem wood can be seen in the hands of carvers throughout the co-op and there is an entire section of the place dedicated to carvers who use only neem. In the retail showroom there are many neem products however, unlike the mahogany and ebony items, no signs indicate to customers that these products are made from good wood. Indeed, there was no evidence anywhere that the co-op was attempting to inform customers of the significance and meaning of good wood.

In the Mombasa co-op it was also most interesting to note a very active but informal tree nursery program. There could easily be over one hundred small collections of tree seedlings being tended by individual carvers scattered throughout the co-op. Each of these collections may contain only 10 to 20 seedlings but if a total inventory would be made, Mombasa co-op could claim a sizeable nursery operating within its grounds. It was reported that these trees were owned by the individuals tending them and they are ultimately destined to be planted on the private lands in rural areas held by those carvers' families.

Mombasa co-op is unique in that it occupies a piece of land large enough to accommodate many small spaces where water drips from the shed roofs. Seedlings in these places thrive and are always under the watchful eye of the owners. It is quite possible that these seedlings are tended more carefully than seedlings in a large nursery bed. While this sort of nursery operation does have limitations, it is virtually free of any investment in administration, maintenance or infrastructure. This informal operation is definitely an activity to encourage and should be accommodated in the proposed formalized tree nursery program now being planned at the Mombasa co-op.

*Photos on following page: An informal tree nursery at Mombasa co-op and a good wood poster on display at Malindi co-op*



At Malindi co-op it was pleasing to see numerous good wood posters displayed very prominently in the retail showroom and around the carvers' work areas. Though probably representing less than 10% of the total inventory in the showroom, products carved from neem wood were given a prime location on the shelves. The sales people on duty were also very quick to explain that neem is a good wood for carving and they have only recently started to use it in larger volumes. Initially the impression could be gained that the conservation message had taken root at Malindi co-op. However, deeper inquiries about the meaning of good wood reveal that considerable effort at building awareness on this topic is still required at Malindi.

In specific reference to the posters, sales staff indicated that all wood is good, regardless of which species of tree it may come from. The posters were seen as a promotion to tourists encouraging them to simply buy any wood product. It was clear that the conservation ethic represented in the poster was not well understood nor was the problem of deforestation in Kenya fully appreciated by those co-op staff who are in direct contact with customers purchasing carvings.

It should also be noted that most of the tourist resorts in Malindi cater specifically to visitors from European locations where English is spoken as a second language. It is possible that in Malindi the English language posters are an inadequate means for communicating directly to these visitors. This could also be true, though to a more limited extent in Mombasa. Along the coast many tourist locations provide information to visitors in Italian, German and French as well as English. Consideration of language issues will be important in any education program directed to the tourists purchasing carvings at the coast. It was also pointed out that taxi drivers and tour operators are important contacts in any education program as these individuals exert a strong influence in determining where tourists shop.

#### **Good Wood Retailing in Nairobi**

Following the Nairobi exhibition and demonstration of carving with good wood the owner of the exhibition space invited the carvers to remain in the space to retail their products. Since all the exhibition pieces and educational materials were shipped to Canada, copies of the information was reproduced and new good wood products brought in from the Nairobi Co-op. The co-op also provided additional inventory of products made from mahogany, African olive, and some ebony. Sales were modest, certainly not high enough to be commercially viable in such a location, but still significant for the co-op. Sales were also informative. In spite of the good wood promotion, consumers still preferred products made from the traditional hardwood species.

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It would seem that when offered a choice of similar products in different woods, consumers perceive good wood as a low quality substitute for the "real" thing. Clearly the environmental message alone is not enough to sell good wood. In order to be acceptable to consumers good wood must be used to develop good quality products that are different from the traditional offering of Kenyan carving.

Due to taxation questions the owner of the building was obligated to cease the retail operation in mid September. His contribution to the promotion of good wood has been significant and highly appreciated.

#### **Good Wood in North America**

In late 1997 a 20 foot container was filled with a variety of large sized good wood sculptures selected from the KCCU co-ops. These products have reached retail locations across Canada and reports now emerging indicate that they have been well received. Many of these products were one of a kind or very large and impressive. For these products, good wood has not been seen as a negative factor.

The demonstration pieces completed during the Nairobi exhibition have also been shipped to Canada and should be arriving there soon. As a follow up to the 1997 carvers visit to Canada these sculptures along with videos, posters and promotional information will be put into a travelling exhibition and will be displayed at Ten Thousand Villages store locations across the country.

Following the good wood design competition held across the KCCU co-ops late last year, Ten Thousand Villages USA ordered a number of new good wood products in large volumes. These products began arriving in the USA by mid 1998 and in one particularly notable instance the results were completely disappointing due to damage from mould on the product. Management at the co-op where this batch of work was produced has suggested that the logs they used may have required more drying time than would have been expected had mahogany been used.

This learning experience has some rather direct implications for all the co-ops as they shift to greater use of good wood. Clearly it is important for the co-ops to stockpile good wood logs in order to let them dry adequately before carving. Also, stacking the logs carefully and storing them in sheltered areas to protect against rain would also improve drying. Such changes will mean greater investments in inventories of raw material, more care in managing those inventories and even cash investments to provide shelter in the drying areas. For co-ops operating with a chronic shortage of working capital the temptation will be great to give these requirements low priority. Ten Thousand Villages could

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assist here by increasing the time given between advance payments for raw materials to start an order and final delivery of finished products but this is only a solution for one specific buyer. To optimize the use of good wood the co-ops must make adjustments to their production routines and quality control measures as a matter of course.

### Finances

Currently Ten Thousand Villages is completely paid up on all KCCU orders. Since October 1996 when the Ten Thousand Villages began paying KCCU an extra 3% for reforestation the total of all funds collected to date is USA \$11,860.00. KCCU reports that by January 1998 funds were distributed as follows:

Wamunyu co-op	\$2830
Makindu co-op	\$2830
Nairobi co-op	\$ 380

The use of these funds have been documented in this collection of reports. In September the KCCU board met and agreed to distribute the remaining funds as follows:

Wamunyu co-op	\$2820
Makindu co-op	\$ 750
Nairobi co-op	\$1880
Mombasa	\$ 370
total	<u>\$11,860</u>

Upcoming reports will document progress in the use of this latest distribution of funds.

### Posters and Videos

To date approximately 500 good posters have been sent to Canada and the USA for distribution to Ten Thousand Villages stores, 200 posters are being sent to Europe to be distributed through the fair trade network of retailers there, 300 posters have been distributed to the six KCCU co-ops and 200 posters to a variety of Nairobi based institutions, NGO's, businesses and individuals. Both versions of the video have been sent to North America, duplicated and made available to Ten Thousand Villages locations.

### Summary

If wood carvers in Kenya are to achieve a sustainable industry it is crucial that advances proceed simultaneously in reforestation, product design/quality control and marketing efforts. KCCU represents 40% of all the carvers in Kenya and with such an influence it is the obvious local institution to lead in the above mentioned initiatives. As a major purchaser of Kenyan carved wood products and as the major KCCU partner for more than 15 years, Ten Thousand Villages and the Mennonite Central Committee have an important role to play in support of KCCU in these challenges. MCC and KCCU must continue work together to explore the options that can lead to constructive change in this very significant Kenyan industry.

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# SUSTAINABLE WOOD CARVING

a collaborative effort of  
MENNONITE CENTRAL COMMITTEE  
Ten Thousand Villages  
and  
KENYA CRAFTS CO-OPERATIVE UNION  
Wamunyu and Makindu Co-ops



Jane Snider & Larry Nafziger  
Mennonite Central Committee

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#### KENYA CRAFTS CO-OPERATIVE UNION (KCCU)

In Kenya the production of handicrafts makes a significant contribution to the national economy. Many types of Kenyan handicrafts are known around the world, but of all these crafts, wood carving may be the most famous. Carving in Kenya is a relatively new phenomenon, derived from the wood working traditions of the Makonde people of Tanzania and Mozambique. Mutisya Munge, an Akamba man from Wamunyu village in the Machakos district is credited with introducing carving to his people after returning home from Tanzania at the end of the first world war. After 70 years, estimates today suggest there are about 50,000 carvers in Kenya, working independently or in co-operatives.

In 1981 KCCU was established as a joint marketing body for three wood carvers' co-operatives. Now KCCU has expanded to include seven co-ops, six of which are dedicated exclusively to wood carving. As such, KCCU represents a total membership of 20,000 wood carvers. SELFHELP Crafts began buying from KCCU in 1983 and now accounts for about 90% of their business.

At KCCU three people work distributing orders amongst the member co-ops, directing packing and consolidation of finished work and then completing all documentation and arrangements for shipping. KCCU is directed by a board comprised of representatives from each of the member co-ops. An executive committee is made up of 4 board members plus the KCCU manager. When orders are received this executive meets and divides the order fairly according to the number of members, specialties and expertise in each co-op.

KCCU operates by adding a 15% markup to the prices charged on products supplied by the member co-ops. This overhead expense covers employee salaries, office expenses, packing materials, local transport, etc. (Member co-ops add a 5 -10% charge to prices paid to individual carvers for services provided at that level, with a net result being that approximately 75% of the price Ten Thousand Villages pays for a carving in Kenya goes to the producers of the work.) In most years the 15% markup added by KCCU exceeds their actual operating costs so the resulting surpluses, sometimes as much as half of the total collected, are returned to the member co-ops.

Deforestation is a serious problem in Kenya which is threatening the very resource that Kenyan wood carvers rely upon for their living. KCCU members have begun taking steps to address this challenge and are working towards developing an environmentally sustainable resource base which can assure a long and healthy future for the wood carvers in this country. The following collection of papers and reports document that process. In time, additional reports will be added to this initial statement which, hopefully, will describe positive progress for KCCU in working towards a sustainable resource for the wood carvers.

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Sustainable Wood Carving  
Proposal  
August 1996

**KENYA CRAFTS CO-OPERATIVE UNION (KCCU) request for SELFHELP Crafts (SHC) assistance in fund raising for tree nurseries.**

A great deal of research and documentation has been completed regarding the diminishing reserves of trees used by the wood carvers in Kenya and it is clear that the resource is threatened. Beyond the obvious environmental crisis, the livelihood of the thousands of Kenyan families dependent on carving is at stake. The carvers themselves are acutely aware of this situation as the wood they use is becoming increasingly expensive and difficult to obtain. In the carving communities there is a growing concern for the future of their industry.

SELFHELP Crafts purchases wood carvings from KCCU which is a union comprised of seven co-operative societies, six of which are engaged exclusively in wood carving. In the Machakos region members in two of these co-ops have attempted to incorporate tree nurseries into their operations in hope of giving their business a degree of sustainability over the long term. Attention has been focussed in their communities on raising and distributing the seedlings of fast growing tree species which are suitable for carving. However, to date efforts in both locations have been hampered due to water supply problems in the nurseries.

Makindu Co-op has a well established but under utilized nursery which was started about four years ago when Traidcraft provided some assistance in building a water storage tank for irrigation purposes. A plot of land on the co-op site is set aside for the seed beds and an employee is engaged to tend the tree seedlings. These seedlings are sold to co-op members and the public. Demand for tree seedlings is strong but production is limited.

The main frustration to expansion is the fact that the water storage tank is often empty. The tank is supposed to be filled with water piped in via a government maintained service. Unfortunately the government pipe is usually dry. This empty tank is particularly discouraging when a permanent source of water is available in a near by pond. Currently the nursery employee gets water each day by making several trips to and from this pond carrying 20 litre jerricans on a wheelbarrow. The co-op has laid a pipe from the pond to their storage tank but have been unable to accumulate sufficient funds to purchase a pump to move the water. The lack of a pump has been identified as the main hurdle preventing the existing modest nursery effort from becoming a larger scale operation capable of better addressing the demand for tree seedlings in the area. If a pump was procured, members feel that construction of a second storage tank would ensure the viability of an expanded nursery.

Wamunyu Co-op has also undertaken an effort to develop a tree nursery on their site. Again demand for tree seedlings in their community is great and the membership is willing to contribute the labour towards making a successful nursery. A parcel of land has been set aside and prepared for the nursery but again lack of water for irrigation is the problem.

Members of this co-op do their carving work on site in a building which has a very large corrugated iron roof. Calculations considering average rainfall in the area, size of the roof and projected consumption of water for irrigation suggest that collection from the roof could be sufficient for a nursery if an adequate storage tank was constructed. The land for the nursery is downhill from the collection area so simple gravity feed would deliver the water to the site. Members of the co-op are eager to start tree seedlings in the nursery but the co-op is unable to accumulate the funds required to construct the storage tank.

KCCU representatives from all of the co-ops within the union have agreed that the Makindu and Wamunyu initiatives deserve support. Since virtually all of the carvers within KCCU originate from the Machakos region and since most still have families living there, consensus in this decision was relatively easy to achieve.

Compared to more urban locations, the rural based co-ops like those in Machakos tend to suffer economically because their locations do not offer the ready access to the tourist trade enjoyed by their peers in places such as Mombasa or Nairobi. Because of this economic disadvantage, favouring these two co-ops is not inappropriate. Also because the members of these co-ops remain at home with their families they will be in a position to plant and tend new trees on their own land. Given the vested interest in seeing trees take root on their own farms it is more likely that a planting program will succeed in this context as compared to a Mombasa or Nairobi situation where few carvers own or even have access to land.

SELFHELP Crafts representatives in Kenya have received from KCCU preliminary proposals detailing the Makindu and Wamunyu plans for addressing the water problems at their respective tree nurseries. At Makindu the estimated budget for supply of a pump and construction of a second storage tank totals                   USA \$3,500.00. At Wamunyu the estimated budget for the construction of a single large sized storage tank totals                   USA \$3,000.00.

If KCCU wished to generate surplus funds totalling USA \$6,500.00 in one year it would be necessary for them to increase the selling price of their products by three or four percent. (Assuming that their annual sales remain in the range of two hundred thousand dollars.) The application of this environmental premium would ultimately be reflected in the final price when the product is retailed by SHC in North America.

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The Kenya Craft Co-operative Union and SELFHELP Crafts agreement.

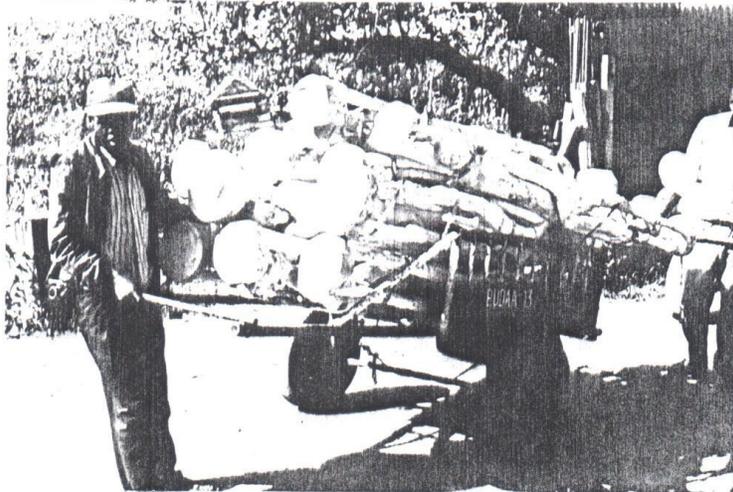
1. In order to finance the two above mentioned water projects SHC has agreed to pay an extra 3% to KCCU on all wood products they purchase.

This extra charge is added at the bottom of each KCCU invoice to SHC and is designated specifically as a charge for the KCCU reforestation program. KCCU will administer the accumulated funds and assure that proceeds are directed to the intended purposes.

2. With regular KCCU reporting SHC will work to raise awareness and promote this environmental agenda to the North American consumers of Kenyan wood carved products.

Planting fast growing trees species suitable for carving is an important first step towards establishing a sustainable carving industry for the long term. Equally important however, is the need to develop products from these new woods which are acceptable in the market.

3. Currently SHC actively working with KCCU in developing new products and test marketing them in North America. Promotion of products carved with soft woods has become a high priority.



*A cartload of six foot tall "standing elder" softwood sculptures for Ten Thousand Villages being shifted at Nairobi co-op.*

**Sustainable Woodcarving  
General Update  
13 January 1997**

The following is a brief chronology of events detailing the collaboration of Ten Thousand Villages (formerly SELFHELP Crafts) with Kenya Crafts Co-operative Union (KCCU) in addressing the environmental concerns surrounding the carving business in Kenya.

**Interventions**

**1. Product development utilizing softwood tree species.**

For the past 12 months Ten Thousand Villages representatives in Kenya have worked with KCCU members in encouraging the use of sustainable wood sources for carving purposes. Experimental works using mango, jacaranda and neem wood have been produced and delivered to Canada and the USA. Some of these items received favourable review giving hope that successful marketing may be possible. Some of the less favoured works were critiqued and design feedback provided. KCCU is continuing development of new sample products in response to the North American input.

At this point it is still too early to anticipate the level North American acceptance of softwood products. When these products reach retail outlets in North America, it is assumed that Ten Thousand Villages will provide educational material to their retailers promoting the significance of the use of softwood by KCCU carvers. Hopefully a market will begin to emerge.

**2. Assistance for Reforestation Efforts**

By the middle of 1996 Ten Thousand Villages began investigating options for active participation with KCCU in reforestation efforts. KCCU directors indicated that two of the KCCU co-ops were currently attempting their own reforestation programs with varying degrees of progress and success. Both efforts were frustrated by lack of funds for working capital. In discussions with the co-ops and KCCU officials, requests for assistance on the order of USA \$6,500.00 were developed.

Since Ten Thousand Villages is a marketing rather than a donor organization, provision of grants is not an option. However, in August 1996 an agreement in principle was established whereby Ten Thousand Villages would pay an additional 3%, over and above the going rate, directly to KCCU on all wood carving orders. Ten Thousand Villages agreed to exempt this surcharge from the normal price markups applied to products as they move along the chain from producer to final retailer. The extra 3% charges borne by the consumer in North America would then accumulate in KCCU accounts but ultimately be totally dedicated to addressing the financial requests submitted by the two KCCU co-ops.

In late 1996 and January 1997 KCCU received the first three orders from Ten Thousand Villages Canada and USA with the 3% surcharge applied. When these orders are completed and all invoices fully paid, KCCU will have accumulated funds totalling USA \$2700.00 for the reforestation projects.

In January 1997 a Ten Thousand Villages store in British Columbia Canada opted to make a special donation to the KCCU reforestation program from surplus funds they had accumulated in their retail operation. This generous donation is in excess of USA \$2,000.00.

With surcharges and the donation, KCCU is well over halfway towards reaching the budget indicated as necessary to upgrade the existing reforestation projects.

#### Progress indicators

##### 1. Reforestation

With reporting and assistance from KCCU, Ten Thousand Villages reps will document the progress of these reforestation programs. (Anticipated results should include evidence of increased tree seedling cultivation and distribution in both communities. Existing records show current statistics.) Recommendation for continuation of the surcharge arrangement will depend upon the results realized in these efforts over the course of 1997.

##### 2. Product development and marketing

In the meantime Ten Thousand Villages will continue to work at development and marketing of products carved from the softwood species of trees that are being raised on plantations. It is hoped that in time these softwood trees can be managed as a renewable resource for a significant portion of the orders given to KCCU from Ten Thousand Villages. (Anticipated results should include evidence of increasing orders of softwood products.)

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**Sustainable Wood Carving  
Wamunyu Handicraft Co-operative Society  
Site Visit  
16 January 1997**

Within the next few months, KCCU is expecting that funds for the Wamunyu co-op tree nursery project will become available. Members at the Wamunyu co-op are eager to get their project underway and have begun some preliminary work in anticipation of the upcoming financing. On January 16 1997, I accompanied Richard Masila, manager of KCCU to the Wamunyu co-op to record their starting point on the project and to discuss their plans for implementation. We were met by the following officers of the executive committee at the co-op:

Mr. Ikusya Nguku (chairman)  
Mr. Mbaluka Matheka (vice chair)  
Mr. Ndolo Mutiso (treasurer)  
Mr. Mualuko Muindi (secretary)

The executive committee members answered our many questions and they showed us the site where they intend to construct the rain tank and the plot of land set aside for the tree nursery.

Wamunyu co-op has few cash reserves in their accounts so the work completed to date involves efforts not requiring cash. The labour invested so far has been provided by members on credit to the co-op. It was observed that a site for the rain tank has been cleared and an excavation begun. Similarly the plot of land for the nursery area has been cleared and some of the soil tilled. A row of fence posts have also been set, encircling the plot, but wire for the fence must wait for some cash. It was pleasing to see that the plot size has been enlarged beyond the initial allocation which had been pointed out to us several months ago when the project was initially presented to us. We were also informed that members were excavating, in quarries off site, the sand and stone necessary for building the concrete tank. Transport of this material to the construction site will be arranged when money arrives.

The rainy season in this area begins by April and co-op members hope to have their rain tank completed by that time in order to take advantage of these rains. They also intend to plant the first tree seeds in the nursery during this season. Many of the varieties of the trees planned for cultivation in the nursery can be ready for transplanting within a few months. Transplanting is usually undertaken at the beginning of a rainy season to give the new seedling optimum conditions to survival. Members hope to see the first seedlings from their nursery planted on their lands by the beginning of the next rainy season, sometime around October.

A tree nursery associated with this co-op is a new venture. Co-op members plan to seek advice on running the nursery from government ministries officials, private consultants and input from the Makindu co-op, a sister KCCU co-operative society. Makindu has a small nursery already established (plans are to enlarge this operation in the same KCCU program which is funding Wamunyu) and members there are willing to share expertise with their Wamunyu colleagues through exchange visits. Based on the Makindu experience, it appears that a nursery could become economically viable and self sustaining through the sales of seedlings to co-op members and the general public if a critical scale of operation can be achieved.

Because not all trees are planted for eventual carving into handicrafts, many different species for a variety of uses will be cultivated. The importance of fast growing softwoods for carving purposes was however, raised again. The idea of a competition for encouraging new carving designs utilizing softwoods was introduced. At the next KCCU board meeting the design challenge will be discussed further and opened to all members of the KCCU co-ops.

In summary, the visit to Wamunyu was very encouraging. Co-op members have recognized that their livelihood is dependent upon developing a sustainable resource and they have begun to take steps towards addressing that need. The Wamunyu plan appears to embrace a rather optimistic schedule and budget over runs are likely, but given that the carvers themselves are committed to and in control of the project and its funding it is possible to feel a sense of optimism with this effort. Certainly a decade or more may be required before planted trees will be ready for harvesting but in the meantime attention to product development and marketing of items carved in softwoods will be undertaken.

