

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

**IMPACT ASSESSMENT RESULTS**

**VIVIENNE WESTWOOD ORDER**

**ETHICAL FASHION ARTISANS, KENYA,  
APRIL/AUGUST 2015**



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**Impact Assessment summary page**

|  |   |
|--|---|
| <b>Client</b>                                  | Vivienne Westwood Limited   |
| <b>Country of production</b>                   | Kenya   |
| <b>Producing entity (Social enterprise)</b>    | Ethical Fashion Artisans – EPZ Ltd  |
| <b>Date of Production</b>                      | April – August 2015   |
| <b>Number of styles produced</b>               | 25  |
| <b>Number of items produced</b>                | 4466  |
| <b>Number of people involved in production</b> | 180   |
| <b>Number of communities involved</b>          | 8   |
| <b>Skills involved</b>                         | Preparation, Screen printing, horn crafting, Brass casting, Beading Stitching, supervision and Quality Control; |
| <b>Materials</b>                               | Canvas, Polly Cotton Twill, Scrap metals (brass); Ink, Cow Leather, Beads, Cow horn, Webbing and press studs    |

## 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>Argyle beaded clutch</b> |  | 64       | Satubo Women Group<br>Ebul Bul Women<br>Karen Group<br>Sanata Women Group<br>Ethical Fashion Artisans - EPZ Ltd |
| <b>Canvas clutch</b>        |  | 61       | Group<br>Ebul Bul Women<br>Karen Group<br>Sanata Women Group<br>Ethical Fashion Artisans - EPZ Ltd              |


|  |   |            |   |
|--|---|------------|---|
| <p><b>Argyle runner holdall</b></p>      |    | <p>107</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p>                |
| <p><b>Argyle small shopper</b></p>       |    | <p>125</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p>                |
| <p><b>Argyle tiger bag with paws</b></p> |   | <p>77</p>  | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p>                |
| <p><b>Argyle weekender</b></p>           |  | <p>46</p>  | <p>Ethical Fashion Artisans - EPZ Ltd, Alfred and Anthony brass and Cow horn crafts</p> |
| <p><b>Argyle zip pouch</b></p>           |  | <p>504</p> | <p>Ethical Fashion Artisans - EPZ Ltd, Alfred and Anthony brass and Cow horn crafts</p> |

|   |   |            |  |
|---|---|------------|--|
| <p><b>Democracy<br/>fracking shopper</b></p>  |    | <p>271</p> | <p>Ethical Fashion<br/>Artisans - EPZ Ltd</p>  |
| <p><b>Dice</b></p>                            |   | <p>36</p>  | <p>Anthony Brass<br/>Kitengela</p>   |
| <p><b>Men scribble<br/>runner holdall</b></p> |  | <p>90</p>  | <p>Ethical Fashion<br/>Artisans - EPZ Ltd &amp;<br/>Alfred and Anthony<br/>brass</p> |
| <p><b>Men scribble<br/>tartan shopper</b></p> |  | <p>156</p> | <p>Ethical Fashion<br/>Artisans - EPZ Ltd &amp;<br/>Alfred and Anthony<br/>brass</p> |

|   |   |            |  |
|---|---|------------|--|
| <p><b>Men scribble tartan steamer bag</b></p> |    | <p>136</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p> |
| <p><b>Men scribble tartan wash bag</b></p>    |    | <p>181</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p> |
| <p><b>Men scribble tartan weekender</b></p>   |   | <p>51</p>  | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p> |
| <p><b>Men squiggle runner holdall</b></p>     |  | <p>96</p>  | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p> |
| <p><b>Men squiggle runner holdall</b></p>     |  | <p>119</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p> |

|  |   |            |   |
|--|---|------------|---|
| <p><b>Men squiggle shopper</b></p>     |    | <p>188</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p>                |
| <p><b>Men squiggle steamer bag</b></p> |   | <p>182</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p>                |
| <p><b>Men squiggle wash bag</b></p>    |  | <p>203</p> | <p>Ethical Fashion Artisans - EPZ Ltd &amp; Alfred and Anthony brass</p>                |
| <p><b>Men squiggle weekender</b></p>   |  | <p>98</p>  | <p>Ethical Fashion Artisans - EPZ Ltd, Alfred and Anthony brass and Cow horn crafts</p> |



