

**Pan African Artisan Enterprise Development (PAED)
Annual Report, Year 2001-2002**

Submitted to the office of Private and Voluntary Cooperation.
October 2002

United States Agency for International Development
2001 Matching Grants-Cooperative Agreement: HFP-A-00-01-00023-00
Agribusiness Capacity and Sustainability of African Craft Businesses



Submitted by:

**Aid to Artisans, Inc.
331 Wethersfield Avenue
Hartford, CT 06114 USA
Tel: 860-9473344
Fax: 860-9473350**

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LIST OF ACRONYMS

ATA	Aid to Artisans
AMKA	AMKA Registered Trustees (Tanzania)
ANARTE	National Artisans Association (Mozambique)
AMRT	African Market Readiness Training program
AIB	Artisan Information Bulletin
BAT shop	Bartel Arts Trust Shop (South Africa)
DIP	Detailed Implementation plan
DPI	Director Program Initiatives
EOP	End of Program
FOB	Freight on Board
FSC	Forest Stewardship Council
HQ	PVO Headquarters
KZN	Kwa Zulu Natal, South Africa
LOP	Life of program
MRT	Market Readiness Training program (NY)
M & E	Monitoring and Evaluation
MOU	Memorandum of Understanding
MC	Marketing Coordinator
MM	Marketing Manager

NYIGF	New York International Gift Fair
NGO	Non- Governmental Organization
NAW	National Artisan Workshop
OD	Organizational Development
PAED	Pan-African Artisan Enterprise Development Program
PVO	Private Voluntary Organization
RISE	Regional Initiatives for Southern African Enterprises
RFD	Regional Field Director
SARCDA	South African Retail Chemist's and Drug Association
SMEs	Small and Medium Enterprises
USAID	United States Agency for International Development

Section 1. Overview of Y1 and changes subsequent to Detailed Implementation Plan (DIP).

Comparison of accomplishments with the objectives

The progress ATA has made on all indicators for each of the country program during Y1 of PAED is outlined in the planning matrix immediately following the text. (The planning matrix is as presented in the DIP). It outlines the main objectives of the program divided amongst three main themes, capacity building, service delivery and sustainability, and our status in meeting the established indicators. Following is a country by country comparison of the actual accomplishments with the objectives for the year 2001- 02.

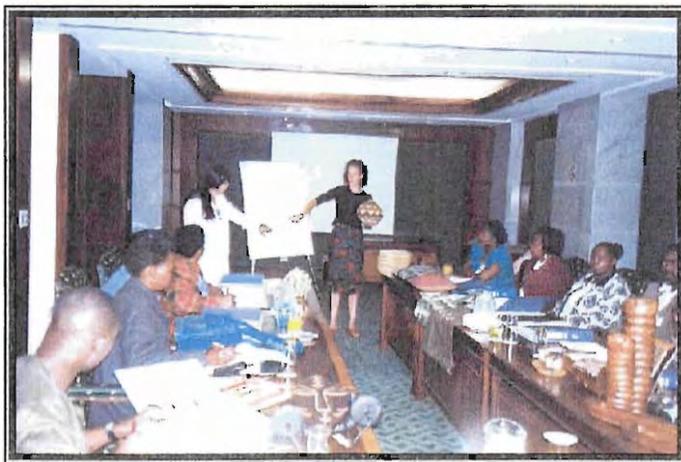
HeadQuarters:

Objective 1: Improve ATA's ability to produce training materials and deliver training.

Objective 2: Diversify and expand ATA's training programs.

ATA's success in promoting craft enterprises has hinged in part on its training programs. The **Market Readiness Program** is ATA's most popular program and is conducted twice each year at the New York International Gift Fair, combining market seminars, individual design consultation, and guided tours of both the gift fair and retail stores in New York City. In Y1 of PAED, ATA revised a brochure for the program to help promote it in the field and with peer organizations. (See brochure in appendix).

For the first time, ATA also conducted a condensed version of the Market Readiness Program at international trade fairs outside of the US as a way to open regional markets to artisans while reducing participant costs for travel and lodging. In February, Aid to Artisans consultants and staff traveled to New Delhi, India for the India Handicrafts & Gift Fair at Pragati Maidan. Twenty representatives from local craft organizations gathered to learn about export distribution channels, pricing, popular product categories, and marketing strategies.



In August 2002, in conjunction with the SARCD A show in South Africa, Aid to Artisans held a three-day Market Readiness Program, which was modeled after ATA's existing program at the NYIGF. ATA contracted both US and local consultants to conduct the seminars. Karen Gibbs, A US based consultant and Marisa Fick Jordan, Managing Director of the BAT shop can be seen conducting a seminar in the picture on the left.

The training facilities were located in a separate building next to the SARCON exhibition halls at Gallagher Estates outside Johannesburg. A total of nine participants from Tanzania, Mozambique, Ghana, and South Africa attended the AMRT. The participants were both artisans and SME company representatives.

The attendees learnt about product development, trends, and responding to market demands and received feedback on their product samples from design consultants. They also had the opportunity to tour the gift fair to observe the marketplace in action. As ATA's first time offering such a training program in Africa, everything went smoothly; participants commented very positively on the entire experience.

Since this was the first time for all of the trainees to go to a sophisticated and well attended trade show, the exposure to the range of booth designs, product lines and presentation was overwhelming but very educational. Two of the Tanzanian participants were so impressed by the Trends seminar and the Show Tour that when they came back to the training room after the show tour, they said

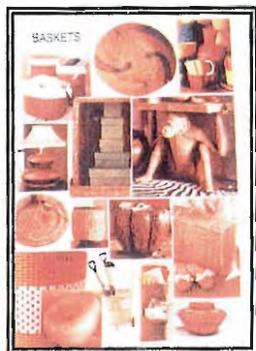
"It is just our first day, but if you put us on a plane now, it would all have been worth it!"
- Flotea Masawe and Esther Mbiduka

Since training is a core component of every ATA project the majority of the trainees at the MRT are from ATA projects and project countries, yet approximately one third of our training participants are referred to us independently. In the August MRT in NY, 20 out of 33 participants were non-project participants and the fee paid by them contributed to 53% of the total training expenses. This reflects the high level of interest from artisans around the world to find an appropriate niche in the global market. To meet this growing demand and deliver high quality programs on a consistent basis, ATA has focused on gathering standard materials that can be used as building components for its formal seminars and that can be made easily accessible to artisans in the field.

At the Field Directors' meeting held in December 2001, staff participants reviewed ATA's training goals and priorities for 2002. Field personnel were encouraged to summarize their own needs and share their training success stories. Materials developed in the field were included in the headquarters' inventory and shared between field offices.

After careful review of existing resources, field personnel were provided with a diskette of the most frequently used handouts and guidelines. These included reference materials on getting the most out of a trade show visit, charts of standard sizes for home textiles and accessories, internet sites for conducting market research, and target market listings and product categories. In a further effort to standardize core field materials, each Field Director received copies of an ATA developed slide presentation on Booth Design and Display, and several publications: *International Craft Trade Fairs, A Practical Guide*, published by UNESCO, and Edward Millard's *Export Marketing for a Small Handicraft Business*, to add to their library of ATA materials.

During Y1 of PAED, ATA developed a visual presentation on product trends. It focuses on design, color and lifestyle trends, as well as more traditional product categories that have broader, longer-lasting appeal. The module can be updated annually to capture new currents in the marketplace and was duplicated and distributed to field offices in three formats: hard copy trend boards, 35 mm slides, and on CD-ROM to offer maximum



flexibility. A sample slide of trend board is seen at left. If a design consultant is not available to present the material, a comprehensive script accompanies the visuals so that a staff member can deliver the presentation with confidence.

ATA also gathered materials from various sources to formalize presentations on Developing a Product Line and Customer Service. These were initially tested in August 2002 at the SARCDCA training event and will be finalized for field distribution in the coming months. The materials can be easily adapted to suit the style of the presenter, yet the outline assures that key points are covered consistently.

The additional plans of ATA's training department include formation of advanced modules for those have successfully begun to export and identifying a basic business package from a peer training organization.

As proposed in the DIP, during Y1, a Training Assessment Tool was developed to measure the business knowledge gained by the MRT participants. ATA developed a prototype training assessment test as a means to evaluate how well training participants retain and apply what they learn during the training. ATA felt that a mere number of participants did not indicate correctly the increase in business knowledge. This new test will be administered before training to establish a base-line measurement, at the conclusion of the training program, and again 6 months later. (See Assessment tool in attachments).

Objective 3:

Capitalize on existing information technology to supplement ATA's marketing efforts.

Towards meeting this objective ATA worked with the Parson's school of design in NY to develop ATA's new website. (Please visit the ATA site at www.aidtoartisans.org). The site is in its final stages of completion and soon will be managed internally by the ATA HQ staff. Parsons reworked our website as part of a larger effort to develop a branding strategy for ATA. ATA is currently in discussions with Parson's to finalize the site and to add new functions that will make the site even more user friendly.

In addition, ATA has recently sub-contracted a consultant to refine the site and train the ATA staff on how to manage it. ATA field staff will also provide input in order to comment on how the site will be accessed outside the U.S. and also to ensure that it is easy to maneuver through the site. The site will eventually generate potential market links for ATA's producers.

Since the completion of the site took longer than anticipated at the end of Y1, ATA did not have any African products on the site. ATA is however currently working to develop the product section and is in the process of adding African products to its site. Because ATA has never really been a direct supplier to the public, it is trying to work out a way to distinguish between retail customers who visit our site (and would have to pay retail prices) and wholesalers (who would be able to buy at wholesale prices).

Objective 4:

Increase ATA's total earned income.

To meet the above objective ATA offered tradeshow participation and ATA training programs to non-program businesses on a fee for services basis. As mentioned above, in the August MRT in NY, 20 out of 33 participants were non-project participants and the fees paid by them contributed to 53% of the total MRT expenses.

ATA also offered trade show participation to non-program businesses for a fee. Participation in an ATA booth includes the following key components:

1. Direct booth costs, including space rental, lighting, electricity, furniture and display module rental, associated labor.
2. Display costs, including booth design, with distinct displays for each participating country or group; display materials; and signage.
3. Promotion: preparation and mailing of invitations to key retail buyers and wholesalers; preparation and printing of black and white marketing and product handouts distributed during the show.
4. Shipping of product samples to and from the show site, and storage of product samples between shows.
5. Staff time to prepare, including negotiating with show management, jurying product, establishing fulfillment arrangements, preparing wholesale project information.
6. Labor at the show including set-up and breakdown of display, sales staff, and facilitating appointments with buyers.
7. Staff time after the show to tally orders, report on and rank buyer contacts, and ensure fulfillment.

A total of 9% of the NY August show expenses were covered by enterprises from outside the ATA projects. And ATA had to say no to many interested companies because of the limited booth space that was available to ATA. In SARCD, with the participation of Afrikan Dream, a non-PAED program enterprise, ATA started the process of businesses to pay towards the Pan-African Market link tradeshow expenses. This Ghanaian SME and other SMEs from Tanzania paid a nominal fee for participation in the tradeshow and ATA's MRT program.

Objective 5:

Expand market and sales opportunities for African artisans.

Towards meeting this objective, ATA added the largest wholesale South African tradeshow to its portfolio of existing tradeshow. SARCD, Christmas Gift, Toy and Décor Trade Exhibition was held August 22-25, 2002 at Gallagher Estates, an exhibition and conference facility, which is located in Midrand, about an hour outside Johannesburg. Over 400 exhibitors, wholesalers and importers, participated in SARCD this year and it was attended by over 17,000 buyers. The South African market is fairly sophisticated and many of the other booths at the show reflected tastes that were upscale, eclectic, high quality and international. Broadly the reasons for exhibiting at SARCD, a strictly trade-only show, were to:

1. Tap into the lucrative South African craft and accessories buying market;
2. Search for potential importers;
3. Display ATA products to the press; and
4. Invite locally based funders to see some of the tangible results of their funding.



ATA booth looked very attractive and drew a considerable amount of attention and compliments from buyers, exhibitors, the press and the show organizers. The ATA booth was awarded one of 13 coveted Gold Stand Excellence Awards. (See award certificate in appendix). A total of 49 exhibitor booths were juried by the trade press and awarded either a Gold, Silver, Bronze or Special Mention award. Receiving a Gold, especially in ATA's first show, was perceived to be quite an honor.

Overall, ATA accumulated over 70 contacts that comprised of retail buyers, importers, agents and wholesalers, which will help to build ATA's customer base and expansion into the South African market. The buyers were primarily from South Africa, not only from the Johannesburg area, but also from Cape Town and other outlying tourist destinations. ATA also had a few international

buyers from Kenya, Botswana, Namibia, the Netherlands and even the Bahamas.

Total sales

	BAT Shop	Mozambique	Afrikan-Dream	Marvelous Batik	Total sales
Sales (FoB)	\$15900	\$4834	\$475	-	\$21209
Wholesale in ZAR	R158996 (Fob X 10)	R96682 (FoB X 10 X 2) ¹	R14240 (FoB X 10 X 3) ²	-	R269918

¹ shipping costs and duties on the Mozambique product

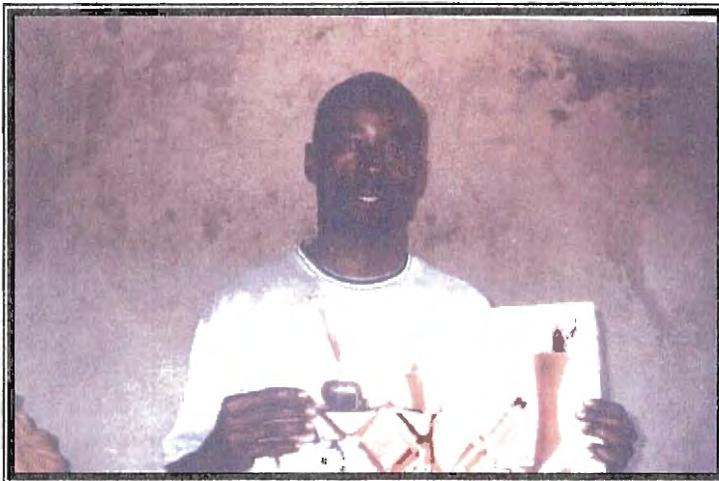
² shipping costs and duties on the Ghana product

Sales leads are normally at least as important as direct sales at wholesale shows such as SARCDA. In total, 29 buyers placed orders with the BAT Shop and 37 buyers placed orders for the Mozambican products. It is encouraging to know that 19 out of 29 Bat buyers were new buyers. In addition, ATA made 35 additional business contacts with local retailers.

ATA also secured a new South African importer, Isinwe, for promotion and distribution of sales from the SARCDA show in Johannesburg. This accomplishment was crucial to the sustainable development of the South African market for not only Mozambican artisans but also Tanzanian and Ghanaian, who also participated in ATA's marketing efforts at SARCDA. The opening of the South African market through the creation of a permanent booth in the SARCDA trade show has opened the door for more consistent orders for the artisans.

Objective 6:

Influence public impressions through appearances in trade, consumer and news media.



ATA's public relations campaign in Y1 of PAED, resulted in media features promoting Africa as a source of innovative products.

One of the product lines from Mabanda Enterprise was pictured in the February issue of *Elle Décor*, the top-ranking interior design magazine in the US.

In the picture above, Mabanda proudly poses with the *Elle Décor* magazine featuring his products - wooden vases on the right.

Tableware Today issue of February/March 2002 published an article on ATA that featured Mozambican and Tanzanian products amongst various other products from ATA's other program countries. Other Mozambican products were also included in a special program on ATA that the Connecticut PBS affiliate aired.

African products along with other ATA developed products were also placed in the Sundance catalogue in their fall 2002 issue. (See copies in attachments).

Objective 7:

Continue to diversify ATA's funding sources and build strategic alliances.

ATA diversified its funding base by creating and renewing funding relationships with non- USAID funding institutions. During the last year ATA received funds from 17 Institutions (see list in appendix) contributing to over 35% of the total funds received by ATA during Y1.

ATA also started exploratory work for possible strategic partnerships with peer organizations. ATA is exploring ways of working with Traidcraft (UK's largest fair trade organization) in Africa and other International and local NGOs.

Following is ATA's financial profile for year 2001-2002.

Financial Profile for ATA, September 30,2002

A. Total ATA Expenditures	2001-2002
Small Project Grants	35,274
Training	78,516
Program Management	4,186,017
Indirect Costs	502,958
TOTAL WORLDWIDE PROGAM	4,802,765
B. Sources of Funds	
AID Matching Grant	567,287
Private	
Host/Other Gov.	290,100
Other AID Grants/Contracts	2,583,511
Other US Gov.	
Corporation/Foundation	675,577
Individual Contributions	306,227
Misc.	380,063
TOTAL	4,802,765

Mozambique:

Objective 1. Strengthen organization of artisan and export sectors and address key weaknesses.

In ATA's effort to meet this objective, ATA provided organizational development training to ANARTE, the Mozambican artisans' association. The last of a chain of National Artisan Workshops (NAW) took place in February 2002. (See workshop agenda in attachments). In collaboration with LINK, a local umbrella organization, ANARTE's Installing Committee was able to brainstorm on the statutes developed during Year 3 of the last matching grant program (RISE), that ended in 2001. During the NAW, the ANARTE session was co-facilitated by ATA and LINK's OD Consultant, and this resulted in a very interactive session with the artisans exchanging ideas and feedback on the draft statutes. The artisans then took these comments and returned to Confederation of Trade Associations, who is supporting their efforts by providing a pro-bono lawyer to put their ideas into a legal document. A third draft based on the discussions during the NAW was finalized. (See draft in appendix). During Year 2 of PAED, this draft will be

shared with artisans in the varying provinces and members of ANARTE's Advisory Council that is being formed. The result will be a final document that will be submitted to the Ministry of Finance for approval and ANARTE should be a legal working association by March 2003. ATA believes ANARTE, the National Artisans Association, will give the Mozambican artisans the much needed voice and will mark the beginning, however small, of formalizing the artisan sector in Mozambique.

In addition to the NAW, the first set of regional workshops were to be conducted during Year 1. However they had to be postponed due to high sales volumes resulting from the July/August international trades shows (NYIGF, San Francisco International Gift Fair, the Atlanta Gift Fair, and SARCEA in South Africa). It did not seem feasible nor practical to take the artisans away from their valuable production time as they rush to meet buyer deadlines in time for the upcoming holiday season. The first set of regional workshops were therefore postponed until February 2003.

All the indicators created to monitor success toward meeting the above objective, were met or exceeded except one - the number of trained exporters. The Y1 target was to train one exporter through ATA's exporter internship program. The activities and schedule for the Export Internship Program was developed (see in attachments) and implementation of the same began in April 2002 with one exporter. However the program was unfortunately interrupted due to an unprecedented high number of visits to the field office during the summer months, in the absence of the Regional Field Director (RFD) who was on maternity leave. The local staff managed all activities on their own since no interim/temporary hires were made to fill in for the RFD. For more details see challenges addressed under Section 2 (Problems encountered that affected project implementation).

Objective 2: Provide artisans with business development services

Artisans were trained in business management practices through in-country workshops, and ATA's MRT program in the US and South Africa. Most indicator targets on this objective were achieved. The indicator that was not met was *the percent of groups with an MOU that have a bank account*. The target achieved, 52%, is actually lower than the baseline, 56%. New artisan enterprises were added during the year, however those added did not yet have bank accounts. This resulted in a lower percentage of groups with bank accounts. Often it takes participation in at least two trade shows to convince the enterprise to the benefits of having a bank account.

ATA surpassed the indicator target for Year 1 of those groups who have financial records as the result of a new training strategy implemented at the NAW this past February and improved follow-up by local staff. The Maputo Office collaborated with an accountant from CTA, who reviewed our previous small bookkeeping training materials and made some recommendations. Hardcover notepads were purchased and distributed during the training session, a template to record business transactions was developed and passed out, and various practical examples were demonstrated during the training. The Country Coordinator visited groups who have a signed MOU with ATA at the end of each month to make sure that the artisans practice what they learnt in the training. The country

coordinator also reviewed their financial records and helped them to work through any difficulties they had. This resulted in 76% of the groups that have an MOU keeping written financial records, up from a baseline of 5.5% and a target of 10% for Year 1.

Objective 3: Increase the fundraising and financial management responsibility of local staff.

Local staff is taking a more active role in developing proposals, as ATA worked toward meeting the indicators under Objective 3. In the absence of the Regional Field Director (RFD) while on maternity leave, the local staff returned to one of our local funders to request additional support for the first two years of PAED. After review by the RFD, the staff submitted it and followed-up with the potential donor on their own. Although the proposal was not approved, the donor did say that they would be willing to reconsider support at the end of the year. This was a good first step in building confidence and removing the misconception that the donor is untouchable. The local staff has taken an active role in meeting with donors together with the RFD, recognizing fundraising opportunities and suggesting follow-up activities. Additionally, while the RFD was absent, Aid to Artisans planned for a local financial group, KPMG, to do the monthly financial reporting, pay bills and salaries and track vacation and sick time. The Marketing Coordinator was also authorized to sign on banking transactions with a built in checking system with the KPMG consultant. Upon return of the RFD, the KPMG representative has continued to work with ATA and the local office is considering using their services as a long-term basis. The Country Coordinator now manages the office petty cash, which was originally managed by the RFD.

Objective 4: Develop and expand marketing and sales opportunities for Mozambican artisans leading to revenue generation.

ATA has met or exceeded most of the targets under the above objective. During Year 1 of PAED, ATA had four designers visit Mozambique, two in the area of textiles, one for developing new softwood techniques and designs and one to expand artisans' hardwood product lines that were developed under RISE. The artisans produced new product lines both for the local market and the international tradeshow participation.

The textile designer worked with women artisans groups in Maputo teaching new techniques of tie-dying and batik, and also worked in Manica province with a new group that had been requesting technical and design assistance for over a year. ATA assisted these women textile groups with the intention of helping them build their local market, as they are not yet ready to compete internationally. The designs developed with the textile groups sold out at the Aid to Artisans annual local fair, As Mãos. The use of South African designers has proved to be effective for developing the local market strategy. One of the textile groups earned the most sales during the local fair and was one of six recipients of Aid to Artisans' awards handed out during the NAW last February (see in appendix).

A total of 18 enterprises participated in Aid to Artisans' second annual craft fair, As Mãos. Roughly 500 visitors came to the show over a three-day period contributing to total sales of US \$3,878, up 80% from the first fair in 2000. With artisans paying \$20 per booth space, Aid to Artisans was able to recover 7.6% of the costs involved, covering the show rental space, printing of invitations and posters, and a percentage of the costs of advertising the event in the local newspaper. (See poster and advertisement in attachments).

An Aid to Artisans Hardwood Design Consultant, Frederic Alcantara, as seen in the



picture below, worked together with nine enterprises to develop 23 product lines, developing a new look for the Mozambique range. The result was fantastic with Mozambique's products, represented by 17 enterprises gaining the most sales out of all Aid to Artisans' project countries exhibiting at Aid to Artisans' booths in New York. So much so that it was necessary to place some product lines on backorder until 2003. One of the product lines from Mabanda's Enterprise that was pictured in the

February issue of *Elle Décor* (see in attachments) continued with success during the August shows. Product lines developed under RISE, together with a few of the new lines, were exhibited at the SARCD A trade show in South Africa, a new show venue for Aid to Artisans.

Total sales gained from Aid to Artisans' marketing efforts for Year 1 was US\$60,000 (FOB) with some importers still planning on sending additional purchase orders in anticipation of retailers re-ordering before the end of the year. Twenty-nine of the 34 new product lines developed with Aid to Artisans' assistance were exhibited and accepted in the international market, exceeding our target by 107%, although only reaching 80% of our targeted sales goal.

Objective 5: Scale up and expand the impact of Aid to Artisans' work in Mozambique.

Under this objective ATA intended to expand distribution of the artisan information bulletin (AIB) *As Mãos Falam*. Due to an interruption in the distribution of the artisan information bulletin, ATA reached only its usual constituency under RISE, that is 1,350 artisans, achieving 75% of its target for Year 1. However the Maputo office continues to work with artisans in the development of ANARTE leading to ANARTE's eventual take-over of the Artisan Information Bulletin (AIB) and the local craft fair. During ATA's Product Development workshops, artisans outside of Aid to Artisans' program were invited as a means of identifying new talent and expanding ATA's reach.

Objective 6 & 7: Artisans able to develop quality products for international export independent of Aid to Artisans and continue to reach and expand markets after PAED project ends.

In Y1, Aid to Artisans hired its first-ever softwood design consultant to conduct a technical workshop with 20 softwood producers, helping them to develop practical tools for improving their production capacity and quality, and new finishings and designs that could compete at the same level as the hardwood products. The result of this was eight product lines, of which six were exhibited in the USA and gained orders, and a life-long knowledge of knowing that a top-quality product can be produced by what artisans deem a low-quality wood. Some of the artisans commented:

I learned how to make, use and keep tools...through this experience I will develop other types of products...I will save more money because my tools will remain good for a long time.

- Dino, Maputo artisan.



The product line in the picture on the left is one of the twenty-nine that were developed with Aid to Artisans' assistance and were exhibited and accepted in the international market, exceeding our target by 107%.

During the year, two buyers/importers visited Mozambique, one from the UK (Papaya Trading) and one from South Africa (Lateral Designs). Both were the result of Aid to Artisans' participation in South African trade shows: Gifts of Africa under RISE and SARCEA under PAED. Papaya Trading made a sample order during her visit and showed product at Top Drawer, a professional trade fair in the UK; and has recently placed a new order that may have to be backordered until next year due to large volume orders from the August shows.

Lateral Designs, based in Nelspruit, a town just over the border of Mozambique in South Africa,

visited the office in Maputo after being so impressed with the products viewed during her visit to SARCEA. A relationship is just developing and ATA believes that this will turn into a sustainable buyer link for the enterprises.

Tanzania:

Objective 1: ATA works directly with artisan-based enterprises that provide effective service to commercial markets.

At the onset of PAED, ATA was working with producers through AMKA, the then in-country partner. Therefore to work towards meeting the above objective the first step for ATA was to select SMEs that could participate in the PAED program.

The Tanzanian craft sector is far more developed than that of Mozambique and has more market ready producers, however, these artisan SMEs have not had the financial and non-financial resources to develop their businesses and compete in a rapidly expanding and increasingly competitive global market. Poor quality of products, inefficient production processes and technology, insufficient knowledge of market structures, trends and expectations, and lack of access to buyers have left artisan SMEs struggling for survival. ATA's SME approach in Tanzania included identifying these SMEs, evaluating and understanding their needs and providing them with relevant services.

ATA conducted a very thorough selection procedure to select the SMEs that could participate in PAED. The selection included an application process followed by a Diagnostic process that led to the final selection of the enterprises. A number of SMEs were shortlisted and were invited to apply for participation. Finally a total of 8 applications were sent out for Pan African Market Link. The interested SMEs sent the applications back to ATA along with other marketing material that ATA had requested.

A detailed diagnostic was developed for each of these SMEs which was reviewed jointly by the Marketing and Projects Development Departments of ATA. The diagnostic consists of two parts: detailed assessment and a scorecard. The key criteria covered in the diagnostic included marketing, production capacity, export readiness, business management and situational analysis. The scorecard both rated and weighed an evaluation of the key criteria. Based on ATA's expertise, knowledge of the SMEs and information from the applications these diagnostics were completed and evaluated to make the final selection.

The three companies that were selected in Tanzania are:

- Mikono Industries.
- Marvelous Batik.
- Shah Industries.

Mikono and Marvelous are based in Dar Es Salaam and Shah Industries located up north in Moshi. Though all three companies qualified to participate in the program, only two enterprises participated in the PAED program in Y1, due to raw material issues that Shah Industries is currently trying to resolve (see section II for constraints faced in Tanzania). A memorandum of understanding has been signed between ATA and the two enterprises to clearly define role and responsibilities. (See MOU in the attachments). The participating SMEs contributed towards the cost of services provided to them by ATA.

The indicator target for Y1, to have two businesses participate in the program was met. The progress ATA has made on all capacity building indicators for Tanzania during Y1 is outlined in the planning matrix immediately following the text.

Objective 2: Develop and expand marketing and sales opportunities for Tanzanian artisans leading to revenue generation.

ATA evaluated the business plans for all three SMEs in order to customize a product development and marketing strategy for each of them. Under the Pan African Market Link program, these producers are expected to contribute to the cost of ATA services that included technical and design assistance and training in Business Skills and Organizational Development. In Y1 however, due to time constraint, ATA was able to provide product development and design assistance only through long distance. However, an ATA designer is working in Tanzania in Oct 2002 with the selected SMES to develop product lines for the upcoming winter shows.

The companies were offered business training at ATA's MRT program, both in NY and South Africa. As part of the market linkage services, both the SMEs participated in the trade shows in South Africa and the US.

The Tanzanian products along with other African products were exhibited in the NYIGF and Sarcda and the SME representatives were able to tour the shows that enabled them to gain a better sense of what the market demands, in terms of quality, price, function and design. It also assisted participants to meet first-hand with potential buyers. The more artisans/exporters understand, the better able they are to develop marketable products and provide consistent and excellent customer service to ensure repeat orders.



Tanzanian products seen in the picture on the left, were also introduced to the US market through the ATA sales representative who meets with buyers, importers and US stores to promote ATA products. Representatives from the two SMEs attended the ATA's AMRT program (African Market Readiness Training) that was held in conjunction with SARCD A for the first time in August 2002. The sales target for Y1 were not met for Tanzania, essentially because of the late start of planned

activities in Tanzania. ATA was not able to provide product development services to the SMEs as planned and as a result there were only a few product lines to exhibit and the Tanzanian products had a minimal presence at the tradeshow s.

In addition to the selected SMEs, ATA also worked with Kwanza Collection Co. (AMKA's trading wing) on a fee for service basis. Though the ownership and future plans of Kwanza are unclear to artisans and ATA staff, ATA placed an order with Kwanza for baskets so that the rural basket producers do not lose market as a result of ATA and AMKA parting ways.

Objective 3: Tanzanian enterprises create marketable product for export, independent of ATA.

Though ATA had planned in-country product development workshops in Y1, towards meeting this objective, no in-country product development took place. The main reason for that was the mid-year change in ATA's work strategy in Tanzania. As described in the DIP, ATA parted ways with its in-country partner at the beginning of 2002 and made a decision to work with SMEs directly. The evaluation and the selection procedure for these SMEs took longer than anticipated and as a result there was not enough time to conduct an in-country design workshop in Tanzania. However, ATA provided product development services to one of the enterprises long distance. The designs were sent to the enterprise electronically, this approach provided an opportunity for the artisans to demonstrate their ability to interpret designs on their own, which in the long run would help them produce marketable products independent of ATA. At present (Oct 2002) an ATA designer is working with the SMEs in-country to develop product lines for the winter shows.

Objective 4: Tanzanian enterprises to provide effective services to commercial markets.

SME representatives participated in the AMRT that covered topics like building buyer relationship, quality control, timeliness and customer service. Participation in the tradeshows also provided them with an opportunity to meet with potential buyers and understand their expectations and needs. This knowledge would eventually help the artisans to respond to the commercial market's demands in an effective and professional way. There was no indicator target for Y1 to measure the percentage of buyers who place repeat orders since every order in Y1 would be the first. But this will be tracked for Y2 and the following years using ATA's key interview form. (See in appendix).

Flotea Massawe, Managing Director of Marvelous Batiks that is based in Dar Es Salaam told ATA that the MRT program was very informative for her and though her sales volumes were low, she felt that she came back to Dar with loads of information, ideas and inspiration. On her return from the MRT, Ms. Massawe embarked on creating her own designs and feels that she is filled with new energy and vision.

South Africa:

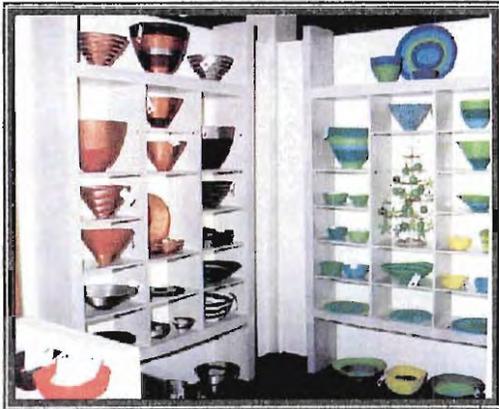
Objectives 1: Building BAT shop's operational and training capacity and the ability to respond effectively to market demands.

BAT's Finance and Wholesale Manager, Margaret Daniel, participated in the January Market Readiness Training Program (MRT) in NY. She gained a better understanding of US market and export process as well as the invaluable opportunity to interface with existing US importers – Melange, Eziba and Africo – on their booths and to get to know the ATA Home office staff. This was her first experience of an international trade show.

In Y1, Bat staff worked in conjunction with the ATA staff to plan and implement the AMRT at SARCD. This provided them with the opportunity to have first hand

experience of setting and implementing a training program. This was the first step towards meeting the indicator target for EOP. (i.e. transfer organization and implementation of the AMRT to Bat shop by EOP).

The BAT Shop Director was involved in all aspects of setting up both the SARCD A MRT and gained valuable experience in the organizing and presenting of the MRT program through this process.



BAT staff also assisted ATA in setting up its booth at SARCD A and managing the booth that provided the BAT staff the opportunity to deal with International buyers directly. BAT's telephone wire baskets at the SARCD A booth can be seen in the picture on the left. BAT Shop sales in the SARCD A booth were handled almost exclusively by the BAT staff. A majority of the buyers were already familiar with the BAT Shop product.

Objective 2: ATA builds a network of strategic alliances³ in South Africa.

ATA and BAT shop worked towards strengthening relationships with craft organizations and expand existing network within craft and export sector. One of the indicators under this objective is to use regional talent to provide technical assistance to African artisans. In Y1, together ATA and BAT identified three South African designers, and two out of the three were contracted to provide design and technical assistance to artisans in the PAED program. Three South African designers have to date been contracted to provide product development to artisans in Mozambique and BAT is compiling a database of available and suitable designers with the necessary experience.

BAT is also working with several other craft and community development organizations that support crafts in Durban and Kwa Zulu Natal area.

During Y1 of PAED, The LSDI (now named the Greater St. Lucia Wetlands Park Authority) renewed the contract with the BAT Shop to offer product development and mentoring as well as facilitating market linkages for Maputoland artisans until March 2003. The Kwajobe, Ingwavuma, and Tembe artisans that fall under that program have had enormous benefits from their participation in the PAED program, increased sale orders but also gaining additional market knowledge. The funding match from this collaboration assisted Bat in providing regular follow-up visits to these artisan groups that live in remote areas and are unable to benefit from the weekly contact of the peri-urban groups.

³ Strategic alliances with designers, exporters, producers and craft organizations to build a functional regional network.

During Y1, the BAT Shop Director attended strategic planning workshops arranged by the Department of Arts and Culture (National Government) and the Council for Scientific and Industrial Research who has been tasked to look at a Advanced Manufacturing Strategy for the Cultural Industries sector. The next meeting to consolidate this strategy will be held at the BAT office at the end of October.

BAT shop Director, Marisa Fick Jordaan's work on lobbying for a Standards Generating Body (SGB) to accredit training offered to artisans by service providers has paid off and has become a reality. Ms. Jordaan served on the SGB Interim Steering Committee for Art, Craft and Design until April but declined to serve on the newly constituted Board.

A National Skills Development Strategy is being implemented through the Sector Education and Training Authority (SETA) with funds coming from a levy on all company payrolls. BAT has been in close contact with the SETA for the craft sector and a learnership curriculum is being developed to train emerging young designers who have completed their formal design training to be in a position to offer product development training in the craft industry sector. This is to address the shortage of skills in this area as well as to encourage employment opportunities in Craft Sector. The SARCD A MRT would form an ideal component in this 12 month Learnership curriculum and BAT is exploring this possibility at present.

The BAT Shop and its Director Marisa Fick-Jordaan specifically was asked again to serve on the Elle Decoration panel to select the best of SA product designs and a feature in the widely read House and Leisure magazine on her house and art/craft collection has been excellent publicity for the BAT Shop and the artisans/artists whose work is represented. (See pictures in attachments). Some of BAT's clients in Germany are using the magazine as a catalogue. All these formal and informal networking, ATA feels are building blocks of future relationships.

Several BAT Shop artisans and BAT Shop products featured prominently in a number of editorials and in two new books on craft production in SA. (See pictures in attachments). BAT also had an excellent response to a paid advertisement placed in the March issue of House and Leisure featuring the popular ZENZULU range in 'new' spring colors.

Objective 3: BAT shop uses ATA website⁴ as a marketing tool to supplement BAT's and ATA's marketing efforts.

Though the ATA website is up and running, the African product information sections are still to be added to the site. As per the DIP by the end of Y1 South African product information section had to be developed, however because redesigning the ATA site and installing it took longer than envisaged this target could not be met this year. However ATA is currently in the process of developing information on South African products.

⁴ The site will serve as a marketing tool to expand reach to buyers that are not reachable through trade shows.

Objective 4: Develop and expand marketing and sales opportunities for South African artisans.

Towards achieving the indicator targets for this objective, ATA conducted a product development workshop with the South African artisans. The product lines developed in the workshop were exhibited in the NY and the SARCD A show and were received very well. Since the program in South Africa really started towards the middle of Y1, the South African products were shown at only one of the two NY shows and hence the sales for Y1 are little short of the indicator target for Y1. Actual cumulative sales for Y1 are \$ 218,609 while the target for Y1 was \$ 225,000.

BAT Shop sales in the SARCD A booth were handled almost exclusively by the BAT staff. A majority of the buyers were already familiar with the BAT Shop products. During SARCD A BAT got orders from 28 buyers, and 19 of these customers were new. They were delighted to see new designs and colors and to be able to buy it at the exhibition instead of having to go to Durban to source it or to order from a catalogue or brochure.

In addition to the tradeshows, BAT was also asked to present a display of local craft in the VIP areas for the June launch of the African Union in Durban where Mrs. Zanele Mbeki, South Africa's first lady, paid a visit to the BAT Shop to select 20 Presidential gifts for the attending Heads of States. The art and craft products have subsequently been purchased for permanent display.



BAT Shop ZENZULU and master weave telephone wire baskets, Hlabisa baskets and Msinga dolls were represented in the official World Summit on Sustainable Development exhibition of the best of SA Craft and called 'Beautiful Things'.

At the invitation of the Alliance Francaise, BAT presented a 'Zulu Baskets and Pots' exhibition in Pretoria in September. The exhibition was opened by Joseph Mathe, The Deputy- Director of Cultural Industries at the Department of Arts and Culture.

Sales were good and it proved a new promotional avenue.

Objective 5: The BAT shop provides training, design consultancies and market link services to the artisans after EOP.

The time spent on Product Development in Y1 by ATA's designer Frederic Alcantara was not substantial enough, placing a lot of pressure on all to get new samples made and costings done within a tight timeframe. Time spent with BAT Shop product developers, Marisa Fick-Jordaan and Gwynneth Daniel and with the 4 craft group representatives – Nonhlanhla Manqele (Hlabisa basketmakers), Dumisile Mathe and Thokozani Mathe

(Valley of a Thousand Hills beaders), James Mtunjwa and Solomon Sima (Durban telephone wire weavers) and Petros Thabethe, Bongelani Ndimande and Jeremiah Gumede (Tembe woodcarvers) was however very productive.

Mr. Alcantara also assisted in taking digital images of the samples and other market ready products from the Kwajobe Ilala Weavers and Ingwavuma Sisal Group. He also made the sample selection for all the products selected for the August NYGF.

In addition to Mr. Alcantara's design work, ATA also sent digital designs of a US based consultant Carla Peters. This however was not very successful owing largely to Ms. Peter's physical absence at the time of sample production. The bead designs and the existing techniques and skills did not exactly complement each other. And the issue of price and global competition in this product category could have been addressed better if the designer was present and available to the BAT staff.

During Y1 of PAED, BAT shop played a major role in providing and increasing export services to the South African producers in addition to existing domestic market. The Director of BAT shop along with some key BAT staff was also responsible in organizing and providing both the AMRT and the ATA booth at SARCD. Marisa Fick Jordan, the Director of BAT is also a designer and she played a very crucial role in not only facilitating ATA design work but also in giving her own design ideas and direction.

Three SA artisans attended the SARCD MRT in Johannesburg and expressed that they gained a much better understanding of the market demands, the export value chain and were inspired by the variety of product on show. The meeting of peers from other African countries was very enriching and they have undertaken to share course notes and experiences gained with other members of their producer groups.

All artisans associated with the BAT Shop receive ongoing production support and mentoring on a weekly or monthly basis. Quality issues are constantly addressed and monitoring and record keeping is consistently encouraged.

Objective 6: Artisans able to develop quality products for international export independent of ATA.

South African artisans were provided with product development services and offered ATA's MRT program. AMRT trained them in customer service, market trends, quality control and timeliness. This business knowledge would enable artisans to produce products that meet buyer's quality standards and help them work with the buyers directly.

