

R.I.S.E.

OUTPUT ASSESSMENT RESULTS

MIMCO

ARTISAN.FASHION, KENYA,

JULY - AUGUST 2016



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Impact Assessment summary page

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| Client | Mimco Autumn-Winter 2016-17 |
| Country of production | Kenya |
| Producing entity (Social enterprise) | Ethical Fashion Artisans EPZ Ltd |
| Date of Production | July – August 2016 |
| Number of styles produced | 2 |
| Number of items produced | 1,532 units and accompanying dust bags (total of 3064 units) |
| Number of people involved in production | 86 |
| Number of communities involved | 7 |
| Skills involved | Preparation, leather craft, tassel making, applique, embossing, scaving, hand screen printing, embroidery, stitching, supervision and quality control; |
| Materials | Cotton canvas, cotton kitenge, glass beads, leather, link waxing thread and cotton string. |

1. TRACEABILITY

| Raw materials required for the order | Origin of raw materials | Suppliers | Raw materials provided/purchased by |
|---|---|-------------------------------------|--|
| Threads | Fishing twine from China and nylon and poly cotton from Kenya | Meera Smart Wear and Oriental Mills | EFA- EPZ |
| Screen printing paste (ink) | Kenya | Desbro Kenya Ltd and Inkson | EFA- EPZ |
| Cotton canvas and kitenge | Kenya | Thika Clothe Mill Ltd | EFA- EPZ |
| Waxing thread and cotton string | Kenya | Freemans K LTD | EFA- EPZ |

| | | | |
|----------------------------|----------------|---------------------------------------|----------|
| Glass beads | Czech Republic | Artbeads Limited Nairobi | EFA- EPZ |
| Sliders and zip chain/tape | Taiwan | YKK – Export Processing Zones Mombasa | EFA- EPZ |

2. 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.

3. 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.

4. ORDER CHARACTERISTICS

| Style | Photo | Quantity | Groups involved in production |
|--------------|---|-------------|----------------------------------|
| Tote |  | 522 | Ethical Fashion Artisans EPZ Ltd |
| Pouch |  | 1010 | Ethical Fashion Artisans EPZ Ltd |
| Dust Bag |  | 1532 | Ethical Fashion Artisans EPZ Ltd |
| Total | | 3064 | |

5. RESPECT

5.1. General features of the production groups

The Mimco Autumn-Winter 2016-17 order was produced between July and August 2016. The order had many components which provided work and income to artisans from poor and marginalised areas of Nairobi's informal settlement and rural areas.

- The order was produced by 86 artisans from seven community groups and the Artisan.Fashion social enterprise located at the Export Processing Zone (EPZ) in Athi-River.
- 75% of the participants in the order were women.
- 77.78% of the artisans were under 40 years old.
- 4% of participants had no dependents, 44% had one to three dependents and 52% of artisans had more than four dependents.

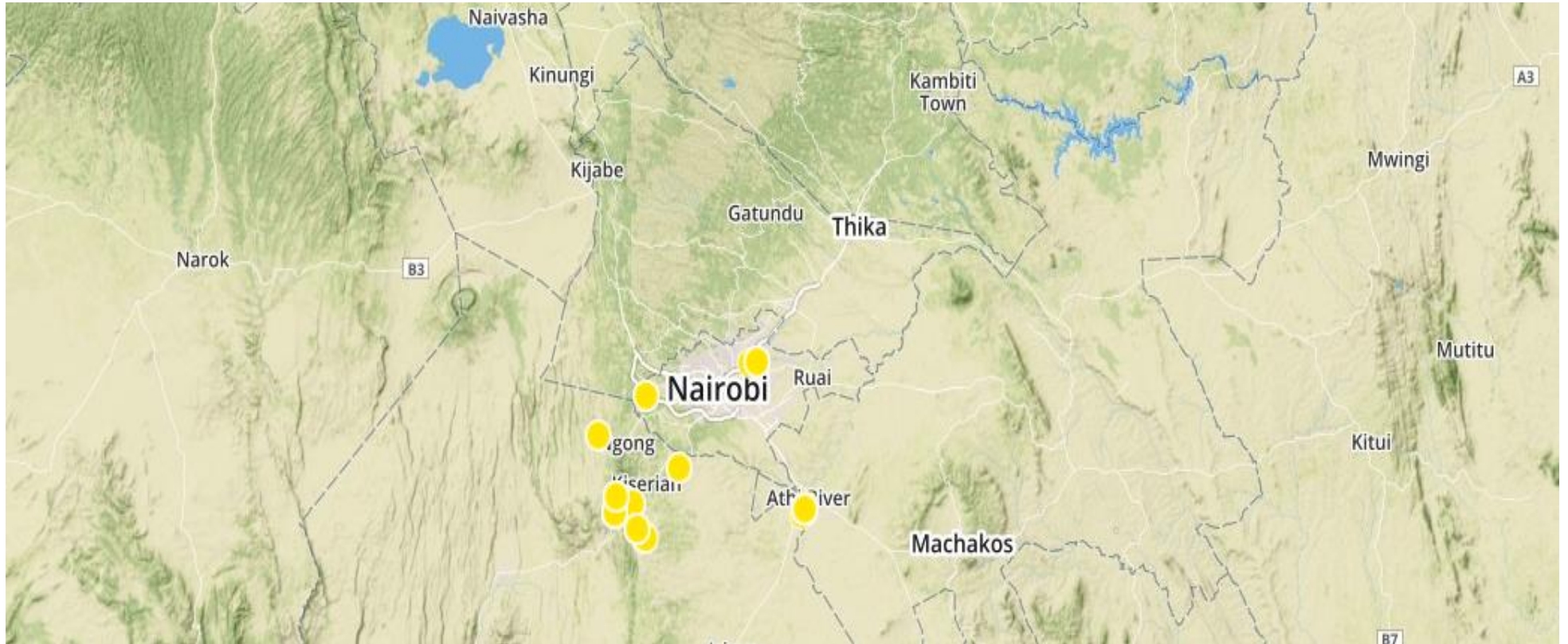
Focus group discussion revealed that most artisans worked on the order for career development or to raise tuition fees to further their or their dependants' education.