|  |   |            |   |
|--|---|------------|---|
| <p><b>Men squiggle weekender</b></p>     |    | <p>161</p> | <p>Ethical Fashion Artisans - EPZ Ltd, Alfred and Anthony brass and Cow horn crafts</p> |
| <p><b>Playing piece</b></p>              |    | <p>37</p>  | <p>Anthony Brass - Kitengela</p>  |
| <p><b>Snake board game shopper</b></p>   |   | <p>208</p> | <p>Ethical Fashion Artisans - EPZ Ltd</p>   |
| <p><b>Snake board game weekender</b></p> |  | <p>146</p> | <p>Ethical Fashion Artisans - EPZ Ltd, Alfred and Anthony brass and Cow horn crafts</p> |
| <p><b>Snake zip pouch</b></p>            |  | <p>195</p> | <p>Ethical Fashion Artisans - EPZ Ltd, Alfred and Anthony brass and Cow horn crafts</p> |

|                   |   |             |                                    |
|-------------------|---|-------------|------------------------------------|
| Unicorn shopper   |  | 259         | Ethical Fashion Artisans - EPZ Ltd |
| Unicorn zip pouch |  | 669         | Ethical Fashion Artisans - EPZ Ltd |
| <b>Total</b>      |   | <b>4466</b> |                                    |

## 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.

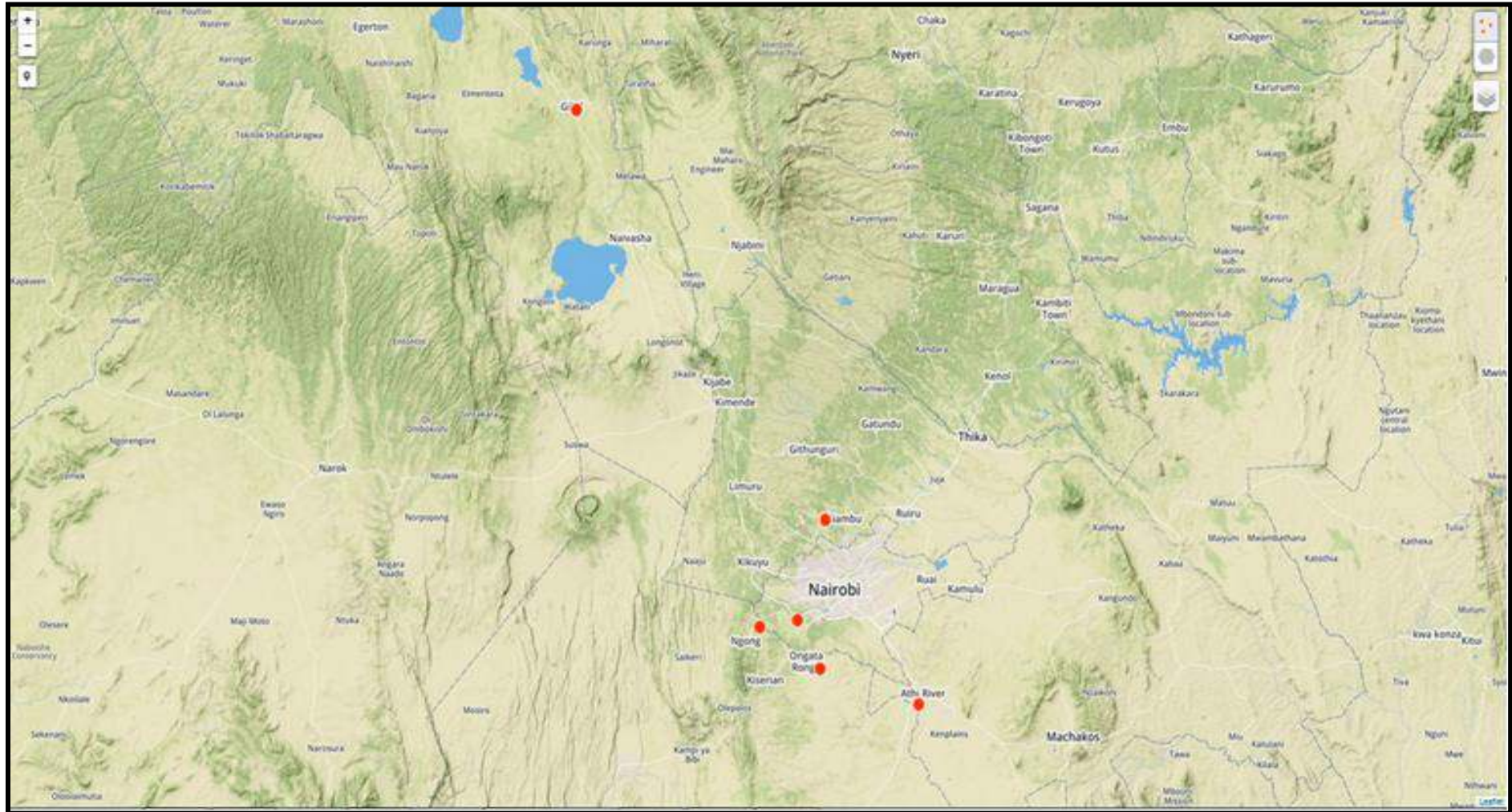
- The order was produced by 180 artisans from 8 different communities.
- Most of the participants were from rural areas and belong to nomadic pastoral tribes.
- 62% of the participants in the order were women.
- 93% of the artisans were under 40 years old.
- 62% of participants had one to three dependents and 26% of artisans had from 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  |
|-----------------------------------|-----------------|-----------------------------------|-------------------------------|------------------------------------|------------|---|
| Cow horn crafts and designs Kenya | Torito - Kiambu | 2014                              | Cow-Horn crafting             | 12                                 | 0          | A group of highly skilled young men some of whom under rehabilitation from alcohol addiction and substance abuse. |