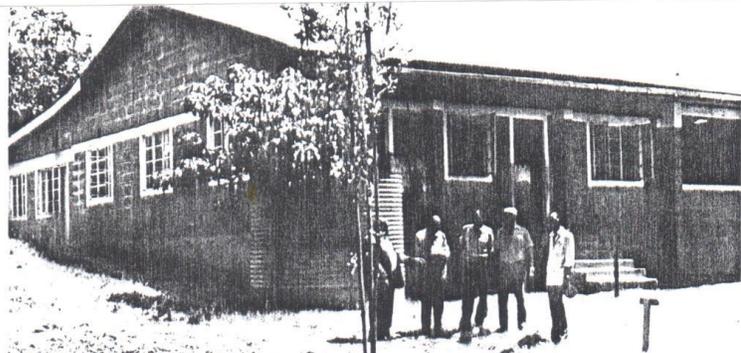
We look forward to return visits to Wamunyu co-op to see progress on the raintank construction, tree nursery and softwood product development.

*The photos appearing on the following page were taken at Wamunyu co-op on 16 January 1997 to record the beginning of work.*

*upper: The cleared site for raintank construction. The metal tank at the corner of the workshop/showroom building is rusted out and unusable.*

*middle: Fenceposts at perimeter of tree nursery site awaiting wire fencing. Some of the site that has been tilled is visible at the right.*

*lower: The tree nursery site.*



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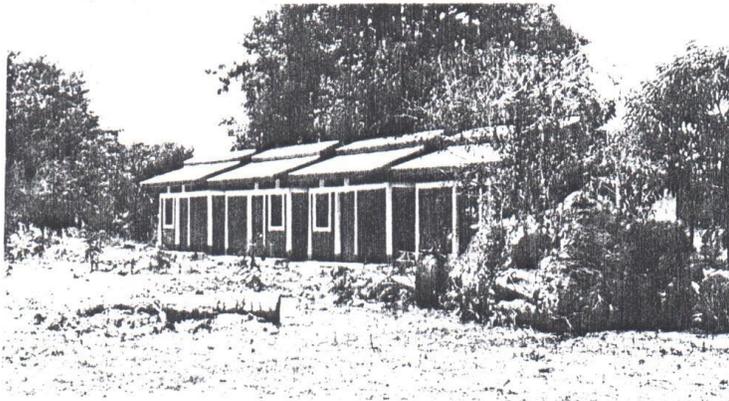
Sustainable Wood Carving Project  
Makindu Handicraft Co-operative Society  
Site Visit  
22 January 1997

We were accompanied by Richard Masila the general manager of KCCU to the Makindu co-op which is located about 200 km east of Nairobi on the Mombasa road. Upon arrival at Makindu we were welcomed by:

Cosmas Mulungye	(Chairman)
Martin Ngungu	(Secretary)
John Moli	(Vice-chair)
Patricu Wambua	(Sales Manager)

We spent a few hours with them as they showed us around the co-op and explained their plans and progress on the nursery project.

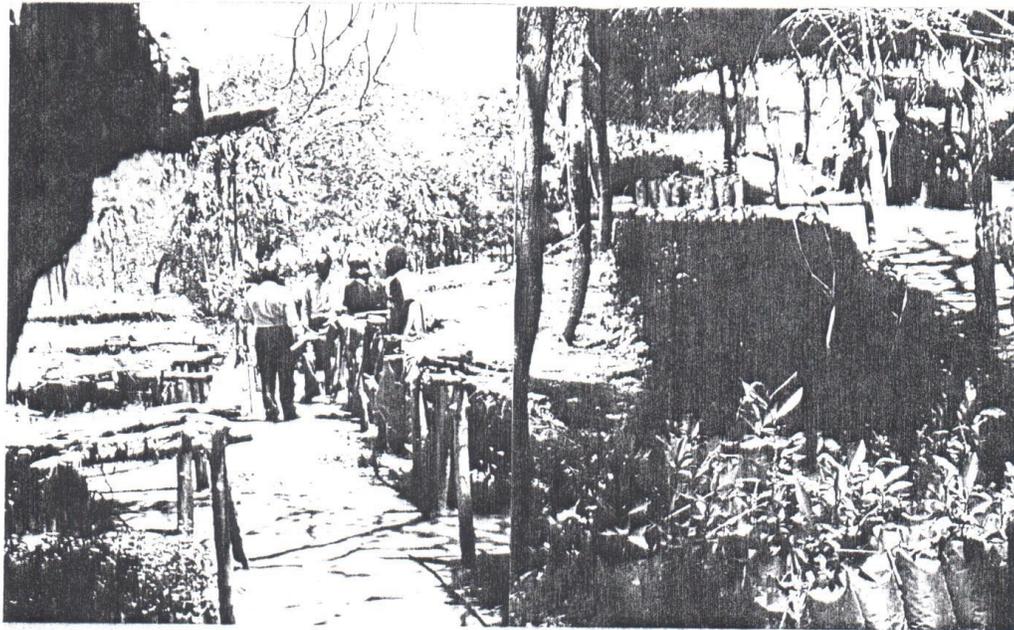
Makindu is a small but very well organized co-op with approximately 150 dedicated members. Over the years this co-op has constructed a substantial facility which in addition to the workshop areas includes some stone buildings housing a showroom, office/board room, and a restaurant with outdoor seating. Recently the co-op has begun constructing six "hotel" rooms in hopes of diversifying the base of their income generating activity. Four of these rooms are almost complete and soon to be opened. This co-op has also established a tree nursery on site where many varieties of tree seedlings are raised and sold to members and the general public. Attempts to develop this nursery have been frustrated by a chronic lack of water, however, the existing nursery is already a most commendable effort.



above: Four nearly complete "hotel" rooms on the Makindu site. Foundations for two more units are complete.

Changes since our last visit are evident at Makindu. The nursery we visited earlier is now marked out to be expanded to more than double the existing size. Clearing of the land allocated for this purpose is underway. Some materials for the water tank construction have been collected and delivered to the site. This work began last year soon after the agreement to raise funds through sales to Ten Thousand Villages had been reached. The co-op used some of their own cash reserves to get started, but are now awaiting further input before being able to proceed.

At the nursery site we were again impressed by a well organized and neatly maintained operation. Currently the inventory of seedlings is rather high due to the poor rains of the past rainy season. It seems that people were reluctant to purchase new seedlings when the risk of losing them to drought was high. These seedlings will be maintained in the nursery until more favourable transplanting conditions encourage sales. In the meantime seed collection is proceeding in anticipation of the upcoming rainy season and an increased capacity in the nursery. Makindu nursery managers have been keeping very good records on seedling production and sales. We look forward to future comparisons with the records to date. The appearance of their nursery and record keeping also suggest that they will be a valuable source of advise for the Wamunyu nursery management.



*above: The existing nursery at Makindu.*



*above: The existing nursery at Makindu.*

The Makindu managers were less open than those at Wamunyu in suggesting a schedule for completion of the tank and installation of pump. They are aware that funding is dependent on sales so they indicated that progress will be made as fast as can be reasonably expected. Even though they have two existing water tanks, their first priority is to complete the construction of the new tank, then purchase a pump. Nursery expansion is more labour than capital intensive so that work should proceed at a more or less even pace.

*following page:*

*right: The area being cleared for the expanded nursery is out the front doors of the hotel rooms.*

*left: Heaps of stones collected for tank construction*



**Summary**  
**Wamunyu and Makindu Co-ops**  
**28 January 97**

Both the Wamunyu and the Makindu projects appear to include elements in their project which were overlooked in the initial budget proposals. While unbudgeted items such as fencing, sun shades, tools etc. are essential for both of the operations and should have been considered, the nature of the fund raising does not exclude extras. The plan to raise funds has been based on income derived from projected sales, not a fixed grant. If sales do not meet the projections, the projects will simply require a bit more time to complete, on the other hand if sales exceed projections, cash will be available for extras.

The extra charge arrangement is understood by KCCU and the co-op members as a temporary measure designed to give a quick input of funds to get the work underway, but it is likely that these efforts will require ongoing funding for a few years. Discussions on how a permanent environmental levy can be embedded into the routine pricing of KCCU products are under way, but favourable results must be realized in these two efforts if acceptance of a routine environmental investment is to be achieved.

Makindu and Wamunyu co-ops have been favoured by the membership of all seven KCCU co-ops. KCCU board members representing these co-ops are watching this program carefully. Certainly there is pressure on Makindu and Wamunyu members to make a maximum effort in this endeavor, however, Ten Thousand Villages also has a role in this process by promoting new designs in and marketing of softwood products. Through the combination of reforesting and harvesting softwood trees, then marketing softwood products, KCCU carvers do have a hope of establishing a viable and sustainable livelihood in the foreseeable future. These small steps taken towards that goal are only the beginning.

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Sustainable Wood Carving Project

Wamunyu Handicraft Co-operative Society  
and  
Makindu Handicraft Co-operative Society  
Site Visits  
13 May 1997

In mid May of this year the Nairobi based Ten Thousand Villages representatives joined the executive committee of KCCU to visit four of the six KCCU member co-ops. These locations included Wamunyu, Makindu, Mombasa and Malindi. The Nairobi co-op, the fifth site in this tour, was seen in a later separate visit. The fledgling co-op in Nanyuki remains unscheduled in this round of itineration. A primary purpose of this tour was to strengthen awareness within the general membership of the KCCU co-ops about issues concerning reforestation, use of softwoods as a sustainable resource and new designs.

At each stop the discussion appeared to be well received by the carvers in attendance, who are well aware of the increasing difficulty in finding the traditionally preferred species of hardwood trees for carving. Indications suggest that carvers are prepared to switch to alternative tree species if a market for those products should materialize. (This is not particularly surprising since the carvers are obviously interested in maintaining their livelihood.) A great deal of time at each site was given to discussion of the variety new and unusual design shapes and forms presented at the talks for inspiring new ideas. It was also encouraging to see recognition of the need and the degree of interest expressed by members to embrace reforestry efforts in tandem with carving activities.

In an effort to encourage carvers to experiment with softwoods in the development of new products, a KCCU wide competition was introduced to the members at each location. These individuals are challenged to submit new products made from softwood for marketing to Ten Thousand Villages. A promise was made that the creator of the first new softwood product which is ordered in quantity will be awarded with promotion and publicity as well as a new set of carving tools. The competition will remain open as long as is necessary to see the first order placed.

This tour passed through both Wamunyu and Makindu co-ops, the sites where tree nursery development is being subsidized through funds collected by KCCU on export sales to Ten Thousand Villages. Following are progress reports from both locations.

**Wamunyu.**

There has been a commendable effort at Wamunyu since the last visiting this site on 16 January 1997. Some cash inputs have begun to reach this co-op, although at the time of this visit more substantial sums were still in the pipeline as final payments on orders recently shipped were yet to be completed.

Still even with the minimal initial funds, fencing around the nursery plots had been purchased and strung on the previously set posts. On the raintank site (which was an excavation only in January) a nearly completed brick tank is now constructed. This tank, with a volume of about 8,000 liters is relatively small but given the timing of the funds coming available it was decided to proceed with construction of two tanks rather than waiting to accumulate sufficient funds to construct a single large tank. Completion of this first tank will enable some water collection to begin for limited activity in the nursery. Construction of a second tank is planned down a short slope where it will fill from the overflow of the first.

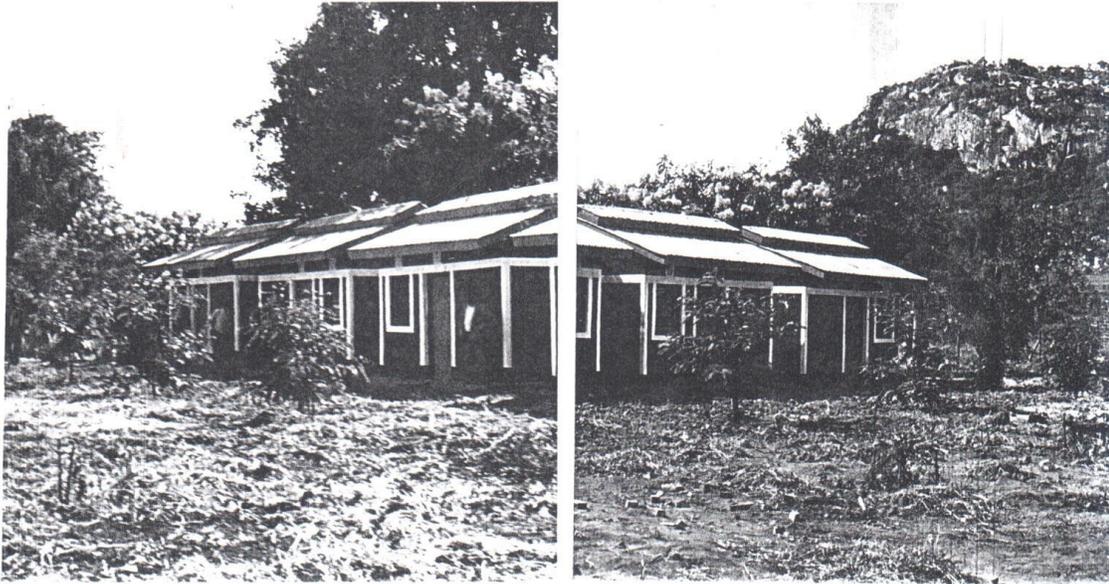
The management at Wamunyu co-op is enthusiastic about this project. Indications thus far suggest ample reason to remain optimistic. We will look forward to our next visit in July.



*above: a small raintank under construction at Wamunyu, 13 May 97*

### Makindu

Again there were many indications that the various activities at Makindu Co-op are well managed and carefully tended. Since January two more hotel rooms have been added to the four rooms already finished completing the planned six room development. While the hotel is not part of the tree nursery scheme, the steady progress on this project demonstrates that the co-op is able to set viable goals and work steadily towards them.



*above: the completed six room hotel development*

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Like Wamnyu, only initial funds for the tree nursery work have so far reached Makindu. The progress in work observed was mostly labour rather than capital intensive. A large piece of land was completely cleared in readiness to expand the nursery and the piles of stone, sand and gravel for a construction of the water storage tank had tripled since January.

With a rainy season nearing its end the lands surrounding the Makindu co-op site looked lush and green. The tree nursery on site was also in good form. A lot of work had gone into tending seed beds and there was a very large inventory of seedlings on the way. These seedlings were being cultivated on the assumption that a water pump would arrive on the scene before the dry conditions return. With a pump, irrigation with water from a nearby pond can assure the essential water supply. Given the expectation that final payments for some KCCU would soon arrive it is a reasonable hope that a pump will be procured in time.

Makindu managers also provided a detailed record of the tree nursery business. The records they have been providing over the past year show a steady well managed operation and will be a good baseline to measure results arising from the expanded operation after it get under way.



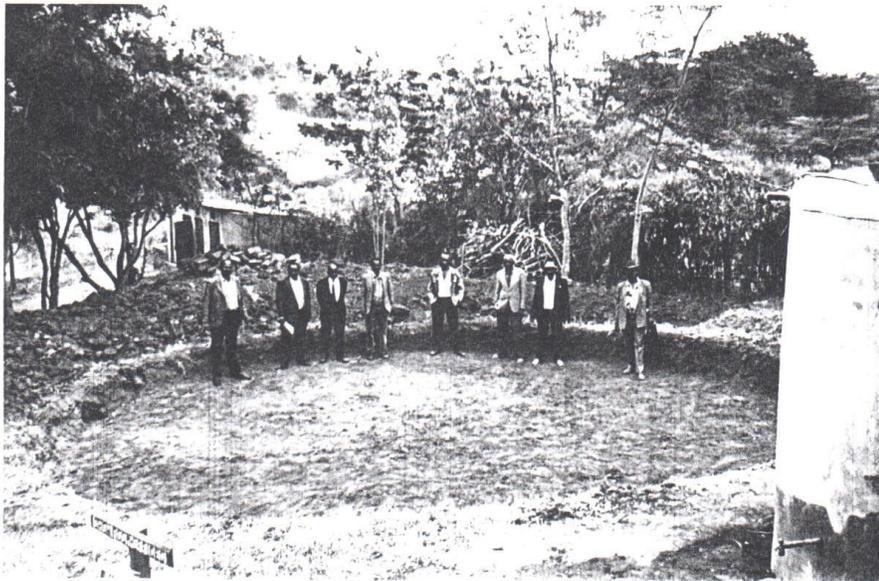
*above and following page: Makindu tree nursery*



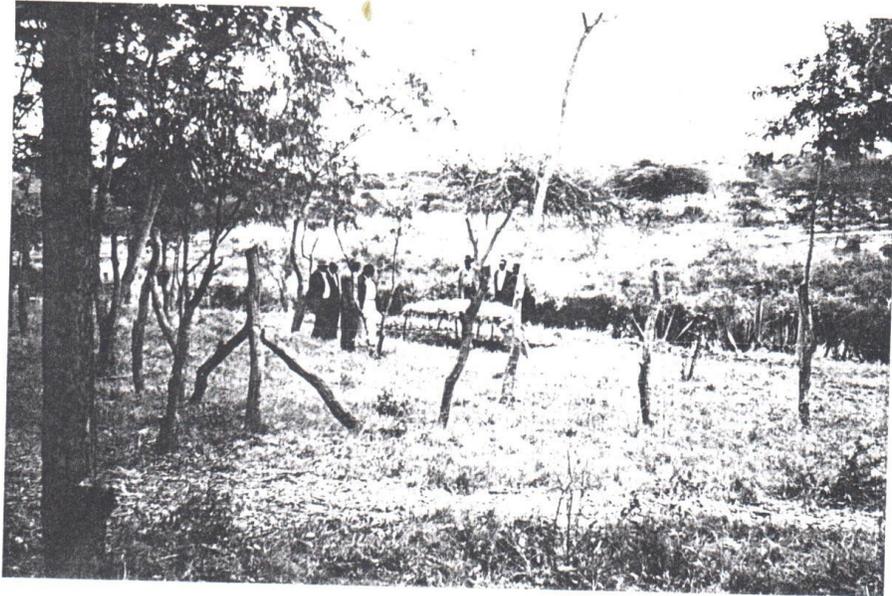
#### Summary

Both co-ops in this project appear to be well managed and clean running operations. Leadership at these locations is taking the reforestation effort seriously and nursery development work is proceeding at a measurable pace. As reported, by mid May only minimal funds had actually arrived for use by the co-ops but by the end of the month payments from Ten Thousand Villages had arrived at KCCU which included significant funds for the nursery project. In addition to the funds from sales a very generous donation from a Ten Thousand Villages store in British Columbia Canada had just arrived and was delivered to KCCU.

The next visit to these sites is scheduled for early July. By that point these funds should be in use.



*top: the completed 8,000 liter rain tank  
bottom: excavation for the second Wamunyu tank down hill from  
the 8,000 l tank (right side of the photo)*



*above: the Wamunyu tree nursery with the first seedlings  
below: watering the seedlings*

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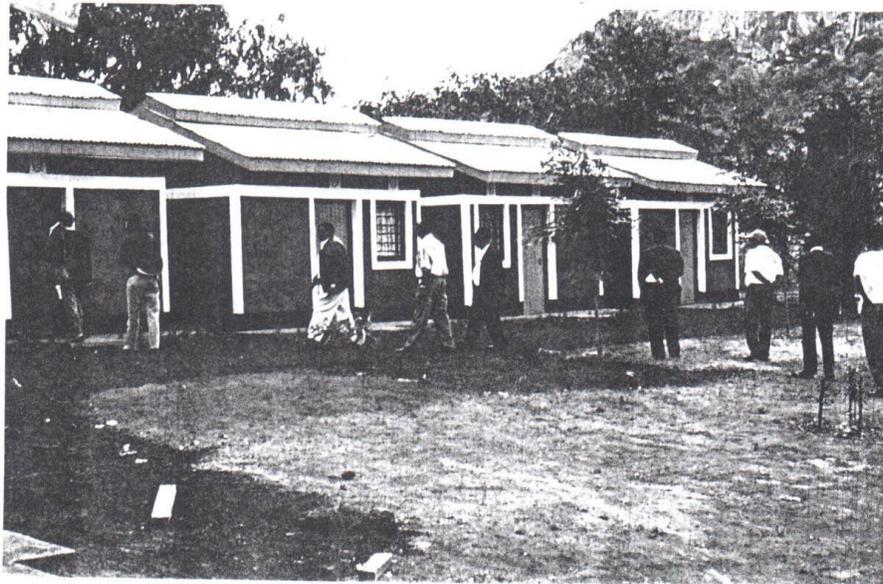
## Makindu

Although it is small, the co-op at Makindu is very active. With each visit there is always noticeable progress on one front or another. The hotel rooms completed in May are clean and neatly finished on the interior. Now work is proceeding on landscaping exterior spaces on the compound surrounding the rooms. With the end of the last rains in late May the tree nursery was full of seedlings being raised for distribution in the upcoming season. Two new developments since May are the purchase of a petrol powered pump and a half completed water storage tank.

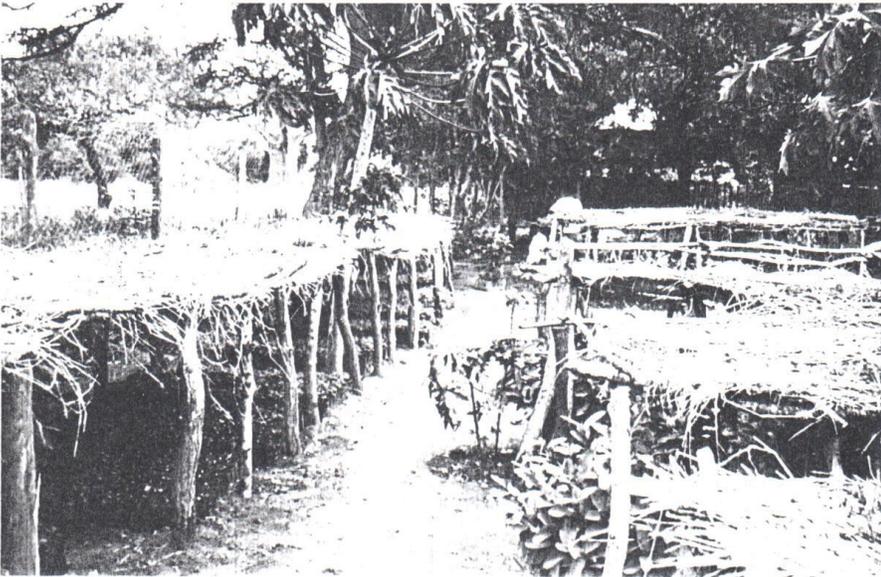
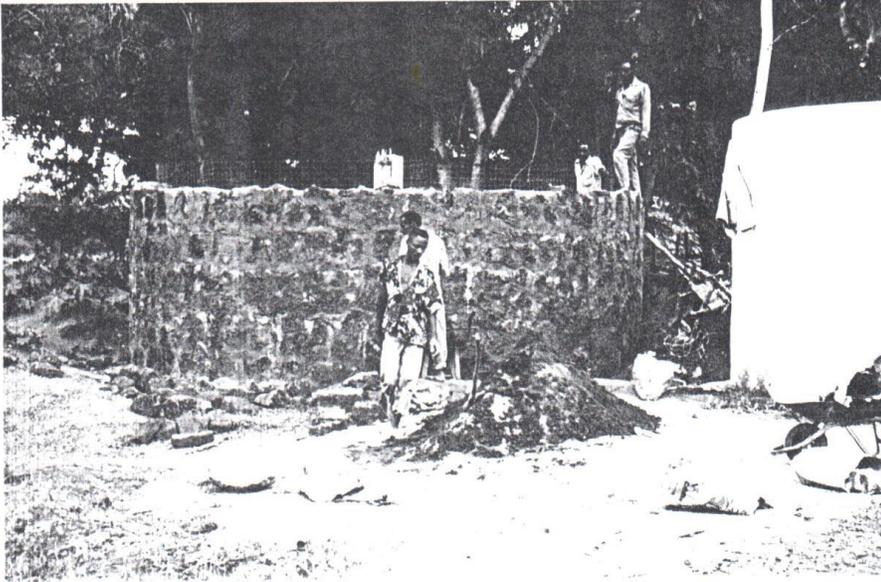
A buried hose pipe runs for about 300 meters from the nursery to the off site water pond. At the water edge the pipe emerges from its trench through a concrete apron. When water is required to fill the existing (and soon the new) tank at the nursery site, the pump will be carted to the pond, connected to the hose pipe and operated for a few hours to pump several weeks supply of water. Upon completion of the job the pump will be removed to a secure storage area on the co-op property.

