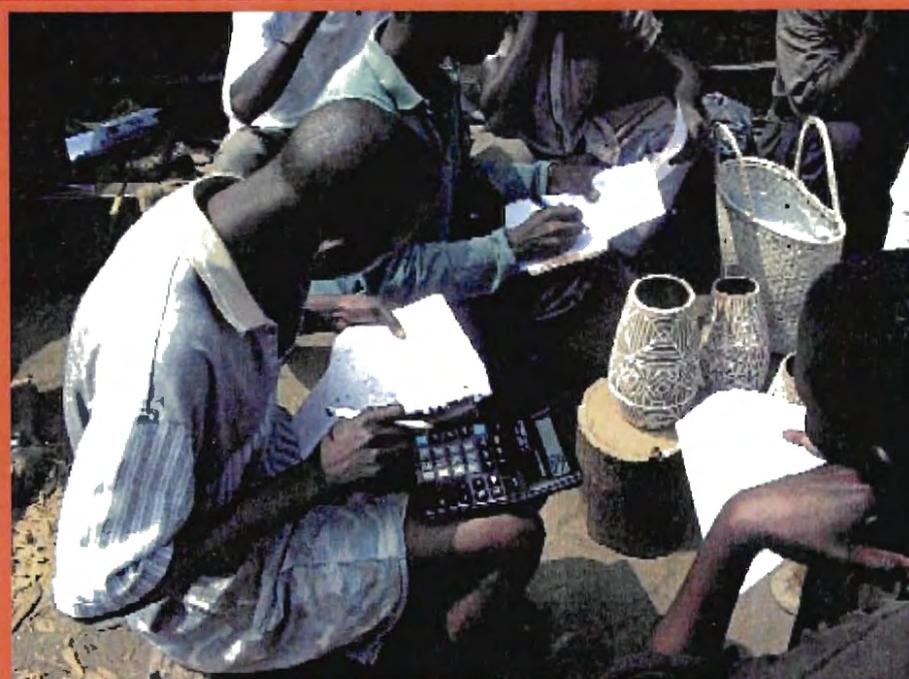


Pan-African Artisan Enterprise Development (PAED) Program

ANNUAL REPORT 2005
PROJECT YEAR 4



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"I just want to congratulate and thank you all - the quality of Purchase Order#9 is fantastic fantastic - thank you all for your efforts, it is much appreciated." – Robert Walker of Ashanti Design, buyer for Mozambique

Compiled by: Lisa A. Yoreo

List of Acronyms

ATA	ATA
ATA SA Trust	ATA South Africa Trust
AMRP	African Market Readiness Program
BAT Shop	Bartel Arts Trust Shop (South Africa)
DIP	Detailed Implementation plan
CCDI	Cape Craft and Design Institute (South Africa)
EOP	End of Program
FOB	Freight on Board/Free on Board
LOP	Life of program
MRP	Market Readiness Program (New York City)
M & E	Monitoring and Evaluation
MOU	Memorandum of Understanding
NYIGF	New York International Gift Fair
NGO	Non- Governmental Organization
PAED	Pan-African Artisan Enterprise Development Program
PDT	Product Development Trainee
PD	Product Development
PVO	Private Voluntary Organization
RISE	Regional Initiatives for Southern African Enterprises
RMM	Regional Marketing Manager
SARCDAA	South African Retail Chemists and Drug Association
SME	Small and Medium Enterprise
USAID	United States Agency for International Development

Summary of Program, Administrative, and Financial
Status

The Pan-African Artisan Enterprise Development (PAED) program is ATA's second matching grant program in Southern Africa. In its first matching grant program entitled Regional Initiative for Southern African Enterprises (RISE), ATA provided technical and design assistance to artisans in Mozambique and Tanzania between the years of 1998 - 2001. The five-year PAED program, a US\$2.8 million matching grant, was awarded to further expand ATA's reach in the region, specifically in South Africa, Mozambique and Tanzania from 2001 through 2006.

Due to the great variance in craft sector needs, artisan skills and experience as well as national infrastructure, the PAED program tailored its assistance to meet individual country needs through the tiered approach described further in this report.

The three areas of intervention continue to be market-driven product development, market linkages and capacity building through business skills training. Product development and design is provided to artisans through both in-country and long-distance assistance. Market linkages are provided through a combination of international trade show exhibition, buyer visits, international sales consultants, cultivation of local markets and the ATA website. Within PAED, ATA has added participation in the SARCDIA International Gift, Toy and Décor Trade Exhibition, the largest trade show in Southern Africa, in addition to participation in US and European trade shows. SARCDIA has provided an opportunity for African artisans to market their products and make important market linkages within South Africa that have high sustainability potential due to geographic proximity. Capacity building is facilitated through business skill training on three levels: in-country workshops, the Africa Market Readiness Program (AMRP) and the US Market Readiness Program (MRP). The AMRP is now offered at both the micro-enterprise and SME levels.

September 30, 2005 marked the completion of the fourth year of the PAED program, which has focused its efforts the past four years on capacity building through production system expansion, artisan organizational-development and expanding services to reach a larger base of African artisans and investing in Pan-African training and marketing. In addition to pursuing the overall goal of supporting artisan businesses in Southern Africa, ATA worked to strengthen the institution on the whole. During this report period, efforts concentrated on increasing income, strengthening human resources, improving infrastructure, streamlining management, and deploying cost-effective IT tools, with the overall objective of improving the organization's efficiency and effectiveness. For the remaining year of the program, ATA will focus on ensuring the sustainability of all that has been achieved throughout the PAED program at both the program and institutional levels.

The PAED program has exceeded the match goal for year four by US\$73,840. ATA is confident that the final match goal will be reached by EOP. The match funding during year four came from the W. K. Kellogg Foundation, Ford Foundation, UNESCO, UMCOR, West Foundation, Ewing Foundation, October Hill Foundation, CIMPOGEST, Nathan Associates as well as other small private donations. Due to its match requirement, the PAED program continues to be an organization-wide priority for fundraising efforts.

Section I. Background to Grant and Project Context

In December 2000, ATA submitted a proposal for a Matching Grant to the USAID's Bureau for Humanitarian Response, Office of Private and Voluntary Cooperation. The proposal, entitled "Pan-African Artisan Enterprise Development" (PAED) program, addressed USAID's strategic objective placing emphasis on partnership, sustainability and managing for results. At the Mission level, the proposal responded to: USAID Mozambique mission's objective to increase rural incomes and private-sector-led growth, USAID South Africa mission's SO5 to increase market-driven employment opportunities in the SME sector and USAID Tanzania mission's objective of human rights and broad-based national and regional economic growth. The request of US\$2.8 million was granted to ATA in 2001 for a period of five years from October 1, 2001 to September 30, 2006.

The PAED program was designed to improve and expand the services delivered during the first matching grant program (RISE). By the end of RISE, ATA had clear insights into both the opportunities and constraints of the craft industry in southern Africa which proved beneficial in strategizing and implementing the PAED program. As the craft sectors in each of the three program countries operate at different levels and face different challenges, ATA developed country specific implementation strategies.

The Mozambican craft sector is highly unorganized and lacks government led development. The dearth of infrastructure is evident both in the artisan and export sector. As a result, ATA has been operating through an in-country office based in Maputo. The Mozambique country office serves as a focal point for the craft sector and acts as a voice for the artisans and exporters in government and media forums.

Although Tanzania presents a greater number of market ready artisan enterprises than Mozambique, in most cases, the artisan enterprises do not have the resources to develop businesses capable of competing in a rapidly expanding and increasingly competitive global market. Inadequate quality control, inefficient production capacity, insufficient market knowledge as well as limited access to buyers, has left artisan enterprises struggling for survival. To address this, ATA has worked directly with three Tanzanian artisan enterprises by providing them with appropriate technical assistance to enhance export competitiveness within global markets. Since Tanzania's craft sector is well organized, the program was planned to conclude two years earlier than the Mozambique and South African programs. Although the Tanzania country program officially ended on September 30, 2004, ATA requested a no-cost-extension through June 30, 2005 to ensure the program's sustainable impact.

The South African craft sector is a great deal more developed than in Mozambique and Tanzania. South Africa has well-developed international trade infrastructure, sophisticated financial institutions, capital markets as well as good communications infrastructure and transportation networks. Although the government and local organizations have actively promoted cultural heritage of indigenous groups, which have managed to survive the trials of colonialism, apartheid, and urbanization, many artisans in remote areas are unable to access the resources the developed economy offers. In South Africa, ATA is partnering with two local entities that assist with program implementation. In Durban, ATA partners with a for-profit enterprise called the BAT Shop. The BAT Shop focuses almost exclusively on product development, marketing and sales of crafts made

in the KwaZulu Natal province. In Cape Town, ATA partners with CCDI, an NGO that works with artisan enterprises in the Northern and Western Cape provinces.

The PAED program was designed to benefit from the continent's most developed economy found in South Africa. South Africa attracts significant tourism and has an increasing number of craft buyers. The Pan-African market link was specifically designed to ensure that this market becomes accessible to African artisans thus expanding their market opportunities. Recognizing the potential of this regional market, ATA facilitates exhibition of African product not only at major trade shows in Europe and the US, but also annually at SARCEA.

A crucial component of the capacity building initiative, in addition to business skill workshops and the Pan-African market link, is the AMRP, which provides intensive training in a regional context with a South African market focus. Adapted from ATA's MRP, held in New York City, the AMRP was designed to better suit the needs of African artisan enterprises. It is held bi-annually in South Africa, and participation is open to artisan enterprises throughout Africa.

Section II. Project Methodology

Program Goal/Purpose:

The program goal is to alleviate poverty amongst artisans in Southern Africa thereby improving the quality of their lives.

Program Methodology/Strategy: (includes key inputs for achieving the strategy)

The PAED program draws from ATA's proven combination of design and product development in addition to market linkages and business skill training to meet the program goal of helping artisans generate income through the sales of their products in the global marketplace. Due to the competitiveness of international markets, it is imperative that artisans make a strong entry with competitive yet fair prices for products of high quality and design. Under the PAED program, assistance is provided at all stages of the production process.

▪ **Product Development:**

ATA has a pool of design and technical consultants with extensive experience. These consultants work closely with artisans to adapt current products to market trends. Together with artisans, consultants modify existing products, revive traditional crafts, and create new products from existing skills, materials and designs. Design consultants and field staff pay special attention to the environmental impact of production. Production capacity is assessed to identify if it can support large export ventures or local market demands. Often consultants institute quality control standards, help build or acquire useful equipment, teach improved production methods, and set better delivery schedules.

During and after the consultancy, field staff work closely with artisans to make prototypes. Upon completion, consultants review samples and ATA's marketing department presents them to importers and wholesalers at trade shows. During trade shows, ATA gauges market reaction to products and uses this feedback to further refine existing products and create additional lines. When appropriate, ATA's sales consultants scout fairs on behalf of artisans. The scout promotes product lines, identifies buyers and accompanies them to examine products in the ATA booth as well as provides documents relevant to future product development.

- **Marketing:**

ATA builds stronger artisan businesses by implementing a diversified marketing strategy that focuses on local, regional, and international markets. Artisan enterprises have varied skill levels and needs. Based on technical skill level, business management expertise and market experience, ATA has designed appropriate assistance to enhance the success and sustainable growth of the artisan sector in Southern Africa.

The goal of ATA's marketing effort is to link export ready artisan enterprises to the private sector. Once a solid business relationship has been forged, the buyer adopts the key functions of providing market trend information, developing new products, and providing the channel for product to be sold.

- **Training:**

Experience has shown that in order to interest buyers and maintain business relationships, artisan enterprises need to understand business practices and expectations. This is especially true in international markets where orders are often large. ATA conducts trainings that are led by consultants, field staff, and partner organizations as needed. Training content is based on the articulated needs and identified weakness. ATA uses a hands-on, interactive approach both in formal seminars and in on-site consultations with artisans at their workshop. Training is often provided at three levels depending on need: locally (in-country), regionally (AMRP) and internationally (US based MRP).

Program Approach:

The "Tiered Approach to Artisan Enterprise Development" strategy provides technical assistance in market-driven product development and design, market linkages and business skills training through a tiered approach that tailors assistance to the capacity and needs of different artisan enterprises within each project so that they can gain maximum benefits. ATA classifies artisan enterprises into three tiers based on technical skill, business management expertise and market experience. By assigning artisan enterprises to various development tiers, designing technical assistance tailored to each development tier, and providing this technical assistance in a phased sequence, ATA believes that it can best enhance the effectiveness of the PAED program.

- **Tier One:**

These are primarily small and medium enterprises that have marketable product collections, established export businesses, and demonstrate solid preparedness for the international marketplace. Tier One artisans however lack access to appropriate buyers, and often need some technical assistance in order to increase their export competitiveness and market access. Some of the producers in Tanzania (Mikono) and South Africa (BAT Shop) fall into this category.

- **Tier Two:**

These are usually small enterprises that have a basic organizational structure but require significant product development and business skill training in order to compete in international markets. These enterprises demonstrate the potential to benefit mostly from local, tourist and regional market-oriented activities as well as appropriate market link/training activities which will better prepare them for export. Some of the businesses in Mozambique, South Africa and Tanzania (Marvelous Batik, MOTO, ADAT) fall into this category.

▪ Tier Three:

These artisans are individual micro-enterprises and/or artisan groups that have basic technical skills but lack organizational structure, marketing experience, and basic management skills. These groups need comprehensive and intensive technical assistance in production, design, marketing, basic business skills and, basic organizational development. Given time to strengthen their production and marketing capabilities, these groups can gradually be introduced to external markets particularly through partnerships with Tier One businesses. Most Mozambican and some South African producers are in this category.

Program Objectives: (includes expected outputs)

Capacity Building

Objective 1: Increase the operational and training capacity at the home offices and country level.

The largest initiative for training during the report period was a focus on a strategy to broaden ATA's reach, strengthen local capacity to ensure sustainability, and to respond to training requests from outside ATA programs as a means to generate income and diversify funding.

The centerpiece of ATA's training has long been the Market Readiness Program (MRP) held at the New York International Gift Fair (NYIGF). The level of interest in the MRP has skyrocketed, and while enrollment in the program has grown over the last three years, the number of applicants turned away has also grown, due primarily to limited space, funding in addition to travel distance and participants' own limited capacity for export. As a result, ATA has examined ways to bring the benefits of the program to larger numbers of artisan enterprises, especially those for whom the export market is not viable. Most of the program content can readily apply to local markets. By offering marketing and business skills training locally, smaller producers can become more competitive in local and regional markets that are more directly accessible to them. Such linkages, well within their reach, are also more sustainable. In recent years, ATA's training has decentralized progressively as field offices have experienced the benefits of local training. Greater effort has been directed at applying components of the MRP in order to find creative ways to sell close to home. Demand for such training has grown in other arenas as well, among new exporters, trade show exhibitors, and partner organizations.

In February of 2005, ATA assembled a team to research ATA's training experience and clarify the desired outcomes while documenting growth and demand. The team consisted of Jane Griffiths, Vice President of Marketing, Lane Pollack, Senior Programs Director, Suzanne Carnes, Manager of Training, Sonu Rangnekar, Program Specialist, and Ashaki Williams, Marketing Assistant. In addition, ATA contracted with international business consultant Carol MacNulty. Bridget Johns, Vice-President of Operations of Temple St. Clair who has participated in training in ATA's Bolivia program, also volunteered her time during scheduled conference calls.

The goals of this effort were defined as:

A: Expanded reach: To extend opportunities for business skill training to artisan enterprises at their present level and location, while addressing diverse needs and maintaining quality and consistency in delivery and materials. Business skill training modules may include: organization and record keeping, foundations of buyer relationships, marketing and sales strategies, design and lifestyle trends, design mentoring, export documentation, packing and shipping, and training of trainers.

B. Sustainability: To identify and develop local training resources and partners who are fully equipped to express and carry out ATA's mission through their work, strengthening local enterprises and distribution channels.

C. Income Generation: To offer an array of fee-based training services to address diverse needs within the value chain (export promotion agencies, NGO's, trade show management companies, PVOs.)

The effort was conducted through interviews, data from previous field trainings, and research on other approaches. The interviews focused on capturing ATA's experience with training to date and lessons learned. The team collected data on country training enrollment, improvements, and expansion. To better understand current thinking on training, particularly as it applies to the training of trainers, and explore the availability of other training materials, the team consulted other resources and organizations doing similar training including Traidcraft Exchange, and organizations such as the International Labour Organization, International Trade Centre, Swiss Import Promotion Program (SIPPO), as well as various publications on training.

In summary, ATA believes in a unique approach to training that includes the following elements:

- Training within a market context - at trade show venues or targeted market
- A focus on creating market linkages (direct buyer contacts)
- Trainers and mentors with direct market experience
- Training that is practical, experiential and consistent with principles of adult learning
- A modular approach that offers standardized topics that can be continuously updated or adapted as dictated by local markets and circumstances.

In FY06, ATA will approach donors to support local development of training resources and services based upon needs expressed by the field for small enterprises, new exporters, designers, and potential trainers.

Formal Home Office Programs: ATA home office conducted three formal international programs. The US MRP was held in New York during NYIGF in January and August. The program offers artisans an introduction to the US market through gifts and decorative accessories and combines seminars, fair tours, peer discussions, and on-going interaction with US importers, buyers, and trade professionals to help interested producers, exporters, and designers better understand the structure and expectations of the US market. Eleven countries were represented.

In May, ATA conducted a one-day follow-up training at Sources, a trade fair in its third year in New York, specifically for overseas exporters who are exhibiting for the first time. Sources is an FOB show directed at import buyers. The day-long session focused on product display, the structure of the US retail market and methods of approaching and negotiating with buyers.

Home Office Programs, 2004-05

Dates	Type of Training	M/F	Location	Total
January	Market Readiness Program	14/16	New York; NYIGF	30
May	Market Readiness II - Trade Show Exhibition and Sales	2/3	New York, Sources	5
August	Market Readiness Program/micro producers	3/14	New York, NYIGF	17

Highlights of In-Country Training: Trainings conducted through country offices are best characterized in three words: diversity, partnerships, and innovation. Each office has access to ATA's standard training modules, but also relies on local partners and other resources to address more specific topics or levels of learning. A list of Country Office trainings is available upon request.

Training Module Revisions: All training at ATA is related to the marketplace. Since markets continually change, so must our information about them. The following programs were revised during the report period to reflect current market trends and better training practice:

- "Understanding the Expectations of the Export Market" to "Doing Business In the Global Marketplace"
- "Trends 2005-06"
- "Costing & Pricing"
- "Export Documentation"
- "Packing and Shipping for Export"
- "Lifestyle Trends and Target Marketing" and "Global Sourcing"
- "Training of Trainers"
- "Glossary of Export and Pricing"

Objective 2: Capitalize on existing information technology.

Key inputs to meet this objective include ATA's effort to set up cost effective IT tools not only to supplement its marketing efforts but also to improve the organization's overall efficiency and effectiveness. ATA's IT department implemented a number of improvements between October 2004 and September 2005 in order to increase staff efficiency and improve global operations. The highlights of these improvements are described below.

AIMS: IT completed detailed requirements and vendor selection for software to support "AIMS" or ATA Information Management System. This system is designed to enable ATA to track all program finances, control inventory and product sales, and manage customers via a single centralized system. AIMS will also support grant management, program development funding, advanced allocations and other financial tools to provide ATA management with greater control over income and expenses, the result being more streamlined operations.

Network Storage Capacity and File Sharing: IT installed a new network-attached storage server to increase capacity for shared files for both the home and field staff. This server also supports secure Web access so that staff can access key files from anywhere via a browser. ATA has also expanded its use of FTP, or file transfer protocol, to allow all country offices to more easily share files.

Web Site Additions: ATA continued to expand its Web features at www.aidtoartisans.org particularly for its business customers and commercial clients. Additions included: advanced search functionality, new artisan profile downloads, new case studies, and donation tools. ATA now counts more than 800 active commercial accounts (new accounts are added at an average rate of about two per day). Between October 2004 and September 2005, ATA posted some 1,939 artisan products on the Web site primarily tied to the trade show cycles.

The Commercial Client login enables wholesalers and retailers to view products from the current collection, but it also enables these buyers to view producer information. For each producer or producer group, buyers can view profiles, photographs, and basic details such as materials used, skills, and logistical information (such as whether they speak English, or have access to quality packing materials). By the end of September 2005 there will be eleven Moroccan artisans, eighteen Mozambique artisans, and six South African artisans (the BAT Shop is represented as one group) profiled online. These producer profiles are also available in a 5" by 7" PDF download format so that they can be easily displayed at points of sale.

As previously mentioned, ATA has seen a serious upswing not only in the number of Commercial client logins via the website, but also in the number of wholesale logins, which are seen as the more desired and sustainable contacts. While most logins are initiated by a desire to view the product collection, we have observed buyers and designers utilizing the producer information to learn more about specific groups that they hope to work with and prepare for buyer visit travel.

Lowering Costs: ATA leased a new networked high-speed color copier/printer/scanner that produces high-quality functionality for all staff and dramatically lowers the cost of color printing for jobs that had previously been outsourced. ATA continues its use of low-cost VoIP, or Internet calling, options including its new Toshiba phone system which added phones in Morocco and South Africa for ATA contacts there. It also continued use of Skype, a free Internet calling software package, to lower telecom expenses to countries such as Mozambique where other telecom options have not worked. ATA received heavily discounted or free versions of software from vendors such as Symantec, Veritas and Microsoft. This software provided crucial productivity and security tools for the staff. New software, such as Visio which provides the ability to map charts and processes, was added as well as an Adobe service that allows staff to create PDF files over the Web.

Wireless Access: ATA added wireless connectivity in its office to allow for increased productivity in shared locations such as meeting rooms which had previously been disconnected.

Objective 3: Increase ATA's earned income and revenue.

Although this objective continues to be a challenge, ATA is working to increase its earned income and revenue through warehouse sales, fee-based training and marketing linkages. Although the warehouse has not proven to be profitable to date, there are signs of improvement.

The MRP also generates some revenue. Typically, participants in the MRP receive financial assistance to attend. However, international delegates often hear about the programs on their own and find their own funding to attend. Non-program attendees represented 17% of the total enrollment for the report period. In particular, two graduate students from the Wharton School of Business, who were working on a program in Colombia, attended the program and had this to say afterward:

*Diego and I just wanted to say how much we enjoyed participating in ATA's Market Readiness Program at the NYIGF. The seminars were invaluable, and it would have been very difficult for us to find such high quality information on our own.... We are looking forward to our work with Promotora (in Colombia) over the next few months - and because of your support, we are off to a great start! Please let me know if there is anything we can do to further support ATA's efforts. - Preeta Nayak
The Wharton School, University of Pennsylvania M.B.A., Class of 2005*

Non-program attendees of the AMRP are even less likely to have the means to cover their own costs. However, in May 2005, eleven out of the SME level AMRP participants covered the entire cost of their airfare and visas.

As noted, ATA frequently receives inquiries and requests for training services outside the scope of its funded programs. In these instances, participants are able to secure outside funding to attend an ATA program or, if the request is from an organization, offer a fee for specific services. While income from these activities has been modest, ATA hopes to extend its reach to secure diversified funding for the further development of training resources. For example, George Little Management, producer of Sources and the NYIGF, contracted with ATA, during the report period, to present selected training modules to exhibitors during the fair. The chart below represents additional revenue from these presentations.

Other Training Revenue: George Little Management - Presentations for Exhibitors

Date	Presentation	Income	Location
January	"Global Sourcing"	\$ 500.00	New York, NYIGF
May	"Lifestyle Trends & Target Marketing"	\$1,000.00	New York, Sources
	"Foundations of Buyer Relationships"		

During the report period, ATA introduced the Resource Center concept to the ATA booth at NYIGF. The Resource Center is designed to meet the needs of importers by providing them with a catalogue of all the products and swatches available to them. Artisan enterprises can have their businesses represented by ATA on a fee-basis through the Resource Center. In addition, ATA offers booth participation and sales consultant representation on a fee-basis, which should begin to generate profit by early next year.

Service Delivery

The specifics of the Service Delivery Objectives can be found in the country program sections of this report.

Objective 1: Expand market and sales opportunities for African artisans.

Objective 2: Provide Artisans with business training and design assistance.

Objective 3: Continue to develop market-driven products for and with artisans.

Sustainability

Objective 1: At home offices level, continue to diversify funding sources and build strategic alliances.

ATA is focusing on sustainability on two levels including home office and country program levels. At home office level, ATA is working to build institutional capacity, increase organizational efficiency, diversify funding sources and build strategic alliances as described earlier in this section, in section V, section VI under "Overview of Fundraising Plans and Activities," and section VII under "Collaboration/Networking with Other US Agencies." At the country program level, ATA is taking individualized approaches to sustainability described in detail in section VII under "Estimates of Sustainability."

Objective 2: At country level train artisan and partner organizations to provide effective customer service to commercial markets to maintain and expand markets after the PAED program ends.

The key to maintaining successful buyer relationships is in understanding the context in which they work. Artisan enterprises must arrive at a thorough understanding of what is expected of them from an international buyer. This concept is incorporated into every level of PAED program activities, including product development consultancies, business skill trainings and market linkages. ATA has found buyer visits to have a significantly high return on investment as they encourage mutual respect and understanding. Within the EXPORT Mentoring program, the exporter in training visits an international importer so as to better understand the direct needs of the importer. In ATA's experience, artisan enterprises that understand the needs of international customers significantly increase their rate of success in the market. Further details on ATA's methods of training artisans in customer service and strategies to expand artisans' market reach can be found in the country program sections of this report.

Expanding markets and finding new buyers after project close-out has proven to be a challenge to most artisan enterprises despite the resources and tools provided by ATA during implementation. ATA is working to identify ways to address this issue.

Objective 3: Train artisans to develop quality products for international export independent of ATA.

This objective continues to be a driving force within the PAED program. With ATA assistance including design concept and product innovation workshops, artisan enterprises in Mozambique, South Africa and Tanzania developed several product lines. This direct design assistance has helped instill the necessity of continued design innovation. As the artisans come to grasp and internalize this concept, they begin to adapt and modify their own designs. An increasing number of products are being developed directly with buyer input. In addition, ATA recognizes the importance of building up local design capacity so that artisans can access affordable, quality design assistance locally. See country program sections for more details.

Program Target Groups:

See country program sections of report.

Gender Equity Issues:

ATA's programmatic approach does not directly target gender issues although gender balance in target populations is always an important consideration, particularly in Africa where gender opportunities are highly imbalanced. More details on gender distribution of the beneficiary population can be found in the country program sections of the report.

Program Accomplishments Compared with/Originally Proposed:

Major changes to the program design and implementation in year four were the no-cost-extension for Tanzania and the formal establishment of the ATA South Africa Trust. The major changes to the DIP in past years include: ATA decided to work directly with SMEs in Tanzania rather than through an in-country partner; ATA decided not to work through ANARTE (National Artisans Association) in Mozambique as the organization failed to coalesce; ATA decided to establish a wood bank to provide certified wood rather than have the artisans work directly through Djabula Forest Project as well as work with other organizations to address sustainable wood use; ATA decided to terminate administration of pre-post AMRP testing due to its inadequacy; ATA added design mentoring to both the South Africa and Mozambique programs to address sustainable access to design and ATA and BAT Shop jointly decided that AMRP implementation not be transferred to the latter entity. The details on the accomplishments achieved are found in the country program sections and DIP Matrix sections of this report.

Detailed Implementation Plan: (Includes refinements, changes and additions)

▪ **Baseline Data**

Baseline information and the data for the indicators to be monitored during PAED presented in the DIP, was determined by using data collected under the RISE program. Both the mid-term and final evaluations conducted under RISE contributed to the development of useful and relevant indicators. As mentioned in the DIP, since ATA changed its strategy in Tanzania at the onset of the program, the baseline figures and the indicators for Tanzania were changed from those originally proposed.

▪ **Targets**

Some of the targets in the original proposal were modified in the DIP. For example, in Mozambique, some of the indicators were overly ambitious such as the business plan and links to credit program. Most artisans in Mozambique are not literate and only marginally numerate; although the program has worked on business visioning and longer term planning, individual business plans for each artisan enterprise will not be achieved in the near future. Likewise, links to credit were not in high demand due to erratic nature of orders and a 50% deposit received on all orders. Due to the change in ATA's approach in Tanzania, the baseline figures and yearly targets changed.

▪ **Critical Indicators of Effectiveness**

After several years of considering other indicators, the critical indicator of effectiveness for the PAED program remains total sales. While there are many factors that can prevent the occurrence of sales, an increase in sales indicates that more saleable product is reaching the market, while repeat sales indicate adequate customer service. ATA is continually reviewing current PAED indicators in light of current program learning and the findings of the mid-term evaluation that was conducted in June 2004. For example, the pre-post test is no longer being used to measure the effectiveness of the AMRP due to its determined inaccuracy. The team is working to identify an alternative means for measuring success.

▪ **Benchmarks of Project Progress**

Though total sales remain the critical indicator of effectiveness, there are several other benchmarks that map program progress. To date, the key benchmarks of project progress include: expansion of trade show portfolio, enterprises/businesses cost sharing for services provided by ATA, substitution of the expatriate Field Director by a local Director in Mozambique, expansion of ATA's reach in South Africa through new partners, inclusion of a women's weaving group in the Tanzania program to address gender issues, participation of producers from outside the ATA program in the AMRP, diversification of AMRP to address the training needs of the artisans at different levels and the formal establishment of the ATA SA Trust.

▪ **Monitoring Plan**

The monitoring plan for the PAED program includes ongoing analysis of activities in the field combined with annual planning exercises and annual detailed analysis of indicators. Key sources of information are:

- **Field indicator data:** Country offices and partners are required to submit a completed indicator chart each quarter to home office. The information gathered is based on the specific indicators identified for each country program.
- **Field reports:** Country offices and partners provide home offices with regular updates on all activities and fundraising efforts either weekly or monthly.
- **Trade show reports:** These are a standard tool to share information on trade show results. After each show cycle, marketing compiles a report detailing contacts, feedback from buyers/customers, total sales, and analysis of most successful products by units and dollar amount sold. This is used to refine the product development plan for the next six months. In addition, marketing provides a report on order fulfillment quality once show orders are filled.
- **Marketing reports:** The marketing team provides monthly reports to field staff and partners. The reports focus on new buyer relationships and leads.
- **Consultant reports:** Each consultant is required to submit a detailed report that includes; number and gender of artisan clients, daily log of activities, discussion of trip's success, obstacles and recommendations on next steps.
- **Key buyer interviews:** ATA developed a questionnaire to get buyer feedback. This simple phone or email survey gathers information on client satisfaction, producer ability to meet demand, and importer plans to re-order on a systematic basis. See report attachments for a sample "Key Buyer Interview Form."
- **Financial statements:** Existing financials show costs and revenues associated with all program activities. New earned income activities are used to determine future fee structures.

▪ Evaluation Plan

The PAED program has incorporated an internal mid-term evaluation and an external final evaluation into the official evaluation plan. In addition, at least one member of the senior management staff (President, Vice President for Marketing, or Program Director) visits the program approximately every 12-18 months for oversight and internal evaluation. The goal of all evaluations, both formal and informal, is to analyze past project performance, by identifying the origins of success and failure, draw lessons learned, make programmatic decisions and plan future activities.

During the report period, the Program Director, at the time Mary Cockram, and Program Officer, Lisa Yoreo, traveled to both Mozambique and South Africa to oversee project activities and assist with future planning. In addition, the Vice President for Marketing traveled to Mozambique and South Africa to oversee marketing activities, refine product designs, conduct design workshops and assist with future planning to address key marketing issues.

Mid-term Evaluation:

The midterm assessment was conducted with the objective of determining overall progress towards the program's goals in addition to gauging the likelihood of meeting goals. In that regard, ATA's PAED program is on track to meet goals by September 2006, the end of the USAID funding:

- Sales remains a primary indicator for ATA because it reflects the importance that artisan enterprises place on actually selling product, and because facilitated sales during a project constitute a step toward long-term sales. Overall, South Africa has attained 140% of its sales goals, Mozambique 90%, and Tanzania 80%, or about six months behind schedule.
- ATA is on track to reach the project goal of 4,750 artisans benefited. New partnerships that are underway will substantially expand the number of new artisans reached in South Africa. In Mozambique however, since the majority of artisans are reached through the informational

bulletin, staff need to carefully recruit and target the intended audience, while ensuring that the bulletin offers useful and meaningful information.

- In Mozambique, where the evaluator spent the most time in the field, artisan housing and workshops were generally better than surrounding houses. South African artisans reported that they were struggling financially, but that they were able to provide for their families. Rural artisans report few other opportunities for cash income. Tanzanian business leaders reported that ATA's training was useful and has helped them increase their businesses, but that US marketing links have not developed as expected.
- While most of the process indicators are on track, the few that are not are receiving special attention and ATA is making management decisions.
- ATA's institutional strengthening goal, which focused on increased capacity to develop and deliver training programs in the field, has been met and surpassed, with several new training products in demand.

One of ATA's great strengths is its global network and its ability to create new linkages in the sector. Due to the expense of traveling between southern Africa and the US, the project was designed with limited in-person contact. More in-person time might have prevented the disintegration of the Amka partnership in Tanzania, and would certainly have led to a more robust follow-up plan for Tanzania. Moreover, the addition of face-to-face planning time in Mozambique has been beneficial in creating a unity of vision.

ATA has been quite successful in raising the match required by this grant, although it has been challenging and stressful at times. The 1:1 requirement has led ATA to think more broadly about resources it could tap into, and pursue new funding sources, and after six years of match fundraising, ATA finally has match for the remainder of the project in place. In particular, ATA's relationship with the W.K. Kellogg Foundation would not have developed nearly as quickly without the matching grant.

In Mozambique, the challenges of the external environment, which include low levels of literacy and numeracy, weak businesses, and poor infrastructure, are daunting. In the face of these obstacles, the project has had remarkable successes with the woodworkers in Maputo and Nampula. The lack of a strong exporter was identified as a key gap in the craft sector during the planning stages. Despite efforts to address this crucial gap, including training candidates, the project is nearing its end without this key function in place. There is strong market demand for product, but this advantage is tempered by the poor organization of the sector. ATA staff perform many export functions, which puts even more demands on staff that is already stretched. The Mozambique program urgently needs to finalize closeout for the PAED program and confirm, for example, the potential role of a staff-led organization and how it would be funded. The Mozambique program has done exemplary work in promoting sustainable forestry practices, and sustaining these gains will be built into the close-out strategy.

