

R.I.S.E.

IMPACT ASSESSMENT RESULTS

KAREN WALKER ORDER

ETHICAL FASHION ARTISANS, KENYA, SEPTEMBER/OCTOBER 2015



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Impact Assessment summary page

Client	Karen Walker
Country of production	Kenya
Producing entity (Social enterprise)	Ethical Fashion Artisans EPZ Ltd.
Date of Production	September – October 2015
Number of styles produced	Filigree Tote Bag Filigree Book Bag Filigree Zip Pouch
Number of items produced	750
Number of people involved in production	216
Number of communities involved	11
Skills involved	Beadwork, Brass Casting, Cutting, Embroidery, Preparation, Stitching, Hand Screen Printing, Quality Control and Supervision, Pom-Pom Making
Materials	Horn, Yarn, Brass, Loom state Cotton Canvas, Leather and Beads

1. EXECUTIVE SUMMARY

The Ethical Fashion Initiative is a flagship programme of the International Trade Centre, a joint agency of the United Nations and the World Trade Organization. The Ethical Fashion Initiative reduces global poverty by linking micro-producers and artisans to the international supply chain of fashion. The Ethical Fashion Initiative facilitates dignified work at a fair wage. This is achieved by connecting some of the world's most marginalised artisans in Africa and Haiti with the fashion industry's top talents, for mutual benefit. The Ethical Fashion Initiative also works with emerging African designers to promote creativity and encourage local manufacturing on the continent.

Since 2010, the Ethical Fashion Initiative has been a member of the Fair Labor Association (FLA). All production processes follow a rigorous code of conduct.

The Ethical Fashion Initiative develops local creativity, fosters predominantly female employment and empowerment, promotes gender equality to reduce extreme poverty and increase the export capacities of the regions in which it operates.

2. RISE FRAMEWORK

RISE is a framework developed by the Ethical Fashion Initiative that evaluates and supports sustainability, social and environmental responsibility, traceability and impact. RISE allow the monitoring and evaluation of the efficiency and effectiveness of projects and identify their real economic and social impact in the supply chain. As a result of data gathering, surveys and analysis, the RISE team captures data and success stories instigated by the production of the collections.

3. ORDER CHARACTERISTICS

Style	Photo	Quantity	Groups involved in production
Filigree Tote Bag		307	Ethical Fashion Artisans - EPZ Ltd, Enduata Nalepo and Satubo, Olonana Oldanyatti, OI Kiriongo, Waitbaka, Ambassadors of Hope Women, Antony Brass, Cow Horn Crafts, Antony Brass and The O's Self Help Group

<p>Filigree Book Bag</p>		<p>332</p>	<p>Ethical Fashion Artisans - EPZ Ltd, Il Ingwesi Oldanyatti and Olonana, Olonana Oldanyatti, OI Kiriongo, Waithaka, Ambassadors of Hope Women, Antony Brass, Cow Horn Crafts, Antony Brass and The O's Self Help Group.</p>
<p>Filigree Zip Pouch</p>		<p>132</p>	<p>Ethical Fashion Artisans - EPZ Ltd, Sanata Women, Olonana Oldanyatti, OI Kiriongo, Waithaka, Ambassadors of Hope Women, Antony Brass, Cow Horn Crafts, Antony Brass and The O's Self Help Group.</p>
<p>Total</p>		<p>771</p>	

4. RESPECT

4.1. General features of the production groups

The order was produced between September-October 2015, providing work and income to artisans from poor and marginalised areas.

