

# **R.I.S.E.**

**IMPACT ASSESSMENT**

**MIMCO ORDER**

**PRODUCED BY:**

**ETHICAL FASHION ARTISANS**

**KENYA**

**JULY/AUGUST 2015**



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**Impact Assessment summary page**

<b>Client</b>	MIMCO
<b>Country of production</b>	Kenya
<b>Producing entity (Social enterprise)</b>	Ethical Fashion Artisans EPZ Ltd.
<b>Date of production</b>	July- August 2015
<b>Number of styles produced</b>	Bohemia pouch Bohemia tote Dust bags for packaging
<b>Number of items produced</b>	3732
<b>Number of people involved in production</b>	230
<b>Number of communities involved</b>	11
<b>Skills involved</b>	Beadwork; Handmade Brass Casting; Cutting; Embroidery; Stitching; Screen Printing
<b>Materials</b>	Beads; Recycled Brass; Recycled Plastic; Recycled Wire; Leather; Ink; Cotton Canvas; Cotton; Zips; Cotton Thread.
<b>Country of production</b>	Kenya

## 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 tools 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
<b>Bohemia Pouch</b>		1410	Anthony Brass, Alfred Brass, Sanata Women, Enduta Nalepo Women, Il Kirongo, Oldanyati Women Olonana Women Satubo Women Il Ingwesi
<b>Bohemia Tote</b>		456	Anthony Brass, Alfred Brass, Sanata Women Enduta Nalepo Women Il Kirongo Oldanyati Women Olonana Women Satubo Women Il Ingwesi

<b>Dust Bags</b>		1866	Ethical Fashion Artisans
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## 4. RESPECT

### 4.1. General features of the production groups

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

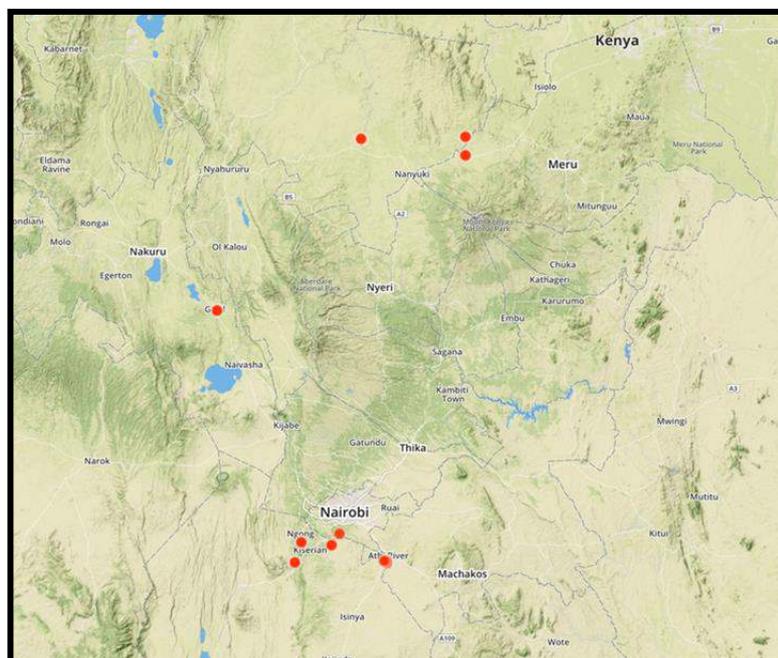
- The order was produced by 230 artisans from 11 different communities.
- Most of the participants were from rural areas and belong to nomadic pastoral tribes.
- 82% of the participants in the order were women.
- 85% of the artisans were under 40 years old.
- 46% of participants had one to three dependents and 29% of artisans had four to six 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
Anton Group	Kitengela	2013	Brass Casting	7	1	Skilled brass casters organised under the leadership of an individual entrepreneur and his wife.
Karen Group	Karen	2014	Beadwork	5	5	A small group of women united by common goal to generate income through their beading skills.
Sanata Women Group	Gilgil	2009	Beadwork, Stitching	20	18	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.
Enduata Nalepo Women group	Ngong	2009	Beadwork	12	12	A group of women living in a protected area of Ngong hills. Some of the members are widowed living in abject poverty.
Il Kirongo Women group	Kibiko - Ngong	2015	Beadwork	15	15	A group of Masaai women living in the Rift Valley.
Oldanyati Women Group	Oldanyati	2013	Beadwork	15	15	A group of Masaai women living in the poor rural area of Oldanyatti. Their primary activity is beading.