The midterm evaluation confirmed that ATA's AMRP, conducted in Johannesburg, is a well received respected event; SMEs across Africa have spent their own funds to attend the program. ATA's strategy to focus on South Africa as a regional market hub has been most successful for SADC countries, as previously tariff barriers constrained successful export to South Africa from other African countries.

Final Evaluation:

The final evaluation of the PAED program is in the beginning stages of planning and will be completed by the end of FY06.

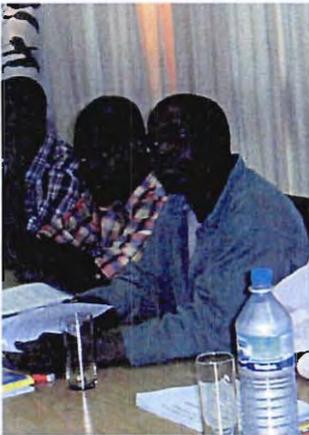
Section IV. Review and Analysis of Project Results by Country

MOZAMBIQUE

Specific Outputs Achieved

Business Training: Through the regionally based workshops, ATA was able to reach a variety of artisans outside of the ATA project, with both potential and interest in receiving further ATA assistance. The workshops, based on the previously held national workshop, addressed regionally specific issues in addition to the following topics:

- Introduction to ATA and overview of assistance available
- Legalization process for craft enterprises
- Basic enterprise management including simple bookkeeping
- Enterprise organization and structure (with emphasis on the importance of rules and internal procedures such as company by-laws)
- Product costing and pricing
- Product development
- Production management
- Specialization and serial production (how to maximize human resources in production)
- Customer service and booth display
- Access to micro-credit programs
- Financial registrations as a micro-enterprise



Regional Workshop Participant

The regional workshops have proved to be a successful venue for the acquisition and sharing of knowledge, as illustrated by participants' improved business analysis and management. For all three workshops ATA invited the artisans, who participated in previous workshops and exhibited the improvements based on what they learned to describe their experiences and how they have applied what they learned in a special workshop session. During the workshops, artisans also shared their vision for the craft sector in Mozambique.

Sofala Regional Workshop: The workshop, held at Macuti Housing Complex in Beira City from October 18-19, 2004, joined seventeen artisans from Sofala Province and eight from Manica Province, including two soap stone carvers and twenty-three wood turners/carvers.

The workshop was unique in that it hosted artisans from Manica Province, a new region to the ATA project. The artisans of Manica immediately expressed interest in ATA's business building assistance, and demonstrated active involvement in each training session.

"...I always thought that we were organized enough in terms of business and well succeeded in general if compared to other artisans as we have a workshop and warehouse, but from this workshop I learned that to be organized and well succeeded is to produce what the buyers want on time and with the desired quality, that can give us more revenues ..." Carlos Lisboa from Container Group in Manica Province

Nampula Regional Workshop: The workshop, held at the Bamboo Complex in the city of Nampula from January 28-29, 2005, joined two artisans from Niassa Province, two from Cabo Delgado Province, and twenty-seven from Nampula Province. Among the thirty-one participants, craft products ranged from woodcarvings, gold and silver jewelry, ornaments made of coconut husk, personal accessories made of animal bone, furniture made of palm, and decorative painted shells.

The range of raw materials added a great dynamic to the training sessions and artisans offered varied perspectives on market cycles and analysis on the business of craft.. This created an ideal situation where the artisans identified ideas and solutions amongst themselves.

Nampula Regional Workshop: A second Nampula workshop in year four was held from September 29 – October 1, 2005 in Bambú Complex in Nampula city with a total of thirty-five artisans from Nampula, Cabo Delgado and Niassa provinces, representing a wide-range of raw materials such as wood, basketry, jewelry, coco husks and others.

This workshop introduced two new topics: hygiene and safety at work and a practical business management component which was facilitated through an exercise developed by the International Labour Organization. The exercise, titled “Start and Improve your Business- Practical Management For Small Businesses” addressed craft business management, from the acquisition of raw materials to production planning, inventory management, time-delivery management, quality control and buyer communications. The exercise facilitated improved understanding of management concepts and addressed artisan concerns regarding orderly businesses operations. Participants responded positively to the workshop, and reported improved understanding of concepts and gratification in sharing ideas and information with each other.



Regional Workshop giving of training certificate

“ ... I've been managing my business based on those basic concepts that the market teaches us such as they buy what we offer them...and quit frankly my business is not going smooth as I would like...I'm not earning enough to cover my expenses...but, after this workshop I learnt that I need to start by organizing and control my business taking in mind what the market is looking for something that is attractive and that we artisans can influence the demand by our creativity...also, I understood that if I do not track my expenses and incomes currently, I will not be in a position to analyze correctly my business and make good decisions”. - Alvaro Prego artisan and leader of the WAMINI group

“As Maos Falam” Artisan Information Bulletin: ATA continued the publication of the bulletin for the artisan community known as “*As Maos Falam*” (The Hands Speak). During this report period ATA published 4 editions reaching over 3,000 artisans. The last editions focused on costing and pricing in response to the various requests by artisans highlighted during the training workshops and trade show reactions. The impact of the bulletin will be assessed in the final evaluation. See attachments for a sample of “*As Maos Falam*.”

Product Development: After reviewing existing products, it was decided the hardwood products coming from Maputo, Sofala, and Nampula provinces were at such high sale points, in terms of product life cycle, that the artisans would not receive PD at this time. ATA focused PD in Manica Province, where the artisans had never received such assistance and the softwood artisans based in Maputo Province, where there is easy and sustainable access to raw materials. ATA provided design assistance to the Manga Craft Center in Beira, Sofala Province with hand woven fabrics and natural paper.

Hardwood and Soapstone Product Development in Manica Province, April 2005: South African John Anthony Boerma conducted PD training for four artisan enterprises based in Manica Province. Boerma was assisted by Cremildo Walter Zandamela, an emerging Mozambican designer. The strategy to build local design capacity has been added to the PAED program, as it will work toward the sustainability of the craft sector by increasing access to local and affordable design assistance.

This PD consultancy presented a unique opportunity, as the participating artisans had no prior experience in product development and only minimal business training. As a result Boerma made concerted efforts to elevate the artisans to the level where the design process would be beneficial. Boerma instructed basic PD steps and guided artisans through the process. The PD training inspired twelve innovative product lines made from soapstone and hardwood, including personal accessories, candleholders, sushi plates, and vases. The artisans expressed fascination with the idea of export and its possibility of bringing regular business, however at the same time struggled to understand the dynamics of the export market particularly in regards to cost structures. Although the new product lines generated market interest, high prices led to few actual orders. ATA is working with the artisans to better cost and price their products.



PD consultant working with artisan

"... I just use to develop product inspired on my dreams, now I'm more oriented by the market... as I work with soap stone, I really need to make a less heavy products but more functional oriented...I wish I could have magazines about home décor and accessories in Europe, South Africa and US in order to see what products they mostly consume..." - Moises Sabão from Belas Artes de Chinhamapere



Artisan working on new design

Softwood and Alternative Materials Product Development in Maputo and Sofala Provinces, February 2005: Recognizing the crucial role of the environment in the sustainability of the craft sector, ATA has dedicated substantial effort to implementing and encouraging environmental friendly practices, especially in raw materials. This effort is significant on two levels: the first stemming from the need to protect local environments and preserve resources, and the second being the increasing demand for environmentally friendly products, especially in the international market. To reduce the heavy reliance on precious woods, specifically in Mozambique, ATA is promoting the use of alternative materials such as softwood, recycled paper, fabrics and basketry. To further facilitate this initiative, ATA recruited South African Magda van der Vloed, who assisted artisans based in Maputo and Sofala Provinces with product development in softwood, recycled paper and fabrics. The four artisan enterprises, who's product sales were declining, generated thirteen product lines with van der Vloed's assistance.

Additionally, van der Vloed's consultancy included PD and technical training in design, color and production for the Manga Craft Center in Beira. She also instructed artisans on alternative carving techniques in order to add inexpensive value to their product. As part of ATA's efforts to build local design capacity, van der Vloed mentored Thomas Melisse, an emerging Mozambican designer.

The Manga Craft Center also benefited from van der Vloed's assistance and developed textures using contemporary colors and designs. New product designs for the local market included pillow cases, bags, recycled paper boxes, beads and necklaces.

EXPORT Mentoring Program: The success of Mozambican artisans in the international marketplace is not only a function of their product development and honed business skills, but is also heavily dependent on access to competent exporters, which, at the onset of the PAED program, did not exist. The issue of available and competent exports is key to the sustainability of the craft sector. To address this issue, ATA implemented the EXPORT Mentoring Program, designed to help craft exporters succeed in the global market through direct contact with local wholesalers and regional and international importers. Recognizing the absence of this crucial link, ATA has focused efforts on improving the export sector, which will contribute to the sustainability of the entire program.

Throughout the course of the PAED program, ATA sought to enroll potential craft export companies in the EXPORT Mentoring Program. Two exporters enrolled and successfully completed the program in 2003. The EXPORT Mentoring Program is comprised of three components: a hands-on-training with an international importer, participation in ATA's Market Readiness Training Program in the US, and an internship at the ATA Maputo office, all of which can vary or be adapted according to need and capacity. Upon the completion of all three components, the participants are tested on knowledge gained, and if successful, added to ATA's "List of Recommended Mozambican Craft Exporters."



US MRP with two Mozambican exporters in training

"ATA designed a comprehensive program, which included business training, export procedures training, participation in training programs in US, participation in international trade shows representing the artisan sector and mentoring with international buyers. At Artes Mondlane we learned a lot during these last years. This year through our partnership with ATA we could participate and realized good contacts and perspective of sales in international shows ... This is a good jump for our company. We developed a lot...we are now more organized in terms of systems (technology, accountancy) and management in general. The business is increasing, which is allowing us to pay better salaries, create better working conditions. In addition we are now paying transportation and lunch subsidies. On the other side, looking to the artisans who are working with ATA, we can say that there are big changes in terms of behaviour. The artisans trend now to be more efficient in deliveries and quality...When you start the business with new artisans, quickly you see the differences. What we actually need is to get bigger volumes of exports. We would like to learn from the experiences of countries like Kenya, that sells a lot in the international market"
- Carlos Mondlane, owner of craft export company Artes Mondlane, Lda.

During the report period two new exporters, Kissange and Prodaz, were enrolled within the program. Kissange has since participated in the US MRP and the internship with ATA. ATA supported Kissange in developing a business plan for the next five years, which demonstrates great potential for the company. Kissange has successfully handled orders to Italy and South Africa and is beginning to take on more work independently. See attachment for the EXPORT Mentoring Program outline.

PRODUCE Mentoring Program: Through the PRODUCE Mentoring Program, ATA provides artisans the opportunity to learn from other production operations by visiting and interacting with enterprises who have achieved high quality production. During the report period, ATA sent two artisans, hardwood carver José Fumo (Mabanda) and softwood carver Filimone Mucavele, together with the ATA Country Coordinator to meet and observe enterprises during November 2004 from El Salvador and Honduras that have successfully grown from micro to medium sized businesses. The artisans were chosen based on demonstrated business organization, efforts to improve their

management ability, continuous international orders and by their wish to register as a legal enterprise.

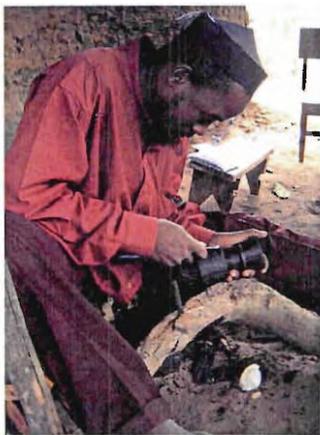
At Atuto SRL. in Honduras, the artisans were trained in the management of raw materials and stock, planning and control of production, maintenance of tools and equipment, management of packing and shipping, and communication with buyers. In El Salvador the artisans visited Torogoz, a larger more diverse enterprise with excellent time management and quality control that offered the artisans inspiration as to what they could achieve in the craft business

“I notice that all individuals or family enterprises mentioned as their main key for their success the implementation and strict control of production plans...” - José Furno

“... I never thought that a craft business could grow up and become an industry like this...my vision was to get more business out of the skills I have, but now I feel challenged to go farther than what I can do...I can keep being an artisan, but I can also establish a craft company that produces a variety range of products from other skills, it is all a matter of business management that need of course, perseverance and discipline...” - Filimone Mucavele

The two artisans have since returned to the respective workshops and begun implementing basic production plans, and working with ATA to obtain legal status. In so doing, they are setting a positive example to the rest of the artisan community.

Artisan Enterprise Legalization: The majority of craft enterprises in Mozambique operate on an informal basis. ATA is encouraging and supporting craft enterprises to legally register with the government, which can be a cumbersome process. The advantages of legal registration are multifold yet many artisans do not understand this to be true. Generally, there is an assumption that by legally registering their enterprises, they will be subject to taxes that would inevitably stifle business profits.



Mozambican woodcarver

To address these and other concerns, ATA hired a consulting company to conduct seminars with four craft enterprises in the process of legally registering. During these seminars the consulting company explained in detail the following topics: the taxation system, social security system, legal obligations within the craft sector and registration procedures specifically related to the craft sector. Prior to the seminars, the artisans did not realize that their activities were eligible for VAT (Value Added Tax) exemptions as well as labor tax exemptions due to their low salary range. In addition, the artisans had not realized the value of the social security system and its offered benefits for retirement, accidental injury and death. Legal status presents craft enterprises the opportunity to open a bank account and access credit and working capital, thus relieving dependency on a “middleman.” The artisans left the seminars with a new understanding of the benefits of legal registration, understood the process and were fully prepaid to embrace it. Not only will the process of legalization benefit individual craft enterprises, but an increase in the number of legally registered craft enterprises may eventually increase overall investment in the sector as well as provide increased access to financial institutions. Where applicable, ATA is also helping the craft enterprises apply for micro-credit loans and training them in loan management.

Up to and including year three, the number of legally registered craft enterprises working with ATA totaled two. Over the past year, an additional seven craft enterprises have legally registered including:

Gukhosa Artes in Inhambane Province, and Artes Mambo, Kissange, Santinho, Mabanda, Filimone and Sergio in Maputo Province.

Strengthening Local Design Capacity:

Partnership with the Visual Arts School: ATA believes that partnership between the craft sector and the visual art universities will strengthen the design capacity of students while at the same time provide local design capacity. By enhancing students' training in this area, which will serve to develop local design capacity, ATA will help ensure that artisans have access to affordable and essential PD assistance beyond the life of the ATA program.

To maximize resources, ATA hired the PD consultants to conduct a one-day seminar at the Escola de Artes Visuais. The first seminar held in February 2005, conducted by van der Vloed, hosted thirty-five students from various areas of study. The seminar focused on market trends and principles of PD. Heike Quadros, the owner of Max Design Art Gallery in Maputo and interior decorating teacher at the German School in Maputo, co-lead the session, translating technical terms and representing the buyer's perspective by emphasizing the need for continuous new and attractive products. Van der Vloed provided resources and guidelines on the creative process and challenged the students to develop products reflective of their African heritage.



Visual Arts School seminar

The second seminar, conducted by Boerma, attracted twenty-five participants in April 2005. The seminar focused on PD concepts including the steps of creation and innovation. Jane Griffiths, ATA Vice President of Marketing, addressed the students and encouraged them to pay attention to the need for creativity, while at the same time preserving their rich African traditions.

Both the students and the school Directorate reacted positively to the seminars and exhibited profound interest in topics presented. One student commented that integrating artisan-meetings with students' training would present mutual benefits, especially in the sharing of practical skills and knowledge related to PD and the craft industry. The student requested that ATA continue this effort and that the Directorate include practical field work with the artisans as part of the curriculum. ATA is working with the Directorate to develop opportunities for the students.

Design Mentoring: ATA believes that this innovation will work toward strengthening the craft sector. Two emerging designers, both winners of ATA's June 2004 "Handmade in Mozambique" design competition, were given the opportunity to be mentored through the process of PD. The same consultants hired for PD (described above) were requested to act as mentors during their three-week consultancies. Van der Vloed mentored Melisse, the second prize winner of the competition, while Boerma mentored Zandamela. The emerging designers were given hands-on experience as they were coached through the entire PD process. More specifically the mentoring consisted of:

- Components of a product line,
- Communicating and elaboration of new designs,
- Ex- Factory and FOB (Free on Board) product costing and pricing

Both emerging designers were hired by ATA to conduct follow-up work on the products developed by the consultants, including refining designs and addressing production issues. Each was responsible for follow-up with the artisans they worked with during their mentorship. This activity resulted in high quality samples and punctual deliveries. This experience was positive as the artisans felt very motivated to work with the local emerging designers believing they understood their difficulties and could suggest options related to their working environment and technical issues.

As part of the strategy to build local design capacity, Zandamela attended the SME level AMRP described in the South Africa country program section of this report. As part of the training, Zandamela identified “Bold steps” he would take upon return to his business including: identifying and searching for his target market, searching for new designs for artisans to produce, and studying African cultural heritage to use as the bases for new designs.



Designer mentoring

Zandamela indicated that through his mentorship and participation in the AMRP, he learned a great deal. He came to a thorough understanding of the creative process involved in developing products and the value artisans can add to natural resources that are often used or sold at much lower values. Zandamela hopes to work further with artisans in production and quality control issues. He is also interested in further opportunities to learn from international designers.

Micro-Enterprise Level AMRP, August 2005: Five Mozambicans attend the Micro-Enterprise level AMRP, described in the South Africa country program section of this report, including three hardwood artisans from Manica Province, one ATA Sofala Business Coordinator and one ADEM manager (ATA’s partner on Manica Province). All Mozambican participants found the training very useful, in particular the artisans as it was their first contact with the international market and their first experience seeing their products displayed at SARCDCA.

“it was good for me to learn from the market that my products prices were too high to compete on the export market when compared to similar ones exposed there...for instance one sushi plate of my collection was costing about \$39.00 and a set of six made in South Africa cost about \$6.50....I would never believe and above all understand if one tells me that I do need to revise my prices structure or to change the product in order to compete successfully” - Moises Sabão, soap stone carver from Manica Province

Market Readiness Program Training: Two Mozambican craft businesswomen participated in the August 2005 US MRP including: Kissange Verdor, an exporter who joined the EXPORT Mentoring Program in July, and Marcia Nangy, an artisan, designer and aspiring exporter. Both participants found the training on working with US and European buyers to be the most useful.

“...What I really can appoint as a major lesson learnt is that I should evaluated what order to accept and what to reject according to my suppliers production capacity....this can determine my stability on the export business ...also, I learnt that, as an export business actor I need to determine a customers focus...should I export to everyone or should I have a pool of buyers that I can ensure I will supply their requests and maintain strong and confident relationship....” - Kissange

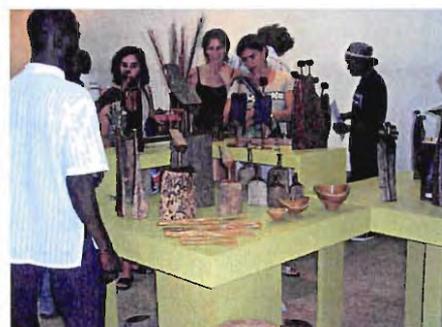
“...I improved a lot my sense of creativity and designing learning from the NY GIFT SHOW that the less can make the more attractive and that the combination of materials can give us beautiful products....I really found amazing how recycled materials can be used to make high end finished products...” - Marcia Nangy

“As Maos” National Holiday Craft Fair, November 2004: The absence of any formal organized local craft fair prompted ATA to initiate the annual local craft fair in Mozambique. The fair, “As Mãos,” (The Hands) is strategically held during the last week of November and features unique, hard-to-find handmade products. The fair, well known and attended by the public, is located at the “Associação Moçambicana de Fotografia” in Maputo. This year marked ATA’s fifth annual fair, which continues to increase in size and impact each year. ATA worked hard to promote the fair within the media and to target markets. The table below illustrates this increase over the past three years.

Description	2002	2003	2004
Total sales	\$4,011	\$8,590	\$12,921
Number of participating artisans	16	18	33
Total pieces sold	not available	1,996	2,721

Participation in the fair provides artisans income through sales and facilitates a first-hand business learning experience. The artisans learn how to plan for such events, interact with customers, fairly price their products and develop new products that meet customer demands. The fair helps to preserve the value and stabilize the price of the products, which are normally negotiated in the street and often sold at prices below real cost.

For the first time, ATA presented an award to the best seller group in this year’s fair. The prize, which included a certificate to participate in ATA’s Market Readiness Program in the United States, went to Marcia Nangy. Nangy, artisan, designer and owner of Gukhosa Artes, works with reeds and coconut bulk fibre to produce decorative and useful products such as lampshades and placemats. Nangy was prepared for the fair with a good supply of diverse, high quality stock.



Artisan selling at As Moas

In addition to winning the best-seller group award, Nangy managed to make important contacts, including one with a store located in the prestigious Polana Shopping center and an invitation to be part of the interior decorating team of Kuinane Lda., a company planning to build a five star lodge in Cabo Delgado Province. Nangy is working on opening a craft store at Tofo Beach in Inhambane Province with ATA’s assistance where she plans to sell ATA artisan products.

Permanent Maputo “Craft Village:” In order to strengthen the local market, ATA plans to assist in the creation of a permanent Craft Village which will provide artisans a place to store their products as well as provide more variety to the local market and in turn sales for the artisans, as artisans from around the country will be motivated to participate. The first step of the planning process for the Craft Village was to identify a location in partnership with the Municipality.

The National Museum of Arts, ATA, UNESCO and Comercio Justo de Mozambique (Mozambique Trade Fair Association) decided to organize a craft fair on June 2005 (held on Mozambique's 30th Anniversary of Independence) titled the Independence Craft Fair. Thirty-seven artisans groups representing all provinces, except Tete, were present. The fair was held on the lawn of the Museum. One of the objectives of the fair was to test the location for the permanent Craft Village, which would need to be well planned with vendor kiosks, toilet facilities, parking areas, and benches for resting. Fortunately, the fair went well and several artisans indicated that they would like to see this location chosen for the permanent Craft Village. The partners in the Independence Craft Fair agreed and have begun planning.

Promotional Materials: By developing promotional materials, ATA's goal is to assist artisans in gaining recognition and exposure in local and regional markets. During the report period ATA managed to produce a catalog of all products developed from 2002 to 2004. The catalog was prepared in soft copy so that it could be easily sent to stakeholders by electronic means including CD ROM. ATA managed to develop marketing materials for ten artisans groups through the catalog. The catalog pages contain biographical information, product images, specifications and codes. ATA expects to assist an additional fifteen through the end of the remaining report period. See attachments for sample catalog page.

Tendence FOB show, August 2005: Tendence, the largest gift & decorative accessory FOB show in the world, is held in Frankfurt, Germany every August. FOB shows are primarily geared toward exporters. This past August there were more than 3,000 exhibitors and over 90,000 attendees from around the world. ATA Mozambique participated in Tendence for two purposes: to show the products recently developed by van der Vloed and Boerma and to mentor exporter Carlos Mondlane, owner of Artes Mondlane, Lda. through the FOB show process as part of the EXPORT Mentoring Program.

Mondlane was mentored in the following areas:

- Selection and organization of products (samples)
- Preparation of promotional materials including: brochures and FOB price lists (USD and Euro)
- Product display
- Customer service and addressing buyer needs
- Tracking buyer contacts
- Identifying competition's prices and product quality
- Deriving design and business inspiration

Participation in Tendence resulted in US\$5,498 total sales. Contacts were with four new buyers from Spain, Italy, Germany and Switzerland that will hopefully lead to long-term business relationships as they are well establish wholesalers.

Sources FOB show, May 2005: Four-hundred exhibitors from over thirty-two countries attended the FOB show Sources. ATA Mozambique participated in Sources primarily to find interested import clients. Chila Lino, ATA Mozambique's Marketing Manager coordinated the effort including booth display and management.

All ATA participants attended a pre-show orientation conducted by ATA consultant Carol MacNulty. During the training, MacNulty went over concepts of booth display and customer

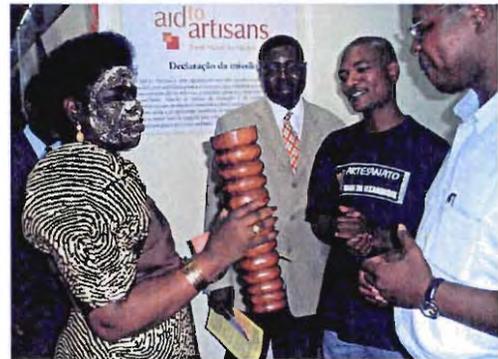
service. MacNulty was available throughout the show to assist the exhibitors when needed. The products were well received.

New York International Gift Fair: In addition to SARCDA, Mozambique products were shown at the NYIGF and California Gift Show, where they received orders for over \$18,000 as well as significant attention and buyer contacts.

Maputo Tourism Fair, May 12-15, 2005: ATA participated in the fourth annual Tourism Fair of Maputo, which promotes tourism in Mozambique, including culinary customs, culture, and crafts. ATA's Marketing Assistant represented the artisans working with ATA.

The fair is regularly organized by the Ministry of Tourism and SOGEX (Mozambique Trade Shows Organizer) with the collaboration of FUTUR (The National Tourism Fund) and LAM (Mozambique Airlines). Lodges, hotels and other players within the tourism-industry from all over the country were represented. The fair offered ATA artisans a venue in which to strengthen relationships with other institutions, raise both ATA's and artisan's profiles, and create linkages within the tourism industry. The ATA booth has gained a favorable reputation by showing consistently high quality and innovative products made from a diverse range of raw materials and representing artisans from three regions of the country.

The booth had the honor of a long visit by the Mozambican Government delegation, which included the Prime Minister, the Premier of Maputo Province, the Minister of Tourism and the Minister of Industry and Trade. The Prime Minister was very interested in understanding the value chain of craft production and commercialization and ways in which the government could help the sector. The ATA Country Director



Prime Minister receiving (ATA) artisan's vase

explained the constraints of wood accessibility, the need to build a national brand of crafts, and the need to develop production capacity thus increasing the export market. He also explained the need to transform the craft sector into a cultural industry where production could be maximized, as the international demand for Mozambican products justifies such a strategy. The Prime Minister indicated that she would work with the other members of the government to identify ways in which they could strengthen the craft sector. ATA will continue efforts to work with the government in order to create a better enabling environment for the craft sector.



Maputo Wood Bank

Wood Bank: The Wood Bank has proved to be an efficient response to the artisans' need for raw materials by moving the available resources closer to their workshops and reducing the time spent collecting wood from the forests. The Wood Bank has helped to improve quality control as the wood available is of very high quality and is carefully selected by artisans. Some of the artisans have decreased their quality control rejection rates from 40% to 2% due to improved quality of wood used. All woodcuttings are made based on

artisan need. In addition, the artisans are able to increase their production capacity to meet large orders in a timely fashion. Equally as important, the wood bank is supporting good forest

management practice, which is a very important issue in a country facing the challenges of deforestation.

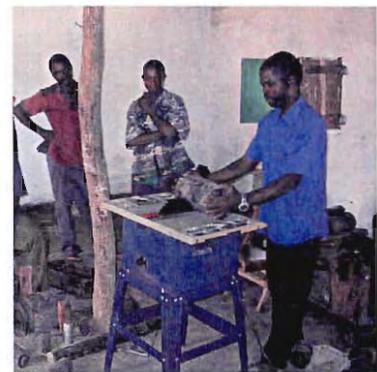
ATA is now working to establish a similar Wood Bank in Nampula Province. All legal aspects have been addressed and its formal establishment will occur during year five.

Technical Resource Center: ATA has identified a structure suitable to house the Technical Resource Center (TRC). The TRC will be located in Albasine, close to the Maputo artisans' workshops, where the artisans can come and access, on a fee basis, large machinery for cutting, drilling, and finishing wood products.

As part of a pilot project to test the viability of the TRC, ATA installed a set of industrial wood tools and equipment in a provisional space at the ATA office in April 2005. The tools and equipment are used by the softwood artisans for work that cannot be done at their workshops. By opening a pilot TRC, ATA was able to observe the artisans reaction and measure their use of the facility. The provisional TRC will remain open until the permanent one is available, at which time all of the tools and equipment will be relocated. The tools and equipment have proved advantageous by increasing production capacity and quality. For example, Filimone Mucavele, a softwood artisan received an order that according to him would have taken five months if produced manually; with the use of the TRC, however, this order took him only six weeks.

"Oh! The new equipment installed at ATA brought to us big advantages. Now I can cut and make holes in a production of candleholders in only some minutes. I can also say that it would be very difficult to produce the new collection without these machines. Before we use to do all cuts, drills and sand manually. Now, after making the machine work, carefully in my workshop we do the artistic work like carving and painting. The product looks very nice with the machine work. The only pity is that my workshop is far from this place. Then I need to pay the transportation of the wood coming and going down... But it's business." - Dino Jetha, Softwood carver.

Tools & Equipment: Paralleling the goal of the TRC, and funded by a matching grant from the West Foundation, ATA purchased tools and equipment to provide to artisans agreeing to a repayment plan. The loan-based objective is to improve the overall production capacity of the enterprises. The groups that received the tools and equipment were based in Nampula and Maputo provinces and selected according to volume of export. As the artisans pay back their loans, the money is reinvested into a revolving fund that will facilitate purchase of additional tools and equipment for other artisans in need. Tools and equipment distributed included gouges, handsaws, hand drills, hammers, bench vises, chisels, belt saws, industrial drills, sanding machines, and jigsaws. ATA contracted a technical consultant from South Africa to train the artisans in the use, maintenance, and safety of the tools and equipment. These tools and equipment have already impacted production capacity, doubling it in some cases, which has improved delivery deadlines. The details of a fare repayment plan are being determined.



Artisan demonstrating use of new equipment

"ATA helped us a lot by giving us these modern equipments. Before having machines we could produce daily 8 finished sets of 2 spoons or 28 finished sets of 4 napkin rings working from 8 hours a day and with machines we increased spectacularly our daily production to 24 finished sets of 2 spoons or 40 finished sets of 4 napkin rings. This means that we can produce more in less time." Fabião, an artisan and owner of Annibova Enterprise, a group based in Nampula

Buyer Visits: Buyer visits are one of the most important activities contributing to continuous and substantial sales, as they familiarize buyers with the working conditions of the artisans and help the artisans understand the seriousness of their business relationship. Buyer visits have proven to be one of the most cost-effective ways to ensure sales. Some of this year's buyer visits consisted of:

- Francis Palmer, the Managing Director of Adesso, a South African homeware wholesale store, came in April 2005 for his second visit to the artisans in Mozambique along with ATA's Regional Marketing Manager (RMM).
- Robert Walker, owner of Ashanti Design a South African import-export and local retail market outlet visited Mozambique in October 2004, December 2004, January 2005, and April 2005. Currently, Ashanti imports account for a large percent of total ATA Mozambique exports, and has the potential to purchase a larger range of products.
- Pru and Murray McMillan, owners of Kalahari, an Australian craft trader and a new buyer, visited Mozambique in April 2005 and placed an order. Currently, the marketing team is busy working to generate their interests in additional products.

The buyers who visited under this program have contributed to thirty-one percent of the total project sales during fiscal year 2005 (from October 2004 – September 2005).

Staff Development: Sandra Maquena, ATA Mozambique accountant, undertook a Management Human Resources course in January 2005. The course was held at CATMOZ (Mozambique Training, Auditing and Consultancy) and was supported partially by PODE-CAT (The Technical Assistance Component of PODE, the Enterprise Development Program funded jointly by the World Bank and Mozambique Government). The main objective of this course is to support the administrative area of the Mozambique ATA office. In June 2005, ATA driver Rafael Baloi, attended the English course level 1 at the Language Institute in Maputo. The course proved helpful, as he has shown marked improvement in his English communication with international visitors.

Effect on Target Groups Disaggregated by Gender

By the end of year four, ATA had directly assisted 46 enterprises comprising 484 artisans, 19% of whom are women. These 46 enterprises are all active in the program, which mean they have signed an MOU with ATA and received direct design assistance and market links, in addition to business and marketing training. Included in that number are two exporters.

Overall, ATA-Mozambique reached about 3,910 artisans nation wide, which includes 3,426 artisans indirectly assisted through the distribution of the educational bulletin, *As Mãos Falam*, "The Hands Speak," and participation in several local marketing events held during the year.

Problems Encountered and How They Have Been Addressed

Export Sector Development: Finding competent exporters or potential exporters has proved to be a great challenge for the program. Exporting from Mozambique can be difficult and the costs are often perceived as outweighing the benefits. During the report period, ATA hired an external consultant, Sonia Laice, a cultural heritage researcher, to conduct research on companies that export craft, are interested in exporting craft or have the potential to export craft located within Maputo, Nampula and Pemba. Based on the research recommendations, ATA has been making contact with the twelve recommended companies and conducting further research. Some of the companies stopped exporting and indicated the following reasons for their choice:

- Excessive bureaucracy related to export process

- Lack of reliable artisans with poorly organized production resulting in late deliveries and low quality products
- Financial constraints related to a 50% advance paid to artisans and receipt of final payments only once the importer receives shipment
- Packaging costs are high

It is difficult to export craft products out of Mozambique. If the volume is low, the profit is too small. If the orders are large, production management is a challenge particularly when the artisan are not committed to deadlines. If orders are late, buyer confidence is threatened and ultimately the export business is at risk.

While researching the twelve companies ATA found two who were interested in and qualified for the EXPORT Mentoring Program. The two companies identified were Kissange and Prodaz both based in Maputo. Kissange has since signed an MOU with ATA and has started the EXPORT Mentoring Program. ATA sees great potential in this company and sent owner Kissange Vedor to the US based MRP in August 2005. In addition to the EXPORT Mentoring Program, ATA has hired a professional consultant to work with Kissange to develop a business plan to define the future of the company. Already, the business plan demonstrates the potential for profit, an issue of concern to those exporting craft products out of Mozambique.

ATA continues to identify and train craft export companies in order to have three competent exporters available to the artisans by EOP. In addition, ATA is conducting a financial feasibility study to address the exporters' concerns regarding business profitability.

Production Capacity: The demand for Mozambican products has been growing from year to year due to fashionable designs and exotic materials that the country offers. Unfortunately, the supply is not meeting the demand. ATA adopted a strategy to add more artisans enterprises to the program and cross-train them to assist with production of current product designs when necessary. ATA has hired a Production Coordinator to focus on improving production capacity and work with the artisans to develop better production management systems for the remaining project year.