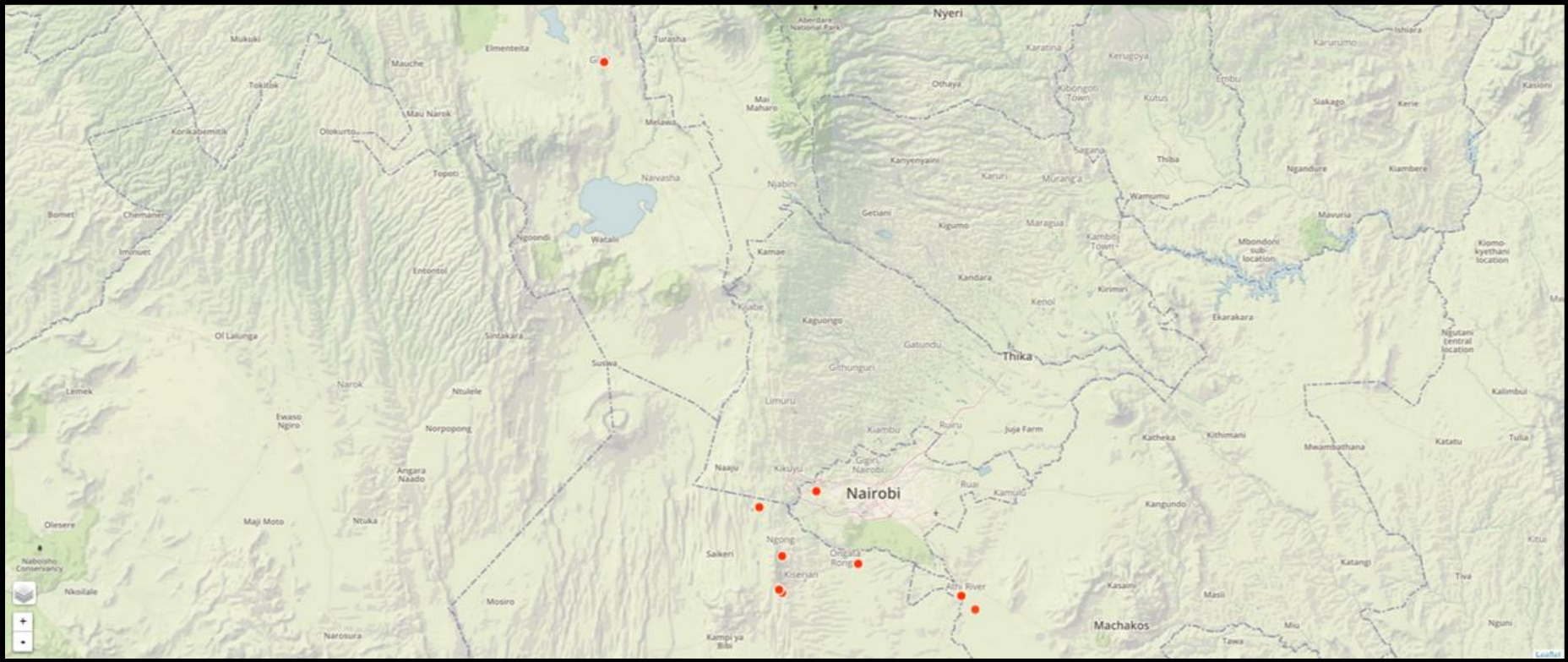
- The order was produced by 216 artisans from eleven different communities.
- Most of the participants were from rural areas and belong to nomadic pastoral tribes.
- 76% of the participating artisans were women.
- 82% of the artisans were under 40 years old.
- 58% of participants had one to three dependents and 23% of artisans had four to six dependents while 7% had seven to ten dependents.

4.2. Details of the community groups participating in the order

Group	Location	Year of first engagement with EFI	Main skills used in the order	# of the participants in the order	# of Women	Brief details of the community
Cow horn crafts and designs Kenya	Torito - Kiambu	2014	Cow-Horn crafting	12	0	A group of highly skilled young men.
Anton Group	Kitengela	2013	Brass Casting	7	1	Skilled brass casters organised under the leadership of an entrepreneurial married couple.
Alfred Group	Rongai	2014	Brass Casting	10	0	The group offers apprenticeship to school dropouts and youth from poor backgrounds. They are currently in negotiation with the Kenyan Ministry of Education –who are interested in teaching the brass casting skill to more young people in Kenya.
Sanata Women Group	Gilgil	2009	Beadwork, Stitching, leather works	20	17	Internally displaced women as a result of the post-election violence in 2008 formed a self-help group to improve their livelihood and develop their skills. Ethical Fashion has supported this group since its first order in Kenya.
Satubo Women Group	Laikipia	2011	Beadwork	15	14	Satubo is an acronym of Samburu, Turkana and Borana main ethnic communities constituting the women self-help group. The group is a pastoralist community which began working with EFI after a drought decimated all their livestock.

Il Ingwesi Women Group	Laikipia	2014	Beadwork	20	20	Is a group formed to address the issues of women living in a very remote rural area with no basic amenities
Olonana Women Group	Kisamis	2013	Beadwork	15	15	A group of women who first came together to address the plight of young girls who were dropping out of school for lack of sanitary towels.
Enduata Nalepo Women group	Ngong	2009	Beadwork	12	12	Is a group of women living in a protected area of Ngon'g hills. Some of the members are widowed and live in abject poverty.
Il Kirongo Women group	Kibiko - Ngong	2015	Beadwork	15	15	Beading groups from Kiboko area of Ngon'g hills united to form one big group. Kirongo is an acronym of the constituent groups which are Kiserian, Orogisho and Ngon'g.
Oldanyati Women Group	Oldanyati	2013	Beadwork	15	15	Is a group of women living in the poor rural area of Oldanyatti. It is mainly composed of Maasai women group who produce beaded articles for sale.
Ethical Fashion Artisans EPZ-LTD	Athi-River	2015	Beadwork Preparation , Stitching, Screen printing, Finishing, Final quality control, Packing	75	56	A company employing people from the marginalised areas such as slums of Nairobi and poor neighbourhoods of Kitengela and Athi-river
Total				216	165	

4.3. Beneficiary distribution on the map



4.4. Cultural background of the communities / people involved in the order

The Karen Walker order was performed by artisans from diverse cultural backgrounds. The beadwork was made by mainly pastoralist communities of Samburu and Maasai living in the rift valley region of Kenya. These are nomadic communities who move from time to time especially during dry seasons in search of pasture and water. It is the male members of the community who move while the female members remain behind to do beadwork worn as regalia during the month December when they perform cultural rites of passage.