5.2. 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 |
|----------------------------------|------------|-----------------------------------|--|------------------------------------|------------|---|
| Ethical Fashion Artisans EPZ-LTD | Athi-River | 2015 | Beadwork, preparation, stitching, screen printing, finishing, final quality control, packing | 33 | 19 | Ethical Fashion Artisans LTD is a social enterprise that is focused on increasing the positive social impact from manufacturing work in East Africa. |
| Bega Kwa Bega | Babadogo | 2009 | Beadwork | 12 | 12 | Bega Kwa Bega is a group of women from Nairobi's fourth largest slum of Korogocho. The majority are single mothers struggling to feed and educate their children in a harsh economic environment. |
| Olonana Women Group | Kisamis | 2013 | Beadwork | 6 | 6 | A group of women who first came together to address the plight of young girls who were dropping out of school due to a lack of sanitary items. |

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|-----------------------|--------------------|------|-------------------------|----|----|---|
| Oldanyati Women Group | Oldanyati | 2013 | Beadwork | 10 | 10 | A group of women living in the poor rural area of Oldanyatti. It is mainly composed of the Maasai women group who produce beaded articles for sale. |
| Nameni Eriroi | Enchoro Onyori | 2015 | Beading | 10 | 10 | A group composed of women from the Maasai ethnic community who came together to share experiences in order to ease the family burdens experienced by women in their home. |
| Namaiyana women group | Oloseos - Kiserian | 2016 | Beading and, crocheting | 5 | 5 | A group of women who previously worked as individual artisans. They came together with an aim of consolidating their efforts to gain access to a wider market. |
| Olanke Women Group | Kimuga | 2015 | Beading | 10 | 10 | A group of women living in a very remote area of Kajiado. They walk long distances to meet in a central place in Kimuga to work. They began the group to raise school fees for the education of their children, particularly girls. |

5.3. Beneficiary distribution on the map



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

The artisans who worked on the Mimco Autumn-Winter 2016-17 order came from diverse cultural backgrounds. The beadwork was done mainly by artisans from the Maasai ethnic community who traditionally utilise beadwork to adorn themselves during cultural ceremonies such as wedding, rites of passage etc.

Other artisans such as embroiders, screen printers, sewing machine operators and preparers who participated in the order were from the slums and the rural towns of Kenya categorised as low income areas.

The image of the crowned crane used on the bags in the Mimco order is a symbol of unity and nationhood and can be seen in the flag of Uganda. It represents the dry savannah in Africa’s south of the Sahara.

5.5. External conditions during the order



The Mimco Autumn-Winter 2016-17 order was completed between the months of July and August 2016. This period was marked by high levels of school indiscipline cases in which students burnt down schools protesting against the introduction of changes in the education sector. Over 100 schools were closed down before the end of the term and fines issued to parents of such students. Some of the artisans who participated on the order were affected by these events which greatly reduced their performance on the order.

5.6. Challenges faced by those involved in the order

The Mimco Autumn-Winter 2016-17 order presented some major challenges especially on beadwork and attaching appliques. This is because the majority of the artisans who performed the beadwork were illiterate, resulting in artisans relying on their sight instead of rulers making it difficult to measure the beaded crowns correctly. In response to this, the artisans’ community office developed a template to measure the beaded components without numerical rulers which assisted the artisans to perform on the order. The appliques of the crown crane were also challenging to preparers. This was resolved by screen printing the image on the fabric with the colours which guided the artisans in attaching the appliques. Other challenges that occurred during the order were corrected through training programs.