Diversify the Raw Material Base and the Product Range: To diversify the raw material base so as not to continue using precious woods as the primary raw material, and to expand the product range through the development of basketry, ATA expanded to Inhambane Province. Basket weaving has been a tradition in Inhambane Province for many years.

A concern related to basketry in Inhambane Province is its lack of practice and appeal among the younger generations. Recognizing the potential disappearance of this traditional art, whose connoisseurs and practitioners belong to the older generation. ATA developed a strategy to promote the tradition by turning it into a viable business opportunity.

Inhambane Province is challenged by limited access to transportation. Nonetheless, ATA partner Marcia Nangy, owner of Gukhosa Artes, is passionate about the basketry in Inhambane and is committed to preserving this tradition. But, when the 4x4 vehicle that facilitated Gukhosa Artes' business with the artisans was damaged, work with artisans located in distant areas ceased. In order to continue assisting these artisans, ATA received approval from the Ford Foundation to use matching grant funds to purchase a second hand 4x4 vehicle. The vehicle will allow Nangy to

follow-up with the artisans through the end of the project. Upon completion, the vehicle will be sold to Nangy at a predetermined depreciated cost so that she can continue this work under the auspice of her business. Nangy expressed gratitude and excitement about embarking on this endeavor.

Education Level of the Artisans: In general, Mozambican artisans have very low educational levels, most reaching only standard four, equivalent to the US third grade level, on average. In some cases, the artisans are completely illiterate. The disparity in educational levels often makes the training sessions difficult.

To rectify this situation, ATA is encouraging the artisans to go back to school to build their educational levels to provide a stronger foundation for their businesses. Manuel Mantacassa, an artisan in Nampula Province, and Carlos Mondlane, an exporter in Maputo Province both made the decision to finish secondary level schooling based on the premise that a higher academic background would better prepare them to compete in the craft business. These two will be held up as role models to other craft enterprises because they have taken the initiative to raise their educational levels.

Wood Bank: A challenge for the wood bank is its sustainability. The original concept was that the wood bank would be profitable enough to attract an entrepreneur to whom the business could be transferred or sold. However, the wood bank has yet to attract any interest. To verify ATA's prediction, an assessment will be conducted to determine the wood bank's potential profitability. The assessment will also investigate whether or not artisans could afford higher rates for the services the wood bank provides, and if the market could bear potential price increases. In addition to conducting this assessment, ATA will market the wood bank to more artisans in order to attract more business. With added customers and the assessment results, it is likely that the wood bank will be an attractive business option. ATA plans to transfer this business to the private sector by the end of the project

Deforestation and Wood Species Availability: To address deforestation concerns and to improve artisan access to wood, ATA recently subcontracted the Ministry of Agriculture through IIAM (Mozambique Agro-Forest Research Institute) to research methods of rapid reforestation of precious wood species in Maputo Province. Preliminary results from the three test plots planted should be available by the end of 2005. This research will contribute to the development of the local agricultural authority's strategic plan for increasing forest resources. In addition, the three test plots could serve as locations where the artisans could source raw materials.

ATA plans to hire a consultant to conduct a national wood survey. The objective of this survey is to determine the potential of forest resources in craft production, to gain a more comprehensive understanding of the sustainability of wood use (specifically within Mozambique's craft sector), and to identify opportunities for forest certification steps.

Mold Issue: Wood products face issues related to moisture content when exported. Softwoods often mold while hardwoods can sometimes lose their shape. To prevent this, it is necessary to dry the wood, however natural drying is much too time-consuming. ATA hired a technical consultant to develop a solar wood drying kiln. The kiln is being tested by a softwood carver and, if successful, will be replicated in three more workshops.

Impact on Local Institutions, Policy and People: (Outside the Project)

Networking with government institutions such as IPEX (National Institute for Exports Promotion), PODE (Projecto para o Desenvolvimento Empresarial – funded by the World Bank), the National Museum of Arts, the Escola de Artes Visuais (Visual Arts School) and FUTUR (National Tourism Fund) throughout the project has positively impacted the craft sector, including the tourism and export sector. ATA is increasingly perceived as a leader in the craft sector and has taken the opportunity, when presented, to relay important issues facing this sector to government officials (see Tourism Fair section above.)

Networking with private sector companies has contributed greatly to ATA's objective of strengthening the export sector, which is essential for the sustainable success of the ATA project.

Networking with public sector institutions has reinforced ATA's work at both a provincial and national level. Common pursuit of craft sector development has led ATA to develop working ties with ADEM and FDC (Community Development Foundation). ATA's work with the Maciene Group, at the request of FDC, allowed ATA to provide assistance in PD and participation in the Independence Craft Fair, where they reached the highest overall sales.

Unintended Effects

Manga Craft Center Development: In November 2004, ATA received a seven month grant from UNESCO (United Nations Educational, Scientific and Cultural Organization) to promote the organizational development of the group and provide training for the Manga Craft Center located in Beira, Sofala. This grant was combined with other sources of funding to accomplish activities that have helped to improve the overall business organization of the Manga Craft Center.



Manga Craft Center workshop

With this grant, ATA continued to promote the sustainability of the Manga Craft Center by building organizational management capacity, business knowledge, developing craft products and building market linkages that could result in sales and ultimately increase incomes. Van der Vloed conducted PD with the artisans, which emphasized techniques related to product finishing and coloring. Seven fashionable product lines were developed.

ATA's assistance helped strengthen and solidify the artisan commitment to the group, which resulted in the formation of the Associação dos Artesãos da Beira (AJAB). The AJAB statutes have since been submitted to the government for the group's official and legal registration.

UNESCO PALOP's Craftwomen Workshop June 27-July 1, 2005: ATA received an additional small grant from UNESCO to facilitate a workshop for Mozambican craftswomen as a follow-up workshop to the PALOP's (Portuguese Language African Countries) craftswomen workshop held in November 2003. The workshop was held at MOZARTE facilities in Maputo. The workshop involved thirteen women from seven provinces: Cabo Delgado, Nampula, Sofala, Inhambane, Gaza, and Maputo. The participants worked with a range of mediums, including: textiles, weavings, batik, recycled paper, beads, and embroidery.

This workshop was designed to enhance the craftswomen's knowledge in business management and PD, as a continuation of the first workshop by going into greater detail and providing advanced training on the topics identified in 2003 as being the most relevant, such as marketing, costing and pricing and the basic management skills.

Santa Fe Cultural Exchange Program: The W.K. Kellogg Foundation, in partnership with the Institute of American Indian Arts, organized the Cultural Exchange Program with the objective of strengthening relationships between indigenous artists and designers to facilitate the development of a culture-sensitive commercialization that benefits both indigenous artists from Southern Africa and the Native Americans. The program will be continued in February 2006, when the American Indians visit Southern Africa.

Five countries were represented in the cultural event, namely, South Africa, Swaziland, Mozambique, Lesotho and Zimbabwe. Attendees included people from the government, the municipalities, museums, artists and artisans and other people interested in the development of the area of arts and crafts. ATA led the delegation from Mozambique, which was composed of the ATA Mozambique Country Director, the Director of the National Museum of Arts, the ATA Mozambique Marketing Assistant and four artisans.

Partnership with IPEX to Expand Export Markets: During this reporting period, ATA in partnership with IPEX (The National Institute for Exports Promotion) and PODE (the joint World Bank and Mozambique Government program for enterprise development) assisted Artes Mondlane, to participate in the following international trade fairs: Macau International Trade Fair, Sharjah International Trade Fair in Dubai, and Verona Fiere (Italy). These events offered ATA the opportunity to explore other kinds of trade shows and investigate potential markets. Unfortunately, the shows resulted in only mediocre sales. ATA is in the process of identifying other potentially profitable shows for year five as well as strengthening participation in shows such as the Santa Fe Folk Art Market, Sources, and others European Trade Fairs.

Comparison of Actual Accomplishments to Those Proposed: (Includes reason for variance, anticipated obstacle and plans to address them.)

The planning matrix for the Mozambique country program as presented in the DIP is included in the attachments to this report and includes a cumulative indicator report of actual accomplishments compared to targets set at the beginning of PAED. The matrix outlines the goal and three main objectives of the Mozambique program and ATA's progress to date. Included below are details regarding the variances reported in the matrix.

Objective 1: The percentage of wholesale buyers who re-order within nine months has decreased each year due to the fact that the total number of buyers for Mozambique has greatly increased. The percentage only captures reorders within nine months of the report period. All other indicators were achieved or exceeded.

Objective 2: The percentage of enterprises with MOUs that have bank accounts is less than the year four target percentage. This is primarily due to the fact that the MOUs of non-active groups were cancelled and new groups were added that have yet to obtain bank accounts. The pre-post test is no longer being used to measure the effectiveness of the AMRP (see AMRP section under South Africa). All other indicators were achieved or exceeded.

Objective 3: Due to larger scale grants, such as from the W.K. Kellogg Foundation and Ford Foundation, staff time was primarily occupied by program implementation leaving little time for donor cultivation. Therefore the target for number of local funders identified or renewed by the local staff was not met. However, it should be noted that the local staff was able to raise US\$13,622 from UNESCO for two small projects. All other indicators were achieved or exceeded.

Objective 4: The target number of craft businesses with exposure to international trade shows by EOP was not reached due to production being too low to meet existing demand and a decision to only show artisans currently receiving lower orders. The target for number of businesses with exposure in Mozambican annual holiday fair was not achieved due to limited venue space. A larger venue has been identified for next year. It should be noted that the combined sales for all ATA organized fairs combined with the National Fair resulted in US\$21,873.

The target for total sales fell short by only 1%, a remarkable achievement made possible through focused efforts to increase production capacity and improve business management and quality control. The number of buyer visits far exceeded the target number, as this number includes the total number of times each buyer visited the program during the report period. All other indicators were achieved or exceeded.

Objective 5: The target number of artisans served during the LOP was exceeded. The total number includes 46 artisan enterprises representing 484 artisans that were directly assisted by the PAED program through PD, business training and market linkages and 3,426 that were indirectly assisted through the Artisan Information Bulletin and various marketing events. (Sales figure only includes enterprises receiving direct assistance.)

Objective 6: To address wood sustainability, ATA established a wood bank in Maputo and is in the process of establishing one in Nampula that purchases and sells wood only from certified forests. ATA has subcontracted IIAM (Instituto de Investigacao Agraria de Mozambique) to conduct field research in the areas of rapid reforestation and will hire a consultant to research alternative wood types for artisan use. As ANARTE will not be taking over the management of the annual National Holiday Craft Fair, ATA is working with the two current exporters and O Cantinho Dos Artesaos, a craft organization with experience in implementing craft fairs, on the planning and management of the event for handover by EOP.

Objective 7: The target number of product lines accepted in the international market was not achieved. This is attributed to ATA's decision to introduce only 24 new product lines to the international market, as several of the existing product lines are still in high demand. PD focused on the artisan enterprises who were not receiving high levels of orders.

Description Local Implementing Partner Relationship: (includes background on partner and structure of the working arrangement of partnership.)

The Mozambique Country Office has made and/or strengthened several local partnerships. Through the partnership established with the National Museum of Arts, UNESCO and Comercio Justo de Mozambique (Mozambique Trade Fair Association), a three-and-a-half day craft fair, named the Independence Craft Fair was implemented (as described earlier).

With the partnership of IPEX (The National Institute for Export Promotion) and PODE (the joint World Bank and Mozambique Government program for enterprise development), ATA assisted Artes Mondlane with participation in several international trade shows.

Partnership with ADEM (Association for the Economic Development of Manica) facilitated ATA's expansion into Manica Province, where new artisans were reached and products with great market potential were developed. Partnership between ATA and ADEM has strengthened both organizations' reach and impact in the Manica Province. Through various ATA trainings, ADEM staff has gained knowledge and skills that will help them assist artisans beyond the life of the ATA project.

TANZANIA

Specific Outputs Achieved

In September 2004, ATA requested a nine month no-cost-extension for the Tanzania country program covering October 2004 to June 2005. At the beginning of this extension period in consultation with the Tanzanian enterprises, ATA identified key areas of need and activities within each of the organizations/enterprises that ATA could further strengthen. The objective of the extension period was to provide services to the Tanzanian producers that would help ensure the sustainability of past efforts in the country. The key activities planned for the extension period included tailor made design assistance, buyer trips and marketing activities in the South African market. ATA worked with three groups in Dar Es Salaam: Marvelous batik, Mikono and ADAT and with one group in Zanzibar, Eaglewood. ATA also made buyer links for MOTO (Solar Africa), a Zanzibarian organization made up of women producers who ATA worked with actively in the first two years of PAED.

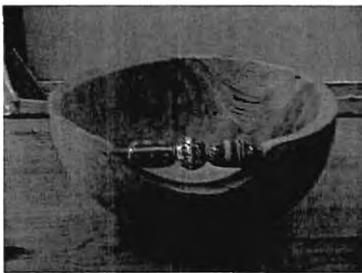
Design Assistance: To further build the design capacity of the artisans in Tanzania, a follow-up design workshop was organized which was geared towards developing product lines with current buyer interests in mind. Patti Carpenter, a NY based designer with past experience working with the Tanzanian groups, was chosen to conduct a three week workshop in October - November, 2004. Her past experience and association with the groups combined with her knowledge base on their products and needs lent significantly to the productivity of the workshop.

Carpenter was asked to conduct the workshop keeping in mind that the program was drawing to an end and that the producers had to prepare to move forward independently. At the onset of the workshop, she reviewed each group's product lines and marketing issues to determine what type of workshop sessions would be most beneficial. Carpenter noted common themes and topics she believed were important for each of the individual workshops. These included Color/Trend direction training session with a one and a half-year window of Spring/Summer 2005, Fall/Winter 2005, and Spring/Summer 2006. Carpenter used several color trend forecast services including those from DuPont, Celanese, Tencel, and Premier Vision, as well as one from South Africa. Copies of these color cards were left with ADAT and Marvelous for future use. She also used the Pantone color chart that ATA provided to match the main color stories for ADAT and Marvelous Batik.

Carpenter also presented separate sessions on Marketing and Merchandising with each group as well and discussed the theories of PD to perpetuate sales, presence in the market place, and general market-ability. Patti brought several magazines and stacks of catalogues to better illustrate the trends. These were reviewed and distributed among the producer groups upon completion of the workshops.

The workshop reviewed “color and trend” and “print and pattern” directions for all seasons of 2005 - 2006. They discussed ways to adapt the products that they are presently making to better fit the current and upcoming trends, how to apply color to update products that they are currently making, and the importance of understanding color in combinations and how Color, Trend, Print and Pattern evolve each season and each year. The groups were taught how understanding these trends would help them to better merchandise their products with products coming from other vendors in a global marketplace, both at home and abroad. Ms. Carpenter used magazine swipes and catalogues to illustrate some of the directions. Some artisans, such as those from Mikono, who have had a great deal of interaction with foreign designers, merchants and markets, immediately saw how the trends translated to their products and began to sketch and exchange with each other ways to best use the information. Artisans from Marvelous Batik and ADAT too understood the significance of this knowledge but at a different pace.

As mentioned above, the design workshops were tailor made to answer the specific needs of each group. Carpenter developed specific work plans for each of the groups, and also addressed in detail critical issues such as timeliness and costing and pricing. She conducted individual trend, PD, and merchandising/marketing meetings with all the groups but presented them in context with their individual challenges and needs.



Mikono bowl with beads

Workshop for Mikono: With Mikono, Carpenter reviewed some past products ATA had assisted with, and addressed some of the timing and shipping issues that they seem to plague them. Carpenter focused product design efforts on wood working, though they also work in textiles, recycled metal, and ceramics/pottery. ATA is pleased to report that Mikono, who has expressed sensitivity to the issue of wood sustainability. Mikono not only has a license, but it also acts as an agent, buying and selling wood to other groups that are not licensed thereby aiding others’ entrance into the marketplace.

The objective of working with Mikono was to first review all product to identify what has been both successfully and unsuccessfully selling and to then offer suggestions on how to improve existing product lines for maximum returns. She also brought to their attention that unless they heed timeliness, good designs, whose market appeal fluctuates with the seasons, will not take them very far. Carpenter emphasized that in order to attract interest beyond the local market, this issue must be remedied.

Mikono’s record of late deliveries affects the success of individual artisans like Salum, whose success depends on Mikono’s ability to strengthen internal systems. Carpenter and ATA’s RMM discussed this extensively with Executive Director, Deo Kafwa. Salum works with various woods and demonstrates a high level of talent and skill, which is appreciated by his local and regional private clients. The bowls he designed with Carpenter, adorned with animal motifs and the Tinga Tinga beads, are beautiful, but expensive and must be targeted to the high end market where the skilled workmanship is recognized and valued.



Marvelous Batik animal print pillow

Workshop with Marvelous: Since Carpenter's last visit, Marvelous Batik had broadened the original product line to include new color ways. During this workshop, shop owner Flotea Massawe expressed interest in expanding her best selling animal print items, which Carpenter agreed presented great potential, as animal prints proved to be a popular trend at the Maison et Objet show in Paris in September last year. Massawe's new animal print collection, which she exhibited to all the vendors that she had previously sold to, received positive feedback.



ADAT Kikois

Workshop with ADAT¹: Carpenter, in addition to Sophia Maryogo, the Executive Director of ADAT, and Paul Manyicika, the head of ADAT's training department, selected four women to participate in the workshop whom would benefit the most. These four women, who included Rose Makoyola, Rockzana Mamuya, Gertrude Nshimo, and Amina Katembo, had previously participated in ATA's first phase training and costing and pricing workshop. This training, coupled with the fact that the women had worked successfully with Carpenter in the past, provided important continuity to the process. Reviewing products that had been developed in the first round of training, Carpenter was able to address specific follow-up questions on design, price and marketability. The four women directly applied components of the training to enhance their individual businesses and they witnessed improvements in local, and in some cases, regional sales.

The ADAT products from the previous product design workshops shown at the SARCD A show in South Africa, were deemed too expensive. Carpenter looked at ways of making the price competitive. She also explored the possibility of developing the textiles into products like bedspreads to target lodges and other businesses in the tourism industry.



Eaglewood door carving

Workshop with Eaglewood: In Zanzibar, Carpenter worked with Zahoor of Eaglewood and artisans working with him. She conducted an overall products review to identify what was selling locally. One of their most interesting styles included products incorporating the Iringa basketry as insets. Carpenter took this idea and presented additional styles they could develop. She also developed designs and products that incorporated Zahoor's famous "Zanzibar door style woodcarvings." Eaglewood generates the most sales from the local tourist market in Zanzibar.



Eaglewood coasters with iringa basketry insets

One of Zahoor's main customers includes a British woman who owns a small retail shop, which sells only Eaglewood products and is advantageously located across the street from one the most well-known and high-end hotels,

¹ ADAT, a Dar based NGO is involved in training of micro and small-scale women entrepreneurs (mainly producing handmade textiles). ADAT has 88 members, 95% of which are women. ADAT is a successor of Tanzania Business Women's Textile Project (TBWTP), which was sponsored by the Swiss Agency for International Cooperation. Since the phasing out of the donor support, ADAT managed to sustain its operations based on its own generated revenues as well as funds from the Africa Development Foundation.

Emerson and Greene. His frames and small Zanzibar doors are the most popular items, however Zahoor is investigating ways to expand his current product lines to generate additional sales. Together, Carpenter and Zahoor designed candleholders, coasters, and frames. They also worked to modify some of his older styles in order to further target lodges and the local market. Carpenter advised Zahoor on product packaging, and suggested new colors with which to stain the wood, enhancing its finish and quality.

Marketing Efforts in South Africa: ATA's Regional Marketing Manager, Frances Potter, visited Tanzania in November 2004. Her visit to Tanzania coincided with the last few days of the PD workshops so she could help prepare producers to conduct business with interested buyers in South Africa. The RMM helped producers narrow their product selection to best appeal to the South African market.

Another objective of the RMM's visit to Dar Es Salaam was to discuss with ADAT the possibility of marketing hand weaves in South Africa as furnishing throws and fabric sold by the meter. Prior to her trip, the RMM consulted South African designer Lianne Burton, who advised the RMM on color ways and fabric types she thought would be most sellable in South Africa. The RMM shared the information with Carpenter and ADAT, who selected product colors with this in mind. Information from potential buyers like Conservation Corporation Africa, Bamboula, As' Art and Swahili was also factored into the product development process.

During the report period, a number of South African importer and retailer contacts were made. The most promising contacts included those with high-end safari operators in Africa, like Conservation Corporation Africa² (CCAfrica) which has lodges in Kenya, South Africa, Botswana and Tanzania and is currently expanding in Tanzania. Since they mostly have products from within the countries where the lodges are located, they were interested in sourcing crafts in Tanzania. Both Chris Brown, lodge decorator, and Jacqui Hunter, the retail consultant for the lodge shops, visited ATA's producer groups in Dar Es Salaam last year. They were impressed by the variety of product lines, and were especially interested in the kikois at ADAT and the table linen at Marvelous Batik. To capitalize on their interest, the RMM worked closely with Carpenter and the artisans to develop product lines keeping CCAfrica's interests in mind. During the report period, CCAfrica's interest finally translated into an actual order.

The RMM also showed the samples to the proprietor of Togu'na Togu'na, Lara Tately, who acted as the South African importer of ADAT's Tanzanian hand weaves. Tately exhibited the ADAT hand weaves at "Rooms on View" in the Togu'na booth and also displayed them at the Togu'na showroom located in Johannesburg. Many of the visitors to the Togu'na booth during the "Rooms on View" exhibitions responded positively to the 100% cotton hand weaves and to their generous sizes. Nevertheless, Tately felt that to make an impact, the hand weaves must undergo further style development in order to better compete with similar but cheaper products from Kenya and the East.

Tately advised the RMM to contact buyers Daphne or Alison at the large retailer "Tiger's Eye." Tiger's Eye is the retail wing of a listed company called Tourvest. It has more than 60 stores

² Conservation Corporation Africa (CCAfrica) is a South African organization that has lodges in Kenya, South Africa, Botswana and Tanzania.

countrywide and includes airport shops. Discussion with one of the buyers at “Tiger’s Eye” is ongoing and they have expressed interest.

The hand weave samples were also shown to Guilietta Fufak, a UK based trader sourcing products for a series of Fair Trade fairs in the UK. Fufak took ADAT’s contact information, expressing her interest in the product and commenting that the Kenyan kikois were looking “tired.”

Buyer Visits: To further strengthen market links, ATA facilitated buyer visits to Tanzania so direct relationship could be made with the producers. Among the buyers who visited was Paula Januario from Lisbon, Portugal. The Logistical Coordinator, Adam Tabu, assisted Januario with local transportation, translation, arranged meetings with producer groups both in Dar Es Salaam and Zanzibar and accompanied her on all meetings. Januario met with Marvelous Batik and ADAT in Dar Es Salaam, and Eaglewood and MOTO in Zanzibar. The meeting with Antje of MOTO was held at their shop along Hurumzi Street in Stone Town, which ATA had helped set up two years ago. This buyer visit resulted in post trip orders for Marvelous Batik, MOTO and Eaglewood. Although the program in Tanzania is officially over, ATA will continue to direct buyers there when possible.

Effect on Target Groups Disaggregated by Gender

In Tanzania, men and women traditionally work in different media. Men mostly work with wood and women are involved in textiles and basketry. During the report period, ATA impacted by way of design and marketing capacity building a total of 388 artisans, of which 176 were men and 212 women.

Problems Encountered and How They Have Been Addressed

Marvelous Batik: Due to the wide and rich tradition of textiles in South Africa, Marvelous Batik has experienced limited success in this market. As a result, efforts during the no-cost-extension period concentrated on building Marvelous Batik’s appeal in the local and US/European markets. The product designer Carpenter focused on expanding successful local product lines for Marvelous Batik to merchandise at their own shop and local shows. Additionally, Massawe received information on local marketing venues that included a new contemporary and upscale store in Zanzibar called “Secrets of Zanzibar.” Presently, Marvelous Batik sells a majority of its products through the local market and the Marvelous Batik shop. Marvelous Batik sales via Embassy Fairs have also increased considerably.

One of the challenges that Massawe faced was the replication of her designs by other textile producers, thus rendering her product less unique. Therefore, Carpenter demonstrated ways Massawe could innovate her designs through the use of mixed media. Carpenter also suggested incorporating beads from Tinga Tinga Arts Cooperative to further draw attention to her products and give them a uniquely Tanzanian edge.

ADAT: The ADAT kikois exhibited at SARCDAs were unable to compete with the much lower priced kikois from Kenya, which are inexpensively made and cheaper to import. On the other hand, the kikois from Tanzania is 100% cotton and hand-woven. To illuminate this difference in quality between the Kenyan and Tanzanian kikois, efforts are being made to rename the Tanzanian kikois “Tanzanian Hand Weaves,” thus drawing perception of the product away from the traditional notion of a beach wrap to something more stylish and of higher quality. The RMM, while she is continuing to address this, has already obtained some special orders for ADAT.

ADAT producers do not have a sense of developing finished products, i.e. pillows, placemats, runners, etc. in any sort of quantity. They are constantly working with a “one off.” This mentality hinders their ability to excel beyond the local market. Although the women have learned much, they tend to repeat their old patterns and make the same mistakes. ATA suggested that Paul Manyicika, the head of their training who attended an ATA-Traidcraft³ Costing and Pricing workshop, review the training materials with the producers to refresh their memories and to make sure that they implement the knowledge and information gained during the training.

Mikono: To add newness and uniqueness to Mikono products, Carpenter approached Tinga Tinga Arts Cooperative Society and encouraged them to begin making and painting wooden beads. Carpenter hoped to incorporate painted beads into Mikono’s products. Of concern however was the price of the beads. The two groups are addressing this, with consideration to the fact that larger orders will reduce the overall cost. Samples developed with beads received positive feedback in the market.



Mikono Woodcarver

Mikono’s artisans are talented and strive for improvement each time they have the opportunity to work with an ATA consultant. In order to contribute to and promote the success of their artisans, it is imperative that Mikono organize their office. The head of Mikono, Deo Kawfa, along with his staff, agrees that there are serious operational issues within Mikono that need to be addressed.

Impact on Local Institutions, Policy and People: (Outside the Project)

As mentioned in year two’s report, ATA’s intervention in Zanzibar modestly contributed to the formation of a local business called MOTO. MOTO provides alternative income to women who otherwise struggle to make a living by cutting firewood. ATA’s support and assistance to MOTO is contributing towards its efforts at making the Ukili industry economically and environmentally sustainable. For example, MOTO has been reforesting palm trees and dyes the raw materials on solar cookers.

Unintended Effects

Brian Mitchell, Africa Programme Director of Trade Facilitation Office Canada (TFOC) contacted ATA to draw upon ATA’s experience working within the craft sector in Tanzania. ATA shared with them experiences, information and lessons learned in the sector.

Two members of TFOC’s staff, Carolyn Jongeward and Nola Kianza, conducted a mission to Tanzania in May 2005. The local coordinator for ATA, Adam Tabu, met and helped them during their visit, and also introduced them to several of ATA’s producer groups.

The TFOC’s project objectives paralleled those of ATA’s program, and both organizations felt that this was a good way to build further on ATA’s work in Tanzania.

³ Traidcraft is a UK based charity which seeks to alleviate poverty through trade, working at both micro and macro levels. As part of this mission, Traidcraft works with partner organizations in developing countries to provide export marketing assistance to small and medium sized enterprises.

Comparison of Actual Accomplishments to Those Proposed: (Includes reason for variance, anticipated obstacle and plans to address them.)

Since this reporting is for a no-cost-extension period, the DIP does not have any targets or proposed activities to compare to actual accomplishments or to analyze the variance between the two. However, a cumulative indicator report of actual accomplishments compared to targets set at the beginning of PAED is included in the attachments to this report. The matrix outlines the goal and three main objectives of the program and ATA's progress in meeting them.

Description Local Implementing Partner Relationship: (includes background on partner and structure of the working arrangement of partnership.)

There is no local implementing partner in Tanzania operating under an MOU with ATA. However for logistical support, ATA had a local coordinator in Dar Es Salaam, Adam Tabu, who served as the local link between ATA and the SMEs, and assisted with ATA program-related visitors such as buyers, consultants, and other staff.

SOUTH AFRICA

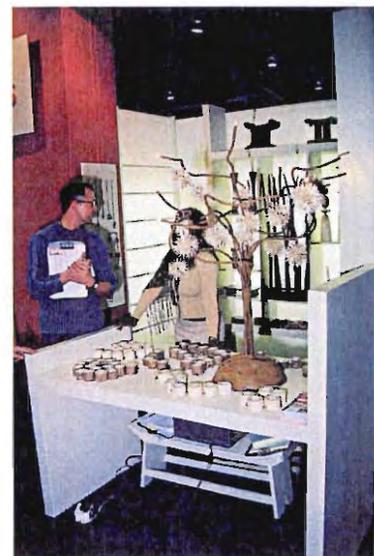
Specific Outputs Achieved

ATA South Africa Trust: Thanks to additional matching grant from the Ford Foundation, ATA was able to formally establish its presence in South Africa through the registration of the ATA South Africa Trust (ATA SA Trust) in April 2005. The newly established Trust is a subsidiary of the United States based ATA, Inc. The Trust is comprised of three South African trustees, two of whom are distinguished in their respective industries: Mpho Letlape, an executive director of Eskom, and Monna Mokoena, owner of the acclaimed Gallery Momo in Johannesburg. The third South African trustee is Amos Letsoalo, a highly experienced, emerging professional in the museum industry at Wits Galleries. The other trustees include Lorraine Johnson ATA's Regional Representative for Africa, Mary Cockram ATA's Program Director for Africa & Europe, Lane Pollack ATA's Senior Program Director and Fred Cote ATA's Senior Financial Officer. With the establishment of the Trust, the project will be able to maximize and continue the growth it has witnessed over the past year.

SARCDIA International Gift, Toy and Décor Trade Exhibition - August 17-21, 2005:

Background: During the report period, ATA participated in SARCDIA for the fourth time. SARCDIA holds four trade exhibitions per year, however ATA only exhibits at the Christmas show in Johannesburg as it is the largest. ATA continues to gain a favorable reputation showing consistently high quality and innovative products. For the past four years, SARCDIA has been the mainstay of ATA's marketing activities. See attachments for a sample booth brochure.

Since its first participation in SARCDIA in 2002, ATA increased the space of its booth from 24 to 64 square meters. This expansion was primarily to accommodate the addition of the Wetlands from the Greater St Lucia Wetlands Park, developed and marketed by the BAT Shop under contract. As the Wetlands did not participate in

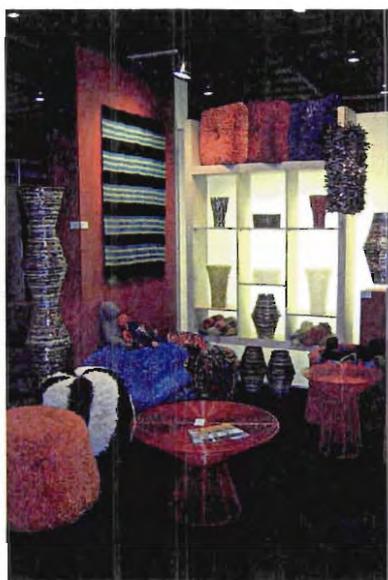


Selling on ATA's SARCDIA booth

the booth this year, the Regional Marketing Manager, Frances Potter, recruited Rorke's Drift a non-profit agency that is currently registering as a for-profit company, funded by the MAPPP-SETA, to take a quarter of the booth space.

Booth Management: The booth preparation and management was facilitated by the RMM. Two Bat Shop staff (Marisa Fick-Jordaan and Gwyneth Daniel) managed the physical setup and the display of products, breakdown of booth, sales staffing and transport of samples for the BAT Shop quarter of the booth. For the CCDI quarter of the booth, Marc Nicolson one of the PDTs (described below) and Ntombentsha Mantashe, an employee of Ikhwezi, the chosen exporter/consolidator of the CCDI producer groups participating in the program, managed the set-up, sales and booth breakdown. Joan Laine was hired to handle the sales of the Mozambique section. Rorke's Drift used their quarter of the booth as a training ground and circulated through a number of staff.

Booth Design: Joi Design, the designer and booth builder whom ATA has subcontracted each year, was again hired to work on the booth layout, taking into account the requirements of new exhibitors. All the elements of the previous year's booths were incorporated into the new layout, some lighting elements were upgraded and the whole set refurbished and repainted. The booth did not receive an award as in past years, but public was most complimentary.



CCDI's section of ATA's SARCD A booth

Mozambique Country Program Results: This year proved to be a record year for Mozambique booth sales, which were over double the preceding year's sales: All exhibited products originated from the softwood producers in Maputo and the artisans participating in the new project in Manica Province, both of whom received PD during the report period. Over 1,900 items were sold with more than 98% of sales resulting from the softwood products. The products from Manica received positive reaction, but were generally considered too expensive. No hard wood products from Nampula Province were shown due to regular orders and the fact that several of the products were exhibited on the Ashanti Design booth, which was strategically located next to the ATA booth for referrals. This scenario, where an importer takes on artisans products and sells them directly, is ideal as it offers sustainable benefits to the artisans.

Laurence Brick, the Director of Loads of Living, a medium sized homeware retail outlet, has asked ATA to work with them to develop a product range from Mozambique uniquely for their stores. This arrangement averted potential conflict with other buyers who would refuse to carry the same products as Loads of Living as their price points are much lower.

Tanzania Country Program Results: Products from Tanzania were not shown at SARCD A due to program close-out although final attempts were made to promote the ADAT handweaves. No great success was made as the handweaves are considered expensive and face stiff competition from similar handweaves from Kenya and India. However, Mikono's small clay angels generated several inquiries which were passed on.

South Africa Country Program Results (BAT Shop and CCDI): In general, the CCDI and BAT Shop products, made from high cost material by well-paid producers, achieved lower sales when compared to those from Mozambique.

The BAT Shop was again able to manage its own product selection, and sample production. A comprehensive pricelist and image catalogue has been designed. Due to a strategic decision, the Wetlands range of products was not shown at SARCDA.