Relationship with local implementing partner.

Mozambique: In Mozambique ATA's local staff is primarily responsible for the implementation of the program and it continues to partner directly with artisan enterprises. The MOU revised under RISE has proved to be a good model of creating

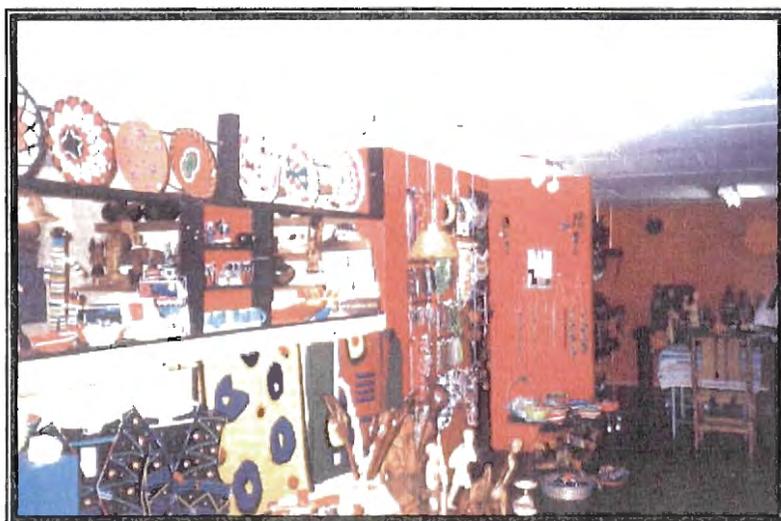
commitment, healthy competition and quality work. (See MOU in attachments). This MOU has been the basis for MOUs in other ATA projects.

Tanzania: At the beginning of Y1 of the program, ATA partnered with AMKA, a local NGO that is based in Dar Es Salaam. However six months into the program, after having made concerted efforts to salvage the relationship, ATA reluctantly concluded that to build on the services developed so far, ATA needs to work directly with artisan businesses. (Refer to the DIP for a more details on this partnership).

After conducting an intensive selection procedure in Y1, ATA selected three SMEs to participate in the program. In Y1, ATA worked directly with these enterprises that also happen to be the beneficiaries in this case. A memorandum of understanding has been signed between ATA and the selected enterprises to clearly define role and responsibilities. (See MOUs in the attachments).

In addition to Dar Es Salaam, ATA intends to work with craft producers in Zanzibar. During Y1, ATA conducted some exploratory work in terms of finding an implementing partner in Zanzibar. ATA identified a local non-government organization based in Zanzibar called Aid Net Zanzibar. ATA began a dialogue with Aid Net to see how ATA could collaborate with them to reach and work with craft enterprises in Zanzibar. ATA intends to work with Aid Net as an in-country central partner that would provide an organizational infrastructure and will work on behalf of craft producers in Zanzibar. Since ATA and Aid Net have not yet arrived at an agreement as to how to work together, a formal MOU has not been signed yet. However in the meantime ATA's design consultant is working with one of the Zanzibarian producers and Aid Net is facilitating the implementation of the workshop. This ATA feels will give ATA a chance to evaluate how effectively can ATA and AidNet work as partners. ATA hopes to sign a formal MOU with AidNet in Y2.

South Africa: The local implementation partner in South Africa for the PAED program is the BAT shop.



At the onset of PAED, the BAT Shop producers sold at retail through the shop (as seen in the picture on the left) and through South Africa wholesale orders and limited export orders. Prior to the PAED initiative, the BAT staff did not actively seek or promote products in tradeshow venues or to international buyers.

During Y1 of the PAED program, new product lines were developed and ATA and the BAT Shop worked together to introduce BAT products into the world marketplace. Since the majority of the BAT Shop's buyers are South African or European, as part of the organizational capacity strengthening and to acquaint staff with the US market, BAT staff attended tradeshows and sold in ATA's booth. ATA's marketing staff and the BAT staff worked very closely during the tradeshows and the AMRT. The BAT shop played a very key role in helping ATA organize the first MRT and tradeshow at SARCD. A.

Working arrangements: ATA and the BAT shop have defined their mutual rights and obligations in connection with the BAT shop's provision of institutional and financial support and ATA's partnering relationship with the BAT shop's work in South Africa. The BAT shop offices in Durban, South Africa will be base of operations for the PAED program in South Africa in addition to the Johannesburg based Marketing Manager. During the LOP of the project ATA will offer the BAT shop and their associated artisan enterprises product development services and business training. (See MOU in attachments).

During Y1 of PAED, the BAT shop assisted ATA in implementing the program in South Africa. It monitored the project activities and collected monthly data on indicators. It facilitated the product development workshops both in-country as well as those that will be done via the Internet. ATA and the BAT shop have worked together to strengthen relationships with craft organizations and expand BAT's existing network.

Section II: Constraints, unexpected benefits and lessons learned.

Headquarters:

- To capitalize on the existing information technology to supplement ATA's marketing efforts, ATA's website was redesigned during Y1 of PAED. Though ATA had anticipated to have African as well as products from other ATA project countries on the site by the end of Y1, it has managed to feature products only from one country so far. The main reason for that was the time it took to revise and redesign the site. Since the completion of the site took longer than anticipated, at the end of Y1, ATA did not have any African products on the site. ATA is however currently working to develop the product section and is in the process of adding African products to its site. One of the challenges ATA is faced with is how to distinguish between retail customer audience who visit our site (and would have to pay retail prices) and wholesalers (who would be able to buy at wholesale prices). Though ATA would not be a direct supplier of products to the public, it is essential to ascertain what price should be quoted on the site, retail or wholesale.

Rapid changes in e.business environment have also led to several changes in ATA strategy for its website.

- ATA home office underwent some restructuring at the management level due to personnel shifts. The Director of Program Initiatives (DPI) - a position that was

created in an effort to improve ATA's institutional sustainability and lower its reliance on the USAID funding is no longer exists after Tom Aageson, DPI, left the position for family reasons. The primary responsibility of DPI was to diversify ATA's funding resources and build strategic alliances. ATA has since restructured senior management to comprise an Executive Vice President for Project, Program Initiatives, and Legal Finance and Administration and a Vice President for Marketing, Development and Public Relations.

- Under the Pan African market link component of PAED, SMEs from non- project countries were also offered participation in the PAED program. In Y1 of PAED, in addition to the PAED countries, one SME from Ghana (African Dream) also participated in the PAED program. Afrikan Dream paid a nominal fee for its participation in the program that provided it the opportunity to participate in the South African tradeshow, SARCEA and ATA's AMRT program with other PAED participants from South Africa, Tanzania and Mozambique. A great emphasis was



placed on the sharing of information, experiences, and ideas among participating enterprises. ATA believes that this kind of exchange will not only enrich the training experience, but also strengthen networks among artisan SMEs in the region. Language proved a challenge however, as trainees from South Africa and

Mozambique did not speak English. This limited their discussions during MRT in some ways. But with help of the translators and the facilitators the participating trainees did share some of their perspectives on and experiences related to the topic under discussion.

All participants shared their experiences and the lessons learned at training sessions with the other artisans in their own businesses when they return home in order to expand the reach and impact of the training. In the picture above, participants proudly display their MRT certificates. (See certificates in attachments).

Mozambique:

- The Artisan Information Bulletin, *As Mãos Falam*, was temporarily interrupted during the first quarter of Year 1 of PAED due to re-organization of responsibilities of local staff and an extremely heavy workload from January – June 2002. After reviewing the first year of its publication and gaining feedback from the artisans, it

was determined that the bulletin is very important and having an impact with the artisan sector. Two of the enterprises that participated in Aid to Artisans' second annual craft fair, *As Mãos*, saw the advertisement for the local fair in our bulletin and filled out an application. Since the local fair, they have signed on to the program and one of the enterprises' product lines developed through an ATA design trip was one of the top sellers in the gift fairs this past August. Artisans already have been complaining that they have not seen the bulletin in circulation. The bulletin will be re-instituted in Year 2 of PAED and will be published bimonthly, which should be more manageable in relation to the workload and the information to be distributed.

- To sensitize artisans on sustainable use of hardwoods the Maputo office implemented the first pilot project on forest management. ATA aims at helping the Maputo wood carvers achieve Forest Stewardship Council (FSC) certification through the Djabula Community Forest Project.

Although the Djabula Wood Accord was not yet signed, the first cut of sandalwood in Djabula's community forest was made March 2002, and three enterprises participated. The artisans involved felt great relief that they did not have to hide their raw material under firewood and pray that the police would not stop them on the way, as they were now cutting legally with a license, that they purchased together. This group purchase, saved time and money, as the artisans were able to purchase the quantity and quality of wood that they needed to complete their orders. Both the community and the artisans were pleased with this experience. Unfortunately, after the first cut, not many large orders were forthcoming as artisans were busy producing new samples for the August shows. The community was waiting for the next cut but it did not come and at the same time, the Lecuati project funding came to an end and the activity lost momentum. In July, when the artisans returned to purchase more wood, the community no longer appeared to be organized and the artisans were disappointed. Furthermore, it was discovered by the artisans and Aid to Artisans' staff that the community was cutting wood from a private plot, and not from the 20 plots that was demarcated for them to cut and manage to sell to the artisans. Apparently the 20 plots are a fair distance from the community and extremely difficult to transport the cut wood from the forest to the place where the artisans' rental truck stops. So the community has been entering into a nearby plot, which although the owner is part of the community, the land on which the sandalwood grows is private. Therefore, it is necessary for Aid to Artisans and the artisans to re-strategize their plan, which will start in Year 2 with meetings with the community and the owner of the private plot. The staff in Maputo has already discussed the options with the donor who has provided matching funding specifically for this activity, and has been given approval to move forward with either of the options eventually chosen. Despite frustrations, both artisans and the community are committed:

The forest must be treated with respect because from her we can have many benefits...the wood is part of each one's life, as charcoal, a chair, a bed, a cooking spoon

- Djabula Community Chief

Buying the wood from the community is one of the solutions for the raw material problem that the artisans face as we can buy in quantity and get the quality that we want and we will contribute to forest preservation at the same time

- Maputo Artisan

- Export Internship Program is to train exporters through a mentor program to strengthen the Mozambican export sector. The activities and schedule for the Exporter Internship Program were developed (see in attachment) and implementation began in April with one exporter, Artes Mondlane. Both the owner and one employee of Artes Mondlane signed up to participate. The program was unfortunately interrupted for multiple reasons. During this time period the Regional Field Director (RFD) was out of the country on maternity leave. The absence of the RFD, who was earmarked to oversee and assist the Marketing Coordinator (MC), who was implementing a program such as this for the first time, and a heavy workload on the part of the MC, caused the program to be interrupted. The MC had to work full time over a period of three weeks with an ATA Design Consultant, providing translation and support for her work with three textile groups. Soon after the designer's departure, another ATA Design Consultant arrived in-country to work for four weeks, and ATA's recently hired Marketing Coordinator based in South Africa and Project Officer for Africa from the home office also arrived. Also the exporter had less experience than anticipated, requiring the MC to give more full-time attention to the internship participant and therefore could not juggle all the activities at the same time. Plans have been made to recommence in October 2002 where the program left off. It has been challenging in the past to find willing exporters to participate in the program, but with the recent invitation to participate in IPEX's development of an Export Strategy for Mozambique, where there will be a focus on crafts, we are better able to position our program formally within the exporter community. This could lead to existing companies' willingness to begin exporting craft, seeing it as a viable sector now that the government is making it a sector focus in their new strategy or entrepreneurs who see the potential and want to start a company to export handmade products.
- Two of the enterprises were offered large orders to fulfill, one a 10,000-piece order and the other a 3,000-piece order. Although the artisans and Aid to Artisans were thrilled with this interest, the enterprises were unable to commit to the deadlines requested by the importers. Lack of appropriate tools that could increase production capacity creates barriers to receiving high volume orders. During this past August's trade shows, the large volume of orders, although more widely distributed, was also a challenge. Maputo staff worked with the groups to cross-train artisans on their product lines so that when the orders are too large, part can be subcontracted to one or two other groups. The objective being to save the order and the buyer for Mozambique. The training Aid to Artisans provided has expanded their understanding of how to work in a dynamic and ever-moving marketplace.
- Interestingly, when Maputo staff were assisting artisans to cross-train their colleagues in other enterprises with the intention of making sure that orders were filled within market deadlines, this created a sense of competition and urgency amongst the

artisans. For the Maputo based enterprises, there was a sense of *yes let's share orders to ensure more orders in the future, and now I am going to organize myself better and improve my production capacity so the next time I can keep the whole order*. In the case of the cooperatives based in the center and north of the country, the idea to share orders was more based on the fact that two groups who have the capacity to produce their orders within the deadline, are not managing to do so due to internal organizational problems and poor management of human resources. These groups became jealous that another group was going to produce their product, and a healthy competition was created that will hopefully drive the groups to meet future market deadlines.

- The local office instituted Awards for Mozambican enterprises that participated in Aid to Artisans' market link program, locally or internationally. The categories included: top sales at Aid to Artisans' local fair, *As Mãos*; product with highest volume sold during the local fair; most popular product in international market developed with Aid to Artisans' design assistance; highest annual sales at international market level with Aid to Artisans' design assistance; enterprise that met all deadlines with quality fulfillment; and most popular product in the international market developed locally by the artisan. This system of awards has ended up inspiring others to work hard during the year with the hope of being the recipient of such an award, creating yet another means for healthy competition needed to develop the artisan sector.
- Mozambican artisan, Mabanda was one of eight enterprises that were invited to participate in the IUCN (The World Conservation Union) exhibition that took place at the World Summit on Sustainable Development that was held in Johannesburg in August 2002 this year. The main funder was Kellogg, though Ford Foundation also supported IUCN on this event. ATA's wood project in Djabula was highlighted in the exhibition. Country Coordinator, Abel Dabula organized funder visits to Mozambique where they met with Mabanda and produced a video along with other promotional materials (see attachments). Though this exhibition was not in the main building, it was well visited and ATA's work got a lot of publicity. An article on ATA's work featured in *EarthYear* magazine. (See article in attachments).

Tanzania:

- Four months into the program there was a complete shift in ATA's approach in Tanzania. After parting ways with its in-country partner AMKA, it took ATA a good amount of time to identify, assess and select enterprises that could participate in the program. Though the selection of SMEs in Tanzania was completed, the absence of any on the ground support in Tanzania posed a challenge. For on ground logistical support, ATA hired a local coordinator in Dar Es Salaam who is currently the local link between these enterprises and ATA. He will follow up on all orders, consolidate and assist in shipping them to ATA. The Johannesburg based Marketing Manager, will oversee the Tanzania activities and to do so will visit Tanzania on a regular basis to meet with the producers and facilitate product development and other ATA training activities.

- Shah Industries, one of the SMEs that qualified to participate in the PAED program could not participate in the program in Y1 because of the raw material issues that they are dealing with. The tannery from where they bought their leather from burned down and Shah industries is exploring other ways to access leather. The Director of Shah Industries informed ATA that they will soon be able to resolve this issue by importing leather from Kenya. ATA expects Shah Industries to join PAED in Year 2.
- In addition to the enterprises in the mainland Tanzania, ATA intends to work with small producers both in mainland and in the island of Zanzibar. ATA's projects team has visited and met with some producers in Zanzibar and almost all of them are non-English speaking. Also a majority of them live in rural and remote areas and have no access to telephone or email. This has made it imperative for ATA to look for an in-country organization that could support ATA's activities and help ATA work with the producers effectively. ATA has begun discussions with a local NGO, AidNet and is in the process of assessing what is the best way of working with them.

South Africa:

After an extensive planning stage and consultation period, that included mutual staff visits, PAED activities with Bat shop and artisans in South Africa started in April 2002. (Six months later than the program start date).

- During the first year of PAED, the BAT shop experienced rapid growth in all areas of its activity, and although positive, it has also highlighted problems mainly in the areas of staff capacity, infrastructure and intellectual property. Furthermore, the 40% devaluation of the SA currency against the US\$ in December 2001 seriously affected the price of input costs, especially imported materials i.e. glass beads, dyes, copper and PVC chemicals used in telephone wire production, as well as inflationary pressure on basic foods. A comprehensive re-costing exercise was done on BAT's wholesale product lines and a comprehensive new price catalogue was prepared. Price increases did not impact on the export market and despite initial fears, the local market did not react adversely, in fact BAT shop experienced a steady growth in sales.
- The SARCD A participation was a highly effective marketing exercise that not only brought excellent sales but also indicated a growth in new local retail outlets sourcing hand-made products that are well designed and are of a consistently high quality. Melange, a US importers, wrote substantial orders at January NYIGF for the ZENZULU range of telephone-wire baskets but market jitters due to a slowdown in the US economy seems to have had an impact as sales at August NYIGF were down from the January high. Price seemed to be a bigger issue with buyers than lack of interest in product.
- Increasing demand for existing products and new product lines has meant greater demands in the areas of production planning, timely ordering and administration of materials (wire/beads), production schedules, buying and quality control, and invoicing and dispatch. The volume of telephonic and email inquiries has also increased dramatically over the period, placing further demands on BAT's small staff.

- Unforeseen problems arose in mid-June with regard to staff duplicity and crafters selling BAT Shop exclusive products to competitors, often home based businesses that carried no overheads or in most instances were not Tax registered. To deal with the problem Corporate Crime Solutions Ltd. was hired to handle the investigation and to assist in stock control measures. In addition a number of meetings were held with weavers located in three geographic areas to discuss their willingness to sign contracts with the BAT Shop and also to explain how this was impacting negatively on the market and their sustainable orders. Despite initial fears of victimization, many weavers came forward with information and all – other than a handful of culprits that have proved to be untrustworthy – are happy to sign contracts/memorandums of understanding. This is in the process of being implemented.

Sadly, a senior staff member who had been employed by the BAT Shop since 1997 and who had been given a 10% share in the BAT Shop when the organization was privatized in 1999, has been implicated. This matter is now being dealt with through the legal process. Her sudden and immediate resignation in the midst of the investigation has left a gap in BAT's training activities, but BAT contracted independent trainers to fill that gap. Staff morale is improving and contracts with staff are being looked at to avoid future recurrence of the same problem.

- To improve efficiency in the accounting and invoicing department, BAT invested in a new computer and accounting software package. BAT is also currently head hunting for an assistant to the Financial Manager with the necessary skills to set up efficient systems and to implement internet banking which will cut bank charges as well as address the growing crime problem in both rural and urban areas. At present BAT has facilitated the opening of bank accounts for 90% of its regular producers and hope to have all producers paid online by end the of 2003. Lack of banking infrastructure in rural KZN remains a constraint that is receiving attention at National Government level, this has improved with the introduction of Postbanks at Post-Offices.
- Producer productivity and production capacity in BAT's established producer groups has showed a marked improvement given the increase in orders received and shipped. Production capacity and timely delivery of orders remain problematic for the Hlabisa Ilala Basket makers in particular. The early start to the rainy season has impeded harvesting of *ilala* and held up dyeing for days. BAT hopes to assist them in production planning so that enough materials are prepared before the rains come.
- One of the very committed and talented weaver, Nonhlanhla Manqele, was also mugged and robbed on a recent visit to Durban. She had collected the ATA NYIGF orders and BAT had paid her the deposit in cash, on her way to the taxi stand the robbers took her ID and all her money. The BAT Shop has decided to assist her by advancing another deposit, as they will be unable to pay for their living expenses until the order is delivered, and BAT is exploring ways to deal with the growing vulnerability of the artisans to the growing crime problem.

- Sadly BAT suffered the loss of more artisans this year. Dudu Cele, one of the first female telephone basket weavers to gain recognition passed away in May from AIDS and beader, Dudu Mvubu, suddenly passed away in August after a short illness. Both artisans feature in the BAT Shop 'Listen to Africa' catalogue and are missed by both staff and fellow artisans. AIDS remains a serious issue in KZN.

Section III Changes in project design

The program design in Mozambique and South Africa is the same as was proposed originally. While there has been a change in the program design for Tanzania.

As mentioned above, in Tanzania, ATA worked with an in-country partner, AMKA for three years. (Under RISE, ATA's prior matching grant and in the first six months of PAED). Although project goals were largely met, the partnership was difficult. As described in detail in the DIP, ATA made several management changes in the program during these three years based on discussions with AMKA but the key problems could not be resolved. After making concerted efforts in the first four months of PAED, ATA reluctantly concluded that to further build on its activities developed under RISE, ATA needs to work directly with Tanzanian businesses rather than AMKA as central in-country partner. To this end the Program Director and the Regional Field Director met with the AMKA board members in February 2002 where the partnership was brought to an official close. Dr. Richard Ford, a Former ATA board member and Africa Advisor for ATA recently visited Tanzania and met with the AMKA board in an effort to keep relation cordial and productive as both organizations have similar goals.

The new work strategy for Tanzania is two pronged. The first is based on the overall movement of ATA towards private sector development that has become a top priority for many countries in the developing world. And the second is to continue to work with micro producers who do not yet qualify as SMEs.

Though ATA's approach has changed and become more direct, the measurable objectives remain the same. The main change in the program design is that these SMEs will be provided with appropriate technical assistance directly rather than through an in-country partner. The measurable objectives are still to enhance their export competitiveness and compete successfully in global markets.

For on ground logistical support, ATA hired a local coordinator in Dar Es Salaam who was the local link between these enterprises and ATA. The coordinator reported to the Mozambique based Regional Field Director and the Johannesburg based Marketing Manager. In Y2 he will report only to the Marketing Manager (MM). The MM oversaw marketing for all three-program countries and visited Tanzania on a regular basis to meet with the producers and facilitate PD and other ATA training activities.

In terms of the location and number of project beneficiaries, the baseline data and the indicators for Tanzania have changed from those proposed originally. The baseline figures

for the indicators to be monitored during PAED were initially based on the final data collected under the RISE program. But because of the change in ATA's the initial figures that pertained to AMKA and its producers were no longer relevant.

Initially, under PAED, ATA worked only in mainland Tanzania, but now ATA is exploring ways to expand its work with craft enterprises in the island of Zanzibar in addition to enterprises located in mainland Tanzania. ATA has identified a local non-government organization based in Zanzibar called Aid Net Zanzibar. As mentioned earlier, ATA has begun a dialogue with them to see how ATA could collaborate with them to reach and work with craft enterprises in Zanzibar. Since Zanzibarian producers do not qualify as an SME and need much hand holding, ATA is planning on working with Aid Net as an in-country central partner that would provide an organizational infrastructure and will work on behalf of craft producers in Zanzibar.

ATA representatives visited Zanzibar and met with AidNet and Uwazi (Zanzibar Association of small producers). A total of 94 producers are members of Uwazi, and over 75% of them are women. ATA will make the final selection of these craft producers with the help of Aid Net and Uwazi, basis raw material accessibility, skill levels, production capacity and willingness to work with ATA.

When ATA and Aid Net arrive at an agreement, a formal MOU will be signed defining roles and responsibilities of the two organizations. In the meantime, ATA's design consultant is working with one of the Uwazi producers, to develop product lines for the winter shows.

Section IV. Budget and expenditures

Core

	AID Budget	AID Actual	PVO Budget	PVO Actual
Year One	163,493	190,707	252,828	278,526

Mozambique

	AID Budget	AID Actual	PVO Budget	PVO Actual
Year One	278,767	283,094	181,149	337,741

Tanzania

	AID Budget	AID Actual	PVO Budget	PVO Actual
Year One	98,240	38,483	89,957	54,590

South Africa

	AID Budget	AID Actual	PVO Budget	PVO Actual
Year One	26,945	55,002	48,197	70,371

Total

	AID Budget	AID Actual	PVO Budget	PVO Actual
Year One	567,445	567,286	572,131	741,228

A summary of budget to actual for each of the country programs is included in the attachments. Country data sheet and financial profile for ATA is also included in the attachments.

The total award from USAID for PAED Y1 was \$ 567,445 and the total match funds raised by ATA amounted to \$ 741,228.

Wide discrepancies do occur within line items, but overall the overrun was balanced by all the other line items that were underspent, the main reasons for these deviations from the original budget included:

1. Since it was the first year of the program implementation a lot of planning went into it. ATA HQ met with field staff and local partners to discuss the program and get it off the ground. For this a number of country visits had to be made which included an oversight visit both by the Projects Director and Project Officer to the region. BAT Shop's Managing Director also visited the US to consult with the ATA team the various program requirements and procedures.
2. Towards the middle of Y1, ATA created a new Marketing Position (MM) to back up for the PAED program in South Africa by providing direct oversight of all facets of the export and Pan-African Market Link components of PAED. The MM position is based in Johannesburg with frequent travel to Mozambique and Tanzania. This position was not budgeted for initially. The MM also visited the US for orientation and that travel cost too was not originally budgeted for.
3. Change in ATA's work strategy for the Tanzania program. ATA parted ways with its in-country partner in Tanzania in February 2002. During the last few months, ATA has invested a lot of time in exploring other ways of working in Tanzania. This included visits to Tanzania by the Projects team both in HQ and in the region.

Examination of the country budgets (AID) reveals that in Core, Mozambique and South Africa ATA spent more than budgeted. This largest line item overrun came under salaries (MM) and travel.

In Tanzania, ATA budgeted for \$ 89,240, and spent only \$ 38,483. Leaving a balance of \$ 59,756. The change in the work strategy in Tanzania that has been discussed earlier contributed to this. No in-country product development took place in Tanzania in Y1, which resulted in savings on the designer trip expenses.

Section V: List of Attachments

DIP Planning matrices:

- Headquarters
- Mozambique
- Tanzania
- South Africa

Training and Trade shows:

- MRT Brochure.
- Training assessment tool.
- SARCD A Gold Award certificate.
- Invitation cards for NYIGF and SARCD A.
- SARCD A reception Invitation card.
- Product sheets for Mozambique, South Africa and Tanzania.
- ATA SARCD A Training certificate

Media coverage:

- Elle Décor.
- Tableware today.
- Sundance catalogue.
- Earth Year.
- BAT shop's media features. (South African magazines).

MOUs:

- Artisan MOU (Mozambique).
- SME MOU (Tanzania).
- BAT shop MOU (South Africa).

ATA financial Reporting

- Financial profile of ATA
- Country Data sheet
- Budget to actual ledger for PAED Y1.

Others:

- ATA's award certificate for the local fair (Mozambique)
- Draft statues for ANARTE. (Mozambique).
- NAW agenda (Mozambique).
- Activities and schedule for the Export Internship Program.
- Annual Craft Fair posters (Mozambique).
- Advertisement for the local craft fair (Mozambique).
- IUCN brochure and card.
- ATA's key buyer Interview.
- ATA Newsletter, fall 2002.

PAED planning Matrix – Headquarters

Goal: To alleviate poverty in artisan communities in Southern Africa.			
Major Planned Activities	Objectives	Indicators	Measurement and data Management Methods
<i>HQ/ Capacity building</i>			
<ul style="list-style-type: none"> ▪ Review and analyze current training curriculum. ▪ Identify artisan training needs and adapt existing curriculum to a more user-friendly level. ▪ Network with peer organizations to improve and value add to the existing training materials. 	<p>Improve ATA’s ability to produce training materials and deliver training to artisans and business partners.</p>	<ul style="list-style-type: none"> ▪ Standard Artisan enterprise curriculum and training modules established and accessible to field and headquarters staff by Y2 <p>Y1: In an effort to standardize core field reference materials, the existing ATA training resources were reviewed and standard handouts and guidelines were produced and provided to the field personnel to use.</p> <ul style="list-style-type: none"> ▪ Number of times curriculum used in the field. <p>Y1: The curriculum was tested in South Africa MRT and in India.</p> <ul style="list-style-type: none"> ▪ Number of trainees that pay to go for training. <p>Y1: In NY Jan MRT, 4 out of 13 Aug MRT, 22 out of 33 In Sarcda, 1 out of 9.</p>	<ul style="list-style-type: none"> ▪ Mid-term and final evaluations ▪ Standard Training modules
<ul style="list-style-type: none"> ▪ Hands on training for small producers through site visits to potential mentoring locations. ▪ Create a Market Readiness Training Program in South Africa. 	<p>Diversify and expand ATA’s training programs</p>	<ul style="list-style-type: none"> ▪ Number of participants from outside PAED project countries. <p>Y1: 1 (from Ghana) out of a total of 9 in AMRT.</p>	<ul style="list-style-type: none"> ▪ Mid-term and final evaluations ▪ Trainee evaluation ▪ Standard training modules

<ul style="list-style-type: none"> ▪ Training the partner organization to manage and implement the AMRT. 		<ul style="list-style-type: none"> ▪ Handover the AMRT to the BAT shop in Y4. <p>Y1: BAT staff assisted ATA in organizing the MRT. Bat Director also conducted training sessions at the MRT.</p>	
<ul style="list-style-type: none"> ▪ Finalize relationship with an e-commerce partner, build an ATA wholesale website. ▪ Train ATA staff in customer training and to maintain the site. • Conduct long distance design consultancies via the Internet. 	<p>Capitalize on existing information technology to supplement ATA's marketing efforts and develop product lines cost effectively.</p>	<ul style="list-style-type: none"> ▪ ATA wholesale Internet site¹ developed in Y1. <p>Y1: Site developed²</p> <ul style="list-style-type: none"> ▪ 400 products on site by EOP. <p>Y1: A few products are available on the ATA site and ATA is in the process of adding more³.</p>	<ul style="list-style-type: none"> ▪ ATA website inventory. ▪ Long distance design workshop reports. ▪ Quarterly website update and maintenance by US marketing department
<ul style="list-style-type: none"> ▪ Trade show participation ▪ Cost analysis of trade shows. ▪ Promote ATA's tradeshow and training programs. ▪ Offer trades show and MRT participation to non-program businesses for a fee. 	<p>Increase ATA's total earned income.</p>	<ul style="list-style-type: none"> ▪ Non-program businesses pay for 30% of Pan-African Market Link tradeshow expenses by EOP. <p>Baseline: 0 Y1: Non-program businesses paid 4.4% of the Sarca tradeshow expenses.</p>	<ul style="list-style-type: none"> ▪ Financial statements. ▪ Tradeshow reports and cost analysis. ▪ Mid-term and final evaluation. ▪ Training reports
HQ/ Service Delivery			
<ul style="list-style-type: none"> ▪ Exhibit at major US, European, South African trade shows ▪ Promote ATA through PR events and its products through the website.. ▪ Promote MRT in US and SA ▪ Develop and promote the Pan- 	<p>Expand market and sales opportunities for African artisans.</p>	<ul style="list-style-type: none"> ▪ # of craft businesses with exposure in international trade shows.⁴ ▪ # of African products on site. <p>Baseline: Nil Target Y1:50</p>	<ul style="list-style-type: none"> ▪ Trade show reports ▪ Website inventory ▪ Mid-term evaluation ▪ Final evaluation

¹ The site will serve as a marketing tool to expand reach to buyers that are not reachable through the trade shows.

² Though the site is ready, it is still undergoing some redesigning and new features are being added to it.

³ The site currently has Haitian products up and African products are being added to it.

⁴ Baseline and target figures for each country are listed in the country matrices.

<p>African market link program in the US, Europe and SA.</p>		<p>Actual Y1 : 50⁵</p> <ul style="list-style-type: none"> ▪ # of new shows for Pan-African craft collection⁶ <p>Target Y1: 1 Actual Y1: 1 (Sarcda)</p> <ul style="list-style-type: none"> ▪ # of buyer visits per country⁷. 	
<ul style="list-style-type: none"> ▪ Public relations campaign. 	<p>Influence public impressions through appearances in trade, consumer and news media</p>	<ul style="list-style-type: none"> ▪ # of media features promoting Africa as a source of innovative products. <p>Baseline: 2 (during RISE) Target Y1:1 Actual Y1: 1</p> <ul style="list-style-type: none"> ▪ # of product placements in a trade publication (catalogue, tradeshow directory). <p>Baseline: 2 (during RISE) Target Y1:1 Actual Y1:1</p>	<ul style="list-style-type: none"> ▪ Articles or features in media. (US and regional press) ▪ Mid-term and final evaluation.

⁵ 50 African products have been selected to put on the ATA site and are in the process of being added to the site.

⁶ New shows will include SARCDA, Atlanta Gift fair, Ambiente and SIAO

⁷ Refer to the country matrices for countrywise targets.

<p>HQ/ Sustainability</p> <ul style="list-style-type: none"> ▪ Research, cultivation and stewardship of potential new partners. ▪ Develop a plan to charge artisan enterprises fee for services. 	<p>Continue to diversify ATA's funding sources and build strategic alliances.⁸</p>	<ul style="list-style-type: none"> ▪ # of new funding relationships developed or renewed with non-USAID funding institutions. Target Y1: 5 Actual Y1: 4 ▪ Non-program businesses pay for 30% of Pan-African Market Link tradeshow expenses by EOP. Baseline: 0 Target Y1: 6 % Actual Y1: 4.4% 	<ul style="list-style-type: none"> ▪ Financial statements ▪ Mid-term and final evaluations ▪ MOUs with peers
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⁸ Strategic alliances or partnerships with peer organizations to join resources and efforts to do collaborative work.

PAED YEAR 1 Planning matrix - Mozambique

Goal: To alleviate poverty among artisans in Southern Africa by opening new markets.			
Major Planned Activities	Objectives	Indicators	Measurement and data Management Methods
<i>Mozambique/ Capacity building</i>			
<ul style="list-style-type: none"> Foster organization through artisan workshops and training Train exporters through mentor program Provide Organizational Development training to ANARTE, the artisans association (including development of statutes, Board of Directors, OD training, strategic plan development) Transfer export activities to private sector 	<p>Strengthen organization of artisan and export sectors and address key weaknesses</p>	<ul style="list-style-type: none"> # of competent exporters available to artisans. Baseline: 0 Target Y1: 0 Actual Y1: 0 ANARTE¹ implementing annual local fair by EOP Target Y1: n/a Actual Y1: n/a # of trained exporters Baseline: 0 Target Y1: 1 Actual Y1: 0 # of importers by EOP Baseline² : 4 Target Y1: 6 Actual Y1: 6 % of wholesale buyers who re-order within 9 months Baseline: 50% Target Y1: 60% Actual Y1: 80% 	<ul style="list-style-type: none"> Key artisan interviews Monthly marketing and M&E field reports ANARTE reports

¹ Please refer to the Mozambique text in section B1.2 for more details on ANARTE, the Mozambican artisans' association

² Baseline is RISE Y3 active importers.

<ul style="list-style-type: none"> • Train artisans in business management practices through in-country workshops, and MRT program in USA and SA, and production mentoring • Develop and produce training materials 	<p>Provide artisans with business development services.</p>	<ul style="list-style-type: none"> • % of groups with MOU that have a bank account. Baseline: 52³% Target Y1: 60% Actual Y1: 52%⁴ • % of groups with MOU that keep written financial records. Baseline⁵: 5.5% Target Y1: 10% Actual Y1: 76% • Business knowledge gained in SA or US MRT program⁶ Baseline: n/a Target Y1: develop test Actual Y1: test developed, have not tested • # of artisan enterprises/associations registered with the Ministry of Finance. Baseline: 0 Target Y1: 0 Actual Y1: 1 	<ul style="list-style-type: none"> • local training & MRT participation records • monthly M&E reports • mid-term and final evaluations • access to artisans' monthly and annual financial records • pre-post MRT Test
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³ As described in the text, the baseline figure has changed from 56 to 52, due to the addition of new groups that did not have bank accounts.

⁴ Please see the text on Mozambique that explains the change in base figures that contribute to this figure of 52%.

⁵ Only one group out of 18 kept written financial records.

⁶ Knowledge gained (average increase between end of show result and 6 months afterwards) will be measured by the craft business assessment tool to be prepared by HQ and field staff by end of Y1.

<ul style="list-style-type: none"> • Train local staff on grant writing and fund raising strategies. • Mentor local staff to take on increasing responsibilities on financial management. • Phase out the US national at the end of Y2. 	<p>Increase the fundraising and financial management responsibility of local staff</p>	<ul style="list-style-type: none"> • # of local funders identified/developed or renewed by the local staff. Baseline: 0 Target Y1: 1 Actual Y1: 1 • # of proposals developed by the local staff (with HQ and RFD) Baseline: 0 Target Y1: 1 Actual Y1: 0⁷ • Local staff managing financial reporting independently by Y2 Target Y1: n/a Actual Y1: n/a 	<ul style="list-style-type: none"> • Monthly field reports • Proposals developed and submitted to donors
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⁷ Though the local staff was involved in fundraising activities, it did not develop any proposals, essentially due the absence of the RFD who was on maternity leave for a few months this year.

<i>Mozambique / Service Delivery</i>			
<ul style="list-style-type: none"> • Develop and promote the Pan-African market link program in the US, Europe and SA • Develop and expand local market opportunities through local annual holiday fair & promotion through local retail venues. • Participation in MRT in US and SA • Mozambican products displayed on the ATA's website and updated on a quarterly basis. 	<p>Develop and expand marketing and sales opportunities for Mozambican artisans leading to revenue generation</p>	<ul style="list-style-type: none"> • # of craft businesses with exposure in international trade shows by EOP Baseline⁸: 10 Target Y1: 15 Actual Y1: 17 • # of businesses with exposure in Mozambican annual holiday fair. Baseline: 10 Target Y1: 18 Actual Y1: 18 • Annual local fair sales in USD Baseline: \$ 2,200 Target Y1: \$3,500 Actual Y1: \$3,878 • # of buyers visits Baseline: 3 Target Y1: 4 Actual Y1: 2 • Total cumulative sales by EOP Baseline⁹: \$ 33,000 Target Y1: \$75,000 Actual Y1: \$60,000 Cummulative EOP Sales¹⁰: \$950,000 Cummulative Sales to Date: \$60,000 	<ul style="list-style-type: none"> • Trade show reports • Website inventory • Buyer interviews • M&E Monthly Reports

⁸ RISE Y3 figure as baseline.

⁹ Baseline is RISE Y3 sales.

¹⁰ Cummulative sales for all five years of PAED.

<ul style="list-style-type: none"> Review artisan groups and sign MOUs with new groups Expand distribution artisan information bulletin (As Mãos Falam) 	<p>Scale up and expand the impact of ATA's work in Mozambique</p>	<ul style="list-style-type: none"> # of artisans served during the LOP¹¹. <p>Baseline¹²: 1,350 Target Y1: 1,800 Actual Y1: 1,350¹³</p>	<ul style="list-style-type: none"> Mid-term and final evaluations Monthly reports Training reports
<i>Mozambique / Sustainability</i>			
<ul style="list-style-type: none"> Trade show participation. MRT training in US and SA. Scouting and national account building. Export sector development activities. Training in booth management and responding to customer inquiries at the local fair. Sensitizing artisans on sustainable use of hardwoods Implementation of 1st pilot project on forest management 	<p>Artisan entrepreneurs continue to reach and expand markets after PAED project ends</p>	<ul style="list-style-type: none"> Annual Mozambique craft fair managed locally independent of ATA support. ANARTE to publish artisan information bulletin Maputo wood carvers achieve FSC certification through the Djabula Community Forest Project to promote their product. <p>Target Y1: n/a Actual Y1: n/a</p>	<ul style="list-style-type: none"> Review of exporter Purchase Orders After project annual evaluation (minimum of up to 2 years after EOP) ANARTE annual report on activities
<ul style="list-style-type: none"> Design consultancies both in-country and via Internet. Product development training workshops. Training in quality control and timeliness. 	<p>Artisans able to develop quality products for international export independent of ATA</p>	<ul style="list-style-type: none"> # of new product lines accepted in the international market. <p>Baseline: 0 Target Y1: 14 Actual Y1: 29</p> <ul style="list-style-type: none"> % of orders that meet buyer quality control standards. <p>Baseline: 60% Target Y1: 65% Actual Y1: 70%</p>	<ul style="list-style-type: none"> Consultancy reports Annual reports Mid-term and final evaluations Key buyer interviews Marketing reports

¹¹ Artisans provided with business development training, product development & design, or marketing services.

¹² Baseline figure is the total number of artisans reached during the three years of RISE.

¹³ Refer to the text for detailed explanation.

PAED Planning Matrix – South Africa

Goal: To alleviate poverty amongst artisans in Southern Africa by opening new markets			
Major planned activities	Objectives	Indicators	Measurement and Data Management Methods
<i>South Africa / Capacity building</i>			
<ul style="list-style-type: none"> ▪ Customer service and Marketing training: BAT Shop staff attends trade shows. ▪ BAT shop staff to attend the ATA's MRT program in the US. ▪ ATA marketing staff fosters new buyer relationships. 	<p>The BAT Shop to respond effectively to market demands.</p>	<ul style="list-style-type: none"> ▪ % of wholesale buyers place repeat orders (within 9 months). Baseline: 100% Y1: N/A¹ ▪ # of buyers visits to South Africa. Baseline²: 6 Target Y1: 1 Actual Y1: 1 	<ul style="list-style-type: none"> ▪ Key buyer interviews ▪ Trade show reports ▪ Mid term and final evaluation.
<ul style="list-style-type: none"> ▪ BAT Shop Managing Director works in partnership with ATA Staff to plan and implement the AMRT at SARCD A 	<p>Building BAT Shop's operational and training capacity.</p>	<ul style="list-style-type: none"> ▪ 25 trainees to attend the MRT³ program by EOP. Baseline: 0 Target Y1: 4 Actual Y1: 4 	<ul style="list-style-type: none"> ▪ Detailed training reports

¹ First orders were made in August 2002.