The storage tank under construction will add capacity sufficient to assure adequate water supply for the nursery during the particularly dry seasons when the pond dries. (As was the situation in February and March this year.) The new tank should hold nearly 30,000 liters, enough to almost double the capacity currently allowed by the two existing tanks. It is estimated that an expanded nursery operation at Makindu could require up to 1,000 liters daily, so with the new tank, the nursery could survive two months without water in the pond.

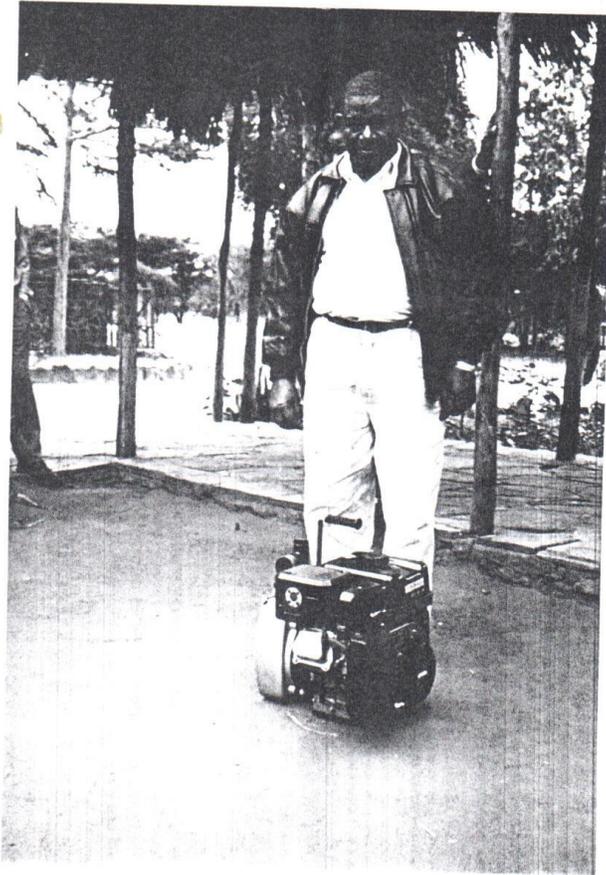
The Makindu tank construction project has progressed to a point where completion seems to be a likely possibility in the near future. In the absence of rigid standards, structural concerns for a tank of this size may be justified, however only a few meters to the side, a sound tank of almost equal size does stand, still holding water after a decade of service, giving assurance that such a construction is possible. As at Wamunyu we look forward to a successful completion of infrastructure so that work in earnest may begin in the development of the tree nursery activity.



*above: the entrance to Makindu Co-op  
below: landscaping begins around the hotel rooms*



*above: the 30,000 liter tank under construction*  
*below: seedlings in the nursery*  
*following: the new pump*



#### Summary

In both co-ops it is gratifying to see evidence suggesting a serious commitment to the project at this stage. Undoubtedly the rapid transformation to site brought about by a completed construction project or the excitement of seeing a new pump deliver water that would have been previously hauled in jerricans on a wheelbarrow are significant milestones in projects such as this. However, perhaps somewhat less impressive, though far more important will be the distribution and nurturing of tree seedlings in the area that can one day be harvested for use by future carvers.

In this early stage the project has received a critical infusion of cash which in the past six months has served to launch the effort in a dramatic way. The work however has barely begun. Raising and ultimately harvesting trees for carving, producing marketable items from those trees and education of producers and consumers on the urgency underlying this effort are longer term objectives that will require a sustained commitment on the part of all the players in this business.

KENYA CRAFTS CO-OPERATIVE UNION (KCCU)  
 BREAKDOWN OF SALES for 1996 and 1997  
 TO TEN THOUSAND VILLAGES

Sales to CANADA	1996	1997*
Hardwood	\$29,871 (87%)	\$20,458 (67%)
Softwood	600 (02%)	800 (03%)
Non-wood**	3,695 (11%)	9,375 (30%)
TOTALS	\$34,166	\$30,633

+++++

Sales to USA	1996	1997*
Hardwood	\$89,232 (77%)	\$95,580 (63%)
Softwood	0	9,150 (06%)
Non-wood**	27,372 (23%)	46,405 (31%)
TOTALS	\$116,604	\$151,135

+++++

Total Sales USA & CANADA	1996	1997*
Hardwood	\$119,103 (79%)	\$116,038 (64%)
Softwood	600 (0.4%)	9,950 (5%)
Non-wood**	31,067 (20.6%)	55,780 (31%)
TOTALS	\$150,770	\$181,768

\*Includes orders placed up until August 1, 1997.

\*\*Non-wood category includes drums, banana fibre products, push toys, wire products, jewellery and kiondo baskets.

all figures are USA \$

source: MCC Kenya

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**SUSTAINABLE WOOD CARVING**  
**Makindu Handicraft Co-operative Society**  
**and**  
**Wamunyu Handicraft Co-operative Society**  
**site visits**  
**26 Nov & 02 Dec 97**

In late November and early December a tour of five of the six Kenya Crafts Co-operative Union co-ops was completed with Richard Masila, the manager of KCCU. The purpose of this trip was to select a container load of large show piece sculptures for the Canadian Ten Thousand Villages program. This tour provided an opportunity to see the latest progress on the tree nursery development at Makindu and Wamunyu, (the last site visits were 01 July 97), as well as conduct some general business and make a few observations.

**Design Competition**

The first item of business was limited to Makindu co-op only. During the May 97 tour of the KCCU co-ops a design competition was introduced. As outlined in the 13 May report, KCCU members were challenged to develop new products from softwood. A small reward was offered to the first KCCU member who could develop a brand new softwood design which could be ordered in quantity by Ten Thousand Villages. Many new products were submitted to North America and in a subsequent order from the USA three of the new designs were requested. All three came from Makindu Co-op. On this visit introductions were made to Martin Ngungu and Daniel Wambua who designed two of the products and Kithome Ngundi and Raphael Makumbi who collaborated in the design of the third item.

Arrangements were made for a small presentation ceremony which is scheduled for January when a return to Makindu is planned. The January visit will include twelve North American Ten Thousand Villages store managers who will be visiting Kenyan crafts producers whose products are sold in Villages stores in North America. This event will help to promote the softwood message directly to some of the people who retail KCCU products in Canada and the USA.

**Development Education in North America**

At Nairobi Co-op talks were continued with KCCU member and master carver, Stephen Wambua who with Richard Masila had recently returned from an eight week tour of Canada and the USA. Their trip was jointly sponsored by Mennonite Central Committee and Ten Thousand Villages in order to demonstrate and talk about the experience of wood carvers in Kenya with North American audiences. Two weeks were spent in Canadian aboriginal communities exchanging ideas with Inuit carvers. The remaining six weeks was given to a coast to coast tour of Canada with three

---

stops in the USA. Dozens of Ten Thousand Villages stores and sales were visited and many carving demonstrations and discussions were held. The tour helped to maintain a market interest in Kenyan wood carvings as well as further promote the softwood message in the North American context. The tour was well received in all locations with Stephen and Richard gaining fame and recognition through out the Ten Thousand Villages network. In short, the tour exceeded all expectations and was unquestionably a worthwhile effort.

(see appended Ten Thousand Villages USA and Canada newsletters)

#### Development Education in Nairobi

Given the favourable review of the North American effort the decision has been made to proceed with a similar effort in Nairobi. Depending on budget, two or perhaps three carvers from the Nairobi Co-op will be engaged at an exhibition space in the Westlands area of town for a one month period. During this time the carvers will demonstrate softwood carving and talk to the general public about the use of sustainable tree species in the Kenyan carving business.

The owner of a building which houses a number of high profile tourist shops has made a generous offer of free exhibition space to MCC for special events which will enhance his location. Plans are to open a softwood carving demonstration in his space for the month of February.

#### Softwood use in KCCU Co-ops

In this recent tour through the KCCU co-ops particular interest was given to procuring large pieces of carving work. From the beginning it was stated that a bias would be given to selecting softwood pieces over hardwood. Surprisingly, the hardwood option was very limited. In the five co-op showrooms visited, large pieces (work carved from tree trunks of 18" diameter and over) were carved almost exclusively from softwood tree species. The hardwood pieces on display were often reported as being several years old. In all locations significant volumes of softwood were in the hands of carvers.

Species favoured in the various co-ops are as follows:  
Nairobi - jacaranda, Wamunyu - jacaranda and itula, Makindu - itula, Mombasa - mango, neem and in Malindi - mango, neem and mkilifi. (mkilifi is reportedly a variety of neem)

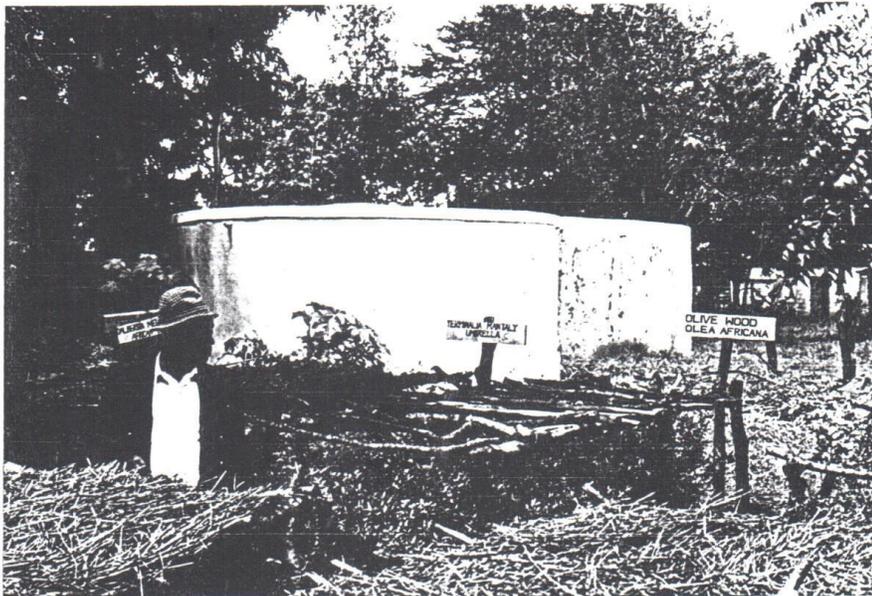
While it is difficult to say how much influence the recent wood study efforts have had in this shift from hardwood to softwood, it is safe to say that the carvers have felt an affirmation from the (Ten Thousand Villages) market to experiment with alternatives to the traditionally preferred hardwoods.

### Makindu Tree Nursery

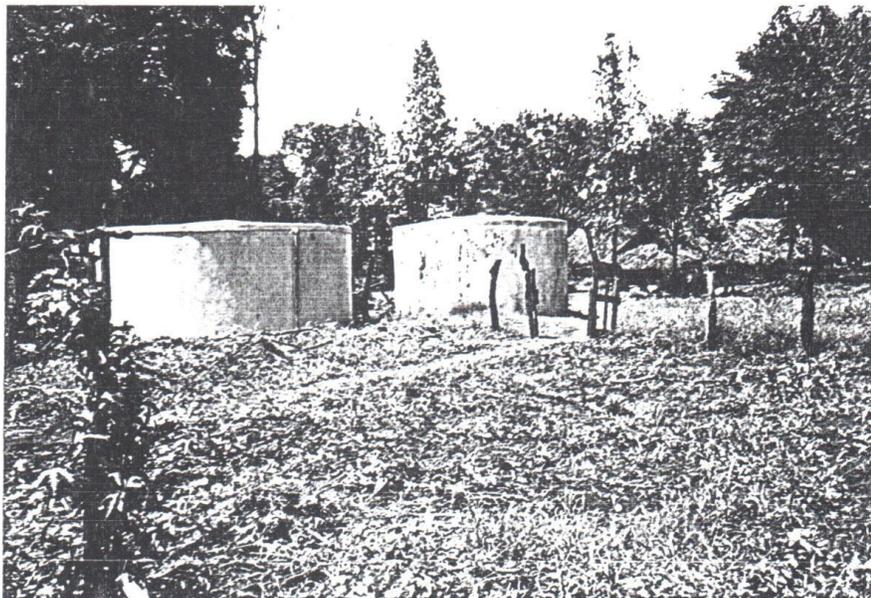
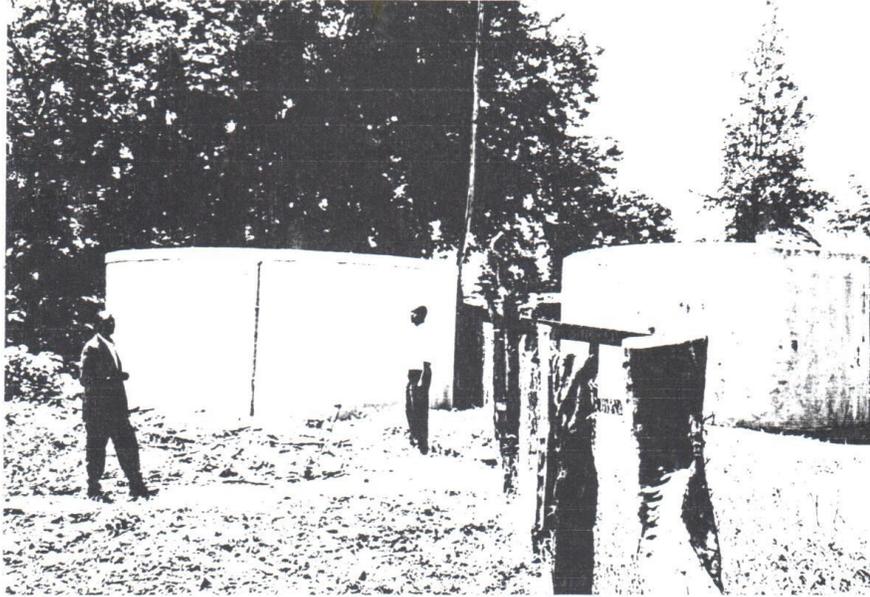
The water storage tank previously reported as under construction is now complete and holding water. The area surrounding the tree seedling beds has been doubled in size and work is proceeding to develop the new plot area into seed beds. The abundant rainfall in the past month has provided for good growth of many hundreds of several varieties of trees in the nursery. Stock records indicate that sales of seedlings to Makindu co-op members and the general public are brisk.

Makindu members are carving with increasing quantities of itula wood though no itula seedlings are being cultivated in the nursery. Makindu managers indicated that itula grows in abundance naturally but conceded that it would be a good idea to start some of these seedlings in the nursery. Still with all things considered, the progress at Makindu is highly commendable.

There is ample evidence that this co-op is making good use of the reforestation funds collected by KCCU on the sales to Ten Thousand Villages. We look forward to their ongoing work.



*The new water storage tank at Makindu, completed and in use.*

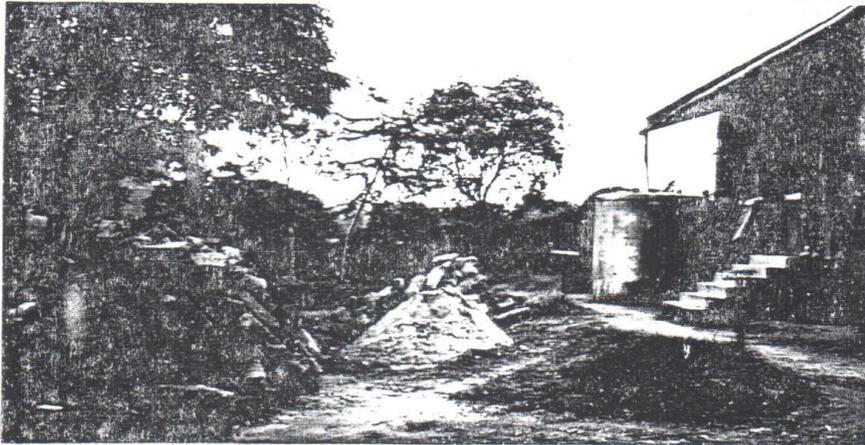


*The new water tank (left) the nursery area (foreground) has been doubled in size and now includes the tank.*

### Wamunyu Tree Nursery

In Wamunyu there is very little new progress to report on since the last visit in July. Other than a large supply of stone and cement for the water tank construction which has been purchased and delivered to the site, there is no indication that any new work has been accomplished in the past five months. Suggestions are that internal co-op politics and the unseasonable rains have conspired to hamper progress at this location.

We are planning to return in January with the Villages store managers tour. We shall look forward to an improved climate at Wamunyu in anticipation of renewed nursery development efforts.



above: Excavation and materials delivered at Wamunyu.  
below: Small tank completed and in use.



## TEN THOUSAND VILLAGES NEWS

November-December, 1997

**Kenya Woodcarvers Leave a Trail of Giraffes, Wood chips, Media Interviews and Friends in their Wake.** Many, many Ten Thousand Villages personnel across Canada were privileged to meet, travel with, learn from, drink coffee with, laugh with and be enriched by Richard Masila and Stephen Wambua last month. Television, newspaper, and radio interviews were the norm from Labrador to Vancouver Island. Store openings, meetings with Canadian woodcarvers, volunteer gatherings, mall, college and university gigs, plus many other demonstrations and activities kept Richard and Stephen on the high lope from sea to shining sea.

Personal memories, professional enrichment for Villages staff and volunteers, greater understanding of the Kenya Craft Co-op Union and its activities, and a better understanding of Canadian markets for Richard and Stephen are the big pay-offs of a learning trip like this. Gary Snider writes about the BC portion of their trip and his report speaks for a lot of us who hosted Richard and Stephen: "Stephen and Richard made a big splash with customers, media and volunteers alike. We were impressed with Stephen's grasp of English, politics, popular authors, geography and world affairs. Born into any one of our families, he would be the over-achieving brother we would both envy and admire.

Richard, gracious and wise, had many insights into the lives of Kenyan carvers and talked about the simple pleasures of Kenyan life: his *shamba* gardens, a large family, good neighbours, many friends.

Between the carving demonstrations we talked about the difficulties of life in Kenya today: the need for democratic reforms, the cost of unrest for craftspeople when the tourists stay away, the constant demand for bribes (KCCU refuses all such payments and suffers for it), and the tribal favouritism that impact everything from a child's academic success to an adult's job prospects.

But of course the visit was more than talking. A local company, Reimer Hardwoods, supplied green logs from their mill—maple, birch, alder and cedar. Stephen preferred the maple and in six hours would transform a rough chunk of wood into a charging elephant or a life-like hippo. Spectators sat in a half circle and were amazed to see the precise cuts that followed Stephen's rapid swings of the adze, chips flying in every direction and piling ankle deep around his feet.

In Vancouver Swahili was the lingua franca when a Kenya-born, UBC-trained doctor arrived. He had attended a private academy just up the hill from Stephen's high school.



TEN THOUSAND  
VILLAGES

The doctor warned them that life in Canada may look alluring but it could be a soul killer for anyone breast-fed by a Kenyan mother. A retired expatriate Nairobi shopkeeper took up the conversation from there and talked about his homeland and the tensions that made the future uncertain. A woman of the Borana tribe joined the circle and quickly pointed out that although she knew Swahili she was really a Somali. "But I know the Somali and Borana people of Kenya," said Stephen, "and you look, talk and dress like the Borana." Ahmed, the doctor, explained that Somalis could claim refugee status in Canada whereas Kenyans could not. Claiming to be Somali, therefore, can be advantageous and expedient in the international scheme of things. The encounter was uncomfortable, but for a moment the complexities and realities of entrance to Canada--something that thousands of people around the world desiring immigration to Canada know far better than many of us--was as close as the nearest wood chip.

Many things we learned from Richard and Stephen were a revelation to us:

1. *Muhugu* is just the Swahili name for mahogany.
2. A carver does not finish his work. Sanding, colouring, and waxing are done by other artisans, often women.
3. Carvers usually work ahead. KCCU stores the products and then pays each carver when his work is sold.
4. The Kenyan carving tradition is 75 years old and was introduced by a Tanzanian who specialized in the *makonde* carving style of his country. Kenyans adapted it to their culture, adding the animal motifs so popular and well-known today.

5. KCCU is huge, representing approximately 20,000 artisans organized into six co-ops. Richard travels almost continually from site to site, and is so knowledgeable that he can look at a cane, mask, elephant or giraffe on the shelf in your store and identify the man who carved it, or at the very least the village it likely comes from.

6. That a trunk pointing up on an elephant brings good luck is news to Kenyans! "They (Canadian customers) tell us it brings good luck," said Richard. "We don't believe in it, but if it's what people want to buy, we'll make it."

Richard and Stephens' visit put a hammer blow to some very patronizing ideas that too many of us hold dear, continues Gary. It will be hard for anyone who met them to think again in the same straight-jacketed way: that people from poor nations are by definition needy, pitiable and unsophisticated. In exact and opposite measure, every stroke of Stephen's adze helped me to renew my belief that our brothers and sisters around this globe are ingenious, generous, and rich in the most important ways. I was inspired. Some of the Kenyan joy for life rubbed off on me and I saw it reflected in many of the faces around the circle.

*Asanti sana*, Richard and Stephen. Thank you for leaving your homes and families behind for eight weeks to share yourselves, your skills and your work with KCCU with us. We are the richer for your visit.