6. INVEST

6.1. Skill types engaged

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|  <p>SKILLS ENGAGED</p> | <ul style="list-style-type: none"> • 53% of the participants were involved in beading. • 19% of the participants were involved in preparation. • 15% of the participants were involved in stitching • 7% of the participants were involved in embroidery. • 5% of the participants were involved in screen printing. • 1% of the participants were involved in supervision |
|  <p>TRAINING</p> | <ul style="list-style-type: none"> • 100% of the artisans involved in the Mimco Autumn-Winter 2016-17 order participated in training to improve their skills related to the order. |

6.2. 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 functional, cultural and commercial activities.

The skills such as stitching, embroidery and hand screen printing were learnt through training and mainly used for commercial purposes. The artisans with stitching skills are mostly engaged in the dress making business to generate income from domestic market.


6.3. Techniques and skills development

The Mimco Autumn-Winter 2016-17 order was challenging to the artisans from the rural community groups, so on the job training was provided in order to ease any obstacles. Focus group discussions revealed that these training sessions improved the artisans' skills and enabled a smooth production of the order.

7. SUSTAIN


7.1. Social responsibility

All work practices of the Ethical Fashion Initiative in collaborations with social enterprises and artisan's groups adhere to the Fair Labour Code of Conduct. During orders there was an ongoing monitoring of work practices to ensure compliance to fair labour practice. 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.

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|  <p>SOCIAL RESPONSIBILITY</p> | <ul style="list-style-type: none"> • 99% were confident and proud of their work. • 54% were satisfied with the way the order assisted them to provide for their families. 46% did not feel satisfied with the order's assistance to provide for their families. • 100% expressed their overall satisfaction with the opportunity to work on the Mimco Autumn-Winter 2016-17 order. |
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7.2. 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.



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|  <p>ENVIRONMENTAL RESPONSIBILITY</p> | <ul style="list-style-type: none"> • The Mimco Autumn-Winter 2016-17 order was completed using materials sourced locally such as cotton kitenge, cotton canvas and water based ink. |
|--|--|

8. EMPOWER

8.1. Income and savings


The artisans' income during the Mimco Autumn-Winter 2016-17 order varied depending on the skills used and the number of items produced. The artisans working at Artisan.Fashion received a monthly salary during the order, while those from the community groups were paid on a piece rate depending on the numbers of items produced.

Focus group discussions revealed that the rural beading groups experienced some challenges which greatly affected their income levels. They also showed that most artisans were still satisfied with the order, though they received a lower income to previous Mimco orders, citing a relaxed working environment, training for skill development and improved working conditions as reasons. The artisans also noted that the income they received was still higher than what the domestic market offered. Their payments were made through bank accounts which incentivised savings and wealth creation.

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|  <p>INCOME</p> | <ul style="list-style-type: none"> • 52% of participants stated their income was higher than what they would have otherwise earned from the domestic market. • 48% received similar income compared to the domestic market, however they preferred to work on the Mimco Autumn-Winter 2016-17 as it offered an opportunity for training which further developed the artisans' skills. |
|  <p>SAVING</p> | <ul style="list-style-type: none"> • 36% of participants were able to save money from the income received through the order. 64% were not able to save due to the high cost of living during the month of August with most of the children at home on vacation. • 7% of participants were able to invest their earnings in education, livestock and poultry keeping. 93% of the artisans did not invest in anything during the order. |


8.2. 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 income was a significant contribution towards sustaining the education of the children through payment of tuition fees and meeting other secondary needs (uniforms, stationary and school trips).


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|  <p>EDUCATION</p> | <ul style="list-style-type: none"> • 79.78% of participants contributed to part or all of the school fees during the order. • 69.14% paid school fees for between 1-3 children. • 7.41% supported between 4-6 children in school while 1.23% paid school fees for more than seven children. |
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8.3. Health and Nutrition



The Impact assessment questions related to health give an indication of the benefits that income has on health care of the participants and their families. Focus group discussions revealed that receiving regular income allows artisans to maintain a healthy status.