Increasing competition in the local market and a volatile local retail market affected orders at SARCDA. However, many Bat Shop repeat buyers placed orders pre-SARCDA across the product range. Despite the drop in orders, sales remained encouraging and were above expectations. A pending purchase order of large Zenzulu TM (trademark) baskets leveraged at SARCDA, if completed, will raise this year's SARCDA show sales to match the sales achieved in the previous year. In addition, BAT Shop held discussions with a new US based importer that markets unique products on a US cable TV shopping channel. Production capacity would need to be addressed to allow fulfillment of an order of this size.



BAT Shop's section ATA's SARCDA booth

The high-end products developed during the PD with CCDI producers, detailed below, were first exhibited in ATA's booth at SARCDA. Although the products sold poorly, they received significant interest and a high level of media attention, which will result in the magazine appearance of several items towards the end of 2005. The orders that were placed came from very high-end stores. Since SARCDA, there has been an additional US\$2,498 worth of post-show sales. In addition, ATA and CCDI have been approached by Design Indaba to exhibit the products at the Design Expo in February 2006, further indicating the sales potential and market appeal of these products. Exporter Ikhwezi continues to push marketing and effectively coordinate the logistics of the supply chain.

Marketing Outputs:

South Africa Market Analysis: South Africa has a buoyant and busy retail market, despite the fact that there are few mainstream importers of craft from Africa into South Africa that operate legally.

Positive influences in the South Africa Market

- There is a healthy market for well-priced, quality products with unique designs.
- Buyers are becoming more open to products that are not pre-packaged (an issue for many African producers.)

Negative influences in the South Africa Market

- Many larger retailers do not want to take on the problems associated with importing from other African countries. Africa has a reputation for slow and unreliable delivery.
- Many of smaller niche stores are closing due to competition from larger chain stores. Many African producers do not have the production capacity to meet the demands of larger stores.

- Much cheaper products from the East continue to create challenges for African producers further exacerbated by the relative strengthening of the Rand.

Importer Identification: Following a contact made at SARCEA in 2004, the RMM met with Robert Walker, owner of Ashanti Design, a Cape Town based importer, manufacturer and wholesaler. Ashanti Design has subsequently become a regular visitor to and importer of hardwood products from the Nampula Province of Mozambique. In addition, Ashanti Design has since taken over the marketing of these products within South Africa. This relationship is showing long-term potential and is achieving the goal ATA always hopes to achieve when project activities are turned over to the private sector. See the Ashanti Design website www.ashantidesign.com to view the Mozambican products being stylishly merchandised under the Ushonga label.

The importer Adesso, a contact formed during year three of PAED, did not place a second order with Mozambique primarily because Ashanti Design had taken over many of the lines that it was interested in and was placing much larger and more regular orders.

During year two of PAED, ATA secured agreement with Langata, a Johannesburg based importer, to manage the importation and distribution of orders taken at SARCEA for products coming from outside South Africa. For a 25% importer fee, Langata reviews FOB pricing, estimates customs and tariff fees, clears orders through customs and distributes the products within South Africa. Despite issues of unreliable delivery and frequent cancellation of orders, Langata continues to act as an importer for ATA county programs outside South Africa. Langata has a good reputation for delivery and fair conduct. ATA pays the deposit on the purchase orders to get the orders going which Langata reimburses upon receipt of order.

SADC Certificate of Origin: During year three of PAED, ATA Mozambique applied for and received a SADC Certificate of Origin. This certificate accompanying a shipment within SADC countries allows for reduced rates of tariffs between the thirteen member states. This is particularly useful in the case of wood products from Mozambique, which previously carried a 30% import duty, but now attract 0% import duty.

“North meets South” and “From Harare to Higgovale” exhibitions: The Bat Shop’s Zenzulu TM baskets and Christmas ornaments were selected for two prestigious international exhibitions: firstly “North meets South,” curated by Li Edelkoort for an exhibition in Paris, of South African and Swedish designed high-end products; secondly, the Conran Shop for their special event focused on Southern African Designer décor products titled “From Harare to Higgovale” which took place in London on the September 8, 2005. Conran Shop is a high-end chain of shops in England, Japan, and France.

When the person responsible for sourcing products for the Conran Shop noted to the BAT Shop’s Director that she was interested to source the Mozambican products for Conran, the BAT Shop’s director gave her the contact details of ATA’s RMM. In early 2005, the RMM met with the buying team from the Conran Shop. Conran chose a range of products from Mozambique for the event. See attachments for the invitation to this event which features Mozambican products. The RMM met with the Conran’s team again in September to test Conran’s interest in becoming Mozambique’s long-term United Kingdom based buyer. The Chief buyer for the Conran Shop also expressed

interest in ATA's products from South America and arrangements were made for the European Marketing Manager to meet with the Conran Shop.

SIAO: In October 2004, the RMM traveled to Burkina Faso to attend SIAO in Ouagadougou to scout for AMRP participants and other African producer groups that ATA could work with in the future. While there, the RMM identified and met Louise Gerard Umugiraneza, Marketing Manager for Rwandan based basket cooperative titled FAAB Copabu based in Butare, who attended the SME level AMRP in May.

Design Indaba Expo, February 25-27, 2005: The Bat Shop was invited and selected to exhibit the Zenzulu TM range of telephonic wire products at the second Design Indaba Expo held at the Cape Town Convention Centre. The BAT Shop Director was also invited to serve on the curator panel. A partnership was established with leading South African Textile Company, St Leger and Viney, whose 'Essence Collection' was directly inspired by the colors and designs of the wire baskets developed by the BAT Shop. Due to this venture, the BAT Shop has been invited as a special exhibitor to participate in the annual St. Leger and Viney Christmas Fair to be held at their Johannesburg showroom in November 2005.

Additional BAT Shop Marketing Outputs: BAT Shop products were shown at NYIGF and the California Gift Show and although the products are seen as expensive, they still received sizable orders.



AMRP participants learning about trends

African Market Readiness Program (AMRP):

"ATA will take you to new places."

Nombeko Dlamini, ATA's new South African AMRP co-facilitator-in-training

Background: Now in its fourth year, the AMRP was offered two distinct levels as a result of feedback from past trainings. In May, at the "Rooms on View" Décor Show, the program was directed toward established SME level artisan businesses with export experience and offered an advanced curriculum that included branding, developing a marketing plan, managing success, and a specific orientation to the game reserve and interior

design market in Southern Africa. The August session was held at the SARCDCA and was directed toward micro-enterprises. As part of ATA's goal to build South African training capacity, the ATA facilitator, Regional Representative Lorraine Johnson, mentored two South African facilitators and included several South African designers and business people in panel discussions and various sessions.

ATA's AMRP training is gaining a reputation not only within South Africa but on the African continent for providing top-notch service to the craft sector. This year participants greatly valued: new ways of looking at and being immersed in the market guided by industry experts, conducting market research, costing and pricing their product, managing their businesses, and learning how to create a company identity. Each walked away with five key bold steps that they plan to implement upon return to their respective workplaces, including steps that would enable market-driven innovation to flourish; ensure professional responses to their clients; incorporate sound

management practices; and implement new approaches that would aim to maximize profits to ensure long-term success.

The AMRP assists artisan entrepreneurs to identify competition, understand market demands and trends, and determine business steps needed to successfully participate in a diverse and ever changing global marketplace. Strategically based in conjunction with a major gift or decor show, the AMRP provides artisans time to observe trends in design, raw materials, and color as well as to see the various display techniques used to attract buyers. Guided by industry professionals, artisans are immersed in the marketplace and receive information that will enable them to complement their previous experiences, while at the same time improve their understanding of buyer expectations.

This reporting year, with matching funds from the W.K. Kellogg Foundation, ATA offered scholarships to non-PAED related artisans from across the continent. With this match funding, ATA developed focused training materials for SMEs. It also allowed ATA to strategically select participants from priority countries identified for support.



AMRP participant enjoying session

Emerging Designers: One of the exciting components of the AMRP this year was the participation of three emerging designers: two PDTs who were part of ATA's mentoring program in South Africa through partnership with the CCDI and attended the August 2006 AMRP for micro-enterprises, and one who is part of ATA's Mozambican program and who attended the May 2005 AMRP for SMEs. The field mentoring process encourages young designers to understand the entire process of PD. Yet the AMRP reveals the role of business in design and adding a different dimension by exposing them to the varying challenges artisans face day to day running a business, emphasizing that design often times is just 10% of the entire business process needing attention in order to be successful. The emerging Mozambican designer realized through the training that even as a designer with a creative focus, there is a need to have a business plan that clearly outlines a marketing strategy that promotes a service as opposed to a product.

Future of the AMRP: Since the AMRP's inception, ATA's Regional Representative has been the key facilitator and developer of the program with support from the RMM. One of the goals during year four was to identify and coach South Africans who could in the future co-facilitate the AMRP with support from the ATA SA Trust. John Anthony Boerma and Nombeko Dlamini were hired as consultants to facilitate selected training sessions while absorbing, in practice, the methods used and goals of the program. They both are experienced trainers and bring unique, complementary skill sets to the program. Both facilitators will be further mentored throughout the next year in order to understand ATA's culture and the AMRP as one of the ATA SA Trust's keystone programs that has widespread implications.

Pre-Post Test: ATA has struggled with how to measure training effectiveness. In the past, AMRP participants have completed a pre-post test which has been scored as a means of comparing knowledge learned from the training. For various reasons, this test has proven ineffective mostly due to the following:

- The test did not provide helpful information for improving the AMRP
- The test did not appear to accurately measure participant learning

- A test based on broader conceptual learning would be more practical.

Therefore, a decision was made not to administer the test. Rather the facilitators orally requested each trainee to identify a key learning from the workshop, “Bold Steps” that will be taken upon return to their businesses and whether or not their expectations were met. This oral survey provides richer feedback for the facilitators to consider for future trainings. It is necessary during the final year of PAED to determine a more purposeful method of evaluation for the final evaluation.

SME level AMRP held at “Rooms on View,” May 17-21, 2005:

Very intensive-eye opening training...with invaluable experiences...
Paul Sozi Mutongole, Participant associated with the World Bank in Uganda

The AMRP for SMEs was the first training conducted in South Africa exclusively for SME level artisan enterprises and was held at Rooms on View Décor Show, a venue new to ATA. Twelve participants attended: five from Ghana, two from Madagascar, one from Kenya, one from Uganda, one from Rwanda, one from Botswana and one from Mozambique. All trainees were able to participate thanks to the scholarship funded by the W. K. Kellogg Foundation matching grant. Participants covered their airfare, visa and US\$100 for evening meals while ATA covered their training fee, hotel and airport transfer.



May AMRP participants

Much effort went into selecting the training topics and presenters to ensure a high-level of content. Overall, the trainees praised the training content and the facilitators, presenters and panelists. Evaluation average score for meeting overall objectives was 4.73 out of 5, with 5 being the highest score possible. The two sessions that rated highest for being the most useful were: Future “Bold Steps” (4.9) and Guided Tour of Trade Show (4.75). Participants expressed interest in more hands on interaction with Industry professionals. Other feedback included: follow-up from ATA for some months after the AMRP, visiting an artisan workshop during the AMRP, and role playing with a potential buyer. Being the first exclusively SME level AMRP, it was a great learning experience from which to build. ATA plans to take key lessons learned and apply them in the future.

“Rooms on View” was an excellent way to see how products are used together to create a living space which was very appropriate for the SME level. “Rooms on View” Décor Show has high-end, traditional and contemporary products that are African inspired yet completely modern. Although not a wholesale show, useful buyer contacts are still possible.

“Out of all the trainings I have attended...-this one really brought it all together for me. Excellent!”
Del Boamong, Ghanaian participant (Boamong was also a previous participant in ATA’s USAID funded program in Ghana.)

Micro-Enterprise level AMRP held at SARCDA, August 17-20, 2005:

“I thought I knew everything but realized that I still had a lot to learn... I feel empowered.”
Linda Mthobeli Nyongo, a Product Development Trainee through ATA and CCDI’s collaborative program

Seventeen participants attended the AMRP for Micro-Enterprises: 9 from South Africa, 5 from Mozambique, 1 from Kenya, 1 from Zambia, and 1 from Ghana. Three of the trainees coming from Kenya, Zambia and Ghana participated through the scholarship funded by the W.K. Kellogg Foundation. Of the nine South African participants two were from Phumani Paper, two from the

BAT Shop, and five from CCDI. On a scale from 1-5, with 5 being the highest, the average rating for meeting overall training objectives came to 4.57. The two sessions that rated the most useful were: Product Development & Design Process (4.94) and Future “Bold Steps” (4.87).

The training manual distributed during the training plays a critical role in follow-up, as it provides a point of reference and serves as a reminder of key learnings. As one trainee stated, “(the training materials are so useful)...like driving on a freeway to success!”

“I feel happy [knowing now how to cost & price my products]...as no one will ever be able to cheat me!”

Thafa Dlamini, a BAT Shop producer



Product review session

Design Consortium: During the report period, ATA held two Design Consortia, one in Johannesburg and one Cape Town. In preparation for the Design Consortia, ATA’s Regional Representative and RMM promoted the consortia via the Design Indaba Expo and targeted invitations. See attachments for the promotional brochure that was distributed and placed in the Design Indaba magazine’s January – March edition.

ATA’s Vice President for Marketing, Jane Griffiths, conducted both Design Consortia. Griffiths gave a presentation on exporting within the current state of retail, provided insight on the operations, role and objectives of ATA, and spoke about current and upcoming lifestyles and trends in the marketplace.

In addition to raising the profile of ATA among industry professionals and identifying emerging designers who could participate in ATA’s designer mentoring program, the benefits of the Design Consortia included:

- Increased awareness of ATA as a resource available to emerging designers;
- Increased ATA’s pool of South African-based designers. In total there were eight emerging designers and thirteen established designers out of the thirty-eight people who attended the two meetings. Others who attended were importers and retailers from the craft sector;
- Increased participant knowledge of US market trends and buying cycles.
- Networking among participants and linkages between buyers and designers that may lead to future professional relationships; and
- Increased participant awareness of how ATA works.

Participants’ increased knowledge of the role and objectives of ATA proved to be a particularly important element. Many of the buyers had perceived ATA as competition but by attending the consortium came to understand ATA’s neutrality and primary goal, which is to make links between buyers and producers. The Design Consortium proved to be a great success in terms of identifying emerging designers, potential buyers and trainers. ATA will follow-up on these leads to maximize benefits and build databases.

BAT Shop Activities: Product Development: Both local and export buyers continue to express interest in the ‘classic products’ developed during the program, resulting in little demand for new designs. In year four, ATA did not contract a design consultant to do PD with BAT Shop-supported enterprises, rather all PD was conducted in house by the BAT Shop design team. BAT Shop staff

implemented product adjustment and changes as requested by both retailers and importers. Due to PAED capacity building and BAT Shop strength in this area, the transition from external to internal service provision to a wide range of craft producers remains sustainable in the foreseeable future. The internal PD included the following:

- A new range of oversized vessels, aimed at the high-end Décor market was developed and shown at the Design Indaba Expo. Market response has been favorable, despite the high prices.
- Existing wire and bead collection of key rings and standing ornaments was expanded, increasing market demand and resulting in FOB orders totaling US\$22,395 during report period.
- A new range of indigenous bird and animal Christmas telephone wire and bead ornaments was developed and well received, and generated orders totaling US\$2,500 at SARCDCA, including repeat orders from export buyers in the weeks following the launch of the new range.
- A new range of ball and ribbon necklaces added to the already popular range of telephone and wire fashion accessories for SARCDCA; two new high-end buyers placed orders in addition to orders from existing buyers.
- Zenzulu TM line of telephone wire baskets was edited and new designs and color ways added.
- A new wire range of bathroom soap dish, toothbrush holders and “animal trophy” towel hooks were developed and launched at SARCDCA.



BAT Shop telephone wire weaver

In addition to the PD described above, BAT Shop held a product design workshop for a group of six wire ornament male producers and a group of eighty women beaders. Incomes for these groups have not only grown steadily but also are predicted to remain sustainable in the foreseeable future.

Cape Craft & Design Institute Activities: The collaboration with CCDI allowed ATA to expand its reach beyond the BAT Shop and dramatically increased the probability of success for seven artisan enterprises and has enabled ATA to begin a long-term commitment to the development of an emerging designer mentoring program. Both the artisan enterprises and the four emerging designers, referred to as Product Development Trainees (PDTs), were able to work hand-in-hand with a top, avant-garde designer from the US to create highly unique, trend based products for exhibition at the August trade shows including NYIGF and SARCDCA. The design consultant was able to assist the artisan enterprises and PDTs to create unique, yet marketable and functional, products.



CCDI producer group

Costing & Pricing Workshop, February 2005: The artisan enterprises selected to participate in the program attended a half day workshop aimed at briefing them on what to expect from the project and what would be expected of them. The workshop was titled “Are You Designer Ready?” and was facilitated by ATA’s Regional Representative, Lorraine Johnson. Among other things the workshop included costing & pricing. To make the process less theoretical, one of the participant’s products was used as a practical example to determine the price of a product. Two of the PDTs also attended this

workshop, which enabled them to better assist the artisan groups as well as the other PDTs during the sample production follow-up workshop.

Product Development & Designer Mentoring: ATA and CCDI plan to work with a total of twelve artisan enterprises by the EOP. ATA and CCDI decided that the most effective way to do this was to split the artisans into two groups, one with seven in the first phase and one with five in the second phase both accompanied by designer mentoring.

New York designer Stephen Burks, renowned in the design industry, was recommended by US based retailer Artecnic who had expressed interest in ordering products developed by Burks. Not only did Burks have the cutting edge talent and capability to create products that would leave an impression and result in sales, but he also expressed passion and interest in ATA's work and the artisans in South Africa. Additionally, ATA believed that Burks, being African American, would have a positive impact on the artisan groups as well as the PDTs, as he would serve as a role model and a living example that people from previously disadvantaged groups can attain the level of a leading international designer. In South Africa, the field of PD is often confined to the white community or people of mixed color due to previous access to education. Burks' CV and consultant report are available upon request.

One of the biggest challenges to Burks' PD consultancy was the time constraint. Due to his busy schedule and travel complication, Burks was in-country an entire week less than the typical PD consultant. The apparent drawback of Burks having never worked directly with artisans before and having not prepared himself in ATA's PD procedures was interesting as he was far more adventurous with the materials and techniques. This resulted in "unexpected" product designs. An example of this is the lovely and pliable mosaic vases produced by Mandela Park Mosaics made using silicone instead of the usual hard moulds. Another example of this is Vuyo Nyathi's lampshade made using hundreds of soft drink cans out of which the light comes through in a surprisingly warm way.



Vuyo's lampshade

This consultancy was Burks' first trip to the developing world. Burks faced a myriad of other challenges throughout this PD consultancy, he was surprised by the basic working conditions of the artisans. Nonetheless, even without machine engineering, Burks succeeded in developing "high-end" products combined with incredible design. Asked if they would work with Stephen Burks' again, the artisan enterprises and PDTs gave a unanimous "yes!"

Burks' consultancy was followed by a visit from ATA's Vice President of Marketing, Jane Griffiths, who developed additional products. Griffiths spent time with CCDI going over how ATA's marketing efforts are managed.

Product Development Trainees: In order to expand the opportunities for learning, CCDI decided to allow all four of the PDT applicants to participate in the designer mentoring program. The PDTs were separated into two teams so that the two emerging designers with more skills and experience could assist the two with less. Without compromising the integrity of the program, this arrangement allowed the project to reach two emerging designers from previously disadvantaged groups with lower skill levels. Additionally, having two teams assigned to three artisan enterprises each simplified the sample follow-up process.

The PDTs assisted Burks through the entire PD process, sample production follow-up and trade show participation. All four PDTs rated the program as excellent and indicated that the program made a substantial difference to their businesses. The most significant benefit was the active hands-on involvement in the PD process, such as sampling, costing and pricing, logistics, and sample shipments. PDTs also gained general business exposure by working alongside Burks.



Design Mentoring of Product Development Trainees

Due to the rushed efforts surrounding the PD, the PDTs found the process a bit fragmented with a lack of forward planning. They struggled with job-sharing roles and expressed concern over insufficient costing and pricing knowledge. Burks was unable to attend to the costing and pricing of his designs due to timing and varying expectations.

"I found that the work that we have participated in has been really well rounded. We have worked on every different aspect of the process in depth. From doing initial concept work with Stephen to the actual design work and all the way through production, costing and pricing and delivery, I have

learned a great deal. Design is such a small part in the end and most of the work involves organisation and lots of following up, which is the reality of all design. This has been the most important thing to learn and it was made very apparent by the contrast of working with Stephen and then with Jane. I think in the end they were a really good balance in terms of learning from different approaches. It was also clear how important communication and understanding briefs become for the optimal end goal to be reached. I think it has been a learning process for everyone. Nothing should be changed because every situation is very different, and learning how to adapt quickly is very important." - Marc Nicolson describing his experience as a PDT

The PDTs were responsible to produce specification sheets and manage the sample orders for NYIGF and SARCD. This included completing documentation and shipping the samples. PDT Sandile Kula said, after working with the shipping agents, that the process showed "no mercy." He commented that this had been one of the greatest learning experiences of his life.

Effect on Target Groups Disaggregated by Gender

The decade of democracy and increased access to education in both urban and rural areas has changed the profile of younger female crafters who despite higher literacy levels have difficulty in entering the formal employment sector. Disturbing official statistics show that unemployment among school leavers successfully completing the 12th Grade has doubled in the last decade and tripled amongst tertiary educated graduates over the same period. This had made entry into the craft production sector an attractive option for children and family members of crafters, which has somewhat countered the loss of individuals and skills due to the continued impact of the AIDS pandemic.

AMRP: August 2005 AMRP included 6 female and 11 male participants while the May 2005 included 4 female and 8 male participants.

BAT Shop: The predominantly female profile of BAT producers remains. BAT producers that benefited during year four included 103 enterprises comprising 636 producers, 596 of who were female. ATA and BAT product and business training continued to have a positive impact on productivity and incomes as well as individual empowerment. Many female BAT producers are their family's sole breadwinner and have no other avenues of income other than social grants.

CCDI: ATA worked with a total of seven producer groups comprising 63 artisans through the joint project with CCDI. The gender composition of those groups is 42 female and 21 male artisans. In addition, ATA assisted 4 PDTs one of which was female.

Problems Encountered and How They Have Been Addressed

Human Resources: One of the greatest challenges to marketing in South Africa stems from the increased project activity within South Africa, and varying ideas on how best to facilitate in-country program marketing efforts. In order to address growing demands, the ATA SA Trust is in the process of hiring a full-time Project Coordinator and part time bookkeeper.

Rising Materials Costs: Rising oil prices led to a further 40% increase in the price of raw materials, transport and the cost of living. Price adjustments led to lower sales volumes in a highly competitive market, however this has partly been countered by the growth in new export and local customers. Rigid adherence to quality standards and innovative designs, customer service and timely delivery has assisted in maintaining loyal customers.

Steady prices for glass beads from Taiwan in year four has allowed the BAT Shop to hold prices on the beaded accessories range and some ornaments, with the result that these products have remained competitively priced.

Intellectual Property: Infringement of BAT Shop intellectual property and undercutting of prices has also had a negative impact on sales and profits. This remains a problem and the BAT Shop is not in a financial position to address this via expensive legal action. Discussions were held with the Department of Trade and Industry as this is a growing problem affecting other small craft enterprises and will have a negative impact on the craft industry and its sustainability in the future.

Currency Fluctuations and Strengthening of Local Currency: The strong local currency (ZAR) continues to impact exports of South African products. It remains increasingly difficult to compete with low priced imports from other developing countries. Although not as marked in year four, currency fluctuations and losses have occurred where export clients have insisted on US Dollar and Euro pricing. Expanding the product range, continuing PD and requesting some export clients to accept ZAR quoted prices are several ways ATA has addressed this ongoing problem, which is causing negative growth in the export manufacturing sector of South Africa. Efforts to maintain relationships with existing clients through the quick turn around of orders and improved customer service continues to be a part of the strategy to remain viable and sustainable.

Shortages of natural materials and water: Drought has continued to impact rural craft enterprises supported by the BAT Shop. Shortages of natural materials has continued to delay production and has led to price increases, as harvesting is not possible and crafters are forced buy in materials. Water shortage throughout the area remains a problem and continues to make dyeing difficult. Despite these constraints, steady orders from sympathetic buyers were received and shipped throughout the year.

Impact on Local Institutions, Policy and People: (Outside the Project)

Through continued mentoring and support by the BAT Shop staff, field visits were conducted by five of the newly skilled product developers contracted by the Greater St Lucia Wetlands Park Authority throughout year four, allowing the BAT Shop to focus on the marketing, quality control and delivery of orders. Other emerging product developers trained under the Create SA Learnership

PD in partnership with rural crafters in Y3, have been employed by organizations in other provinces and continue to gain practical experience.

Due to its high profile within the craft development sector, the BAT Shop received formal visits from a number of craft groups and responded to numerous requests to facilitate marketing visits to BAT for participants in wide ranging training programs located in KZN and other provinces of South Africa.

Unintended Effects

Liza Lou Project: In July Y4, ATA President, Clare Brett Smith, facilitated a link between the BAT Shop and US contemporary artist, Liza Lou, on the production of the central art piece destined for her solo show at the prestigious White Cube Gallery in London in March 2006. Known internationally for her labor intensive productions utilizing glass beads, the project commenced in September (the end of Y4) and is providing twenty emerging bead crafters selected from three communities in the peri-urban Durban area. The all-female participants have learned a new technique and the project is providing weekly incomes for twenty Zulu beaders with no prior regular incomes. The BAT Shop is providing support to the project through the management of the producers and administration of the project. The intention is to develop a range of commercial products at the end of the project to apply new skills learnt, and to assist in the creation of sustainable incomes on a longer term.

Santa Fe Folk Art Market in New Mexico, July 6-11, 2005: Four BAT Shop applicants were accepted for participation in the second Folk Art Market and UNESCO market readiness program. Zodwa Maphumulo (telephone wire basket weaver), Bheki Mjeni (wood carver), Jaheni Mkhize (Zenzulu TM wire weaver) and Ceasar Mkhize (wire and bead sculptor) attended the event and occupied the two allotted booth spaces. Sponsorship for the artisans' expenses was secured from the Kellogg Foundation and the Durban Economic Development Unit. Retail sales totaled US\$47,000, an increase of \$20,000 from the previous year, and the BAT Shop again achieved the highest overall sales at the two day event. New import clients were sourced from Atlanta, New York and Philadelphia.

BAT Shop Ten Year Celebration and Launch of WIRED: On Saturday July 11, 2005, the BAT Shop celebrated its tenth Birthday, hosting supporters, clients and craft producers at a range of events. The day was kick started with the opening of Imbenge II, a competition and exhibition of a master telephone-wire-basket weaver in the Menzi Mchunu Gallery, followed by an awards ceremony sponsored by the Bartel Arts Trust. With featured basket weavers, contributors and authors in attendance, WIRED was officially launched in South Africa. Covering the BAT Shop's ten year development input into a project that has managed to achieve sustainability for craft producers that had limited prior crafting skills or employment prospects prior to the start of the project. An added benefit is that the publication of WIRED has increased awareness of this unique art form and has led to increased sales in both the collector and wholesale export markets.

Comparison of Actual Accomplishments to Those Proposed: (Includes reason for variance, anticipated obstacle and plans to address them.)

The planning matrix for the South Africa country program as presented in the DIP is included in the attachments to this report and includes a cumulative indicator report of actual accomplishments compared to targets set at the beginning of PAED. The matrix outlines the goal and three main objectives of the South Africa program and ATA's progress in meeting them.

Description Local Implementing Partner Relationship: (includes background on partner and structure of the working arrangement of partnership.)

ATA SA Trust: Going forward, the newly established ATA SA Trust will be responsible for the overall coordination of ATA's work in South Africa. ATA has a majority board control that will be shifted to South Africans within the next five years. The project in South Africa will maintain its Pan-African approach by continuing to conduct its highly esteemed AMRP, as well as its commendable ongoing marketing efforts and trade show participation. The PAED program will also continue its efforts to assist South African artisans, working both directly with craft enterprises and through partner organizations.

BAT Shop: The BAT Shop is a for-profit enterprise based in Durban that focuses on PD, marketing, and sales of high quality, design driven innovative crafts made in the KwaZulu-Natal Province. It is affiliated with Bartel Arts Trust (BAT), a non-profit urban-based community arts center that serves as a venue and facility for skills training, promotion, and exposure of disadvantaged and emerging artists. The BAT Shop works with artisans and crafters from urban, peri-urban, and rural areas who produce baskets made of natural materials and telephone wire as well as beaded accessories and ornaments.

During the first two years of the PAED program, ATA's sole partner in South Africa was the BAT Shop. At the beginning of the program, ATA and the BAT Shop 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 has assisted ATA in implementing the program in South Africa (Durban) and assisted ATA in providing design and business training services to the artisans. The BAT Shop has monitored the program and collected monthly data on indicators.

The PAED program has already shown tangible results in assisting with the capacity building of both the BAT Shop staff and associated artisans. The partnership has run smoothly and developed a solid working relationship. As the BAT Shop has exhibited excellent business management and far exceeded sales goals, an early phase-out has been agreed upon. The BAT Shop will receive tapered financial assistance through March 2006. BAT Shop products will be exhibited one last time at the NYIGF in January 2006 and SARCD A in August 2006. AMRP training slots will be made available to BAT Shop artisans through September 2006 contingent upon additional funds raised. BAT Shop will continue to receive market leads and sales assistance through September 2006, at which point all services will then be available on a fee-basis.

CCDI: During year four, ATA continued the partnership established with the Cape Craft & Design Institute (CCDI) located in Cape Town in the Western Cape Province. CCDI was established in November of 2001 by the Provincial Administration of the Western Cape and the Cape Technikon supported by the national Department of Arts & Culture. The establishment of CCDI was initiated by a craft sector study conducted by the Department of Economic Affairs, Agriculture & Tourism. The study found that the sector lacked PD, marketing, financial assistance, information as well as technical and business skills development.

CCDI's vision is of "dynamic, creative, confident people producing innovative world-class handmade products reflecting the cultural diversity of the Western Cape." The mission focuses on individual creativity, acquisition of skills and knowledge, innovative market-driven products, market

access, cultural expression and preservation as well as collaboration and skill-sharing, all of which impact individual, regional and national job growth and income generation. CCDI assists roughly 350 craft enterprises, some of which are operated by a single owner while others have up to 100 employees.

ATA and CCDI have established a partnership that is mutually beneficial. CCDI brings strong ties and effective work in the South African craft sector while ATA brings its highly effective market linking and training ability. Both entities plan to work together to ensure the development of market ready products and sustainable craft enterprises in the Western Cape. Funds have been received separately by both CCDI (US\$175,000) and ATA (US\$245,000) from the Kellogg Foundation for a project that requires coordinated implementation. The CCDI office in Cape Town will be the base of operation for this effort. The collaboration between ATA and CCDI aims to take 12 producer groups from previously disadvantaged backgrounds, through an integrated PD, capacity building and market linkages program all the while mentoring emerging designers. ATA and CCDI will also work together in fundraising efforts through completion of the PAED program in September of 2006.

Section V. Management Review and Analysis of Home Offices & Support Functions

Comparison of Actual Accomplishments to Those Proposed: (Includes reason for variance, anticipated obstacle and plans to address them.)

During the report period, ATA has had modest growth. ATA's total income increased from US\$7.2 million in fiscal year 2004 to US\$8 million in fiscal year 2005. This income was generated from a variety of sources including the US Government, corporations, foundations, ATA's Small Grant Program, individual donors and fundraising events. In response to the high level of USAID funded programs, ATA continues to strive to diversify its funding base in order to increase the percentage of non-USAID revenue. Through this effort, ATA is building relationships that will create a higher level of institutional stability. ATA has concentrated heavily on raising funds for the PAED program match requirement and for increasing home office infrastructure, including technical and communication capabilities as well as management structures.

Matching ATA's fiscal growth has been its physical growth. In fiscal year 2005, ATA grew from 36 home office and 62 field employees to 37 home office and 78 field employees, a significant growth in personnel from the start of the PAED program. In order to support this growth, ATA has realigned home office and country offices, develop a senior management team and strengthen field structure, responsibility and training. As ATA continues to grow, so does the drive to strengthen institutional efficiency and stability.

Annual Planning: During year four, the annual planning process was taken to a new level. This year's planning process had greater involvement from board and interdepartmental staff members. With Board guidance, major challenges were identified and goals set to address them. This year's planning process involved a more strategic look at ATA's long-term planning approach. Five organization-wide goals were set and are being incorporated into department and individual professional goals. The five goals include:

- Operational Effectiveness
- Diverse/Fully Funded Programs
- Flexible Program & Service Models

- Leverage & Grow ATA's Network
- Develop Sustainable Market Links

Executive Office: During the year, ATA's Senior Management Team focused on increased effectiveness through executive coaching, directed teambuilding activities and the joint development of an annual plan for FY2006. The team also identified key areas in need of increased monitoring, and strategic opportunities for ATA to explore in the year to come.

After an extensive recruitment process following the departure of ATA's Executive Vice President, ATA was very pleased that Mr. David O'Connor joined as President in September 2005. O'Connor comes to ATA with a high level of diverse experience. During his limited time at ATA, he has already begun to make a mark for improvement. See attachments for O'Connor's Curriculum Vita.

Clare Brett Smith remains very actively involved in the work of ATA and will continue to offer her expertise and oversight as Special Advisor to the Board. Smith is involved in a number of special projects, communications efforts, events and fundraising efforts.

Development and Communications: The Development Department continues to play a significant role in the effort to diversify ATA's funding base. The Development Department currently consists of a staff of five, expanded from 2004, who are responsible for identifying, evaluating, managing and guiding the resources needed to increase contributions and grants from individual donors, corporations and private foundations with primary emphasis on raising unrestricted funds to support programs and general capacity building.

ATA hired a new Senior Communications Officer, Andrea Leiser in June 2005, and a full-time Communications Coordinator, Jennifer Peifer, in August 2005. Together, they will enhance the organization's overall public relations efforts. Strong emphasis will be placed on providing strategic communications and media relations support to all departments and field-based project teams, in addition to writing, editing and producing ATA's major publications - the annual report, international calendar, newsletter and brochures. The Communications Department has established one-on-one personal relationships with PAED country staff in an effort to ensure that PAED staff receive the materials needed to promote the program, and that Communications staff receive pertinent news and stories from the PAED program in the timeliest manner possible so that it can be included in publications on an ongoing basis. In addition to meeting specific needs for organizational communications and publications, the Communications Department is responsible for maintaining the editorial content of the ATA web site.