|                    |           |      |                                    |    |    |  |
|--------------------|-----------|------|------------------------------------|----|----|--|
| 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. |
| Embroidery Group   | Nairobi   | 2009 | Embroidery                         | 6  | 5  | A group living in the slums of Nairobi.  |
| 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, the 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.          |
| Ebul Bul Women     | Ngong     | 2013 | Beadwork                           | 15 | 15 | A group of women living at the foot of Ngong hill. They came together to address women's social and economic issues in that area.  |
| Karen Group        | Karen     | 2014 | Beadwork                           | 5  | 5  | A small group of women united by the common goal to generate income through their beading skills.  |

### 4.3. Beneficiary distribution on the map





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

The artisans who participated in the order were from marginalised communities. In order to overcome these challenges, many of the artisans have formed cooperatives and self-help groups which they register with the government under ministry of gender and social services enabling them to acquire semi-formal status. This status affords them access to capital from financial institutions such as micro-finance institutions, Savings and Credit Co-operatives and banks. They also use their legal status to bargain for better prices, to access the market and adopt fair labour practices.

#### 4.5. External conditions during the order



The order was performed in four months between April and August 2015. This is usually the period of second term in the Kenyan school calendar. The artisans who are parents required money to pay school fees and to meet other scholarly needs. For nomadic pastoralists this also marks the period in which male members of the community migrate with livestock in search of better pastures. Focus group discussions revealed that during the order the women from pastoralist families remained in their homesteads (as their male member migrated) in order to perform on the order raising income to feed their children. Focus group discussions further indicated that the order supported the education of children both directly through school fees and indirectly by enabling a more settled life among the female pastoralist who remain in the community with their children.