Other artisans who participated on the order were from the slums and the rural towns of Kenya characterised with low income. Despite coming from poor areas these artisans are very creative members of society whose craftsmanship has been recognised.

4.5. External conditions during the order



The Karen Walker order was produced during very difficult months of September and October when an important teacher strike took place. In the Kenya school calendar, September marks the beginning of the third term which is also when final examinations are scheduled for graduates of primary and secondary levels of education. It is the month most parents wish their children to be in school without interruptions. The artisans, many who are parents expressed the need for additional income to because they had not budgeted their children’s stay at home caused by the strike.

4.6. Challenges faced by the communities

The female artisans could not produce to their full capacity since they also tended young animals left at home for milking. They beaded for three or less hours a day as beadwork was performed in between many other domestic tasks. This greatly affected their productivity and the levels of income since the work was remunerated at piece-rate.

5. INVEST

5.1. Skill types engaged

 <p>SKILLS ENGAGED</p>	<ul style="list-style-type: none"> • 52% of the participants were involved in Beading. • 9% of the participants were involved in Stitching. • 8% of the participants were involved in Embroidery. • 3% of the participants were involved in Screen Printing. • 3% of the participants were involved in Horn casting. • 3% of the participants were involved in Supervision. • 9% of the participants were involved in Horn casting • 3% of the participants were involved in Brass casting. • 9% of the participants were involved in Preparation and Supervision.
 <p>TRAINING</p>	<ul style="list-style-type: none"> • 65% participated in training to improve their skills related to the order. • 100% of the participants were able to learn additional business and social skills, such as Public speaking, Organisation, Leadership, Teamwork, Fair Labor and Environmental awareness.

5.2. Cultural background of the skills used in the order

Beading is an integral cultural activity of the Maasai and Sambura tribes in East Africa. They are culturally known for their elegant traditional beaded jewellery that is worn as regalia during cultural ceremonies. The

skill of beading is passed on from one generation to the next and used for both functional and commercial activities.

Brass casting was used to mould the rings for the tassels on the pouch. Blacksmiths traditionally make functional items such as water vessels and ornaments. The brass is collected from dumpsites and smelted to make beautiful items and components for the bags.

The skills such as Stitching and Embroidery were learnt through training and mainly used for commercial purposes. The artisans with stitching and embroidery skills are mostly engaged in the dress making business to generate their income.

5.3. Technique and skill development


The brass casting experienced a lot of challenges in moulding the brass bell used as decoration on the tote bag. The moulds left some bubbling holes which could not be sealed on a finished product thus causing rejects. The artisans resolved to cast the block of brass which were later drilled and shaped into the brass bell. This they said was faster however with some considerable loss of material as well as increasing production costs since the drilling, bracing and grinding were outsourced.

The order was however accompanied with training provided by an expert paid by the group from the income they received. From that training one member of the group got the bracing skills which they are confident will assist them to be more productive. They also received the gas equipment to assist in production.

6. SUSTAIN


6.1. Social responsibility

All work practices of the Ethical Fashion Initiative in collaborations with social enterprises and artisans groups adhere to the Fair Labour Code of Conduct. During orders there is an ongoing monitoring of work practices to ensure compliance. There is constant feedback provided to the artisans and entities to enable improvement in all areas of work practices. The Impact Assessment questions on social responsibility give an indication of the empowerment the artisans experienced.

 SOCIAL RESPONSIBILITY	<ul style="list-style-type: none"> • 100% were confident in their daily tasks • 100% were proud of their work
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6.2. Environmental performance

Participants in the order were asked questions to provide an indication of their awareness to certain environmental issues. Raising environmental awareness during work processes enables a broader perspective on environmental responsibility and related issues to be adopted by the communities.