Finance and Administration: In FY06, ATA is implementing a new Information Management System (AIMS) to streamline and optimize its business processes. The company has engaged Serenic Software, Inc. to provide ATA with an integrated fund accounting product, as phase one of an integrated information management system including financial, marketing, and program data. This new system will enhance ATA's ability to collect and analyze critical business data, while increasing its efficiency in managing this information. During the year, ATA also introduced improved systems to coordinate between home and field offices, to increase monitoring capability, while reducing the level of effort required to comply with reporting requirements.

Information Technology: As mentioned in section II, several IT projects with organization-wide benefits were completed this year.

Program and Program Development: The Program Department at ATA's home office has continued to adapt to program needs and ATA's ever-changing project portfolio. At the close of FY2005, the department totaled thirteen members (eleven full-time, two part-time), overseeing program and program development work in Africa, Asia, Eastern Europe, North Africa and the Middle East, Latin America and the Caribbean. Mid-year, the Department was restructured to reflect two critical needs: ATA's increasing emphasis on M&E as an internal center of competency, and the need for a truly global view across ATA's current and emerging project portfolio. This resulted in the creation of two new positions within the Program Department: the first focusing on programmatic (and to a large extent, organizational) monitoring and evaluation and how that information feeds back into ongoing program design; the second, Senior Program Director, fulfilling the role of global leadership. In addition, the US-based Department invested substantially this year in staff development and external networking opportunities in order to simultaneously enhance staff capacity to reflect new thinking in the industry, while strengthening ATA's global network of program partners, both US and country based.

Monitoring and Evaluation: As part of ATA's overall M&E for the organization, ATA finished the field research for the Ford Foundation-funded field research on seven of ATA's past projects. This included revisiting artisans, exporters, and buyers with whom ATA worked in the past twenty years. The cases are completed and posted on ATA's website, www.aidtoartisans.org/resources. ATA would like to formally thank Cooperatives Coordinator, Thomas R. Carter for providing feedback on the case studies while they were being completed.

Recognizing the importance of monitoring and evaluating programs so that lessons can be learned and captured for future project design, ATA has created the position of Director, New Business & Evaluation. This person is responsible for refining ATA's current monitoring and evaluation methods by identifying gaps in information that is collected, as well as further defining how to track data correctly and consistently. The position is also responsible for refining the Monitoring and Evaluation toolkit.

Marketing and Training: The Marketing Department continues to play its fundamental role in project design, market linkages and business training. This past year Jane Griffiths, the former Vice President of Marketing, moved to a newly established position titled Director Product Development & Merchandizing and is succeeded by Karen Gibbs, the former owner of the US import company Melange. The Marketing Department has been through structural changes this past year that are proving to provide better support to the overall needs of ATA in its effort to build the success of artisan businesses around the world. In addition, new sales consultants were added to the team, bringing the total number to four.

As described in section II, the largest initiative for training during the report period focused on a strategy to broaden ATA's reach, strengthen local capacity to ensure sustainability, and respond to training requests from outside ATA programs as a means to generate income and diversify funding.

Additional Institution-Building: Also in 2005, ATA continued to examine the evolution of programmatic efforts worldwide and incorporate this learning into current and future projects. Equally as important as learning from ongoing experiences, is ensuring that ATA's project design

and implementation adapt to changes in global markets, and address the opportunities and threats these changes present. For example, in 2005, an increased percentage of ATA's overall sales results came from domestic and regional export markets, compared to export sales to the US and Europe. While these latter markets remain critical to ATA's programs and many of the artisans they serve, ATA believes that it is also important to provide a diverse market base to artisan groups who have the capacity to serve the various clients, while in many cases, the proactive development of domestic markets and regional markets (nearby countries and regional market hubs) can best serve artisans who may not be in a position to more fully compete in the US and Europe. Thus, ATA's projects are increasingly multi-market in approach.

Similarly, ATA has been exploring project models and activity "bundles" which take into account the varying needs of the artisan sectors in the countries in which it works, as well as the different programmatic structures that are possible in implementing a project. For example, much of ATA's current project portfolio, representing relatively large, field-office supported projects, is maturing. As in the case of the PAED project, ATA is exploring future project models which build on this early and important investment in catalyzing the sector, but more explicitly allow for local ownership among sector participants in further facilitating growth in handcraft enterprises and markets. In other regions, ATA is exploring what it has termed "flexible service models" whereby ATA-provided interventions are designed in dynamic modules, which can be better tailored to the needs of a given artisan client or group of clients at the sector level.

Finally, ATA has also invested substantially in keeping abreast of industry trends and research in enterprise and market development to ensure that ATA's practices take this learning into account when designing and implementing projects. For example, ATA invested in week-long training events on the topic of value chain project design for two staff in December 2004, and funded the participation of three staff members in "BDS" training at the University of New Hampshire. Representatives from ATA also participated in conferences hosted by Partners of the Americas, USAID Microenterprise Development Office, and the Inter-American Development Bank, to network with other agencies, and augment their (and the organization's) understanding of both donor and practitioner learning. ATA Program staff members have also been active participants in the SEEP (Small Enterprise Education and Promotion) network to both contribute to and benefit from sharing information among peers in international development.

Section VI. Financial Report

CORE	AID Budget	AID Actual	PVO Budget	PVO Actual
Year Three	\$215,038	\$234,537	\$347,176	109,645

Mozambique	AID Budget	AID Actual	PVO Budget	PVO Actual
Year Three	\$183,892	\$202,769	\$195,586	\$374,693

Tanzania	AID Budget	AID Actual	PVO Budget	PVO Actual
Year Three	\$50,000	\$17,891	\$0	\$74

South Africa	AID Budget	AID Actual	PVO Budget	PVO Actual
Year Three	\$71,680	\$76,112	\$80,391	\$212,580

Comparison of Proposed Budget with Actual Expenditures: (both USAID and Match for all project years to date, estimate remaining project years and/or anticipated variances from the proposed budget line items.)

A summary of budget to actual is broken down into summary line items and is included in the attachments. Country data sheets and the ATA financial profile are also included in the attachments. (The financial profile of ATA is an estimate. The final A-133 will be submitted to USAID upon completion.) In year four, the USAID funds totaled US\$531,309 and the total match funds raised by ATA reached US\$696,993. A cumulative budget versus actual summary for the first four years of the project can be found in the attachments. This summary shows that the match requirements were exceeded by \$73,840 for year four and \$113,305 cumulatively.

Wide discrepancies do occur within line items, but overall, the overrun was balanced by the under spent line items. Deviations from the original budget can be attributed to the following:

- With ATA's effort to expand its work and presence in South Africa, the activities accomplished for the program occurred on a larger scale and cost more than originally budgeted.
- In South Africa, the variance was also due to inflation and Rand exchange rate fluctuation.
- US\$50,000 was allocated from the Mozambique budget to the Tanzania budget for the no-cost extension. As only US\$18,980 of this reallocation was spent, the remaining amount went to cover expenditures in South Africa.

Overview of Fundraising Plans and Activities: (includes main sources, status, and actual or anticipated problems)

The cultivation of potential donors is often focused on the match funding needs of the PAED program. Match support has come from private individuals, foundation and corporations. Individual support comes to ATA through various special events held throughout the year. These events give ATA the opportunity to solicit corporate sponsorships as well as to cultivate private individual donations. The process and approach adapted by ATA for raising match funds for the PAED program complements ATA's overall effort as an institution to develop alternative funding sources and create linkages with non-USAID funding sources.

During the reporting period, the fundraising of the match requirement for the PAED program was accomplished by home office, regionally and locally based staff. In year four, donor cultivation in Africa has been geared toward expanding ATA's work on the continent as well as raising match funding for activities in Mozambique and South Africa.

Current Matching Grants:

Donor	Total Grant Amount	Amount Remaining
CIMPOGEST	\$6,375	\$2,550
Ewing Foundation	\$25,000	\$754
Ford Foundation MZ	\$150,000	\$56,764
Ford Foundation SA	\$150,000	\$130,274
October Hill Foundation	\$17,517	\$9,740
UMCOR	\$40,000 (depending on what UMCOR can raise - \$15,000 received to date)	\$3,690.87
West Foundation	\$40,000	\$0
W.K. Kellogg Foundation	\$900,000	\$516,928

During year four, ATA spent considerable effort networking with donors based in South Africa, Mozambique and across the continent, most specifically in Senegal, Kenya, Ethiopia and Madagascar. ATA took advantage of the extraordinary networking that takes place in conjunction with the AMRP to initiate new program opportunities and jump start collaboration with future partners in anticipation of funding awards for outstanding proposals currently under consideration.

PAED Specific Fundraising Efforts:

- South Africa - Submitted proposal to MAPPP-SETA to provide scholarships to 20 South Africa artisans to participate in ATA's AMRP training in 2006; Invited to submit proposal to the Department of Trade & Industry to support eight SMEs become "market ready" leading to their participation in the South African "One of a Kind" trade show in August 2006
- Mozambique – Contracted by CIMPOGEST & Nathan Associates as part of design team for design phase of long-term USAID-funded Tourism project in the North of Mozambique; Submitted proposal to UNESCO for Mango Craft Center project; submitted proposal to UNESCO for PALOP's craft women workshop:

During year four of the PAED program, ATA raised a total of US\$34,997, including contributions from local and international donors.

The South Africa country program will continue activities through the ATA SA Trust as an important element of ATA's ten-year Africa strategy that is being developed for Africa serving as a marketing and training HUB. The Trust will continue to work locally, assisting artisan enterprises through South African partner organizations. Being formally registered in South Africa will allow the ATA SA Trust to capture local funding opportunities. The ATA SA Trust plans to develop a fundraising strategy for the remaining year of PAED.

The Mozambique country program is developing a strategy to maximize and ensure the sustainability of current program activities. The challenges to the Mozambican craft sector, deep rooted and vast, are unable to be remedied in five to eight, or even ten years. Therefore ATA is developing a follow-on strategy to PAED that will focus on key interventions such as production capacity and export structures. The Mozambique team is developing a fundraising strategy for the remaining year of PAED.

Overview of Cost-Share Status: (include actual or anticipated problems in meeting agreed cost-share both annual and total and corrective measures planned or taken.)

Total match amount raised for year four includes the cash raised from private sources as well as in-kind contributions. It has been challenging for ATA to meet the agreed cost share due to the state of the economy and staff turnover. As mentioned in last year's report to meet this challenge, ATA put renewed energies in its regional fund raising efforts. ATA's local staff played a crucial role in cultivating donors and raising funds. In ATA's overall effort to expand its network and partnerships and to raise funds, ATA established an ATA International Foundation. The ATA International Foundation will provide ATA the access to donors who otherwise would be unable to contribute funds to a US entity.

It is anticipated that there will be no shortfalls in the match funding requirement for year five or for the cumulative project. The match budgets were slightly under spent in year four, leaving additional

funding for the final project year. As such, fundraising efforts in year five will be focused on follow-up project activities in both South Africa and Mozambique as described above.

Section VII. Lessons Learned and Long-Term Project Implications

Estimates of Project Costs and Benefits

Working in rural areas where artisans are hard to reach has yielded a higher cost per client than in urban areas. As expected, the cost of the Mozambique program was considerably higher than the cost of the Tanzania program. This is due to the absence of a country office in Tanzania. Costs have been lower in South Africa previously due to the majority of project implementation being conducted through the BAT Shop. However, since activities have expanded to include CCDI, the ATA SA Trust, as well as other activities, costs but also benefits have gone up in South Africa.

Reaching scale and increasing impact has been particularly challenging in Mozambique where the craft sector was highly unorganized, when ATA began working there in 1998 and has progressed slowly. ATA believes that by assisting artisans to better manage and organize their production as well as strengthening the export structure the scale and impact of the project will begin to grow exponentially. In South Africa, ATA is able to reach a larger scale and increase its impact through partner organizations reaching hundreds of artisans. In addition, the artisan sector is increasingly well developed allowing the effects of interventions to take root faster and more deeply.

Country	Artisans	Sales	Sales less exporter fees	Sales/Artisan Month	GDP per capita/month
Mozambique	484	\$246,644	\$205,538	\$35	\$100
Tanzania	388	\$110,000	\$91,667	\$19	\$58
South Africa	703	\$620,659	\$517,216	\$61	\$925
TOTAL	1,575	\$977,303	\$814,421	\$38 average	\$361 average

Note: GDP per capita is based on CIA World Factbook 2004 estimates

Institution Building Assessment

Institutional building continues at both the home office and country program level. Home Office capacity building focused on expanding and improving ATA's key areas of expertise and services. With increased marketing and training capacity and a wide range of tailor made programs and services, ATA is building its strength and capacity in one of its key services that is in high demand in the craft sector. In addition, ATA continually strives to improve internal management, infrastructure and resources as described in section II and V of this report.

At a country level, institution building focused on different levels. In Mozambique, efforts were focused on three levels; building the country offices' ability to address the needs of the craft sector, building export business strength to ensure post-project sustainability, and building artisan business skills, production management and quality control. In South Africa, the ATA SA Trust was established so that ATA could have a formal presence in order to raise funds and serve as a training and marketing hub for future ATA programs across the continent.

Estimate of Sustainability

Sustainability refers to artisan enterprise capacity to develop marketable product lines, maintain current while creating new market links, and manage their business, finances and natural resources used in the development of their products, all independently of ATA. ATA is working toward sustainability from three different approaches: building design capacity of the artisans and designers-in-training through PD and design and market-readiness training; building artisans' and exporters' business skills by providing business, market readiness, export training, and building market links, both locally and internationally, that will be transferred to and be managed by exporters or in-country organizations by the end of the project. Capacity building of exporters, export agents and/or local organizations is the key to long-term sustainability of the market link for artisans. ATA realizes that it is essential to create an enabling environment for the entire craft sector to ensure long-term sustainability, and is therefore working to strengthen all the links in the chain.

Mozambique

The Mozambique country program has grown significantly during the past couple of years resulting in considerable craft sector improvements, particularly in production and exports as exemplified in the pool of buyers that import from Mozambique whom have indicated high satisfaction in business quality (including delivery deadlines, product quality and communications) and the increasing number of artisans that desire to join the program.

Nevertheless, ATA believes that the craft sector will not be able to sustain the current level of demand and will still be in need of assistance by the EOP due to low production capacity and weak export structure. Therefore, the Mozambique team is working hard to strengthen the export structure as well as exploring the possibility of establishing a local organization that would continue activities related to business training and PD upon ATA's departure. The local organization will need to work closely with the exporters assisting them to strengthen their businesses so as to reach a sustainable level where buyer satisfaction can be maintained and artisans can continue to access markets and business training. In addition, the local organization will continue efforts to develop local design capacity, further contributing to sustainability of the sector.

South Africa

The project in South Africa has grown significantly justifying the establishment of ATA SA Trust. The Trust will be able to maximize and continue that growth as well as tap into many of the locally available resources through grants and donations. The trust will continue efforts to assist South African artisans, working through existing partner organizations/craft enterprises as defined under current program activities, while expanding throughout the country, partnering with local institutions and craft enterprises.

ATA SA Trust is dedicated to building on the unique skills and traditions of African artisans, promoting their talent as a means not only for forging sustainable market links and developing sustainable businesses, but also for preserving and further developing the skills and raw materials used in craft production.

ATA SA Trust will form a strategic regional center with a global perspective, uniquely created and designed to support craft-related enterprises throughout the African continent to succeed in the marketplace. Using a progressive and practical approach, ATA SA Trust's core programs and activities enable craft entrepreneurs to strengthen their business acumen and effectively build and manage business relations.

By the year 2011, the ATA SA Trust plans to be known as one of the leading, cutting edge organizations based in Africa providing training and market link services to handcraft-related enterprises.

Tanzania

ATA is hopeful that the key activities that were undertaken in the last nine months of the Tanzania program will continue to benefit producer groups in the future. The market links that were made through buyer visits, tradeshows and email introductions have resulted in actual orders in some cases and show promise in others. There is often a time lag between making a contact, whether at a tradeshow or through an email inquiry, and its involvement into actual orders. But ATA is hopeful that some of the contacts made will materialize into actual orders. ATA aims to continue to link the producers with interested buyers in the future.

Above all, the enhanced capacity of the producers/enterprises to produce good quality, competitively priced products and their better responsiveness to the buyers and markets will feed into the continued interest and sales of their products and hence increase their incomes.

Benefit Distribution (disaggregated by gender)

See country program sections of report.

Local Participation (disaggregated by gender)

See country program sections of report.

Leadership Development (disaggregated by gender)

Mozambique: For the duration of PAED program, Artes Mondlane served as the main exporter. After gaining experience from the EXPORT Mentoring Program and the MRP, owner of Artes Mondlane, Carlos Mondlane, has developed links to new different markets through his participation in various international trade shows. Through these trade shows as well as other market linkages, leveraged with ATA's assistance and independently will ensure the sustainability of Mondlane's business.

Kissange Vedor is a young woman that has developed a craft enterprise oriented both for local craft trade and export. She joined the PAED program in July, 2005 and attended the US MRP. The skills she gained helped her to develop links with current ATA buyers that have resulted in trade relations. Kissange is exporting to Europe under the umbrella of the Italian Fair Trade Organization. ATA helped Kissange to develop her business plan for the period 2005-2010, which should help guide the business toward future success.

South Africa: In South Africa, ATA is working to build local leadership through the establishment of the ATA SA Trust which will shift to local control within five years. ATA plans to continue to build local leadership in the area of AMRP facilitation as well as build local PD and design capacity.

The BAT Shop has proven its ability as a leader time and time again and is a perfect example of success through the combination of hard work and determination in partnership with ATA. The BAT Shop is being phased-out of the program early due to the fact that it is no longer in need of ATA's assistance, an accomplishment ATA hopes to see in each enterprise it works with.

Tanzania:

Marvelous Batik's success story: During the start up of her business and throughout the first few years of operation, Flotea Massawe, the owner of Marvelous Batik, continually sought small business loans. Last year however marked a huge milestone: for the first time, Massawe reported complete business operation on income from sales alone.



Massawe and her team

Massawe estimates that about 80% of her business derives from soft furnishings, whereas previously she relied on clothing. She has said that she would not have ventured into pillows had it not been for the suggestion of an ATA design consultant a few years ago. This shift in her focus coupled with the subsequent PD visits, business skills training and market training that ATA provided, have made Marvelous Batiks a small but busy and profitable enterprise.

Today Marvelous Batik has a new computer, an all in one fax/printer/copier and a digital camera, all of which she purchased in the US when she attended the MRP in 2004.

Massawe was chosen by USAID's East and Central Africa Global Competitiveness Trade Hub (ECA Trade Hub) to exhibit at the Sources Show in New York from May 15-18, 2005. The ECA Trade Hub sponsorship covered her international travel, accommodations, booth rental and Sources Show Registration, leaving Massawe to pay for product shipment and per diem. ATA assisted Massawe with promotional materials and also helped her with booth display. Massawe made a number of key contacts at Sources, some of which resulted in instantaneous sample purchases and promises of reorders. In addition to the trade shows in New York, Marvelous Batik exhibited in Dar Es Salaam International Trade Fair in July 2005.



Massawe selling at Sources

New Buyers: Beth Peterson, owner of Haba Na Haba import company based in Chicago who had previously placed small orders with Marvelous Batik, invited Massawe to Milwaukee in May. The objective of the trip was to assist Massawe in generating new business. Peterson liked Massawe's new product lines so much that she ended up buying all the remaining Sources samples. A month later, Peterson placed an order worth US\$1,600 and an additional order in September 2005 while visiting Massawe in Tanzania.

ATA-facilitated buyer trip of Paula Janurio from Portugal also proved successful. Not only did Janurio purchase samples from Marvelous worth US\$100 while in Tanzania, but she also placed an order totaling US\$1,170 upon her return.

Emmanuelle Giordana, owner of the Italian import company LiberoMondo, discovered Marvelous Batik through its website. After making contact with Massawe via email, he visited Dar Es Salaam, and eventually purchased US\$2,600 worth of product. To the delight of Massawe, the company supplies about 400 shops in Italy and is planning to place subsequent orders.

Recognition Awards: In March 2005, to celebrate World Women's Day, the Ministry of Community Development and Gender organized an exhibition of Tanzanian handicrafts in Dar Es Salaam. Despite the large number of participants, Marvelous Batik won second place in the textile category, and received the award by the President of the United Republic of Tanzania.

Massawe also participated in the Pan African Women Innovators and Inventors Seminar sponsored by the International Finance Corporation in Ghana in September 2005. Massawe was among 300 African women considered an "innovator." Although she did not win the award, she reached the finalist stage of the competition, a tremendous feat and reward in itself.

New shop:

In the last month of the extension period, Marvelous Batik opened a new shop in Dar Es Salaam. The official inauguration occurred on June 18th with honored guest appearance of United Nations Industrial Development Organization's in-country Representative. Massawe is confident that this shop will serve to further increase her local sales. The business plan that she recently presented to her local Bank impressed the Deputy Director so much that he agreed to offer her a long term loan for the construction of a new workshop. Massawe plans to employ and train forty additional people.



The President of the United Republic of Tanzania shaking hands with Massawe

"I have a big dream which I need to see it happen. And I couldn't reach this far without ATA." - Flotea Massawe

Massawe also attended two separate training programs at Pretoria University in South Africa. The training objectives included enhancement of the following: entrepreneurial competencies, strategic planning competencies, business plan competencies, development competency, market and sales competency, human resource competency, identification of opportunities and ability to manage and grow business. This was a Ronald H. Brown Institute Initiative, and was sponsored by USAID. Massawe contributed towards her participation in the training, exemplifying not only her business success enabling her to pay, but also her understanding of the value of such trainings.

As a result of her successful participation in this workshop, the Tanzanian government elected Massawe to assist them in the Handicraft Export Sector of Tanzania, which is being facilitated by CBI (Center for Promotion of Imports from Developing Countries).

Innovation and Technology Transfer

During the report period, the IT Department continued to work with country and partner offices to improve access to and knowledge of technology. For example, the South Africa program received a VoIP (internet) phone while the Mozambique staff learned to utilize Skype, a free Internet calling software package. In addition, Mozambique received a Polycom telephone for in-country conference calls to improve communication with the provinces. With some help from ATA's technology department, Marvelous Batik set up a website that has generated much attention, and even resulted in orders. These efforts have helped to greatly reduce telecommunication costs and increase project collaboration.

ATA continues to help enterprises and producers use the most effective and cost-efficient technology. To conduct market research, ATA's marketing staff has relied on the Internet and email as the preferred means of communication with buyers. In addition, country and partner offices use digital images of products to send to buyers and to home office prior to sending actual samples, which saves both time and money.

Policy Implications

There was no specific work in this area during the reporting period. Still, the Mozambique country program has worked to influence the government in policies related to wood.

Collaboration/Networking with Other US Agencies

ATA is working to build strategic alliances with donor agencies, non-governmental organizations and with key buyers through the ATA Trade Network. The ATA Trade Network is a group of socially-conscious businesses whose interests lie in the world of decorative arts, textiles, home furnishings and fashion. ATA Trade Network works with ATA to assist artisan enterprises by:

- Supporting ATA's training programs
- Participating in market-driven product design and development
- Expanding product and merchandising opportunities for artisans worldwide

As part of ATA's Program Development efforts, several strategic partnerships have been developed with additional non-governmental organizations and implementing partners such as: World Wildlife Fund, Kenya Gatsby Trust, Tradecraft Exchange, Conservation International, International Resource Group, Nathan Associates and Chemonics.

ATA's Regional Representative for Africa networked with several major donors throughout the year including: International Finance Corporation, the Millennium Challenge Account [MCA], Africa Development Foundation, European Union, Rockefeller Foundation, East Africa AGOA Trade Hub, Tshikululu Social Investments, Teba Developments, First National Bank, AngloGold Ashanti, South African Government, International Finance Corporation, Digital Freedom Initiative and Christensen Fund

Partnering with Local Entities

See country program sections of report.

Replication Potential of Project Approach and Activities

Many of the initiatives being implemented within the PAED program demonstrate the potential for successful replication in other projects. For example, ATA hopes to use Mozambique's EXPORT and PRODUCE Mentoring programs as the basis for similar programs in other project areas worldwide. ATA does recognize that regardless of the success of an approach or activity, its replication must not preclude adaptations in procedure that accommodate the cultural needs and context in which it is implemented. Additionally, replication of these initiatives in other projects and countries, will occur only after their formal evaluation.

SECTION V: List of Attachments

ATA Financial Profile
PAED Budget Summary
Country Data Sheets
Cumulative Match Summary
Detailed Implementation Plan
BAT Shop MOU
CCDI MOU
Artisan MOU Sample
AMRP Certificate Sample
AMRP Agendas
ATA Training Project Consultant SOW
Mozambique Product Sheets
South Africa Product Sheets
Tanzania Product Sheet
ATA Key Buyer Samples
Mozambique Catalog Page Sample
As Moas Falam Sample
Media Features and Product Placements
ATA President, David O'Connor's CV
ATA Brochure in Portuguese
Total SARCD A Sales Chart
SARCD A Invitation
Design Consortium Brochure
ATA Winter 2005 Magazine
ATA Annual Report
2005 Trade Show Invitation

**Financial Profile of the PVO
For the Twelve Months Ending
September 30, 2005**

A. Total ATA Expenditures

Small Project Grants	49,133
Training	29,072
Program Management	5,743,976
Fundraising	305,909
Indirect Costs	1,990,963

TOTAL WORLDWIDE PROGAM **8,119,053**

B. Sources of Funds

AID Matching Grant	531,309
Private	570,103
Multilateral/Other Gov.	329,022
Other AID Grants/Contracts	5,167,746
Other US Gov.	318,314
Other	
Corporation/Foundation	323,676
Individual Contributions	290,641
Misc.	555,889
	8,086,700

TOTAL **(32,353)**

Note: a final A 133 will be submitted upon completion

**PAED Project
Budget to Actual, Year Four
To September 30, 2005 (r11/10/05)**

Line Item	Core Strengthening					Mozambique				
	AID Budget	Total AID Exp 9/30/2005	Balance	PVO Budget	PVO Actual	AID Budget	Total AID Exp 9/30/2005	Balance	PVO Budget	PVO Actual
I. Program Elements										
a. Salaries	\$ 117,630.00	\$ 147,534.00	\$ (29,904.00)	\$ 169,116.00	\$ 85,516.93	\$ 83,934.00	\$ 95,610.00	\$ (11,676.00)	\$ 20,800.00	\$ 135,251.21
b. Fringe Benefits	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
c. Travel, Transp, Per Diems	\$ 11,185.00	\$ 17,203.00	\$ (6,018.00)	\$ 13,703.00	\$ 13,572.96	\$ 15,797.00	\$ 23,055.00	\$ (7,258.00)	\$ 23,206.00	\$ 51,132.27
d. Subcontracts	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 11,900.00	\$ -
e. Other Direct Costs	\$ 10,544.00	\$ 9,357.00	\$ 1,187.00	\$ 25,774.00	\$ 10,555.35	\$ 37,218.00	\$ 44,882.00	\$ (7,664.00)	\$ 53,004.00	\$ 89,298.10
SUBTOTAL: Program Elements	\$ 139,359.00	\$ 174,094.00	\$ (34,735.00)	\$ 208,593.00	\$ 109,645.24	\$ 136,949.00	\$ 163,547.00	\$ (26,598.00)	\$ 108,910.00	\$ 275,681.58
II. Training										
a. Workshops	\$ 3,715.00	\$ -	\$ 3,715.00	\$ 3,278.00	\$ -	\$ 2,363.00	\$ 121.00	\$ 2,242.00	\$ 11,747.00	\$ 3,500.00
b. Salaries	\$ 8,889.00	\$ 4,242.00	\$ 4,647.00	\$ 6,715.00	\$ -	\$ -	\$ 703.00	\$ (703.00)	\$ -	\$ 4,589.48
c. Travel, Transport, Per Diems	\$ 1,857.00	\$ 660.00	\$ 1,197.00	\$ 7,103.00	\$ -	\$ -	\$ -	\$ 16,079.00	\$ 3,991.62	\$ -
d. Other	\$ 6,198.00	\$ 2,000.00	\$ 4,198.00	\$ 36,279.00	\$ -	\$ -	\$ -	\$ 5,327.00	\$ 1,722.94	\$ -
SUBTOTAL: Training	\$ 20,660.00	\$ 6,902.00	\$ 13,758.00	\$ 53,374.00	\$ -	\$ 2,363.00	\$ 824.00	\$ 1,539.00	\$ 33,153.00	\$ 13,804.04
III. Procurement										
a. Consultancies	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
b. Vehicles and Equipment	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 3,825.00	\$ -
c. Supplies	\$ 2,841.00	\$ 3,888.00	\$ (1,047.00)	\$ 1,093.00	\$ -	\$ -	\$ -	\$ -	\$ 2,283.00	\$ -
SUBTOTAL: Procurement	\$ 2,841.00	\$ 3,888.00	\$ (1,047.00)	\$ 1,093.00	\$ -	\$ -	\$ -	\$ -	\$ 6,108.00	\$ -
SUBTOTAL: Direct Expenses	\$ 182,860.00	\$ 184,884.00	\$ (22,024.00)	\$ 263,060.00	\$ 109,645.24	\$ 139,312.00	\$ 164,371.00	\$ (25,059.00)	\$ 148,171.00	\$ 289,485.62
IV. Indirect Costs										
SUBTOTAL: Indirect Costs	\$ 52,178.00	\$ 49,653.00	\$ 2,525.00	\$ 84,116.00	\$ -	\$ 44,580.00	\$ 38,398.00	\$ 6,182.00	\$ 47,415.00	\$ 85,207.82
TOTAL PROGRAM EXPENSES	\$ 215,038.00	\$ 234,537.00	\$ (19,499.00)	\$ 347,176.00	\$ 109,645.24	\$ 183,892.00	\$ 202,769.00	\$ (18,877.00)	\$ 195,586.00	\$ 374,693.44

**PAED Project
Budget to Actual, Year Four
To September 30, 2005 (r11/10/05)**

Line Item	Tanzania					South Africa					Total AID Exp 9/30/2005	TOTAL PVO 9/30/2005
	AID Budget	Total AID Exp 9/30/2005	Balance	PVO Budget	PVO Actual	AID Budget	Total AID Exp 9/30/2005	Balance	PVO Budget	PVO Actual		
I Program Elements												
a. Salaries	\$ 33,714.00	\$ 10,704.00	\$ 23,010.00	\$ -	\$ -	\$ 2,623.00	\$ 33,907.00	\$ (31,284.00)	\$ -	\$ 54,841.45	287,755.00	275,609.59
b. Fringe Benefits			\$ -	\$ -	\$ -			\$ -	\$ -	\$ -	0.00	0.00
c. Travel, Transp, Per Diems	\$ 4,500.00	\$ 3,270.00	\$ 1,230.00	\$ -	\$ 74.00	\$ 2,332.00	\$ 10,180.00	\$ (7,848.00)	\$ 3,157.00	\$ 24,531.14	53,708.00	89,310.37
d. Subcontracts			\$ -	\$ -	\$ -			\$ -	\$ 5,464.00	\$ -	0.00	0.00
e. Other Direct Costs	\$ 700.00	\$.. (611.00)	\$ 1,311.00	\$ -	\$ -	\$ 46,097.00	\$ 25,675.00	\$ 20,422.00	\$ 42,474.00	\$ 21,631.90	79,303.00	121,485.35
SUBTOTAL: Program Elements	\$ 38,914.00	\$ 13,363.00	\$ 25,551.00	\$ -	\$ 74.00	\$ 51,052.00	\$ 69,762.00	\$ (18,710.00)	\$ 51,095.00	\$ 101,004.49	420,766.00	486,405.31
II Training												
a. Workshops			\$ -	\$ -	\$ -	\$ 956.00		\$ 956.00	\$ 956.00	\$ 8,561.49	121.00	12,061.49
b. Salaries			\$ -	\$ -	\$ -	\$ -		\$ -	\$ -	\$ 19,979.57	4,945.00	23,971.19
c. Travel, Ransport Per Diems			\$ -	\$ -	\$ -	\$ 2,076.00	\$ 14.00	\$ 2,062.00	\$ 4,699.00	\$ 22,816.07	674.00	24,539.01
d. Other			\$ -	\$ -	\$ -	\$ -		\$ -	\$ -	\$ 15,139.13	2,000.00	16,862.07
SUBTOTAL: Training	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 3,032.00	\$ 14.00	\$ 3,018.00	\$ 5,655.00	\$ 66,496.26	7,740.00	80,300.30
III. Procurement												
a. Consultancies			\$ -	\$ -	\$ -	\$ -		\$ -	\$ -	\$ -	0.00	0.00
b. Vehicles and Equipment			\$ -	\$ -	\$ -	\$ -		\$ -	\$ -	\$ -	0.00	0.00
c. Supplies			\$ -	\$ -	\$ -	\$ 219.00		\$ 219.00	\$ 4,152.00	\$ -	3,888.00	0.00
SUBTOTAL: Procurement	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 219.00	\$ -	\$ 219.00	\$ 4,152.00	\$ -	3,888.00	0.00
SUBTOTAL: Direct Expenses	\$ 38,914.00	\$ 13,363.00	\$ 25,551.00	\$ -	\$ 74.00	\$ 54,303.00	\$ 69,776.00	\$ (15,473.00)	\$ 60,902.00	\$ 167,500.75	432,394.00	566,705.61
IV. Indirect Costs												
SUBTOTAL: Indirect Costs	\$ 11,086.00	\$ 4,528.00	\$ 6,558.00	\$ -	\$ -	\$ 17,377.00	\$ 6,336.00	\$ 11,041.00	\$ 19,489.00	\$ 45,079.71	98,915.00	130,287.53
TOTAL PROGRAM EXPENSES	\$ 50,000.00	\$ 17,891.00	\$ 32,109.00	\$ -	\$ 74.00	\$ 71,680.00	\$ 76,112.00	\$ (4,432.00)	\$ 80,391.00	\$ 212,580.46	531,309.00	696,993.14

Cooperative Agreement No. HFP-A-00-01-00023-00

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

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)

10/1/2001

End Date(MM/DD/YY)

09/30/06

AID Project Officer's Name

Tom Carter

AID Obligation by AID FY (\$000)