² Baseline figure is the current BAT buyers.

³ MRT both in NY and South Africa.

<ul style="list-style-type: none"> ▪ ATA and BAT Shop strengthen relationships with craft organizations and expand existing network within the crafts and export sector. 	<p>ATA builds a network of strategic alliances⁴ in South Africa</p>	<ul style="list-style-type: none"> ▪ Active participation of South African designers⁵ to use regional talent in providing design and technical assistance. Baseline:0 Target Y1: 2 Actual Y1: 3 ▪ # of Craft Organizations visited and assessed⁶ by EOP. Baseline: 2 Target Y1: 2 Actual Y1: 0⁷ 	<ul style="list-style-type: none"> ▪ MOU's ▪ Field Reports
<ul style="list-style-type: none"> ▪ BAT Shop staff receive training in digital imagery and product specification guidelines ▪ Training in how to use ATA's website ▪ Customer Service Training ▪ Quarterly update of the site. 	<p>The BAT Shop uses ATA website⁸ as a marketing tool to supplement BAT's and ATA's marketing efforts.</p>	<ul style="list-style-type: none"> ▪ South African product information section developed by Y1⁹ 	<ul style="list-style-type: none"> ▪ Training evaluations ▪ Website review by US marketing department ▪ Mid term and final evaluations.

⁴ Strategic alliances with designers, exporters, producers and craft organizations to build a functional regional network.

⁵ Local designers who are qualified to offer product design and development will be identified to work with artisans.

⁶ Depending on the assessment, ATA would include select organizations in the PAED program.

⁷ The program implementation started 6 months into the year.

⁸ The site will serve as a marketing tool to expand reach to buyers that are not reachable through trade shows.

⁹ The South African products are being added to the site.

<i>SA/ Service Delivery</i>			
<ul style="list-style-type: none"> ▪ MRT in US and SA ▪ Participation in ATA's website ▪ Conduct market-driven product development with artisans using information technologies ▪ Develop and promote the Pan-African market link program in the US, Europe and SA ▪ Develop and expand local market opportunities through local fairs & promotion through local retail venues. ▪ Exhibit existing and new market ready BAT Shop products at US, European and SA Trade Shows. 	<p>Develop and expand marketing and sales opportunities for South African artisans.</p>	<ul style="list-style-type: none"> ▪ Craft businesses with exposure in international trade shows by EOP Baseline¹⁰: 3 Target Y1: 6 Actual Y1: 6 ▪ Increase in the # of importers. Baseline: 8 Target Y1: 2 Actual Y1: 2 ▪ Total cumulative sales of by EOP. Baseline¹¹: \$ 200,000 Target Y1: \$ 225,000 Actual Y1: \$ 219,000 	<ul style="list-style-type: none"> ▪ Buyers feedback ▪ FOB sales ▪ Trade show reports ▪ Website inventory ▪ Buyer interviews ▪ M&E Monthly Reports ▪ Mid term and Final evaluation
<ul style="list-style-type: none"> ▪ Train artisans in business management practices through in- country workshops. ▪ MRT in NY and South Africa. ▪ Participation in the production mentoring program. ▪ Design and Production 	<p>Provide artisans with business development services.</p>	<ul style="list-style-type: none"> ▪ % of orders meeting buyer quality control standards by EOP. Baseline: 70% Target Y1: 75% Actual Y1: n/a¹² ▪ # of artisans served during the LOP¹³. Baseline¹⁴: 700 	<ul style="list-style-type: none"> ▪ Regular visits to artisans and ▪ Monthly field reports ▪ Marketing reports ▪ Mid-term and final evaluations ▪ Key buyer interviews.

¹⁰ BAT shop working currently with 3 producer groups that export.

¹¹ Baseline figure is the current yearly sales for the BAT shop.

¹² Orders received in August have not yet been shipped to assess this.

¹³ Artisans provided with business development training, product development & design, or marketing services.

¹⁴ Baseline figure is the total number of artisans reached currently by BAT shop.

consultancies.		<p>Target Y1: 950 Actual Y1: 882¹⁵</p> <ul style="list-style-type: none"> ▪ Business knowledge gained in SA or US MRT program¹⁶ <p>Baseline: n/a Target Y1: Develop knowledge assessment tool Actual Y1: tool developed, not tested.</p>	
<i>SA/ Sustainability</i>			
<ul style="list-style-type: none"> ▪ Trade show participation and making market links. ▪ Training in customer service and MRT training in US and SA. ▪ The BAT Shop continues to provide increased export services to artisan sector in addition to existing domestic market. 	<p>The BAT shop provides training, design consultancies and market link services to artisans after EOP.</p>	<ul style="list-style-type: none"> ▪ ATA leveraged buyers working directly with the BAT shop on Product development and marketing by EOP. 	<ul style="list-style-type: none"> ▪ Review of BAT shop's Purchase Orders ▪ After project annual evaluation (minimum of up to 2 years after EOP)
<ul style="list-style-type: none"> • Product development & design consultancies both in-country and via Internet. Training in quality control and timeliness. 	<p>Artisans are able to develop quality products for international export independent of ATA</p>	<ul style="list-style-type: none"> ▪ # of new product lines accepted in International market. Baseline: 10 Target Y1: 15 Actual Y1: 15 ▪ % of orders meeting buyer's quality control standards¹⁷. 	<ul style="list-style-type: none"> ▪ Consultancy reports ▪ Annual reports ▪ Mid-term and final evaluations ▪ Key buyer interviews ▪ Marketing reports

¹⁵ Only artisans who received ATA's services are added to the baseline and not all BAT artisans.

¹⁶ Knowledge gained (average increase between end of show result and 6 months afterwards) will be measured by the craft business assessment tool to be prepared by HQ and field staff by end of Y1.

¹⁷ Refer to the quality control indicator in the service delivery section above.

PAED Planning Matrix - Tanzania

GOAL: To alleviate poverty amongst artisans in Southern Africa by opening new markets

Major planned activities	Objectives	Indicators	Measurement and data methods
<i>Tanzania/ Capacity Building</i>			
<ul style="list-style-type: none"> ▪ Identify, evaluate, and work with craft-based enterprises on a business services basis, possibly including AMKA's trading wing, Kwanza Collection Co Ltd. ▪ Mentor business partners on customer service ▪ Provide services to AMKA on a fee for service basis. 	<p>ATA works directly with artisan-based enterprises that provide effective service to commercial markets.</p>	<ul style="list-style-type: none"> ▪ Increase in the number of enterprises selected¹. Baseline: Nil (ATA has been working with producers through AMKA so far.) Target Y1: 2 businesses. Actual Y1: 2 businesses. ▪ Number of businesses with repeat orders. Baseline: Nil. Target Y1: N/A in Y1 ▪ Number of artisans served during LOP². Baseline: nil Target Y1: 300 Actual Y1: 286 	<ul style="list-style-type: none"> ▪ Key buyer interviews, quarterly ▪ Trip reports, 2-4 times annually ▪ Company data reporting, 2x/year

¹ A larger number of enterprises will be identified and evaluated to then make a final selection of those who qualify to participate in the program.

² Artisans provided with business development training, product development and design & marketing services

<p>Tanzania/ Service Delivery</p> <ul style="list-style-type: none"> ▪ Product development and design consultancies, both in Tanzania and long-distance through the Internet ▪ Market linkage services, including trade shows in US, Europe, and SA; and sales representative work. ▪ Business training in South Africa and US 	<p>Develop and expand marketing and sales opportunities for Tanzanian artisans, leading to revenue generation.</p>	<ul style="list-style-type: none"> ▪ Total cumulative sales by EOP. Baseline: Actual sales for 2001 for the 2 selected enterprises \$130,000.³ Target Y1: 160,000 Actual Y1: 547⁴ ▪ Number of artisans trained Baseline: 5 artisans and entrepreneurs trained in US in three years. Target Y1: 2 Actual Y1: 1⁵ ▪ Business knowledge gained in SA or US MRT program⁶ Baseline: n/a Y1: Business knowledge assessment tool developed. 	<p>Trip reports, 2-4x/year Show reports, 2-6x/year Company data reporting, 2x/year</p>
<p>Tanzania/ Sustainability</p>			
<ul style="list-style-type: none"> ▪ Product Development and design consultancies both in-country and via 	<p>Tanzanian enterprises create marketable product for export independent of ATA.</p>	<ul style="list-style-type: none"> ▪ Number of new product lines accepted in International market. Baseline: Nil 	

³ Total sales figure includes local as well as export sales.

⁴ This figure does not include local sales or the sales SMEs made on their existing product lines. Since in Y1, ATA was not able to provide Product development services to the artisans except one group, this figures just reflects sales from minimal presence of Tanzanian products in the tradeshow.

⁵ Due to change in ATA's work strategy in Tanzania mid year, no Tanzanian artisan participated in the NY MRT in Y1 of PAED.

⁶ Knowledge gained (average increase between end of show result and 6 months afterward) will be measured by the craft business assessment tool.

Internet.		Target Y1: 5, Actual Y1: 1 ⁷ <ul style="list-style-type: none"> ▪ % of orders meeting buyer's quality control standards. Baseline: Nil Target Y1: 60% Actual: N/A ⁸	
<ul style="list-style-type: none"> ▪ Training in quality control and timeliness ▪ Training in customer service and MRT training in US and SA. ▪ Trade show participation and making market linkages. 	Tanzanian enterprises provide effective service to commercial markets.	<ul style="list-style-type: none"> ▪ % of wholesale buyers place repeat orders (within 9 months). Baseline: Nil Y1: N/A ⁹	Key buyer interviews, quarterly Company data reporting, 2x/year

⁷ Due to changes in the Tanzanian program that are described in the text, no in-country design work was done in Y1. Only a few product lines were developed long distance that were exhibited in the shows.

⁸ Very small size of orders to measure this.

⁹ All sales in Y1 are first time sales.



New York International Gift Fair

Market Readiness Training Program

Getting to market...

Aid to Artisans is dedicated to opening new markets for crafts producers around the world. Since 1993, our training programs have helped hundreds of artisans gain international exposure and apply their knowledge and talent to reach new markets.



Artisan entrepreneurs

...made easier

Aid to Artisans training can help by providing:

- Direct exposure to the US marketplace
- Seminars on exporting, pricing, and product promotion
- Product reviews by craft experts
- Resources for researching the market and trends
- Group or customized programs

ATA Mission Statement

Aid to Artisans, a non-profit organization, offers practical assistance to artisan groups worldwide, working in partnerships to foster artistic traditions, cultural vitality, improved livelihoods and community well-being. Through collaboration in product development, business skills training and development of new markets, Aid to Artisans provides sustainable economic and social benefits for crafts people in an environmentally sensitive and culturally respectful manner.

Are you ready?

Successfully negotiating the twists and turns on the road to the international market means understanding what the market wants, getting the right information, and preparing your business or organization to meet the challenges of a competitive marketplace.

You can learn from the experts at the **Market Readiness Training Program**: an introduction to the diversity, demands and opportunities of the US Market.



International training participants

What you need to know

Who should apply

Leaders of craft organizations
Artisans
Start-up importers
Exporters

What is included

Workshops and seminars
Product line review
Retail store tours
Trade show tours
Trends preview

When

August or January — Choose from the New York or combined program

Where

At ATA offices in Hartford, CT and in New York City at the New York International Gift Fair

How to apply

Contact us at:
Aid to Artisans Training Programs
331 Wethersfield Avenue, 3rd floor
Hartford, CT 06114 USA
Telephone: (860) 947-3344
Fax: (860) 947-3350
Email: atausa@aol.com or
www.aidtoartisans.org



Setting priorities



ATA booth at the New York International Gift Fair

How Aid to Artisans can help

There is no substitute for direct experience. That is why ATA conducts the Market Readiness Training Program during the New York International Gift Fair, the premier trade show for gifts and home accessories in the US. Our curriculum offers a blend of professional presentations, individual design consultations, show tours, site visits, and retail store tours. At the same time, participants are immersed in the excitement and activity of the international market, learning to access and interpret market information and understand market trends.



Trends seminar

“You have trained one person, but more than 50 people will benefit from this training in my country. We will improve our people’s lives at home because of what we’ve learned here.”

Theophista Kato, Tanzania



Studio tour



Product review

Typical New York program schedule

Day one

- Introduction and orientation
- Guided small group tours of the NYIGF
- Group presentations and discussion
- Product line review

Day two

- Exporting to the US
- New product development and pricing
- Group product review workshop
- Welcome reception

Day three

- How to promote your product
- Exhibiting at the NYIGF
- Booth display and design
- Individual appointments with craft experts

Day four

- European market update
- US market trends
- Getting involved with ATA
- Marketing resources on the worldwide web

Day five

- Networking with consultants
- Retail store tours in New York
- Evaluation

Each day includes independent time to tour the fair



Making the market link - writing an order

Four Ways To Participate:

- **Combined program** begins with an orientation in our office in Hartford, Connecticut. The program includes staff presentations, regional store tours, arts center tour, and continues at the New York International Gift Fair (see below). Fee includes ground transportation in Connecticut, welcome luncheon at ATA and bus to New York. Program fee: \$1,750
- **New York program** takes place at the New York International Gift Fair only. Includes seminars, guided show tours, product review, consultant appointments and retail tours. Program fee: \$1,250
- **Seminar only participation** (does not include guided trade show tour, product review, consultant appointments or retail tours) Program fee: \$350 per day
- **Customized training** is also available to address your own level of experience and needs. Please contact ATA for details.

Program fees include:

All training materials and handouts, show registration, New York reception, a complimentary copy of the ATA Export Manual (an excellent resource for pricing, packing, shipping and quality control), the ATA Pricing and Costing Training Module, and other training resources.

Language of Instruction:

All programs are conducted in English. Interpreters are available upon request for an additional fee.

Travel, Food and Lodging:

Participants are responsible for their own expenses for round-trip air travel, visa fees, insurance, hotel, meals, ground travel and personal expenses. ATA estimates that each person will need approximately \$150 - \$175 per day for hotel, meals, and transportation. For detailed estimates, please contact ATA.

Reservations:

ATA will hold hotel reservations on behalf of the participants upon request. Advance payment for room and tax must be arranged through ATA and is due prior to check-in by the hotel. Shared rooms with ATA program participants or staff is standard. Please provide ATA with a detailed itinerary at least 15 days prior to your arrival.

Payment, Cancellations and Refunds:

Program fee payment is due upon approval of application. Payment must be received by ATA at least 30 days prior to the start of the program to reserve a space in the program and may be made by check, credit card, or by wire transfer. Cancellations must be received at least three weeks prior to the start of the program to receive a full refund. No refunds of any kind will be made two weeks prior to the program. Should any circumstances require ATA to cancel the program, all payments will be refunded in full.



Awarding certificates

13. What must you consider to determine a price for your product?
- cost of raw materials and labor
 - the price your buyer is willing to pay
 - overhead expenses
 - profit
 - all of the above
14. Where can you get ideas for new products?
- copy the designs of your competitors
 - go to trade shows for inspiration
 - ask your customers for new ideas
 - all of the above
 - a and b
 - b and c
15. To assure quality control for production you should have
- Just one finished sample to give to the customer
 - One finished sample for the artisan producers and one for the customer
 - One finished sample for the customer, one for the artisan producers and one for yourself.
 - A photograph of the sample

Part III - Product Categories give structure to the market, reflect consumer lifestyles and also influence buying patterns. Match the products listed on the left with the list of product categories on the right. Categories may be used more than once.

Products

Category

- | | |
|-----------------------------------|-------------------------|
| 16. ___ Christmas tree ornaments | A. Tabletop |
| 17. ___ Place mats and napkins | B. Home textiles |
| 18. ___ Serving bowls and baskets | C. Floral and garden |
| 19. ___ Wreaths | D. Bath |
| 20. ___ Scarves | E. Seasonal |
| 21. ___ Guest towels and soaps | F. Personal accessories |
| 22. ___ Plant containers | |
| 23. ___ Lawn ornaments | |
| 24. ___ Eyeglass case | |
| 25. ___ Cushion or pillow covers | |

Part IV - Product Promotion

Marketing and promotional materials should present which of the following:

- | | | |
|---|------|-------|
| 26. As many products as possible | True | False |
| 27. Photographs or drawings of the products | True | False |
| 28. Product codes | True | False |
| 29. Prices | True | False |
| 30. Product Description | True | False |
| 31. Product dimensions | True | False |
| 32. Contact information | True | False |
| 33. A distinct company identity | True | False |
| 34. Delivery terms | True | False |
| 35. Products with at least 4 hang tags | True | False |

V. Trade shows

List 4 different things you can learn from visiting a trade show

- 36. _____
- 37. _____
- 38. _____
- 39. _____

If you are an exhibitor, what is your **main goal** in booth design?

- 40. _____

List 5 important elements for a booth display

- 41. _____
- 42. _____
- 43. _____
- 44. _____
- 45. _____

VI. Buyer/Seller Relationships True or False

46. You should not give your customer any bad news because it will only make him unhappy. True False
47. You should respond to communication from your buyer within 2 days True False.
48. If you cannot deliver your product on the date you promised, you should just send it when you can and hope they will understand. True False
49. It is easier to get a new customer than keep an old one. True False
50. When your customer places an order, he/she will expect it to look similar to the sample you exhibited. True False.

Aid to Artisans - Post-Training Assessment Scoring Sheet

Project name: _____ Business/Group name: _____

Training and dates attended _____ How long in business? _____

I Traditions and Trends _____out of 10

II Product Development _____out of 5

III Product Categories _____out of 10

IV Product Promotion _____out of 6

V Trade Shows _____out of 10

VI Buyer Relationships _____out of 5

SCORE _____out of 50

46 – 50 excellent (90% retention)

41 - 45 very good (80% retention)

35 - 40 average (70% retention)

Below 35 needs review

Part VII - Export Readiness

(circle one)

- | | | |
|--|-----|----|
| 1. Do you sell products outside of your native country?
If so, where? | Yes | No |
| 2. Do you have customers in the US?
If yes, please list | Yes | No |
| 3. Does someone in your business speak English well? | Yes | No |
| 4. Does your company have a bank account? | Yes | No |
| 5. Do you have an export license? | Yes | No |
| 6. Can you make products that are consistently alike? | Yes | No |
| 7. Can you guarantee assure that quality will be maintained
if you increase production? | Yes | No |
| 8. Do you have producers training in
international sales / exporting? | Yes | No |
| 9. Can your company survive for two years without making
a large profit or by just breaking even? | Yes | No |
| 10. Are you able to change your product to meet the
demands of the US market? | Yes | No |

VII – The Export Distribution Channel

Identify who is responsible for each of the tasks listed:

Retailer Artisan/producer Importer/Wholesaler End Customer Exporter

Responsibility

Who is responsible?

- | | |
|--|-------|
| 11. Is responsible for Quality Control | _____ |
| 12. Sells the product in a store | _____ |
| 13. Handles all customs and landing logistics | _____ |
| 14. Promotes the product to international buyers | _____ |
| 15. Promotes and markets the products at trade shows | _____ |
| 16. Packs and labels orders for export shipping | _____ |
| 17. Buys the product from a retail store | _____ |
| 18. Prepares all export documentation | _____ |

19. Packages the product for distribution to the retailers _____

20. Pays for international shipping costs and insurance _____

21. Purchases the product from the importer/wholesaler _____

Part VII - Understanding Export Pricing Terms

Match each of the pricing terms below with the correct

RETAIL F.O.B. LANDED WHOLESALE C.I.F EX-FACTORY

22. The cost of the product as it leaves the workshop or factory _____

23. The cost of the product as it leaves the country of origin _____

24. The cost of the product when it lands at the port of the customer country and before it clears customs _____

25. Price of the product after it has cleared customs and is delivered _____

26. The price at which the product is sold to the retail store _____

27. The price at which a store will sell the product to the end customer who will use it in their home. _____

28. A general rule to determine RETAIL PRICING is to determine the F.O.B. price and multiply it by _____.

SARCONA 2002



**STAND EXCELLENCE
AWARD**

This is to certify that

Aid To Artisans

has won

GOLD

at the

SARCONA

Christmas Gift, Toy & Décor Trade Exhibition

Handwritten signature of F. Solomon.

F. Solomon
Trade Exhibition Committee Chairman

Handwritten signature of R. Fortmann.

R. Fortmann
Trade Exhibition Manager



aid to
artisans

From maker to market

New York
Atlanta
San Francisco



AID TO ARTISANS

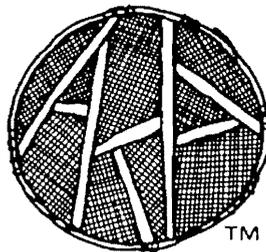
331 WETHERSFIELD AVE. HARTFORD, CT 06114
T 860.947.3344 - F 860.947.3350
www.aidtoartisans.org - atausa@aol.com

THE GIFT FAIR IN ATLANTA
GEORGIA WORLD CONGRESS CENTER
BOOTH 813-815 JULY 12-15 2002

SAN FRANCISCO INTERNATIONAL GIFT FAIR
HANDMADE/MOSCONE CENTER NORTH
BOOTH 6607-6609 AUGUST 3-7 2002

NEW YORK INTERNATIONAL GIFT FAIR
JACOB JAVITS CONVENTION CENTER
BOOTH 5012-5024 AUGUST 11-15 2002

FEATURING FINE HOME COLLECTIONS FROM
CAMBODIA, EI SALVADOR, GHANA,
HAITI, HONDURAS, INDIA, MACEDONIA, MOZAMBIQUE
SOUTH AFRICA, TANZANIA, VIETNAM



AID TO ARTISANS

*Dedicated to creating opportunities for artisans
in developing communities worldwide*

Please join Aid to Artisans celebrating its first trade show exhibition and market readiness training programme in Africa.

We would be delighted if you would join us on Thursday 22 August 2002 between 16h00 and 18h00 in our booth at SARCD A, hall 4, stands 42-44, Gallagher Estate, Midrand. Drinks will be served in the nearby VIP foyer.

If you intend to come, please advise us as soon as possible so that arrangements can be made for you to be issued with a visitor's card as the show is a strictly "trade only" show and you will not be admitted to SARCD A unless arrangements for your admission are made in advance.

Contact Frances Potter at the following numbers:

tel: 011 788 8748

fax: 011 788 0024

francespotter@intekom.co.za

navel-gazing, vase
included the glass tube

MZMM133L
MZMM133M
MZMM133S



MZDD132Bk MZDD131Rd



MZDD133BN



MZDA112

MZMM130S MZMM130L



coaster
MZMM135



bowl
MZMM134L
MZMM134M
MZMM134S1
MZMM134S2

MZAW102L



MZAW101S

MZAW102M

MZAW102S



MZMB125L
MZMB125M
MZMB125S

vase sandal &
yellow wood

MZDA110XXL
MZDA110XL
MZDA110L
MZDA110M
MZDA110S

vase sandal &
black wood

MZDA111XXL
MZDA111XL
MZDA111L
MZDA111M
MZDA111S



MZMB126L
MZMB126M
MZMB126S



MZMB129L



MZPT105L
MZPT105M



MZPT106L
MZPT106M
MZPT106S

MZAW103L - MZAW103S



MZMB128L
MZMB128M
MZMB128S

MZSS102



MZSS101

MZSS103S

MZSS103L

MZAA106BKL

MZAA105

MZAA106BkS

MZAA106BnS



MZMM136



MZMM139



MZMM138



MZMM140



MZMM137

MZDD128Bn



MZDD138L
MZDD138M
MZDD138S
MZDD138XS



MZDD135Mc
MZDD136Mc



black & brown
candleholder

MZDD120S
MZDD120M
MZDD120L

rose & sandal
candleholder

MZDD121S
MZDD121M
MZDD121L



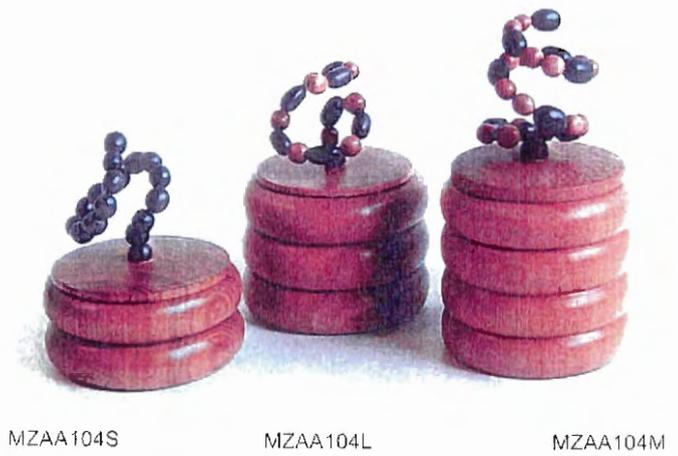
MZDD124BK

MZDD126Bn

MZDD129Pk

MZDD130Rd

MZDD127Bn



MZAA102Bk
Large votive black wood and rose wood



S votive black wood and rose wood

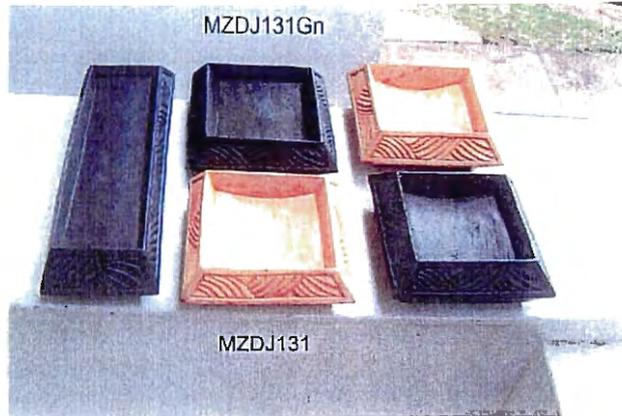


MZCH133
MZCH132
MZCH134

MZBC150L

MZDJ130Gn

MZBC151



MZBC150S

MZDJ131Gn

MZDJ131

MZDJ110L



MZBC154S



MZBC153



MZDJ110S



MZDJ110M



MZBC152

MZAD14S
MZAD14L



MZAD13S
MZAD13L



MZAD12S
MZAD12M

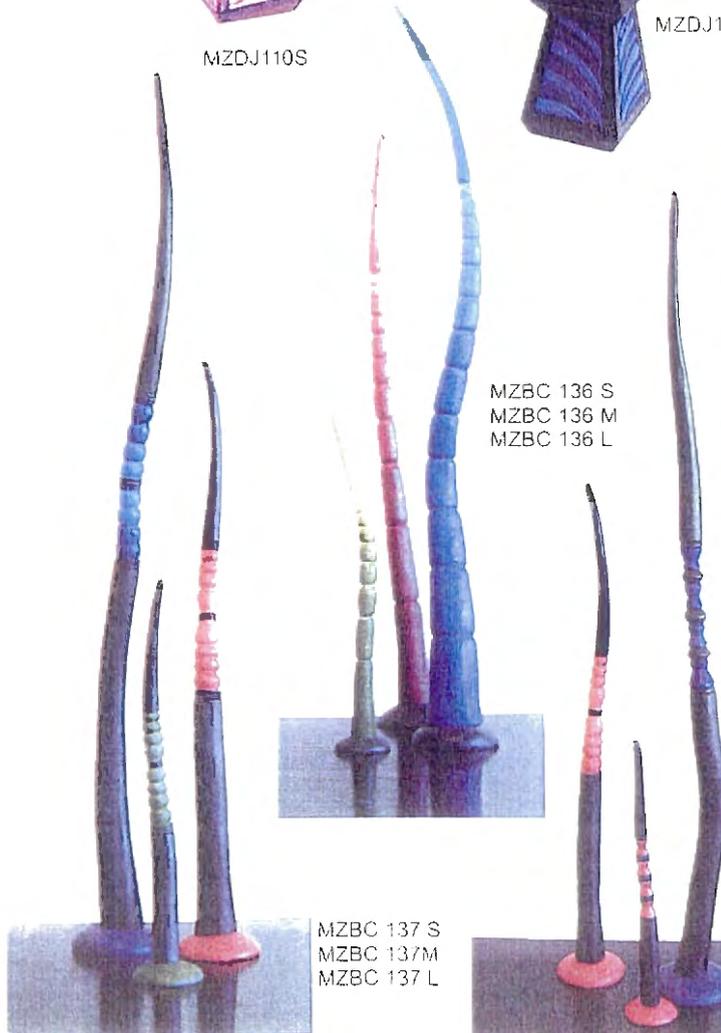
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MZAD12XL



MZBC 136 S
MZBC 136 M
MZBC 136 L



MZDJ110XL



MZBC 137 S
MZBC 137M
MZBC 137 L

MZBC 138 S
MZBC 138M
MZBC 138 L

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MZDD15BkS
MZDD16BkM
MZDD17BkL



MZDD15S
MZDD16M
MZDD17L

MZCH114BnL



MZCH116

MZMM11

MZDD115



MZCH115BnL

MZCH114S

MZCH115BnS



MZDD116S
MZDD116M
MZDD116L

MZDD117L
MZDD117M
MZDD117S

Aid to Artisans

331 Wethersfield Avenue, Hartford, CT 06114; 860-947-3344 - fax 860-947-3350
atausa@aidtoartisans.org - www.aidtoartisans.org



SAJS9013



Christmas ornaments



Beaded coaster



Hlabisa basketry



Ilala Palm basketry

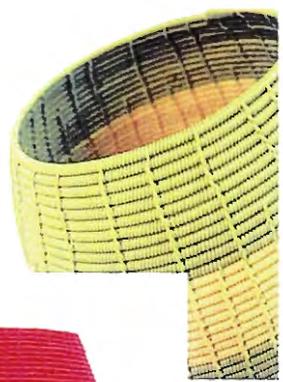
SAIN3067



SAIN3066

SAIN3068

SOUTH AFRICA
summer 2002



SAJM9018



SAZB7024

SAZB7023



SASS9017



SAJS9012



SAJS9014



SAJS9015



SAJS9016

M
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MZBC130/MSoftwood, Medium Sun eye Bird, painted black, 23"H
 MZBC131/SSoftwood, Small Sun eye Bird, painted black, 13.5"H
 MZBC132/XSSoftwood, Extra-Small Sun eye Bird, Painted black, 9"H
 MZBC133/MSoftwood, Medium Bent Neck painted Black 23"H
 MZBC134/SSoftwood, Small Bent Neck, painted black, 13.5"H
 MZBC135/XSSoftwood, Extra-Small Bent Neck painted black, 9"H



MZFB101SSoftwood Small Candholder, painted Black, 10"H
 MZFB102SSoftwood Small Candholder, painted Black, 10"H
 MZFB103MSoftwood Medium Candholder, painted Black, 17"H
 MZFB104LSoftwood Large Candholder, painted Black, 21"H
 MZFB105LSoftwood Large Candholder, painted Black, 21"H
 MZFB106LSoftwood Large Candholder, painted Black, 21"H



MZBC118

MZBC122

MZBC115

MZBC119

MZBC116

MZBC117

Aid to Artisans

331 Wethersfield Avenue, Hartford, CT 06114; 860-947-3344 - fax 860-947-3350
atausa@aidtoartisans.org - www.aidtoartisans.org

M
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with lip
MZMB119S
MZMB119M
MZMB119L



MZMB120S
MZMB120M

MZMB118M



MZMB118S

MZDD114S
MZDD114M
MZDD114L



MZMM14



MZDA1005S
MZDA1005L



MZCH14Bk

MZCH15Bk

MZCH13Bk

MZDA1004S
MZDA1004L



MZCH12Bk

MZCH11Bk

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Aid to Artisans

M o z a m b i q u e
collection spring 2002

331 Wethersfield Ave., Hartford, CT 06114
Tel: 860-947-3344 Fax: 860-947-3350





TZMV29



TZMV26/wh



TZMV21/wh



TZMV28



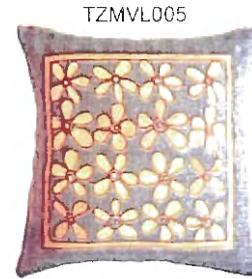
TZMV26/Br



TZMV21/Br



TZMV27



TZMVL005



TZMVL006



TZMVL007



TZMVL001



TZMVL002

TZMVL003

TZMVL013

TZMVL008



TZMVL011

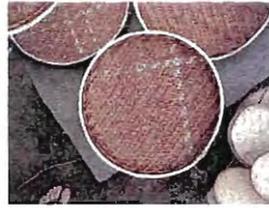


TZMVL012



TZMVL004

tanzania - marvellous batik
collection summer 2002



Market Readiness Training

Training Certificate

Presented to:

For successful participation in Aid to Artisans' Africa MRT

AID TO ARTISANS

at:

SARCDA Christmas 2002 Trade Exhibition – South Africa

date: August 22-25, 2002

Lorraine Johnson, Regional Director

Mai-Ning Thayer, SME Director

THE DECOR

global
glamour

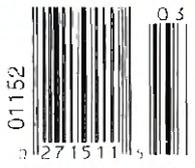
Style around the world:

Morocco, Scotland,
France, Vietnam,
Costa Rica...



Bon voyage!

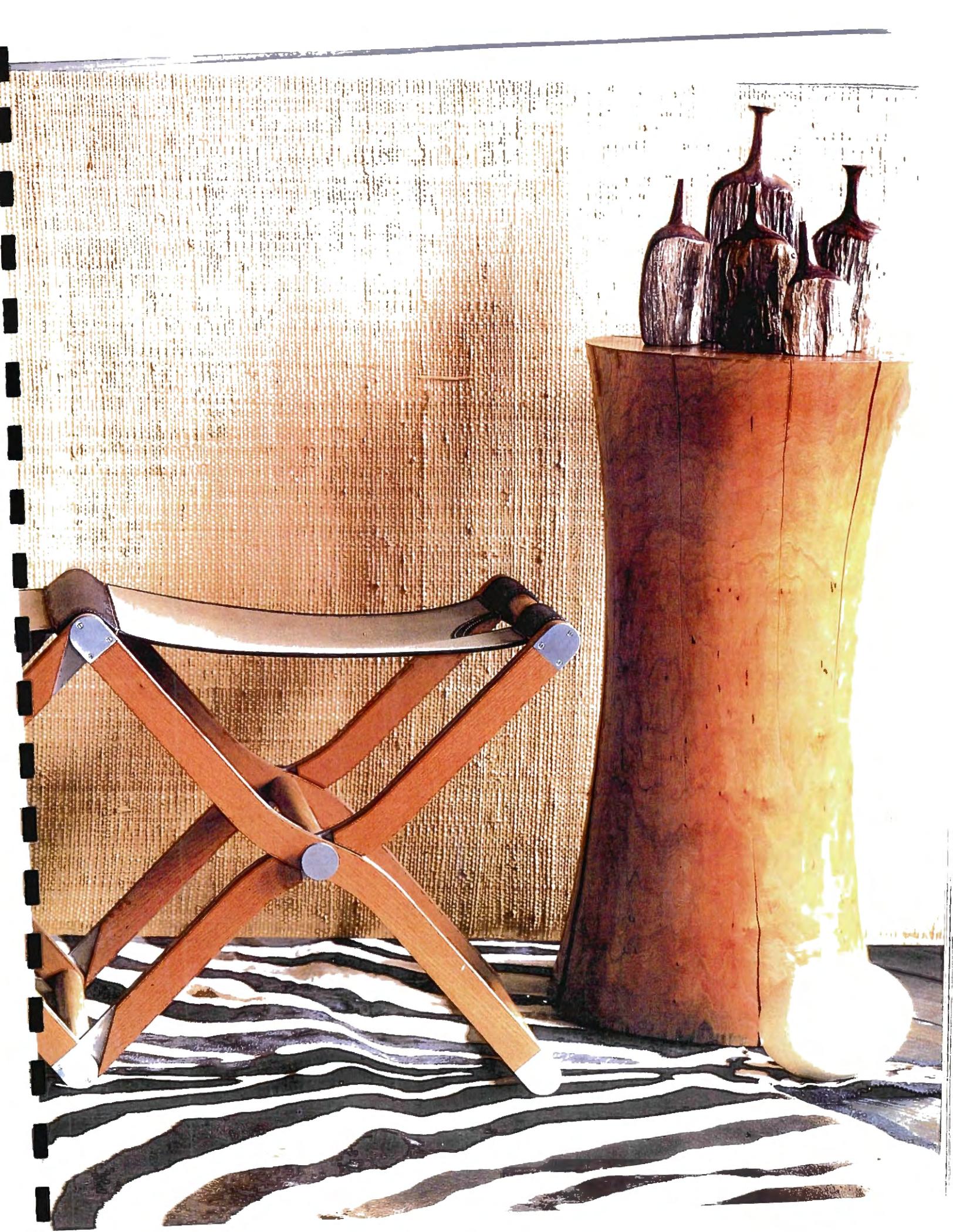
FEBRUARY/MARCH
2002 \$3.95



Safari Swank

Left to right: Glastonbury travel bag by Holland & Holland. Three-seater bench from the Ripa collection by Hermès. Dark oak charger by Calvin Klein Home. Textured mango-wood vase by East. Dark oak salt-and-pepper cellars and tray with horn spoons by Calvin Klein Home. Cone-shaped wooden bowls from Bamboula. Cherry pedestal by Chris Lehrecke, to the trade from Pucci. Mozambique sandalwood vases by Tom Vincent for Aid to Artisans. Ostrich egg from the Evolution Store. Zebra-akin rug from Hemingway African Gallery. Jamaica wallcovering, to the trade from Summer Hill. See Resources.

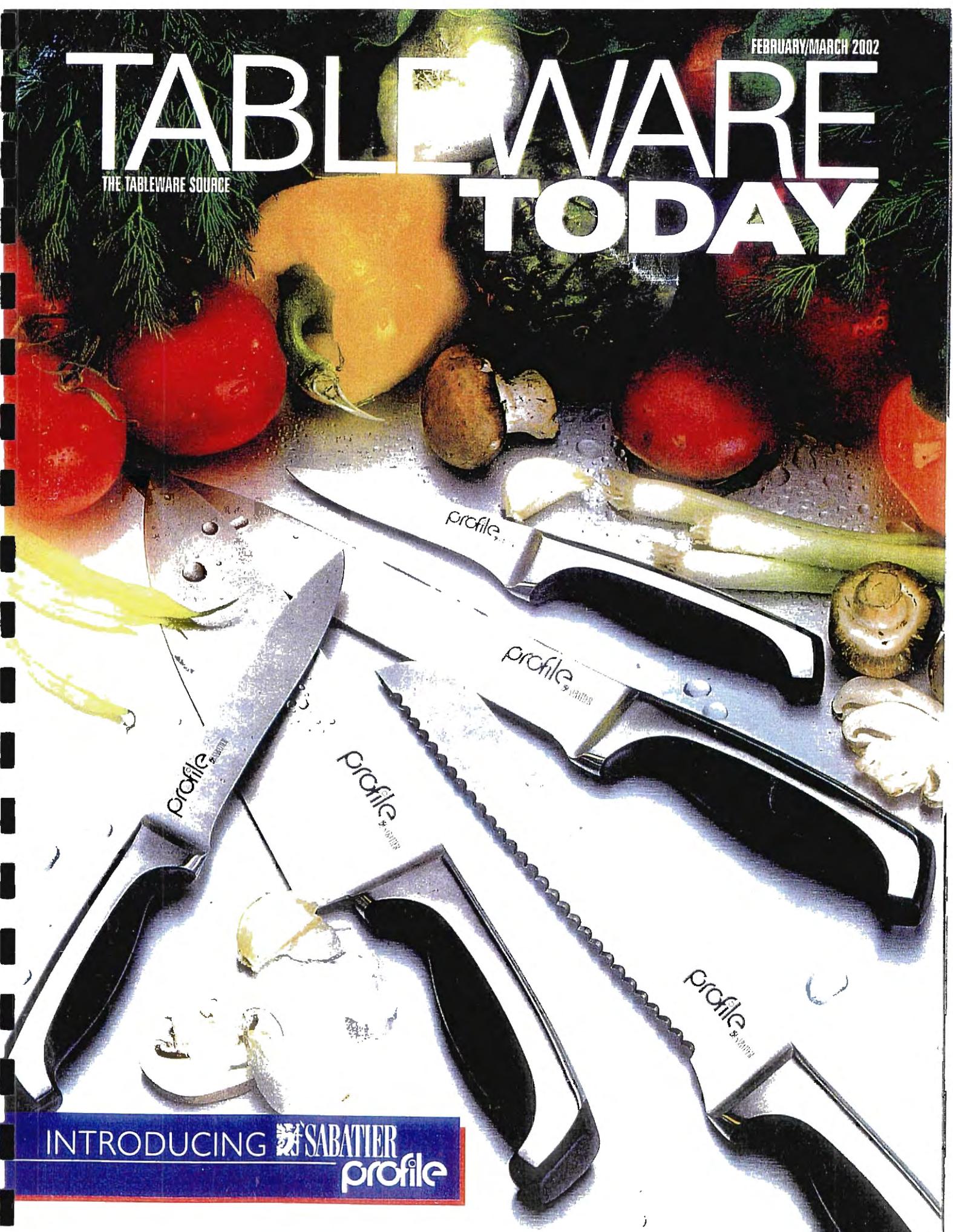




FEBRUARY/MARCH 2002

TABLEWARE TODAY

THE TABLEWARE SOURCE

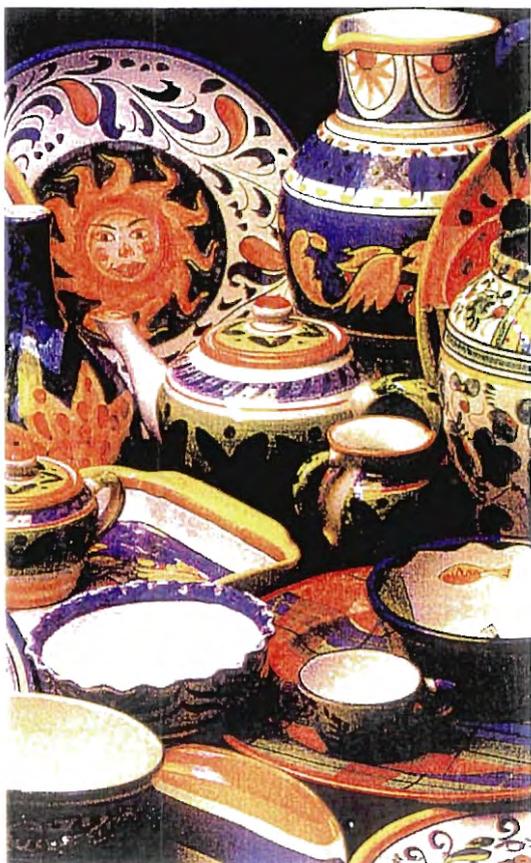


INTRODUCING  SABATIER
profile

HANDS ACROSS THE WATER.....