## TEN THOUSAND VILLAGES NEWS

United States Edition

### **November 1997**

**Kenyan Woodcarver shows his skills.**  
With practiced hands and careful eyes, **Stephen Wambua** used wood shaping tools formed from VW springs to turn a chunk of English Walnut wood into a small giraffe in front of an audience of Akron, Pa., Ten Thousand Villages staff members Wednesday, October 15<sup>th</sup>. A carver who works in a cooperative that is part of **Kenya Crafts Cooperative Union (KCCU)**, Stephen is a master craftsman that can pick up a chunk of wood and "see" an animal inside. From a seven-foot tall giraffe to a small rhino head, Stephen works quickly and confidently to make beautiful creations out of any shape or size of wood.

Stephen learned to carve from watching his uncle. As the eldest brother in his family, society charges him with caring for his sister's three children who live with him. Besides his three nieces and nephews, he has also paid for the education of two brothers. Stephen would like to take some university courses to help him with his understandings of business in the cooperative, but this is not possible right now. Even his brothers, whose education he paid for, are unable to find other work. The income from Ten Thousand Villages orders is key to the survival of both Stephen and his extended family.

Carving from 8:00 a.m. until 6:00 p.m. daily, Stephen uses every possible piece to make carvings. After looking at a piece, he begins to carve, using the large chunks taken off first for smaller items made later. The traditional tree used in carving, muhugu, is being cut down for large furniture and is becoming scarce. KCCU is working to find other trees that can be used for carving that are easier to find, and faster to replace.

Another way that KCCU works at maintaining viability is in the operation of tree nurseries. Ten Thousand Villages is helping KCCU with this plan by including a three percent add-on to the price we pay for each carving. By starting their own nurseries, KCCU is working to ensure a future for their artisans. KCCU organizer **Richard Masila**, who is accompanying Stephen during his trip, commented that, "We know this is important work. Our goal is to plant two trees for every one we cut down."

KCCU is also working to break down some social barriers that exist in the woodcarving community. Carving is an art that has long been the domain of men who are members of the Akamba tribe. Currently, several women have progressed through the training process and are full-fledged carvers. KCCU has also worked with cooperatives that are opening their membership lists to other tribal groups. Currently in the Mombasa area, there are six members of other tribes who have worked their way from finishers all the way to carvers. The Union was formed in 1981 and currently impacts the lives of more than 100,000 Kenyans. This is becoming increasingly important as the country is struggling to meet the needs of its citizens.

Currently visiting stores selling Ten Thousand Villages items in the United States, Stephen and Richard have been in North America for more than six weeks, traveling and sharing with customers at Ten Thousand Villages stores in Canada. While there, they were able to spend time with Inuit carvers, sharing stories and techniques.

# Wood carver masters craft chip by chip

JOHN GIBSON  
Special to the Herald

**H**e can carve anything — giraffe, elephant or person. That's why Stephen Wambua, of Kenya, gets to be called a master carver. Wambua was at the 10,000 Villages store in Chinook Centre on the weekend to demonstrate his craft of 18 years.

"He picks up a chunk of wood — not unlike what you'd throw in a fireplace — and then the chips fly while he smiles and furrows his brow," said Doris Daley, co-ordinator of the 10,000 Villages in Calgary, a program of the central Mennonite committee which sells "fairly traded" items from artisans in 25 developing nations.

"Before long something takes shape," Daley added.

She arranged for Wambua, and Richard Masila, president of the 20,000-strong Kenya co-operative carvers union, to visit Calgary as part of a tour. Their trip has taken them from Labrador to Lethbridge.

"It's our gift from God," said Masila, who explained that only the Kamba tribe — one of 42 in Kenya — practises wood carving.

Wambua used birch for his demonstration rather than the much harder Kenyan mahogany. "It's softer, so I can't work as fast," said Wambua.

To the untrained eye, though, he appeared to work very fast. "It's amazing. He never misses," said John Klassen, a 10,000 Villages volunteer.

There are 60 outlets of 10,000 Villages across Canada, three in Calgary. The non-profit stores operate almost entirely on a voluntary basis. They are part of what Daley calls an alternative trade organization.

The concept of "fair trade" is why Masila conducts most of the Kenya carvers' union business with 10,000 Villages.

"They pay fair prices for our crafts, so we can pay our members well," said Masila.



Shannon Oatway, Calgary Herald

**KENYA TO CANADA:** Stephen Wambua carves a giraffe out of a chunk of birch at Chinook Centre.

Daley said operating 10,000 Villages is a challenging venture. "Even though the engine driving us is compassion, we can only do it by being a smart business," she said.

That means business trips — in a 4x4 into the African wilds — to visit participating craftspeople and to recruit new ones.

"It's important for them to hear what's selling and for us to see new designs," said Daley.

**TY**

EDITOR 328-4411

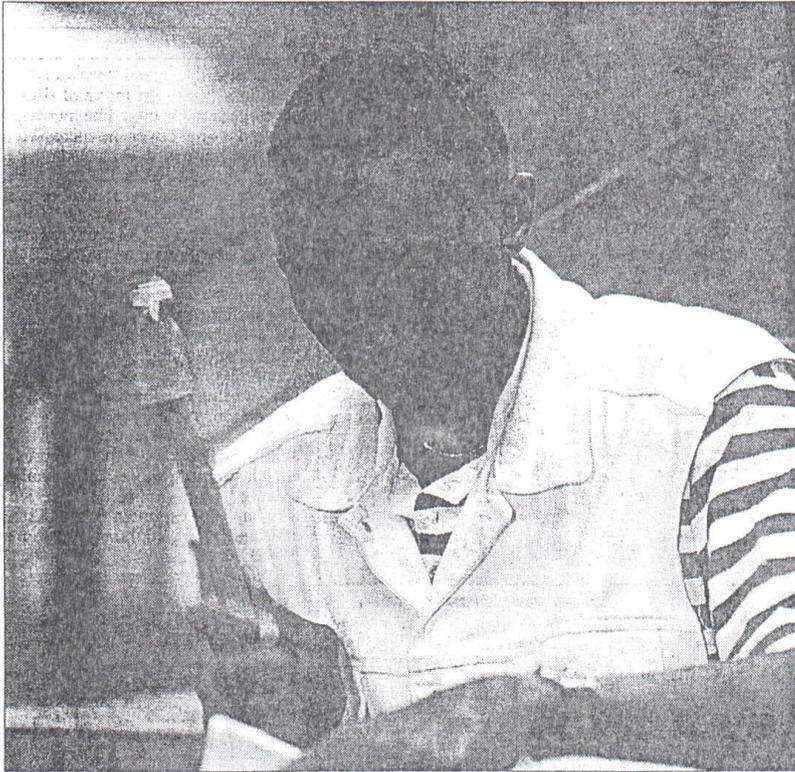


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## Precision craftsmanship



HERALD PHOTO BY DAVID ROSSITER

**NEW LIFE FOR WOOD:** Master carver Stephen Wambula from Kenya carves a giraffe during a recent demonstration at Lethbridge Community College. Wambula and Richard Masila, president of the Kenya Craft Co-operative Union, stopped in Lethbridge as part of a two-week North American tour as guests of Ten Thousand Villages stores. A highlight of the trip was a workshop Wambula got to take in with Inuit stone carvers in Labrador.

Southern Sun Times  
Fridge News Sept. 24/97

Sept. 27 in gym 2, 500 11 St. S. Details:  
Lyle, 345-3196.

### Free film showing

See The Philadelphia story, 7:30 p.m.  
Sept. 26, theatre gallery of the Leth-  
bridge Public Library.

### Woodcarvers visiting

Two woodcarvers from Kenya will  
be demonstrating their craft from 3  
p.m.-8 p.m. Sept. 26 at Ten Thousand  
Villages in Centre Village Mall.  
Details: 327-8087.

A2 - THE LETHBRIDGE HERALD - Friday, September 26, 1997



- Mike LeBlanc and the Wakeup Team
- Traditional Country Music

26 The Melioris I  
Sept 25/97

Kenya Wood Carvers at U of L  
Richard Masila, Manager of Kenya  
Crafts Co-operative Union, and  
Steven Wambua, Master Carver, will  
be coming to the University of  
Lethbridge on Friday, September 26.  
The Master Carvers are coming to  
Canada to tour Alberta, and have cho-  
sen the U of L as one of their stop-  
overs to showcase their talents.  
Everyone is invited to watch as  
Richard and Steven carve wooden  
animal carvings. The excitement  
starts at 11:30 am in the atrium.

## What's The South's Top Activities Today and Tomorrow



**1** Two woodcarvers from Kenya  
visiting Lethbridge on a cross-  
Canada tour, will demonstrate  
their craft from 3 to 8 p.m., today at  
Ten Thousand Villages in Centre Vil-  
lage Mall. Details: 327-8087.

**2** The Philadelphia Story, the  
1940 classic film, will be shown  
at 7:30 p.m., today in the Leth-  
bridge Public Library theatre  
gallery. Admission is free.

**3** Rainbow Riding Centre, home  
of the Lethbridge Handicapped  
Riding Association, will hold its  
Rainbow of Dreams Auction at 7  
p.m., today in the Lethbridge Exhi-  
bition 4-H Building. To donate items or  
for more information, call chairperson  
Connie Berezay, 752-4951; Joanne  
Perlich, 328-9872; or Jean Lapointe,  
345-3640.

## Kenyan wood carvers coming

Let the chips fly where they may.

On Friday those chips will fly at the  
Centre Village Mall when two wood  
carvers from Kenya demonstrate their  
craftmaking skills.

Richard Masila, president of the  
Kenya Co-operative Carvers Union,  
and Master Carver Steven Wambua are  
already in Canada exchanging wood-

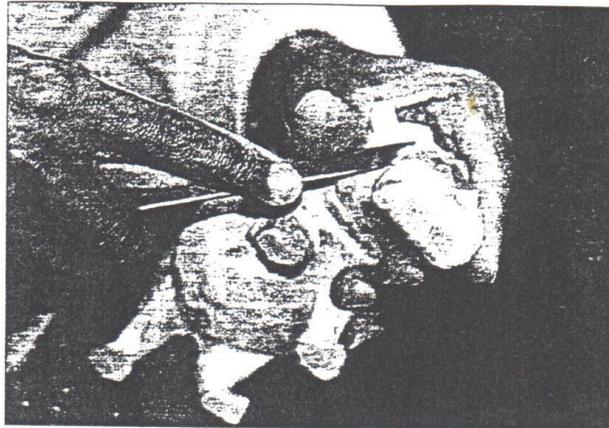
working know-how and traditions with  
carvers in Labrador.

They'll only make one appearance in  
Lethbridge Friday from 3-8 p.m. at the  
Ten Thousand Villages, a non-profit  
Third World gift shop.

Additional information is available  
by calling 327-8087.

Leth. Herald. Monday, SEPT 22/97

PEOPLE



# Carving out a future

Master carver Stephen Wambua says wood carving is a symbol of a new Kenya in which skilled craftspeople can earn a living.

By Grant Kerr

**S**TEPHEN Wambua slumps low in his chair, long, lean legs stretched out before him, his large feet resting easily on a thin log of maple.

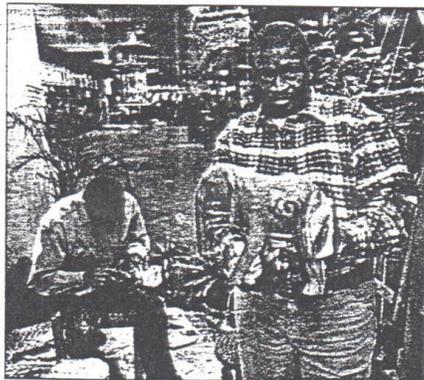
In his left hand, Wambua holds a hippopotamus, carved from a cylinder of wood not unlike what he was using as a foot rest just hours ago. His right hand gently holds a small file he is using to shape the head of the wooden beast.

As he methodically goes about his craft, a local carver marvels at the creation Wambua has turned out in little more than two hours. "I couldn't do what he does in two hours," the man says, watching Wambua work. "It's unbelievable."

It's been a tough couple of weeks. On his first trip to Canada, Wambua has been crisscrossing the country on a tour sponsored by Ten Thousand Villages, a chain of shops dedicated to selling Third World products at a price to both consumer and producer. Every day finds the Kenyan carver in a new city and a new store, displaying the kind of craftsmanship that goes into what appears on the shops' shelves.

Last week, he made stops in Saint John and Moncton.

At age 30, Wambua is already a master carver. In his native Kenya he turns out as many as three carvings a day at a massive Kenya Crafts Co-operative Union (KCCU) workshop in Nairobi, earning the equivalent of



TOP, Stephen Wambua uses a file to carve a hippopotamus. RIGHT, Wambua uses an adze to chip away at a piece of maple. ABOVE, Richard Masilia, manager of Kenya Crafts Co-operative holding a finished carving. (Peter Welch photos)

about \$20 Canadian for his work. That's a reasonable day's wage in a country in which more than one-third of the 30 million citizens live in poverty.

The KCCU employs 20,000 people and Wambua is one of the best. He started his vocation 18 years ago as a school boy, introduced to the art by his uncle. Back then, it was curiosity that led him to pick up a carving knife. But for years, it's been a way to earn a living.

The oldest of four boys, Wambua supported his family from an early age, helping his mother raise his three siblings. Much of his income has been used for basic necessities. He helped put his brothers through school, one of whom is also carving.

Asked if his brother is as good as him, Wambua says, "Maybe he's better," smiling cryptically.

Wambua makes an average of 25,000 shillings a month, the equivalent of about \$555. Of this, 6,500 shillings (\$144) goes toward rent. Of course, it's impossible to compare pay scale and cost of living of the African nation to this one.

"I just survive," he says of the living he makes. This is coming from a man who is on the board of directors for the KCCU, which is made up of seven Co-operatives.

Despite having a long history in neighbouring African countries, wood carving dates back only 70 years in Kenya. In past generations it was passed down within the family. Now it's a significant form of commerce for the impoverished country that is largely agriculture based.

**Y**OU take what is not the hippo away and you leave the hippo," Wambua says patiently as he whittles away at his creation.

Using just three adzes (a type of wood axe, pronounced "ads"), a couple of files and a knife, Wambua can create anything from an intricate walking stick to his largest creation, an eight-foot giraffe. "There is nothing hard. It just needs some care," he says.

Watching him, it's not hard to believe. Like any talented artist plying his craft, Wambua makes wood carving look effortless. He whittles away, rarely taking his eyes away from his project. Several times he leans back in his chair and emits a mighty yawn.

Wambua can carve a bird on request, a gazelle, a ceremonial mask, or an elephant. But it's not just a matter of picking up a piece of wood and shaping it into an animal or human.

"The wood has to speak for itself. I have to consult the wood and see what it says," Wambua says.

The length, diameter and flow of the wood all determine what shape it will take. He works primarily with *muhugu*, a hardwood tree related to mahogany, and African olive wood. Canadian maple isn't his usual medium.

First Wambua shaves off the bark with a large adze, then uses the smaller ones to shape his work. Two sizes of files give the piece its contours and a knife the detail work.

Traditionally, the head of an adze was fashioned from the armour-like hide of a rhinoceros, but with the hunting of that endangered creature now illegal, crafts people have resorted to using metal.

Many of Wambua's tools have stories of their own. His largest adze, Wambua forged from an old car

spring, while his 18-year-old saw, half its original size. It used to be saw, but has shrunk to about 18 in. use and sharpening, its jagged teeth angled from the handle.

The saw carries great sentiment who can carve most anything out. Wambua recently lost his prized 18 in. saw. "I almost went crazy," he said, he had left the tool at a television set he had purchased.

The shop in which Wambua labors is a massive shed with benches, dirt floors and waist-high carvers the option to work with w



**O**FTEN is Wambua's fellow master carver, Richard Masilia. Masilia is a Kenyan who served in the British stationed in Tanzania in 1919. Masilia is a passion for his craft. Fascinated by his neighbours' carvers, he and his wife know their knowledge is being passed on. Kenyan government recognizes commercial first Co-operative.

"We are the art," Richard Masilia says.

Wambua on the Ten Thousand Villages, which has 50 locations in Canada and North America, accounts for 20 per cent of his business.

Some of the work in the Saint John workshop, a massive display of Wambua's, Masilia's and other workers' creations.

Wambua could tell you who can explain that an artist's style is a writer's anarchic notepad scribble.

He doesn't make mistakes, either carving, your mind is set on what you if you make a mistake, the mistake to me and nobody else."

The first mistake would be selection of wood. Wambua cautions that cracked wood, as are logs with cracks, to be carved," he says.

Wambua has four apprentices and claims he could take even the clumsiest and turn the individual into you follow what I tell you, anybody carver."

Not everyone would agree. "I saw a knife and a burning wood piece those crude instruments," the local offers.

Wambua has lost track of how many created, but estimates it would be for Kenyans, Masilia says. "We are We are earning a living."

Grant Kerr is a reporter for The St. John's Globe.

## PEOPLE

spring, while his 18-year-old saw has shrunk to about half its original size. It used to be a full-size carpentry saw, but has shrunk to about 18 inches through constant use and sharpening, its jagged teeth running at a steep angle from the handle.

The saw carries great sentimental value to the man who can carve most anything out of a piece of wood. Wambua recently lost his prized implement in Saskatoon. "I almost went crazy," he says. As it turned out, he had left the tool at a television station where he had been interviewed.

The shop in which Wambua labours employs 1,800 workers. It's a massive shed with hundreds of work benches, dirt floors and waist-high dividers, giving the carvers the option to work with whom they want.



**O**FTEN toiling by his side is Wambua's best friend and fellow master carver, Nzambu, grandson of Mutisya Munge, the founding father of Kenya wood carving. Munge served in the First World War for the British and was stationed in neighbouring Tanzania, a country with a rich wood-carving past. In 1919, Munge returned to Kenya and brought his new passion with him.

Fascinated, his friends and neighbours soon became carvers as well, passing on their knowledge through the generations. In 1964, the Kenyan government recognized the art's commercial potential and the first Co-operative was formed.

"We call him the father of the art," KCCU manager Richard Masila says.

Masila accompanies

Wambua on the Ten Thousand Villages tour. The chain, which has 50 locations in Canada and 200 stores across North America, accounts for 20 per cent of the KCCU's business.

Some of the work in the Saint John store is a bit crude, although all of it is beautiful. At the Nairobi KCCU workshop, a massive showroom displays Wambua's, Nzambu's and all the other workers' creations.

Wambua could tell you who carved what, too, explaining that an artist's style is as distinctive as a writer's anarchic notepad scrawl.

He doesn't make mistakes, either. "When you start a carving, your mind is set on what you are doing. Even if you make a mistake, the mistake will only be known to me and nobody else."

The first mistake would be selecting the wrong kind of wood. Wambua cautions that knots are to be avoided, as are logs with cracks. "After that, it's wood to be carved," he says.

Wambua has four apprentices studying under him and claims he could take even the most artistically clumsy and turn the individual into a decent carver. "If you follow what I tell you, anybody can become a good carver."

Not everyone would agree. "I can't do with a hand saw, a knife and a burning wood pen what he can with those crude instruments," the local carver observer offers.

Wambua has lost track of how many carvings he has created, but estimates it would be more than a thousand.

Wood carving has become a metaphor for a new life for Kenyans, Masila says. "We are no longer beggars. We are earning a living."

*Grant Kerr is a reporter for The Saint John Times Globe.*



Stephen Wambua: 'The wood has to speak for itself. I have to consult the wood and see what it says.' (Peter Walsh photo)

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**SUSTAINABLE WOOD CARVING**  
April 1998  
Wamunyu, Makindu and Nairobi Co-ops,  
site visits

**Wamunyu Co-op**

Wamunyu Co-op was last visited in December 1997. At that point it had appeared that progress on their tree nursery had stalled with little new development since July 1997. As of December a single small water storage tank has been completed and an area of land for a tree nursery was cleared, fenced and put into limited use. The materials for the construction of a large tank which had been purchased and delivered to the site, and the excavation for the construction of the large tank remained untouched. KCCU will make an attempt to re-energize the project during the KCCU AGM scheduled for the end of April. The next site visit planned for Wamunyu is early May.

**Makindu Co-op**

In January 1998 Makindu co-op was a stop for a tour group comprised of twelve Ten Thousand Villages store managers who were visiting Kenya from the USA and Canada. The newly constructed tank which was in use, and the expanded and thriving tree nursery provided the visitors with a good first hand look at what is happening with the extra 3% KCCU adds to the selling price of their wood products. Also during this visit the four winners of the recent "good wood" design competition were awarded with an assortment of carving tools selected to compliment their standard kit of carving tools. The tour of the tree nursery, the ceremony for awarding the tools and a number of speeches highlighted the partnership between KCCU and Ten Thousand Villages and emphasized the importance of reforestation efforts and the use of good wood for carving to both co-op members and the visitors alike.

**Nairobi Co-op**

In a surprise development a tree nursery has sprouted at the Nairobi co-op. Work here began early in the year with a small start up fund provided from the KCCU reforestation account. As of February a plot has been cleared, fenced off and opened with a few potted seedlings. It is pleasing to see such an initiative take root. Progress will be followed with great interest.



*above:*  
*The new tree nursery at the*  
*Nairobi Co-op.*

*right:*  
*Makindu carver, Daniel Wambua*  
*works on a copy of his winning*  
*design.*



## Finances

The following summary outlines the distribution of funds received by KCCU for reforestation from Ten Thousand Villages payments during the period of Oct 96 to Jan 98.

Wamunyu co-op	USA \$2830
Makindu co-op	\$2830
Nairobi co-op	\$ 380
total	USA <u>\$6040</u>

The above figures provided by KCCU agree (within 2%) with MCC records of Ten Thousand Villages payments. The small discrepancy noted can be attributed to varying currency exchange rates.

KCCU did not provide detailed accounting of specific expenditures but observations on regular site visits suggest the funds have been directed appropriately. In the initial KCCU proposal dated August 1996, construction of a large tank and purchase of pump at Makindu was estimated to require \$3,500 and the construction of a single large tank at the Wamunyu was estimated at \$3,000.

Makindu has completed the construction of their large tank and made significant expansions to the tree nursery area with a total expenditure of \$2830. Compared to the August 96 estimate where a single large tank construction would require \$3,000 it would appear that Makindu has done well.

The pump which was earlier reported as being purchased by Makindu through Ten Thousand Villages payments also ended up receiving funding from TraidCraft. As a result of this double funding for the same item, the Ten Thousand Villages contribution provided for the pump was re-allocated amongst the three KCCU tree nursery projects. The double funding for the pump was rather un-expected as some years ago Makindu's request to TraidCraft for a donation of a pump had gone unanswered. In light of that response, the pump was included in the Aug 96 proposal to Ten Thousand Villages but when TraidCraft funds appeared a responsible action was taken and the cash received via Ten Thousand Villages was re-directed.

At Wamunyu, a tree nursery area is established, the small water tank completely constructed and work has begun on the large tank. Funding received to date at Wamunyu is USA \$2830. Undoubtedly additional funds will be required for labour to complete the construction of the second tank, but assuming these labour costs remain within reasonable limits, Wamunyu should also show good results for the money spent in comparison to initial estimates.