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|  <p>HEALTH</p> | <ul style="list-style-type: none"> • 75% of the artisans did not experience any form of sickness during the Mimco Autumn-Winter 2016-17 order. • 25% of participants experienced sickness in their household. 79% of them were able to receive treatment in medical facilities and another 21% were treated at home. • 76% of artisans said that they would not have sought the same treatment without the income from the order while 24% would still visit the same facilities attributed to distance or the care offered. |
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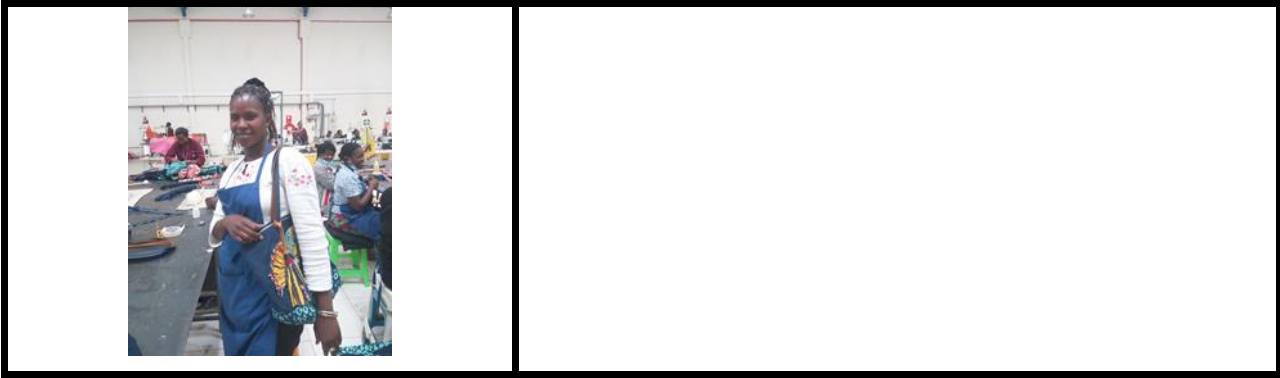
The impact assessment questions on nutrition give an indication of the nutritional improvement that an increased income brings to artisans.

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|  <p>NUTRITION</p> | <ul style="list-style-type: none"> • 68% of participants stated that with the money they earned during the order they had sufficient nutrition regularly. • 32% stated that they had meals once or twice a day. Focus group discussions explained this as deliberate based on artisans' cultural habits and nature of their activities during the day. |
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9. TESTIMONIALS

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| <p><i>Alice Achieng' Omondi 27</i></p>  | <p><i>"I am a mother of one. I worked on the Mimco Autumn-Winter 2016-17 order as a preparer. This order offered me an opportunity to train and to improve my skills. The income from the order assisted me to supplement my husband's income and to gain independent economic power which afforded me respect from my husband, who now sees me as a very important partner in his life. I was happy to work on this order."</i></p> |
| <p><i>Asumpta Kanini 32</i></p>  | <p><i>"I am a mother of five. I worked on the Mimco Autumn-Winter 2016-17 order as an embroiderer at Artisan.Fashion. I received good income which I used to pay rent and school fees and afford food and other household utilities. The Mimco Autumn-Winter 2016-17 order was quite easy for me which made me enjoy my work throughout the order."</i></p> |

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| <p><i>Michael Owino 29</i></p>  | <p><i>I am a father of two children. I am an employee of Ethical Fashion Artisans at the EPZ. I worked on the Mimco Autumn-Winter 2016-17 order as a screen printer. I used the income from the order to support my family to meet their basic needs.</i></p> |
| <p><i>Eunice Mpeti 38</i></p>  | <p><i>"I am a married mother of ten. I worked on the Mimco Autumn-Winter 2016-17 order as a beader. Being a mother of many children I worked hard in order to earn more money to meet nutritional needs as well as the education of my children. The order was a bit challenging especially the measurement and finishing of the crown crane. I got on-the-job training which enabled me to perform on the order."</i></p> |
| <p><i>Lois Nyagothie 58</i></p>  | <p><i>I am a widow with eight dependants. I worked on the beaded strands of the crown crane during the Mimco Autumn-Winter 2016-17 order. Although I am an old woman, I worked hard and performed on the order which young girls in our group were unable to participate in. This boosted my confidence and the overall satisfaction with work. The order was challenging, so I did not earn to my expectation. However the income I received was enough to meet my immediate needs such as food.</i></p> |
| <p><i>Dorothy Oluoch 30</i></p> | <p><i>I have six dependants. During the Mimco Autumn-Winter 2016-17 order I worked as a preparer and in the finishing section. I am employed at the EPZ which means that I received a regular salary during the order. I used my income of USD 150 monthly to meet school fees for the third term of 2016. I also bought clothes and met nutritional needs of my family. I was very happy to work on the Mimco order as it provided an opportunity for training.</i></p> |



10. CONCLUSION

The Mimco Autumn-Winter 2016-17 order delivered much needed income to artisans which was essential to their well-being and development. The collaborative partnership between Mimco and Artisan.Fashion, gave artisans from marginalised areas the opportunity to work, improve their skills and gain ownership of their development agenda. In addition the work allowed the artisans to unite over common issues and respond to them in order to better achieve their goals of economic empowerment, education, nutrition and housing.

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