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 project after a drought that decimated all their livestock.
Il Ingwesi Women Group	Laikipia	2014	Beadwork	20	20	A group formed to address issues resulting from living in a very remote rural area with no basic amenities.
Alfred Group	Rongai	2014	Brass Casting	10	0	The group offers apprenticeship to school dropouts and youth from poor background. 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.
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. The income contributes to resolving these challenges in marginalised communities.
Embroidery Group	Nairobi	2009	Embroidery	6	5	A group living in the slums of Nairobi.

### 4.3. Group locations in Kenya



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

The majority of the groups engaged for beadwork were from the Samburu and Maasai communities. These communities are nomadic pastoralists and are characterised by a very strong culture of male dominance. The income from the order empowered the women’s position in the family and community at large.

#### 4.5. Challenges faced by the community groups

Cattle are the main source of wealth and cultural pride for the pastoralists. The income allowed the artisans involved in this order to increase their livestock.

### 5. INVEST

#### 5.1. Skill types engaged

The combination of multiple skills in the design of the MIMCO products meant that more marginalised people were involved in the order. This created greater income generation in the communities which helped alleviate poverty.

 <p><b>SKILLS ENGAGED</b></p>	<ul style="list-style-type: none"> <li>• 61% of the participants were involved in Beading.</li> <li>• 14% of the participants were involved in Stitching.</li> <li>• 7% of the participants were involved in Embroidery.</li> <li>• 3% of the participants were involved in Brass casting.</li> <li>• 20% of the participants were involved in Preparation, Supervision and Quality Control.</li> </ul>
 <p><b>TRAINING</b></p>	<ul style="list-style-type: none"> <li>• 100% participated in training to improve their skills related to the order.</li> <li>• 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 etc.</li> </ul>

#### 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 beading technique incorporated in the designs required the use of reused plastic pieces from plastic containers such as yogurt.

About **5000 beads** went into the beading patterns for the MIMCO tote bag while **1500 beads** were used on the pouch. Beadwork is a labour intensive skill enabling inclusion of many communities.

## 6. SUSTAIN

### 6.1. Social responsibility

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

 <b>SOCIAL RESPONSIBILITY</b>	<ul style="list-style-type: none"> <li>• 100% were confident and proud of their work.</li> <li>• The order empowered the women especially from the pastoralist Maasai and Samburu communities. They received income which influenced the power balance in their households and increased their participation in decision-making processes.</li> <li>• All the participants were trained on record keeping, fair and objective treatment, child rights, health and safety standards.</li> </ul>
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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.

Non-biodegradable materials generally end up in landfills. For this order, most recycled materials were non-biodegradable. Finding a new usage for them is an important step towards conserving the environment and an opportunity to raise environmental awareness amongst the artisans.

 <b>ENVIRONMENTAL RESPONSIBILITY</b>	<ul style="list-style-type: none"> <li>• The beading technique for this order reused plastic for dividers between the patterns. This served as an environmental awareness building training to encourage re-use of materials.</li> <li>• The brass work in the order was handmade from reused brass items that were collected from dump sites and smelted to make a unique artisanal component for the MIMCO order.</li> <li>• The tassels used off-cuts of material that was screen printed. This ensured minimal waste produced.</li> <li>• 88% of those surveyed contributed to reducing environmental degradation by participating in activities such as collecting garbage, planting trees or draining open sewers.</li> </ul>
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## 7. EMPOWER

### 7.1. Income and Saving

The artisans received different income depending on the skills and tasks performed as well as 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 artisans found the work on the MIMCO order very interesting and appreciated the possibility of working from their home/community. The order allowed them to work 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 and contribute to education fees and pay rent.

The income was particularly important to women artisans from Samburu and Maasai communities who participated in the order. It empowered and improved their position in the family and community at large and allowed them to gain respect from their male counterparts.