#### 4.6. Challenges faced by the communities

During the order the Kenyan shilling deteriorated due to a high inflation rate pushing the cost of living to very unbearable levels. The cost of basic items such as food and fuel especially in poor households almost doubled during the period of the order. This situation rendered most of the participating artisans to function on very constrained household budgets. Focus group discussions revealed that at the beginning of the order some artisans from the rural community groups were not able to perform optimally as they went to work without breakfast; they could not afford it before the income from the order.

### 5. INVEST

#### 5.1. Skill types engaged

|  |   |
|--|---|
|  <p><b>SKILLS ENGAGED</b></p> | <ul style="list-style-type: none"> <li>• 23% of the participants were involved in Beading.</li> <li>• 18% of the participants were involved in Stitching.</li> <li>• 9% of the participants were involved in Embroidery.</li> <li>• 6% of the participants were involved in Screen Printing.</li> <li>• 5% of the participants were involved in Horn casting.</li> <li>• 4% of the participants were involved in Brass casting.</li> <li>• 35% of the participants were involved in Preparation and Supervision.</li> </ul> |
|  <p><b>TRAINING</b></p>       | <ul style="list-style-type: none"> <li>• 99% 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.</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 logos, dice and placing pieces. 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. Techniques and skills development


The Cow horn crafting did encounter a lot of challenges while producing the zip pullers for the order. Getting the pentagon shape was particularly difficult for the artisans resulting in many rejects. The other difficult task was to laser engrave the Vivienne Westwood logo on the Zip pullers. Unable to perform on the item the group resolved the challenges of the order through outsourcing that task to another group with the required skill. Focus group discussions revealed that the group made some savings from the order income which it plans to use for training to improve their performance.

The order was accompanied with training provided by an expert from Czech Republic. The artisans were trained on cutting and stitching techniques and introduced to new cutting equipment and heavy duty machines. This ensured smooth and efficient production of the order. The rejects from the order were corrected at every stage that they occurred. Thus there were no rejects recorded since the training resolved the technical challenges noted during 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.

|   |   |
|---|---|
| <br><b>SOCIAL RESPONSIBILITY</b> | <ul style="list-style-type: none"> <li>• 100% were confident and proud of their work.</li> <li>• 100% were confident in their daily tasks</li> <li>• 100% were proud of their work</li> </ul> |
|---|---|

### 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.



|  |   |
|--|---|
| <br><b>ENVIRONMENTAL RESPONSIBILITY</b> | <ul style="list-style-type: none"> <li>• 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 dealers supplying the groups to be smelted to make logos, dice and playing pieces.</li> <li>• 86% of those surveyed contributed to reducing environmental degradation by participating in activities such as collecting garbage, planting trees or draining open sewers.</li> </ul> |
|--|---|

## 7. EMPOWER

### 7.1. Income and savings


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 she/he 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. The income from the order contributed to women empowerment in marginalised communities, such as Laikipia, Gilgil and Nairobi slums.

According to focus group discussions, savings were encouraged by the fact that the payments were made to the bank accounts of artisans. This enabled them to control spending patterns which significantly increased their saving ability. Some artisans used the savings to invest in small businesses and other various alternative sources of income.

|   |  |
|---|--|
|  <p><b>INCOME</b></p>  | <ul style="list-style-type: none"> <li>• The order allowed the income of artisans to increase up to 2-8 times.</li> <li>• 77% of participants stated their income was higher than what they would have earned otherwise on the domestic market.</li> <li>• 82% of participants stated the money they earned during the order covered all their basic needs.</li> </ul> |
|  <p><b>SAVING</b></p> | <ul style="list-style-type: none"> <li>• 63% of participants were able to save money from the income received through the order.</li> <li>• 24% of participants were able to invest their earnings in livestock, education, housing and business.</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 income was used to sustain the education of the children through payment of tuition fees and meeting other secondary needs (uniforms, stationary and school trips). Mama Rebela from Satubo women group said that she took the decision to enrol her granddaughter in school despite the opposition from her husband. She did this confident that she would pay the tuition fee and other needs without seeking the support of her husband.


