

# R.I.S.E.

## IMPACT ASSESSMENT RESULTS

### MIMCO ORDER

### ETHICAL FASHION ARTISANS, KENYA, OCTOBER 2015/JANUARY 2016



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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>	October 2015 – January 2016
<b>Number of styles produced</b>	3
<b>Number of items produced</b>	3111
<b>Number of people involved in production</b>	173
<b>Number of communities involved</b>	8
<b>Skills involved</b>	Preparation, Hand Screen-printing, Beading Stitching, Embroidery, Tassel Making, supervision and Quality Control;
<b>Materials</b>	Beads, Cognac and Natural Canvas, Imported hardware, Kitenge and Ink

### 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 to 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
XX Pouch (Double Decade)		1334	<p>Beadwork components done in Oldanyatti, Olonana, Ol Kiriongo, Satubo, Il ingwesi and Sanata Women Groups.</p> <p>Construction of the bag and finishing done at Ethical Fashion Artisans - EPZ Ltd</p>

COGNAG		1134	<p>Beadwork components done in Oldanyatti, Olonana, Ol Kiriongo, Satubo, Il ingwesi and Sanata Women Groups.</p> <p>Construction of the bag and finishing done at Ethical Fashion Artisans - EPZ Ltd</p>
M-Keyring		643	<p>Beadwork components done in Oldanyatti, Olonana, Ol Kiriongo, Satubo, Il ingwesi and Sanata Women Groups.</p> <p>Construction of the tassel and finishing done at Ethical Fashion Artisans - EPZ Ltd</p>
<b>TOTAL</b>		<b>3111</b>	

## 4. RESPECT

### 4.1. General features of the production groups

The order was produced between October - December 2015, providing work and income to artisans from poor and marginalised areas and those responsible for putting all the components together working in a central location.

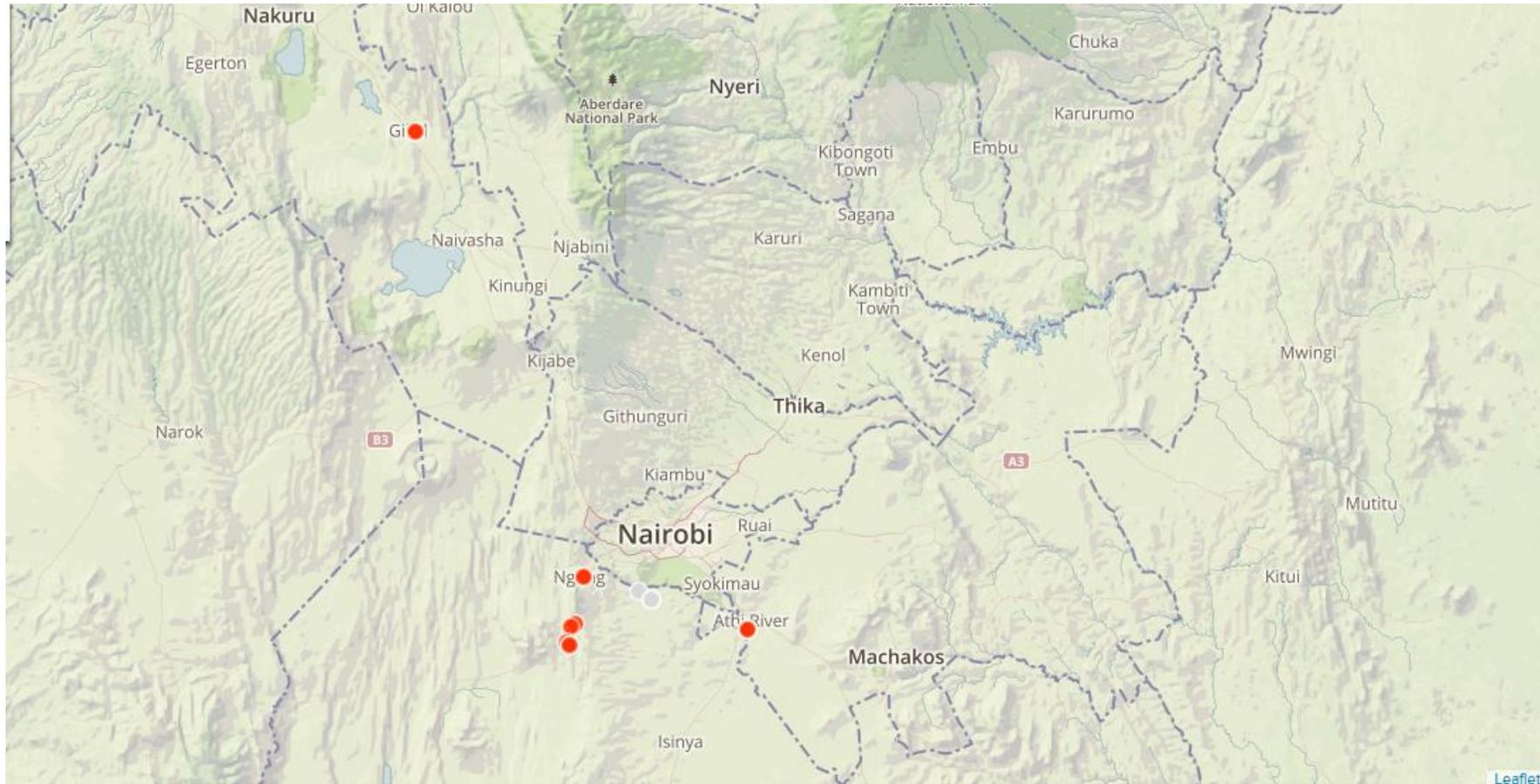
- The order was produced by 173 artisans from eight different communities.
- Most of the participants were from rural areas and belong to nomadic pastoral tribes.
- 78% of the participants in the order were women.
- 77% of the artisans were under 40 years old.
- 72% of participants had one to three dependents and 28% of artisans had four or more 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
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. The Ethical Fashion Initiative 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.
Enduata Nalepo Women group	Ngong	2009	Beadwork	12	12	A group of women living in a protected area of Ngon'g hills. Some of the members are widowed living in abject poverty.
Il Kirongo Women group	Kibiko - Ngong	2015	Beadwork	15	15	Beading groups from Kiboko area of Ngong hills united to form one big group. Kirongo is an acronym of the constituent groups which are Kiserian, Orogisho and Ngong.
Oldanyati Women Group	Oldanyati	2013	Beadwork	15	15	A group of women living in the poor rural area of Oldanyati. It is mainly composed of Maasai women group who produce beaded articles for sale.