 ENVIRONMENTAL RESPONSIBILITY	<ul style="list-style-type: none"> • Cow horn was used to produce zip pullers for the bags. The cow horn is collected by suppliers in Uganda who then sell them to Kenyan cow horn crafters. • The brass work in the order was handmade from reused brass items such as broken taps, old padlocks that was collected from the streets and gathered by scrap sellers supplying the groups to be smelted to make brass bells and rings. • 36% of those surveyed contributed to reducing environmental degradation by participating in activities such as collecting garbage, planting trees or creating awareness on environmental matters.
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7. EMPOWER

7.1. Income and savings


The artisans received different income depending on the skills and tasks performed and the number of days worked. The pay was based on a piece rate which meant that the more pieces one produced the more income received. Most of the artisans indicated that they received better income from this order compared to the income from the domestic market, which most of the time was less than the minimum and living wage. The order allowed them to perform under safe and healthy working conditions, provided the opportunity to train and improve their skills. The income from the order allowed the artisans to improve nutrition, contribute to education fees and pay rent. It also contributed to women empowerment in marginalised communities, such as Laikipia, Gilgil and Nairobi slums.

The Karen Walker order provided artisans with enough disposable income which also allowed them to save despite the testing economic times they experienced during the period of the order.

 <p>INCOME</p>	<ul style="list-style-type: none"> • 45% of participants stated their income was higher than what they would have earned otherwise on the domestic market. They stated that majority prefer to work on EFA – EPZ Ltd orders as it provides training opportunities and skill development. The work is also regular which provides them with steady income. • 35% of participants stated the money they earned during the order covered all their basic needs. 65% did not experience change because of many challenges they encountered in the period of the order. The challenges included bad economic situation, more than one month teachers’ strike which meant more resources going to feed the children who would otherwise get fed in school.
 <p>SAVING</p>	<ul style="list-style-type: none"> • 30% of participants were able to save money from the income received through the order despite the difficult times many artisans experienced. • 18% of participants were able to invest their earnings in livestock, education, housing and business.


7.2. Access to education

The teachers were on strike the whole period in which the Karen Walker order was performed. This largely affected the artisans who are parents as they had already paid school fees for their children; however because of teachers’ strike they needed more money to sustain the child at home. Some paid for partial classes with hired teachers. This situation according to focus group discussion used much of the income they received from Karen Walker order.


 <p>EDUCATION</p>	<ul style="list-style-type: none"> • The order allowed allocation of school fees to 193 children • 61% of participants allocated the contributed to all or part or of the school fees during the order with the hope that the teachers were to resume teaching.
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7.3. Health and Nutrition



The impact assessment questions related to health give an indication of the benefits that income has on the health care of the participants and their families. Focus group discussions revealed that receiving regular income allows artisans to maintain a healthy status. It was noted that the majority of the pastoralists prefer traditional medicine which is made and prescribed by traditional healers.

 <p>HEALTH</p>	<ul style="list-style-type: none"> • 14% of participants that experienced sickness in their household. 12% of them were able to receive treatment in public medical facilities and 2% in private facilities. • 7% of artisans said that they would not have sought the same treatment without the income from the order.
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The impact assessment questions on nutrition give an indication of the nutritional improvement that an increased income brings to artisans.

 <p>NUTRITION</p>	<ul style="list-style-type: none"> • 11% of artisans reported that the money from the order enabled them to provide healthier meals for their families, 28% of participants indicated that the meals became more regular. • The artisans' nutrition consisted of 15,31% fat, 66,37% carbs and 18,31% proteins.
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8. TESTIMONIALS

<p>Alice Okeyo, 44</p> 	<p><i>I worked on Karen Walker as a preparer. During this time I received good income which assisted me to meet the nutritional needs for my family. I also paid rent for our house since my husband did not get employment in the month of September.</i></p>
<p>Beth Musau Ndunge, 41</p> 	<p><i>I am a single mother with one daughter. I participated in the Karen Walker order as Supervisor and Quality control expert. The income from the order enabled me to allocate some funds for third term school fees for my daughter. I had healthy meals and paid rent for the month of September.</i></p>

<p>Caroline Wanjiru, 22</p> 	<p><i>I worked on the Karen Walker order as a pom-pom preparer. In addition to good income I also received good training which has greatly improved my skills. I paid school fees for my child in private school. My husband is very happy with me.</i></p>
<p>Jane Parsitau, 38</p> 	<p><i>I am a mother of five children and being a Maasai woman I have the responsibility of raising them. That is why I worked hard during the Karen Walker order. Although the order quantities to our group were not much I received good income which I plan to use for school fees when teachers will be back from strike.</i></p>
<p>Joy Orangi, 41</p> 	<p><i>I am a mother of three children. I worked as a beader on the Karen Walker order. My income went mainly to food as it was very difficult to feed children at home during the teacher strike. I also saved for the school fees of my three children attending university, secondary and primary schools.</i></p>

9. CONCLUSION

The order involved production of 700 units of bags with over 6000 components. The order employed a high number of artisans, provided them with decent income and helped them to learn new skills. According to the focus group discussion findings, artisans who worked on the pom-pom decorations of the bags benefited the most. It was a new skill which some of the artisans intended to use to make items for children.

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