|   |   |
|---|---|
|  <p><b>EDUCATION</b></p> | <ul style="list-style-type: none"> <li>• The order kept over 136 children at school.</li> <li>• 88% of participants contributed to all or part or of the school fees during the order.</li> </ul> |
|---|---|

### 7.3. Health and Nutrition

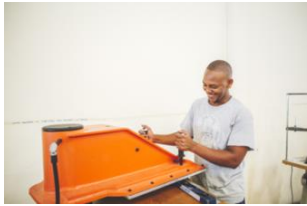
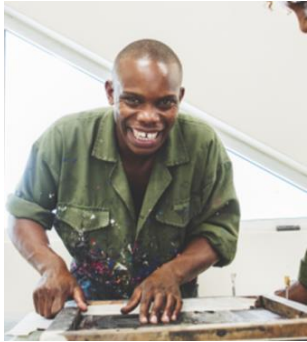

The Impact assessment questions related to health give an indication of the benefits that income has on health care of the participants and their families. Focus group discussions revealed that receiving regular income allows artisans to maintain a healthy status. It was noted that the majority of the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

|  |  |
|--|--|
|  <p><b>HEALTH</b></p> | <ul style="list-style-type: none"> <li>• 31% of participants that experienced sickness in their household. 15% of them were able to receive treatment in private medical facilities and 13% in public facilities.</li> <li>• 21% of artisans said that they would not have sought the same treatment without the income from the order.</li> </ul> |
|--|--|

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, 67,91% carbs and 18,70% proteins.</li> </ul> |
|---|--|

## 8. TESTIMONIALS

|   |   |
|---|---|
| <p><i>Steven Njoroge, 27</i></p>  | <p><i>During the Vivienne Westwood order I worked as a cutter at the preparation stage. I received very good income in the period of the order which I used to pay school fees for the education of my child, paid rent and provide meals for my family. I also received training on new press cutting machines which I hadn't seen or used before.</i></p> |
| <p><i>Peter Sejero, 32</i></p>   | <p><i>Am not yet married however I take care of my younger brother. I worked during the order as a screen printer. I used the income I received from the order to move from the slum into a new better house in Kitengela. I also paid school fees for my brother.</i></p>  |
| <p><i>Sharon Maluki, 26</i></p>  | <p><i>I worked on the order as a stitcher. In addition to good income I received good training which has greatly improved my stitching skills. I used the savings from the income to buy a manual machine which I plan to use for tailoring and dress making.</i></p>   |



Lucy Wamucii, 25



*I started working on the order as a preparer. I did not have any skill when the order began so I only provided manual labour. During the order I got interested in screen printing and requested to be trained in it. Today am happy that I have acquired a new skill that will help even after the order is finished.*

Maurine Adhiambo Aliet, 39



*I used to be a housewife depending on my husband for everything. As a woman there are some things you cannot ask from your husband or any other person. So my situation without work made me feel inferior and timid. With the income from the order I feel truly empowered. Today my husband consults me whenever we intend to buy something for our house. He never even bothered to do this when I lacked income. I am a happy mother thanks to the order's income.*

Peter Njage, 30



*I worked on the order producing the zip pullers from cow horn. I received a good income and was trained on how to keep my work station safe. Before the order I was not aware of the risks I was exposed to in our workshop.*

## 9. CONCLUSION

The collaborative partnership of Vivienne Westwood Limited and the Ethical Fashion Initiative has continued to improve the lives of the artisans in the rural and the marginalised areas of Kenya. During the Vivienne Westwood AW 15-16 order 180 artisans received the opportunity to work and receive training on new skills and techniques. The skills learnt were very influential towards sustaining the artisans in both international and domestic markets. Their ability to produce quality products was enhanced accompanied by increased income levels.

The order used recycled materials which included scrap metals and cow horn as well as organic silk paint used to hand paint the snake and ladder bags. The artisans appreciated the fact that the order used what was considered waste thus creating awareness towards the environment and offering opportunity for sustainable yet alternative means of income.

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