Ethical Fashion Artisans EPZLTD	Athi-River	2015	Beadwork Preparation , Stitching, Screen printing, Finishing, Final quality control, Packing	61	43	A company employing people from the marginalised areas such as slums of Nairobi and poor neighbourhoods of Kitengela and Athi-river.
Il Ingwesi Women Group	Laikipia	2014	Beadwork	20	20	A group formed to address 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.

### 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 mostly 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 the 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

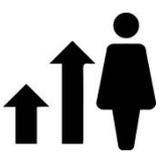
The order was performed in three months between October and December 2015. This is usually the period for festive seasons which begin with circumcisions and other initiation rites followed by cultural marriages. The artisans required money to celebrate the season well. For nomadic pastoralists this also marks the period of return of the male members of the community who migrated with livestock in the dry months of September and October 2015 in search of pastures and water. Focus group discussions indicated that the order also supported the education of children both directly through school fees and other scholarly needs.

#### 4.6. Challenges faced by the communities

There were no major challenges noted during the order. However the Kenyan shilling status continued deteriorating due to a high inflation rate increasing the cost of living. The cost of basic items such as food 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.

### 5. INVEST

#### 5.1. Skill types engaged

 <p><b>SKILLS ENGAGED</b></p>	<ul style="list-style-type: none"> <li>• 50% of the participants were involved in Beading.</li> <li>• 6.1% of the participants were involved in Stitching.</li> <li>• 1.22% of the participants were involved in Embroidery.</li> <li>• 2.44% of the participants were involved in Screen Printing.</li> <li>• 2.44% of the participants were involved in Product Development.</li> <li>• 6.1% of the participants were involved in Supervision.</li> <li>• 30.49% of the participants were involved in Preparation and Supervision.</li> <li>• 1.22% of the participants were involved in packing.</li> </ul>
 <p><b>TRAINING</b></p>	<ul style="list-style-type: none"> <li>• 55% participated in training to improve their skills related to the order.</li> </ul>

#### 5.2. Cultural background of the skills used in the order

Beading is an integral cultural activity of the Maasai and Samburu tribes in East Africa. These communities 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.