The Nairobi initiative is so far a very modest undertaking, but it does mark a beginning.

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## Exhibition

A Nairobi exhibition featuring the carving of good wood was planned to open in February to build an environmental awareness in the local market. After some delays the event finally got under way by 24 March in Viking House, a building located in a very popular craft marketing area of Westlands in Nairobi. The owner of the building offered the empty store front for the exhibition as a donation to the environmental cause.

Stephen Wambua and Lucius Masilo, two carvers from the Nairobi co-op brought in some grevillea logs and began carving in the store space where they worked for two weeks to produce a number of items carved from a "good wood" tree species. During this time they demonstrated their carving skills to the public and answered questions about the importance of carving good wood. After the two weeks of demonstration, an opening ceremony was held to officially launch the exhibition called, "Carving Good Wood". The exhibition included completed works, and works in progress, as well as information and photographs detailing the KCCU reforestation program. The MCC budget for the event was small and provided compensation to the carvers for only the two week demonstration period, after which the exhibition was to remain open to the public without carvers until the end of April.

The demonstrations and exhibition were advertised in a number of craft shops and hotels around town and invitations were sent to a few individuals on a rather short mailing list. Several newspapers were sent briefing material and invited to attend the opening or visit the demonstrations. Only one paper sent a reporter and an article (appended to this report) did appear a few days before the exhibition opening. The opening was attended by about 50 people who listened to speeches, viewed the carvings and printed material in the display, watched the slide show about the wood study produced by the National Museums of Kenya and enjoyed refreshments provided by Viking House owner.

Response to the demonstration and the opening were well received; comments in the visitors book were generally positive though a few noted that the exhibition deserved greater publicity. The owner of the building was very pleased with the attention that the demonstration was giving to his place and extended his offer of the free space for several more weeks. Given that there was a ready market for the carvings that were produced the decision was made to sell those items and use the proceeds finance a prolonged demonstration. It is now planned to continue the demonstrations along with the exhibition until mid May.

In the meantime interest has been expressed by Ten Thousand Villages about having the exhibition made available for touring through Ten Thousand Villages stores in North America. The exhibition would be a good follow up to the tour that the KCCU

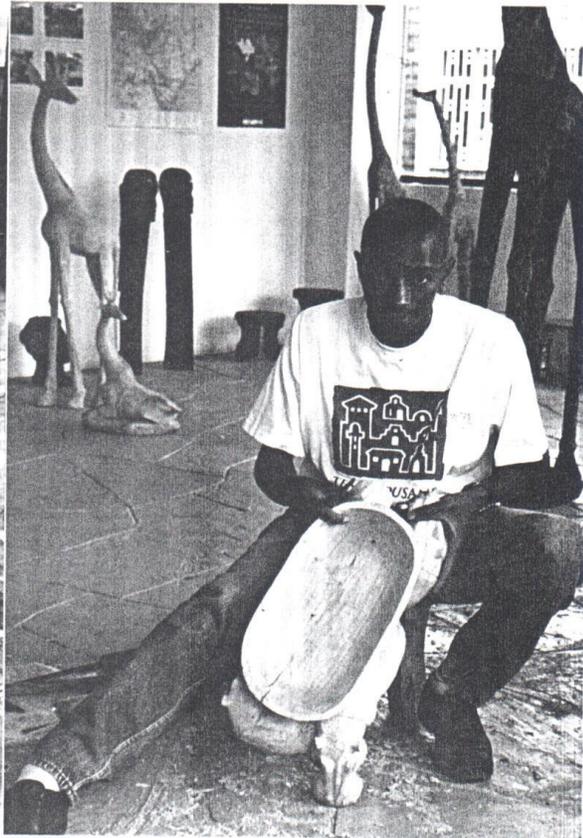
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manager and a carver made through North America late last year. Currently the display material is being reproduced and additional good wood carvings commissioned so that at least two complete exhibitions can be included in a container being shipped to Canada in early May.

Appended are some of the photographs and information which accompanied the display.

*below:*

*Lucius Masilo (left) and Stephen Wambua (right) demonstrate carving skills for the Viking House exhibition*



# CARVING

## GOOD WOOD

visit

VIKING HOUSE to see MASTER CARVERS  
at work

### DEMONSTRATIONS

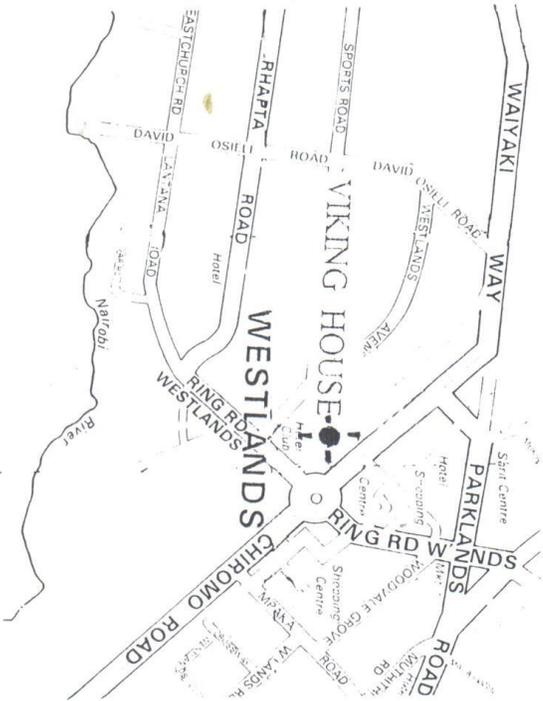
March 24 to April 11

official EXHIBITION opening

April 8 at 6:00 pm

discover

what wood carvers are doing about forest conservation  
why you should ask for good wood carvings



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Environmental Conservation  
and  
Carved Wood Crafts

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you are invited to attend  
the opening of an exhibition featuring  
the use of environmentally sustainable wood

CARVING GOOD WOOD

please join us at Viking House  
April 8th 1998 at 6:00 PM

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Welcome to

“CARVING GOOD WOOD”

All of the items on display in this room are carved from the wood of fast growing species of trees which can be cultivated and managed as an environmentally sustainable resource for future generations of carvers.

Please inquire for more details.

## WOOD CARVING IN KENYA

In Kenya the production of handicrafts makes a significant contribution to the national economy and provides meaningful employment to many individuals working in the jua kali and small scale business sectors. Many types of Kenyan handicrafts are known around the world but of all of these crafts, wood carving may be the most famous. Wood carving in Kenya is indeed a big business; recent research has concluded that there are more than 50,000 Kenyan wood carvers and that each carver generates an additional 5 jobs in activities supporting the carving. Thus wood carving contributes in whole or part to the livelihood of over 300,000 Kenyans. (Obunga R., Sustainable Development of Wood Carving Industry in Kenya, NMK 1995.)

Traditionally Kenyan carvers have preferred a few selected hardwood tree species for carving. (Typically ebony, mahogany, african olive have been favoured.) Unfortunately these species tend to be slow growing and have become over exploited due to increasing demands from harvesters seeking wood for construction, furniture and fuel purposes as well as for carving. As a result, deforestation has become a very serious problem in Kenya. The carvers are keenly aware that this is an issue that affects all Kenyans and especially them as their own livelihood is at stake.

The Kenyan wood carving industry is highly organized with nearly 20,000 individuals (or 40% of the total population of carvers) maintaining membership in six wood carving co-operative societies located from Nairobi through Machakos to the coastal region. These six co-ops have an established umbrella agency known as the Kenya Crafts Co-operative Union (KCCU) which serves as a joint marketing and regulatory body for the individual co-ops. Through KCCU, the carvers are addressing the challenges they face due to deforestation. In conjunction with a number of interested organizations, KCCU is active in educating its membership about deforestation issues as well as by implementing reforestation programs at three of the co-ops and by promoting the use of fast growing tree species for carving. (Mango, neem, jacaranda, grevillea and itula are viable options available in most areas.)

For a meaningful shift to environmentally sustainable carving it is essential to educate both the producers and the consumers of carved wood products. The KCCU carvers are taking steps towards change at their end of the industry, but their efforts will only succeed if consumers respond in kind by requesting sustainable wood products when purchasing. The Viking House exhibition, "Carving Good Wood", is one step in promoting a greater awareness of the environmental issues at stake in this sector. Through efforts such as this consumers can be informed and encouraged to buy responsibly and by so doing, participate in maintaining a future for both carvers and forests in Kenya.

For more information on how you can obtain "good wood" carvings, whether for personal purchases, local retailing or international exporting, contact the general manager of the Kenya Crafts Co-operative Union (KCCU) at tel. 761745 or PO Box 67530 Nairobi.

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## THE WOOD STUDY

The Kenyan wood carving industry is a highly visible and important sector of the Kenyan economy but until recently there has been little study given to its dynamics.

In response to the growing deforestation problem which threatens the survival of both the carvers and the forest resource, a study group comprised of the National Museums of Kenya (NMK), the Kenya Forestry Research Institute (KEFRI), the Kenya Energy Non Government Organization (KENGO), the Kenya Crafts Co-operative Union (KCCU) and the Mennonite Central Committee (MCC) was established to examine the problems facing the carving industry and to identify and propose actions that could make the woodcarving industry more sustainable. The two year study was implemented in mid 1995 under the auspices of the National Museums of Kenya and jointly funded by the People and Plants Initiative of the World Wide Fund for Nature (WWF), the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Royal Botanical Gardens, KEW (UK).

The study collected baseline information to determine meaningful assessments of the forest resource used by the carvers and to disseminate information as a means of creating awareness about the sustainability of the wood carving industry in Kenya.

The study provided significant findings in a number of areas including the identification of alternative woods suitable for carving which could be managed on a sustainable basis as a source of wood for future generations of carvers. At the production end of the carving business these findings led to the development tree nurseries and reforestation efforts at carving co-operative sites, and the promotion of the alternatives woods for carving. On the consumer side, it was clear that efforts were required to encourage the purchasing of environmentally sustainable carved products, and to introduce the notion that the consumer must share in the cost of reforestation.

## KENYA CRAFTS CO-OPERATIVE UNION

KCCU is an umbrella organization representing six major wood carvers co-ops from Nairobi, Mwanjyu, Makindu, Mombasa, Malindi and Nanyuki. KCCU was formed to facilitate export marketing for the member co-ops and to perform some regulatory functions. KCCU is governed by a board of directors elected from each of the member co-ops. Daily activities are overseen by a general manager and an administrative assistant.

The combined total of all carvers in the KCCU family of co-ops is about 20,000 individuals or roughly 40% of the total of all carvers in Kenya. With these numbers KCCU is clearly very well-positioned to wield a very significant influence in the Kenyan wood carving business. Carvers face many challenges in their lives but perhaps the issue of deforestation is the most crucial of all, as without the resource there is no future for a carver. In an effort to address the problem of deforestation, KCCU is actively promoting:

- i. education and awareness building in each co-op,
- ii. the use of sustainable species of wood for carving
- iii. the establishment of tree nurseries at the co-op locations.
- iv. the implementation of a 3% surcharge on all sales which is used to finance reforestation programs in the co-ops.

## MENNONITE CENTRAL COMMITTEE

MCC is a relief and development agency of the Mennonite and Brethren in Christ churches in North America. Job creation is an MCC program priority in East Africa and part of this job creation agenda includes the marketing of handicrafts to North America through the MCC Ten Thousand Villages program. Ten Thousand Villages is a non-profit alternative trade organization which seeks to provide vital and fair income to Third World people by selling their handicrafts and telling their stories in North America.

In Kenya, Ten Thousand Villages is not only the major export market for KCCU products, but also a committed partner to KCCU. Ten Thousand Villages representatives have worked closely with KCCU in developing new products, providing North American market information and in educating the North American market about realities facing producers.

For the past several years the issue of deforestation in Kenya has been a major concern in the Ten Thousand Villages marketing program but it has become apparent that balancing carvers jobs with conserving the environment is not necessarily a conflict. Considerable effort has been dedicated to experimentation with environmentally sustainable alternative tree species for carving and it has been determined that viable options do exist.

Each year Ten Thousand Villages is increasing the proportion of orders of KCCU products which are made from the alternative woods. At the same time KCCU is developing an ever strengthening reforestation program with the 3% surcharge collected on sales to Ten Thousand Villages. It is anticipated that as the alternative species are cultivated and managed by the KCCU membership a sustainable resource of timber will be established in order to ensure a livelihood for future generations of carvers in Kenya.

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## TREE NURSERIES

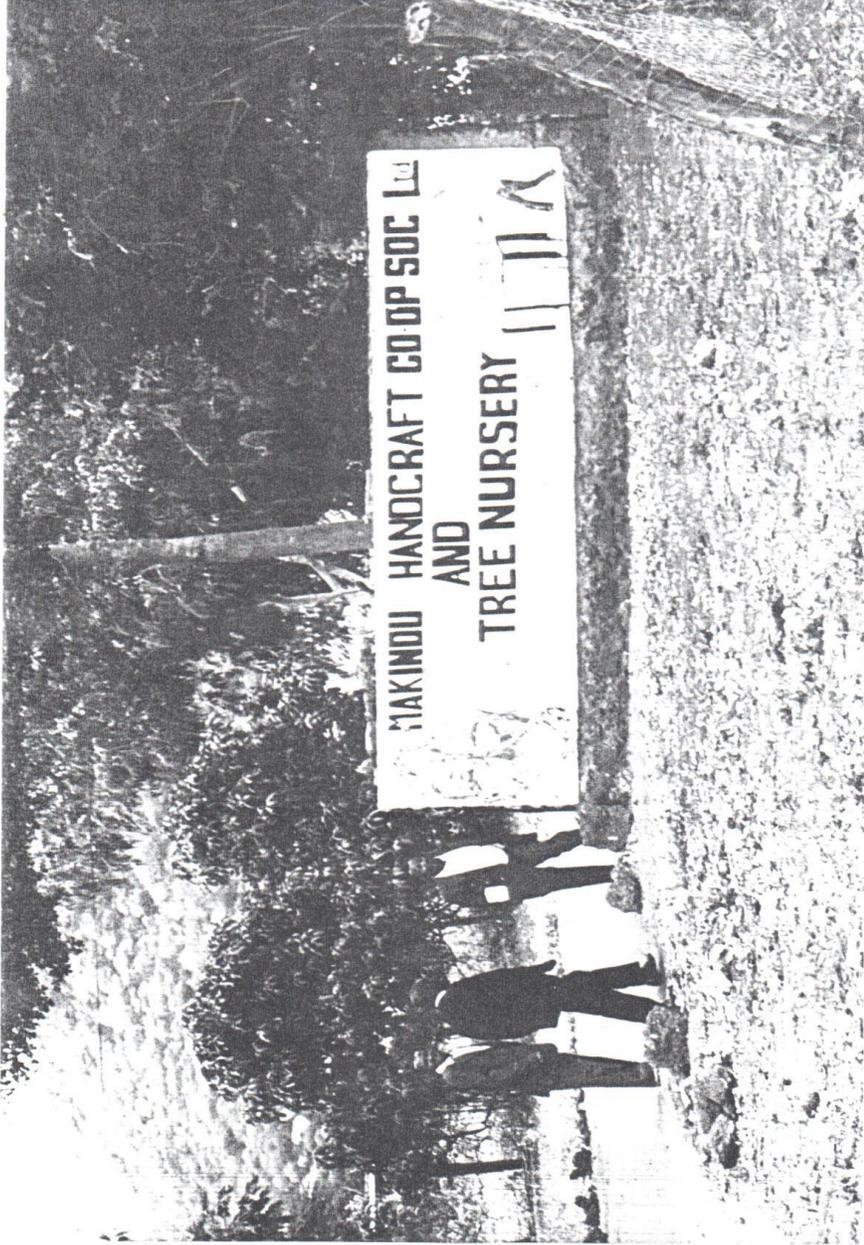
For the past 18 months KCCU has been charging a 3% surcharge on all products sold to Ten Thousand Villages. The funds collected are entirely dedicated to a reforestation program in the KCCU member co-ops. The KCCU board meets regularly to determine how these funds should be distributed and to date three co-ops have been selected to utilize the proceeds.

Though it is a small co-op, Makindu has succeeded in building up a well managed tree nursery over the past decade. In the past year the "reforestation surcharge" collected on export sales have been sufficient to construct a second water storage tank and expand the existing nursery. Many varieties of trees in addition to those suitable for carving are raised at the Makindu nursery. These seedlings are sold to co-op members and the general public.

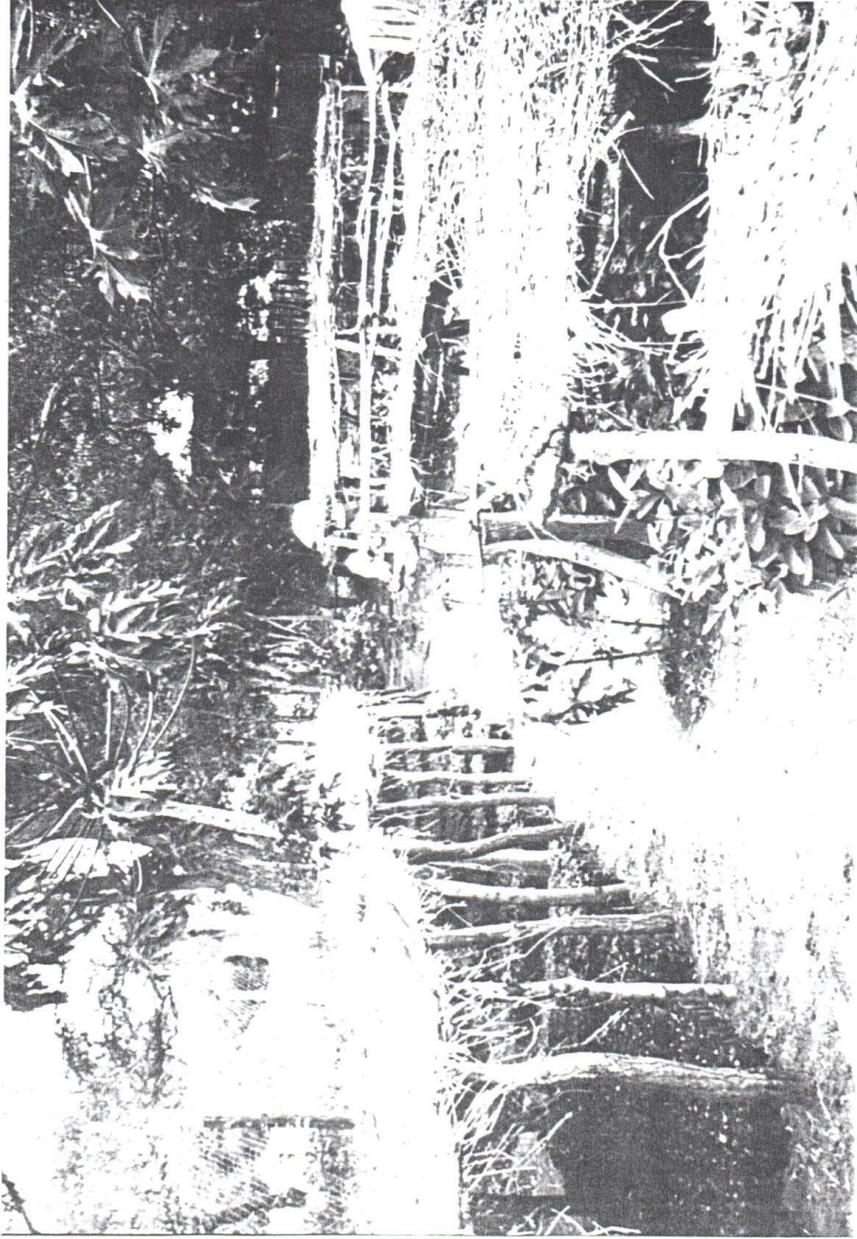
In an effort to promote the use of good wood, Ten Thousand Villages recently sponsored a design competition open to all members of all the KCCU co-ops. The winner would be the first carver whose new design would be ordered in quantity for export to North America. In the end three new designs were ordered resulting in three winners. All of these carvers were members of the Makindu co-op.

Wamunyu co-op started work on their nursery when the first funds from the reforestation surcharge on export sales began to arrive. Their first task was to complete a small rain storage tank which could provide water for the construction needs of a second much larger tank. The small tank has also enabled the beginning of a few small seed beds in the new nursery area.

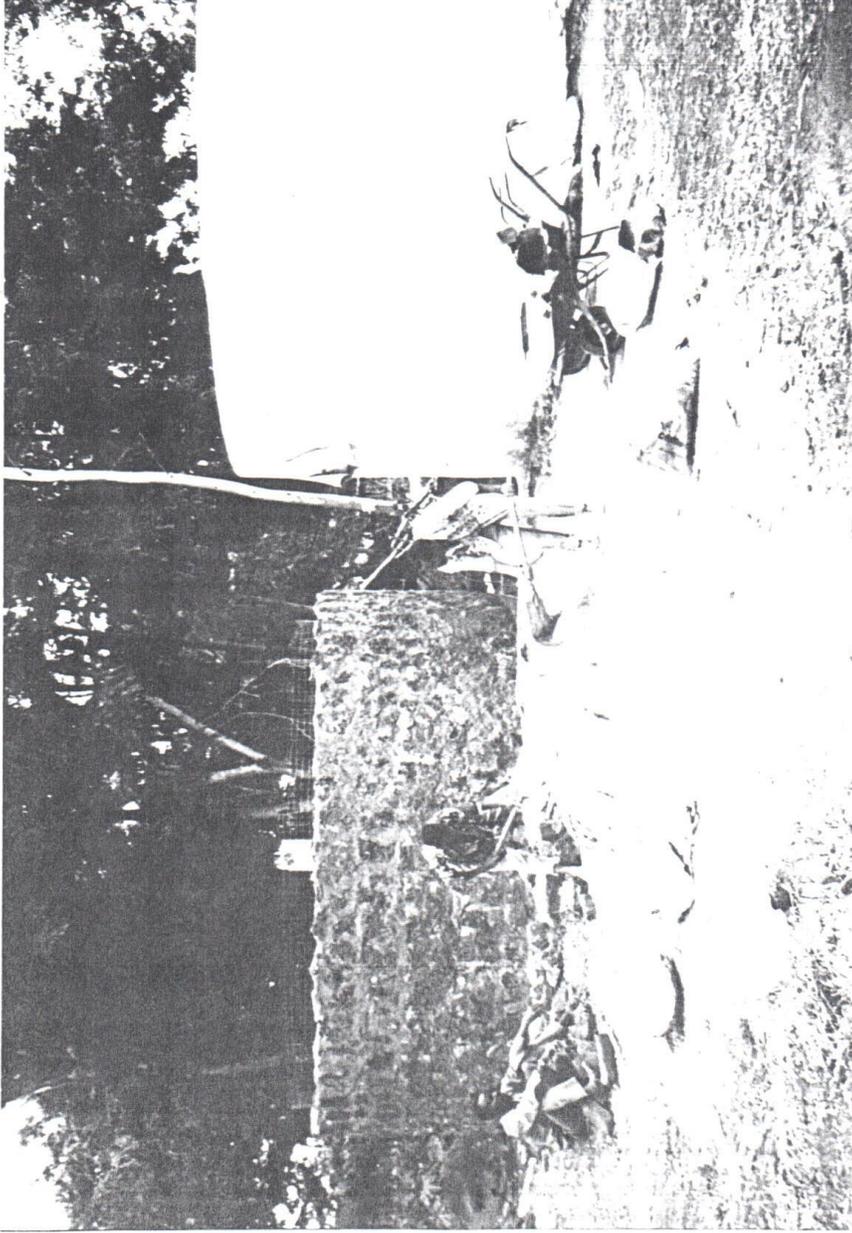
Nairobi co-op is the third of the KCCU co-ops to begin a tree nursery. Work here has just begun but the initiative is a positive development.