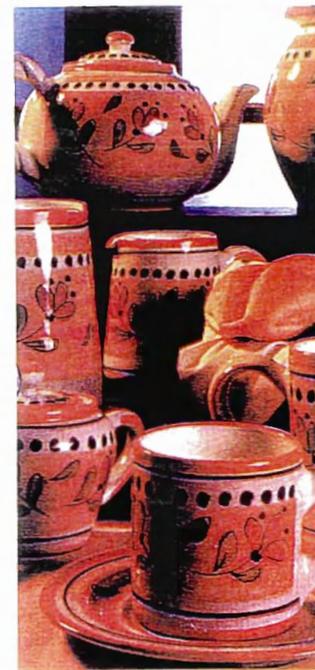
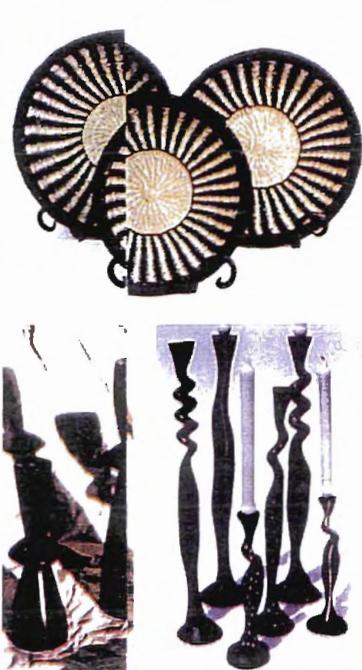
AID TO ARTISANS



Simple acts like blessing the kiln, shown above, take on significant meaning when artisans bring hundreds of years of tradition crafting saleable product to be sold in the U.S. AID TO ARTISANS is the nonprofit organization that offers practical know-how and fosters cultural vitality and working partnerships in a global community.



By
AMY
STAVIS



per project. (Without private funds, Recker accedes, ATA would be unable to fund the magnitude of projects to which it's accustomed.) Once a region is targeted, ATA assesses the goods and materials available there. Then the skills utilized for that project are matched to an ATA consultant, a skilled experienced designer who travels to the village and offers practical hands-on training, which includes setting quality control standards, helping secure better equipment, teaching efficient production methods, and establishing realistic delivery schedules. (Delivery is often the most problematic area thanks to the remote location of villages, weather snafus, and poor communication capabilities, not to mention the possibility of political instability.)

With the most formidable aspect of the process tackled, ATA then provides artisans market access by showcasing their work at gift shows across the country, most notably the New York, San Francisco, and Atlanta markets, High Point, and abroad at the Frankfurt Fair. About 80% of all goods on display are tabletop related—vases, bowls, candleholders, and decorative accessories, the rest are softgoods—pillows, throws, textiles. "These shows are good for the artisans in that they need wide markets so their skills and traditions become more widely known and appreciated," says Brett Smith. "They have no wish to be left behind."

ATA has a palpable presence at gift fairs with multibooth set ups, and there are always artisans on hand to talk about their craft. While there are plenty of retailers who stop in their tracks, drawn to myriad innovative, often colorful, merchandise, many never learn the stories behind the ware. "We show products with the intention of taking orders," Recker allows, "but we hope people are interested in the stories, too. As a hard-boiled retailer, I know we need to tell the stories because the story, backed by good product and good service, helps the sale." Something seems to be

gelling, what with an account base of 1,200. There is though an even larger purpose for exhibiting at trade shows: ATA is always on the lookout to establish relationships with importers who will take on the artisans' distribution.

For importers it can be a wonderfully enriching experience, provided they can get past some inherent obstacles. Most artisans have no business background and speak little English, and then there's the matter of transporting goods. But ATA's track record at overcoming impediments is impressive. Recker says, "If we design a comprehensive program and have an interested devoted partner funding the program we're willing to try anything and we'll succeed at it." ATA's retail roster is notable: ABC Carpet and Home, Pottery Barn, Sundance catalog, Pier 1, Crate and Barrel, Eziba, Neiman Marcus, Horchow's. And there's a hefty scrapbook filled with favorable publicity from magazines like *Metropolitan Home*, *Bon Appetit*, *House & Garden*, and *The New York Times*.

In addition to product development, ATA sponsors twice-yearly training programs and workshops where ten to 20 artisans are hosted for ten days at ATA's 10,000-square-foot headquarters in Hartford, CT, attend the New York Gift Fair, visit malls, stores, and warehouses, and meet with possible distributors, picking up valuable tips like seeing firsthand how merchandise is displayed, priced, and shipped. South African artist Eugenie Drake participated in one such workshop. "I now have a good understanding of what is required to make a break into this [U.S.] market," Drake says. "I have made some amazing contacts that could prove to be invaluable."

In addition to product development and training, ATA offers grants to emerging artisans. Up to

PRODUCT SHOWCASE

ATA provides artisans market access by showcasing their work at shows in New York, San Francisco, Atlanta, High Point, and abroad, at the Frankfurt Fair. About 80% of all goods on display are tabletop related.



Artisans from Honduras, Mozambique, Mali, Haiti, Mexico, Rumania, and Ghana work on Aid to Artisan projects.

We've all seen the *National Geographic* specials on TV. A remote village in a third world country. No modern convenience or Western influence. Natives follow elaborate and primitive centuries-old cultural traditions. It's a slice of life 99% of us will never witness firsthand, but it's a slice of life the folks at Aid to Artisans see daily. Aid to Artisans (hereafter referred to as ATA) is a wonderful organization; the sort that reaffirms the good in people. It's a 25-year nonprofit that works with indigenous craftspeople from Albania to Zambia—over 100 countries through the years—to help them sustain themselves through their craft. ATA provides training, grants, on-site work, and a whole lot more to create economic opportunities where there once were none. Clere Brett Foster, ATA's longtime president, says, "Our most important contribution is the opportunity we provide for so many artisans to have a better life for themselves and their children. Making a living is a real advance in many parts of the world. Most artisans know what they need and want, and helping them create businesses and get to market gives them opportunities unlikely to come any other way."

An ATA staff of 49 full-time international employees reach such remote corners of the globe that getting there is often a mission itself. The list of countries that benefit from ATA projects are among the most needy in the world, affected by civil war, poverty, famine, almost every imaginable plague. There's Bosnia, Armenia, Cambodia, Estonia, Laos, Uzbekistan, Bangladesh, Zimbabwe, Vietnam, Pakistan, Ethiopia, Croatia, to list but a few. And once in a while the project even hits closer to home. This year, ATA begins a program tailored to artisans in the hollows of Kentucky. Keith Recker became ATA's executive director in 1999 with a background in retail (V.P. merchandising at Gump's by Mail) and nonprofit (director of consumer markets for CARE), and he's already logged dozens of stamps on his passport including Tanzania, Mozambique, South Africa, Laos, Cambodia, Thailand, Vietnam, Singapore, Haiti, Honduras, Rumania, and Bulgaria. "The work ATA does has always struck me as so important," Recker says, "empowering people and providing continuity." This work, in a nutshell, assesses the skills of artisans and comes up with viable jobs that will afford them a living long after ATA's hand in the project is complete.

It's a formidable task, Recker acknowledges, balancing the challenges of a nonprofit with "the

hard and fast numerical indicators retailers live and die by." It's one thing to bring dollars and jobs to poor and devastated regions, it's entirely another thing to produce saleable product. "There's a big chasm there sometimes," Recker cedes. "It's a real balance taking a solitary wood carver who doesn't understand product development, pricing, timing, and delivery, and coming up with a market-driven product at relatively competitive prices."

And trying to grow businesses in Laos (silk scarves), Honduras (cornhusk flowers), Ghana (brass trinket boxes), Peru (ornaments), Tanzania (baskets), Mexico (ceramics), and Bosnia (knitwear), despite earthquakes, floods, civil war, and illiteracy, is no simple feat. But after 25 years of fine-tuning, it'll take more than famine or drought to ruffle the feathers of the ATA folks.

ATA is the brainchild of Jim Plaut, founded in 1976 with the purpose of not only helping artisans worldwide earn livings, but to keep cultures alive through crafts which were in danger of extinction. There are no concrete numbers as to how many artisans' lives have been positively affected by ATA over the past 25 years, but just last year \$24 million in products was sold around the globe (90% of those sales were here), and 15,000 craftspeople's lives were bettered, either through grants or created jobs. ATA programs can run anywhere from a few months to five years (the average project is two years), but the real success is that once artisans are trained by ATA, they should be able to sustain their businesses, and while they may not continue to export to a U.S. audience, they are able to eke out livings in local markets.

The process to that point is a long one. Here's how it works. With a \$4 million annual operating budget, as well as grants by private foundations (Ford, Rockefeller, USAID), private citizens, and corporations (American Express), at the start of each year ATA targets about 20 countries they'll work with the coming year, expending anywhere from \$12,000 to upwards of \$1 million

MISSION STATEMENT
 Aid to Artisans was founded in 1976 by Jim Plaut whose ambition it was to help artisans worldwide earn a living as international craftspeople were in danger of extinction and the artisans themselves were in need of outside assistance.

50 annual "no red tape" grants offer modest sums of \$500 to \$1,500 to purchase equipment or materials; over the years, more than \$300,000 has been awarded. Bhutanese refugee women were able to buy ten sewing machines and yarn; jobless youths in a Bolivian barrio bought a band saw and burning tools for wood inlay; and Malian girls built a workshop where they dye cotton cloth. "Women are usually the recipients of our grants and often the grants are the first encouragement they ever receive," says Brett Smith.

This "think globally, act locally" creed has gathered many success stories over the years. One of ATA's most laudable projects centers around the Honduran village of Opimuca whose women are known for making cornhusk flowers. This was ATA's first large-scale project, started in 1985, and remains its most measurable success; Pottery Barn, particularly, did a good job with the flowers. "It showed us the scale of success that was possible if we hit the right combination of training, marketing, and design," Recker says. The salary of the Opimucan women increased tenfold. "The day I was there was collection day," Recker notes. "I saw the women coming from all over the hills with arm loads of cornhusks. It was quite a sight. These women are able to stay at home and care for their children and still work. It's extremely empowering." Or how about an Armenian project which grew to \$500,000 in three years. Or the 500 Bosnian women, many widowed by war and largely living on humanitarian aid in refugee camps, who, with ATA's help, formed a knitting cooperative and now earn \$170 monthly, \$60 more than Bosnia's minimum wage.

Proof of ATA's greatest potential is when American artists partner with local artisans around the globe. A case in point is Jonathan Adler, the New York-based ceramicist who has retail stores in Soho, Easthampton, and L.A. Adler has a fervent following and has been written about glowingly in national magazines and newspapers. He allows that his success may not have been possible if not for ATA. In 1997, after four years in business, Adler was a frustrated artist, "at wit's end," who couldn't keep up with demand; a cottage industry potter in a funk. But a fortuitous meeting with the folks at ATA led him to Peru ("I really didn't even have much of an idea where Peru was," Adler refreshingly admits), where he spent one month working with Peruvian artisans "at a beautiful workshop with a garden near the sea." Today, those artisans produce 95% of Adler's volume. "They have informed my work immensely," the ceramicist says. And, not lost on Adler is a certain laughable irony at play. "I've created 20 jobs here in the U.S., thanks to the 60 jobs we created in Peru," he smiles. How's that for free trade? he

posits. "I had to move outside of America to create jobs in America." Working with ATA, he says, has been a win/win situation. "I am no longer limited by production capabilities," he says. "I would not be around if not for ATA. I'd be a miserable potter trapped in a garret churning out mug after mug. ATA has enabled me to grow as an artist and as a businessman."

And he's not alone in that sentiment. Obviously, over time, ATA staff have met their share of colorful craftspeople who have a bounty of intriguing tales to tell. Pressed to choose one, Brett Smith offers the following: "A young woman potter in Honduras quit our project making terra-cotta cherubs for the Christmas export trade because she thought she could do better tending bar," Brett Smith begins. "We were disheartened at first, but then realized that she had earned



JONATHAN ADLER

The renowned New York ceramicist says he wouldn't be in business if not for Aid to Artisans, who introduced him to his Peruvian production staff. "I'd be a miserable potter in a garret churning out mug after mug."

enough to stock a bar in the corner of her house. She started the business and had the confidence to do it; exactly the neat and specific kind of result an ATA program hopes for. The nice twist came a year or two later when I came back to the village and saw the bar was shuttered. She told me she had gone back to cherubs because they were a lot nicer to work with than drunks."

In the final analysis, most of the recipients of ATA's largesse are not so different from their American counterparts. When questioned about their aspirations, most artisans will tell you they just want to build a new house or workshop, send their kids to school, get good medical care for the family. Universal wishes, really. Universal wishes made real thanks to the philanthropic derring-do of Aid to Artisans. So the next time you walk by the ATA booth at a regional gift fair, take a moment to look, really look, at the merchandise on display. Those vases, candleholders, or bowls you're looking at are nothing short of dreams on display. The dreams of the amazing artisans who despite the odds are exhibiting at an American gift fair. □

sundance

EST. 1969



FALL 2002

SANDALWOOD VASES Mozambique craftsmen carve sensuous vessels from native sandalwood, smoothing them to a silken finish while retaining some of the natural bark to render each vase unique. Sizes are approximate.

Nº33677 SMALL 3"W X 5-1/2"H \$22

Nº33677 MEDIUM 4"W X 6-1/2"H \$30

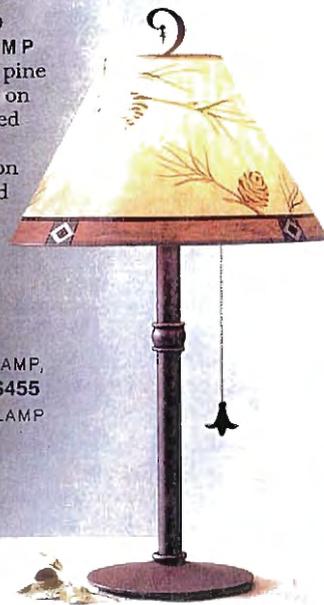
Nº33677 LARGE 5"W X 10"H \$39



Janna Ugone
HANDPAINTED PINECONE LAMP
 Janna illuminates pine boughs and cones on a handpainted oiled parchment shade atop a wrought iron base hand-finished with a rusted patina. Carved maple blossom pull chain. 100w maximum. Made in USA.

Nº31536 TABLE LAMP, 14" DIA. X 24"H \$455

Nº31537 FLOOR LAMP (NOT SHOWN), 18" DIA. X 57"H \$625 (\$15)



VINE ENTWINED BOWLS Through the auspices of Aid to Artisans, Haitian craftspeople coil parasitic vines that envelop native trees into rustic baskets with scalloped edges. Set of three includes a 10" dia. x 3"H, 12" dia x 3 1/2"H, and 12"L x 10 1/2"W x 3"H. Size will vary.

Nº33765 SET (3) BOWLS \$45



RUSTED IRON FIRESCREEN & FIREPLACE TOOLS The welcoming arches of hacienda doorways are echoed in our curving firescreen. Hinged wrought iron panels have a natural rust finish, polyurethane sealed. A tripod rack holds simple, substantial tools: shovel, poker and tongs, all with a natural rust finish. Handcrafted in Mexico.

Nº29681 FIRESCREEN, 58"W X 34"H \$336 Nº15995 TOOLS (3) & RACK, 34"H \$295

RUSTED IRON LOG HOLDER Shaped to complement our firescreen, this log rack cradles a load of logs in one generous curve. Hand wrought of iron with a natural rusted finish, protected with a polyurethane seal. Handcrafted in Mexico. 20"W x 14"D x 24"H Nº15994 \$195



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Entrepreneur Mabanda (above) exports his artworks to the US, Britain and Namibia. He leaves a piece of natural wood unpolished on all his products (right) to foil copycats. Photos: Paul Botes

Chance meeting puts sustainable development into action

A chance meeting at a conference helped both artisans and a rural village near Maputo protect the environment and make money.

Most of the artisans working with Aid to Artisans buy wood at street markets, usually pieces being sold as firewood. Very few artisans have resources like money and a car to travel to areas to buy large quantities of proper wood.

In May 2001 there was a conference on the sustainable development of natural resources in Mozambique. "I met people there from the government's Department of Agriculture and from the University of Maputo's agriculture department," says Abel Dabula, country coordinator for Aid to Artisans in Mozambique. "They told us there is a community south of Maputo called Djabula which was promoting sustainable development and looking for partners. The people there were cutting sandalwood and burning it as charcoal. Deforestation of Mozambique for charcoal and firewood poses a huge threat to the environment.

"So we approached the community and told them we know of artisans who need sandalwood, would they be prepared to sell the wood? It was a simple connection with simple mathematics. A 50kg bag of coal needs two or three trees and sells for about R10. If they sell three trees to our artisans, they were prepared to pay R200 a tree. The community didn't believe it at first – what they were earning from coal sales in three months could be made in one day."

The university helped draft a business agreement for the two parties. There are rules on the sizes of the trees which may be cut, and dead trees have to be cut first. The community has been divided into 20 plots and each plot can cut two or three trees a month. If they keep replanting at their current rate, each plot will have enough trees to last 20 years.

"We went there for the first time in March and our artisans bought enough wood to last them a few months," says Dabula. "The people of Djabula are reinvesting some of the money they earned in a fund promoting small business and are making small loans as well.

"This was a match made in heaven and a perfect example of sustainable development in action."

Saving wood

Artisans in Mozambique are turning into entrepreneurs with the world at their feet. In the process their craft is saving forests that would otherwise be turned into charcoal

José Fumo can't speak or read much English, so he cannot read the article on his work in the February edition of the glossy international magazine, *Elle Décor*. The Portuguese-speaking Mozambican crafter came to the attention of the magazine at the New York Gift Fair.

Fumo – who uses the name Mabanda in the art world – is one of hundreds of crafters in Mozambique benefiting from an organisation called Aid to Artisans. Its objective is to help artisans improve their work, make it marketable and set up businesses.

In 1999 Aid to Artisans began working in Mozambique and discovered Mabanda's work in a craft market. This year, he flew to New York to the International Gift Fair and negotiated a massive new contract.

"I was very nervous before I went to New York, even though my goods had been displayed four times before at international shows and they were all successful. But in New York, I found out that I was the most successful of the artisans on display," he says. "One of the big shops in America is now negotiating a massive order with me."

Mabanda now has seven employees and subcontracts work to two other artisans when he has large orders. His five children don't work with him, but his wife helps by polishing and finishing his vases.

"Mozambique had no artisans in terms of that definition, but the country had many artists. People made goods based on their local culture and some of it, like Makonde art, became famous across the world," says Abel Dabula, country coordinator for Aid to Artisans in Mozambique. "Aid to Artisans was looking for functional products which could be produced for a market larger than the art world."

Mozambique has an abundant supply of wood perfect for making crafts. The country has ebony, sandalwood, ironwood and rosewood. Sandalwood is renowned for its smell and rosewood for its colour.

Aid to Artisans began its work in Mozambique by bringing in consultant designers from the US and Europe to help improve product lines for markets there. The designers' brief was to find new lines inspired by what the artisans were already doing. The work had to remain essentially Mozambican.

The next step was to market the products. Aid to Artisans had booths at trade fairs in Europe and the US and took the Mozambican products to them. "Once we receive orders from people who have seen the products at the fairs, Aid to Artisans passes them on to the producers," explains Dabula.

Before the organisation's involvement, most artisans in Mozam-

for the trees

bique were working on their own at a subsistence level. There were no groups or associations, no taxes were paid, there was no tracking of costs and sales, and no entrepreneurs.

"Aid to Artisans is not a funding organisation. We facilitate entrepreneurship and teach people how to run businesses," says Dabula.

The organisation provides business training focused on entrepreneurial and business skills. It holds workshops regularly where people are taught bookkeeping, financial control and business analysis. It also trains artisans in market and product cycles – how to be innovative and creative to guard against products going stale.

The organisation plans to withdraw from Mozambique by 2004, and is hoping the artisans will be sustainable by then. A National Artisans Association is being set up in Mozambique and should take over the work. The new association's launch is planned for September this year and the two organisations will work in parallel for a while.

"People are now coming to us with orders. We display our work every year at the New York Gift Fair, which is attended by 45 000 people," says Dabula. "Mabanda went to New York this year and when he came back he said he now realises that he can't just be a local craftsman, he must go bigger.

"Now he has bought a cellphone. He has no electricity in his home, so he has bought a solar panel to charge his phone. He is building his business step by step, and communication is the most important thing."

There are now 19 groups of artisans whom Aid to Artisans regards as entrepreneurs and about 450 people are in direct contact with the organisation. The organisation publishes a quarterly bulletin that is distributed in all the provinces and reaches 1 350 people.

Mabanda's best order so far was for 10 000 vases made by hand. Orders range in value from US\$500 to \$5 000. The foreign market is most interested in candleholders, vases, fruit bowls, trays, sugar bowls, butter dishes and small statues.

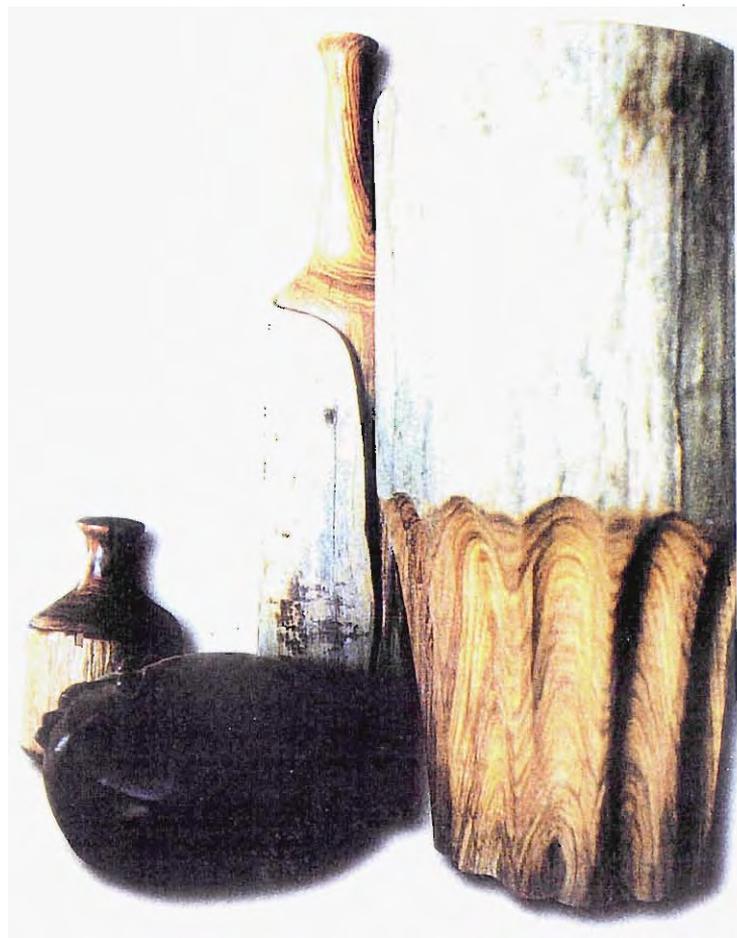
During the months when there are no export orders, some of the artisans produce for the local market. But they face cultural problems: what sells well on the export market doesn't necessarily sell well in Mozambique.

"Our candleholders, for instance, are in demand overseas, but people don't use them in their own homes. They're more likely to use an empty tin or jar," says Dabula. "We are presently working with South African designers on textile design. We want to get into the Southern African market with textiles, paper mâché and wood."

Dabula interprets for Mabanda. The artisan used to be a farmer near Maputo, and regularly removed pieces of sandalwood from his fields in order to plant his crops. He kept the pieces, thinking one day he would make something with them. His father had been an artisan who worked with sandalwood.

"I started with statues, but I didn't know how to make the faces, they were all flat. So I went to my brother-in-law's workshop in 1991 and he taught me to make a face. Then I began to make masks and they were very popular," says Mabanda.

In 1992 he began work for a businesswoman who was supplying an Asian company with handcrafts. But the Asian company developed a way to produce the same goods using machines, so the businesswoman went bankrupt and Mabanda was unemployed.



He learned a good lesson, though – he leaves a piece of natural wood unpolished on every product he makes so that machines cannot copy his work and he can recognise copies.

After his boss went out of business, Mabanda kept making masks, selling them at a Saturday craft market and going door to door. In 1999 Aid to Artisans brought a marketing and design team to Mozambique and they saw Mabanda's products in a local market and liked them. They invited him to join the project.

"At first they checked to see if I could reproduce the work to the same quality every time. Then they brought a French designer to work with me and the next year I began as Mabanda, the artist," he says. "Then Aid to Artisans brought a designer from America and he told me people wanted things they could use. I had a vase that was designed like a body and the top had lips. He liked that one – it became my biggest line."

Mabanda now exports to the US, Britain and Namibia. Until this year, all his orders came through Aid to Artisans. But during his trip to New York in January, he met a buyer and they now have direct contact.

Aid to Artisans offers practical assistance to artisans worldwide, working in partnerships to foster artistic traditions, cultural vitality and community well-being. It provides sustainable economic and social benefits for craftspeople in an environmentally sensitive and culturally respectful manner.

Mabanda can be contacted care of Abel Dabula at (2581) 41-7179. E-mail abel@vircon.com, or see www.aidtoartisans.org

STYLE

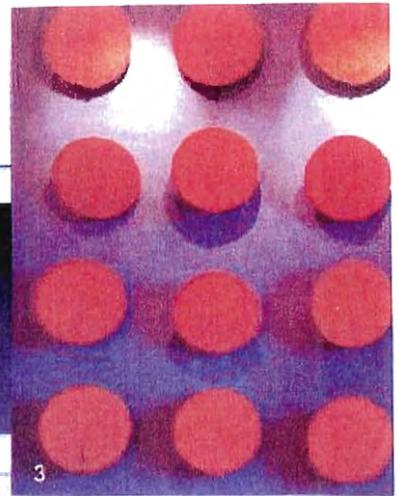
Go Kuba cloth crazy (1) – it's hard to tire of the cloth that has been dubbed the Barberry of Africa. Make a runner for your dining-room table, a valance for your bed or pile your sofa with cushions.

Take a tip from the decorators and put new life into the **Zulu meat platter (2)** – it makes a perfect sushi tray.

Think 'Mantlescapes' à la Kelly Hoppen and display that collection of neckrests you never quite knew what to do with.

Don't be without the Diablo shape (7) Taken from Africa by Brancusi, made chic by Christian Lacroix and reintroduced en masse here by lots of shops and decorators in the form of lamps, table bases and stools.

Need a long coffee table? Look no further than the Senuto bed (4).



Things not to do

Put Kuba cloth in glass frames. If you're going to use the cloth, let people touch it – it's best used in cushions or throws.

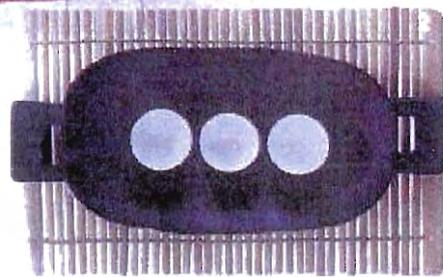
Mix leopard skin with gold.

Avoid

Masks – they scare people!

ZULU-ZEN

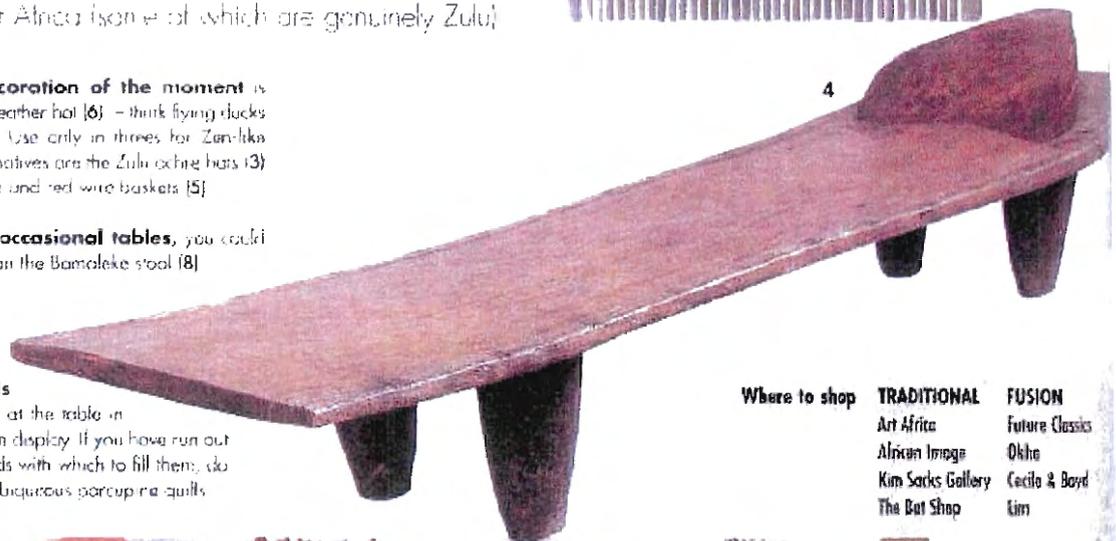
Bring harmony with an African twist – it's all the rage and very PC. Here are some tips on how to fuse the philosophy of East meets West using the treasures of Africa (some of which are genuinely Zulu).



The wall decoration of the moment is the red Pygmy feather hat (6) – think flying ducks.

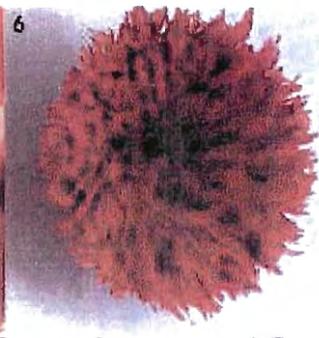
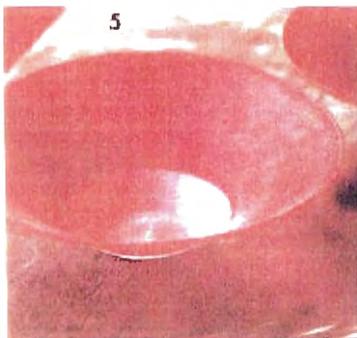
African style. Use only in threes for Zen-like harmony. Alternatives are the Zulu ochre hats (3) or large orange and red wire baskets (5).

If you need occasional tables, you could do no better than the Bamaleke stool (8).



Tuareg bowls

should be used at the table in the kitchen or on display. If you have run out of fruit or gourds with which to fill them, do not forget the ubiquitous porcupine quilts.



Who to look out for

Dali Tambo
Nikiensani Manganyi
Marisa Fick-Jordan
Patilako Gasamuelo
Anyone who hangs out in the Jabulani bar at the Hyatt hotel



Where to shop

TRADITIONAL

Art Africa
African Image
Kim Sacks Gallery
The Bat Shop

FUSION

Future Classics
Okho
Cecilo & Boyd
Kim



HAND-PICKED BY THE ELLE DECO TEAM THESE GOODIES ARE COMING HOME WITH US!

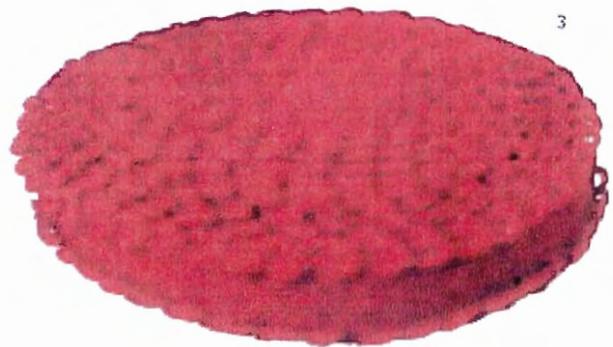
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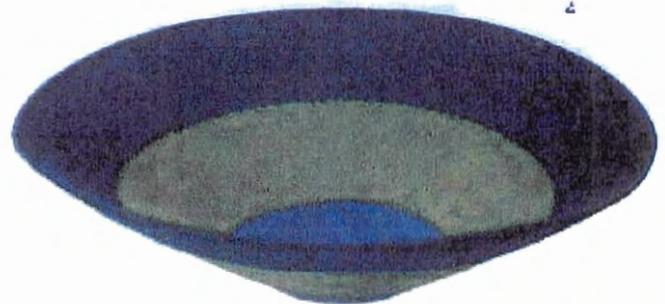
1. Dahlia placements by Colwyn Moore, Room to Breathe, R160 for a set of four
2. Hot designer From Down Under Marc Newson's Monatee watch in red and black rubber from the iKASH range, R30 450
3. Hot pink sisal hand dyed cushion R190, The Bat Shop
4. Wire basket in greens, R650 The Bat Shop
5. The brand new, sexy Mini Cooper. It's available in ten colours (we love it in red) with over 100 customisations. From R155 000.
6. Make like Dorothy on your yellow mosaic flagstones, R110, Bright House

SEE PAGE 166 FOR STOCKISTS

WISHLIST



3



4

6

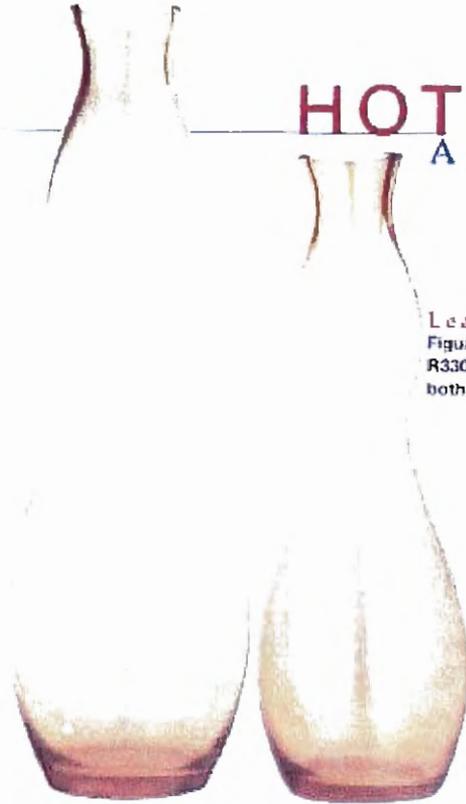


5

PHOTOS: ILLUSTRATION: JAMES WATSON; WATCH: MARC NEWSON; CUSHION: THE BAT SHOP; BASKET: THE BAT SHOP; CAR: MINI; MOSAIC: BRIGHT HOUSE

HOT SHOPPING

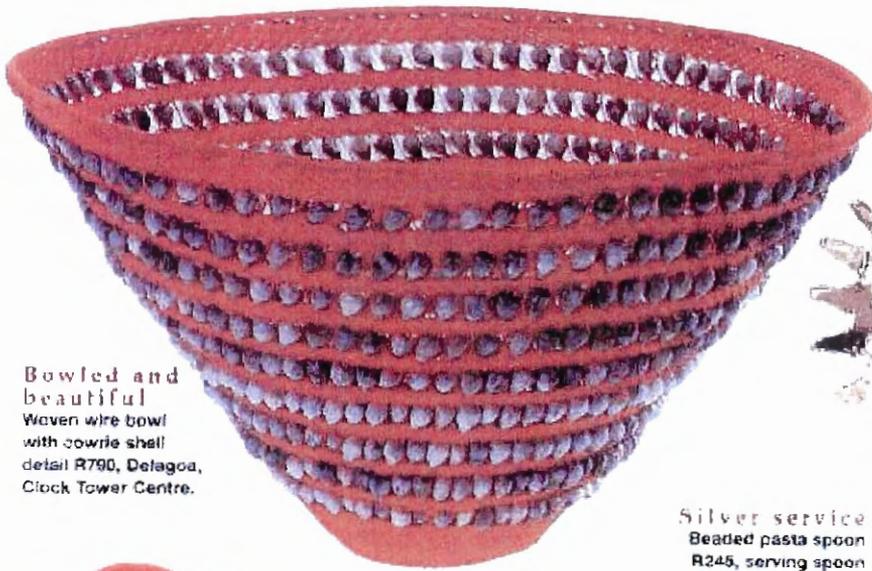
A simply sparkling selection



Learning curves
Figura Libera vases
R330 (28cm), R420 (34cm),
both Spilhaus.



Carry on
Canvas traveller with kudu leather
trim R1 030 and pashmina R1 350,
both Safari Club.



Bowled and
beautiful
Woven wire bowl
with cowrie shell
detail R790, Delagoa,
Clock Tower Centre.



Silver service
Beaded pasta spoon
R245, serving spoon
R445 and tablespoon
R370, all Indaba.



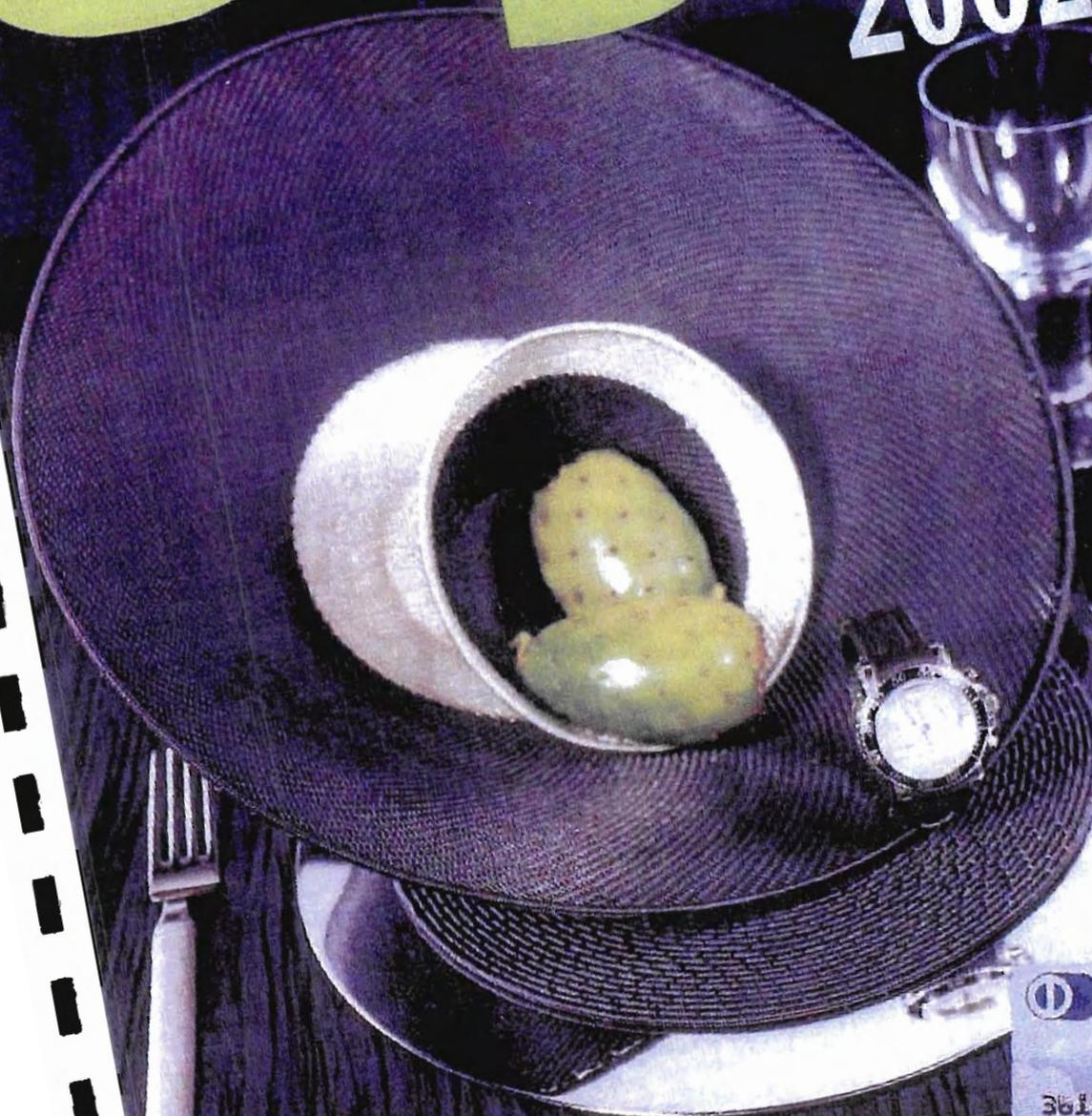
Warm up
Cape Mohair travel blanket
R425, Spin Knits, Red Shed
Craft Workshops.