FY	AMOUNT	FY	AMOUNT
2004 - 2005	\$ 215,038		\$
	\$		\$
	\$		\$
	\$		\$

Project Purpose

Agribusiness Capacity & Sustainability of African Craft Business

COUNTRY INFORMATION

Country

CORE

Location in Country(Region, District, Village)

Hartford, CT

PVO Representative's Name

Lisa Yoreo

Local Counterpart/Host Country Agency

COUNTRY FUNDING INFORMATION

Year	2004 - 2005
AID\$	234,537
PVOS\$	68,793
INKIND	40,852
LOCAL	
TOTAL	344,182

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 ADD 2

AID 1550-11 (8-85)

Cooperative Agreement No. HFP-A-00-01-00023-00

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

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)

10/1/2001

End Date(MM/DD/YY)

09/30/06

AID Project Officer's Name

Tom Carter

AID Obligation by AID FY (\$000)

FY	AMOUNT	FY	AMOUNT
2004 - 2005	\$ 183,892		\$
	\$		\$
	\$		\$
	\$		\$

Project Purpose

Agribusiness Capacity & Sustainability of African Craft Business

COUNTRY INFORMATION

Country

Mozambique

Location in Country(Region, District, Village)

Maputo, Mozambique

PVO Representative's Name

Lisa Yoreo

Local Counterpart/Host Country Agency

COUNTRY FUNDING INFORMATION

Year	2004 - 2005
AID\$	202,769
PVO\$	374,693
INKIND	
LOCAL	
TOTAL	577,462

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 ADD 2

AID 1550-11 (8-85)

Cooperative Agreement No. HFP-A-00-01-00023-00

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

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) **10/1/2001** - End Date(MM/DD/YY) **09/30/06** AID Project Officer's Name **Tom Carter**

AID Obligation by AID FY (\$000)

FY	AMOUNT	FY	AMOUNT
2004 - 2005	\$ 71,680		\$
	\$		\$
	\$		\$
	\$		\$

Project Purpose

Agribusiness Capacity & Sustainability of African Craft Business

COUNTRY INFORMATION

Country **South Africa** Location in Country(Region, District, Village) **Johannesburg, South Africa**

PVO Representative's Name **Lisa Yoreo** Local Counterpart/Host Country Agency **ATA South Africa Trust**

COUNTRY FUNDING INFORMATION

Year	2004 - 2005
AID\$	76,112.00
PVO\$	195,409.37
INKIND	17,171.09
LOCAL	
TOTAL	288,692.46

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 ADD 2**

AID 1550-11 (8-85)

Cooperative Agreement No. HFP-A-00-01-00023-00

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

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

10/1/2001

- 09/30/06

Tom Carter

AID Obligation by AID FY (\$000)

FY	AMOUNT	FY	AMOUNT
2004 - 2005	\$ 50,000		\$
	\$		\$
	\$		\$
	\$		\$

Project Purpose

Agribusiness Capacity & Sustainability of African Craft Business

COUNTRY INFORMATION

Country

Location in Country(Region, District, Village)

Tanzania

Dar Es Salaam, Tanzania

PVO Representative's Name

Local Counterpart/Host Country Agency

Lisa Yoreo

COUNTRY FUNDING INFORMATION

Year	2004 - 2005
AID\$	17,891
PVO\$	
INKIND	74
LOCAL	
TOTAL	17,965

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 ADD 2

AID 1550-11 (8-85)

**AID TO ARTISANS
PAED Project
Budget to Actual, Four Year Cumulative Results
To September 30, 2005**

Core Strengthening

Line Item	AID			PVO		
	Budget	Actual	Surplus/(Deficit)	Budget	Actual	Surplus/(Deficit)
Year 1 Totals	\$ 163,493.00	\$ 190,707.22	\$ 27,214.22	\$ 163,493.00	\$ 278,526.06	\$ 115,033.06
Year 2 Totals	\$ 199,615.00	\$ 214,453.85	\$ 14,838.85	\$ 310,440.00	\$ 366,055.39	\$ 55,615.39
Year 3 Totals	\$ 215,144.00	\$ 229,200.49	\$ 14,056.49	\$ 308,983.00	\$ 183,940.58	\$ (125,042.42)
Year 4 Totals	\$ 215,036.00	\$ 234,537.00	\$ 19,499.00	\$ 347,176.00	\$ 109,845.24	\$ (237,530.76)
Cumulative Totals	\$ 793,280.00	\$ 868,898.56	\$ 75,608.56	\$ 1,130,092.00	\$ 938,167.27	\$ (191,924.73)

Mozambique

	AID			PVO		
	Budget	Actual	Surplus/(Deficit)	Budget	Actual	Surplus/(Deficit)
Year 1 Totals	\$ 278,767.00	\$ 283,094.24	\$ 4,327.24	\$ 278,767.00	\$ 337,741.80	\$ 58,974.80
Year 2 Totals	\$ 287,135.00	\$ 290,340.87	\$ 3,205.87	\$ 186,096.00	\$ 182,160.02	\$ (3,935.98)
Year 3 Totals	\$ 232,979.00	\$ 263,645.48	\$ 30,666.48	\$ 184,635.00	\$ 172,230.98	\$ (12,404.02)
Year 4 Totals	\$ 183,892.00	\$ 202,769.00	\$ 18,877.00	\$ 195,586.00	\$ 374,693.44	\$ 179,107.44
Cumulative Totals	\$ 982,773.00	\$ 1,039,849.59	\$ 57,076.59	\$ 845,084.00	\$ 1,066,826.24	\$ 221,742.24

Tanzania

	AID			PVO		
	Budget	Actual	Surplus/(Deficit)	Budget	Actual	Surplus/(Deficit)
Year 1 Totals	\$ 98,240.00	\$ 38,483.64	\$ (59,756.36)	\$ 98,240.00	\$ 54,590.12	\$ (43,649.88)
Year 2 Totals	\$ 97,397.00	\$ 33,346.06	\$ (64,050.94)	\$ 88,864.00	\$ 33,185.58	\$ (55,678.42)
Year 3 Totals	\$ 100,642.00	\$ 54,479.64	\$ (46,162.36)	\$ 91,855.00	\$ 34,007.14	\$ (57,847.86)
Year 4 Totals	\$ 50,000.00	\$ 17,891.00	\$ (32,109.00)	\$ -	\$ 74.00	\$ 74.00
Cumulative Totals	\$ 346,279.00	\$ 144,200.34	\$ (202,078.66)	\$ 278,959.00	\$ 121,856.84	\$ (157,102.16)

South Africa

	AID			PVO		
	Budget	Actual	Surplus/(Deficit)	Budget	Actual	Surplus/(Deficit)
Year 1 Totals	\$ 26,945.00	\$ 55,002.35	\$ 28,057.35	\$ 48,197.00	\$ 70,371.63	\$ 22,174.63
Year 2 Totals	\$ 46,340.00	\$ 61,451.76	\$ 15,111.76	\$ 54,553.00	\$ 123,158.19	\$ 68,605.19
Year 3 Totals	\$ 52,839.00	\$ 94,326.26	\$ 41,487.26	\$ 83,908.00	\$ 81,528.83	\$ 17,620.83
Year 4 Totals	\$ 71,680.00	\$ 76,112.00	\$ 4,432.00	\$ 80,391.00	\$ 212,580.46	\$ 132,189.46
Cumulative Totals	\$ 197,804.00	\$ 286,892.37	\$ 89,088.37	\$ 247,049.00	\$ 487,639.11	\$ 240,590.11

TOTAL EXPENSES

	AID			PVO		
	Total Budget	Total Actual	Surplus/(Deficit)	Total Budget	Total Actual	Surplus/(Deficit)
Year 1 Totals	\$ 567,445.00	\$ 567,287.45	\$ (157.55)	\$ 588,697.00	\$ 741,229.61	\$ 152,532.61
Year 2 Totals	\$ 630,487.00	\$ 599,592.54	\$ (30,894.46)	\$ 639,953.00	\$ 704,559.18	\$ 64,606.18
Year 3 Totals	\$ 601,604.00	\$ 641,651.87	\$ 40,047.87	\$ 649,381.00	\$ 471,707.53	\$ (177,673.47)
Year 4 Totals	\$ 520,610.00	\$ 531,309.00	\$ 10,699.00	\$ 623,153.00	\$ 696,993.14	\$ 73,840.14
Cumulative Totals	\$ 2,320,146.00	\$ 2,339,840.86	\$ 19,694.86	\$ 2,501,184.00	\$ 2,614,489.46	\$ 113,305.46

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>1. 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 Standardization of core field reference materials, the existing ATA training resources was completed and standard handouts and guidelines were provided to country and headquarters staff during Y2. These tools are continually improved and adapted as necessary. See narrative report for more details. ▪ Use of central training units in the field by Y3 Central training units are regularly being used by both country and headquarter staff. See narrative report for more details. ▪ Number of times curriculum used in the field Target Y1: 1 per year Actual Y1: Curriculum tested in AMRP and India Target Y2: 1 per year Actual Y2: Curriculum used in AMRP and tested in Mozambique. Target Midterm Y3: 1 per year Actual Midterm Y3: 10 country offices used the standard curriculum 	<ul style="list-style-type: none"> ▪ Mid-term and final evaluations ▪ Standard Training modules

		<p>Target Y4: 1 per year Actual Y4: 10 country offices used the standard curriculum Target EOP: 1 per year</p> <ul style="list-style-type: none"> ▪ Number of trainees that pay to go for training <p>Target Y1: 1 Actual Y1:</p> <ul style="list-style-type: none"> ○ January 02 US MRP, 4 out of 13 ○ August 02 US MRP, 22 out of 33 ○ August 02 AMRP, 1 out of 9 <p>Target Y2: 3 Actual Y2:</p> <ul style="list-style-type: none"> ○ January 03 US MRP, 7 out of 26 ○ August 03 MRP, 4 out of 25 ○ August 03 AMRP, 3 out of 9 (paid subsidized fee) <p>Target Midterm Y3: 4 Actual Midterm Y3:</p> <ul style="list-style-type: none"> ○ January and August 04 US MRP, 24% of the total training costs for 56 participants ○ March and August 04 AMRP 50% of total training costs for 35 participants <p>Target Y4: 5 Actual Y4:</p> <ul style="list-style-type: none"> ○ January and August 05 US MRP, 23% of the training costs for 81 participants ○ May 05 AMRP 25% of total training costs for 12 participants <p>Target EOP: 7</p>	
<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 	<p>2. Diversify and expand ATA's training programs.</p>	<ul style="list-style-type: none"> ▪ Diversification of the AMRP to address separately the needs of mirco-enterprises and SME (no targets set) <p>Actual Y3: ATA experimented with training levels through the AMRP being held twice a year for the first time. The March 04 was</p>	<ul style="list-style-type: none"> ▪ Mid-term and final evaluations ▪ Trainee evaluation ▪ Standard training modules

<p>Africa.</p> <ul style="list-style-type: none"> ▪ Training the partner organization to manage and implement the AMRT. 		<p>more focused on SMEs while the August 04 was more focused on micro-enterprises. Actual Y4: In May 05 the AMRP was held exclusively for SME for which several new training modules were developed. The August 05 AMRP was held at micro-enterprise level.</p> <ul style="list-style-type: none"> ▪ Implement a field-based production mentoring program for small producers in Y2 See the Mozambique section of narrative report. ▪ Number of participants from outside PAED project countries (no targets set) Actual Y1: 1 Ghana Actual Y2: 3 Zambia Actual Y3: 20 South Africa non-PAED Actual Y4: 6 Ghana, 2 Madagascar, 2 Kenya, 1 Uganda, 1 Rwanda, 1 Bostwana, and 1 Zambia ▪ Handover the AMRP to the BAT shop in Y4. Actual Y1: BAT staff assisted ATA in organizing the MRP and the Director conducted training sessions. Actual Y2: BAT staff assisted ATA in organizing the MRP and the Director conducted training sessions. Actual Y3: Due to BAT being short staffed and unable to add to its current workload, it became evident in Y3 that BAT will not be able to take over management of the AMRP. Actual Y4: ATA established the ATA SA Trust, which will run the AMRP from this point forward with local facilitators and 	
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<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>3. Capitalize on existing information technology to supplement ATA's marketing efforts and develop product lines cost effectively.</p>	<p>trainers.</p> <ul style="list-style-type: none"> ▪ ATA wholesale Internet site developed in Y1. Actual Y1: The website was developed yet under going further redesigning and development. Actual Y2: website was launched in June 2003 although it continued to undergo further redesigning and development. From this point forward the website will continue to be improved upon regularly. ▪ 400 products on site by EOP. Target Y1: site developed Actual Y1: Haitian products only Target Y2: 100 Actual Y2: 288 global products Target Midterm Y3: 200 Actual Midterm Y3: 800 global products Target Y4: 300 Actual Y4: 1,939 global products Target EOP: 400 	<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 trade shows and MRP participation to non-program businesses for a fee 	<p>4. Increase ATA's total earned income.</p>	<ul style="list-style-type: none"> ▪ Non-program businesses pay for 30% of Pan-African Market Link trade show expenses by EOP Target Y1: 5% Actual Y1: 4.4% SARCDA tradeshow Target Y2: 10% Actual Y2: 2.5% SARCDA trade show Target Midterm Y3: 20% Actual Midterm Y3: 25% SARCDA trade show (Wetlands) Target Y4: 25% Actual Y4: 25% SARCDA trade show (Rorke's Drift) Target EOP: 30% 	<ul style="list-style-type: none"> ▪ Financial statements. ▪ Tradeshow reports and cost analysis ▪ Mid-term and final evaluation. ▪ Training reports

<i>HQ/ Service Delivery</i>			
<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 MRP in US and SA ▪ Develop and promote the Pan-African market link program in the US, Europe and SA 	<p>5. Expand market and sales opportunities for African artisans.</p>	<ul style="list-style-type: none"> ▪ # of craft businesses with exposure in international trade shows See country program matrix section of report. ▪ # of (African) products on site. Baseline: n/a Target Y1: site developed Actual Y1: 50 products were selected Target Y2: 100 Actual Y2: 100 Target Midterm Y3: 200 Actual Midterm Y3: 163 Target Y4: 300 Actual Y4: 259 Target EOP: 400 ▪ # of new shows for Pan-African craft collection Target Y1: 1 Actual Y1: 1 (SARCDA) Target Y2: 1 Actual Y2: 1(Tendence) Target Midterm Y3: 2 Actual Midterm Y3: 0 Target Y4: 3 Actual Y4: 4 (Sources, Macau, Sharjah and Verona Fiere) Target EOP: 4 ▪ # of buyer visits per country See country program matrix sections 	<ul style="list-style-type: none"> ▪ Trade show reports ▪ Website inventory ▪ Mid-term evaluation ▪ Final evaluation
<ul style="list-style-type: none"> ▪ Public relations campaign 	<p>6. 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 Baseline: 2 (during RISE) Target Y1: 2 Actual Y1: 1 	<ul style="list-style-type: none"> ▪ Articles or features in media. (US and regional press) ▪ Mid-term and final evaluation

		<p>Target Y2: 3 Actual Y2: 2 Target Midterm Y3: 5 Actual Midterm Y3: 4 Target Y4: 8 Actual Y4: 4 Target EOP: 10</p> <p>▪ # of product placements in a trade publication (catalogue, tradeshow directory) Baseline: 2 (during RISE) Target Y1: 2 Actual Y1: 1 Target Y2: 3 Actual Y2: 2 Target Midterm Y3: 5 Actual Midterm Y3: 3 Target Y4: 8 Actual Y4: 9 Target EOP: 10</p>	
<i>HQ/ Sustainability</i>			
<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>7. Continue to diversify ATA's funding sources and build strategic alliances.</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 resulted in funding Target Y2: 10 Actual Y2: 27 relationships only Target Midterm Y3: 15 Actual Midterm Y3: 5 resulted in funding Target Y4: 8 Actual Y4: 13 resulted in funding, 11 resulted in in-kind donations Target EOP: 30 	<ul style="list-style-type: none"> ▪ Financial statements ▪ Mid-term and final evaluations ▪ MOUs with peers

PAED 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 ▪ Transfer export activities to private sector 	<p>1. 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 Target Y2: 2 Actual Y2: 0 Target Midterm Y3: 2 Actual Midterm Y3: 1 (At the close of Y3 the exporters were receiving order for shipment that passed through ATA for quality control.) Target Y4: 2 Actual Y4: 2 (the ATA associated exporters are currently exporting to some of their own buyers and are beginning to take some of the ATA buyers into their portfolio.) Target EOP: 3 ▪ # of trained exporters Baseline: 0 Target Y1: 1 Actual Y1: 0 Target Y2: 2 trained Actual Y2: 2 still in training Target Midterm Y3: 3 trained Actual Midterm Y3: 2 still in training Target Y4: 2 trained Actual Y4: 2 (includes additional training for 	<ul style="list-style-type: none"> ▪ Key artisan interviews ▪ Monthly marketing and M&E field reports

		<p>previously trained exporter and new training for new exporter.) Target EOP: 4</p> <ul style="list-style-type: none"> ▪ # of importers by EOP Baseline : 4 Target Y1: 6 Actual Y1: 6 Target Y2: 10 Actual Y2: 13 Target Midterm Y3: 11 Actual Midterm Y3: 15 Target Y4: 13 Actual Y4: 20 Target EOP: 15 ▪ % of wholesale buyers who re-order within 9 months Baseline: 50% Target Y1: 60% Actual Y1: 80% Target Y2: 65% Actual Y2: 38% (percentage decreased due to new buyers lowering the denominator.) Target Midterm Y3: 75% Actual Midterm Y3: 28% (percentage decreased due to several new buyers lowering the denominator.) Target Y4: 75% Actual Y4: 35% (7 out of 20 buyers) Target EOP: 75% 	
<ul style="list-style-type: none"> ▪ Train artisans in business management practices through in-country workshops, and MRP program in USA and SA, and production mentoring 	<p>2. Provide artisans with business development services.</p>	<ul style="list-style-type: none"> ▪ % of groups with MOU that have a bank account Baseline: 56% Target Y1: 60% Actual Y1: 52% Target Y2: 70% 	<ul style="list-style-type: none"> ▪ local training & MRP participation records ▪ monthly M&E reports ▪ mid-term and final evaluations

<ul style="list-style-type: none"> ▪ Develop and produce training materials 		<p>Actual Y2: 60% Target Midterm Y3: 80% Actual Midterm Y3: 54% (percentage decreased due to new artisans lowering the denominator.) Target Y4: 90% Actual Y4: 72% Target EOP: 100%</p> <ul style="list-style-type: none"> ▪ % of groups with MOU that keep written financial records Baseline: 5.5% Target Y1: 10% Actual Y1: 76% Target Y2: 15% Actual Y2: 90% (includes all artisans with some form of written records not all of which are accurate and complete.) Target Midterm Y3: 20% Actual Midterm Y3: 61% (percentage decreased due to new artisans lowering the denominator.) Target Y4: 35% Actual Y4: 58% (percentage decreased due to new artisans lowering the denominator.) Target EOP: 50% ▪ Business knowledge gained in SA or US MRP program Baseline: n/a Target Y1: Develop test Actual Y1: Test developed Target Y2: 20 point increase Actual Y2: 20 point increase Target Midterm Y3: 20 points increase Actual Midterm Y3: 20 point increase Target Y4: n/a Y4: The test is no longer used due its 	<ul style="list-style-type: none"> ▪ access to artisans' monthly and annual financial records ▪ pre-post MRP Test
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		<p>inadequacy. See South Africa section of narrative report for more details. Target EOP: 20 points increase</p> <ul style="list-style-type: none"> # of artisan enterprises/associations registered with the Ministry of Finance <p>Baseline: 0 Target Y1: 0 Actual Y1: 1 Target Y2: 2 Actual Y2: 2 Target Midterm Y3: 2 Target Midterm Y3: 4 Target Y4: 5 Actual Y4: 10 Target EOP: 5</p>	
<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>3. 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 <p>Baseline: 0 Target Y1: 1 Actual Y1: 1 Target Y2: 2 Actual Y2: 4 Target Midterm: 3 Actual Midterm Y3: 3 (a Mozambican was hired to replace the US national Country Director who was phased-out at the beginning of Y3.) Target Y4: 4 Actual Y4: 1 Target EOP: 5</p> <ul style="list-style-type: none"> # of proposals developed by the local staff (with HQ and RFD) <p>Baseline: 0 Target Y1: 1 Actual Y1: 0 (local staff was involved with</p>	<ul style="list-style-type: none"> Monthly field reports Proposals developed and submitted to donors

		<p>proposal development, but did not develop any independently due to the Director's maternity leave absence.)</p> <p>Target Y2: 3 Actual Y2: 1 Target Midterm Y3: 6 Actual Midterm Y3: 3 Target Y4: 8 Actual Y4: 2 Target EOP: 10</p> <ul style="list-style-type: none"> ▪ Local staff managing financial reporting independently by Y2 <p>Local staff began managing internal financial reporting during Y2 and continued to take on more responsibilities in Y3. At the close of Y4, they were managing all local financial reporting with oversight and external reporting support from Home Office staff.</p>	
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<p><i>Mozambique / Service Delivery</i></p> <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 MRP in US and SA ▪ Mozambican products displayed on the ATA's website and updated on a quarterly basis 	<p>4. 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 Baseline: 10 Target Y1: 15 Actual Y1: 17 Target Y2: 20 Actual Y2: 17 Target Midterm Y3: 25 Actual Midterm Y3: 19 Target Y4: 30 Actual Y4: 24 Target EOP: 35 ▪ # of businesses with exposure in Mozambican annual holiday fair Baseline: 10 Target Y1: 18 Actual Y1: 18 Target Y2: 26 Actual Y2: 16 Target Midterm Y3: 34 Actual Midterm Y3: 18 Target Y4: 47 Actual Y4: 33 Target EOP: 60 ▪ Annual local fair sales in USD Baseline: \$2,200 Target Y1: \$3,500 Actual Y1: \$3,878 Target Y2: \$5,500 Actual Y2: \$4,011 Target Midterm Y3: \$7,000 Actual Y3: \$8,590 Target Y4: \$10,000 	<ul style="list-style-type: none"> ▪ Trade show reports ▪ Website inventory ▪ Buyer interviews ▪ M&E Monthly Reports
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		<p>Actual Y4: \$12,921 (There was an additional \$8,952 in sales from other local fair events.) Target EOP: \$15,000</p> <ul style="list-style-type: none"> ▪ # of buyers visits Baseline: 3 Target Y1: 4 Actual Y1: 2 Target Y2: 4 Actual Y2: 3 Target Midterm Y3: 6 Actual Y3: 3 Target Y4: 7 Actual Y4: 20 Target EOP: 8 ▪ Total cumulative sales by EOP Baseline: \$ 33,000 Target EOP: \$325,000 Target Y1: 75,000 Actual Y1: \$60,000 Target Y2: 125,000 Actual Y2: \$99,324 Target Midterm Y3: \$175,000 Actual Midterm Y3: \$151,104 Target Y4: \$250,000 Actual Y4: \$246,644 Cumulative EOP Sales: \$950,000 Target Y1: \$60,000 Actual Y1: \$60,000 Target Y2: \$200,000 Actual Y2: \$159,324 Target Midterm Y3: \$375,000 Actual Midterm Y3: \$310,428 Target Y4: \$625,000 Actual Y4: \$557,072 	
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<ul style="list-style-type: none"> ▪ Review artisan groups and sign MOUs with new groups ▪ Expand distribution artisan information bulletin (As Mãos Falam) 	<p>5. Scale up and expand the impact of ATA's work in Mozambique.</p>	<ul style="list-style-type: none"> ▪ # of artisans served during the LOP <p>Baseline: 1350 Target Y1: 1,800 Actual Y1: 1,350 Target Y2: 2,250 Actual Y2: 1,800 Target Midterm Y3: 2,500 Actual Midterm Y3: 2,500 Target Y4: 2,750 Actual Y4: 3,910 Target EOP: 3000</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 ▪ MRP 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>6. 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 <p>See country program narrative section.</p> <ul style="list-style-type: none"> ▪ Maputo wood carvers achieve FSC certification through the Djabula Community Forest Project to promote their product. <p>ATA established a wood bank during Y3, in Maputo, that makes wood from certified forests only available to artisans for purchase. ATA is in the process of establishing a wood bank in Nampula and has contracted IIAM to conduct reforestation experimentation.</p>	<ul style="list-style-type: none"> ▪ Review of exporter Purchase Orders ▪ After project annual evaluation (minimum of up to 2 years after EOP)
<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>7. 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 Target Y2: 28 Actual Y2: 21 Target Midterm Y3: 42 Actual Midterm Y3: 16 (fewer product</p>	<ul style="list-style-type: none"> ▪ Consultancy reports ▪ Annual reports ▪ Mid-term and final evaluations ▪ Key buyer interviews ▪ Marketing reports

		<p>lines were developed due to continued orders on previous designs.) Target Y4: 56 Actual Y4: 24 Target EOP: 70</p> <ul style="list-style-type: none"> ▪ % of orders that meet buyer quality control standards <p>Baseline: 60% Target Y1: 65% Actual Y1: 70% Target Y2: 70% Actual Y2: 65% Target Midterm Y3: 75% Actual Y3: 70% Target Y4: 75% Actual Y4: 75% Target EOP: 85%</p>	
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		<ul style="list-style-type: none"> ▪ 25 trainees to attend the MRP program by EOP <p>Baseline: 0 Target Y1: 4 Actual Y1: 4 BAT Shop Target Y2: 4 Actual Y2: 4 BAT Shop Target Midterm Y3: 15 Actual Midterm Y3: 22 BAT Shop and CCDI Target Y4: 20 Actual Y4: 2 BAT Shop (AMRP), 5 CCDI (AMRP), 2 Phumani Paper (AMRP), 11 non-PAED participants (AMRP), 2 CCDI (US MRP) EOP Target: 25</p>	
<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>3. ATA builds a network of strategic alliances in South Africa.</p>	<ul style="list-style-type: none"> ▪ Active participation of South African designers to use regional talent in providing design and technical assistance. <p>Baseline: 0 Target Y1: 2 Actual Y1: 3 Target Y2: 4 Actual Y2: 3 Target Midterm Y3: 6 Actual Midterm Y3: 5 Target Y4: 8 Actual Y4: 3 professional designers, 1 professional technician, 4 PDTs Target EOP: 10</p> <ul style="list-style-type: none"> ▪ # of Craft Organizations visited and assessed by EOP <p>Baseline: 2 Target Y1: 6 Actual Y1: 0 Target Y2: 9 Actual Y2: 4 Target Midterm Y3: 13 Actual Midterm Y3: 1 organization that works with 350 producer groups</p>	<ul style="list-style-type: none"> ▪ MOU's ▪ Field Reports

		Target Y4: 17 Actual Y4: 0 Target EOP: 20	
<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>4. The BAT Shop uses ATA website 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 Y1 South African products are posted on the website and updated regularly. ▪ # of times key buyers visit the site See narrative section of report ▪ # of new buyers through the site. See narrative section of report ▪ # of email inquiries received See narrative section of report 	<ul style="list-style-type: none"> ▪ Training evaluations ▪ Website review by US marketing department ▪ Mid term and final evaluations
<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>5. 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 Baseline: 3 Target Y1: 3 Actual Y1: 6 BAT Shop Target Y2: 6 Actual Y2: 10 BAT Shop Target Midterm Y3: 10 Actual Midterm Y3: 19 BAT Shop Target Y4: 17 Actual Y4: 53 BAT Shop, 6 CCDI Target EOP: 21 ▪ Increase in the # of importers Baseline: 6 Target Y1: 6 Actual Y1: 2 BAT Shop Target Y2: 7 Actual Y2: 18 BAT Shop Target Midterm Y3: 8 Actual Midterm Y3: 37 BAT Shop 	<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

		<p>Target Y4: 9 Actual Y4: 76 BAT Shop Target EOP: 10</p> <ul style="list-style-type: none"> ▪ Total cumulative sales of by EOP Baseline: \$200,000 Target Y1: \$225,000 Actual Y1: \$219,000 BAT Shop Target Y2: \$275,000 Actual Y2: \$493,298 BAT Shop Target Midterm Y3: \$325,000 Actual Midterm Y3: \$556,000 BAT Shop Target Y4: \$400,000 Actual Y4: \$614,176 BAT Shop, \$6,483 CCDI Target EOP: \$475,000 Target cumulative EOP: \$1,700,000 Target Y1: \$225,000 Actual Y1: \$219,000 BAT Shop Target Y2: \$500,000 Actual Y2: \$712,298 BAT Shop Target Midterm Y3: \$825,000 Actual Midterm Y3: \$1,268,298 BAT Shop Target Y4: \$1,225,000 Actual Y4: \$1,882,474 BAT Shop, \$6,483 CCDI 	
<ul style="list-style-type: none"> ▪ Train artisans in business management practices through in- country workshops ▪ MRP in NY and South Africa. ▪ Participation in the production mentoring program. ▪ Design and Production consultancies. 	<p>6. Provide artisans with business development services.</p>	<ul style="list-style-type: none"> ▪ % of orders meeting buyer quality control standards by EOP Baseline: 78% Target Y1: 78% Actual Y1: first orders in August 02 BAT Shop Target Y2: 80% Actual Y2: 75% BAT Shop Target Midterm Y3: 82% Actual Midterm Y3: 90% BAT Shop Target Y4: 84% Actual Y4: 78% BAT Shop Target EOP: 85% ▪ # of artisans served during the LOP Baseline: 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.

		<p>Target Y1: 800 Actual Y1: 882 BAT Shop Target Y2: 900 Actual Y2: 957 BAT Shop Target Midterm Y3: 1000 Actual Midterm Y3: 848 BAT Shop, 19 CCDI Target Y4: 1,100 Actual Y4: 636 BAT Shop, 67 CCDI, 2 Phumani Paper, 11 non-PAED Target EOP: 1,250</p> <ul style="list-style-type: none"> Business knowledge gained in SA or US MRT program <p>Baseline: n/a Target EOP: 20 points increase Target Y1: Develop test Actual Y1: Test developed Target Y2: 20 point increase Actual Y2: 20 point increase Target Midterm Y3: 20 points increase Actual Midterm Y3: 14 point increase Actual Y4: Test no longer used due to its inadequacy. See South Africa section of narrative report for more details.</p>	
<i>SA/ Sustainability</i>			
<p>Trade show participation and making market links</p> <ul style="list-style-type: none"> 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>7. 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 <p>The BAT shop is successfully managing several buyer relationships and adapts designs as necessary and feasible at the buyer's request. In addition, in-house designer, Marisa Fick-Jordaan, continue to develop new product lines.</p>	<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. 	<p>8. Artisans are able to develop quality products for</p>	<ul style="list-style-type: none"> # of new product lines accepted in International market <p>Baseline: 10</p>	<ul style="list-style-type: none"> Consultancy reports Annual reports Mid-term and final

<p>Training in quality control and timeliness.</p>	<p>international export independent of ATA</p>	<p>Target Y1: 15 Actual Y1: 15 BAT Shop Target Y2: 20 Actual Y2: 20 BAT Shop Target Midterm Y3: 25 Actual Midterm Y3: 19 BAT Shop Target Y4: 33 Actual Y4: 5 BAT Shop, 11 CCDI Target EOP: 40</p>	<p>evaluations</p> <ul style="list-style-type: none"> ▪ Key buyer interviews ▪ Marketing reports
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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 Management 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 selected. Baseline: Nil (ATA has been working with producers through AMKA so far.) Target Y1: 2 Actual Y1: 2 Target Y2: 4 Actual Y2: 4 Target Y3: 5 Actual Y3: 4 Target Y4: n/a Actual Y4: 3 ▪ Number of businesses with repeat orders Baseline: n/a Target Y1: Actual Y1: n/a Target Y2: 2 businesses Actual Y2: 2 Target Y3: 3 businesses Actual Y3: 2 Target Y4: n/a Actual Y4: several new buyers were added this year however there wasn't enough time to track reorders due to the length of the no-cost-extension. ▪ Number of artisans served during LOP Baseline: n/a Target Y1: 300 Actual Y1: 286 Target Y2: 400 Actual Y2: 760 	<ul style="list-style-type: none"> ▪ Key buyer interviews, quarterly ▪ Trip reports, 2-4 times annually ▪ Company data reporting, 2x/year

PAED Planning Matrix - Tanzania

		<p>Target Y3: 500 Actual Y3: 575 Target Y4: n/a Actual Y4: 388</p>	
Tanzania/ Service Delivery			
<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 Target Y1: \$100,000 Actual Y1: \$547 (doesn't include sales made locally) Target Y2: \$165,000 Actual Y2: \$132,577 Target Y3: \$235,000 Actual Y3: \$213,000 Target Y4: n/a Actual Y4: \$110,000 ▪ Number of artisans trained Baseline: 5 artisans and entrepreneurs trained in US in three year Target Y1: 2 Actual Y1: 1 Target Y2: 5 Actual Y2: 2 Target Y3: 10 (cumulative) Actual Y3: 4 Target Y4: n/a Actual Y4: no Tanzanian trainees during Y4 ▪ Business knowledge gained in SA or US MRP program Baseline: n/a Target Y1: test developed Actual Y1: test developed Target Y2: 20 points increase Actual Y2: 20 point increase 	<ul style="list-style-type: none"> ▪ Trip reports, 2-4x/year ▪ Show reports, 2-6x/year ▪ Company data reporting, 2x/year

PAED Planning Matrix - Tanzania

		<p>Target Y3: 20 points increase Actual Y3: 25 point increase Y4: test no longer used due to its inadequacy Target EOP: 20 points increase</p>	
Tanzania/ Sustainability			
<ul style="list-style-type: none"> ▪ Product Development and design consultancies both in-country and via Internet 	<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 Target Y1: 5 Actual Y1: 1 (distance designs only) Target Y2: 12 Actual Y2: 10 Target Y3: 20 Actual Y3: 10 Target Y4: n/a Actual Y4: n/a ▪ % of orders meeting buyer's quality control standards. Baseline: Nil Target Y1: 60% Actual Y1: n/a Target Y2: 75% Actual Y2: 73% Target Y3: 85% Actual Y3: 77% Target Y4: n/a Actual Y4: 80% 	
<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 	<p>Tanzanian enterprises provide effective service to commercial markets.</p>	<ul style="list-style-type: none"> ▪ % of wholesale buyers place repeat orders (within 9 months) Baseline: n/a Target Y2: 60% Target Y2: 70% Target Y3: 75% Actual Y1: n/a 	<ul style="list-style-type: none"> ▪ Key buyer interviews, quarterly ▪ Company data reporting, 2x/year

PAED Planning Matrix - Tanzania

linkages.		Actual Y2: orders were placed near the close of Y2 Actual Y3: product lines from previous orders were still being carried by a small number of importers at the close of Y3. Target Y4: n/a Actual Y4: not applicable due to timing of the close-out	
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**Memorandum of Understanding
Between
Aid to Artisans, Inc.
And
The BAT Shop**

This Memorandum of Understanding (hereinafter "Agreement"), and its Attachment 1: "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. This Agreement replaces completely the previous Agreement finalized and signed by both parties in May 2002.