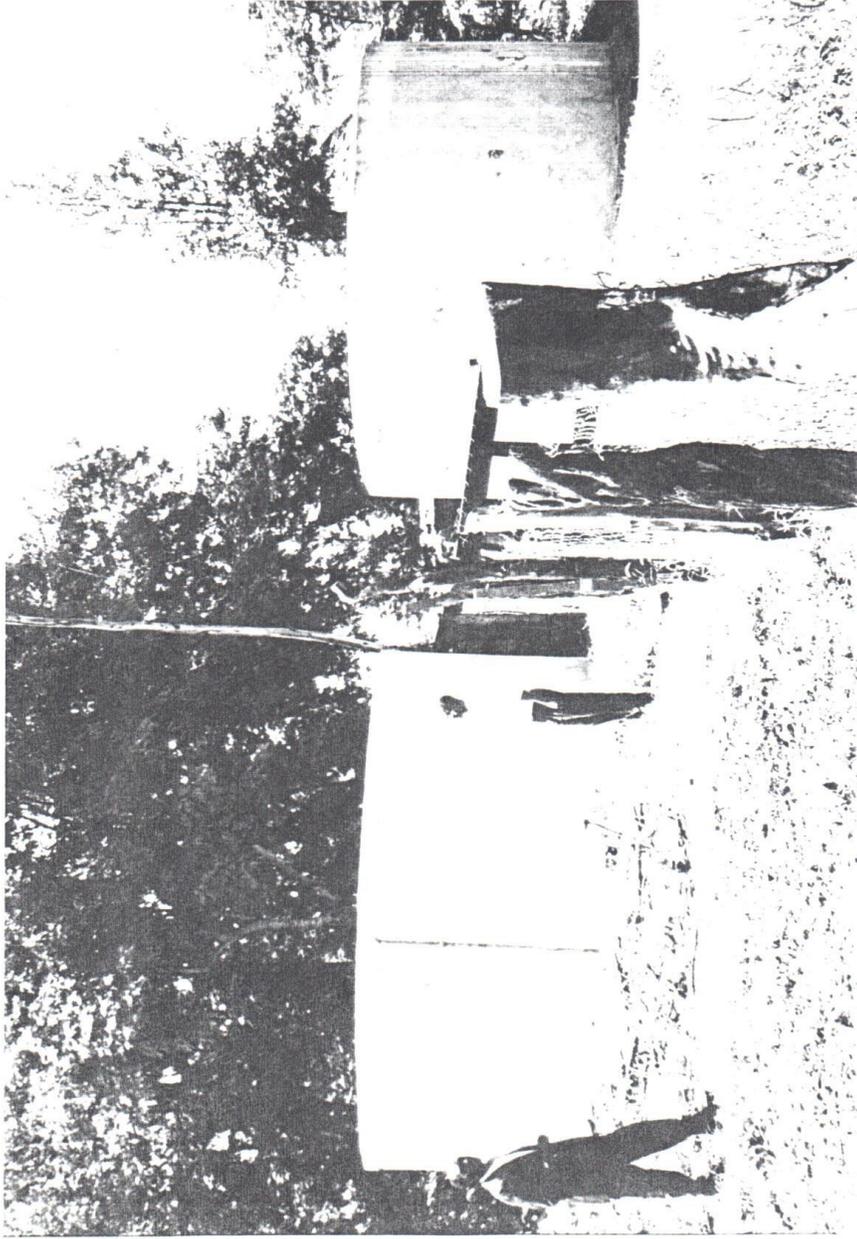
The Makindu Handicraft Co-op is located a few miles east of Makindu town along the Nairobi - Mombasa road.



The well established tree nursery at Makindu Co-op.



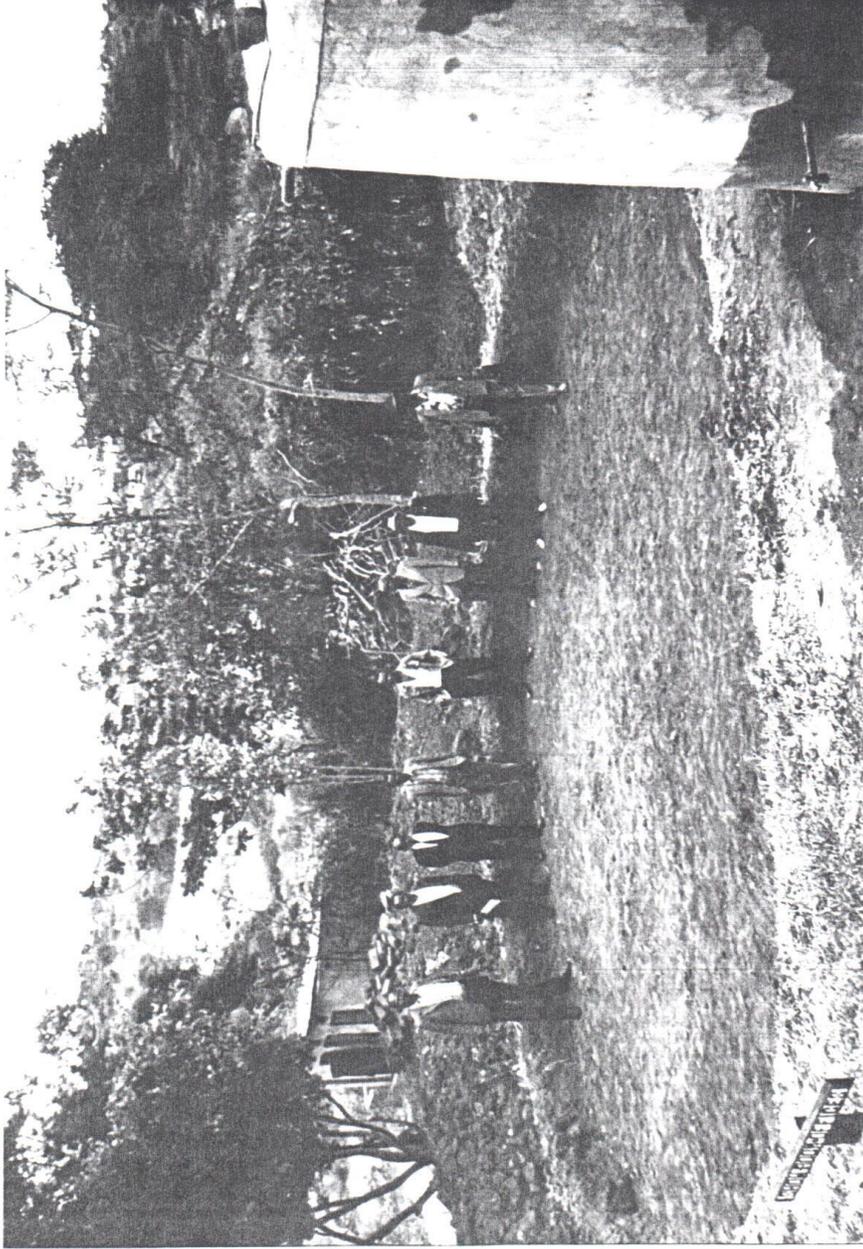
A second water storage tank under construction at Makindu co-op will provide enough additional water storage capacity to almost double the size of the co-op tree nursery.



The completed tank is included within the boundaries of the expanded nursery plot.



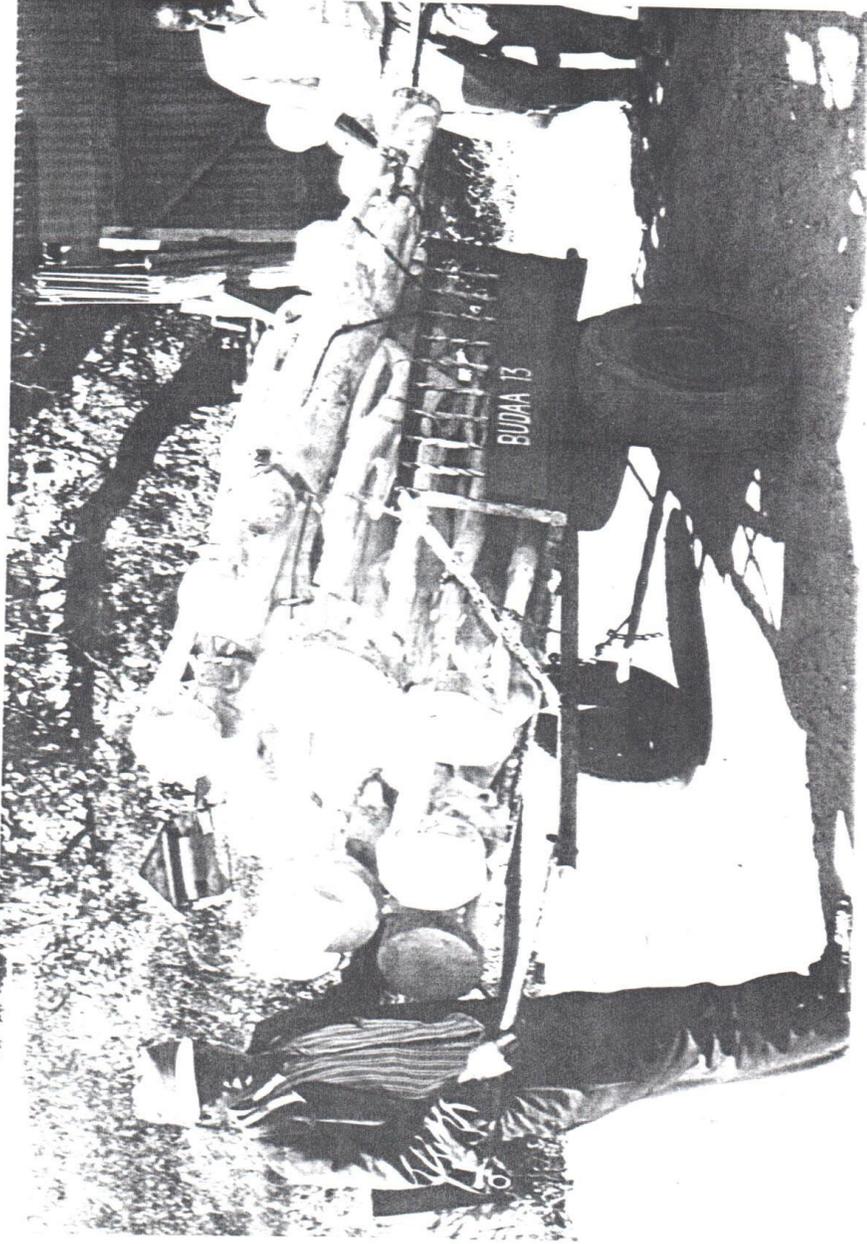
Makindu carver, Daniel Wambua works on a copy of his award winning design from a recent competition in which new "good wood" products were featured



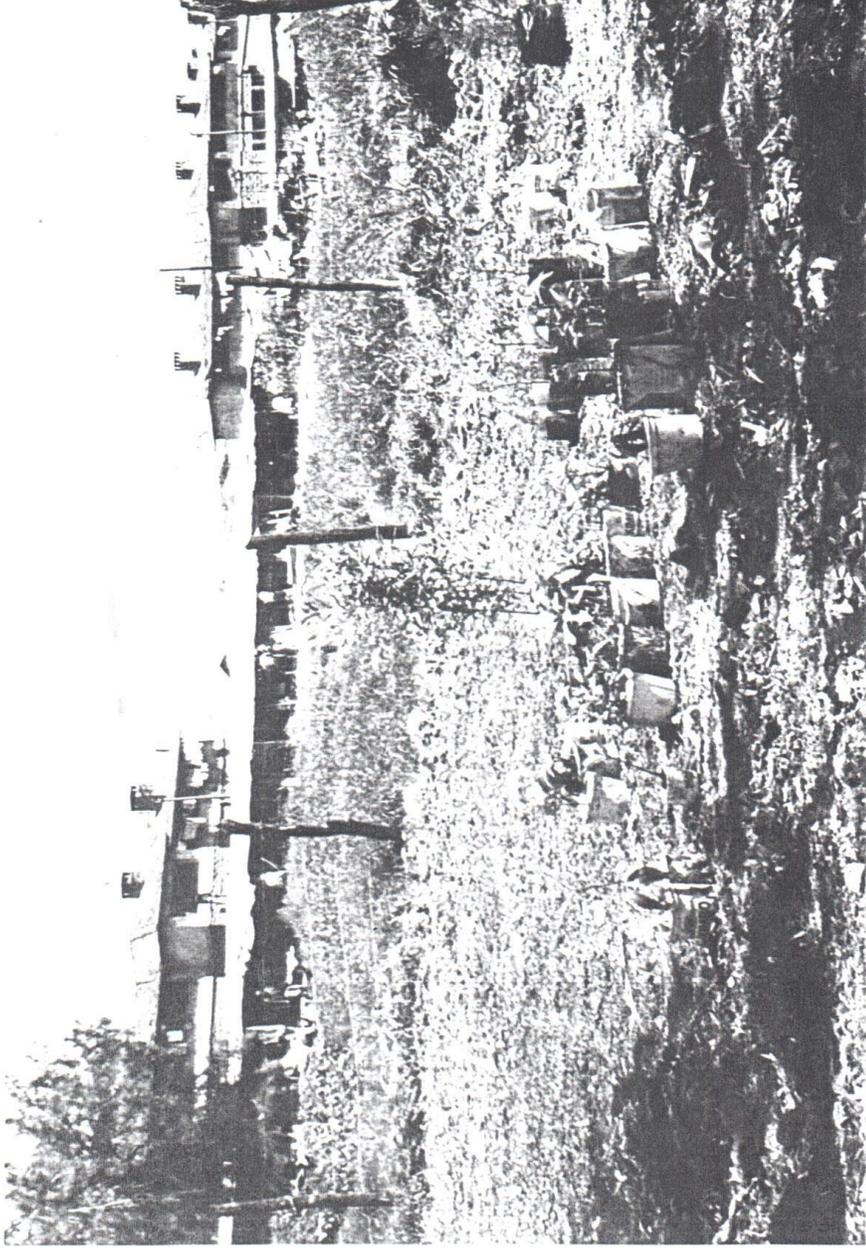
A newly constructed water tank (right) above an excavation for the main tank at Wamunyu Co-op.



An inaugural watering of the first seed bed at the Wamunyu Co-op, attended by co-op officers.



Sculptures carved from "good wood" being shifted at the Nairobi Co-op.



The fledgling tree nursery recently established at the Nairobi Co-op.

# THE PEOPLE

Fair, Frank and Fearless

266 NAIROBI

April 3-9, 1998

Weekly

## Wood carvers enjoined in fight against deforestation

By TERVIL OKOKO

Faced with the ever rising demand for wood materials by building contractors, environmental lobby groups who are concerned with the depletion of forests and other rare wood species and wood sculptors all over the world, are now going for what they call a meaningful shift to environmentally sustainable carving.

Your carving of a zebra can now be made out of a mango tree as you enjoy the fruit, an exhibition of wood sculpture, titled *Carving Good Wood*, reveals.

Traditionally, wood carvers have preferred a few selected hardwood tree species for carving. However, the current trend in environmental management and competition for these hardwood species greatly militate against such practices. The preferred species, typically, ebony, mahogany, African olive and oak, tend to be slow growing and have become over exploited due to the increasing demands from harvesters seeking wood for construction, furniture and fuel purposes as well as for carving.

The exhibition that opened at Viking House, Westlands featuring works by master carvers, opened on March 24 and continues to April 11. According to a study, wood carving contributes in whole or part to the livelihood of over 300,000 Kenyans and it is this fact that makes the exhibition as relevant as any other life-affecting policy-formulation function.

The exhibition, which was organised by the Kenya Crafts Co-operative Union (KCCU), which is an umbrella group consisting of more than 20,000 individual artists and six member organisations drawn from Machakos, the Coast region, Nanyuki, Malindi and Nairobi, was actually a showcase of what carvers can do with wood without necessarily interfering with the environment. Through the KCCU, the carvers are addressing the challenges they face due to deforestation.

In conjunction with a number of interested organisations, the union is active in educating both its members and the public on the need to implement reforestation programmes at three of the co-operatives and by promoting the use of fast growing tree species for carvings such as mango, enema, jacaranda, and greville trees as viable options available in most areas. The exhibition was sponsored by MCC, a relief and development agency of the Mennonite and Brethren in Christ Churches in North America.

Group 3 = Mr. Mboshi  
 Group 4 = i Mungu  
 Group 5 =

The number also called  
 to each person indicate  
 the group he/she belonged  
 to.

KCCT CONFERENCE REGISTRATION SHEET

SPONSOR: UNESCO

SEMINAR TITLE: ..... CONFERENCE HALL: .....  
 FROM: 17.09.2000 TO: 19.09.2000

NO.	NAME	RESIDENT/ ROOM NO.	NON RESIDENT	CHECK IN DATE	ORGANIZATION	CHECK OUT DATE	SIGN.
1	BENSON M. MATELI	187	1	17/9/2000	UNESCO		<i>[Signature]</i>
2	TITUS M. NZAMBAY	252	3	17/9/2000	UNESCO		<i>[Signature]</i>
3	EDISON KAINGU	243	3	17/9/2000	UNESCO		<i>[Signature]</i>
4	EDISON NDAMBUKI	247	4	17/9/2000	UNESCO		<i>[Signature]</i>
5	PIUS K. MURANGA	272	5	17/9/2000	UNESCO		<i>[Signature]</i>
6	STEPHAN K. MUTINDI	189	6	17/9/2000	UNESCO		<i>[Signature]</i>
7	JAMES MURISO	265	1	17/9/2000	UNESCO		<i>[Signature]</i>
8	JAMES MAMU	265	2	17/9/2000	"		<i>[Signature]</i>
9	ANGUSTINE MUSAHA	188	3	17/9/2000	"		<i>[Signature]</i>
10	GAMMY MUSAHA	267	4	17/9/2000	"		<i>[Signature]</i>
11	MURIEL NGELI	251	5	17/9/2000	"		<i>[Signature]</i>
12	PATRICK M. ILATVO	255	6	17/9/2000	"		<i>[Signature]</i>
13	MWASE K. MURINDWA	271	1	17/9/2000	"		<i>[Signature]</i>
14	DAVID WAMBWA	250	2	17/9/2000	"		<i>[Signature]</i>
15	SUSAN NDIKI DAISSABA	241	3	18/9/2000	"		<i>[Signature]</i>
16	RICHARD LEO MUSAHA	249	4	18/9/2000	"		<i>[Signature]</i>
17	ILHANGA NGELI WAMBWA	208	5	18-9-2000	"		<i>[Signature]</i>
18	BENSON PETER MUSAHA	260	6	18.9.2000	"		<i>[Signature]</i>
19	BENEDICT MURINDWA MURINDWA	260	6	18.9.2000	"		<i>[Signature]</i>

CERTIFIED CORRECT BY CO-ORDINATOR: .....

# KCCT CONFERENCE REGISTRATION SHEET

SEMINAR TITLE: ..... SPONSOR: .....  
 FROM: ..... TO: ..... CONFERENCE HALL: .....

NO.	NAME	RESIDENT/ ROOM NO.	NON RESIDENT	CHECK IN DATE	ORGANIZATION	CHECK OUT DATE	SIGN.
19	Francis Nambua	185	1	17/9/2000			
20	Paul Muteke	186	2	"			
21	Jehonah Kinyasui	252	3	"			
22	Titus Nzambi	252	4	"			
23	Benson Matili	187	5	17/9/2000			
24	David Mubasa	263	6	17/9/2000			
25	Paul Mwikya Nungi	270	1	17/9/2000			
26	Daniel M. Nganze	968	2	17/9/2000			
27	Amos Nziriga Athuku	250	3	17/9/2000			
28	Sosok Muteke	269	4	17/9/2000			
29	Julius Muteke	253	5	17/9/2000			
30	Paul Mubwa Mubanda	244	6	17/9/2000			
31	SACKS M. Kalili	269	1	14/9/2000			
32	DAME M. Mumburiki	248	2	17/9/2000			
33	RONIPARE K. NGUMA	210	3	17/9/2000			
34	Ismael K. Ndiroror Muteke	266	4	17/9/2000			
35	JMortin Nfungu	262	5	17/9/2000			
36	Esther Muteke	261	6	14/9/2000			

CERTIFIED CORRECT BY CO-ORDINATOR: .....

# KCCT CONFERENCE REGISTRATION SHEET

SEMINAR TITLE: ..... SPONSOR: .....  
 FROM: ..... TO: ..... CONFERENCE HALL: .....

NO.	NAME	RESIDENT/ ROOM NO.	NON RESIDENT	CHECK IN DATE	ORGANIZATION	CHECK OUT DATE	SIGN.
37	JOSEPH MUTHOKA	191	✓	17-9-2000	UNESCO	19-9-2000	<i>[Signature]</i>
38	RANDALL MAST	192	✓	17-9	MCC		<i>[Signature]</i>
39	CINDY EBY	207	✓	17-9-2000	UNESCO		<i>[Signature]</i>
40	ANASTASIA WAMBUI	193	✓	18-9-2000	UNESCO		<i>[Signature]</i>
41	JOSEPH WAMBUI		✓	18-9-00	GUCN		<i>[Signature]</i>
42	DAVID M. MASH		✓	17/09/2000	MUTICOM		<i>[Signature]</i>
43	EDMUND BARDON	190	✓	18/09/2000	NMK		<i>[Signature]</i>
44	PROF A-C.M. MUNDISO		✓	18/09/2000	UNESCO		<i>[Signature]</i>
45	DR S MUTHOKA	045	✓	17/9/2000	MESP.		<i>[Signature]</i>
46	MEL JONES		✓	18.9.00	KENYATI UNIV		<i>[Signature]</i>
47	JANE W. MUTINDU		✓	18.9.00	NMK		<i>[Signature]</i>
48	STELLA SUMWIN		✓	18.9.00	FAN/KAFU		<i>[Signature]</i>
49	ESTHER MUGARE		✓	18.9.00	FAN/FAO		<i>[Signature]</i>
50	GARETH MUTHOKA		✓	18.9.2000	STUDENT KENYATI UNIV		<i>[Signature]</i>
51	JANE F. WAMBUI		✓		KWS HEADG KENYA		<i>[Signature]</i>
52	GIDEON GATHARA		✓		UNIVERSITY SOCIETY		<i>[Signature]</i>
53	ALICE MUSIKI		✓				<i>[Signature]</i>

CERTIFIED CORRECT BY CO-ORDINATOR: .....