Style Magazine Supplement Cover 2002

STYLE

2002



RESTAURANT GUIDE

MEMORANDO DE ENTENDIMENTO

entre

Aid to Artisans, Inc.

e

Este memorando de entendimento é assinado para , por, e entre **Aid to Artisans, Inc.** adiante (**designada por "ATA"**) com sede em 331 Wethersfield Avenue, Hartford, CT 06032, USA e escritório regional da África Austral na Av. Base N'tchinga, 725, Bairro da Coop, Maputo, Moçambique, e _____ com oficina _____.

CONSIDERANDO, ATA ser uma organização sem fins lucrativos, oferece uma assistência prática a artesãos através de treinamento nas áreas de desenvolvimento do produto, produção e comercialização com o objectivo de providenciar uma sustentabilidade económica e benefícios sociais para os artesãos.

CONSIDERANDO, _____, que ocupa o nível " ____ "(para mais detalhes quanto ao nível, veja o apêndice) que trabalha com _____, deseja consolidar e desenvolver a sua empresa artesanal.

NESTES TERMOS É MUTUAMENTE ACORDADO QUE:

A ATA juntamente com o(s) artesão(s) acordarão em e aderirão, conforme viável, a um programa de trabalho.

A seguir serão os tópicos que poderão ser cobertos nos workshops da ATA. Os artesãos irão participar em algumas ou em todas as sessões. A participação dos artesãos será determinada pelo staff da ATA e será baseada nas necessidades e no potencial dos artesãos. As áreas de formação da ATA incluirão, mas não se limitarão a:

1. Desenvolvimento e Concepção do Produto Destinado ao Mercado: Membros do pessoal da ATA e consultores desenhadores e de mercado da ATA trabalharão em estreita colaboração com o(s) artesão(s)/empresa artesanal para o desenvolvimento e melhoramento da comercialização e da qualidade de seus produtos. Os produtos serão seleccionados pela equipa de comercialização da ATA antes de participação em qualquer evento comercial organizado pela ATA.

1.1. A empresa/artesão tem por obrigação, a responsabilidade de participar com o montante de US\$16,00 nos custos pela criação de uma nova linha de produtos e/ou pela capacitação na área de produção,

2. Formação em Comércio de Artesanato: Formação sobre o custo/preço, técnicas de produção, controle de qualidade, embalagem, exportação, serviço de compra e gestão de comércio de artesanato.

2.1. A taxa de participação dos artesãos nos workshops da ATA realizados a nível nacional é de US\$ 9,00 por dia.

2.2. As taxas de participação de artesãos em outras formações da ATA fora de Moçambique, podem ser consultadas no apêndice.

3. Ligações Comerciais: A ATA irá trabalhar no sentido de fazer ligações comerciais a nível local, regional ou internacional para os produtos aprovados pela ATA.

3.1. A empresa/artesão, deverá pagar uma taxa de US\$20,00 para participar na feira anual local.

3.2. A empresa/artesão, deverá pagar uma taxa ainda não estipulada até ao presente momento, e logo que estipulada ser-lhe-á avisado com antecedência de 30 dias.

3.3. A empresa/artesão sujeita-se a uma multa pelo atraso na entrega das encomendas nos prazos estipulados a data da recepção(para mais detalhes, veja o anexo).

Em troca da formação e ligação de mercado, os artesãos irão responsabilizar-se pelo seguinte:

- Honrar o Memorando de Entendimento e honrar o desenvolvimento do seu negócio.
- Comunicação regular e pontual com a ATA e com os compradores quando, necessário.
- Participação em sessões de monitorização e de avaliação a serem levadas a cabo pelo pessoal e/consultores da ATA. Estas requererão o preenchimento de formulários de avaliação e encontros com quaisquer outros avaliadores.
- Partilha de informação comercial, incluindo o mapa mensal de registo financeiro.
- Partilha de qualquer outra informação que a ATA necessite para desenvolvimento do seu programa de formação artesanal em Moçambique e avaliação da realização do projecto.

ALTERAÇÕES

- a) De acordo com a monitorização mensal que a ATA faz, trimestralmente se fará uma revisão para reenquadramento do nível do seu grupo.
- b) A ATA reserva-se o direito de proceder as alterações as taxas acima referidas, avisando-o com 30 dias de antecedência.

DURAÇÃO DO MEMORANDO DE ENTENDIMENTO

Este memorando de entendimento revoga o anterior e entra em vigor a partir da data de sua assinatura, , no entanto produzirá efeitos retroactivos a partir de 1 de Março de 2001 e deverá cessar por uma das seguintes razões:

- a) Este memorando de entendimento poderá ser terminado por qualquer uma das partes por escrito com 30 dias de antecedência. A nota tem de descrever todos os motivos e datas da retirada.
- b) Pelo cumprimento do programa e objectivos do projecto.

COMO TESTEMUNHA, as partes aqui identificadas, através de seus oficiais devidamente identificados, assinaram este acordo em duplicado, devendo considerar-se cada um deles original, que entrará em vigor no dia e ano abaixo indicados:

Aid to Artisans, Inc.

Posição

Data

Posição

Data

APÊNDICE

I. Níveis de Grupos para o Memorando de Entendimento da ATA

Grupo A:

Mínimo de 3 encomendas para exportação com um valor superior a US\$ 2.500 à saída da fábrica e que tenha um Memorando de Entendimento com a ATA.

Os membros do Grupo A terão de produzir três amostras de qualquer nova linha de produto, duas das quais deverão ser entregues à ATA e a terceira deverá permanecer na empresa como amostra de controlo de qualidade, não podendo ser vendida. Todos os custos (100%) de produção das amostras deverão ser suportados pela empresa de artesanato.

A empresa deverá ter uma conta bancária.

A empresa deverá ter registos contabilísticos escritos apresentando vendas, despesas e lucros, por mês.

Grupo B:

Mínimo de 1 encomenda para exportação com um valor compreendido entre US\$ 700 e US\$ 2.499 à saída da fábrica e que tenha um Memorando de Entendimento com a ATA.

Os membros do Grupo B terão de produzir três amostras de qualquer nova linha de produto, duas das quais deverão ser entregues à ATA. A ATA pagará 2 das 3 amostras de linhas de produto, enquanto a terceira será contribuição do artesão e permanecerá na empresa como amostra de controlo de qualidade, não podendo ser vendida.

A empresa deverá ter uma conta bancária.

A empresa deverá ter registos contabilísticos escritos apresentando vendas, despesas e lucros, por mês.

Grupo C:

Nível de entrada, sem encomendas para exportação à data ou com um Mínimo de 1 encomenda para exportação de valor inferior a US\$ 700, que tenha recebido apoio de concepção e tenha um Memorando de Entendimento com a ATA.

Os membros do Grupo C deverão produzir três amostras de qualquer nova linha de produto, duas das quais deverão ser entregues à ATA. A ATA financiará adiantadamente 50% dos custos de produção das três amostras das linhas de produto solicitadas, pagando o remanescente no acto de entrega. A ATA ficará com 2 das amostras e devolverá a terceira à empresa, que a deverá manter como amostra de controlo de qualidade, não podendo ser vendida.

A empresa deverá manter registo das vendas mensais.

Os membros do Grupo C não poderão permanecer neste nível mais de um ano, nem se atingirem os critérios dos Grupos B ou C. Se uma empresa não conseguir «a promoção» ao nível seguinte após um ano, deixará de receber o apoio do designer da ATA e não participará mais em feiras internacionais até conseguir demonstrar a sua capacidade concorrencial, embora possa continuar a participar nas acções de formação da ATA.

Grupo D:

Nível de entrada, sem encomendas para exportação até à data e sem um Memorando de Entendimento oficial. Participa em *workshops* de formação mas não receberá apoio específico de concepção ou de ligação a mercados.

II. DATAS-LIMITE

Devido ao desafio que se coloca aos artesãos no cumprimento de prazos, estabelecemos um conjunto de critérios que serão utilizados como um incentivo para cumprir tais prazos. O que se segue é aplicável a todos os grupos que receberam encomendas para exportação devido aos esforços da ATA.

Se o valor da encomenda à saída da fábrica for...

Inferior a US\$ 100 – a empresa pagará uma multa de US\$ 5,00 por cada semana (semana laboral) de atraso

De US\$ 101 a US\$ 500 – a empresa deverá pagar 0,2% do valor da encomenda por cada dia de atraso.

De US\$ 501 a US\$ 1.500 – a empresa deverá pagar 0,15% do valor da encomenda por cada dia de atraso.

Mais de US\$ 1.500 – a empresa deverá pagar 0,1% do valor da encomenda por cada dia de atraso.

Por exemplo, um artesão tem uma encomenda no valor de US\$ 50 e atrasa-se uma semana; num caso destes, deverá pagar uma taxa de US\$ 5,00. A ideia subjacente é a de que se a encomenda é de um valor inferior a US\$ 100, então é porque se trata de uma encomenda pequena e o artesão deverá ser capaz de a terminar dentro do prazo.

Se um artesão tem uma encomenda de US\$ 350 e se atrasar cinco dias, então deverá pagar uma multa de \$3.50.

Se um artesão receber uma encomenda de US\$ 1.000 e se atrasar cinco dias, então deverá pagar uma multa de US\$ 7,50.

Se um artesão receber uma encomenda de US\$ 2.000 e se atrasar cinco dias, então deverá pagar uma multa de US\$ 10,00.

III. FEIRA LOCAL DA ATA

Todos os artesãos, com ou sem um Memorando de Entendimento e independentemente do Nível de Grupo, deverão pagar uma taxa de US\$ 20,00 de participação na feira anual local da ATA. A participação das empresas de artesanato dependerá da qualidade e exclusividade dos seus produtos, do preço competitivo e da capacidade de criar *stocks*.

IV. FORMAÇÃO

Os artesãos que participem localmente nas acções de formação da ATA deverão comprometer-se com o seguinte:

- Disponibilidade para dar formação aos seus funcionários ou membros relativa aos conhecimentos adquiridos no seu nível de grupo durante as *workshops*

- Disponibilidade para distribuir o Folheto de Educação Informal da ATA aos artesãos das suas províncias respectivas
- A taxa de participação dos artesãos nas *workshops* da ATA é de US\$ 9 por dia.

Os artesãos que participem no programa de formação em prontidão para o mercado da ATA, nos Estados Unidos, deverão:

- fazer uma apresentação a outros artesãos durante as *workshops* calendarizadas da ATA
- viajar com dinheiro pessoal no valor de US\$ 100, para cobrir 2 dias de estadia em Nova York

V. DESENVOLVIMENTO DE PRODUTOS

Os artesão deverão pagar US\$ 16,00 por cada nova linha de produtos criada ou pela capacitação na área da produção. Esta taxa deverá ser paga apenas pelas empresas de artesanato que tenham já criado uma nova linha de produtos com o apoio da ATA.

Small and Medium Enterprise Pan African Market Link Program

**Memorandum of Understanding
Between**

Aid to Artisans, Inc.

And

COMPANY NAME

This document represents the full understanding between COMPANY NAME with its headquarters at COMPANY ADDRESS and Aid to Artisans, Inc. (hereafter "ATA") with its headquarters at 331 Wethersfield Avenue, Hartford, CT 06114 USA.

This document outlines and defines the responsibilities for implementing the activities that are required to achieve the SME Pan African program objectives in August 2002 of offering an African Market Readiness Training program and exhibition at the SARCD A – Christmas 2002 Trade Exhibition (hereafter "SARCD A") and the August 2002 New York International Gift Fair (hereafter "NYIGF"). The present document, when properly executed by duly authorized representatives of COMPANY NAME and ATA, constitutes an agreement between these two parties.

ATA's Small and Medium Enterprise Pan African Market Link project is funded by a variety of funders, including but not limited to, the IFC and AID. In keeping with the terms of those grants and contracts, the standard provisions that apply to ATA are hereby incorporated and made part of this sub agreement.

Therefore it is mutually agreed that:

1. PROJECT IMPLEMENTATION

ATA agrees to offer an African Market Readiness Training program and supply exhibition space at the SARCD A and NYIGF trade shows in August 2002 to COMPANY NAME for the sum of \$250 US dollars. The sum of \$250 represents a reduced rate for training program and trade show participation. In order to receive this special rate COMPANY NAME agrees to pay in a timely manner as per the schedule outlined on page 6. For this sum, ATA and COMPANY NAME agree to be responsible for the following:

Trade Show Activities

Negotiations with the SARCD A and NYIGF fair management

ATA will be responsible for arranging and paying for the booths, utilities and drayage, and general supervision.

Supplying finished booth space with appropriate display items

ATA will be responsible for providing backdrops pedestals, lighting, drapes, signage and flooring for both the SARCDCA and NYIGF shows.

Samples for exhibition at trade shows

Your company will be responsible for all costs associated with the production of all samples (including counter samples) prepared for the shows.

Labeling your samples

Prior to shipping your samples to NYIGF and SARCDCA, you will be responsible for printing and affixing to each one of your samples, a clearly identified sticker printed with the product code number. Labels should be affixed on the product and not on the packing materials. An extra set of your product code labels should be included in your sample shipment in case the labels detach during shipping.

Arranging shipping of samples to and from the NYIGF & SARCDCA trade shows

Your company will be responsible for arranging shipment and all necessary documentation of your samples to and from the NYIGF and SARCDCA trade shows.

ATA will be responsible of your sample shipment costs to both the NYIGF and SARCDCA trade shows, including import and fair handling charges. ATA must pre-approve the freight charges prior to your shipment. Your sample shipments must be sent Freight Prepaid. Upon receipt of an invoice based upon the agreed freight charges, ATA will reimburse your company for shipping to the shows only. Shipments sent without prior ATA approval of freight charges, will not be accepted.

Your company, not ATA, will be responsible for all costs associated with shipping your samples from the NYIGF and SARCDCA shows back to COMPANY COUNTRY. After the show closing your company is also responsible for arranging for return transport of your samples back to COMPANY COUNTRY or for arranging for local storage or for arranging selling/offering your products outside exhibition hours after the show. Please note that SARCDCA management strictly prohibits selling off samples from the booth during the exhibition.

Aid to Artisans will notify your company with the exact dates for shipping and receipt of your samples. If samples are not received by the advised date, your exhibition space will be forfeited. ATA will send you specific sample shipping instructions and information.

Set-up of the booth, merchandising and booth display

ATA merchandising staff will recommend the most marketable products from your line for you to send for exhibition in the NYIGF and SARCDCA booths. ATA merchandising staff will be responsible for unpacking your samples as well as the initial placing of your products in the NYIGF and SARCDCA booths. ATA will be responsible for booth merchandising and final display of your products. ATA reserves the right of final approval of the product selection and booth display.

Breakdown of the booth and disposition of samples

ATA staff or hired personnel will be responsible for repacking your samples at the close of the NYIGF and SARCDAs shows. Your company will be responsible for arranging the disposition of your samples (return transport, storage, selling off outside the show etc), therefore, it will be required that you advise ATA of your plans so that we may facilitate the return of your samples accordingly. If you do not advise ATA of this information, ownership of your products will be forfeited to ATA. ATA will advise you the deadline date by which we need to receive your instructions.

Promotional material

ATA will be responsible for compiling a mailing list of buyer clients. ATA will be responsible for producing and mailing promotional material to buyers for both the NYIGF and SARCDAs shows.

Price lists

ATA will be responsible for creating and printing FOB price lists for your company to be distributed to buyers at the show. You will be responsible for sending to ATA your FOB price lists in US dollars. Your price lists should also include your product codes, product description, dimensions, colors, minimum initial purchase order amount and your sample order minimum order. ATA will also provide you with recommended sales terms.

Product visuals and business cards

Your company will be responsible for creating and printing product visuals (such as brochures, catalogs, product sheets) and business cards to be distributed to buyers at the show. We recommend you print 100 copies of your product visuals and 200 business cards for distribution at the shows. You will be responsible for sending copies of the materials to ATA (for the NYIGF) and sending or hand carrying copies of the materials to South Africa (for SARCDAs). ATA will advise you of exact dates by which we need to receive the product visuals and business cards.

Sales staff and customer service

ATA will be responsible for supplying sales staff for NYIGF and SARCDAs who will provide continuous coverage of your products in the booths for the duration of the fairs. The ATA sales staff will handle all sales inquiries and will take any orders on behalf of your company.

Fulfillment of sales orders

The NYIGF and the SARCDAs fairs are both wholesaler shows selling to individual retail stores. Your company will sell at wholesale prices. Therefore sales orders written need to be received and distributed by an importer. If you have an existing importer in the US or South Africa, we can negotiate if ATA will act as your importer. If you do not have an existing importer in the US or South Africa, ATA will act as your interim importer. If ATA acts as your importer, ATA will be responsible for payment of goods and final distribution to the retail customers. ATA will be responsible for compiling all sales orders

into one purchase order and submit it to your company. The wholesale mark-up must be approved by ATA.

Inquires from importers

If you receive an inquiry from an importer interested in establishing a direct import relationship with your company, ATA will supply both parties with pertinent contact information.

Sales information and marketing leads

Your company will be required to share with ATA all sales information and importer marketing leads (such as names of buyers, actions taken from leads) resulting from the NYIGF and SARCDA shows or from other sales inquiries resulting from ATA product development outside of the shows. The information will be requested from you on a quarterly basis for the duration of the SME Pan African Market Link program.

Training Activities

African Market Readiness Training

ATA will be responsible for organizing an African Market Readiness Training Program (MRT), which will include seminars, presentations and guided SARCDA trade show and store tours. The African MRT will be a 3-day program (Aug. 22-24, 2002) held in South Africa.

ATA will be responsible for all MRT fees and costs (i.e. training materials, presenter fees, fair entrance badges), which will cover 1 representative from your company to attend the MRT program. Your company is limited to sending only 1 representative to attend the African MRT program. Your company representative is expected to attend and participate in the seminars and tours planned for the African MRT program.

ATA will provide transportation for the MRT group for the guided tours and transport to/from the hotel and the MRT room at the SARCDA exhibition hall. ATA will send you further information regarding the African MRT program. ATA reserves the right to make any changes in the MRT program content or schedule.

Hotel accommodations

ATA will be responsible for arranging and paying for hotel accommodations in the area of SARCDA for 1 representative from your company (arrival 8/21/02, departure 8/25/02) to attend the African Market Readiness Training program and associated activities. Hotel accommodations will be double occupancy rooms to be shared with other program participants.

You will be responsible for any hotel charges other than room charges, including but not limited to: telephone, fax or internet charges, room service or mini-bar charges, laundry or valet services, video/movie rental, and transportation (other than what is provided by ATA as noted above).

Other costs for the African MRT and SARCDA

You will be responsible for all costs associated with airfare, visas, meals and personal insurance for your company representative to attend the African MRT in South Africa.

If you decide to send any additional company staff or representatives to attend the NYIGF or SARCDA trade shows, you will be responsible for all costs associated with that person(s), including but not limited to - airfare, fair entrance tickets, hotel accommodations, transportation, visas, meals, and personal insurance.

2. USE OF PROPRIETARY INFORMATION

Each of the parties agrees that it will use reasonable efforts to protect the proprietary information of the other party. Disclosure of such information shall be restricted to those individuals who are participating in the project efforts identified herein.

Neither party shall be liable for the inadvertent or accidental disclosure of proprietary information if such disclosure occurs despite the exercise of the same degree of care as such party normally takes to preserve and safeguard its own proprietary information.

The provisions under this heading shall survive any Agreement termination for twelve months.

3. PAYMENT SCHEDULE

Total payment for your August 2002 African MRT program, SARCDA and NYIGF participation is US \$250.00 due on **July 15, 2002**. This fee is non-refundable.

If the total payment is not received by July 15, 2002, the booth space will not be held for you.

Please remit payment via wire transfer to:
Aid to Artisans, Inc.
Account # 9369202201

Fleet Bank
781 Farmington Avenue
Farmington, CT 06032
USA
ABA# 011900571

In the alternative, payment may be made using MasterCard, Visa or American Express credit cards. Please provide the following information:

Credit Card (please check): MasterCard Visa American Express
 Other (please advise name of card) _____

Credit Card Number: _____
Expiration Date: _____
Name as it appears on Card: _____

4. DURATION OF THE AGREEMENT

This Agreement shall be in full force and effect from the date hereof and shall be terminated in writing upon the advent of any one of the following:

- a. Termination of funding or change in funding that augments or impedes the Small and Medium Enterprise Pan African Market Link project.
- b. Any significant change in the financial capability of either party, which, in the opinion of the other party, seriously affects the party's ability to fulfill its responsibilities under this Agreement.
- c. Conclusion of the Small and Medium Enterprise Pan African Market Link project.

IN WITNESS THEREOF, the parties hereto, through their duly authorized officials, have executed this agreement in duplicate, each of which shall be considered an original, effective as of the day and year shown below:

Signature: Name, Title
Company Name
Address

Date

Aid to Artisans, Inc.

Date

***Please sign and fax this MOU by Wednesday July 3, 2002
to Mai-Ning Thayer at ATA, fax# 860-947-3350***

Memorandum of Understanding

Between

**Aid to Artisans, Inc
And
The BAT shop**

This Memorandum of Understanding (hereinafter "Agreement"), and its attachment #1 "ATA/ BAT Shop Financial Understanding" are entered into by and between The BAT shop, 45 Maritime Place, Small Craft Harbour, P.O Box 6064, Durban 4000, South Africa and Aid to Artisans, Inc. (hereinafter "ATA") with its corporate headquarters at 331 Wethersfield Avenue, Hartford, CT 06114 USA.

WHEREAS, Aid to Artisans is a non-profit organization with programs in Africa, Europe, Central and Latin America and recently began the second phase of its program in southern Africa.

WHEREAS, The BAT shop is a for - profit, Craft Development and Marketing enterprise that provides services to rural crafters and helps them market their products.

WHEREAS, ATA and the BAT shop wish to define their mutual rights and obligations in connection with the BAT shop's provision of institutional and financial support and ATA's partnering relationship with the BAT shop's work in South Africa.

WHEREAS, ATA recognizes the BAT shop's experience in marketing South African products and wishes to join efforts to increase the range of services offered to artisan enterprises and the number of enterprises assisted.

ATA has received a grant # HFP- A-00-01-00023-00 from the US Agency for International Development for the purpose of assisting artisan enterprises in southern Africa. Implementation of this grant requires the signing of this subordinate agreement between ATA and the BAT shop. In keeping with the terms of the grant between ATA and USAID, USAID's standard provisions that apply to ATA are hereby incorporated and made party of this sub-agreement.

IT IS MUTALLY AGREED THAT:

1. Project Implementation

The BAT shop offices in Durban, South Africa will be the base of operations for ATA's Pan-African Artisan Enterprise Development (PAED) country program in South Africa in addition to the Marketing Coordinator who will be based in Johannesburg.

During the life of this PAED project # HFP- A-00-01-00023-00, as it relates to South Africa (October, 2001 – September, 2006), ATA will offer the BAT shop and their associated artisan enterprises:

- 1.1 Market – Driven Project Development and Design Workshops:** Artisan enterprises identified by the BAT shop and ATA will participate in design workshops. Members of ATA staff and ATA consultants will work hand in hand with the artisans/artisan enterprises to develop and improve the marketability and quality of their products. Products will be merchandized by ATA's marketing team prior to participation in any ATA-related marketing activities.
- 1.2 Craft Business Training:** Trainings will be offered in costing/pricing, production techniques, quality control, packaging, exporting, customer service and craft business management. Trainings will be conducted by ATA consultants and staff.
- 1.3 Market-link:** ATA will subsidize exhibit space at local, regional and international Gift Fairs for artisan enterprises who have received design and business training.
- 1.4 Institutional Strengthening:** Members of BAT staff will be trained with a goal of overall capacity building for BAT shop.

During the life of the PAED project # HFP- A-00-01-00023-00, as it relates to South Africa (October, 2001 – September, 2006), the BAT shop will provide the following assistance to the PAED program and ATA:

- 1.5 Coordination:** BAT shop will advise on activities, people and institutions and will coordinate day to day activities.
- 1.6 Identification:** The BAT shop will assist ATA in identifying artisan producers and assessing their training needs and in identifying and assessing South African designers.
- 1.7 Monitoring and Evaluation Efforts:** The BAT shop will share business information, including monthly sales figures and buyer contacts to help ATA monitor and evaluate their interventions.
- 1.8 Information sharing:** The BAT shop will share other relevant information ATA might need to develop its craft training program in South Africa and measure accomplishments of the project.
- 1.9 Protocol:** All communication with funding organizations, including USAID, will be routed through ATA, and/or communicated in conjunction with ATA..
- 1.10 Financial Understanding:** The BAT Shop and ATA will provide financial support for key activities as outlines in Attachment #1 "ATA/ The BAT shop's Financial Understanding". This support will be a combination of cash and in-kind donations.

BAT shop will invoice ATA quarterly for expenses and provide a financial report of expenses and in-kind contributions

1.9 Fundraising: ATA and BAT shop will jointly pursue funding leads and attempt to develop proposals that meet agreed upon objectives. ATA will take the lead on US funders and BAT shop will pursue SA funders.

2. Non Solicitation Agreement

During the term of this Agreement, neither party involved shall, directly or indirectly, hire or attempt to hire any employee of the other party by any means other than a subcontract arrangement with the other party for a period of six months after this agreement is terminated except by mutual consent in writing.

3. Use of Proprietary Information

3.1 The parties anticipate that in order to perform this agreement, it may be necessary for either party to transfer to the other information of a proprietary nature. Proprietary information shall be clearly identified at the time of disclosure; provided however, that all information relating to the cost/price structure is determined to be proprietary whether or not identified.

3.2 Each of the parties agrees that it will use reasonable efforts to protect the proprietary information of the other party. Disclosure of such information shall be restricted to those individuals who are participating in the project efforts identified herein.

3.3 Neither party shall be liable for the inadvertent or accidental disclosure of proprietary information if such disclosure occurs despite the exercise of the same degree of care as such party normally takes to preserve and safeguard its own proprietary information.

3.4 The provisions under this heading shall survive any Agreement termination for twelve months.

4. Restrictions

4.1 This agreement shall relate only to the Pan-African Artisans Enterprise Development (PAED project) and to no other effort being currently undertaken by the parties jointly or separately.

4.2 This Agreement may not be assigned or otherwise transferred to a party.

4.3 This Agreement shall not preclude either party from bidding or contracting independently from the other on any other Funding Agency or industry program

5. Duration of the Agreement

This Agreement shall be in full force and effect from the date hereof and shall be terminated upon the advent of any one of the following:

- a) By mutual agreement of both parties in writing.
- b) Any significant change in the financial capability of either party which, in the opinion of the other party, seriously affects the party's ability to fulfill its responsibilities under this Agreement.
- c) Termination of grant, or grants by Funder. Aid to Artisans may unilaterally terminate this agreement in whole or in part if Funder exercises their termination rights in accordance with the provisions of the referenced grant.
- d) This MOU will be in effect for the period of 12 months, October 1st 2001 to September 30th 2002, at the end of which it will be reviewed and changed if necessary.

IN WITNESS THEREOF, the parties hereto, through their duly authorized officials, have executed this agreement in duplicate, each of which shall be considered an original, effective as of the day and year shown below:

The BAT shop

Aid to Artisans, Inc.

Marisa Fick - Jordaan
Managing Director

Keith Recker
Executive Director

Date

Date

ATTACHMENT 1 – ATA/ BAT shop's Financial Understanding

The objective of this attachment is to highlight direct support BAT shop and ATA have agreed upon. It is not a comprehensive list of the services each partner will provide or the value attached to those services.

All expenses submitted for advance or reimbursement, must be directly related to the PAED program. Expenses not listed below must be approved by ATA prior to being expended and/or reimbursed.

ATA's Direct Support to PAED

In acknowledgement that BAT shop will incur additional office related expenses while implementing the PAED program, ATA will provide the following support and financial contribution upon receipt of advance requests and financial report.

\$75.00/month for courier.

\$300.00/month for office supplies.

\$300/month for communication expenses.

\$1000/month towards the expenses of BAT staff.

In addition, ATA will provide reimbursement for, or purchase of, a computer, printer, digital camera up to \$3500 for use by the PAED program and BAT shop. Some payment for domestic travel, as agreed upon.

BAT shop's Direct Support to PAED

BAT shop will provide/pay for local transport and translator services for ATA consultants and ATA staff (PAED Regional Field Director, Regional Marketing Coordinator, ATA Executive staff) in South Africa.

BAT shop will pay for computer support, copier access, utilities, communication expense for the PAED project if expenses incurred are above and beyond ATA's stated commitment detailed above.

BAT shop will provide furnished office and warehouse space to PAED program estimated at \$ 600 a month.

<p style="text-align: center;">Financial Profile of the PVO September 30, 2002</p>
--

A. Total ATA Expenditures	Year 1 2001-2002
Small Project Grants	35,274
Training	78,516
Program Management	4,186,017
Indirect Costs	502,958
TOTAL WORLDWIDE PROGAM	4,802,765
B. Sources of Funds	Year 1
AID Matching Grant	567,287
Private	
Host/Other Gov.	290,100
Other AID Grants/Contracts	2,583,511
Other US Gov.	
Other	
Corporation/Foundation	675,577
Individual Contributions	306,227
Misc.	380,063
TOTAL	4,802,765

**PVO PROJECT REPORTING INFORMATION
ON AID SUPPORTED PVO PROJECTS**

Project Information

Name of Organization			Aid to Artisans, Inc.		
Project Number			Grant/Contract Number		
HFP-A-00-01-00023-00					
Start Date (MM/DD/YY)		End Date (MM/DD/YY)		AID Project Officer's Name	
10/1/01 - 9/30/02				Mary Herbert	
AID Obligation By AID FY (\$000)					
FY	AMOUNT	FY	AMOUNT		
2001-2002	\$ 163,058		\$		
	\$		\$		
	\$		\$		
	\$		\$		

Project Purpose

Agribusiness Capacity and Sustainability of African Craft Business

COUNTRY INFORMATION

Country	Location in Country (Region, District, Village)
Core	Maputo, Mozambique
PVO Representative's Name	Local Counterpart/Host Country Agency
Sonu Rangnekar	

COUNTRY FUNDING INFORMATION

Year	2001-2002
AIDS	190,707
PVOS	200,846
INKIND	77680
LOCAL	
TOTAL	469233

Purpose (if other than project purpose)

Status

FOR OFFICIAL USE ONLY

PVO TYPE	SUBPROJ		
APPN	FUND TYPE		
CNTRY CODE	TECH CODE		
PROJ OFFC	NON ADD1	NON ADD2	
AID 1550-11 (8-85)			

**PVO PROJECT REPORTING INFORMATION
ON AID SUPPORTED PVO PROJECTS**

Project Information

Name of Organization
Aid to Artisans, Inc.

Project Number HFP-A-00-01-00023-00 Grant/Contract Number

Start Date (MM/DD/YY) 10/1/01 End Date (MM/DD/YY) 9/30/02 AID Project Officer's Name Mary Herbert

AID Obligation By AID FY (\$000)			
FY	AMOUNT	FY	AMOUNT
2001-2002	\$ 278,767		\$
	\$		\$
	\$		\$
	\$		\$

Project Purpose

Agribusiness Capacity and Sustainability of African Craft Business

COUNTRY INFORMATION

Country Mozambique Location in Country (Region, District, Village) Maputo, Mozambique

PVO Representative's Name Sonu Rangnekar Local Counterpart/Host Country Agency

COUNTRY FUNDING INFORMATION

Year 2001-2002

AIDS 283,094

PVOS 334,142

INKIND 3,600

LOCAL

TOTAL 620,836

Purpose (if other than project purpose)

Status

FOR OFFICIAL USE ONLY

PVO TYPE SUBPROJ

APPN FUND TYPE

CNTRY CODE TECH CODE

PROJ OFFC NON ADD1 NON ADD2

AID 1550-11 (8-85)

**PVO PROJECT REPORTING INFORMATION
ON AID SUPPORTED PVO PROJECTS**

Project Information

Name of Organization
Aid to Artisans, Inc.

Project Number
HFP-A-00-01-00023-00

Grant/Contract Number

Start Date (MM/DD/YY) 10/1/01 - 9/30/02

End Date (MM/DD/YY)

AID Project Officer's Name
Mary Herbert

AID Obligation By AID FY (\$000)			
FY	AMOUNT	FY	AMOUNT
2001-2002	\$ 26,945		\$
	\$		\$
	\$		\$
	\$		\$

Project Purpose
Agribusiness Capacity and Sustainability of African Craft Business

COUNTRY INFORMATION

Country South Africa

Location in Country (Region, District, Village) Maputo, Mozambique

PVO Representative's Name Sonu Rangnekar

Local Counterpart/Host Country Agency

COUNTRY FUNDING INFORMATION

Year 2001-2002

AIDS 55,002

PVOS 34,288

INKIND 27,300

LOCAL 8,784

TOTAL 125,374

Purpose (if other than project purpose)

Status

FOR OFFICIAL USE ONLY

PVO TYPE	SUBPROJ	
APPN	FUND TYPE	
CNTRY CODE	TECH CODE	
PROJ OFFC	NON ADD1	NON ADD2

AID 1550-11 (8-85)

**PVO PROJECT REPORTING INFORMATION
ON AID SUPPORTED PVO PROJECTS**

Project Information

Name of Organization
Aid to Artisans, Inc.

Project Number
HFP-A-00-01-00023-00

Grant/Contract Number

Start Date (MM/DD/YY)
10/1/01

End Date (MM/DD/YY)
9/30/02

AID Project Officer's Name
Mary Herbert

AID Obligation By AID FY (\$000)			
FY	AMOUNT	FY	AMOUNT
2001-2002	\$ 98,240		\$
	\$		\$
	\$		\$
	\$		\$

Project Purpose
Agribusiness Capacity and Sustainability of African Craft Business

COUNTRY INFORMATION

Country
Tanzania

Location in Country (Region, District, Village)
Maputo, Mozambique

PVO Representative's Name
Sonu Rangnekar

Local Counterpart/Host Country Agency

COUNTRY FUNDING INFORMATION

Year 2001-2002

AIDS 58,484

PVOS 54,590

INKIND

LOCAL

TOTAL 93,074

Purpose (if other than project purpose)

Status

FOR OFFICIAL USE ONLY

PVO TYPE	SUBPROJ	
APPN	FUND TYPE	
CNTRY CODE	TECH CODE	
PROJ OFFC	NON ADD1	NON ADD2

AID 1550-11 (8-85)

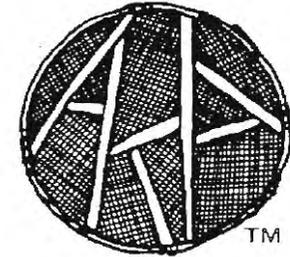
**PAED Project
Budget to Actual Yr One
To September 30, 2002 (r10/9/02)**

Line Item	Core Strengthening			PVO Budget	PVO Actual	Mozambique				
	AID Budget	Total Exp 9/30/02	Balance			AID Budget	Total Exp 9/30/02	Balance	PVO Budget	PVO Actual
I. Program Elements										
a. Salaries	74,894.00	108,566.15	-33,672.15	120543	118,088.59	97,566.00	118,999.19	-21,433.19	14500	45,664.20
b. Fringe Benefits	0.00	0.00	0.00			14,585.00	0.00	14,585.00		
c. Travel, Transp, Per Diems	3,490.00	12,830.78	-9,340.78	2640		26,844.00	15,170.64	11,673.36	25747	23,045.00
d. Subcontracts	0.00	0.00	0.00		4,876.45	10,890.00	0.00	10,890.00	10890	11,400.00
e. Other Direct Costs	3,299.00	16,329.84	-13,030.84	13900	70,765.29	32,997.00	41,189.99	-8,192.99	41847	89,984.97
SUBTOTAL: Program Elements	81,683.00	137,726.77	-56,043.77	137083	193,730.33	182,882.00	175,359.82	7,522.18	92984	170,094.17
II. Training										
a. Workshops	14,000.00	0.00	14,000.00	3500	13,937.78	11,000.00	5,250.00	5,750.00	11000	29,894.00
b. Salaries	18,865.00	210.00	18,655.00	10753		0.00	0.00	0.00		
c. Travel, Transport, Per Diems	6,375.00	5,231.55	1,143.45	23200	1,749.98	6,240.00	12,216.84	-5,976.84	21085	14,346.00
d. Other	1,500.00	208.98	1,291.02	13400		6,375.00	19,100.26	-12,725.26	4875	
SUBTOTAL: Training	40,740.00	5,650.53	35,089.47	50853	15,687.76	23,615.00	36,567.10	-12,952.10	36960	44,240.00
III. Procurement										
a. Consultancies	0.00	0.00	0.00			0.00	1,200.00	-1,200.00		15,742.00
b. Vehicles and Equipment	0.00	0.00	0.00			3,300.00	748.00	2,552.00	5300	20,000.00
c. Supplies	1,000.00	0.00	1,000.00	3600		1,390.00	0.00	1,390.00	1990	3,865.03
SUBTOTAL: Procurement	1,000.00	0.00	1,000.00	3600	0.00	4,690.00	1,948.00	2,742.00	7290	39,607.03
SUBTOTAL: Direct Expenses	123,423.00	143,377.30	-19,954.30	191536	209418.09	211,187.00	213,874.92	-2,687.92	137234	253,941.20
IV. Indirect Costs										
SUBTOTAL: Indirect Costs	39,635.00	47,329.92	-7,694.92	61292	69,107.97	67,580.00	69,219.32	-1,639.32	43915	83,800.60
TOTAL PROGRAM EXPENSES	163,058.00	190,707.22	-27,649.22	252828	278,526.06	278,767.00	283,094.24	-4,327.24	181149	337,741.80

PAED Project

Budget to Actual

Line Item	Tanzania					South Africa					Total Exp 9/30/02	TOTAL PVO 9/30/02
	AID Budget	Total Exp 9/30/02	Balance	PVO Budget	PVO Actual	AID Budget	Total Exp 9/30/02	Balance	PVO Budget	PVO Actual		
I Program Elements												
a. Salaries	10,050.00	11,586.18	-1,536.18	10,050	13,021.00	2,400.00	14,241.67	(11,841.67)		6,413.00	253,393.19	183,186.79
b. Fringe Benefits	0.00	0.00	0.00	-		0.00	0.00	0.00			0.00	0.00
c. Travel, Transp, Per Diems	10,330.00	8,773.76	1,556.24	13,330		2,134.00	8,319.67	(6,185.67)	2,889		45,094.85	23,045.00
d. Subcontracts	2,200.00	0.00	2,200.00	2,200		0.00	0.00	0.00	5,000		0.00	16,276.45
e. Other Direct Costs	35,654.00	4,311.17	31,342.83	31,404	10,946.00	12,904.00	11,860.04	1,043.96	19,649	36,192.00	73,691.04	207,888.26
SUBTOTAL: Program Elements	58,234.00	24,671.11	33,562.89	56,984	23,967.00	17,438.00	34,421.38	(16,993.38)	27,538	42,605.00	372,179.08	430,396.50
II Training												
a. Workshops	1,750.00	1,988.00	-238.00	1,750	6,882.20	875.00	1,750.00	(875.00)	875		8,988.00	50,713.98
b. Salaries	0.00	0.00	0.00			0.00	0.00	0.00			210.00	14,346.00
c. Travel, Ransport Per Diems	8,440.00	903.34	7,536.66	7,915	3,967.00	1,900.00	2,389.63	(489.63)	4,300	5,438.00	20,741.36	11,154.98
d. Other	5,000.00	1,372.61	3,627.39	500		0.00	1,383.62	(1,383.62)			22,065.47	0.00
SUBTOTAL: Training	15,190.00	4,263.95	10,926.05	10,165	10,849.20	2,775.00	5,623.25	(2,748.25)	5,175	5,438.00	52,004.83	76,214.96
III. Procurement												
a. Consultancies	0.00	0.00	0.00		6,229.00	0.00	400.00	(400.00)		4,868.00	1,600.00	26,839.00
b. Vehicles and Equipment	0.00	0.00	0.00			0.00	0.00	0.00			748.00	20,000.00
c. Supplies	1,000.00	0.00	1,000.00	1,000		200.00	0.00	200.00	3,800		0.00	3,865.03
SUBTOTAL: Procurement	1,000.00	0.00	1,000.00	1,000	6,229.00	200.00	400.00	(200.00)	3,800	4,868.00	2,348.00	50,704.03
SUBTOTAL: Direct Expenses	74,424.00	28,935.06	45,488.94	68149	41,045.20	20,413.00	40,344.63	(19,931.63)		52,911.00	426,531.91	557,315.49
IV. Indirect Costs	23,816.00	9,548.58	14,267.42	21,808	13,544.92	6,532.00	14,657.72	(8,125.72)	11,684	17,460.63	140,755.54	183,914.11
SUBTOTAL: Indirect Costs	23,816.00	9,548.58	14,267.42	21,808	13,544.92	6,532.00	14,657.72	(8,125.72)	11,684	17,460.63	140,755.54	183,914.11
TOTAL PROGRAM EXPENSES	98,240.00	38,483.64	59,756.36	89957	54,590.12	26,945.00	55,002.35	(28,057.35)	48,197	70,371.63	567,287.45	741,229.60



Negócio de Artesanato

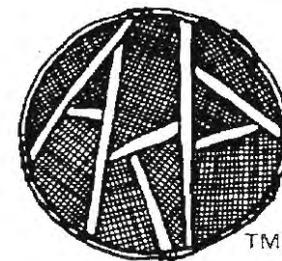
Prémio Anual da Aid to Artisans

Para Empresas de Artesanato à caminho do sucesso

A empresa da MABANDA ganhou o prémio para o ano 2001 do produto mais popular no mercado internacional com desenvolvimento de produto da ATA.