WHEREAS, ATA is a non-profit organization with global programs.

WHEREAS, the BAT Shop is a for-profit, craft development and marketing enterprise that provides services to rural crafters and helps 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 has joined efforts (as defined in the original Agreement dated May 2002 between ATA and the BAT Shop) to increase the range of services offered to artisan enterprises and the number of enterprises assisted.

ATA received a grant # HFP- A-00-01-00023-00 for the Pan-African Artisan Enterprise Development (PAED) program from the United States Agency for International Development (USAID) in 2001 for the purpose of assisting artisan enterprises in southern Africa. Implementation of this grant requires the signing of a 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.

ATA has formally established its presence in South Africa through the Aid to Artisans South Africa Trust (ATASA Trust) which will serve as the key coordinating body for all future activities in Southern Africa. The ATASA Trust is a strategic regional hub with a global perspective, uniquely created and designed to support craft-related enterprises located throughout the African continent succeed in the marketplace.

IT IS MUTALLY AGREED THAT:

1. Project Implementation

Through the termination date of this Agreement, ATA will offer the BAT Shop and their associated artisan enterprises:

- 1.1 **Market Link:** ATA will subsidize BAT Shop exhibit space only at the New York International Gift Fair in January 2006 and exhibit space as well as travel and accommodation of two BAT Shop employees/associates for the SARCDIA International Gift, Toy & Décor Trade Exhibition in August 2006, after which the BAT Shop may be given the option to partake in any of the trade shows ATA participates in on a fee basis. In addition, ATA will subsidize BAT Shop inclusion in the ATA Resource Center, ATA Sales Consultants efforts and/or use of the ATA warehouse for fulfillment of US based distribution (based on the discretion of ATA Marketing Staff) through September 2006, after which the BAT Shop will be given the option to partake in any of these on a fee basis.
- 1.2 **Business Training:** the Africa Market Readiness Program (AMRP), conducted by ATA consultants and staff, will be offered to associated artisan enterprises on a fee basis and/or at a subsidized rate if funding becomes available.

Through the termination date of this Agreement, the BAT Shop will provide the following assistance to the PAED program and ATA:

- 1.3 **Monitoring and Evaluation Efforts:** The BAT Shop will share business information, including monthly sales figures and number of artisans assisted on a quarterly basis, due by the 10th day of the months of January, April, July, and October 2006. The BAT Shop will supply an annual report for all project activities covered between the dates of October 1, 2004 – September 30, 2005 before September 30, 2005. The BAT Shop will supply a final report summarizing all project activities covering the duration of the project within fifteen days of the termination date of this Agreement for inclusion in the PAED final report.
- 1.4 **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. BAT Shop will advise on activities, artisans, designers and institution.
- 1.5 **Protocol:** All communication with organizations funding ATA projects, including USAID, will be routed through ATA, and/or communicated in conjunction with ATA.
- 1.6 **Financial Understanding:** The BAT Shop and ATA will provide financial support for key activities as outlined in Attachment 1: "Financial Understanding." This support will be a combination of cash and in-kind donations. The BAT Shop will invoice ATA quarterly for expenses and provide a financial report of expenses and in-kind donations.

2. Non Solicitation Agreement

During the term of this Agreement, neither party involved shall, directly or in-directly, 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 parties 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 PAED program 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 another 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. Neither party can use the other party's name for the purpose of obtaining funding without the written permission of the other.

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 USAID. ATA may unilaterally terminate this Agreement in whole or in part if USAID exercises their termination rights in accordance with the provisions of the referenced grant.
- d) This Agreement will be in effect for the period of twelve months, October 1st 2005 to September 30, 2006. Additional activities may be conducted beyond this date as mutually agreed upon in writing by both parties.

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
General Manager

Samuel Hartwell
Vice President Finance & Administration

Date

Date

The objective of this attachment is to detail the direct support the 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 must be directly related to the PAED program. Expenses not listed below must be approved in writing by ATA prior to being expended.

ATA's Direct Support to PAED program

In acknowledgement that the BAT Shop would incur additional office related expenses while implementing the PAED program, ATA provided the following support and financial contribution upon receipt of advance requests and financial report under the previous Agreement:

- \$75 /month for courier.
- \$300/month for office supplies.
- \$300/month for communication expenses.
- \$1000/month towards the expenses of the BAT Shop.

As the PAED program is scheduled to end in September 2006 and the BAT Shop is a successful business, both parties agree that the support will end during the period of this Agreement. ATA will provide the following support to the BAT Shop:

October 2005:
<ul style="list-style-type: none">• \$125 /month for office supplies.• \$300/month for communication expenses.• \$1000/month towards the expenses of the BAT Shop staff.
November 2005:
<ul style="list-style-type: none">• \$175/month for communication expenses.• \$1000/month towards the expenses of the BAT Shop staff.
December 2005:
<ul style="list-style-type: none">• \$925/month towards the expenses of the BAT Shop staff.
January 2006:
<ul style="list-style-type: none">• \$675/month towards the expenses of the BAT Shop staff.
February 2006:
<ul style="list-style-type: none">• \$425/month towards the expenses of the BAT Shop staff.
March 2006:
<ul style="list-style-type: none">• \$175/month towards the expenses of the BAT Shop staff.

The BAT Shop's Direct Support to PAED

The BAT Shop will pay for computer support, copier access, utilities, and communication expenses for PAED program related activities, if expenses incurred are above and beyond ATA's stated commitment detailed above.

The BAT Shop will use its furnished office and warehouse space for PAED program related activities that it engages in.

Memorandum of Understanding

Between
Aid to Artisans, Inc
and
Cape Craft & Design Institute (CCDI)

This Memorandum of Understanding (hereinafter "Agreement"), and its Attachment #1 "ATA/ CCDI Financial and Program Plan" are entered into by and between the **Cape Craft Design Institute** (hereinafter "CCDI"), c/o Administration Building, Cape Technikon, Kaisersgracht, Cape Town, 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, that seeks to improve the livelihoods of artisans worldwide and has a particular priority on Africa,

AND WHEREAS, the Cape Craft & Design Institute is a Section 21 company in the course of formation, with programmes in the Western & Northern Cape, South Africa, with a vision to foster dynamic, creative confident people producing innovative world-class handmade products reflecting the cultural diversity of the Western Cape,

AND WHEREAS, ATA recognizes CCDI's strong relationships and effective work in the craft sector in the Western Cape and wishes to join efforts to further ensure the development of market ready products and sustainable craft enterprises,

AND WHEREAS, CCDI recognizes ATA's effective track record training artisans and promoting crafts in the US, European, and South African markets, and wishes to join efforts to further market Cape craft,

AND WHEREAS, ATA and CCDI wish to define their mutual rights and obligations in connection with ATA's partnering relationship with CCDI's work in the Western Cape, South Africa,

AND WHEREAS, ATA has received a grant HFP-A-00-01-00023-00, Pan-African Artisan Enterprise Development (PAED), from the US Agency for International Development (**USAID**) for the purpose of increasing the competitiveness of African artisan enterprises. Implementation of this grant requires the signing of this subordinate agreement between ATA and the CCDI. 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. Both organizations have applied separately for funding from the WK Kellogg Foundation that also requires coordinated implementation.

NOW THEREFORE IT IS MUTALLY AGREED THAT:

1. **Project Implementation**
 - 1.1 CCDI offices in Cape Town, South Africa will be the base of operations for the joint project.
 - 1.2 **During the life of the PAED project (through September 2006), ATA will offer CCDI and its associated artisan enterprises:**

- 1.2.1 **Market – Driven Product Development and Design Workshops:** Artisan enterprises identified by CCDI 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 merchandised by ATA's marketing team prior to participation in any ATA-related marketing activities.
- 1.2.2 **Craft Business Training:** Training will be offered in topics such as costing/pricing, production techniques, quality control, packaging, exporting, customer service and craft business management. **This training will be conducted by ATA consultants and staff.**
- 1.2.3 **Market-link:** ATA will subsidise exhibit space at local, regional and international Gift Fairs for artisan enterprises who have received design and business training.
- 1.2.4 **Institutional Strengthening:** Members of CCDI staff will be trained by ATA in overall capacity building.

During the PAED project, CCDI will provide the following assistance to the PAED program and ATA:

- 1.2.5 **Coordination:** CCDI will advise on activities, people and institutions and will coordinate day-to-day activities. A coordinator for the joint activities will be hired subject to approval of the **WK Kellogg foundation**.
- 1.2.6 **Identification:** CCDI will assist ATA in identifying artisan producers and assessing their businesses as well as in identifying and assessing South African designers.
- 1.2.7 **Monitoring and Evaluation Efforts:** CCDI will share its business information, including monthly sales figures and buyer contacts to help ATA monitor and evaluate their interventions. This information will be treated confidentially.
- 1.2.8 **Information sharing:** CCDI will share **such** relevant information it has, which ATA might need to develop its craft training program in South Africa and measure accomplishments of the project.
- 1.2.9 **Fiscal sponsorship:** CCDI agrees to serve as the primary contractor with Create SA for 20 participants for 2004 Africa Market Readiness Program, to pay ATA as the sole provider for this training, and pay ATA on receipt of invoice within five days of receipt of payment from Create SA.
- 1.2.10 **Protocol:** All communication with international funding organizations concerning this programme, in particular USAID, will be routed through ATA, or communicated in conjunction with ATA.
- 1.2.11 **Financial Understanding:** CCDI and ATA will provide financial support for key activities as outlined in Attachment #1 "ATA/ CCDI Financial and Program Plan" annexed hereto. This support will be a combination of cash and in-kind donations.
- 1.2.12 **Fundraising:** ATA and CCDI will jointly pursue funding leads and attempt to develop proposals that meet agreed upon objectives.
- 1.2.13 **Intellectual Property:** Nothing contained in this agreement shall be construed to imply the transfer of any interest in trademarks, copyright and other intellectual property rights. The copyright in the written and other teaching and learning materials shall be retained by whichever organization creates it in connection with its involvement carrying out of the program activities.

2. Non Solicitation Agreement

During the term of this Agreement, neither of the parties to this agreement shall, directly or indirectly, hire or attempt to hire any employee of the other party, by any means other than a subcontractual 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. All information is determined to be proprietary whether or not identified or labeled unless such information is already available to the public by no action of the information recipient. **All individuals who shall receive proprietary information shall be bound by the obligation to treat such proprietary information as confidential.**

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 The provisions under this heading shall **endure for a period of twenty-four months (2 years) after any termination of this Agreement.**

4. Restrictions

4.1 This agreement shall relate only to the Pan-Africa Artisan 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 **any other party without the prior written consent of the other party hereto.**

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 that 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.

6. Arbitration

Arbitration shall be the ultimate and final procedure for the resolution of disputes between the parties.

6.1 **The arbitration shall be held at a venue to be agreed upon by the parties.**

6.2 There shall be 1 (one) arbitrator who shall be selected by agreement between the parties to the dispute; failing agreement within 7 (seven) days of the arbitration being demanded by either party, any one of the parties shall be entitled to require the appointment of an arbitrator by the chairperson for the time being of the Cape Bar Council who, in making this appointment, shall have regard to the nature of the dispute in question.

6.3 In the absence of any agreement to the contrary between the parties to the dispute, the arbitration shall be conducted in accordance with the provisions of the Arbitration Act 42/1965, as amended from time to time, provided that:

6.3.1 such procedure shall be designed to have the result (if practical) that the arbitration be completed within 21 (twenty one) working days after it shall have been requested; and

6.3.2 the arbitration shall be conducted as expeditiously as is possible;

6.4 The decision of the arbitrator shall be final and binding on the parties and shall forthwith be carried into effect. The arbitrator's award may be made an order of any court of competent jurisdiction.

6.5 This clause shall be severable from the rest of this agreement and remain effective even if this agreement is terminated.

7. **Applicable Law**

The Law of the Republic of South Africa shall govern this Agreement.

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:

Cape Craft and Design Institute

FULL NAME:

Executive Director

Date:

AS WITNESSES:

1. _____

2. _____

Aid to Artisans, Inc.

Jill Hobson Kassis
Executive Vice President
Date:

AS WITNESSES:

1. _____
2. _____

Attachment 1: ATA/CCDI Financial and Program Plan

June 2004

The proposed collaboration between Aid to Artisans and Cape Craft and Design Institute aims to take 12 producer groups/enterprises, from previously disadvantaged backgrounds, through an integrated product development, capacity building and market linkages programme that results in:

- Improved product offerings
- Capacity to deliver quality products on time
- Increased sustainability in enterprise
- Market responsive handcraft entrepreneurs

The programme to be followed includes the following processes / workflow:

1. Identification of producer groups to pre-determined criteria
2. Assessment of marketability of product offerings and suggestions for improvements
3. Prioritisation of enterprises for intervention over the two-year period (2 groups of 6)
4. Implementation of first design & product development programme
5. Development and delivery of samples for tradeshow
6. Business leader from producer group/enterprise may attend Market Readiness Training
7. Fulfillment of orders
8. Implementation of second design & product development programme with 2nd group of producers etc.

The following activities in various combinations and forms will make up this integrated programme. They include but may not be limited to:

1. Producer assessments and product merchandising
2. Training of CCDI program participants in ATA Market Readiness program
3. Tailored product development, merchandising sessions and training
4. Test marketing product collections in appropriate trade shows (SARCEA - Jhb, New York International Gift Fair; or Tendence - Frankfurt)
5. Joint fund-raising.

The timing and programming of these activities will be agreed upon jointly.

Activity 1: Producer Identification

Activity purpose: to identify appropriate producer groups for the product development, skills capacity building and market linkage programme to be run over a two-year period. An initial 12 producer groups will be identified for the 2-year period. ATA and CCDI will jointly agree on criteria for the selection of these producer groups.

CCDI role

- Identify and assess producer groups/craft businesses by ATA defined tiers (tier 1, 2 or 3)
- Assist in filling out accurate ATA Producer Assessment form for producer groups and send with available promotional materials for each business to ATA

- Photograph product range, ensure consistent coding, and send images and price-sheets to ATA

ATA role

- Provide Producer Assessment forms and guidance on defining "export-ready" for US standards, deliver templates of standard price-sheets and POs used by ATA
- Provide definition of Tiers and provide guidance in determining appropriate producer group placement
- Review profiles, digital images, and pricing
- Identify producers for target market, market driven product development (PD) and tier-based business training
- Provide suggestions for future development for groups/businesses

Timeframe

July through October 2004

Budget

<p>ATA Marketing and Projects staff time Samples (up to 3 sets x up to 75 products)</p>	<p>CCDI Market Access & Enterprise Development staff time related to producer assessments Samples (1 counter set x up to 75 products) Shipping (estimate shipping costs for 75 products) Communication</p>
--	---

Activity 2: Product development & design

Activity purpose: to engage in an integrated design and product development process with all or some of the identified producer groups with a view to getting samples ready for appropriate trade shows. This process will need to ensure that the producer groups have necessary systems and processes in place to meet orders. The process will also involve local designers to ensure continuity and skills/experience transfer and will draw on students completing the CreateSA NQF6 Product Development learnership.

CCDI role

- Prioritise producer groups for the intervention (with input from ATA)
- Assist ATA in identifying target market
- Arrange in-country logistics for international consultants – local transport, translation, hotel, etc.
- Arrange all logistics for SA-based consultants
- Prepare and schedule local designers to mentor with international designer and follow up on prototype development with the different groups
- Assist in creating product and price-sheets for product lines in collaboration with ATA
- Provide follow-up communication and facilitation for the consultant with the groups (if they are not able to email or communicate directly)

ATA role

- In collaboration with CCDI, identify SA-based designers and mentors with some US and European input possible
- Prepare the consultant for assignment; provide product development direction for consultant (based on target market discussions, capacities, etc.)
- Send preliminary designs for review by producers

- Arrange international travel schedule and insurance and implement consultancy. Consultant will work one-on-one with businesses in an informal way to better understand their production process and development new prototypes, expanding on available resources. Consultant will also provide a formal seminar on Product Development and Design in a teaching/lecture and group discussion format open to producers invited by CCDI.
- Share consultant report and provide marketing suggestions following the consultancy (by May)

Timeframe

September 2004 through to September 2006 – with one-year cycle for each set of six (two sets).

First intervention in Feb 2005 for summer 2005 shows	1 st group
Second intervention in August 2005 for January 2006 shows	1 st group
Third intervention in July/Aug 2005 for January 2006 shows	2 nd group
Fourth intervention in Jan/Feb 2006 for August 2006 shows	2 nd group

Budget

ATA	CCDI / producers
Consultant salary, insurance and international travel	Local transport
Projects and Marketing staff time	Materials for product development and cost of samples
Communication	Samples (1 counter set x up to 75 products with 3 samples per product)
	Shipping (estimate shipping costs for 75 products with 3 samples per product)
	Local hotel, per diems and materials/supplies (for consultants)
	Staff time
	Communication
	Costs associated with the 2 SA designers mentored by the International Consultant

Activity 3: Skills training & Capacity Building

Activity purpose: to develop the market readiness skills of key business leaders from within the 12 participating producer groups; to facilitate the alignment of the ATA Africa Market Readiness Program (MRP) with the CreateSA learnership programme so that participants receive credits for training. Apart from the March and August 2004 training at SARCD A in Jhb, future participants in this programme will be drawn from the 12 identified producer groups.

CCDI role

- With ATA, finalise Collaborative JV with Create SA for March and August 2004 **Market Readiness Programme** for 8 and 12 South African participants, respectively. In terms of this JV, ATA will be the sub-service provider for the training and will be reimbursed for its costs associated with providing this training.
- Identify Western Cape craft producer/vendor participants appropriate for ATA's Market Readiness Program and determine, based on Tier, which MRP (SARCD A MRP or the NY MRP) is most appropriate.
- Prioritise producer groups for the intervention (with input from ATA)
- Distribute and collect SARCD A MRP application by deadlines
- Outline participants' training needs and provide suggestions for specific topics that should be covered in the program
- Follow-up and monitor impact of training on Western Cape participants.

ATA role

- Prepare and distribute MRP application
- Coordinate training logistics (location, training staff, site visits, other learner recruitment and co-ordination etc.)
- Select attendees and provide written orientation to the program (guided by CCDI Western Cape selection process)
- As jointly agreed upon, provide financial and narrative reporting for Create SA
- Prepare training materials
- Process training evaluations

Timeframe

September 2004 through to September 2006

Budget

ATA Business mentoring Consultant salary, per diem expenses, insurance and international travel Training venue rental Group travel Training materials Projects and Marketing staff time Communication	CCDI Staff time Communication For SARCD A MRP: Participation fee; regional transport; local hotel – to be sourced from CreateSA For NY MRP: international travel, visas and in-country costs for CCDI participants (support to be sourced from DTI, Kellogg etc)
--	---

Activity 4: Export Marketing (linked to Activity 2: Product design & development & Activity 3: Capacity building)

Activity purpose: to ensure follow-through from product design & development intervention and market readiness training. The ultimate aim is that producer groups secure steady flow of orders; are able to deliver quality products on time; and build sustainable businesses that are responsive to the market.

CCDI role

- Submit Sample Purchase Order to producer group and send samples upon ATA's request
- Follow up with producers on proper production of 3-4 sets of samples
- Assist in monitoring quality of packing and shipping to ATA
- Monitor production of orders, ensuring quality and timeliness

ATA role

- Submit Sample Purchase Order for products selected for exhibition (by May 2004)
- Review samples and document quality of sample delivery
- Produce ATA pricesheets and color tearsheets
- Exhibit several selected lines for test marketing at NYIGF, SARCD A or another trade shows
- Deliver PO to CCDI
- Report on order fulfillment

Timeframe

September 2004 through to September 2006

Budget

ATA	CCDI / Producer groups
Projects and Marketing staff time	Sample production (labor and materials)
Booth space, signage, materials printing, drayage, shipping w/in US	Shipping costs
Communication	Booth fee for SARCD (dependent on size)
	Staff time
	Communication

Activity: Joint Fundraising

ATA will coordinate fundraising strategies for ATA's PAED program-related activities in South Africa, identifying potential funding sources, cultivating funder relationships, and developing proposals with input from CCDI.

The CCDI will need to increase its capacity to fulfill the elements of this programme – specifically it will employ a project manager to manage this programme and other international activities of the CCDI. To do so it requires additional funding. CCDI will apply for additional funds to cover the costs associated with this position. In this regard, it will work with ATA to ensure the appropriateness of the funding match, develop relationships, make local contacts, and assist in submitting applications.

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 _____, desejar 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 compartilhar 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:

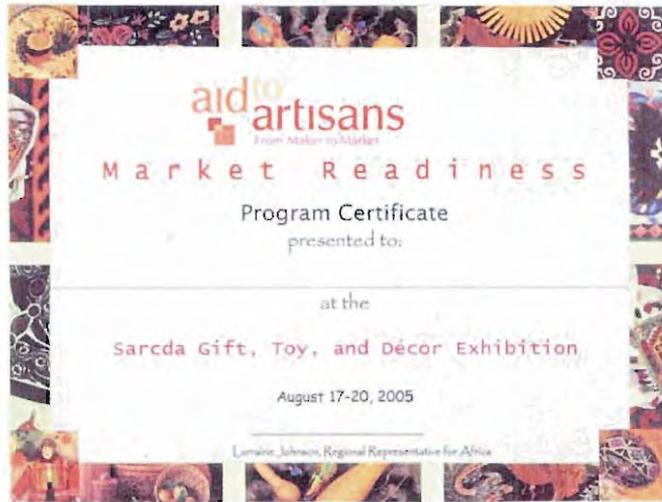
Aid to Artisans, Inc.

Posição

Data

Posição

Data



aid to artisans'
AFRICA MARKET READINESS PROGRAM [AMRP]
for Micro Enterprises

at the August 2005
SARCD A GIFT, TOY & DÉCOR TRADE EXHIBITION

NOTE: There will be a brief introductory/informational meeting in the lobby of the hotel for trainees on the evening of Tuesday, August 16, at 6:30pm.
Please be prepared to come as we are anxious to meet you all!

WEDNESDAY August 17		THURSDAY August 18		FRIDAY August 19		SATURDAY August 20	
8:00	Leave Hotel	8:30	Leave Hotel	8:00	Leave Hotel	8:15	Leave Hotel
8:45	WELCOME * ATA Presentation * Icebreaker, Review of Objectives and Overview of Program & Expectations Lorraine Johnson [LJ], Aid to Artisans' Regional Representative for Africa and Co-Facilitator; John Anthony Boerma [JAB], Co-Facilitator; and Nombeko Dzimini [ND], Observer	9:00	SHOP TOURS Includes Art Africa, Kim Sacks Gallery, Loads of Living, Life, and others Facilitator: JAB	8:30	TRADE SHOW What to look for in a trade show Review of show rules and etiquette Facilitators: JAB/ND	9:00	TOUR OF PRODUCTION BUSINESS Fragments: Hot Glass & Jet Mochining Center Guided Tour: Matthew Hayden
10:00	- BREAK -	1:00	LUNCH	9:00	TOUR OF SARCD A Depart for exhibition	11:30	- BREAK -
10:15	TRENDS A visual overview of the current trends in color, design, and themes in the global and South African market Facilitator and Trainer: JAB	2:00	FEEDBACK on store tours	11:00	- BREAK -	11:45	MERCHANDIZING AND DISPLAYING YOUR PRODUCTS Facilitator and Trainer: JAB
12:00	LUNCH	2:15	COSTING & PRICING As part of the product development process Facilitator and Trainer: Lorraine Johnson	11:15	EXPORTING Understanding the Process, Expectations and Variables of Exporting Facilitator: ND Trainer: Dumezweni Dube	1:30	LUNCH
1:00	PRODUCT DEVELOPMENT The Importance of new product development, characteristics of a product line, sources for inspiration, the product development cycle for exhibition, and sales Facilitator and trainer: JAB	3:45	- BREAK -	12:30	LUNCH	2:30	WRAP-UP Includes BOLD Steps [Action Plans] Facilitator: LJ
2:00	PRODUCT REVIEW a review in small groups of the participants' product samples based on: uniqueness, product line development, consistency and quality, price, and value added Facilitator: JAB Product Developers: Maureen Waldeck, Laurette van Zyl, Margaret Woermann, and Harie Siersterna.	4:00	Continue with Costing and Pricing Review of Catalogs and Magazines [as time permits]	1:30	BUILDING BUYER RELATIONSHIPS Understanding buyer expectations and developing strategic alliances Facilitator: LJ Panel: Binky Newman, Willem van Bergen, and Des Armstrong	4:00	Evaluation of ATA MRP training
3:15	BREAK-	5:00	Mini-Bus leaves Midrand EVENING GATHERING at Frances Potter's home	2:45	- BREAK -	4:30	Closing and Distribution of Certificates
3:30	PRODUCT REVIEW Continues			3:00	PROMOTING YOUR PRODUCT Identifying and Approaching Buyers INCLUDES a practical application of developing hangtags as a promotional material Facilitator: LJ Trainer: ND	5:00	Mini-Bus Leaves for Hotel
5:00	Mini-Bus Leaves for Hotel			5:00	Mini-Bus Leaves for Hotel		

aid to artisans'
AFRICA MARKET READINESS PROGRAM [AMRP]
for Small and Medium Craft Enterprises
at the May 2005
ROOMS ON VIEW DÉCOR TRADE EXHIBITION

NOTE: There will be a brief introductory/informational meeting in the lobby of the hotel on the evening of Wednesday, May 25th at 6:30pm.
Please be prepared to come as we are anxious to meet you all!

THURSDAY May 26	FRIDAY May 27	SATURDAY May 28	SUNDAY May 29
8:15 Leave Hotel	8:00 Leave Hotel	8:00 Leave Hotel	8:00 Leave Hotel
8:30 WELCOME * ATA Presentation * Icebreaker, Review of Objectives and Overview of Program & Expectations Facilitator: Lorraine Johnson [LJ]	8:30 SHOP TOURS Facilitator: JAB	8:30 TRADE SHOW What to look for in a trade show Facilitator: JAB Review of show rules and etiquette LJ	8:15 MERCHANDIZING YOUR PRODUCT RANGE FOR A TARGET MARKET Facilitator: JAB
9:45 - BREAK -	1:00 LUNCH	9:00 TOUR OF ROOMS ON VIEW Tour: Catherine [CA]	10:15 - BREAK -
10:00 TRENDS A visual overview of the current trends in color, design, and themes in the South African market and beyond Facilitator/Presenter: JAB	2:00 FEEDBACK Facilitator: JAB	12:30 Debriefing Trade Show Tour Facilitator: JAB	10:30 DEVELOPING A MARKETING STRATEGY AND THE IMPORTANCE OF A BUSINESS PLAN AS A WORKING DOCUMENT Facilitator: JAB Presenter: Andie la Rooy
12:00 PRODUCT DEVELOPMENT AND DESIGN PROCESS: How a designer works to constantly innovate in a demand-driven marketplace Facilitator: JAB Presenter: Loretta van Zyl Panelists: Fergus Armstrong, Mysha Bock	2:15 THE INTERIOR DESIGN AND LODGE/GAME RESERVE/HOTEL TOURIST MARKET Presentation: Patrick McInerney with Erik Haeger	1:00 LUNCH	12:30 LUNCH
1:00 LUNCH	3:15 - BREAK -	2:00 THE ROLE OF THE IMPORTER AND THE PARTICULARS OF DOING BUSINESS IN SOUTH AFRICA Facilitator: LJ Panel: William van Bergan, Robert Walker, Binky Newman	1:30 Managing Your Business and Managing Success Facilitator: LJ Presenter: Anthony Costa
2:00 PRODUCT REVIEW a review in group of the participants' product samples based on: uniqueness, product line development, consistency and quality, price, and value added Review Panelists: Fergus Armstrong, Mysha Bock	3:30 BRANDING: HOW TO MAKE YOUR PRODUCT / COMPANY STAND OUT AMONGST THE COMPETITION. Facilitator: JAB Presenter: Dirk Marford	3:15 - BREAK -	3:00 - BREAK -
3:15 - BREAK -	5:15 Reception at Monna Gallery & Dinner with group at Restaurant [TBD]	3:30 WHEN THE MARKET IS FAR AWAY: How to use the internet as one source for ensuring competitive design, quality and pricing (as part of the costing and pricing process) Facilitator: LJ	3:15 ACTION PLANS / WRAP UP Facilitator: LJ
3:30 Continued		5:00 Close of session	4:30 Evaluation of ATA MRP training Facilitator: LJ
5:00 close of session			5:00 Closing and Distribution of Certificates Close of Session

Consultant's Work Plan - Exhibit A Draft

Project: **Strategies for Capacity Building:
March 15, 2005 - July 15, 2005**

Consultant: Carol MacNulty
121 Alta Mesa Court
Moraga, California 94556
Tel: (925) 376-6415
Cmac@ix.netcom.com

Consulting For: Aid to Artisans, Inc.
331 Wethersfield Avenue
Hartford, CT 06114
Fax: (860) 947-3350

Date of Issue: March 14, 2005

Consultancy Term: March 15, 2005 - June 15, 2005 (16 days, 4 days per month)

Scope of Work

Over a 4 month period, assist in developing a strategy for expanding ATA's training and business mentoring services to artisan enterprises in keeping with ATA's goals for extended reach, sustainability, and income generation as described below.

1. Extended Reach

Since 1993, the primary means to offer training has been through the use of professional US-based consultants at the Market Readiness Program, held in January and August at the New York International Gift Fair. While successful, ATA recognizes that the New York market is not for everyone. It is expensive and can accommodate only 65 - 70 participants annually. As ATA's program portfolio has grown, it has looked more toward taking the MRP to the field to reach larger numbers of artisan enterprises, particularly in Latin America and Africa where there is a concentration of programs. Local artisan enterprises can benefit greatly from the program by applying their knowledge to regional or local markets. Translated versions of the program can also reach a wider audience.

In the last 3 years, versions of the MRP have been adapted to the South African market at the Sarcda Gift, Toy, and Décor Exhibition. Similarly, field staff and partners in Guatemala, Colombia, Bolivia, Haiti, and Peru who have gone through the New York program have organized local training to address topics such as costing and pricing, trade show exhibition, and business development.

Goal: ATA's training and capacity building strategy must look for new ways to reach artisan enterprises where they are. Training strategy must be flexible to address diversified needs and maintain consistency and quality in delivery and materials.

2. Sustainability

Conducting training only with U.S. based consultants is not sustainable. ATA strives to look beyond the life of each program to develop lasting partnerships with local professional consultants, facilitators, and trainers in design, business, and marketing who will be able to provide ongoing access to training and mentoring services. ATA's own local field personnel provide an excellent resource for developing long-term relationships with artisan entrepreneurs beyond the scope of ATA's presence. While U.S. based consultants are used initially, opportunities exist to share skills and resources with local staff and outside organizations who share ATA's mission.

Goal: ATA's training and capacity building strategy must be able to identify and develop local resources and personnel who are fully equipped to express ATA's mission through their work.

3. Income Generation

The demand for training services has increased beyond the boundaries of ATA's active programs. Through exposure to the Market Readiness Program and ATA's longstanding presence at gift fairs, other international businesses and organizations have come to know and recognize the value of the practical information and mentoring ATA can provide to help them compete in the global marketplace. In particular, ATA's ability to package modules on diverse topics such as distribution channels, buyer expectations, export market demands, design trends, packaging and packing, and export product lines, offers immediate access to information that might otherwise take months or years to gather independently. Mentoring new exhibitors before and during gift fairs helps to assure their success and benefits buyers and show producers as well.

Since 2004, ATA has received inquiries from international trade show organizers, export promotion agencies, MBA students, Peace Corps volunteers, and many new import/export businesses for standalone training offerings. With minimal or no modification, the same modules ATA uses for training within its existing programs can also be used for these groups. Alliances with such groups represent opportunities for fee-for-service programs to support other training activities and diversify ATA's revenue base. ATA has already begun offering fee-based training for George Little Management, producer of shows such as Sources and hopes to identify other such opportunities.

Goal: ATA's training and capacity building strategy must include ways to create income generating activities that take advantage of its existing training resources.

The attached document "Training Program Concept Development Outline" will be the working document for developing ATA's training strategy.

Activities to be included

- Telephone conferences with home office
- Correspondence and phone interviews with field staff
- Monthly written activity summary and recommended revisions to "Training

Program Concept Development Outline" referenced above according to the following schedule.

End of Month 1: Goals and Objectives, Scope and Strategy

End of Month 2: Strategy and Project Activities

End of Month 3: Project Activities and Indicators

End of Month 4: Implementation plan and budget

- Telephone conferences with Training Manager or VP of Marketing following submission of recommended revisions.

Deliverables/Reporting:

- Monthly activity summary and recommendations referenced above
- Recommendations for next steps
- Submission of final draft of "Training Program Concept Development"
- Submitted in hard and soft copy
- Any expenses must be documented with receipts

mozambique
spring 2005



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50636 Medium
50635 Large



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50713 Medium
50712 Large
50711 Tall



50720 Small
50719 Medium
50718 Large



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mozambique
spring 2005



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Set of two 50707



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50673 Large



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mozambique

spring 2005



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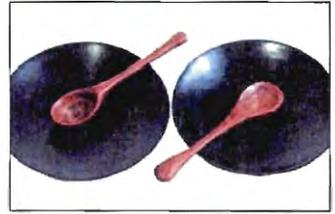


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331 Wethersfield Ave.
Hartford CT 06114
www.aidtoartisans.org

RETAILER CONTACT: customerservice@aidtoartisans.org 860.947.3441 fax 860.947.3359

IMPORTER CONTACT: marketlink@aidtoartisans.org 860.947.3436 fax 860.947.3350

mozambique

fall 2005



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fall 2005



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south africa

spring 2005



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85191



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IMPORTER CONTACT: marketlink@aidtoartisans.org 860.947.3436 fax 860.947.3350



south africa

spring 2005



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south africa
fall 2005



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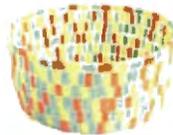
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south africa

fall 2005



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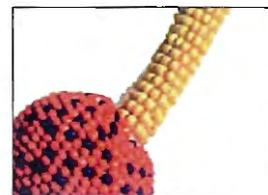
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85401



south africa

fall 2005



85377



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85427



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85428



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85441

south africa

fall 2005



Imbengi baskets are available in 3 sizes: 12" 85300, 13" 85301, and 15" 85302.
Choose from the basic designs below expecting slight variations, as each one is handcrafted just for you.