The skills such as Hand Screen Printing 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 beading technique used during Mimco SS16 order was challenging to some community groups. This led to training offered by the Ethical Fashion’s Artisans community office. The training was first organised for the trainers of community groups who are responsible for training their members and to monitor quality issues of the order components.

## 6. SUSTAIN

### 6.1. Social responsibility

All work practices of the Ethical Fashion Initiative follow the Fair Labour Code of Conduct and are adhered to by all of the Ethical Fashion Initiative’s partner social enterprises and artisan groups. 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.

 <p><b>SOCIAL RESPONSIBILITY</b></p>	<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>
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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.

 <p><b>ENVIRONMENTAL RESPONSIBILITY</b></p>	<ul style="list-style-type: none"> <li>• 100% 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 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 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 and provided them with 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 among other improvements. 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 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 by 1.6-1.9 times.</li> <li>• 94% of participants stated their income was higher than what they would have earned otherwise on the domestic market.</li> </ul>
 <p><b>SAVING</b></p>	<ul style="list-style-type: none"> <li>• 41% of participants were able to save money from the income received through the order.</li> <li>• 5% of participants were able to invest their earnings in livestock, 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). Joyce Orangi from Sanata women group said that she used the income from Mimco order to arrange for the burial of her father who passed away during the order. Besides meeting the funeral expenses she also paid tuition fee to her son who is at the university.

 <p><b>EDUCATION</b></p>	<ul style="list-style-type: none"> <li>• The order kept over 178 children at school.</li> <li>• 71.61% of participants 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 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><b>HEALTH</b></p>	<ul style="list-style-type: none"> <li>• 38% of participants that experienced sickness in their household. 5% of them were able to receive treatment in private medical facilities and 33% in public facilities.</li> <li>• 33% 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>NUTRITION</p>	<ul style="list-style-type: none"> <li>• 66% of participants stated that with the money they earned during the order they never skipped meal.</li> <li>• 33% stated that they rarely skipped a meal while 1% stated that only occasionally did they skip a meal during the order.</li> </ul>
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## 8. TESTIMONIALS

<p><i>Judith Okinda</i></p> 	<p><i>I am a 30 year old mother of three, however I have seven other dependants from our family. I worked on Mimco SS16 order as a tailor. Throughout the order I earned regular and good income which assisted me to meet my household needs of food, rent and clothing.</i></p>
<p><i>Irene Olweny</i></p> 	<p><i>I am 26 years old. I was a supervisor during Mimco SS16 order. The order income was very important for me as it contributed towards my wedding which took place in December 2015. I also used the income to provide healthy meals for my household members.</i></p>
<p><i>Regina Katinda</i></p> 	<p><i>I am 36 years old. During Mimco SS16 order I got trained on beadwork. I received good income which I used to buy meals, pay rent and to support my old and ailing parents in the village.</i></p>

*Isiah Putita*



*I am 22 years old. Before Mimco SS16 order I was stereotyped like many other Maasai men who think that beadwork is only for women. Mimco order helped me to discover that beadwork pays better than any other work my village could offer. I broke from tradition and joined women to produce Mimco beadwork. I not only earned good income during the order but it also changed my perception especially towards women in our society.*

*Maria Gabra*



*I am about 65 years old and a mother of seven. The Mimco SS16 order offered me work which ordinary job opportunities won't offer an old granny like me. The fact that I produced items for export was satisfying to me since even in my advanced age I still find myself productive and earning a decent income. The income from the order gave me credit power and respect from all members of my extended family.*

*Penina Koitei*



*I am 19 years old and a mother of one. I worked on the beadwork for the Mimco SS16 order. I was very happy to participate in the order which gave good income and gave me the opportunity to train on new beadwork techniques. The income assisted me to have healthy meals and to celebrate well the festive season of Christmas and New year.*

## 9. CONCLUSION

Mimco SS16 order was received with joy by all the artisans who participated in it. In addition to very good income, the artisans received training which enabled them to deliver quality product and the right quantities in good time. The order provided the basis for building skills for a sustainable social engagement of the artisans, which as indicated in the report extended well beyond the period of the order. The order also had some beneficial spill over effect on other members of the society who did not participate on the order. For example artisans from Oldanyatti women group used the proceeds of the order to build a temporary structure in the village to serve as a nursery school for the village's young children who were not capable of walking long distances through the thicket to access school.

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