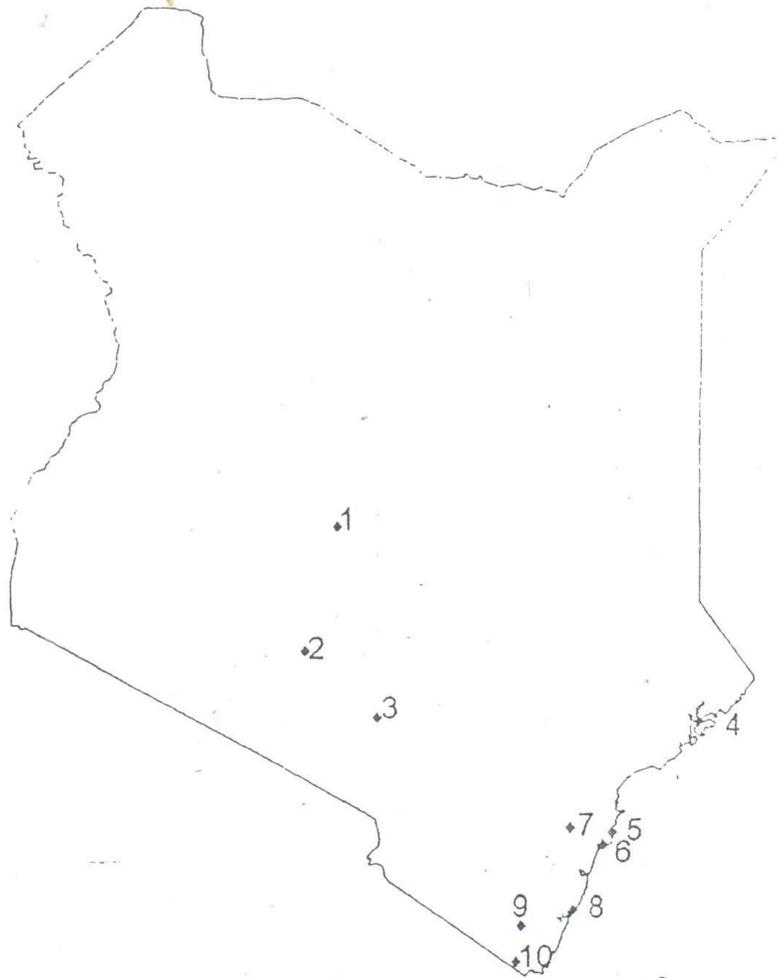
# KCCT CONFERENCE REGISTRATION SHEET

SEMINAR TITLE: ..... SPONSOR: .....  
 FROM: ..... TO: ..... CONFERENCE HALL: .....

NO.	NAME	RESIDENT/ ROOM NO.	NON RESIDENT	CHECK IN DATE	ORGANIZATION	CHECK OUT DATE	SIGN.
55	NDUTA MUBENDA		<input checked="" type="checkbox"/>	18.9.2000	UNESCO / K.U.		AM
56	ARCHFOD NBE NCHA		<input checked="" type="checkbox"/>	18.9.2000	GTZ - ITSP		AM
57	KAI-UWE WOLLSCHIED		<input checked="" type="checkbox"/>	18/09/00	GTZ		AM
58	ALEX D. OBARA		<input checked="" type="checkbox"/>	18/09/00	ICFWS		AM
59	GACHANG WISCHANG		<input checked="" type="checkbox"/>	18/09/00	UNESCO		AM
60	ROBERT WOFF		<input checked="" type="checkbox"/>	18/9/00	KU		AM
61	OTIENO BORIAS		<input checked="" type="checkbox"/>	18/9/00	MUSEUMS		AM
62	CAROL MARI		<input checked="" type="checkbox"/>	18/5/00	GERMAN DESIGNER		AM
63	JASON KENYATA		<input checked="" type="checkbox"/>	18/9/00	PRESS		AM
64	PATRICK AMUNO	X	<input checked="" type="checkbox"/>		PRELUCE		AM
65	PATRICK SIREMUALL		<input checked="" type="checkbox"/>				AM

CERTIFIED CORRECT BY CO-ORDINATOR: .....

Location and names of towns mentioned in the report



KEY:

- 1 Nanyuki
- 2 Nairobi
- 3 Machakos
- 4 Lamu
- 5 Malindi
- 6 Watamu
- 7 Kilifi
- 8 Mombasa
- 9 Kwale
- 10 Lungalunga

These species are *Brachylaena huillensis* (Muhuhu), *Dalbergia melanoxylon* (Mpingo, Ebony or or African Blackwood), and *Olea africana* (Mutamaiyu or African Olive). Other popular species include *Combretum schumanii* (Mkongolo/Mwaosi), *Terminalia brownii* (Muuku), *Terminalia prunioides* (Mutoo) and *Erythrina abyssinica* (Mukenea), among others.

The Kenyan woodcarving industry was borne out of the carving traditions of the Makonde of Tanzania and Mozambique, and became established in Kenya in the early 1920's. At this time, wood for carving was in ample supply. Since then though, there has been a remarkable decline in the amount of natural forest in Kenya, and hence a decreased supply of wood for carving. The main factor contributing to forest loss include a tripling of the population since 1950, migration to marginal areas estimated at 7 - 9% of the population over the past 20 years, indiscriminate land clearing, and the introduction of ill-suited agricultural methods originally intended for high-rainfall areas.

There are estimated to be approximately 50,000 woodcarvers in Kenya, working either independently or in co-operatives. Wood that was formerly obtained close to home is now scarce, and carvers must sometimes purchase their wood supplies from areas far removed from the carving centres, as in the case of Wamunyu, Mombasa and Malindi. This situation is in part due to the demand for certain species, but can be primarily attributed to multiple demands made on the resource; wood carvers must compete with users seeking fuel wood and material for fencing, furniture and construction. Additionally, as with most other wood users, the tendency is to mine the resource.

Lack of a clear management strategy for timber resources further compounds the problem. While Kenya has numerous gazetted forests in which harvest of dead and fallen timber is authorized with a permit, little attention has been given to species-specific management.

Forestry Department activities related to plantation development have chiefly involved the planting of exotic species such as Cypress (*Cupressus lusitanica*), Eucalyptus (*Eucalyptus spp.*), and Pine (*Pinus patula*). Although some plantations of indigenous species have been established, minimal effort has been dedicated to determining which indigenous species are most in demand by Kenyan timber users in the different sectors. Subsequently, the sectors of the timber industry that prefer indigenous species are facing the reality of reduced timber availability. For some sectors, such as the wood carving sector, this situation has become acute.

Efforts are urgently needed to bring this predicament to light, not only among the resource users who already are experiencing its effects, but also among the policy makers who have the power to act. By collecting and publicising accurate information on earnings accrued to the wood carving industry, which are now roughly estimated at US\$10 million annually, the value of this industry to Kenyan economy will become apparent. Such information can then be used to channel the appropriate efforts into resource management, regulation, research and propagation in order to secure the future of this industry while addressing conservation and sustainable use of concerned species.

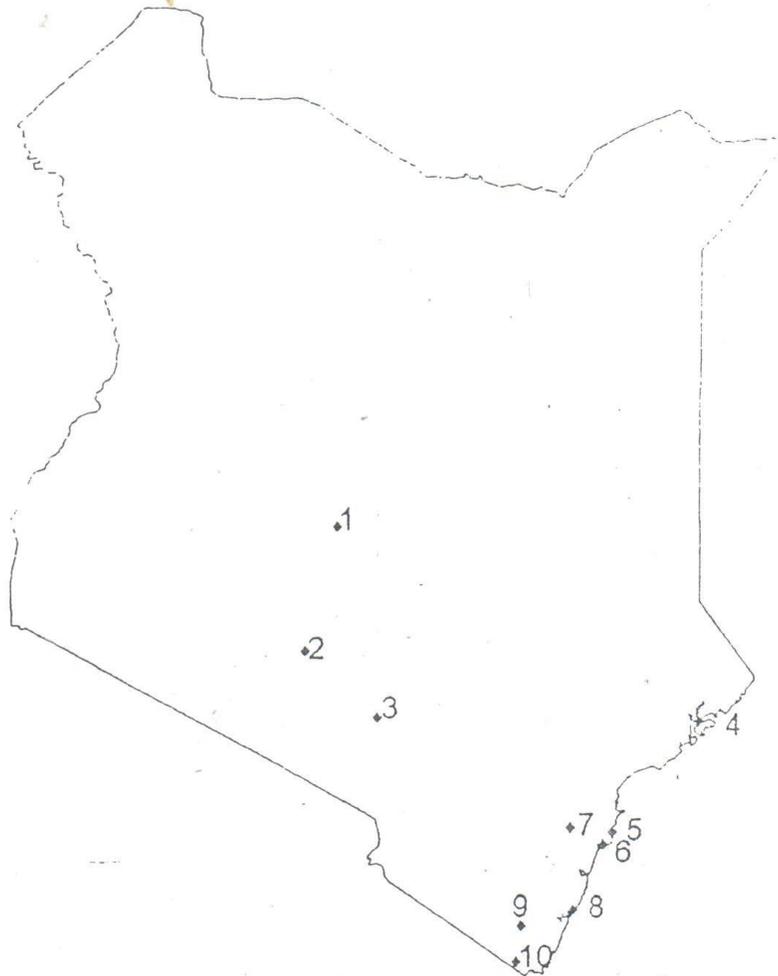
### 3.0 OBJECTIVES

The overall objectives was to raise awareness about the impending instability of the wood carving industry and to initiate actions amongst carvers, traders, the general public, consumers and policy makers that will lead to effective management of the resource and ultimately, the sustainability of the wood carving industry.

The specific objectives of Phase I of the project were to:



Location and names of towns mentioned in the report



KEY:

- 1 Nanyuki
- 2 Nairobi
- 3 Machakos
- 4 Lamu
- 5 Malindi
- 6 Watamu
- 7 Kilifi
- 8 Mombasa
- 9 Kwale
- 10 Lungalunga

## **2. The Tentative Agenda**

During the discussions with the stakeholders a number of issues which are important for the improvement of wood carving industry came up. These issues and the observations made (by the researcher) during the visits were used when making the tentative agenda given below:-

- (a) Discuss and look for effective ways for involving stakeholders in the wood carving industry and farmers in the planting of “good wood” plant species other local species used for wood carving and any other species for the improvement of the environment.
- (b) Discuss problems which can hinder massive tree planting campaigns and the modalities of doing it and find out the possibility of using community based groups (CBGs) particularly in places where wood carving industry is intense e.g. Wamunyu and the other surrounding areas.

**CONFERENCE**  
**ON**  
**CO-ORDINATION, LEADERSHIP AND MARKETING**  
**OF KENYA'S WOOD-CARVING SECTOR HELD ON**  
**18 – 19 SEPTEMBER 2000 AT KENYA COLLEGE**  
**OF COMMUNICATIONS TECHNOLOGY, MBAGATHI**

**(A STATEMENT BY MR. S. M. KIVUITU, OF WAMUNYU)**

I COME FROM A WOOD CARVING AREA. I AM NO WOOD CARVER. I HAVE DONE ABOUT 4 BUSINESS TRANSACTIONS DEALING WITH WOOD CARVING IN ALL MY LIFE. I THEREFORE CANNOT BE REGARDED AS KNOWLEDGEABLE.

MY KNOWLEDGE IS DERIVED FROM MY EXPERIENCE AND OBSERVATION. I MAY EVEN BE ABSOLUTELY WRONG.

I WAS BORN AND BROUGHT UP IN WAMUNYU LOCATION IN MACHAKOS DISTRICT. WAMUNYU REGION IS ONE OF THE ARID AREAS IN KENYA. IT IS PRONE TO DROUGHT AND FAMINE. INDEED FARMING IS INSIGNIFICANT IN WAMUNYU LOCATION OWING TO THE UNRELIABILITY OF THE WEATHER. HOWEVER IT IS A LEADING WOOD-CARVING AREA. I DO NOT KNOW OF ANY OTHER PART OF KENYA WHERE WOOD CARVING DOMINATES THE LIFE OF ALL THE MEMBERS OF THE COMMUNITY LIKE IT DOES IN WAMUNYU LOCATION. WOOD CARVING IS THE ESSENCE OF WAMUNYU COMMUNITY. AND THIS HAS BEEN SO SINCE THE LATE 1950s. THE CRAFT INDUSTRY IS SO DOMINANT THAT CASUAL VISITORS TEND TO BELIEVE THAT ALL WAMUNYU DWELLERS ARE WOOD CARVERS. AS A MATTER OF FACT THAT IS NOT TRUE. THE DOMINANCE IS BECAUSE EVEN IF A PERSON IS NOT A WOOD CARVER HE OR SHE WILL HAVE SOMETHING, HOWEVER REMOTELY, TO DO WITH THE INDUSTRY. EITHER HE/SHE TRADES IN WOOD CARVINGS OR HE/SHE RUNS A RETAIL BUSINESS OR BAR

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OR RESTAURANT OR KIOSK ALL WHICH DEPENDS THE WOOD CARVERS' INCOME ETC. THE ENTIRE ECONOMY OF WAMUNYU LOCATION RELIES PRIMARILY ON THE WOOD CARVING INDUSTRY.

IN THE LATE 1950s AND 1960s THERE WAS APPARENT WEALTH IN WAMUNYU LOCATION. EVERY HOME HAD, AT LEAST, A BICYCLE. EVERYONE WORE SHOES – (NEW SHOES UNTIL USE). PEOPLE WERE WELL DRESSED IN NEW CLOTHES OF ALL THE BRIGHT COLOURS. NEW RESIDENTIAL HOUSES WENT UP. TRADING CENTRES SPRUNG UP. THERE WAS PROSPERITY ALL OVER. HOWEVER, THAT IS NOT THE CASE NOW – INDEED FOR SOMETIME. THERE IS DOOM. YOU CAN SEE THE PRESSURE OF MISERY ON THEIR FACES AND IN THEIR LIVES. BICYCLES HAVE BECOME LUXURIES TO BE ENJOYED BY A FEW PEOPLE AND THE REST OF THE MANIFESTATIONS OF PROSPERITY ARE IN THE DECLINE. YET THE WOOD CARVERS ARE STILL AT IT – PROBABLY WITH MORE VIGOUR AND ART. THE BUYERS ARE STILL THERE AND ARE INDEED BUYING WOOD CARVINGS. THIS NEW PHENOMENON REQUIRES EXPLANATION. IT DEMANDS URGENT ATTENTION WITH A VIEW TO ARRESTING FURTHER DETERIORATION OF THE CURIOS INDUSTRY IN WAMUNYU LOCATION. AND THIS BEING THE FATHER AND MOTHER OF ALL THE WOOD CARVING ACTIVITIES WITNESSED ELSEWHERE IN UKAMBANI, THE COLLAPSE OF THE INDUSTRY IN WAMUNYU WILL AFFECT A GREAT PORTION OF THE AKAMBA.

WITHOUT THE BENEFIT OF RESEARCH I HAVE IDENTIFIED THE FOLLOWING AS THE PROBLEMS THAT HAVE LED TO THE PRESENT CALAMITOUS SITUATION:

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**PROBLEMS:**

THE FOLLOWING COMMENTS APPLY MAINLY TO CARVERS. WHERE OTHER GROUPS OF PEOPLE ARE CONCERNED THEY ARE SPECIFICALLY MENTIONED.

(1) **GENERAL IGNORANCE**

THEY JUST CARVE.

- (a) THEY DO NOT CONSIDER WHAT THE FUTURE HOLDS FOR THEMSELVES. THUS THEY ONLY REALISE THE IMPORTANCE OF THE WOOD THEY NEED WHEN THERE IS NO MORE SURVEY OF IT.
- (b) THEY KNOW THE CARVINGS THEY SOLD ARE IN TURN SOLD ELSEWHERE BUT THEY DO NOT KNOW WHERE OR FOR HOW MUCH.
- (c) SOMETIMES SOME OF THEM COME TO KNOW SOME BUYERS. THEY BECOME THEIR SLAVES, SELLING ONLY TO THEM AND TO NO ONE ELSE IRRESPECTIVE OF DELAYS IN PAYMENT, OR UNJUSTIFIED AND UNJUSTIFIABLE REJECTION OF THEIR MERCHANDISE ETC. BY SUCU TRADERS.
- (d) THEY DO NOT EVEN KNOW THE IMPACT OF THEIR WORK TO THE SOCIETY GENERALLY.
- (e) THEY DO NOT KNOW OR CARE TO KNOW WHATEVER ELSE IS TAKING PLACE IN THE COMMUNITY e.g. SCHOOL DEVELOPMENT ETC. THEY DO NOT KNOW THE

EDUCATION OF THEIR CHILDREN IS A PREREQUISITE IN ORDER FOR THEIR PLIGHT TO CHANGE FOR THE BETTER.

THIS GENERAL IGNORANCE HINDERS THE GROWTH OF MOTIVATION FOR BETTER RETURNS FOR THEIR SWEAT.

(2) **GREED, SELFISHNESS, LACK OF UNITY, OF VISION AND OF AMBITION**

EVERYONE OF THEM IS HIS BOSS. AND THEREFORE BIG-HEADED. HE CANNOT CONSULT THE OTHER OR JOIN THE OTHER TO PROMOTE BENEFICIAL OBJECTIVES. THUS THEY CANNOT DISCUSS OR AGREE ON PRICING OR GOOD MARKETING STRATEGIES. PRINCIPALLY IT IS GREED AND SELFISHNESS WHICH LEADS TO STERILE INSULARITY. THIS LIMITS THEIR VISION TO CARVING ONLY. THEY THUS EXPOSE THEMSELVES TO EXPLOITATION WHICH IS THE ORDER OF THE DAY.

(3) **EXPLOITATION BY CO-OPERATIVE SOCIETY LEADERS AND MARKETING ORGANISATIONS**

THE CO-OPERATIVE SOCIETY AND THE MARKETING ORGANISATIONS HAVE NOT FULFILLED THEIR PROMISES TO THE CARVER:

- (a) THEY CHARGE THE CARVERS A FEE, MOST OF THE TIMES EXHORBITANT FEES, BUT PROVIDE NO COMPARABLE SERVICES. IN FACT JOINING THESE GROUPS HAS NOT IMPROVED THE INCOMES OF THE CARVERS. TO THE CONTRARY THEIR INCOMES HAVE DETERIORATED. THESE ORGANISATIONS HAVE SIMPLY EXPLOITED THE CARVERS. THEIR LEADERS HAVE ENRICHED THEMSELVES AT EXPENSE OF THE CARVERS. BY VIRTUE

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OF THE OBVIOUS ADVANTAGES THEY HAVE OVER THE CARVERS. THIS IS DELIBERATE EXPLOITATION.

(b) AGAIN THE GENERALLY IGNORANT CARVERS ELECT EQUALLY UNEDUCATED LEADERS OF THEIR CO-OPERATIVE SOCIETIES. THESE CANNOT KEEP PROPER ACCOUNTS. THEY KNOW NEXT TO NOTHING ABOUT EFFECTIVE MARKETING. THEY CANNOT ADVISE THE CARVERS ON THE NEEDS OF THE MARKET WITH A VIEW TO IMPROVEMENT IN THE QUALITY OR STYLE OR VARIATION OF THE PRODUCTS OR EVEN DIFFERENT PRODUCTION TARGETS FOR DIFFERENT PRODUCTS. THEY DO NOT EVEN KNOW ANY OTHER MARKETING STRATEGY BESIDES THE STOCKING OF THE SHELVES e.g. THEY DO NOT KNOW HOLDING OF EXHIBITIONS OR ADVERTISING OR EVEN HOW TO EXPORT THE CARVERS' WARES. THAT LIMITS THE REVENUES TO BE REALISED BY AND FOR CARVERS.

(c) EXPLOITATION BY MERCHANTS

THE BIG CURIOS TRADERS ARE NON-LOCAL. THEY ARE NOT EVEN AKAMBA. THEY THEREFORE TEND TO HAVE NO QUALMS OTHER THAN TO MAKE MONEY. THEY CHEAT THE SMALL DEALERS. THEY CHEAT THE CARVERS. THEY CHEAT ABOUT THE MARKET PROSPECTS WITH A VIEW TO DEPRESSING THE PRICES. THEY DELAY PAYMENTS TO THE CARVERS OR SMALL DEALERS FOR WOOD CARVINGS SUPPLIED TO THEM WITH ALL SORTS OF FALSE OR UNFAIR EXCUSES. THAT KILLS THE MORALE OF THESE CARVERS AND SMALL TRADERS. FURTHER THESE MERCHANTS DO NOT CONTRIBUTE IN ANY WAY, WHETHER BY IDEAS OR MATERIALLY, TO THE DEVELOPMENT OF THE INDUSTRY. MANY HAVE BECOME VERY WEALTHY AND EVEN BRANCHED TO GREENER

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BUSINESS AREAS BUT THEY NEVER ASSIST THE CARVERS IN ORDER TO UPLIFT THEIR WELFARE AND INDUSTRY'S FUTURE. IT IS JUST AS IT WAS IN THE DAYS OF THE SLAVE TRADE - i.e. DESTRUCTIVE EXPLOITATION. SHYLOCK WOULD HAVE ADMIRER THESE CURIOS MERCHANTS IF HE WERE TO OVERCOME HIS PRESENT HANDICAP.

(5) SCARCITY OF WOOD

THE IDEAL WOOD THAT WAS IN USE WHEN WOOD CARVING COMMENCED IS LONG GONE. THE INDUSTRY NOW RELIES ON WOOD FROM GOVERNMENT FORESTS. THERE IS NO COMPARABLE REPLACEMENT OF THE TREES THAT ARE CUT FOR THE PURPOSE. THAT HAS LED TO SCARCITY OF THE FOREST WOOD. CONSEQUENTLY THE PRICES OF THE WOOD WENT UP. THE CURIOS MERCHANTS DO NOT WANT TO HEAR THAT. THEY WANT TO KEEP THE PRICES OF THE CURIOS LOW. THIS MEANS DIMINISHING RETURNS FOR THE CARVER AND THE SMALL TRADER.