Dia 26 de Fevereiro de 2002

Lorraine Johnson, Directora Regional



Negócio de Artesanato

Prémio Anual da Aid to Artisans

Para Empresas de Artesanato à caminho do sucesso

A empresa da TRITIQUE ganhou o prémio para o ano 2001 pelas melhores vendas na feira local da ATA "As Mãos."

Dia 26 de Fevereiro de 2002

Lorraine Johnson, Directora Regional

ANARTE-MOÇAMBIQUE – Associação Nacional dos Artesãos

ESTATUTOS

CAPÍTULO I DENOMINAÇÃO, SEDE, ÂMBITO E DURAÇÃO

Artigo 1 Denominação

A ASSOCIAÇÃO NACIONAL DOS ARTESÃOS abreviadamente por “ANARTE-MOÇAMBIQUE”, é uma pessoa colectiva de direito privado, sem fins lucrativos, dotada de personalidade jurídica e com autonomia administrativa, financeira e patrimonial, constituída nos termos da lei em vigor na Republica de Moçambique, regendo-se pelos presentes Estatutos e demais legislação aplicável.

Artigo 2 Sede, Âmbito e Duração

1. A ANARTE – MOÇAMBIQUE tem a sua sede na Cidade de Maputo, podendo, por deliberação da Assembleia Geral, tomada por uma maioria simples dos seus membros presentes e votantes, estabelecer delegações e/ou quaisquer outras formas de representação social onde e quando o julgar conveniente, no território nacional ou no estrangeiro.
2. A ARTE-MOÇAMBIQUE é uma associação de âmbito nacional. A ANARTE-MOÇAMBIQUE.
3. A ANARTE-MOÇAMBIQUE é constituída por tempo indeterminado, contando-se a partir da data da sua constituição legal em associação, conforme as leis vigentes na República de Moçambique.

CAPÍTULO II OBJECTIVOS E ATRIBUIÇÕES

Artigo 3 Objectivos

1. A ANARTE-MOÇAMBIQUE prossegue os seguintes objectivos:

- a) Promover o desenvolvimento das actividades de produção e comercialização artesanal em benefício dos seus membros;
- b) Estudar e contribuir para a solução dos problemas que interessam ao desenvolvimento dos seus membros, contribuindo para a defesa dos seus interesses;
- c) Promover e realizar acções que contribuam para o conhecimento dos problemas que afectam o desenvolvimento dos pequenos e médios artesãos com vista a proporcionar soluções concretas;
- d) Promover e realizar acções que estabelecem para a capacitação dos seus membros;
- e) Promover o desenvolvimento da cultura artesanal, salvaguardando e defendendo sempre e acima de tudo os interesses dos seus membros; junto ao governo e outras instituições;
- f) Participar ou contribuir para a divulgação da actividade de produção e comercialização dos produtos artesanais nos mercados internos e externos em benefício dos seus membros;
- g) Promover e participar na concepção e materialização de iniciativas e oportunidades de negócios de âmbito nacional, regional e internacional favoráveis á projecção dos artesãos e do artesanato, em particular dos seus membros;
- h) Promover e participar, apenas para sua sustentabilidade, na implementação de projectos de investimentos e outros de índole económica, visando o fortalecimento da capacidade institucional da associação;
- i) Promover o desenvolvimento de acções contínuas destinadas ao estabelecimento e ou manutenção da comunicação entre os artesãos, de modo particular entre os seus membros;
- j) Disseminar informações sobre a Economia de Mercado e a importância do artesanato para o desenvolvimento económico, social e cultura de Moçambique;
- k) Promover e defender a cultura de bom ambiente de negócios, sobretudo no seio dos artesãos.

Artigo 4 Atribuições

1. Na materialização dos seus objectivos, a ANARTE-MOÇAMBIQUE propõe-se, designadamente, as seguintes atribuições:
 - a) Colaborar activamente com a Administração Pública em todos os casos em que a sua colaboração for solicitada ou proposta;

- b) Desenvolver relações com entidades nacionais e internacionais, públicas e privadas, que se revelem com interesse para a realização dos objectivos da associação;
 - c) Filiar-se em associações, federações, uniões, confederações e organismos congéneres nacionais, regionais e internacionais, estabelecendo parcerias e intercâmbios com essas organizações de acordo com as suas necessidades para a realização dos objectivos da associação;
 - d) Contribuir para a divulgação da actividade económica nacional e promover a colocação dos seus produtos nos mercados internos e externos, estimulando o comércio externo;
 - e) Organizar e desenvolver exposições de artesanato.
2. A ANARTE-MOÇAMBIQUE poderá ainda:
- a) Constituir e administrar fundos destinados a fazer face às necessidades dos membros afiliados, nos termos que vierem a ser regulamentados;
 - b) Ter participações financeiras em sociedades comerciais;
 - c) Angariar fundos em organizações nacionais e estrangeiras.

CAPÍTULO III MEMBROS

SECÇÃO I CATEGORIAS, ADIÇÃO E EXCLUSÃO DOS MEMBROS

Artigo 5 Categorias dos Membros

Os membros da ANARTE-MOÇAMBIQUE agrupam-se duas categorias distintas, nomeadamente:

- a) Membros Fundadores: os que tenha assinado a acta da reunião da Assembleia Constituinte bem assim como a escritura pública dos presentes Estatutos na data da constituição legal da ANARTE-MOÇAMBIQUE;
- b) Membros Efectivos – os que tenham aceite os Estatutos da Associação e, simultaneamente, tenham sido admitidos para Membros da ANARTE-MOÇAMBIQUE nesta qualidade; e
- c) Membros Honorários – os que tenham prestado relevantes serviço ao desenvolvimento da cultura do associativismo e da actividade empresarial nacional, tendo-se, simultaneamente, distinguido por serviços excepcionais prestados à ANARTE-MOÇAMBIQUE.

Artigo 6
Membros Efectivos; Formalidades de Admissão

1. Pode ser membro efectivo da ANARTE-MOÇAMBIQUE qualquer indivíduo ou pequena ou media empresa desde que satisfaça integral e cumulativamente os seguintes requisitos:
 - a) Aceite os presentes Estatutos;
 - b) Tenha sido admitido nesta qualidade, pelo Conselho de Direcção da Associação;
 - c) Comprometa-se a pagar a jóia no momento da sua admissão e as quotas mensais, bem como a cumprir com os deveres estabelecidos nos presentes Estatutos.
2. O pedido de admissão na qualidade de membro da ANARTE-MOÇAMBIQUE deve ser feito por escrito, devidamente assinado e dirigido, pelo candidato, ao Conselho de Direcção da Associação, o qual, por sua vez, o dará a devida consideração.
3. Tendo o pedido sido favoravelmente considerado, o interessado será admitido provisoriamente na qualidade de membro efectivo da associação sob decisão de uma maioria simples de votos dos membros presentes e votantes do Conselho de Direcção, cabendo ao respectivo presidente o voto de qualidade em caso de paridade.
4. A decisão do Conselho de Direcção da Associação que aprova a admissão provisória na qualidade de membro efectivo da associação é notificada, por escrito, pelo presidente do Conselho de Direcção, ao membro efectivo provisoriamente admitido, com o conhecimento dos outros membros da associação.
5. A decisão da admissão provisória do novo membro efectivo deverá ser aprovada pela Assembleia Geral, após a qual aquele membro tomará a designação definitiva do membro efectivo.

SECÇÃO II
MEMBROS HONORÁRIOS

Artigo 7
Membros Honorários; Eleição

1. Os membros honorários da ANARTE-MOÇAMBIQUE são eleitos pela Assembleia Geral, sob proposta do Conselho de Direcção ou de, pelo menos, um terço (1/3) dos membros efectivos, sendo a decisão da Assembleia Geral tomada por uma maioria de 2/3 de votos dos seus membros presentes e votantes.
2. A decisão da Assembleia Geral da ANARTE-MOÇAMBIQUE que aprova a eleição do Membro Honorário da associação é notificada, por escrito, pelo Presidente da Mesa da Assembleia Geral ao interessado, com o conhecimento de todos os membros da associação.

SECÇÃO III JÓIAS E QUOTAS

Artigo 8 Jóias e Quotas

1. Todo aquele que for admitido na qualidade de membro efectivo da ANARTE-MOÇOMBIQUE está sob a obrigação estatutária de uma única vez e imediatamente após a notificação da sua admissão na associação, pagar a jóia a favor da associação, nos valores a serem estipulado pela Assembleia Geral.
2. Todos os membros efectivos da ANARETE-MOÇAMBIQUE estão sob a obrigação estatutária de, uma vez ao mês, pagar as quotas, a favor da associação, no valor a ser estipulado pela Assembleia Geral.

CAPÍTULO IV DIREITO A VOTO

Artigo 9 Direito a Voto

1. O voto é um direito de todo o membro efectivo da ANARTE-MOÇAMBIQUE, sendo o seu exercício um dever cívico.
2. O direito a voto é igual, livre e secreto, cabendo cada membro efectivo um único voto.
3. Os membros honorários não têm o direito a voto.

CAPÍTULO V ÓRGÃOS SOCIAIS

SECÇÃO I MANDATO E OBRIGAÇÃO DO EXERCÍCIO DE CARGOS E RESPONSABILIDADE PELOS ACTOS DOS MEMBROS DOS ÓRGÃOS SOCIAIS

Artigo 10 Mandato dos Membros dos Órgãos Sociais

Nos termos dos presentes Estatutos, o mandato dos membros de qualquer órgão social da ANARTE-MOÇAMBIQUE é de 3 (três) anos.

Artigo 11 Obrigação do Exercício de Cargos

1. O exercício de cargos em qualquer órgão social da associação é obrigatório.
2. Os membros dos órgãos sociais da ANARTE-MOÇAMBIQUE não serão remunerados pelo exercício dos respectivos cargos.

Artigos 12

Responsabilidade dos Membros dos Órgãos Sociais pela Prática ou Omissão de Actos

1. Os membros de cada órgão social da ANARTE-MOÇAMBIQUE têm poderes iguais e estão sob as seguintes formas de responsabilidade:
2. Responsabilidade solidária – pelos actos, cumulativamente, praticados e aprovados pelo órgão social em que estes estejam a servir; e
3. Responsabilidade individual – pelos actos praticados ou omitidos individualmente no exercício das funções, por inerência do cargo.
4. A responsabilidade dos membros dos órgãos sociais da ANARTE-MOÇAMBIQUE cessa quando a Assembleia Geral aprove os seus actos.

SECÇÃO II

ELEIÇÃO E REELEIÇÃO DOS MEMBROS DOS ÓRGÃOS SOCIAIS

Artigo 13

Eleição dos Membros dos Órgãos Sociais

1. Todos os membros dos órgãos sociais da ANARTE-MOÇAMBIQUE são eleitos pela Assembleia Geral, mediante propostas apresentadas pelo Conselho de Direcção ou de grupos de 10 (dez) membros efectivos da ANARTE cada, por uma maioria de 2/3 (dois terços) de votos dos presentes e votantes.
2. Os novos membros dos órgãos sociais da ANARTE-MOÇAMBIQUE tomam posse imediatamente após a sua eleição, cessando, assim, o mandato dos membros anteriores.
3. Nenhum membro da associação pode ser eleito, no mesmo mandato, para mais de um órgão social da associação.
4. A Assembleia Geral que eleger os membros do Conselho de Direcção deverá, por uma maioria de 2/3 de votos dos membros presentes e votantes, indicar quem de entre os membros deste Conselho assumirá as funções de presidente e Vice-Presidentes, respectivamente.
5. Nos termos dos presentes Estatutos, o presidente do Conselho de Direcção é o Presidente da ANARTE-MOÇAMBIQUE.
6. A Assembleia Geral que eleger os membros do Conselho Fiscal deverá, por uma maioria de 2/3 de votos dos presentes e votantes, indicar quem de entre os membros deste Conselho exercerá as funções de Presidente, vice-presidente e Vogal Efectivo, respectivamente.
7. Em caso de o número de componentes de qualquer órgão social da associação seja inferior á metade, proceder-se-á a eleição para o preenchimento dos cargos vagos até ao final do mandato. A eleição efectuar-se-á dentro de 60 (sessenta) dias posteriores a ocorrência.

Artigo 14
Reeleição dos Membros dos Órgãos Sociais

Nos termos dos presentes Estatutos, é permitida somente uma única reeleição sucessiva, para o mesmo órgão social da ANARTE-MOÇAMBIQUE.

SECÇÃO III
ENUMERAÇÃO, COMPETÊNCIAS E COMPOSIÇÃO DOS ÓRGÃOS SOCIAIS

Artigo 15
Enumeração dos Órgãos Sociais

São órgãos sociais da associação, nomeadamente a Assembleia Geral, o Conselho Fiscal, e o Conselho de Direcção.

Artigo 16
Competências dos Órgãos Sociais

1. Compete á Assembleia Geral:

- a) Eleger, exonerar e demitir os membros da Mesa da Assembleia Geral e o seu presidente; os membros do Conselho Fiscal e o seu Presidente; e os membros do Conselho de Direcção e o seu presidente;
- b) Definir e adoptar o plano Estratégico e a política associativa;
- c) Votar a dissolução da associação e, quando aprovada, eleger a Comissão Liquidatária;
- d) Aprovar a emenda ou alteração dos Estatutos, do Regulamento Geral Interno, do Regulamento Eleitoral e demais regulamentos da associação que entenda conveniente;
- e) Propor e atribuir, sob forma de resolução, louvores ou outros actos de reconhecimento a quem julgue dignos de tal pela sua conduta irrepreensível e exemplar ou pelo trabalho abnegado realizado á causa da associação e/ ou da promoção e consolidação do Sector Empresarial, em geral;
- f) Apreciar os recursos para o qual tenham sido submetidos;
- g) Decidir, sob proposta do Conselho de Direcção, após o parecer do Conselho Fiscal e de acordo com os requisitos legais, sobre transações de maior vulto de compra e venda ou troca de bens imóveis da ANARTE-MOÇAMBIQUE, contratação de empréstimos, constituição de hipotecas e consignação de rendimentos;
- h) Conceder ao Conselho de Direcção as autorizações necessárias, nos casos em que os poderes à esta atribuídos se mostrem insuficientes;
- i) Conhecer as escusas de cargos para que os membros tenham sido eleitos e proceder ao preenchimento das vagas que se verificarem nos órgãos sociais da associação;

- j) Aplicar as penalidades da sua competência e propor as que sejam da competência dos outros órgãos sociais;
- k) Resolver as dúvidas suscitadas na interpretação e aplicação dos presentes Estatutos e deliberar sobre todos e quaisquer assuntos de interesse da ANARTE-MOÇAMBIQUE para que tenha sido convocada;
- l) Apreciar e votar o relatório, o balanço e contas anuais do Conselho de Direcção, e o respectivo parecer do Conselho Fiscal, bem como deliberar sobre a aplicação dos resultados líquidos do exercício económico findo na prossecução do fim e dos objectivos da ANARTE-MOÇAMBIQUE;
- m) Aprovar a eleição dos membros honorários;
- n) Aprovar o programa de acções e o orçamento da ANARTE-MOÇAMBIQUE para o ano seguinte;
- o) Exercer todas as demais funções que lhe sejam atribuídas pela lei e pelos estatutos e as que não sejam da competência de outros órgãos sociais da confederação.

2. Compete ao Conselho Fiscal:

- a) Velar pelo cumprimento das disposições legais, estatutárias e regulamentares;
- b) Emitir pareceres sobre relatórios das realizações trimestrais e o balanço e contas trimestrais do Conselho de Direcção, os orçamentos ordinários e suplementares, bem como parecer sobre o balanço financeiro anual e contas de exercício da ANARTE-MOÇAMBIQUE;
- c) Emitir parecer sobre o orçamento para o ano seguinte;
- d) Emitir parecer sobre as operações financeiras ou comerciais a desenvolver pelo Conselho de Direcção, nos termos do Regulamento Geral Interno da ANARTE-MOÇAMBIQUE;
- e) Examinar a escrita e documentação da associação e os serviços de contabilidade / tesouraria da ANARTE-MOÇAMBIQUE sempre que o julgue conveniente;
- f) Pronunciar-se sobre todos os assuntos que lhe sejam submetidos pela Assembleia Geral ou pelo Conselho de Direcção;
- g) Solicitar a convocação da Assembleia Geral quando conveniente;
- h) Participar nas reuniões do Conselho de Direcção, mas sem direito á voto;
- i) Exercer todas as demais atribuições que lhe sejam cometidas pela lei ou pelos presentes Estatutos.

3. Compete, especificamente, ao Conselho de Direcção:

- a) Representar a associação em juízo e fora dele, activa ou passivamente;
- b) Prestar todos os esclarecimentos e coadjuvar os restantes órgãos sociais da associação;
- c) Decidir sobre a admissão e exclusão de membros efectivos, e propor á Assembleia geral a eleição de membros honorários;
- d) Cumprir e fazer cumprir as disposições e as deliberações da Assembleia Geral;
- e) Submeter á Assembleia Geral os assuntos que entender por convenientes;
- f) Praticar todos os demais actos necessários ao bom funcionamento da associação e com vista ao cabal cumprimento do seu fim e objectivos;
- g) Adquirir, arrendar, onerar ou alienar, mediamente parecer favorável do Conselho Fiscal, os bens moveis e imóveis que, respectivamente, se mostrem necessários ou desnecessários á execução das actividades da Confederação, obedecendo-se ao disposto no Artigo 161, no 2, do Código Civil e aos demais requisitos legais;
- h) Preparar e propor á Assembleia Geral opções estratégicas para a associação, bem como políticas das áreas de negócios;
- i) Elaborar a política de gestão da associação nos seus diversos domínios, visando a concretização das estratégias aprovadas;
- j) Elaborar ou fazer elaborar os regulamentos, códigos de conduta ou outros actos normativos que forem considerados necessários, os quais vigorarão após a sua aprovação pela Assembleia Geral;
- k) Constituir conselhos, comissões, grupos de trabalho ou outros órgãos, permanentes ou eventuais, e convidar para neles participar os seus membros ou pessoas individuais ou colectivas, exteriores da associação, definido-lhes os objectivos e as respectivas atribuições, bem como aprovar os respectivos regulamentos;
- l) Constituir, sob sua inteira responsabilidade, mandatários nos quais poderá delegar, provisoriamente, uma parte dos seus poderes, para a prática de determinados actos, definidos a extensão dos respectivos mandatos;
- m) Aplicar as penalidades da sua competência e propor as que sejam da competência, respectivamente do Conselho Fiscal e da Assembleia Geral;
- n) Exercer quaisquer outras atribuições que sejam conferidas pela Assembleia Geral nos termos da legislação em vigor na República de Moçambique e dos presentes Estatutos.

Artigo 17
Composição dos Órgãos Sociais

1. A Assembleia Geral é o órgão supremo da ANARTE-MOÇAMBIQUE e é composta por:
 - a) Todos os seus membros efectivos no pleno gozo dos direitos sociais estatutariamente estabelecidos; e
 - b) Todos os seus Membros Honorários, mas estes sem o direito a voto.
2. A Mesa da Assembleia Geral é constituída por 3 (três) membros, nomeadamente um Presidente; um vice-presidente; e um Secretário.
3. O Conselho Fiscal é composto por 3 (três) membros, nomeadamente um Presidente, um vice- Presidente, e um vogal efectivo.
4. O Conselho de Direcção é composto por 5 (cinco) membros, nomeadamente 1 (um) Presidente; 1 (um) vice-presidente; e 3 (três) Vogais Efectivos.

SECÇÃO IV
REUNIÕES E CONVOCATÓRIAS, QUORUM E VOTAÇÃO NOS ÓRGÃOS SOCIAIS

Artigo 18
Reuniões dos Órgãos Sociais e Convocatórias

1. A Assembleia Geral reúne-se, ordinariamente, uma vez ao ano, no mais tardar, até o final do primeiro trimestre de cada ano.
2. A Assembleia Geral é convocada pelo seu presidente, por meio de anúncios, donde conste a ordem de trabalho, publicados nos jornais de maior circulação, com, pelo menos, trinta dias de antecedência, em relação á data marcada para a sua realização.
3. Até 7 (sete) dias antes da data marcada para a reunião da Assembleia Geral deverão estar disponíveis aos membros da associação, na sede da ANARTE-MOÇAMBIQUE, os documentos necessários á discussão e aprovação do orçamento, á discussão e votação do relatório de contas, e ao balanço anual das actividades.
4. Os Membros Honorários poderão participar nas reuniões da Assembleia Geral, mas sem direito á voto.
5. A Assembleia Geral poderá reunir-se extraordinariamente quando ocorra uma das seguintes situações:
 - a) Por convocação do seu Presidente da Mesa;
 - b) Por convocação do Conselho de Direcção, a qual deverá ser feita por consenso e unanimidade dos seus membros;

- c) Por convocação de, pelo menos, 2 / 3 dos membros efectivos da associação no pleno gozo dos direitos estatutários, por motivos que se julgarem necessários;
- 6. Para todos os efeitos legais, qualquer convocação da reunião extraordinária da Assembleia Geral, constante no número anterior, deverá, necessariamente, indicar a data e a agenda da reunião.
- 7. O Conselho Fiscal reunir-se uma vez em cada semestre, por iniciativa do seu presidente, nas datas da sua conveniência, para emitir os pareceres sobre o balanço trimestral das contas da associação. Para todos os efeitos, as reuniões do Conselho Fiscal terão lugar antes da realização da reunião ordinária anual da Assembleia Geral.
- 8. O Conselho de Direcção reúne-se, ordinariamente, uma vez ao mês, na primeira semana de cada mês, sendo a reunião convocada pelo seu presidente, pelo menos, 48 (quarenta e oito) horas antes da realização desta, por meio de fax, telefone, ou E-mail, devendo na convocatória ser anexo à agenda da reunião.
- 9. O Conselho de Direcção poderá reunir-se, extraordinariamente:
 - a) Por iniciativa do respectivo presidente; e
 - b) A pedido, por escrito, de 1 (um) dos seus membros.

Artigo 19 Quorum dos Órgãos Sociais

- 1. A reunião ordinária da Assembleia Geral só poderá ter lugar em primeira convocatória quando nela estejam presentes ou devidamente representados, pelo menos, a maioria simples dos membros fundadores e efectivos da associação no pleno gozo dos directos sociais estatutoriamente estabelecidos.
- 2. Não se verificando as presenças exigidas, a Assembleia Geral funcionará em segunda convocatória, 15 (quinze) minutos depois da hora marcada para a primeira, neste caso com qualquer número de membros da associação presentes. A reunião extraordinária da Assembleia Geral, convocada nos termos de uma das alíneas do número 5 do artigo 18 dos presentes Estatutos, só poderá realizar-se quando nela estejam, pelo menos, 2/3 (dois terços) dos membros requerentes.
- 3. A reunião ordinária do Conselho de Direcção só poderá ter lugar quando nela estejam presentes, pelo menos, a metade dos seus membros.
- 4. Não se verificando as presenças exigidas, o Conselho de Direcção deliberará, em Segunda convocatória, 15 (quinze) minutos depois da hora marcada, com qualquer número de membros presentes. A reunião extraordinária do Conselho de Direcção, convocada nos termos de uma das alíneas do número 9 do artigo 18, só terá lugar quando nela estejam presentes os requerentes.
- 5. As decisões da Assembleia Geral, com excepção daquelas respeitantes às eleições dos membros dos órgãos sociais, à alteração dos Estatutos da ANARTE-MOÇAMBIQUE

e à dissolução da associação, serão tomadas por uma maioria absoluta de votos dos membros efectivos presentes e votantes.

6. As decisões do Conselho Fiscal serão tomadas por unanimidade de votos dos seus membros.
7. As decisões do Conselho de Direcção serão tomadas por uma maioria simples de votos dos seus membros presentes e votantes, cabendo ao respectivo presidente o voto de qualidade em casos de paridade.

CAPÍTULO VII DIRECÇÃO EXECUTIVA

Artigo 20 Direcção Executiva

1. Será contratado(a) um(a) Director(a) Executivo(a), podendo ou não ser um membro da associação, mas, sendo, para todos os efeitos, considerado como empregado da ANARTE-MOÇAMBIQUE.
2. A decisão do Conselho Directivo sobre a contratação do (a) Director(a) Executivo(a) da ANARTE-MOÇAMBIQUE será tomada por uma maioria simples de votos dos seus membros, cabendo ao respectivo presidente o voto de qualidade em caso de paridade.
3. O Director Executivo prestará contas das suas actividade, directamente, ao Conselho de Direcção, em particular, ao seu presidente, bem como aos outros órgãos sociais da associação.

CAPÍTULO VIII REPRESENTAÇÃO DA ASSOCIAÇÃO

Artigo 21 Representação da Associação

1. A ANARTE-MOÇAMBIQUE representa todos os seus membros e assume com empenho as suas funções, em todos os organismos públicos o e privados, nacionais e estrangeiros que, por lei ou a convite dessas autoridades, lhe sejam atribuídas.
2. A ANARTE-MOÇAMBIQUE fica, legalmente, obrigada:
 - a) Pela assinatura do Presidente do Conselho de Direcção ou, no caso de ausência ou impedimento, dum dos seus Vice-Presidentes;
 - b) Pela assinatura de um membro do Conselho de Direcção a quem tenha sido delegado os poderes para o respectivo acto pelo mesmo Conselho;
 - c) Pela assinatura de um procurador especialmente constituído e nos exactos termos do respectivo mandato.
 - d) Os actos de mero expediente poderão ser assinados pelo Director(a) Executivo(a) da ANARTE-MOÇAMBIQUE ou por alguém qualificado para tal.

CAPÍTULO X EXTINÇÃO DA ANARTE-MOÇAMBIQUE

Artigo 22 Extinção da ANARTE-MOÇAMBIQUE

1. A ANARTE-MOÇAMBIQUE extingue-se por acordo dos seus membros e demais casos previstos na lei. Extinguindo-se por acordo dos seus membros, a Assembleia Geral deliberará sobre a forma e o prazo de dissolução e liquidação, bem como o destino a dar ao património da ANARTE-MOÇAMBIQUE nos termos da lei.
2. A reunião da Assembleia Geral que deliberará sobre a dissolução e liquidação da ANARTE-MOÇAMBIQUE será designada uma Comissão Liquidatária que representará a Associação em todos os actos exigidos por lei para a liquidação.

CAPÍTULO XI DISPOSIÇÕES FINAIS

Artigo 23 Disposições Finais

Os direitos e os deveres especiais dos membros dos órgãos sociais da ANARTE-MOÇAMBIQUE, as condições e requisitos de elegibilidade dos membros dos membros dos órgãos sociais e as regras para as eleições dos mesmos, bem como as regras a observar no preenchimento de vagas verificadas nos órgãos sociais da ANARTE-MOÇAMBIQUE durante o mandato serão fixados no Regulamento Geral Interno da ANARTE-MOÇAMBIQUE.

CAPÍTULO XII OMISSOS

Artigo 24 Omissos

Qualquer questão omissa será resolvida de acordo com o disposto no Código Civil quanto às associações de carácter não lucrativa, de acordo com a lei sobre as associações de natureza não lucrativas bem como outra legislação complementar sobre a matéria em vigor na República de Moçambique.

Maputo, aos 30 de Agosto de 2002.

AID TO ARTISANS

IV WORKSHOP NACIONAL DE ARTESAO S
 MAPUTO - 25, 26 e 27 de Fevereiro 2002

Agenda

<i>Dia 25 Segunda -Feira</i>		<i>Dia 26 Terça-feira</i>		<i>Dia 27 Quarta-feira</i>	
1	Ice breaker	08:30h	Revisão dos Boletins • Preços e custos	08:30h	ANARTE- Acordo com a Djabula
1	Orientação			09:00h	Experiências de outras províncias
1	Resumo dos pontos abordados no último workshop relativos a ANARTE	09:00h	Registo financeiro/contabilidade • Experiência de participantes • Modelos ideais		• Onde adquirir madeira • Constrangimentos • Soluções aplicadas
1	Apresentação do relatório de visita a Tanzânia				
1	Intervalo para café/chá	09:45h	Intervalo para café/chá	09:45h	Intervalo para café/chá
1	Discussão dos estatutos da ANARTE	10:00h	Registo financeiro/contabilidade • Gestão do Caixa Vs. Poupança	10:00h	• Desenvolvimento de produto • Tendências de mercado
	Intervalo para Almoço	13:00h	Intervalo para Almoço	13:00h	Intervalo para Almoço
	Continuação da discussão dos estatutos	14:00h	Experiência de participação no curso de marketing(EUA)	14:00h	Considerações finais da ANARTE
	Intervalo para café/chá	14:45h	Experiência da feira local Dezembro de 2001	15:00h	• Boletins • Avaliação do workshop
	Desenvolvimento organizacional	15:30h	Intervalo para café/chá	15:30h	Intervalo para café/chá
	Fecho do debate relativo a ANARTE	15:45h	Premiações aos artesãos	15:45h	Distribuição de certificados
		16:30h	Fecho da sessão de trabalho	16:00h	Encerramento

IV Workshop Nacional de Artesãos

Orientação

O workshop será conduzido em 7 sessões

1. Discussão dos estatutos da ANARTE
2. Registos financeiros
3. Experiências de participação em Feiras(locais/internacionais)
4. Acordo de compra de madeira com a comunidade de Djabula
5. Desenvolvimento de produto
6. Tendências de mercado
7. Boletins

1. Discussão dos estatutos da ANARTE

A primeira sessão será orientada pelos membros da comissão instaladora. O objectivo desta sessão é de procurar buscar ideias e opiniões dos participantes quanto aos interesses e objectivos que irão dar forma a associação.

2. Registos financeiros

Uma vez mais iremos abordar a questão dos registos financeiros, dentro da perspectiva de sucesso de negócio. Esta sessão será facilitada pelo Sr Neil(da LINK) e será orientada pelo Sr Abel

3. Experiências de participação em Feiras(locais/internacionais)

o objectivo é de tentar mostrar quão importante é a participação é diferentes inventos. Estão convidados a Sr Gilda da Tritique e o Sr Mabanda para apresentar a experiência que colheram na sua participação na Feira Internacional de Nova Iorque.

Outros artesãos serão convidados na plateia para dar a sua opinião em relação as feiras locais.

4 .Acordo de compra de madeira com a comunidade de Djabula

Iremos falar da negociação entre a ANARTE(artesãos de Maputo) e a comunidade de Djabula, para o estabelecimento de um acordo de compra de madeira dentro de uma base sustentável.

Mabanda e Daúde serão os nossos convidados para esta sessão, que será orientada

5. Desenvolvimento de produto

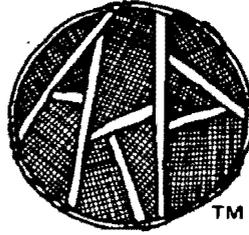
Esta sessão será orientada pela Sra Chila. O objectivo será basicamente de mostrar a importância do desenvolvimento de produtos. Métodos e formas de desenvolver um produto.

6. Tendências de mercado

A sessão será orientada pela Sra. Chila. O objectivo é mostrar quais as novas tendências de mercado internacional em termos de cores, produtos e outros.

7. Boletins

O objectivo desta sessão é de fazer uma reflexão em torno dos boletins. Pretende-se saber até onde eles tem chegado, como estão a ser entendidos e colher algumas sugestões quanto a temas a serem abordados nos próximos números.



Aid to Artisans

EXPORTER INTERNSHIP PROGRAM ATA MOZAMBIQUE

Dear Exporter,

ATA's Exporter Internship Program is designed to help the craft exporter succeed in doing business in the global marketplace through direct contact with importers/wholesalers. The activities of a craft exporter are ongoing and do not lie only with the receiving and shipping of an order. The internship will provide the craft exporter with experience in carrying out the following tasks that are fundamental to running a successful export business.

- » Developing promotional materials of product lines (lines developed by artisan groups independently or through exporter/buyer design input)
- » Promoting product lines to international buyers/importers (through trade shows, catalog/brochure, website, samples)
- » Communicating with the buyer/importer
- » Receiving and confirming purchase orders (POs) or sample orders; and bank transfers (50% deposit)
- » Writing and distributing POs to artisan groups, together with 50% deposit
- » Monitoring production and quality control of orders distributed to artisans, to stay within buyer deadlines
- » Receiving completed orders from artisan groups and conducting final quality control
- » Labeling and packing orders for export shipping
- » Preparing all export documentation (including packing list, commercial invoice, certificate of origin) and arranging the international shipment (payments of air freight & airport tax)
- » Arranging transportation of cargo to the port of exit
- » Faxing of export documentation, including airway bill number, to buyer for import purposes
- » Confirming arrival of shipment
- » Preparation of final invoice, including shipping fees, collecting payment from the buyer and distributing final payments to the artisans

Contact: Aid to Artisans, Av. Base N'tchinga, N° 725, Bairro da Coop, Maputo. Tel. 417179 Fax 419505
E-Mail: ljohnson@ata.virconn.com

Some of the above tasks are ongoing, while others are dependent on the market and purchase order cycle. As a result, the schedule of activity for the internship will not run during consecutive days, rather a tentative schedule has been developed with room for flexibility in order for the exporter to experience all aspects of the buyer-fulfillment process. The participant(s) will work together with our Marketing staff. Below is a preliminary schedule of participation:

February	Orientation to ATA work and internship process Communication (this is an ongoing activity between the exporter, the artisans and the buyers) Receiving and distribution of POs from international shows in the US <u>Timetable:</u> 2 days per week during the entire month
March	Follow-up on order fulfillments Product Development process <u>Timetable:</u> 1 day per week during the entire month
April	Receiving products and conducting quality control Packing Preparation of Export Documentation and shipping Product Development process <u>Timetable:</u> 2 days per week, and on an as-needed basis.
May	Pricing & Costing preparation Promoting new products to existing clientele in preparation of upcoming shows Receiving and distribution of POs from international show in UK (Top Draw) <u>Timetable:</u> 1 day per week
June	Pricing & Costing preparation Shipping of samples for August trade shows Development of promotional materials <u>Timetable:</u> 1 day per week
July	Preparation for trade show Follow-up on outstanding orders to be shipped <u>Timetable:</u> open
August	Trade show experience (preparation process, booth display, customer service) SA MRT Training Trade show follow-up <u>Timetable:</u> To be determined

Your company may have different employees who perform the varying tasks that may make it more practical for you to identify which employee should receive training in which task. It is important that all employees are aware of all the tasks involved, even if they are not directly responsible for any particular one. This will enable your company to run smoothly. It is expected that whoever is trained through this program returns to their company to share their experience with their colleagues in order to ensure success.

We look forward to receiving a response from you with regard to your interest and ideas that will make this experience fulfilling and productive for us all. Please respond in writing by January 30, 2002.

Sue ...

POTENCIAIS EXPORTADORES DE ARTESANATO

Classica, Lda

Rua Principal D/36

C. P. 110 - Nacala

Tel.: 06-52 64 44

Fax: 06-52 62 63

Contact/

Contacto: Acácio Ramos Naluco

Products/

Produtos: Shell sea and handicraft/ Conchas marinhas e artesanato

Cooperativa de Produção Artesanal Arte - Makonde

Av. Marian Ngouabi, 798

Maputo

Tel.: 01-41 63 31

Contact /

Contacto: Adelino A. Kapela

Products /

Produtos: Wood handicraft / Artesanato de madeira.

Lusoáfrica, Lda

Mocone

C.P. 52 - Nacala

Tel.: 06-52 60 80

Fax: 06-52 60 81

Contact/

Contacto: António Manuel

Products/

Produtos: Shell sea and corals / Conchas marinhas e corais

Moçambique Arte, Lda.

Loja Franca do Aeroporto Internacional do Maputo

C. P. 1174 - Maputo

Tel.: 01-46 57 21

Fax: 01-42 94 43

Contact /

Contacto: Parbudas V. G. Samgi

Products /

Produtos: Handicraft, mineral water, beer, juices and cashew nut / Artesanato, água mineral, cerveja, sumos e castanha de cajú.

Original Technology, Lda.