 <p><b>INCOME</b></p>	<ul style="list-style-type: none"> <li>• The order facilitated the income of artisans to increase up to 44%.</li> <li>• 75% of participants stated their income was higher than what they would have earned otherwise on the domestic market.</li> <li>• 81% of participants stated the money they earned during the order covered all their basic needs.</li> <li>• 66% of participants were satisfied with how the money helped them to support their family and dependents.</li> </ul>
 <p><b>SAVING</b></p>	<ul style="list-style-type: none"> <li>• 66% of participants were able to save money from the income received through the order.</li> <li>• 60% of participants were able to invest their earnings in livestock, education, housing and business etc.</li> </ul>

### 7.2. Access to education

The impact assessment questions on education indicate the benefits income has on the ability to educate the participant’s children and their families. The production period of the order was in line with the end of second term exams at school. So the income was used to sustain the education of the children through the payment of tuition fees and meeting other secondary needs (uniforms, school trips etc).

 <p><b>EDUCATION</b></p>	<ul style="list-style-type: none"> <li>• 84% of respondents contributed to all or part of the school fees during the order.</li> </ul>
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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 health care of the respondents 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><b>HEALTH</b></p>	<ul style="list-style-type: none"> <li>• 24% of respondents that experienced sickness in their household. 15% were able to receive treatment in private medical facilities and 8% in public facilities.</li> <li>• 14% of artisans said that they would not have sought the same treatment without the income from the order.</li> </ul>
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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><b>NUTRITION</b></p>	<ul style="list-style-type: none"> <li>• 81% of artisans reported that the money from the order enabled them to provide healthier meals for their families, 19% of participants indicated that the meals became more regular.</li> <li>• The artisans’ nutrition consisted of 13,76% fat, 70,17% carbs and 16,07% proteins.</li> </ul>
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## 8. TESTIMONIALS

<p><i>AGNES MASIKONTE, 33</i></p> 	<p><i>I have only one dependent in school. I enjoyed beading the MIMCO tassel wraps and the panels for the bags. I was so happy to see how beautiful the work of our hands appeared on the picture of the tote bag I was shown by the project official who visited our group. This was very important in boosting my confidence since living in a remote area sometimes makes me feel not capable of producing good and saleable items. The income from MIMCO July-August 2015 order was very important as it influenced peace in our house. Lack of money in our house sometimes makes my husband become very irritated and violent.</i></p>
<p><i>ESTHER IMARITI, 30</i></p> 	<p><i>I am a 30-year-old married woman with four children. I was very happy to participate on this order for MIMCO. The training I received assisted me to be able to train my husband in beadwork so that he could supplement the family income. Before this order my husband was not working, as he could not do complicated beadwork. My husband and I received more than Ksh20000 (USD 200) in just a week. This is money that none of us had ever made in such a short period. We invested the income in education of our children, livestock and poultry.</i></p>
<p><i>MARGARET WAMAE, 29</i></p> 	<p><i>I am a single mother of three. I worked on this MIMCO order as a Screen Printer. I enjoyed my work from which I also received good income. I used the income to move into a new house which is spacious. I saved some money which I intend to use to pay for my children's third term school fees which begins in September 2015.</i></p>
<p><i>ESTHER LATO, 19</i></p> 	<p><i>I am 19 and currently in second year at Kenyatta University. I was on long holidays and I participated in the MIMCO order to work and raise my pocket money and pay part of my tuition fees. Although the order did not last long, I got enough income, which I saved to use in the next semester.</i></p>

PAULINE ANYANGO, 25



*I am 25 and not yet married. I take care of my brother who is a student. I worked on the MIMCO order as a tailor. I got a good income in August which I used to complete the school fees for my brother. I also saved towards meeting my goal of starting a small business of tailoring and dressmaking.*

## 9. CONCLUSION

The MIMCO order engaged 230 artisans with various skills including embroidery, brass casting, stitching, beading and screen printing. Involving artisans into production creates jobs, empowers them through income, provides access to international markets and promotes cultural heritage. The artisans gain the opportunity to improve their skills, learn new ones, gain confidence and dignity.

This report will assist in increasing customer awareness about MIMCO's work with Kenyan artisans producing its "From Hand and Heart" collection. The collection demonstrates the value of handmade items by artisans in Africa and shares the positive impact achieved on the lives of the artisans and their family/community..

### For more information contact:

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