6. NEW TYPES OF WOOD

THROUGH THE EFFORTS OF ENVIRONMENTALISTS GUIDED BY GOOD PEOPLE LIKE UNITED NATIONS AGENCIES AND OTHERS NEW TYPES OF WOOD THAT IS SUITABLE FOR WOOD CARVING INDUSTRY HAVE BEEN IDENTIFIED. THE EMPHASIS SEEMS TO BE FOR WOOD THAT CAN BE NURTURED IN THE AREAS WHERE THE INDUSTRY EXISTS. THUS THESE INCLUDE TYPES OF TREES THAT CAN GROW IN ARID AREAS LIKE WAMUNYU. THEIR FARMING MUST BE PROMOTED. THE CARVERS HAVE NOT READILY ACCEPTED THESE NEW TYPES OF TREES. THEY ARE STILL CLINGING TO THE DIMINISHING FOREST TREES LIKE OF MUHUGU ETC. IT IS

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EVEN GOING TO BE DIFFICULT TO PROMOTE THE FARMING OF THE NEW SOURCE OF WOOD TO THE EXTENT OR LARGE AMOUNTS NECESSARY. AGRICULTURAL FARMING OF THIS TYPE IS ALIEN TO WAMUNYU THESE PROMOTIONAL HINDRANCES MUST BE OVERCOME.

### SUGGESTIONS

I HUMBLY AND RESPECTFULLY SUGGEST THE FOLLOWING MEASURES IN AN EFFORT TO SAVE THIS INDUSTRY. ONCE AGAIN I RELY ON MY EXPERIENCE AND OBSERVATION ONLY:-

(1) NEW WOOD

INTENSIFY THE PROMOTION OF THE GROWING OF THE NEW TREES FOR WOOD.

(2) EDUCATION

THE CARVERS AND OTHER SMALL DEALERS REQUIRE EDUCATION IN MANY AREAS. MENTION HAS MADE ON A FEW OF THE AREAS. IDENTIFY ALL OF THE AREAS AND DEVISE WAYS FOR DEALING WITH THEM. THE MOST DIFFICULT ASPECT WILL BE TO GET THE CARVERS INTERESTED IN SELF-IMPROVEMENT i.e. TO GET INTERESTED IN LISTENING TO IDEAS AND VIEWS.

(3) CO-OPERATIVE SOCIETIES AND MARKETING SOCIETIES

DEVISE THE WAYS BY WHICH THE OPPRESSION AND EXPLOITATION BY COOPERATIVE SOCIETIES ETC CAN BE ELIMINATED. CARVERS SHOULD KNOW THEIR RIGHTS AND PRIVILEGES VIS A VIS THE LEADERS AND THE SOCIETIES. IS IT NECESSARY FOR THERE TO BE A MARKETING SOCIETY

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AND IF THERE MUST, WHAT IS ITS ROLE? THE COOPERATIVE SOCIETIES CAN BE USEFUL VEHICLES FOR PROMOTION OF THE INDUSTRY BUT THEY MUST BE LED BY COMPETENT AND HONEST PEOPLE. THE SOCIETIES' CAPACITY TO TRADE IN THE MODERN WORLD SHOULD ALSO BE NURTURED AND DEVELOPED.

**(4) EXPLOITATIVE MERCHANTS**

THESE WILL BE ELIMINATED IF PROPER MARKETING STRATEGIES ARE DEVELOPED. I STRONGLY BELIEVE THE WAMUNYU CARVERS CAN AFFORD TO VEND THEIR MERCHANDISE, PRINCIPALLYM AT WAMUNYU, AND SECONDARILY ELSEWHERE ESPECIALLY IN NAIROBI AND MOMBASA. WAMUNYU IS MARKETABLE AS A UNIQUE CENTRE- WORTH TOURISTS' VISITS AND THE ACCOMPANYING COMMERCIAL PROMOTION.

20th June, 1998.

## **AN OUTLINE OF A PROJECTED PAPER TITLED:**

### **" THE MEDIA AND PARLIAMENT IN KENYA: AN ASSESSMENT OF THEIR NEXUS AND ROLES IN THE DEMOCRATISATION PROCESS"**

#### **1. A Conceptual Overview**

The Media and Parliament have a very special place in social engineering and hence are indispensable in the healthy development of a Democratic Political culture and constitutionalism.

Today we are talking of the arrival of the global village, a coinage of that media guru, Herbert Marshall McLuhan on account of the great advances made in communications and technology. This phenomenal progression, ushering in the digitisation of data and the internet is something which of all of us, including such institutions as Parliament, have to reckon with.

Both institutions have their origins in the search for democratic space, so that they have been active actors in the democratic space.

Parliament, whose formal origins in the modern sense can be traced to Althing, the bicameral of Iceland and in the world, is today seen, whatever the form of the body politic, as the watchdog of the Constitution, a forum for dialogue and the symbolism of the sovereignty of a nation - state.

The word Parliamentum as meaning a deliberative body was first used in England in 1247.

The appellation Fourth Estate has stuck since it was coined by Edmund Burke, the British Whig statesman, in the 18th century.

He is credited with first referring to the reporters gallery in the House of Commons as the fourth estate. What he meant was that the power of the Press was comparable to that of the three estates of the British Parliament, namely, the clergy or Lords Spiritual; the barons or peers, or Lords Temporal, and the commons.

It is also interesting to look at the potency of the Press from the "four freedoms" as expounded by President F.D. Roosevelt (the author of the "New Deal" in the United States and who had the distinct accomplishment of being elected four times as the president of that country) in a message to Congress urging support for the Lend Lease Bill during World War II. The four aspects of freedom mentioned in the declaration of objectives by the 32nd president of the U.S were: freedom from want, freedom of worship, freedom of speech and expression, and freedom from fear.

Freedom of the press, one of the major civil liberties of our time had a perilous beginning in England from which we have inherited parliamentary practice and procedures) with stringent government controls in the form of licensing of books and newspapers as well as censorship. Government interference with the Press (which was at the time basically print media) diminished in the eighteenth century though there was an outburst of prosecutions in the early 19th century, and there was a vigorous pamphlet war, the government

sometimes subsidizing pro-government papers. In this period also begun the reporting of debates in Parliament, initially in journals, such as the Gentleman's Magazine and the London Magazine. The House of Commons reaffirmed in 1738 that it was a breach of privilege to print without permission the proceedings of either House, but this did not stop unauthorised reports and a final and unsuccessful attempt to assert the privilege was made in 1771. The last special restriction on newspapers, the Stamp Duty, was abolished in 1855.

The liberty of the press has always been restricted by the general law of sedition and libel, the law of contempt of Parliament and of the courts, by the Official Secrets Act and, in wartime by special temporary censorship. But these apart, it has been competent to publish whatever the editor wills.

Freedom of the Press has another side, in that it may be abused by intrusive investigations, sensational or inaccurate reporting, refusal or failure to publish explanations, and publication of material better ignored. It is here that the importance of responsible self-regulation on the part of the Press is critically important.

2. **A Brief Survey of the Historical Progression of the Two Institutions in Kenya (i.e.. " The Emergence of the Media and the Legislature in Kenya.")**

This will be a brief overview of the taking root of both the Media ( print and electronic) and Parliament, the historical antecedents stretching as far back as the turn of this century.

3. **Allies in Democracy: The Role of the Press vis - a - vis Parliament.**

- a) To undertake impartial and independent coverage of the proceedings of Parliament;
- b) To enlighten the people ( citizens) on the role of Parliament as the watchdog of the Constitution and as the supreme law making body in the country;
- c) To monitor the activities and the overall performance of Parliament with a view to establishing whether the overall assessment accords to expectations;
- d) To serve as a check on excesses of Parliament in the exercise of its powers and privileges. In this regard should ideally suggest ways and means of how to make Parliamentary a more effective and efficacious institution;
- e) To forge cordial working relationship with the National Assembly, including the various Parliament Committees.

4. **Allies in Democracy: The Role of Parliament vis - a - vis the Press.**

- a) Offering accessibility to Parliamentary records of the sittings of the National Assembly and its various committees. (Needless to state, this information is absolutely privileged as regards the law of defamation);
- b) Encouraging the holding of informal meetings between the Government Ministers, the Whips of the various political parties as well as the Office of the Official Leader of the Opposition, and the press corps ( especially the parliamentary correspondents assigned to Parliament by the various media houses) whereby journalists are made

privity to confidential bits of information - on the condition that they do not use the information so proffered, or that alternatively they can divulge some of the information ( or all of it ) but without attributing the source. ( This system has worked quite satisfactorily in Britain and can also be emulated here in our country).

- c) Establishing a Press Office to supply general information to the Press, and the members of the public at large. ( Live radio and television coverage of proceedings to be encouraged).
- d) According a conducive constitutional, legal and political environment for the Press to perform its work effectively.

##### **5. Over Ninety Years of Co-existence: Collaboration or Hostility.**

This will be an examination of the nature of the relationship between the media and the legislature in this country since the beginning of this century - clearly delineating the dynamics, nuances and political currents which have welded or created fissures in the long - standing symbiotic nexus between the two institutions.

Judging from the historical experience in Britain, there has been over the years, a whiff of hostilities between the two institutions, a pattern which has since been reversed to a significant degree.

In Britain, both Houses of Parliament possess power to imprison or to banish members or outsiders from their precincts. The House of Lords has power to fine. Trial by contempt of Parliament ( publications which bring the House into odium, contempt or ridicule or lower its authority" can constitute contempt) involves a total lack of procedural guidelines, judgment by a partial tribunal and no right of appeal to the courts. In the past the powers have been used against newspapers which criticized the conduct of MPs. However, the offences have fallen into disuse and no one has been imprisoned since 1880. If they were to be revived and any serious punishment imposed, it is doubtful whether they would withstand scrutiny by the European Court of Human Rights.

The same tradition, i.e. with respect to contempt of Parliament, has been adopted in this country as per the National Assembly ( Powers and Privileges) Act, although it does not seem to have been resorted to. However, there have been occasions when the Speaker of the National Assembly had to warn the Press of the consequences of distorted reporting of the proceedings of the august House.

Contrast the British tradition with what obtains in other democracies. The US Congress has an implied contempt power that " rests upon the right of self-preservation, that is, the right to prevent acts which ... inherently obstruct ... the discharge of legislative duty ... " Congress apparently has used this power only to punish the refusal to provide evidence it has demanded. It has not used this power to punish the disclosure of confidential information.

In Sweden, whereas general sessions of Parliament are open to the public, Parliamentary Committee sessions are not. Committees can withhold documents from the public while they are at work, but must open their files when they present their proposals. Parliament can only withhold information protected by the Secrecy Act. There are no restrictions, such as contempt of Parliament, on reporting about Parliamentary matters).

(NB. For comparative purposes, the South African experience offers an additional case study with regard to the working links between the media and the legislature. The other possible candidate is Tanzania).

6. **The Role of the Media and Parliament in the Promotion of a Democratic Political Culture and Constitutionalism**

It has to be stated straightaway that the idea is not to merge the Media and Parliament as one entity: this is neither possible, nor desirable. After all, the Media is part of the Civil Society whereas Parliament is in fact an organ of government within the context of Montesquieu's separation of powers into three broad categories - the legislature, the executive and the judiciary.

But clearly the two bodies can contribute a great deal to the democratisation process, and more immediately, in the unfolding constitution making process - that is, independently and collectively. The coverage of divergent views is of critical importance. It also behoves the Press to give honest and balanced coverage to the protagonists in an electoral process.

With the emergence of more cohesive East African Community, the envisaged East African Assembly will also be charged with a specific role in promoting human rights, democracy and the rule of law in the region. The Press will be further challenged in offering a Pan - African coverage of the legislative body's proceedings and activities.

7. **The Strengthening of Parliament and the Fourth Estate in Kenya in the Third Millennium - A Prognosis and Prospects.**

**Christopher Mulei.**

**20th June, 1998.**

## **ORIENTATION TOPICS AND POSSIBLE CONSULTANTS**

- 1. The Constitution: Controversies on Its Amendment**  
**Prof Okoth Ogendo**
- 2. The Presiding Officer: Guardian of the Constitution**  
**CPA Consultant**
- 3. The Presiding Officer: Guardian of Parliaments Rights and Privileges**  
**CPA Consultant**
- 4. Parliament: The Administration of Parliament**  
**CPA Consultant/Clerk**
- 5. Parliament: The Party in Parliament**  
**CPA Consultant**
- 6. Parliament: Powers, Privileges and Immunities.**  
**CPA Consultant**
- 7. Parliament: Critical Aspects of Debate in the House and in Committee**  
**CPA Consultant/Clerk**
- 8. Parliament: Power of the Purse**  
**CPA Consultant**
- 9. Representation: MPs Local Level Planning and Development Roles**  
**Prof. G-C. M. Mutiso**
- 10. Representation: Role of Parties in Policy Development**  
**David Ndi**
- 11. Representation : Parties versus Pressure Groups in Democratisation**  
**Bertha Amisi**
- 12. Structure of Politics: Global and Macroeconomic Environments**  
**M. Cheserem**
- 13. Structure of Politics: Regional and National Long Range Planning.**  
**Sam Mwale**

14. **Structure of Politics: Long Range : Multipartism or Retribalisation?**  
Ngunyi Mutahi
15. **Structure of Politics: The Demographic Bomb**  
Population Council
16. **Structure of Politics: Conflict in the Region**  
Dr. Makumi Mwangiru
16. **The Production Crisis: Land, Water and Agriculture**  
Mutsembi Manundu
17. **The Production Crisis: Environment, Energy and Industrialisation**  
Gerishon Ikihara/F. M. Muthuuri/ Kimuyu
18. **The Production Crisis: Changing Families and Urbanisation**  
Prof. Mbula Bahemuka
19. **The Production Crisis: Corruption and Poverty**  
John Mukui
20. **The Administration Crisis: The Bloated Non-Productive Public Service**  
Prof. Ngethe Njuguna

**STRATEGIC PLANNING : BUDGET INDICATORS**

<b>Consultants:</b>	<b>Prof. G-C. M. Mutiso</b>	
	<b>W. Njuru</b>	
<b>Consulting Time Budget:</b>	<b>Preparation</b>	<b>20 person days</b>
	<b>Training</b>	<b>60 person days</b>
	<b>Report Production</b>	<b>10 person days</b>
<b>Consulting Rate:</b>	<b>Person Day</b>	<b>USD 300</b>
<b>Report Production:</b>	<b>Taping</b>	<b>?</b>
	<b>Reproduction</b>	<b>?</b>
	<b>Editing</b>	<b>?</b>
<b>Conference Costs:</b>	<b>Accommodation</b>	<b>?</b>
	<b>Transport</b>	<b>?</b>
	<b>Conference Materials</b>	<b>?</b>
	<b>Allowances</b>	<b>?</b>
	<b>Secretariat</b>	<b>?</b>
	<b>Background Materials Preparation</b>	<b>?</b>

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## **ORIENTATION TOPICS AND POSSIBLE CONSULTANTS**

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Prof. Ngethe Njuguna

## **ORIENTATION SEMINAR: MEMBERS OF EIGHTH PARLIAMENT**

Over the recent past, it has been considered useful to hold an orientation seminar for members of Parliament for significant numbers are new to Parliament. Members who attended the Orientation Seminar of the Seventh Parliament were extremely supportive of the idea. They claimed to have benefited tremendously from participating in the seminar. It was not just the new parliamentarians. Old parliamentarians appreciated being involved for the environment within which Parliament is to function has changed tremendously. The key changes are multipartism, demographics, the macroeconomic environment, increase in poverty, and social change.

It is therefore proposed that the Orientation Seminar for the Eighth Parliament be for a period of a five days, preferably outside Nairobi. The key topics are:

1. The Constitution: Modalities of Its Ammendment
2. The Presiding Officer: Guardian of the Constitution
3. The Presiding Officer: Guardian of Parliaments Rights and Privileges
4. Parliament: Guardian of Individual Rights and Priviledges
5. Parliament: The Party versus Parliament
6. Parliament: Powers, Privileges and Immunities.
7. Parliament: Critical Aspects of Debate in the House and in Committee
8. Parliament: Power of the Purse and Financial Accountability
9. Parliament: Precedents, Procedures and Representation
10. Parliament: Relastions with Executive and Judiciary (Separation of Powers)
11. Parliament: Members Relations with Parliament/ Public Officers
12. Representation: MPs in Local and National Long Range Development
13. Representation : Parties versus Pressure Groups in Democratisation
14. Representation: Ethnicisation, Multipartism and Fragmentation
15. Structure of Politics: Global and Macroeconomic Environments
16. Structure of Politics: The Demographic Bomb: Urban Versus Rural
17. The Production Crisis: Land, Water and Agriculture
18. The Production Crisis: Environment, Energy and Industrialisation
19. The Production Crisis: Corruption and Poverty

Costing each paper 5days @ USD 300per day= 1500

Coordinator Prep 5+ Conf. 5 + Rep 5 days= 15 @ USD 300= 4500

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**TERMS OF REFERENCE FOR THE STAFF WORKSHOP AND MEMBERS SEMINAR CONSULTANCY**

The role of the consultant will be to assist participants learning and to ensure that they achieve the objectives of the seminars. He/She will be expected to:

- Assistant with the preparation of both the workshop and the seminar including identification of potential resource persons and preparation of seminar papers and ensuring they are of the highest standards in terms of content, relevancy and professionalism.
- Management of process of learning during the workshop and seminar to ensure that participants have clearly understood objectives and group tasks, manage the flow of the workshop and seminar including maintaining the momentum and focus, ensure all the participants participate effectively in the proceedings and group discussions and to summarize key points of learning and issues that need follow-up.
- Monitor the learning process and ensure it moves participants towards expected outcomes through formal and informal assessment techniques and instruments.
- Participate in debriefing meetings with the workshop and seminar sponsors and the client throughout the training and recommend adjustments to the workshop and seminar programmes if necessary.
- Participate in and/or facilitate writing, editing and discussion of the workshop and seminar reports.



**muticon**

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thika / garden estate roads  
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telephone : 254-2-860772  
facsimile : 254-2-860771

30/04/98

Ms. Susan Kavanagh  
Deputy Resident Representative  
UNDP  
Box 30218  
Nairobi.

Dear Ms Kavanagh,

Re: Consultancy to National Assembly: Your Ref. Ken/95/110 of 27/04/98

Further to your referenced, please find our workplans for Parliament's Staff Seminar and the members Parliamentarians Seminar. The fes for are USD 11,400 and USD 6,000 respectively.

Since the National Assembly, in discussion with you, is yet to establish where the training will take place, it is assumed that the costs of travel, hotels and subsistence will be discussed later. The practice is to charge AA Rates for travel and the UNDP DSA.

We assume that the usual practice of 50% down payment and 50% on completion will be the contracting norm.

We look forward to collaborating in your work.

Yours sincerely,  
Muticon

Prof. G-C. M. Mutiso  
Managing Director

cc.  
Mr. Luke Wasonga  
ARR, UNDP

Mr. K. Mukiira  
Component Co-ordinator  
National Assembly

**From:** APDKBOM <apdkbom@africaonline.co.ke>  
**To:** KCCT Conference <kcct@africaonline.co.ke>  
**Date:** 19 September 2000 07:47

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Dear Julius

Thank you for your mail of 18/9 that I have just read this morning. I hope that you will receive the IFAT material in good time for your presentation.

Julius I suggest that you come back on completion of the conference because this was not a planned trip and so getting money to send to you will be complicated.

We will organise for you to travel next month to the UN Bazaar when you can do the rest of the stuff.

Julius I hope you will not spend extra money to claim from Bombolulu because the argument I based for sending you over the weekend was that Bombolulu was not going to incur any costs. I hope you understand.

Please find below the IFAT details:

#### **Definition of Fair Trade**

Fair trade is an alternative approach to conventional international trade. It is a trading partnership which aims at sustainable development for excluded and disadvantaged producers. It seeks to achieve this by providing better trading conditions, by awareness raising and by campaigning.

#### **The goals of Fair Trade are:**

1. To improve the livelihoods and well-being of producers by improving market access, strengthening producer organisations, paying better price and providing continuity in the trading relationship.
2. To promote development opportunities for disadvantaged producers, especially women and indigenous people, and to protect children from exploitation in the production process.
3. To raise awareness among consumers of the negative effects on producers of international trade so that they can exercise their purchasing power positively.
4. To set an example of partnership in trade through dialogue, transparency and respect.
5. To campaign for changes in the rules and practice of conventional international trade.
6. To protect human rights by promoting social justice, sound environmental practices and economic security.

#### **Ifat practices**

19/09/00

1. Commitment to Fair Trade
2. Transparency
3. Ethical issues
4. working conditions
5. Equal employment opportunities
6. concern for people
7. concern for the environment
8. respect for producers' cultural identity
9. education and advocacy

yours sincerely

constance kalela

\*\*\*\*\*  
Bombolulu Workshops & Cultural Centre  
P.O. Box 83988, Mombasa, Kenya.  
Tel. 254 11 475324/ 254 11 471704/ 254 11 473571  
Fax. 254 11 473570 / 254 11 314655  
Web address : <http://www.africaonline.co.ke/bombolulu>  
<http://www.outlook-2000.net/bombolulu>  
\*\*\*\*\*

19/09/00

## DRAFT MBAGATHI DECLARATIONS

**CONCERNED** about the continued degradation of Kenya's forests and woodlands and the environmental problems thereby caused

**CONSCIOUS** of our contribution to the overharvesting of selected tree species from forests and woodlands

**AWARE** of the need to preserve the diversity of Kenya's forests and woodlands and to protect these for future generations

**REALIZING** the growing awareness about environmental issues in global trade and marketing and the restrictions it imposes on the exportation of products made from destructively harvested trees

**AWARE** of the abundance of fast-growing multi-purpose trees suitable for carving such as neem (mwarobaini), jacaranda, grevillea, mango and others on private farmland and their availability for sale

**ACKNOWLEDGING** the desire of the Kenyan Government to offer land for the growing of trees suitable for carving

**ACKNOWLEDGING** the need for transparency in the woodcarving industry for the betterment of the livelihoods of Kenyan woodcarvers now and in the future

We as a representation of

Carvers, Designers, Buyers, Traders, Farmers, Environmental  
Groups, Development Agencies

**COMMIT** ourselves to buying, harvesting, carving, selling wood products originating from farmland and plantations while phasing out the use of overexploited slow-growing trees from forests and woodlands

**COMMIT** ourselves to the promotion of tree-planting to replenish the exhausted resources of raw materials for carving and to the establishment of tree nurseries and plantations of wood suitable for carving

**DECLARE** our readiness to work with the Government of Kenya to seek long-term solutions to the degradation of forests and woodlands in the country

**CONFIRM** our desire to work actively towards a certification system for sustainably sourced woodcarvings by setting up transparent and a fair systems of wood acquisition and providing to consumers information on the origin and type of wood in use

**DECLARE** our desire to work toward a more transparent woodcarving industry for the benefit of all parties involved

**THEREBY** becoming Ambassadors for environmentally and socially conscientious wood use.

