Av. Karl Marx, 1902

Tel.: 01-42 53 88/ 42 53 94

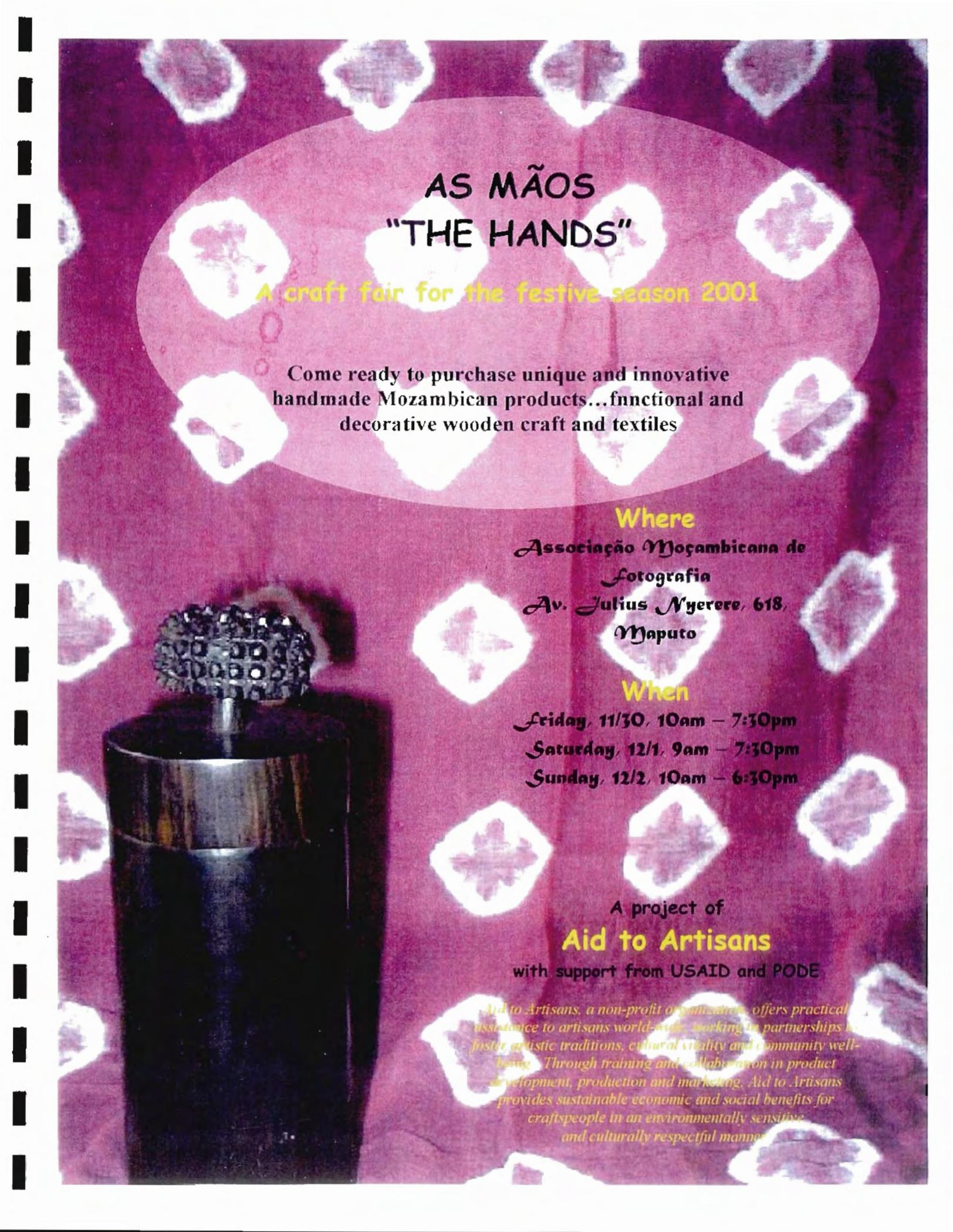
Fax: 01-42 53 88

Contact /

Contacto: Mário da Silva Santos

Products /

Produtos: Timber and handicraft articles/ Madeira e artigos de artesanato



AS MÃOS "THE HANDS"

A craft fair for the festive season 2001

Come ready to purchase unique and innovative
handmade Mozambican products...functional and
decorative wooden craft and textiles

Where

*Associação Moçambicana de
Fotografia
Av. Julius Nyerere, 618,
Maputo*

When

*Friday, 11/30, 10am – 7:30pm
Saturday, 12/1, 9am – 7:30pm
Sunday, 12/2, 10am – 6:30pm*

A project of

Aid to Artisans

with support from USAID and PODE

Aid to Artisans, a non-profit organization, offers practical assistance to artisans world-wide, working in partnerships to foster artistic traditions, cultural vitality and community well-being. Through training and collaboration in product development, production and marketing, Aid to Artisans provides sustainable economic and social benefits for craftspeople in an environmentally sensitive and culturally respectful manner.



PUBLICIDADE

As empresas de artesanato de Moçambique continuam a obter o sucesso nos mercados internacionais, sustentando o seu nome dentro do mercado de artesanato de qualidade, uma indústria de USD 13,8 biliões, ao mesmo tempo que cria o seu próprio nome na África do Sul. No passado mês de Agosto, e mediante a assistência técnica e de concepção prestada pela ATA, participaram em feiras internacionais 13 empresas de artesanato, representando 100 artesãos, o que resultou em vendas de USD 40.000 FOB. Com o suporte do PODE, o Projecto para o Desenvolvimento Empresarial, os consultores de *design* da Aid to Artisans prestaram assistência a empresas de artesanato em Maputo, Sofala e Nampula, no desenvolvimento de colecções de produtos de qualidade para o lar a serem exibidos na International Gift Fair de Nova Iorque, na International Gift Fair de San Francisco, na The Gift Fair em Atlanta, e na feira SARCD A em Joanesburgo. Com a aproximação da época festiva, os retalhistas dos EUA e da África do Sul exigem que os produtos estejam nas suas prateleiras até ao final de Novembro. Este desafio vai mesmo de encontro às necessidades dos artesãos, que se sentem agora mais confiantes para acrescentarem mais trabalhadores às suas microempresas em crescimento permanente e para trabalharem juntos no sentido de cumprirem os prazos estabelecidos pelo comprador. Os artesãos estão a aprender como melhorar a eficiência dos seus sistemas de produção e a gerir as suas receitas, de modo a assegurar a conclusão a tempo e horas das encomendas. Mesmo com a formação cruzada prestada a grupos, para que mais de um grupo possa preencher uma determinada linha de produtos, a Aid to Artisans teve que atrasar uma encomenda de um importador do Reino Unido até ao ano que vem. A Aid to Artisans, uma organização sem fins lucrativos que oferece assistência prática a grupos de artesãos através do desenvolvimento de produtos, de formação de negócio e aptidão para o mercado, e de ligações ao mercado, está a trabalhar em Moçambique desde 1998, no âmbito de um programa de Subsídios Comparticipados (*Matching Grants*) da USAID. Este subsídio requer que a Aid to Artisans angarie o montante igual ao fundo atribuído pela USAID para que possa atingir o seu objectivo de criação de emprego sustentável para o artesãos da África Austral. Financiadores como o PODE, a Fundação Ford, a Fundação Kellogg, a Fundação West e outros, ajudam a tornar possível o programa da Aid to Artisans, tornando os sonhos dos artesãos uma realidade. A inovação do *design*; a capacidade de produção, com preços competitivos e um mercado preparado, são a chave do seu sucesso global. Fique à espera da terceira feira anual de artesanato da Aid to Artisans, As Mãos, que terá lugar em Dezembro próximo, e prepare-se para comprar maravilhosos, inovadores, decorativos e funcionais artigos para a sua casa ou escritório dos empresários de artesanato em projecção.

Aid to Artisans
Maputo, 26/09/02

AS MÃOS

Uma Feira de Artesanato para
Época Festiva de 2001

Venha pronto para comprar produtos feitos à mão,
únicos e inovadores ... decorativos e funcional
artesanato em madeira e têxteis

Local

Associação Moçambicana de Fotografia
Av. Julius Nyerere, 618, Maputo

Data

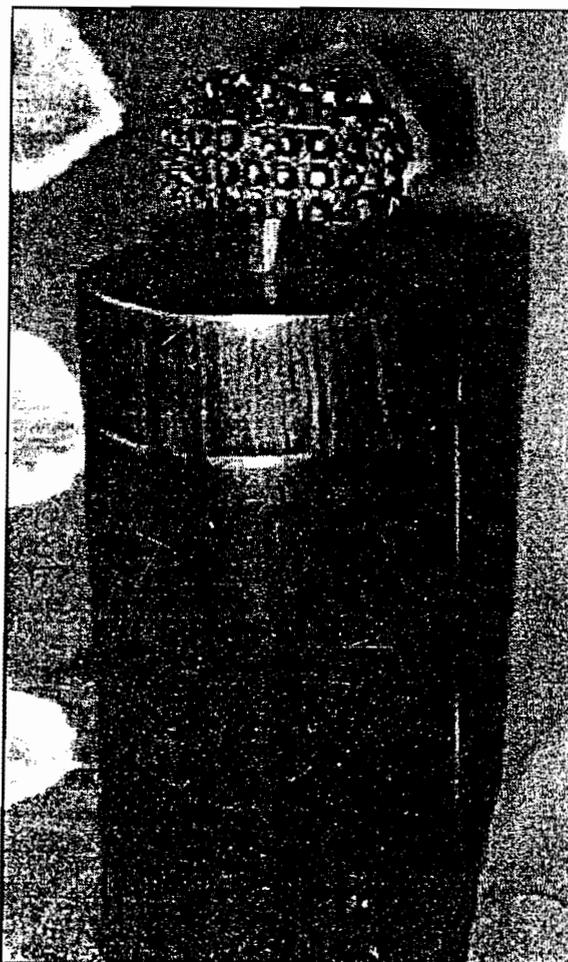
Sexta-feira, 30/11, 10h00 - 19h30

Sábado, 1/12, 9h00 - 19h30

Domingo, 2/12, 10h00 - 18h30

Um projecto da
Aid to Artisans
com suporte da USAID

A Aid to Artisans, uma organização sem fins lucrativos, oferece uma assistência prática, em todo o mundo a artesãos que trabalham em parcerias visando promover as tradições artísticas, a vitalidade cultural e o bem-estar das respectivas comunidades. Através de acções de formação e da colaboração para o desenvolvimento, produção e comercialização de produtos a Aid to Artisans proporciona benefícios económicos e sociais sustentáveis a artesãos, com respeito para com a cultura e sensibilidade para com o ambiente.



**There's
another
way that
works.**

**EIGHT ENTERPRISES FROM SOUTHERN AFRICA THAT
DEMONSTRATE BOTH SUSTAINABILITY AND DEVELOPMENT.**

The eight enterprises in this brochure are showcased by IUCN at the United Nations World Summit on Sustainable Development. Each enterprise demonstrates the three pillars of sustainable development:

- economic welfare
- environmental welfare
- social welfare

The financial support for this project, from the W.K. Kellogg Foundation, is gratefully acknowledged.

IUCN

Founded in 1948, The World Conservation Union brings together States, government agencies and a range of non-governmental organisations in a unique world partnership: over 980 members in all, spread across some 140 countries.

IUCN provides a meeting ground or forum for a wide range of conservation interests.

Through IUCN, practical knowledge, ideas, ethics and values are converted into responsible policies, programmes and actions. In pursuit of this mission, the Union attempts to integrate nature conservation with people's needs.

IUCN operations are becoming increasingly decentralised and are forwarded by an expanding network of global and regional country offices, located principally in developing countries where the focus is on pursuing practical solutions to both conservation and development challenges.

www.iucn.org

Contact details

INDIGENOUS TEA PRODUCERS ASSOCIATION - MAKONI TEA

Constantine Magunda
c/o SAFIRE
P.O. Box 1166, Mutare, Zimbabwe
Tel / Fax: +263 20 63761

MALAMBE (BAOBAB) FRUIT JUICE

Peter Kandlido / Christian Dohse
c/o The Wildlife and Environment Society of Malawi
Private Bag 578, Limbe, Malawi
Tel: +265 1643 428 / 502
Fax: +265 1643 765
Cell: +265 9914 540

THANDO PAPERS

Joseph Dlliza
Montebello Design Centre
31 Newlands Ave, Newlands, 7700, South Africa
Tel: +27 21 689 4752
Fax: +27 21 686 7403
Cell: +27 72 157 8407

THE DAUREB MOUNTAIN GUIDES

Karel INalbab
c/o NACOBTA
P.O. Box 86099, Windhoek, Namibia
Tel: +264 61 250 558
Fax: +264 61 222 647

NORTH WESTERN BEE PRODUCTS

Bob J. Malichi
P.O. Box 140096, Kabompo, Zambia,
Tel: +260 8 375 085
Fax: +260 8 375 054

MARULA NATURAL PRODUCTS

Girle Njoni, P.O. Box 450,
Tulamahashe, 1365, South Africa
Tel: +27 13 774 0206
Fax: +27 13 774 0217
Cell: +27 82 394 2808
Website: www.marula.org.za

PODI-BOSWA (PTY) LTD

Grace Masuku
c/o Bakgathla ba Kgafela Tribal Office
P.O. Box 377, Saulspoort, 0318,
South Africa
Tel: +27 14 556 1751 (tribal office)
Fax: +27 14 556 1716

JOSE 'MABANDA' FUMO

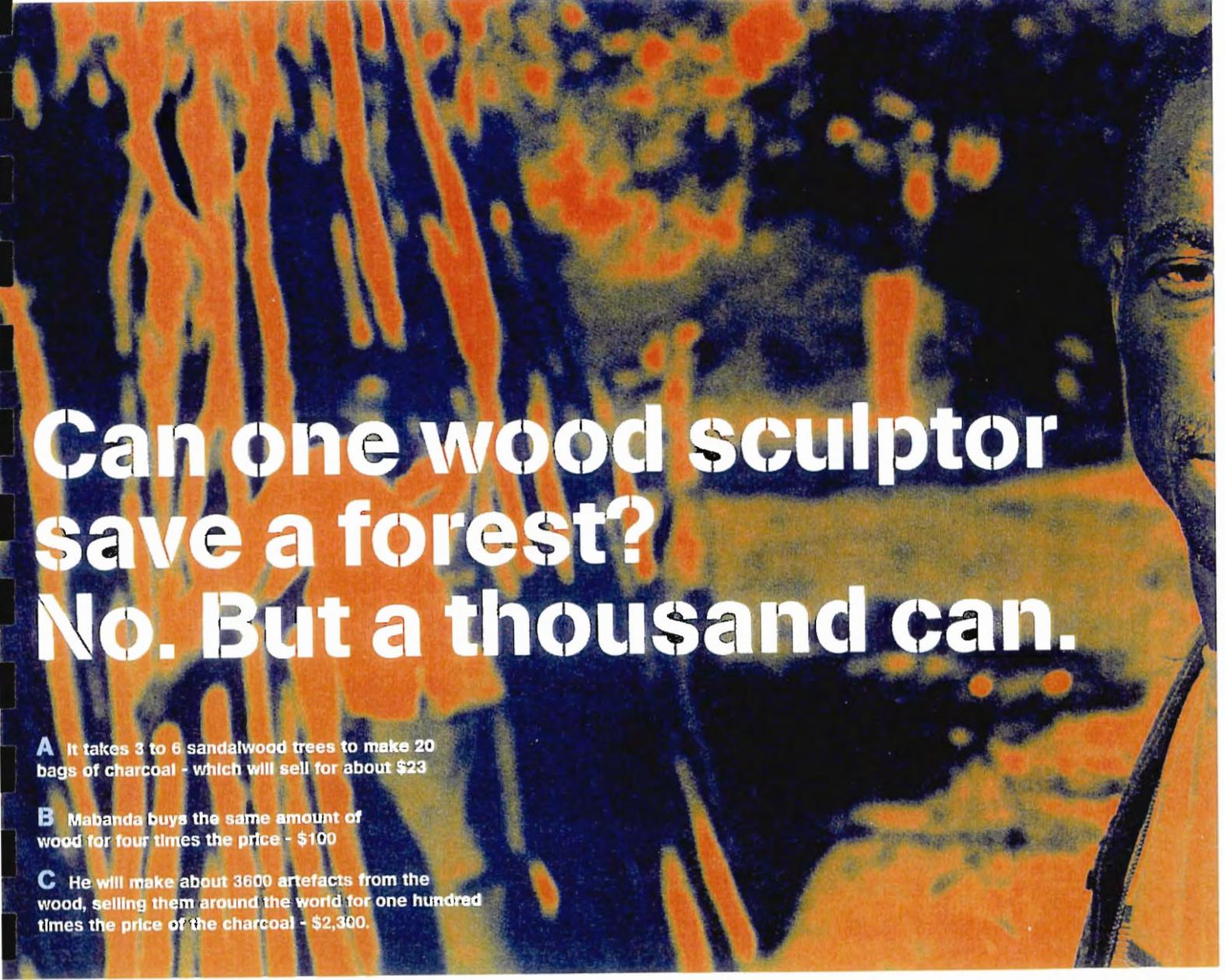
c/o Aid to Artisans
Av. Base N'tchinga No 725, Bairro da Coop, Maputo, Mozambique
Tel: +258 1 417 179
Fax: +258 1 419 505
Cell: +258 82 416 805

Website: www.thatworks.org

Project Manager
Anthea Stephens
IUCN South Africa Country Office
P.O. Box 11536, Hatfield, 0028, Pretoria
Tel: +27 12 362 6980
Fax: +27 12 362 6990
Email: anthea.stephens@iucn.org

Concept and Design: Varder Hulsbosch, Johannesburg - Photography by Pierre Crocquet, Anthea Stephens, Joost Hulsbosch





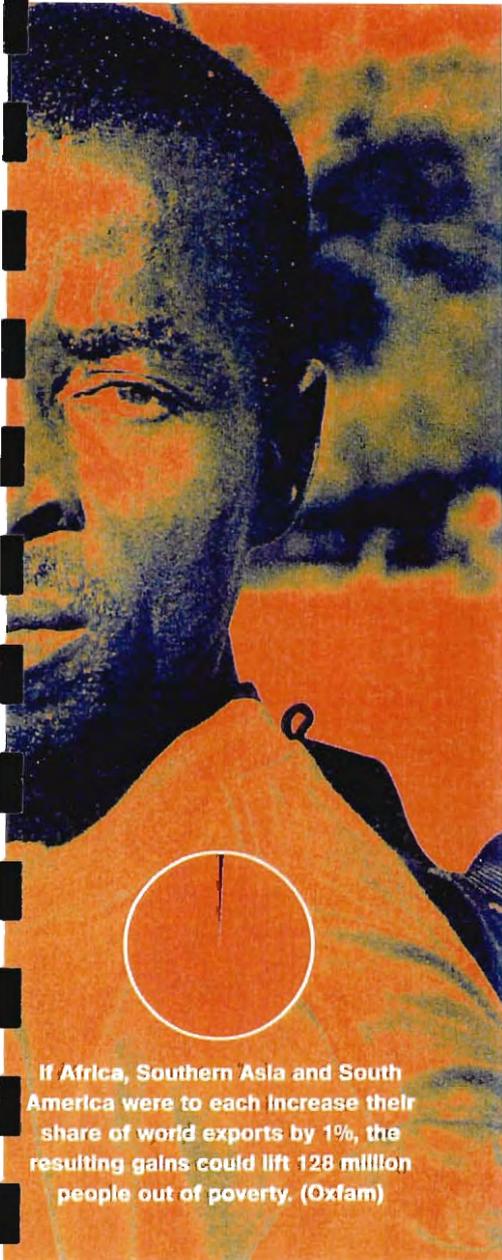
Can one wood sculptor save a forest? No. But a thousand can.

A It takes 3 to 6 sandalwood trees to make 20 bags of charcoal - which will sell for about \$23

B Mabanda buys the same amount of wood for four times the price - \$100

C He will make about 3600 artefacts from the wood, selling them around the world for one hundred times the price of the charcoal - \$2,300.





If Africa, Southern Asia and South America were to each increase their share of world exports by 1%, the resulting gains could lift 128 million people out of poverty. (Oxfam)

JOSE MABANDA PHOTO
MOZAMBIQUE

One third of the world's population still burns firewood or biomass for cooking and heating. In Mozambique this has led to the 'War of Wood.' There is a massive, unquenchable demand for charcoal.

Forests are cut down and, after days spent turning it into charcoal, sold for less than natural timber.

The unsustainable use of Mozambique's last surviving forest is the last thing on people's minds.

THERE'S ANOTHER WAY

By carving statues and ornaments from wood, Mabanda is, ironically, ensuring the sustainable use of the local forest. For a start, he makes use of dead trees. What's more, the forest is no longer allowed to be cut down and turned into charcoal. As a result, replanting takes place and natural crops are returning.

IT WORKS

Mabanda, with the help of Aid to Artisans (ATA), finds himself carving for the world. His products have been featured in Elle Décor and at the New York International Gift Fair.

He now employs four artisans.

ATA has helped Mabanda to identify cimbirre, another wood species, as an alternative to sandalwood. ATA also works with Mabanda and his artisans to develop a sustainable strategy for using precious woods.

CAN IT WORK BETTER?

1. Mozambique needs to improve forestry management.
2. It needs to make electricity less expensive, thereby decreasing the demand for charcoal.
3. It needs to find alternative livelihoods for those who are currently using the forests unsustainably.

Mabanda, with the support of Aid to Artisans (ATA), finds himself carving for the world. His products have been featured in Elle Décor and at the New York International Gift Fair.

ATA is working with Mabanda, and the four artisans he has trained, to develop a sustainable strategy for using precious woods. They have helped him to identify cimbirre as an alternative to using sandalwood.

By carving statues and ornaments from wood, Mabanda is, ironically, ensuring the sustainable use of the local forest. For a start, he makes use of dead trees. What's more, the forest is no longer allowed to be cut down and turned into charcoal. Replanting takes place and natural crops are returning to his particular area of Mozambique.

When Mozambique enforces forestry legislation, a lot more of its forests will return. And the world will see a lot more award-winning carvings.

Mabanda

c/o Aid to Artisans

Av. Base N'tchinga No 725,

Bairro da Coop, Maputo, Mozambique

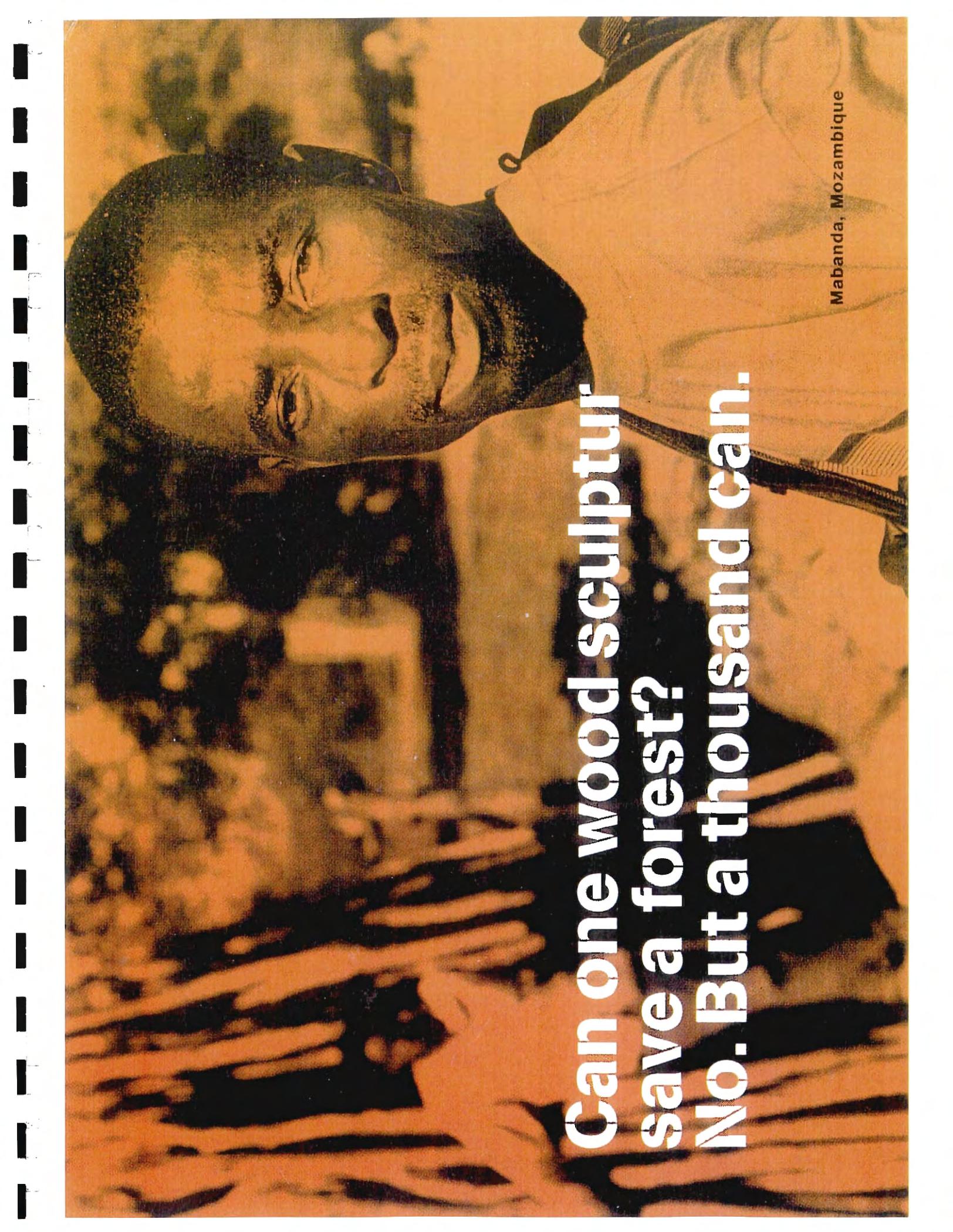
Tel: +258 1 417 179 Fax: +258 1 419 505 Cell: +258 82 416 805

THERE'S ANOTHER WAY THAT WORKS.

Mabanda is one of eight enterprises showcased during the World Summit on Sustainable Development. Facilitated by IUCN in Southern Africa and funded by the W.K. Kellogg Foundation, the project showcases communities who rely on their entrepreneurship to create sustainable livelihoods in Southern Africa. Jose 'Mabanda' Fumo's work is proof that there is another way that works.

W.K. KELLOGG
FOUNDATION

IUCN
The World Conservation Union

A photograph of a man in a white shirt standing in a forest. The foreground is dominated by a large, textured tree trunk. The background shows a dense forest with sunlight filtering through the trees. The overall tone is warm and natural.

**Can one wood sculptur
save a forest?
No. But a thousand can.**

Mabanda, Mozambique

ATA key buyer interview

Date:

Buyer:

Interviewer:

Our goal at ATA is to link producers with markets, and as part of that process we would like to talk with you about your business with _____ (country or business). The sales information you give us will remain confidential as we add all the sales by country and report on it only by country. We also want to know the things that are working well and those that are not, so that we can use this information to plan activities.

In the last six months, how many shipments have you received from _____? _____
What was the value of those shipments (US\$ FOB)? _____

Did you place any orders in the last six months? Y N
For how much at US\$ FOB _____

Do you intend to re-order? Y N

How many lines are you carrying from _____ now? What are they? Did you do the design?

On a scale of 1-10, with 10 being completely satisfied and 1 being never ordering again, how satisfied are you with the orders overall?

Quantity of communication

Quality of communication

Timeliness of communication

Packaging

Packing

Timeliness of order

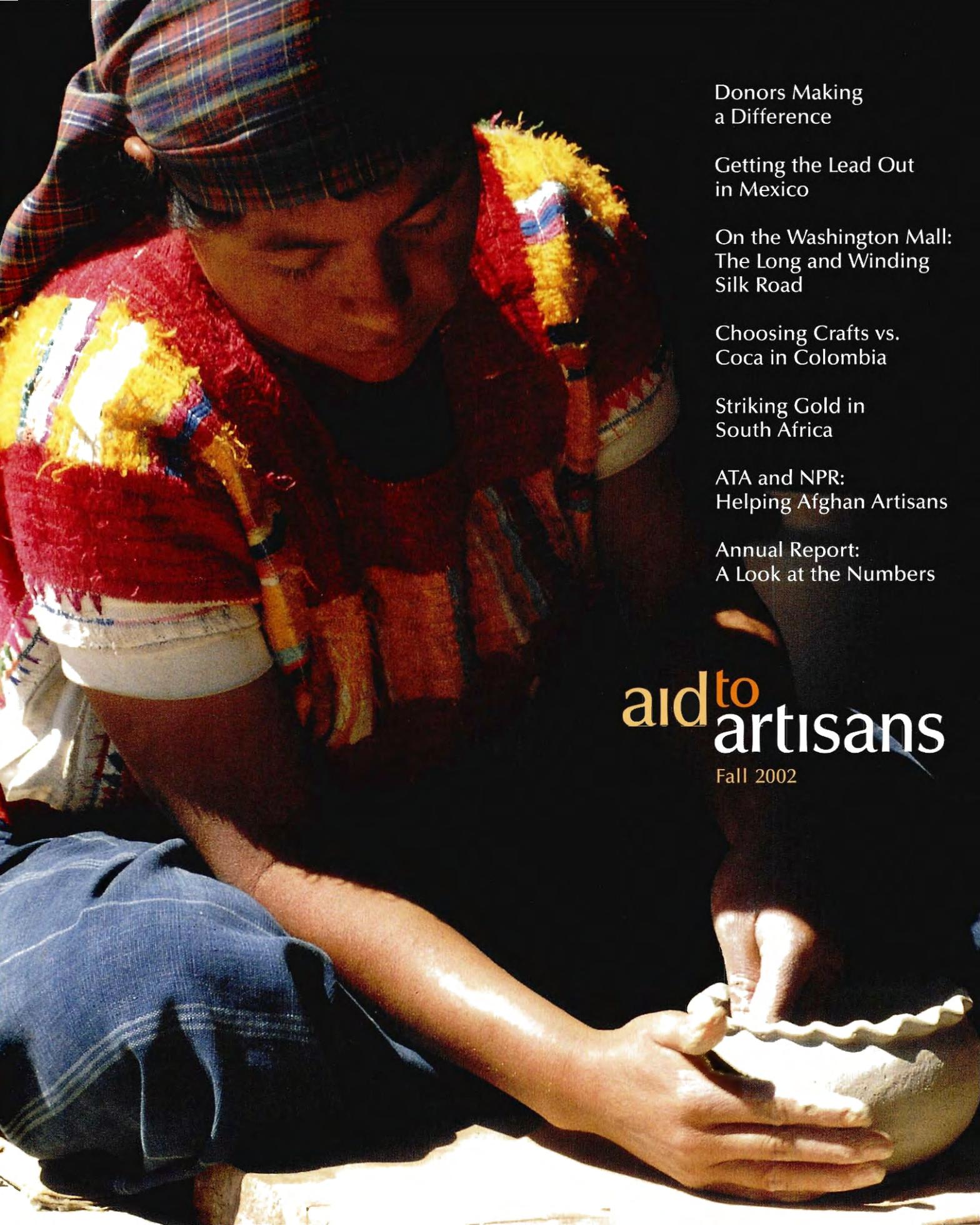
Quality control

Breakage

Design

Other: _____

Overall satisfaction (if not answered earlier)



Donors Making
a Difference

Getting the Lead Out
in Mexico

On the Washington Mall:
The Long and Winding
Silk Road

Choosing Crafts vs.
Coca in Colombia

Striking Gold in
South Africa

ATA and NPR:
Helping Afghan Artisans

Annual Report:
A Look at the Numbers

aid^{to}
artisans

Fall 2002

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- 1 Crafts vs. Coca in Colombia
- 3 Marketing and Public Relations Successes from ATA's Gift Fair Appearances
- 5 The Long and Winding Silk Road on the Washington Mall
- 6 Aid to Artisans Around the World: An Overview
- 9 ATA Helps Mexican Potters "Get the Lead Out"
- 11 Striking Gold in South Africa with New Trade Show and Training Program
- 13 Annual Report: A Look at the Numbers
- 15 Donors Making a Difference: Two Supporters' Perspectives
- 17 Noteworthy
- 19 Artisan Profile: Afghanistan's Abdul Wahkeel

Aid to Artisans invites you to become an annual donor; support artisans through the ATA Grants Program; join the Founders' Society; arrange for a matching gift from your employer; become a corporate sponsor; or consider a major grant for a specific ATA program. There are many opportunities for support, and we welcome the opportunity to discuss them with you. Please call Natalia Hanks at (860) 947-3344 or e-mail her at natalia_hanks@aidtoartisans.org for further information.

Editors: Brent S. Giorgio, Keith Recker
Designers: Paul Paauwe, Vicky Yuen Shan Wong,
New York City



Crafts vs. Coca in Colombia: An ATA Perspective



Many of the countries in which Aid to Artisans works have economic *disadvantages* that make life difficult for artisans. In Colombia, however, exactly the opposite is true. It is the economically *lucrative* drug trade that makes life untenable for many, together with the crime and violence that accompany drug trafficking.

Some citizens are trying to fight back by earning their living in other ways, and those are the people whom ATA's new Colombian initiative will help. With a \$4.2 million grant from USAID, ATA is beginning a five-year project in Colombia. The type of alternative economic development we will establish has become an urgent priority in Colombia to create a stronger core economy and eventually dismantle the coca industry that feeds the international drug trade.

The second most important economic activity in the country after agriculture, craft production in Colombia has great potential to increase employment and income opportunities. However, the limited understanding of market trends, expectations and quality standards, coupled with the lack of skills necessary to create innovative, market-driven products, have undermined sales of Colombian crafts. Through its new program, ATA can address these weaknesses.



Photos by Courtesy of Artesanias de Colombia

ATA will be working with many local organizations in Bogotá, including BIMA, Artesanias de Colombia, and The Pottery, to coordinate project activities in the field. By collaborating with Colombian partners who are already engaged in the handcraft sector, ATA will leverage resources and complement current activities with market-oriented expertise. By providing its product development and design expertise to Colombian artisans, ATA will help them develop products that can compete in the world marketplace.

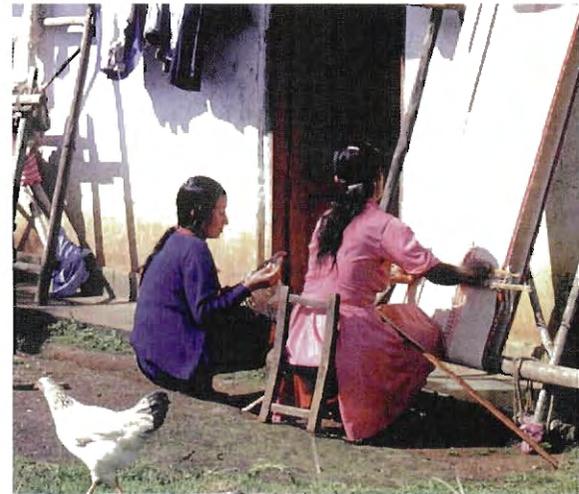
Colombia has more than 1.5 million artisans, 70 percent of them women and 75



percent of them living in rural areas. There are five major regions for artisan production, each with its own unique style. Current production includes ceramics, textiles, baskets, decorative wooden accessories, leather, jewelry, carved stone, and dolls and toys. With these many product categories, ATA estimates that our Colombian project has the potential to generate cumulatively \$1.75 million in sales during the life of the project.

Longer term, however, ATA is proposing to USAID a complementary regional approach to helping the artisans of the Andean countries of South America. ATA has applied to USAID for an additional \$13.3 million to bring its knowledge base to the people of Bolivia, Ecuador and Peru, whose vibrant artisan sectors face their own unique challenges.

In first helping to address the problems of each country's artisans, and then providing training to help them overcome their barriers to success, ATA believes that it can touch the lives of more than 6,000 households (more than 24,000 people) during this five-year effort. With the great variety of products and strong design sense exhibited in these countries, ATA believes that its market linkages could potentially generate more than \$6 million in craft sales.





Marketing and Public Relations Successes from ATA's Recent Gift Fair Appearances



ATA's Marketing, Training and Public Relations units are concluding their busiest time of the year — what we call “August show season” — when the New York, San Francisco, Atlanta, and Tencence gift fairs are in full swing.

As most of you know, twice yearly ATA hosts artisans from around the world to attend our Market Readiness Training Program in Hartford and New York. At these training sessions, artisans learn to market products to the American consumer. They meet one-on-one with product designers who critique their current products and, when applicable, make suggestions on how they might make them more marketable in America while still retaining the unique traits that make them special.



This August, 32 artisans — the most we've ever had — representing 10 countries attended our training at the New York International Gift Fair. Nine also attended the MRT training at SARCD in South Africa. Several comments from attendees point to the program's success. “Direct exposure and valuable input from [product

design] consultants was a very important part of the program,” noted one participant. “It was very useful to learn about the U.S. market needs and regulations,” noted another. And, perhaps summing up for all participants, still a third wrote, “I am going to pass on all my learning and experience to others.”

From a marketing perspective, the season was highly successful, with a retail equivalent of nearly \$600,000 across the whole season, with the New York International Gift Show producing, as usual, the highest sales. ATA's Marketing staff is also following up directly with several key retailers who expressed interest in larger product orders. These include **Eziba**, **Anthropologie**, **Target Direct** and the **Smithsonian Catalog**, among many others.

Our Public Relations Department has also been busy, with upcoming products to be featured in **House and Garden**, **Better Homes and Gardens** and **Victoria** magazines. Look for these issues on your newsstands this month. We'll tell you more about these product placements in the next issue of this magazine.

Top Sellers

Mozambique: Tall Carved Sandalwood Vases

The Albino Wache group in Mozambique executed this design of Frederic Alcantara, a French designer who has worked for such firms as the crystal-maker Daum. "The design is a free shape that's organic and alive," Alcantara notes, explaining that the "quality of the carving is outstanding." The natural scent of sandalwood complements the external beauty of the wood.



El Salvador: Ceramic Face Vases

These vases are made by Redart of El Salvador. While the El Salvador collection in New York was small because we are only beginning to work there, these neoclassical ceramic vases were the show's big hit. They had the right mix of whimsy and uniqueness, plus a great price point at \$11-18 wholesale.



Lesaddra: Leather Pillows

This collection of pillows by Lesaddra Leather of Honduras was a best seller in New York. They were conceived by New York designer and architect Rhea Alexander and beautifully executed by Lesaddra. The pillows are available in a suede or tanned leather finish and come in various dotted patterns and Matisse-influenced styles.





The Long and Winding Silk Road on the Washington Mall

“Great idea! You’re out of your mind!” was the response Richard Kennedy, deputy director for the Smithsonian Folklife Festival, had when first presented with the idea of recreating the ancient Silk Road on the Washington Mall. For 35 years, the Folklife Festival had celebrated life in a few US states and a single foreign culture. Never had the Folklife Festival taken on the task of bringing several cultures together in *one* festival.

The challenge was more than met, however, as the 2002 Smithsonian Folklife Festival brought the treasures of the ancient Silk Road to a record 1.2 million visitors.

Culture and special exhibition guru Rajeev Sethi, a longtime ATA friend and ATA/ American Express Maker to Market Fund for India advisor, was in charge of creating a compelling experience for visitors to the Silk Road on the Washington Mall. He decided to incorporate five historic landmarks along the old route — which stretched from Nara, Japan to Venice, Italy — and place them strategically across the Mall between the Capitol and the Washington Monument. Among our nation’s treasures stood the treasures of much older civilizations — the Todaiji Temple of Nara, Japan, the famous and often-photographed town square in Samarkand, Uzbekistan, and the Piazza San Marco in Venice, Italy.



ATA’s presence at the festival, a booth donated by the Siemens Corporation, one of the Festival’s major corporate sponsors, was located in one of the event’s many market venues. ATA sold more than \$41,000 of ceramics from Uzbekistan, slippers from Kyrgyzstan, scarves from India and decorative felt balls from Nepal.

Siemens not only funded our booth, but also purchased \$12,000 in merchandise from ATA. Siemens Corporation sponsored a Yo-Yo Ma concert during the Folklife Festival, and purchased 300 hand-embroidered velvet bags from Uzbekistan to hold a Yo-Yo Ma CD that they distributed to Siemens’ guests.

Grateful for these sales but even more gratifying for ATA was the attendance at the festival of two artisan groups we worked with in the Central Asia region.

CACSA, the Central Asian Craft Support Association which ATA has worked with since 1999, was selling products from its members in Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan, thanks to a generous grant from the World Bank. In addition, the Self Employed Women’s Association, a trade union of 200,000 women with whom we work in India, also had a booth and was selling its handsewn home furnishings and those of several other Indian artisan groups.



Natalia Musina, ATA colleague from Uzbekistan, Yo-Yo Ma and Dinara Chochunbaeva, CACSA president

Aid to Artisans Around the World



Haiti

ATA has begun its Materials Supply Initiative to help provide Haitian artisans with an affordable and accessible supply of raw materials from which they can create their products. Many times it is not only the problem of artisans being unable to afford materials, but the availability of materials in this nation of few resources that impedes artisans from making a living.



ATA's Haiti Project Officer Alden Smith reports that currently paint, beads, sequins and iron are increasingly difficult to find. As a result, ATA is seeking a continual supply of iron, mainly in the form of oil drums, to supply the metal artisans with raw material. In the longer term, ATA wants to ensure a year-round supply of all raw materials Haitian artisans need at a price they can afford to pay.

Because there is buying power in numbers, ATA is also negotiating prices with some of the major materials suppliers in Haiti, such as MATPAR, the country's largest paint manufacturer. ATA has been successful in gaining for artisans a reduced price for paint and also has obtained a reduced price for sheet metal from Acierie d'Haiti, a major metal supplier.

In addition to the Materials Supply Initiative, ATA is helping the embroidery artisans in Cap Haitien. Each week, 3,000 tourists shop in Labadie Beach near Cap Haitien when they disembark for a day from their Royal Caribbean cruise ships. ATA is helping these embroidery and textile artisans design products that are saleable to foreign consumers and also is assisting the artisans with sales techniques and training.

Mexico

Together with American Express and FONART (the Mexican National Foundation for the Development of Folk Art), ATA is working to eliminate lead from

Mexican pottery, thereby expanding markets for Mexican pottery and improving the health of potters, their families and all those associated with the Mexican pottery industry. Refer to a related story on page 9.

Guatemala

ATA will soon begin working with exporters and product designers to help the artisans in this Central American nation. The United States Agency for International Development is funding a three-year \$750,000 program in Guatemala to improve the export potential of local crafts. ATA will



have a partner in this venture, AGEXPRONT, an association of Guatemalan exporters of non-traditional products.

Honduras

Our Country Director in Honduras, Guillermo Valle, has organized the first of what will be a biannual event to recognize the talented artisans of Honduras. Securing sponsorship from three key government ministries, the Ministry of Culture, Arts and Sports, the Ministry of Tourism and the Ministry of Industry and Commerce, Valle has planned a competition to "create



stimuli for the revitalization of the artisanal sector in Honduras, and to identify

new major commercial markets" for Honduran crafts. "We're also looking for new designs to position competitively in the international market," Valle said.

The contest began on July 1st and the call for entries ended in mid-September. The contest attracted nearly 100 entries from artisans representing all areas of Honduras. This award will become the highest recognition the government of Honduras bestows on an artisan. Valle hopes that the president of Honduras will attend the award ceremony.

The grand prize is a trip to ATA's Market Roadiness Training Program in New York in February 2003. Second prize is 10,000 *lempiras* (approximately \$600 USD), third prize is 7,500 *lempiras* (approximately \$450 USD), and fourth prize is 5,000 *lempiras* (approximately \$300 USD).

El Salvador

ATA has hired Christian Nadeau, Esq. as its Country Director for El Salvador. Nadeau, who has strong experience managing international programs, in turn has hired two additional staff people. Mirta Ticas is our chief accountant and Veronica Chacon is our office coordinator. Nadeau held a project launch event at



ATA's office in San Salvador earlier this fall.

ATA design consultant Docey Lewis is currently in El Salvador

completing a thorough assessment of indigenous products and will make recommendations about which artisan and export groups show the most immediate potential.

At the August New York International Gift Fair, ceramic vases made in El Salvador were one of ATA's most popular products. Refer to a related story on page 3.

Colombia



With \$4.2 million from USAID-Colombia, Aid to Artisans has the potential to reach 2,000 artisan households and an estimated 8,000 individuals. Those individuals may be suppliers, shippers, exporters or artisan family members. Because of the difficult political situation in Colombia, ATA will operate out of the capital city of Bogotá. We will leverage local partner organizations that can implement training and support activities effectively in the country's rural areas, where most artisans live. Refer to a related story on page 1.

Bolivia, Ecuador and Peru



ATA may be headed to the Andes. With a \$13.3 million request to USAID being reviewed in Washington, ATA may have

the opportunity to design and implement a program to help artisans in Bolivia, Ecuador and Peru. If it can, ATA prefers to work regionally, as we believe we can affect more people and improve economic conditions for an entire area if we can take this more macro approach. The Andean region is known for its natural fibers, textiles and ceramics, and ATA estimates that it has the potential to reach 6,000 artisan producers and an estimated 25,000 individuals. Refer to a related story on page 1.

Macedonia



Jean Johnson joins ATA as Country Director for Macedonia. She brings a broad business background to the position and attended the August 2002 New York International Gift Fair. As part of her training, Johnson sold product in our Macedonia booth and had the opportunity to hear firsthand the comments buyers had about the Macedonian products we featured.

Three Macedonian artisans attended our August 2002 Market Readiness Training Program in New York. One of those attending was Jelica Lazareska, whose intricately embellished pillows and throws were shown in ATA's booth. Lazareska also recently met the American Ambassador to Macedonia, Lawrence Butler, who visited her town to review her work with ATA.



We have been quite fortunate in Macedonia, as the local newspaper, *Vest*, has taken quite an interest in us. The newspaper continues to run weekly features about artisans with whom we work, which is wonderful exposure for their products and equally wonderful exposure for our program.

India



Thanks to a grant from the Ford Foundation, representatives from three craft groups — Sasha, Kala Raksha and Women Weave International — attended ATA's Market Readiness Training Program in New York in August. *Victoria* magazine will feature a throw woven by Sasha in an upcoming issue.

Senior Project Officer Beth Gottschling was invited to speak on the topic, "Marketing: What works/What doesn't?" at the September meeting of Ford Foundation Partners in Kerala. Gottschling discussed ATA's marketing success in Central Asia and focused on our work with Kyrgyz Style, an organization that garnered a large order for slippers from the national retailer Orvis.

Gottschling also joined Jane Griffiths, ATA's new vice president of marketing, on a trip that was planned as a follow-up to ATA's training program in Delhi last February. Griffiths and Gottschling presented a sales analysis of the Indian producers who attended the August gift show as a case study on first-time entries to the world market.



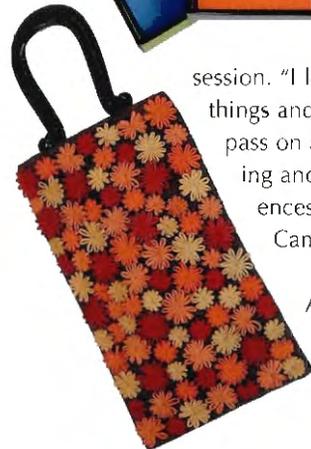
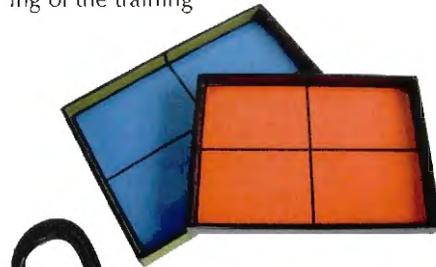
Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan

The Eurasia Foundation has funded a \$100,000 program so that ATA can work with the Central Asian Crafts Support Association (CACSA) to assist artisans in Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan. The money will be used for product development and design training, to pay for product exposure (booth space) at the New York International Gift Fair and to help this group of 17 craft organizations expand their annual retail craft fair in Kazakhstan. ATA's overall Central Asia program is still searching for approximately \$75,000 to complete the funding picture.

Cambodia, Laos and Vietnam

Artisans from Cambodia and Laos attended ATA's Market Readiness Training Program at the August New York International Gift Fair. One of the Cambodians attending was Suosdey Thoam, representing the Samdech Rasmi-Sobhanna Women's Foundation, an organization founded by Her Royal Highness Princess Norodom Marie Ranariddh of Cambodia in 1985 to help people, mostly artisans, in the refugee camps along the Thai/Cambodian border.

Thoam attended the training so that she could help the many women of Cambodia who are served by the foundation and who have been left widows as a result of the tyrannical regimes of Pol Pot and others. Many of these elderly women possess handcraft skills, but they also suffer the highest rate of poverty and deprivation in the country. "It was a good experience and well organized," Thoam noted, speaking of the training



session. "I learned a lot of things and I am going to pass on all my learning and my experiences to other Cambodians."

Also from the New York fair, Craft

Link, an organization representing several groups of Vietnamese artisans, displayed many products at the show, several of which, including embroidered pillows and traditional lacquered boxes designed by ATA Vice President of Marketing Jane Griffiths, sold well. Craft Link items were ATA's best sellers at the Tendance show in Frankfurt, Germany.



Mozambique, Tanzania, Ghana and South Africa

The Kellogg Foundation, which supports our program in Mozambique, recently participated in the UN-sponsored World Summit on Sustainable Development held in Johannesburg, South Africa. Since the Kellogg Foundation supports ATA, it chose an artisan working with ATA, Jose "Mabanda" Fumo, as an example of how their philanthropic dollars can make a difference in people's lives. Mabanda has crafted wonderful sandalwood vases that have been featured in *Elle Décor* magazine. The success his products have enjoyed has enabled him to buy a solar panel, a cell phone, a battery and an electrical converter that all make his daily life and that of his family a little easier. They are also tools he uses to run his business.

In South Africa, for the first time, ATA participated in the SARCD A gift and decorative accessory trade show serving primarily the African marketplace. ATA displayed products from Mozambique, Ghana, South Africa and Tanzania. Refer to a related story on page 11.

In Tanzania, New York design consultant and architect Rhea Alexander is currently working with three artisan groups to develop new products that could be displayed at an upcoming trade show. Alexander recently returned from Honduras, where she worked with several artisan groups to develop products that were shown and sold at the August 2002 New York International Gift Fair.



ATA Helps Mexican Potters “Get the Lead Out”

Working with American Express and FONART (the Mexican National Foundation for the Development of Folk Art), Aid to Artisans is helping potters south of the border improve their health and, soon, their pocketbooks.

Nearly 500,000 Mexicans are potters, and many thousands more are related in some way to the pottery production business as material suppliers, shippers or exporters. Pottery would offer even more Mexicans employment if potters could do one thing: “get the lead out.” In the past, Mexican potters could not use lead-free glazes because they would not perform in traditional low-temperature kilns. Leaded pottery has become unacceptable to most Mexican, U.S. and European markets, limiting sales of traditional pottery.

But with research by FONART and Aid to Artisans, and funding by American Express, Mexican chemists have developed lead-free glazes that will perform at low temperatures.

This new solution brings two more obstacles forward. First: how do we convince potters to use the new lead-free glazes? And second, how do we clean the potters’ lead-contaminated environments so that they can produce lead-free products without having to purchase an expensive new kiln?



The answer to the first question is simply to get the new glazes, no more expensive than their leaded counterparts, into potters' hands. Once potters find that profitable sales to domestic and foreign markets increase, their fellow potters will also want to use lead-free glazes to emulate their neighbors' successes.

The decontamination question is not quite as simple, but, with exhaustive research and American Express funding, ATA has developed a plan to eliminate the lead from current production environments. ATA and local chemists conclude that potters must first scrub their kilns to remove lead traces. Then those same potters must destroy brushes and glaze containers to start fresh with new tools. Those steps taken, they can meet and often beat the national and international



standards for food-safe, lead-free ceramics. ATA has tested this plan with numerous Mexican potters who have all achieved coveted lead-free status.

Beside its obvious health and economic benefits, switching to lead-free glazes offers an additional benefit that is also one of the founding premises of ATA: it helps to save an artisan tradition which could easily fall prey to cheaper foreign labor and inferior designs.

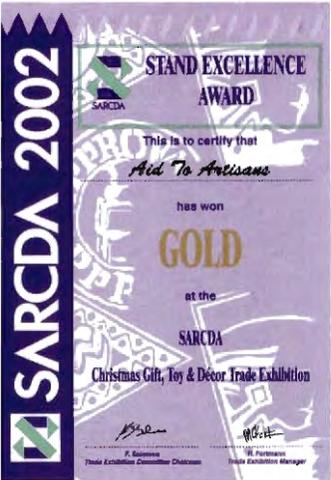
Successful marketing of the new lead-free ceramics into expanded markets is now key to convincing potters to use the new glazes. To this end, ATA is organizing a meeting in Morelia, Mexico this fall to educate important pottery buyers about the new lead-free status of much of the pottery that will soon be originating from Mexico.

By allowing Mexican artisans to produce pottery that can be exported to the lucrative American and European markets and that can be sold to the lead-conscious Mexican middle class, Aid to Artisans, FONART and American Express are helping to ensure that current and new generations of Mexican potters and their families can live healthy, prosperous, lead-free lives.



This summer, Aid to Artisans participated in two foreign gift shows, one for the very first time, and extended the reach of its Market Readiness Training Program by offering a similar program in South Africa. While in South Africa, ATA struck gold.

ATA Strikes Gold with Booth Display and Training Program in South Africa



Following the New York show, Aid to Artisans' Marketing staff packed its bags and products for Durban, South Africa to set up yet another trade show display, this time for the SARCDA gift show. This show serves primarily the African marketplace and Aid to Artisans displayed products from Mozambique, Tanzania, Ghana and South Africa. In a survey of all booths by editors from *Elle Décor*, *Home and Leisure*, *VISI* and other publications, Aid to Artisans achieved the highest and coveted Gold Award for presentation and display. Quite an honor given the more than 400 booths with which we were judged!

Among the products we presented were hard and softwood carvings from Mozambique, created by more than 10 independent artisan groups. From South Africa, ATA showed the unique and colorful products of the BAT Shop, whose artisans specialize in weaving unique



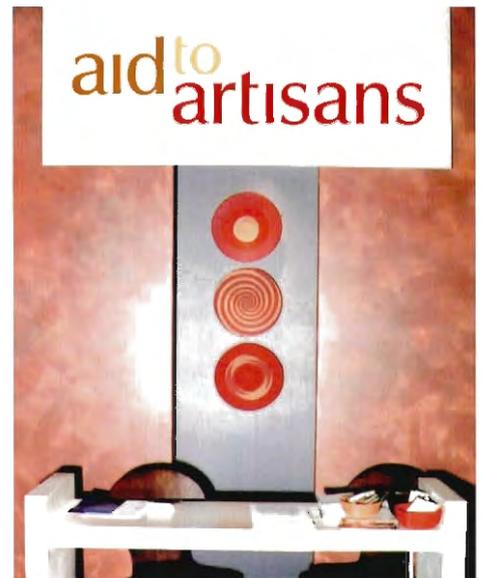
telephone wire baskets and glass-beaded ornaments. From Tanzania, ATA displayed the unique decorative pillows of Marvelous Batiks, a 20-person workshop near Dar Es Salaam. From Ghana, ATA showed hand-crafted items in wood and iron, all designed and produced by Afrikan-Dream Studios, Ltd. The latter two companies participated in the event thanks to ATA's IFC-funded Small and Medium Enterprise Program.

ATA not only expanded its trade show reach at SARCDCA, but also expanded the reach of its Market Readiness Training Program, which has been held, historically, at the New York International Gift Fair. Nine African artisans and representatives of small- and medium-sized businesses learned what those who have traveled to the New York show have learned. Among the many topics covered were a trend review, new color design themes, product development strategies, and a seminar on how to build strong buyer relationships. In bringing the Market Readiness Training Program to Africa, ATA reasoned that people who cannot afford the trip to New York can take advantage of the same knowledge base without having to leave their continent.

After the SARCDCA show, ATA's Marketing staff was off again, this time to Frankfurt, Germany for the Tendence gift show, geared to the European market. At Tendence, ATA represented the products of Cambodia, Vietnam, India and

Macedonia, again thanks to our IFC Small and Medium Enterprise partnership.

"It was just fabulous to be in South Africa interacting with the artisans we've helped and experiencing the South African market firsthand," explained Mai-Ning Thayer, ATA's small and medium enterprise program director. "Our sales totals were great and we made important buyer and export contacts." For both shows, ATA sold the retail equivalent of \$250,000 in artisan goods," well exceeding sales expectations.



ATA's Fiscal Year 2001 at a Glance: Leveraging \$30 Million in Retail Equivalent Sales to Help 27,000 Artisans Worldwide

Aid to Artisans is proud to report to you that in fiscal year (FY) 2001, in addition to all the successes we report to you in this magazine, we achieved something that few nonprofits can report to their donors: we *decreased* the percent of donated funds that support overhead to 17 percent from 19 percent in FY 2000, thereby *increasing* the percentage of donated monies funding programs to 83 percent from 81 percent. This means that 83 cents of every dollar you donated to ATA went directly to artisan programs, a fact of which we — and you — can be quite proud.

Given the difficult economic times that all nonprofits faced as a result of the declining economy and terrorism attacks of 2001, ATA is also proud to report other success that we worked hard to achieve. We briefly enumerate them for you below.

In FY 2001, Aid to Artisans:

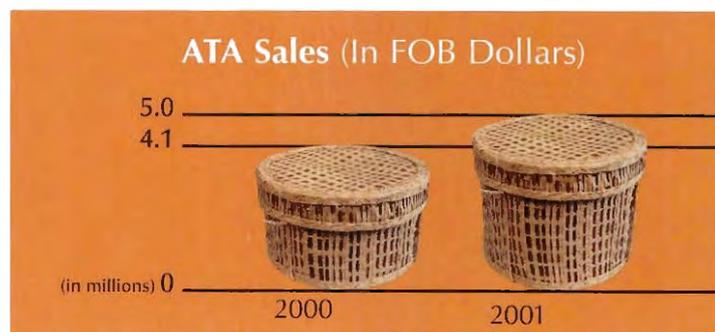
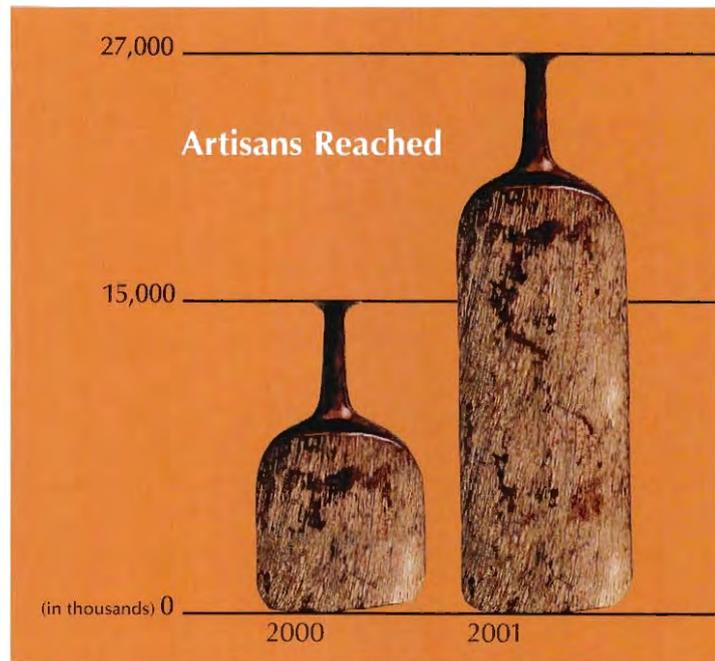
- not only met our individual contribution goal of \$477,500, but *exceeded* it by almost \$11,000 as of September 23, 2002.
- increased its number of individual contributors from 1,014 in FY 2000 to 1,688 in FY 2001, an increase of more than 66 percent! We credit several new high-profile events in New York and Washington and increased donor outreach for achieving these important goals.
- leveraged more than \$5 million in FOB sales (the price of a product as it leaves its country of origin) to help more than 27,000 artisans, 80 percent of whom are women. That \$5 million figure is the retail equivalent of more than \$30 million in sales! These numbers represent dramatic increases over the results reported in FY 2000, when ATA leveraged \$4.1 million in FOB sales (the retail equivalent of \$24.6 million) to assist 15,000 artisans, 73 percent of whom were women.
- expanded its public relations initiatives, resulting in exposure in national publications such as *USA Today*, *Martha Stewart Living*, *Lucky*, *Elle Décor*, *Natural Home* and the *San Francisco Chronicle*, among others, which also helped to drive sales.

These robust results had a great impact on the lives of the artisans we serve, which is, after all, why we are working so hard and why you are giving to us. For the sake of brevity, we draw your attention to three examples of the many that we could cite. These successes, indeed, have positively affected the lives of others:

- In Mozambique, after we showed the products of Jose “Mabanda” Fumo in New York, they appeared in *Elle Décor*

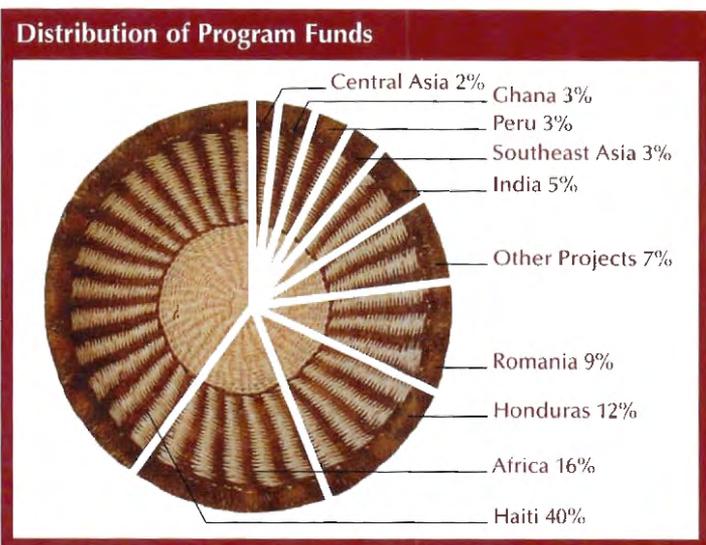
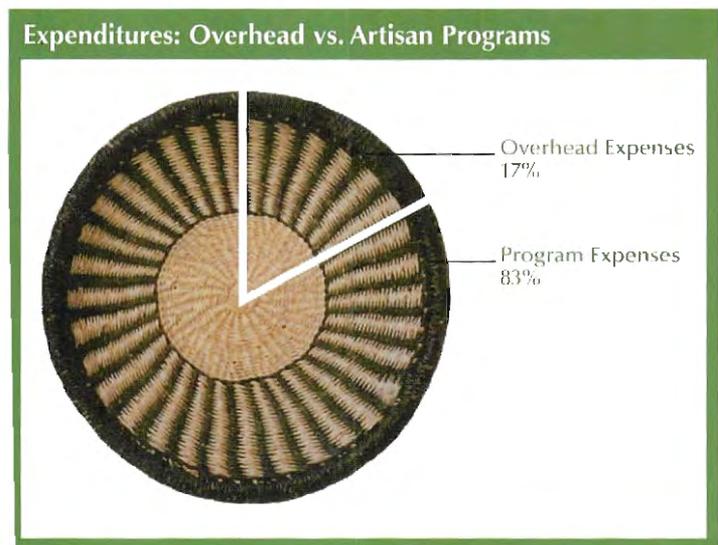
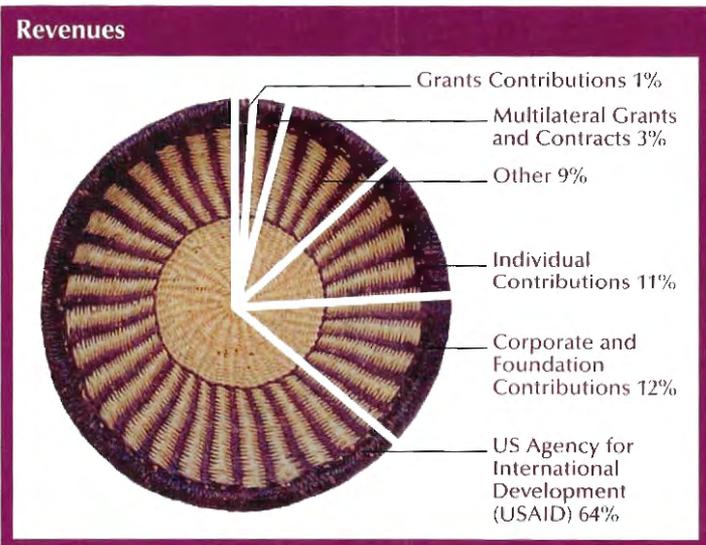
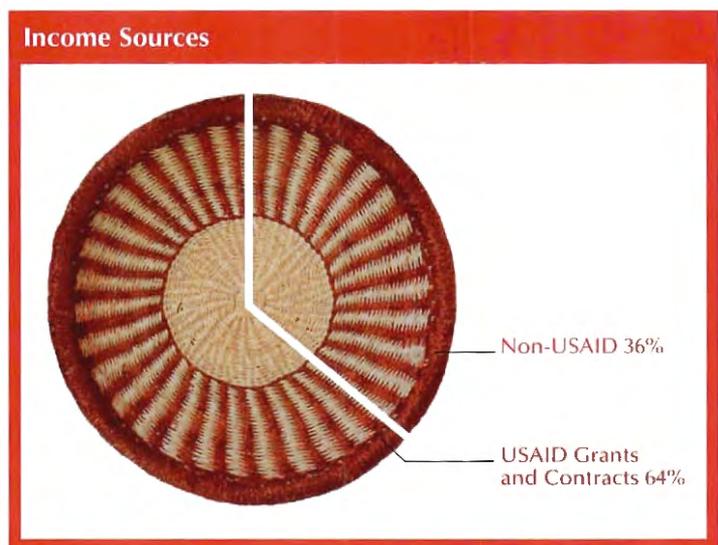
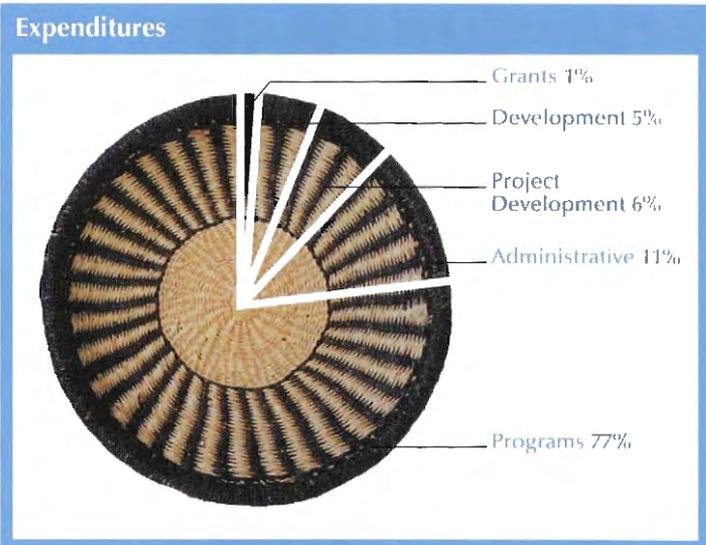
magazine and his business flourished. With the additional money he earned, Mabanda purchased a cell phone, from which he could call the ATA office rather than making the time-consuming and arduous journey into Maputo. He also purchased a solar panel, a battery and an electrical converter which not only supply his cell phone but also his television set!

- In Haiti, the brass-leafed creations of Jean Exuvara Joilimeau were extremely popular at the January 2002 New York gift show. Consequently, Joilimeau had to train additional artisans in the intricate time-consuming process. He created several new jobs for his contemporaries. And that is what ATA is all about: creating and increasing employment for talented artisans by sharing their crafts with the rest of the world.
- In Honduras, the women artisans of *Empresa Comunitaria Yahamalá* showed their products to international markets for the



first time this year at the New York International Gift Fair. This exposure, coupled with that achieved by ATA in *Lucky* magazine, substantially increased their orders, so much so that group leader Danelia Pineda can now afford to pay for a telephone line to connect their several locations. Pineda is also in the process of using some of the sales proceeds to help pay for a computer (maybe two) to keep track of orders and accounting.

We hope to continue this momentum into FY 2002, and you can help us by responding generously to the annual appeal that you will soon receive. We understand that economic times are difficult, but if we feel they are difficult, just imagine how artisans in developing countries or newly emerging nations must feel. Please give as generously as you can. The struggling artisans of this world, whose hand labor adds so much to the beauty and tradition on every continent, will be most grateful — as, naturally, will we. Thank you for your support.





Polly Hincks

The memory of a trip abroad can live on forever in one's mind. It certainly has in the mind of Polly Hincks.

In 1989, Hincks recalls a trip she took as part of Citizens Exchange, a group of Farmington, CT doctors, architects and artists who traveled to the former Soviet Union in the time of Glasnost. The trip ended in Uzbekistan, one of the former Soviet republics that is now an independent nation. She remembers the wonderful cities along the legendary Silk Road and meeting several Uzbek artisans, with whom she was quite taken. She also was quite taken with their creations.

But then, that's understandable. As a painter and former employee in the fashion department of *Harper's Bazaar* magazine, Hincks' fondness for beautiful, handmade items is not a paradox. Her appreciation of handmade items is surpassed, however, only by her fondness for the people who make them.

"Being an artist myself, I believe that if someone can be creative and make something beautiful, they should be encouraged and should be able to make a living from it," Hincks notes. "This is what ATA is able to achieve. I like to support nonprofit organizations that help people help themselves."

She also likes to help her children and grandchildren acquire an appreciation for philanthropic giving. Just a few years ago, Hincks brought her young family members to ATA's office. "ATA is such a tactile, wonderful organization," Hincks said. "You can see and touch the product, which is so important to children, especially teenagers." In visiting ATA with her family, Hincks wanted her children and grandchildren "to feel involved, so when they got virtually nothing but a gift to ATA for Christmas, they would understand."

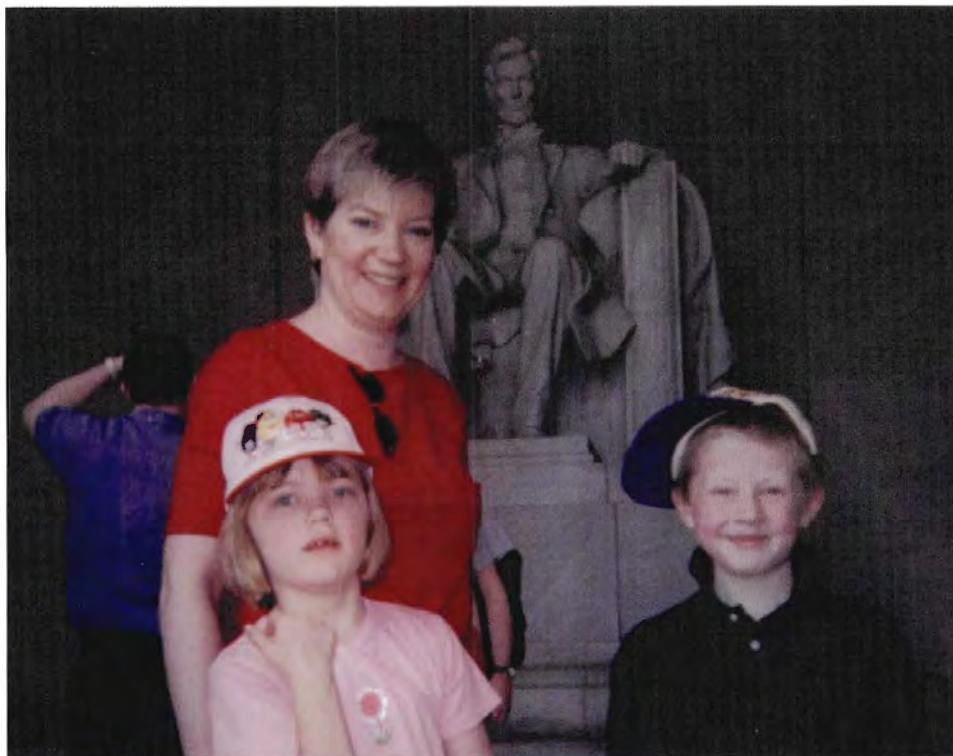
Hincks said that the trip to ATA also taught her young family members about those who may not have as much as some of us in the United States. "When artisans can work, they have dignity and take care of their families, something that we take for granted here," Hincks believes. "One of the reasons I want my children and grandchildren to know ATA is to understand that there is real poverty in this world and that we can do something about it."

Afflicted with polio at an early age has given Hincks a heightened appreciation for those less fortunate. Though she was

formerly an avid painter, the polio has made "doing large canvases" impossible. She still paints smaller canvases, however, and explains that, "Art, like anything creative, takes hard work and discipline. It needs to be done daily." And so, into her lively schedule, Hincks tries to squeeze in time with her brushes at the easel.

Though the polio didn't stop Hincks, it introduced her to people she otherwise never would have met. She is especially fond of an independent living facility in Connecticut for people with severe disabilities. So fond of the institution, New Horizons, is Hincks that she wrote a book about its history.

In her preface to *Yes! We Made It* (People with Disabilities Press, 2001, ISBN: 0-595-15357-7), Hincks writes, "This book is not about my personal challenge. What it is about is the world I discovered through my illness, a world few people at that time knew existed. It is peopled by individuals who have been given challenges.... who dreamed and worked and persevered, finally achieving a remarkable success."



Sabra Purtil

When she was in the third grade, donor Sabra Purtil of New York learned to needlepoint. This was part not only of the plan Purtil's mother had for her daughter's educational life, but also part of the plan that she would ultimately have for adulthood.

As a child, Purtil's parents enrolled her in Detroit's Waldorf School, part of an 800-school network. Then, as today, Waldorf schools espouse the teaching principles of Dr. Rudolf Steiner, whose curriculum "corresponds to the inner development of the child as he or she journeys from the imaginative world of early childhood to the adult world of clear intellectual thought." That's what the school's website will tell you.

What Sabra Purtil will tell you is that she learned to "crochet and cook things from scratch," sparking a lifelong admiration for all things made by hand. An investment banker and equity analyst by trade, Purtil today has a well-honed business background. "As a businessperson, I'm interested in a problem's market-driven solution," Purtil notes. "You can see how Aid to Artisans was a natural fit for me."

With an undergraduate degree in government and foreign affairs from the University of Virginia and a graduate degree in Arab studies from Georgetown University, Purtil has a special interest in emerging markets. In light of last year's terrorist attacks, Purtil has a keen interest in the plight of the women in Afghanistan. While she has supported ATA generously in its unrestricted fund drive, Purtil also answered our call and again gave generously when earlier this year we initiated a special \$300,000 appeal to help Central Asian artisans, most of whom are women. To date, ATA has raised 75 percent (\$225,000) of that goal.

"There was a need there. We are a very spoiled, wealthy society, and it behooves us to help others," Purtil notes. "I think we all have a moral imperative to help each other in this world." And helping others is the reason why Purtil supports

ATA. "You're doing something very important in areas of the world that few people care about. It's important to provide people with a means of supporting themselves in these regions of the world. You're teaching people how to make a living."

Purtil also likes ATA from a business perspective. "A lot of large organizations go into an area after years of study, but it's the early dollars that can often bring the great results," Purtil explains. "ATA finds an angel investor or a donor and gets started."

Looking back on her elementary school days when her interest in items made by hand was born, Purtil laments the fact that with today's hectic pace, she "doesn't have time to pursue this avenue of interest." She sees that "there are people in this world who have money but no time. And in other parts of the world, people have time but no money. ATA bridges these worlds."

New Faces at Aid to Artisans

Jill Hobson Kassis
Executive Vice President



Aid to Artisans is pleased to announce that Jill Hobson Kassis has joined the organization, filling the new position of executive vice president. Kassis will be responsible for daily oversight of the organization, with particular emphasis on project development, major grant initiatives and government relations.

Kassis brings to ATA extensive international development experience, with a special focus on the Middle East. Most recently, Kassis was executive director of the US-based King Hussein Foundation International, where she worked with its chair, Her Majesty Queen Noor, and the board to establish an office, develop potential resources, and create the platform to advance the vision and mission of the Foundation and the peace building legacy of the late King Hussein.

Prior to her tenure with the Foundation, Kassis served as vice president of resource development and recruitment for the

Stamford, Connecticut-based International Executive Service Corps, where she directed the recruitment and assignment of volunteer consultants for technical assistance projects for clients in approximately 50 countries.

A graduate of Wilson College, Kassis serves on the board of trustees of that institution and is a member of the International Advisory Board of America Near East Refugee Aid. Kassis completed graduate studies in Educational Psychology from American University in Beirut and serves on the board of directors of The Trickle Up Program. She also served as Country Director in Jordan and Yemen for America–Mid East Education and Training Services (AMIDEAST).

Jane Griffiths
Vice President of Marketing



Jane Griffiths joins Aid to Artisans with an extensive executive background in retail, mail order and design services. No stranger to ATA, Griffiths has been an independent design consultant for us for several years, traveling to countries such as Macedonia, India, Vietnam,

Honduras and Kyrgyzstan to work with artisans to make their products even more marketable overseas. Prior to starting her own firm, Griffiths held executive management positions with several of the largest retail firms in the United States including Neiman-Marcus, Gump's by Mail, and Abercrombie and Fitch.

Lane Pollack
Senior Project Officer



Lane Pollack joins ATA as a senior project officer for the Americas. She will manage ATA's portfolio of artisan projects in Latin America and the Caribbean. Pollack joins us following her work with Comparto, a handcraft promotion and export organization in Santiago, Chile, where she conducted market research and relaunched the organization's website. She recently completed her MBA at the McCombs School of Business at The University of Texas at Austin and Pontificia Universidad de Chile in Santiago, and has played an active role in her family's handmade toy business most of her life. A graduate of Wake Forest University, Pollack has worked as a project advisor for the Dell Computer Corporation and as an editorial business manager for *U.S. News & World Report*.

ATA Finalizes Plans for Second Annual Awards

Last year, ATA initiated an awards program to recognize innovation and preservation in craft, both key to ATA's mission. This year, ATA will host its second annual awards presentation again in New York and is adding an award to recognize artisan advocates — individuals whose devotion to advocacy and organization-building has created new opportunities for artisans.

The 2003 Innovation and Preservation in Craft awards will be presented to Jack Larsen and Laila Tyabji, respectively.



Jack Larsen

Larsen is one of the world's foremost advocates of traditional and contemporary crafts. An internationally known textile designer and author, Larsen's designs are in many international museums' collections. He has won numerous awards and is one of only two design houses ever to be honored with an exhibition at the Palais du Louvre.

Tyabji is president of Dastkar, an organization that works to improve the economic



Laila Tyabji

status of craftspeople, while also promoting the survival of traditional crafts in India. Dastkar views craft as a social, cultural and economic force that can leverage enormous strength and potential and help artisans use their inherent skills to better their lives. The results of employment, income generation and economic self-sufficiency then follow.

This year, ATA has instituted a new Artisan Advocate award to recognize those who increase opportunities, resources and attention for artisan work. The new award will be presented to two people: Caroline Ramsay Merriam and Dr. Nguyen Van Huy.

Merriam is president emeritus and founder of the Crafts Center and has worked with crafts group worldwide since 1962. Based in Washington, DC, the Crafts Center is an international nonprofit dedicated to

improving the lives of the low-income artisans by helping them develop sustainable enterprises, preserve their cultural traditions and meet their economic needs. Ramsay has also helped artisans through her work with the U.S. Office for Economic Opportunity, the United Nations, USAID and the Peace Corps.

Dr. Van Huy is director of the Vietnam Museum of Ethnology, which reflects Vietnam's multi-ethnic population and exhibits items that are produced and commonly used in Vietnam today. Dr. Huy's longtime devotion to the diversity and depth of the many cultures of Vietnam has increased awareness of artisan traditions and skills and brought new economic, social and artistic opportunities for Vietnamese artisans.

The Second Annual Awards event will be held Tuesday, February 4, 2003, from 7:00 to 9:00 p.m. at the fashionable Nicole Farhi Showroom at 14 East 60th Street in New York City. Please mark your calendars. We hope to see you there.

Aid to Artisans, a nonprofit organization, offers practical assistance to artisan groups worldwide, working in partnerships to foster artistic traditions, cultural vitality, improved livelihoods and community well-being. Through collaboration in product development, business skills training and development of new markets, Aid to Artisans provides sustainable economic and social benefits for craftspeople in an environmentally sensitive and culturally respectful manner.

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Afghanistan's Abduhl Wahkeel

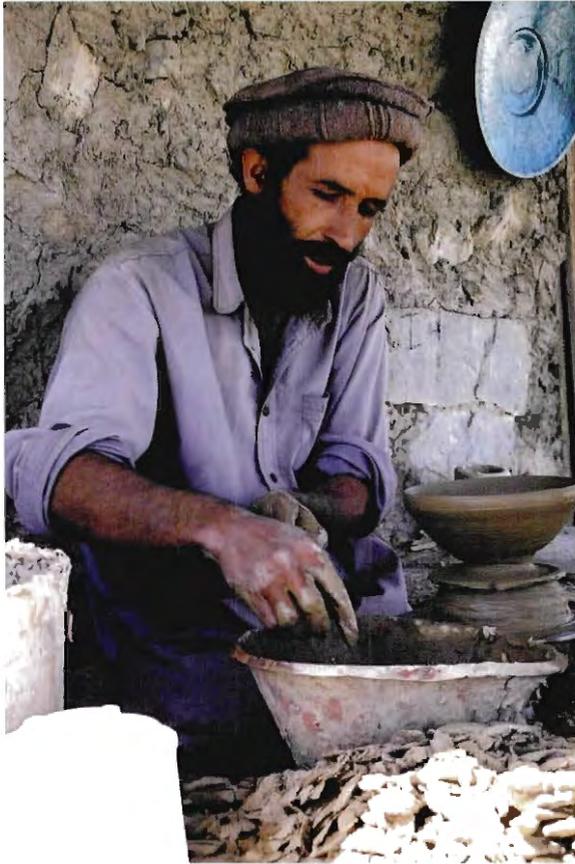


Photo by NPR's Tom Bullock

For more than seven decades, Abduhl Wahkeel's family had crafted ceramics in the town of Istalif. Once known for fertile soil that nourished heart and pocketbook of farmers and artisans alike, today, the region is a wasteland.

When the Taliban ruled Afghanistan, it eventually destroyed the irrigation canals in Istalif, forcing many who made their living by the soil, including both farmers and potters, to leave their homes. Wahkeel fled to Kabul where he delivered grain in a makeshift wheelbarrow. After the Taliban was forced from power, Wahkeel was the first potter to return to the town he once called home. As he told National Public Radio (NPR), "When the ...cruel Taliban came, we were forced to leave our house. The place we live in now is all rubble."

When NPR listeners heard of Wahkeel's plight, they called NPR to offer whatever assistance they could. NPR, which cannot legally accept donations in response to a broadcast story, sent a letter to those who offered help, directing them to Aid to Artisans.

Abduhl Wahkeel told NPR reporter Renée Montagne that he wants to continue in the potter's tradition started by his grandfather. Montagne told her listeners that Wahkeel "has little choice but to try to succeed." To which Wahkeel responded, "If nobody helps us and I don't make enough money to support my family here [in Istalif], then I will have no alternative but to go back to Kabul."

All of us at Aid to Artisans would hate to see that happen. If you would like to help, please send a tax-deductible contribution to Aid to Artisans and clearly designate on the check, "For the benefit of Abduhl Wahkeel." We will be more than happy to forward your donation to him.

aid to
artisans
From Maker to Market

331 Wetherfield Ave
Harford CT 06114 USA
T (860) 947-3344
F (860) 947-3350
www.aidtoartisans.org

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