A



B



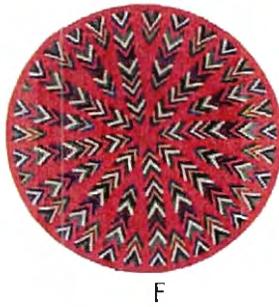
C



D



E



F



G



H



I



J



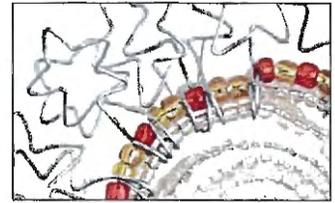
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Hartford CT 06114
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RETAILER CONTACT: customerservice@aidtoartisans.org 860.947.3441 fax 860.947.3359
IMPORTER CONTACT: marketlink@aidtoartisans.org 860.947.3436 fax 860.947.3350

south africa

fall 2005



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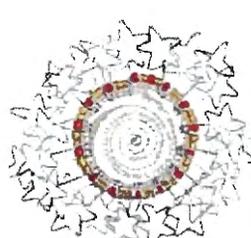
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IMPORTER CONTACT: marketlink@aidtoartisans.org 860.947.3436 fax 860.947.3350



tanzania
 spring 2005



mbpc-013 blk/wht



mbpc-007 blk/wht



mbpc-011 blk/wht



mbpc-005 blk/wht



mbpc-009 blk/wht



mbpc-004 blk/wht



mbpc-004 gld/blk



mbpc-005 grn/blk



mbpc-006 blk/wht



mbpc-006 grn/blk



mbpc-008 grn/blk



mbpc-008 blk/wht



mbpc-012 blk/wht

ATA key buyer interview

Date: 31 October 2005

Buyer:

Innersense Ltd

192 Maunganui Road, Mount Maunganui, New Zealand

Ph: +64 7 574 2390 Fax +64 7 574 2391 email shop@innersense.co.nz

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 **The Batshop**. 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 The Batshop: 2
What was the value of those shipments (US\$ FOB)? ZAR 17,000.00

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

Do you intend to re-order? Y

How many lines are you carrying from 2 now?

What are they? Zenzulu telephone wire baskets, Christmas Decorations, beaded keyrings

Did you do the design? N

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? 8

Quantity of communication 8

Quality of communication 8

Timeliness of communication 4

Packaging 8

Packing 8

Timeliness of order 8

Quality control 8

Breakage 8

Design 8

Other: could possibly have the catalogue and price list a bit easier to work off – sometimes the codes are a bit difficult to follow. Perhaps an order sheet with pictures, prices and tick boxes for quantities or colours?

Overall satisfaction (if not answered earlier) generally very satisfied with how easy it is to do business despite the time difference and distance away.

ATA key buyer interview

Date: 20 October 2005

Buyer: Ashanti Design – South Africa

Interviewer: Rob Walker

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 ATA Mozambique (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 ATA Mozambique? 8

What was the value of those shipments (US\$ FOB)? + - \$35.000

Did you place any orders in the last six months? YES

For how much at US\$ FOB + - \$35.000

Do you intend to re-order? Yes

How many lines are you carrying from ATA Mozambique now? + - 40

What are they? Too many to list – check with ATA Mozambique.

Did you do the design? Some designed by artisans, some ourselves and some by ATA Designers

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 8

Quality of communication 6

Timeliness of communication 6

Packaging 6

Packing 6

Timeliness of order 4

Quality control 6

Breakage 7

Design 9

Other: _____

Overall satisfaction (if not answered earlier)

Escultores em madeira dura de Maputo

Alberto Dimande



Alberto Dimande é um escultor em madeira dura, baseado na capital moçambicana, Maputo. Um bocado mais velho que os outros artesãos ligados ao projecto, Dimande é um artista altamente treinado e sério.

Com a assistência do consultor-designer da Aid to Artisans,

Frederic Alcântara, Dimande desenvolveu uma série de pequenas travessas e copos com folhas delicadamente esculpidas que começaram a ser muito procuradas a nível internacional.

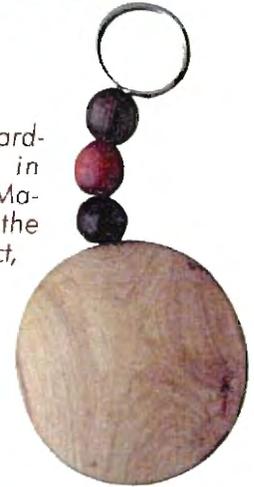
Nascido em 1956, Dimande tem 17 filhos e toda a família depende dele para viver do seu trabalho como artesão.

Ele começou a esculpir enquanto trabalhava como soldador. Ele lembra-se que a serralharia não dava dinheiro suficiente para sustentar a sua família, então ele procurou por uma outra forma de ganhar a vida. Ele experimentou esculpir alguns designs que tinha visto em revistas e olhava também o trabalho de outros escultores. Alterou os seus produtos um pouco para torna-los mais interessantes e depois vendeu-os na feira do sábado. Descobriu o seu talento quando começou a vender na feira local anual organizada pela Aid to Artisans. Notou também que os outros artesãos não conseguiam imitar os seus designs. É uma característica comum da feira do sábado de Maputo o facto de a maior parte dos artesãos copiar o trabalho, uns dos outros. Dimande produzia estatuetas e mesas de três pés. Estes produtos, conforme diz, trouxeram o tão necessário rendimento. Ensinou o

Maputo hardwood carvers

Alberto Dimande is a hardwood carver based in Mozambique's capital, Maputo. A bit older than the other artisans in the project, Dimande is a highly skilled and serious artist. With assistance from Aid to Artisans' consultant designer Frederic Alcântara, Dimande has

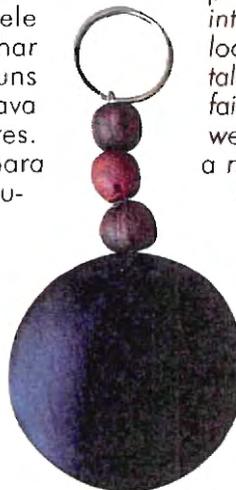
developed a range of small trays and cups with delicately carved leaves that have become highly sought after internationally.



MZ039AD
L8.5cmX 5.5cmD



MZ037AD
L8.5cmX 5.5cmD

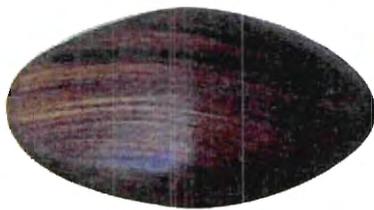


MZ038AD
L8.5cmX 5.5cmD

Born in 1956, Dimande has 17 children and the whole family still depends on his craft work for its income. He came to carving whilst working as a welder. He recalls that welding did not bring in enough money to support his family and so he looked for another way to earn his living. He started experimenting carving some designs that he has seen in magazines and looked at other carvers' work. He changed his products slightly to make them more interesting and then sold them at the local fair. He says that he realized his talent when he started selling at the local fair. He also noted that the other artisans were unable to copy his designs. It is a notable feature of the local fair that most of the time the artisans copy each other's work Dimande used to produce statues and three-legged tables. These he says, brought in the much needed income. He has taught his children and they have become a family of artisans.

The way he joined the Aid to Artisans program is also interesting.

The regional field director and the country coordinator were lost on their way to visit another artisan, when



MZ036AD – H4cmX 10cmD



MZ035AD – H3cmX 8cmD



MZ034AD – H2.5cmX 6cmD

seus filhos a esculpir e assim tornaram-se uma família de artesãos.

A forma como ele associou-se ao programa da Aid to Artisans é também interessante. A directora regional e o coordenador nacional perderam-se no caminho quando iam visitar um outro artesão. Foi aí que descobriram a casa do Dimande. Encontraram-no a trabalhar na sua linda arte. Enquanto cliché continua, o resto é história.

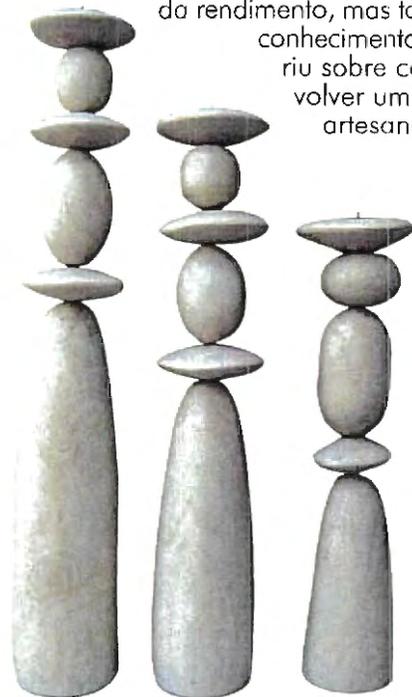
Ele nunca tinha tido grandes encomendas antes, mas durante a ultima visita de desenvolvimento de produto em Moçambique ele estava tão ocupado a executar uma grande encomenda dos EUA , a tal ponto que não pôde participar no programa.

Dimande agradece a Aid to Artisans pelo seu enorme apoio. Conforme ele diz, não apenas pela ajuda na parte da rendimento, mas também pelo conhecimento que adquiriu sobre como desenvolver um produto de artesanato ao contrário da produção de uma peça única de arte.

they discovered themselves at Dimande's place. Here they found him working on his well fashioned craft. As the cliché goes, the rest is history.

He had never had large orders before, but during the latest product development visit in Mozambique he was too busy managing a large US sourced order to be able to participate in the program.

Dimande thanks Aid to Artisans for its enormous support. As he says it is not only a help with the income side of things but also the knowledge that he has gained from how to develop a craft product as opposed to a one-off art piece.



MZ028AD
48cm X D10cm

MZ029AD
56cm X D10cm

MZ030AD
63cm X D10cm



MZ031AD
15cm X D10cm

MZ032AD
19cm X D10cm

MZ033AD
26cm X D10cm

As Mãos Falam

Um boletim informativo para o artesão

Maputo, Terça-feira, 01 de Março de 2005, Nº. 013

Aid to Artisans (ATA) * Avenida Base N'tchinga, nº. 725 - R/C * Telefone nº. (258-1) 417179
* Fax.: (258-1) 419505 * E-mail: aidtoartisans@tv cabo.co.mz * INTERNET: http://www.aidtoartisans.org

Distribuição gratuita

* Custos e preços

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* III Workshop Regional (Zona Norte)

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* A Especialização do trabalho

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* Perfil de um artesão

Pág.6

Custos e preços

Nesta edição voltamos ao tema de custos e preços com novas abordagens. Na verdade não se trata de novas matérias mas sim um aprofundamento do tema. O objectivo é o de abrir mais a visão dos produtores de artesanato em matérias de formação de custos e de preços de forma que estes ao vender um artigo tenham sempre a

consciência de que estão a fazer ou não um bom negócio para a sua empresa. Nesta edição voltamos a falar das 4 etapas de fixação de custos e preços. Tentaremos aprofundar a etapa 1 (de custos da produção) e trazer exercícios práticos em cada um dos componentes do custo da produção.

As 4 fases de fixação de custos e de preços dos produtos:

FASE 1: Determinação do custo de produção do seu produto (materiais, mão de obra, despesas de exploração).

FASE 2: Determinar os custos de distribuição.

FASE 3: Determinar aquilo que o mercado vai pagar.

Fase 4: Balançar os custos com o preço do mercado.

FASE 1: Determinação do custo de produção do produto.

Como deve estar lembrado os componentes do custo de produção são:

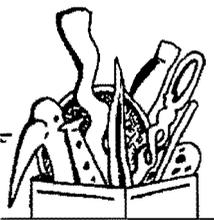
As matérias primas e materiais em geral, a mão-de-obra e as despesas de exploração ou também chamados custos indirectos de fabricação.

A formula para o cálculo do custo de produção é:

- * Materiais
- * Mão-de-obra
- * + Custos Indirectos
Custo de produção

A. Materiais

Faça a lista de toda a matéria-prima que vai usar para a elaboração do seu produto. Lembre-se de incluir o preço de todos os componentes do produto incluindo coisas tais como: Tintas e vernizes, linhas, cola e outros. Os custos de transporte



Cont. da pág.1 **custos e preços**

da matéria prima até ao local de produção deverão também ser incluídos no custo de cada componente da matéria prima.

Você provavelmente compra parte significativa da matéria prima em massa (grandes quantidades). Os custos unitários de alguns materiais que são componentes acabados como botões e zipes são de fácil cálculo. Contudo, alguns materiais básicos como madeiras, argila, palhas, pedras e outros materiais usados no artesanato, são de difícil cálculo.

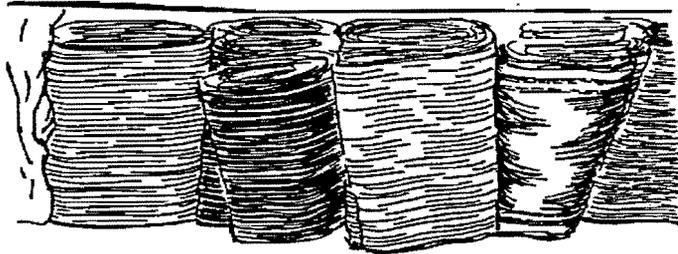
Para estes itens, medidas de peso ou outras medidas de venda são geralmente uma saída para o cálculo dos custos de materiais. Por exemplo, um ceramista vai usar uma determinada quantidade de verniz para a produção de uma panela de barro. De maneira a calcular a quantidade de verniz usada por cada pote, o ceramista pode tomar uma unidade de verniz, tal como um litro ou outra medida padronizada e calcular quantos potes consegue fazer com aquela medida. O preço da unidade usada é então dividido pelo número de potes (panelas) produzidos.

Um outro exemplo, você pode calcular que uma bobina de linha custa 20.000 MT e é suficiente para produzir 10 (dez) almofadas. Por conseguinte, o custo da linha por cada almofada será de 2.000MT e será incluído nos seus custos de material. Verifique você mesmo se consegue confeccionar as dez almofadas ao mesmo tempo que acaba a bobina.

Quando calcular os custos de material, lembre-se que parte do material desperdiçou-se durante o processo de produção. Por exemplo, quando fizer o corte do tecido, você terá peque-

nos trapos restados que não são usáveis, ou mesmo quando fazemos uma mala de

madeira há pedaços de madeira inúteis. O custo destes desperdícios deverá ser incluído no cálculo do custo do teu produto.



Exercício 1: Calcular o Custo da matéria prima:

A Maria vive numa área rural e tem três filhos. Com 5, 3 anos e 3 meses. Para ajudar o marido nos rendimentos ela confecciona almofadas e outro tipo de objecto de ornamentação caseira como guardanapos. Ela trabalha em casa. Para além das inúmeras actividades domésticas, ela aproveita uma parte do tempo dela para se dedicar ao artesanato contribuindo assim para o rendimento familiar. Os produtos dela são vendidos aos turistas e a um exportador que os leva para os EUA e Europa.

Vamos tomar o exemplo da Maria

- Maria pretende calcular os custos de produção de uma almofada. Ela identificou que o custo de matéria prima por almofada é o seguinte:

Tecido	10.800 Mt
Linha	2.000 Mt
Zipes	4.500 Mt
Recheio interior	6.000 Mt
Rendas	3.400 Mt

Depois de produzidas, ela coloca nas almofadas uma etiqueta que custa 1.000 Mt por unidade e mete cada almofada num plástico para proteger da sujidade. Cada plástico custa à Maria 500 Mt por unidade.

Qual é o custo total dos materiais usados por Maria?.....Mt

Como pode ver a partir do exemplo da Maria, o custo das etiquetas e do empacotamento deverá ser incluído no cálculo dos custos dos materiais.

Você precisará calcular o custo unitário de uma etiqueta ou do rótulo usado para o produto final.

Você precisará de determinar o custo unitário dos materiais de empacotamento como plástico ou caixas de papelão.

*Agora faça a lista de materiais usados (matéria prima) incluindo etiquetas, materiais de empacotamento e outros para o caso da sua própria empresa, pegando a título de exemplo um produto qualquer.

B.Mão de Obra

Mão de Obra - É o tempo que você e outros colegas gastam para produzir um certo produto.

custos e preços



Exercício 2: Calcular o salário por hora

Calcule o custo horário da mão de obra da Maria, usando as estimativas das despesas dela, calcule as despesas totais da sua família.

Maria assume que ela e o seu marido trabalham um total de 26 dias por mês (8 horas por dia). Use estes dados e calcule o custo horário da mão de obra (m.d.o) da Maria.

Despesas mensais da família (total)	Dias de trabalho/mês	Horas de trabalho/mês	Custo horário de mão-de-obra
Renda -----			450.000 Mt
Alimentação -----			300.000 Mt
Roupa -----			200.000 Mt
Hospital -----			150.000 Mt
Transporte -----			130.000 Mt
Educação -----			100.000 Mt
Reparação -----			150.000 Mt
Recreação -----			30.000 Mt
Impostos -----			100.000 Mt
Taxi -----			100.000 Mt
Despesas com os parentes -----			200.000 Mt
Poupanças -----			70.000 Mt
Seguros -----			100.000 Mt
Total -----			2.080.000 Mt

Para calcular o custo da mão de obra necessária para a manu-factura de um produto, multiplique a quantidade de do tempo gasto na produção pelo custo horário dessa mão-de-obra (normalmente calcula-se este custo horário

dividindo o salário pretendido por mês pelo número de horas de trabalho por mês).

* Tempo de produção
 * x Salário por hora
Custo da mão de obra

Lembre-se que quando calcula a quantidade de tempo na produção de um produto, você deverá só incluir o tempo actual sobre o qual você está a trabalhar no produto. Por exemplo, se você é ceramista, inclua apenas o tempo gasto na produção da panela.

Seja razoável ao comparar as suas expectativas de salário por hora com o salário mínimo nacional ou com outras oportunidades de emprego.

Se você tem empregados, lembre-se de calcular a quantidade de tempo que eles gastam em qualquer processo associado com a produção de um produto. Qualquer taxa adicional, como por exemplo, encargos com a segurança social, que se paga pelos seus empregados deverá também ser incluída nos teus cálculos de mão de obra.



Exercício 3: Cálculo de custos de mão-de-obra

Calculando o custo do trabalho, Maria estima que gasta 15 minutos medindo e cortando os componentes de uma almofada, 1 hora a fazer bordados, 15 minutos para outros. Usando o salário da Maria por hora do exercício 2, calcule o custo de trabalho por cada almofada.

-----	x	-----	=	-----
Quantidade de tempo gasto		tempo esperado		Custo de mão de obra

Os custos de materiais e da mão de obra (tua mão-de-obra e a dos teus empregados) que estão directamente ligados com a manufatura do teu produto são comumente designados como custos directos.



Exercício 4: Calcular: Total de custos directos (Material + Mão-de-obra)

Á partir dos custos de material da Maria no exercício 1 e dos custos de mão-de-obra do exercício 2, calcule o total de custos directos.

Materiais (incluindo etiquetas, rótulos e empacotamento) + Mão-de-obra = Custos directos totais.

* Materiais: -----
 +
 * Mão de Obra -----

 * **Total de Custos Directos** -----

Para o caso concreto da tua empresa. Faça exercício idêntico ao que foi feito atrás:

* Preencha os teus custos de mão-de-obra no topo metade de uma folha as horas de trabalho e multiplique pelo custo unitário da mão-de-obra. O total deste cálculo será o custo da mão-de-obra do produto.
 * Adicione a matéria-prima, etiquetas, rótulos e despesas de empacotamento.
 Este total representa os custos directos na produção do teu produto.

C. Custos Indirectos

Custos Indirectos são os custos gerais não directamente ligados com a manu-

Cont. da pág.3 custos e preços

factura do produto mas que são essenciais para você poder desenvolver o seu negócio. Custos indirectos são também conhecidos como despesas de exploração ou gastos gerais de fabrico.

Custos indirectos incluem: Despesas com renda, telefone, fax, energia, seguros, reparações, fornecimentos (acessórios), custos com advogados, serviços de contabilidade, salários com pessoal administrativo, depreciações, taxas e outros.

Na maior parte dos casos, você deverá usar ferramentas e equipamento para a produção do seu produto. Cada ano estes perdem o seu valor. Eventualmente passado algum tempo você terá de mudar por outros novos instrumentos. De maneiras a dispôr de dinheiro no momento de substituição, inclua as despesas de depreciação (que será uma espécie de reserva financeira para poderes comprar os instrumentos quando estes se mostrarem obsoletos) no seu cálculo do custo indirecto.

Para calcular a despesa de depreciação, divida o custo de equipamento pelo número de anos que você espera usar antes de voltar a substituí-los.

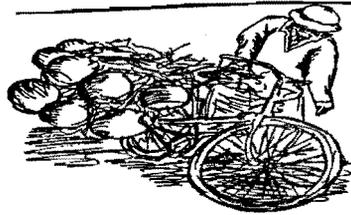
Por exemplo, se você compra 1 máquina de costura por 12.000.000 Mt e espera usá-la por 10 anos, a sua depreciação anual é 1.200.000 Mt e a sua despesa de depreciação mensal é de 100.000 Mt.

Deve ter a certeza de que está incluso o custo de manutenção do equipamento no seu cálculo de custo indirecto.

As suas despesas de venda e de marketing, incluindo as despesas de comunicação necessárias e o transporte para ir ao encontro do consumidor, deverão ser incluídas no cálculo dos custos indirectos.

Se você vende localmente não se

esqueça de incluir os custos de transporte até ao local da venda. Se vende a um



[A seguir no próximo número vamos fazer mais exercícios de cálculos de preço de venda e de lucros] ■

III Workshop Regional- Zona Norte

A cidade de Nampula acolheu o III Workshop Regional - Zona Norte que decorreu nos dias 27 e 28 de Janeiro do corrente ano no Complexo Bamboo. Cerca de 25 artesãos de grupos mais recentes das 3 províncias do norte do país participaram no primeiro dia, tendo se registado um aumento de participações para 31 artesãos (incluindo 4 de grupos mais antigos) no segundo dia. Importa também referir que 2 artesãos provinham de Cabo Delgado, 2 de Niassa sendo os restantes da província de Nampula.

Do pequeno levantamento feito apuramos a seguinte estatística:

- 28 trabalham com madeira, 1 trabalha com ouro e prata, 3 usam cafuro de coco, 2 usam ossos, 1 usa palmeira e 3 usam conchas e pinturas, sendo importante ressaltar que alguns artesãos trabalham com mais de uma matéria prima.

- 18 são torneiros e 10 são escultores.

Isto leva-nos a constatar que o artesanato no norte do país é diversificado mas predomina a arte em madeira (pau preto, pau-rosa e outras madeiras exóticas).

exportador, deve incluir possíveis custos com a elaboração de brochuras, listas de preço mas também com a produção de amostras (pois geralmente o custo das amostras não é pago pelos compradores, faz parte do esforço de marketing do produtor).

Temas e assuntos de grande interesse para os artesãos foram tratados e debatidos neste workshop, nomeadamente:

- 1 Como organizar e legalizar uma empresa de artesanato
- 2 Registo Financeiro numa Micro-Empresa
- 3 Custos e Preços dos Produtos
- 4 Desenvolvimento de Produtos
- 5 Especialização na Produção
- 6 Importância de Regras e Procedimentos Internos.
- 7 Debate

Cobertura de Imprensa

O workshop teve uma certa cobertura pela imprensa nacional. A TVM filmou a sala com os participantes e captou parte da apresentação do Sr. Evaristo Madime sobre "Como organizar e legalizar uma empresa de artesanato?" Durante o intervalo, às 13 horas, a TVM e o Diário de Moçambique entrevistaram o Director Nacional da Aid to Artisans, Evaristo Madime e um dos artesãos - Vieira Nampeia.

A entrevista focalizou-se no seguinte (1) O que é a Aid to Artisans, suas acções correntes e futuras para desenvolver artesanato; (2) objectivos do workshop e (3) Principais desafios.

A entrevista foi transmitida -

Cont. da pág.4 III Workshop

no "Notícias Provinciais de Nampula" da TVM pelas 19 horas da quinta-feira 27 de Janeiro e dois dias depois no programa nacional -Ver Moçambique.

Na avaliação realizada no fim do workshop, os artesãos manifestaram satisfação pela riqueza das apresentações e debates. Referiram terem gostado mais dos temas de "desenvolvimentos de produtos, dos custos e preços e da organização e gestão da pequena empresa". Vieira Nampeia, artesão de Nampula referiu-se nos seguintes termos: "Estou muito satisfeito por ter tido a oportunidade de participar neste evento.

Eu pude aprender muitas coisas de que não tinha conhecimento e fiquei bem orientado e mais focalizado nos meus objectivos.

Certamente, gostaria de encorajar este trabalho de formação da ATA e faço votos

que cursos como estes se repitam mais vezes e abarque outros cole-gas nossos".

E o Manuel Selemane, também artesão de Nampula disse, "Gostei muito do Workshop porque eu aprendi muitas coisas que jamais tinha ouvido falar. Agora ficou o desafio de implementar estes conhecimentos e difundir pelos meus colegas na empresa".

No fim o Director Nacional, Evaristo Madime fez a entrega de certificados a 28 artesãos. Para todos este foi um momento simbólico muito importante até porque o certificado em causa confere um outro status e portanto, transformou-se num momento de festa e de alegria. ■

fases principais no processo de produção (negócio), o que também podemos chamar de actividades críticas. Feito isto, fica agora a tarefa de alocar/distribuir pessoas com boas habilidades para cada uma destas actividades/fases.

Retomando ao exemplo da alfaiataria, imaginemos que o seu negócio tenha crescido devido à excelente qualidade e modelos exclusivos que oferece. Antes do crescimento, o Alfaiate autónomo fazia tudo sozinho - tirar medidas, seleccionar o tecido, cortá-lo, costurar, fazer experiência, procurar novas encomendas.

Agora com o crescimento, a alfaiataria empregou um total de 3 pessoas e notou que as suas actividades críticas são: (1) atender clientes e tirar medidas, (2) cortar o tecido e (3) costurar roupas. Então, alocou cada uma das 3 pessoas para cada uma daquelas actividades-chaves identificadas e foi melhorando mais e mais o seu resultado.

Note que esta alocação tem resultados diferentes em função da perícia e da preparação do pessoal, por exemplo, pôr 1 a atender clientes e 2 a costurar, ou pegar alguém hábil em atender clientes e pôr a costurar, etc. Isto quer dizer que a alocação não deve ser arbitrária, mas sim obedecer a bons critérios de selecção das pessoas para as actividades que se vão desempenhar.

VANTAGENS

- * Flexibilidade
- * Rápida aprendizagem
- * Aumento da Capacidade de Produção
- * Melhoria da Qualidade
- * Baixo Custo (menos tempo na formação e

A Especialização do trabalho

O QUE É?

Com Especialização queremos concretamente nos referir da Divisão de Trabalho, que consiste em dividir o total de tarefas em pequenas partes, sendo cada uma destas desempenhadas por uma só pessoa.

A idéia de divisão de trabalho é conhecida e aplicada desde os tempos iniciais da vida das organizações (antes de Cristo), no entanto foi primeiro formalizado como conceito pelo Economista Adam Smith em seu livro *Wealth of nations* [A Riqueza das Nações] em 1746.

QUANDO SE FAZ?

A divisão de trabalho torna-se numa questão importante a partir do momento em que o negócio cresce e começa a requerer o emprego de mais de uma pessoa. Em produções muito pequenas, com somente uma pessoa provendo os produtos, obviamente não existe interesse na divisão de trabalho entre indivíduos. Por exemplo, um alfaiate autónomo vai tirar as medidas dos clientes, seleccionar e cortar o tecido, costurar as partes, fazer as provas, tentar obter novas encomendas, e assim por diante. Logo que o negócio aumenta a ponto de duas ou mais pessoas serem necessárias para levar o negócio avante, surge a possibilidade de especialização. Por exemplo, se o volume requer 3 pessoas, elas podem dividir o conjunto total de tarefas de modo que uma pessoa atenda na loja e tire medidas dos clientes, a segunda pessoa corte o material e a terceira pessoa costure as roupas.

COMO SE FAZ?

Para implementar a especialização eficazmente é necessário identificar cuidadosamente todos os estágios/

**aid to
artisans**
From Maker to Market

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.

Av. Base N'Tchinga, 725, Bairro da Cnoop,
Maputo - Mozambique
Tel.: (258-1) 417179 Fax: (258-1) 419505

Cont. da pág.5 **Especialização** na produção).

Em Nampula, empresas de artesanato como *Ninlelo*, *Akhili*, e outros que adoptaram este esquema de produção trabalham muito facilmente e vêem-se utilizando o máximo de suas capacidades produtivas e apresentando um produto de qualidade.

DESVANTAGENS

- * Monotonia causada pela repetição

FABIÃO SAMUEL – Empresa Annihoova

Fabião Samuel é um artesão da Província nortenha de Nampula. Ele é proprietário da Empresa Annihoova.

Tem 34 anos de idade e começou a esculpir a madeira em 1986. Ele aprendeu a esculpir com seu irmão mais velho, é casado e tem seis filhos.

Ele depende das vendas de artesanato para sustentar a sua família. Antes de ele se juntar a Aid to Artisans (ATA), ele produzia brincos, chaveiros, colares, braceletes e mais artigos usando o pau preto.

Em 1998 a antiga Directora Regional da ATA, Lorraine Johnson ficou entusiasmada com o seu perfil e os seus bonitos produtos enquanto visitava a Feira de Domingo na Cidade de Nampula. Mas só no ano 2000, Fabião estabeleceu a sua empresa e começa a trabalhar com a Aid to Artisans. Com a Aid to Artisans introduziram-se novos produtos, de maior valor acrescentado, nomeadamente, um tipo de caixas guarda-jóias, castiçais para velas, porta-guardanapos e outros, feitos em pau-preto como em pau-rosa.

A ideia de trabalhar com pau-rosa e juntar com pau-preto foi introduzida pelo Designer da ATA Frederick Alcantara. Ficou uma ideia brilhante pois o pau-preto é uma madeira que para além de ser cara está ficando cada vez

- * Insatisfação
- * Aborrecimento
- * Absenteísmo/faltas
- * Sabotagem.
- * Dano físico

DAÍ QUE SE ACONSELHA A USAR UM SISTEMA ROTATIVO NAS TAREFAS PARA CRIAR MAIS INTERESSE, MAIS MOTIVAÇÃO, MAIS PARTICIPAÇÃO E MAIS RESULTADOS PARA ALÉM DE PERMITIR QUE TODOS APRENDAM A FAZER MAIS QUE UMA TAREFA DE MODO A REDUZIR A DEPENDÊNCIA EM CASO DE FALTA DE UM DOS ELEMENTOS. ■

mais escassa e a mistura possibilita juntar uma madeira mais acessível que é o pau-rosa e uma outra que dá um toque mágico ao produto.

Ele, desde então trabalha com a Aid to Artisans e tem estado a desenvolver muito o seu trabalho. Tem estado a evoluir muito em termos comerciais e na gestão empresarial. Já sabe como organizar um trabalho para participação em exposições e feiras, como atender os clientes, como calcular os preços e muito mais importante do que isso, como poupar a madeira, de modo que com pouca madeira produza muitas coisas e com elevado valor comercial.

Ele quer continuar a trabalhar com a Aid to Artisans e sempre ficou esperançado que a organização abriria um escritório na sua província de forma a ter uma assistência mais consistente e mais próxima dos artesãos.

Diz também que desde que começou a trabalhar com a Aid to Artisans uma das coisas que mais aprendeu foi “a calcular melhor o preço, que me ajuda a fixar o preço certo e poder assim defender-me diante dos clientes”.

“Estou muito feliz pelo facto de a Aid to Artisans ter decidido trazer um coordenador que nos ajuda e é muito útil não só no processo de produção mas também assiste-nos em vários aspectos como gestão financeira, gestão de recursos humanos e materiais, etc”. ■

Este boletim será distribuído durante a primeira semana do mês. Poderá obter uma cópia nos seguintes locais: Maputo (em frente ao Hotel Polana, em frente ao Piri-Piri, aos sábados na feira do pau e no escritório da ATA), Gaza (ainda estamos à procura de um local de distribuição), Inhambane (Associação Malhalhe), Sofala (Casa da Cultura), Manica (ARPAC), Tete (ARPAC), Zambézia (Direcção Provincial de Cultura), Niassa (ARPAC), Nampula (Feira de Domingo), Cabo Delgado (Cee Bee Pemba). Os exemplares não são muitos, pelo que pedimos que os partilhe com os seus colegas para que todos possam aprender.

PAED 2005 Media Features and Product Placement

Headquarter Media Placement

- The UN features a collection of quotes from people of diverse backgrounds on their "Why a Year?" segment of the "Year of Micro-Credit" Web site. Mozambican woodcarver Mbanda has a featured quote and photograph.
- The Fall 2004 issue of Surface Design Journal includes a feature article on ATA and interviews with ATA consultant, Patti Carpenter; Marketing VP, Jane Griffiths; and Program Director for Africa and Europe, Mary Cockram
- An advertisement for ATA's Design Consortium in South Africa was placed in Design Indaba's 1st quarter '05 magazine
- Enterprise Magazine's August 05 issue featured an article on the ATASA Trust's chair person (although no direct mention of ATA).

Headquarter Product Placement

- The June 2005 issue of Accessory Merchandising featured an article titled, "Out of Africa" that included Mozambican wooden vases.
- Domino magazine plans to feature Mozambican product in an upcoming issue
- Breathe Magazine's Jan/Feb 05 issue featured product from Mozambique
- The Fall 05 edition of the West Elm catalog features Mozambican vases in a photo display highlighting their bookshelves.
- Telegraph Magazine's September 10, 05 issue featured product from Mozambique
- Telegraph Magazine's September 13, 05 issue featured product from Mozambique
- Moz sugar bowls in Benjamin Moore paint ad in ELLE DECOR sometime in 2005
- Moz sugar bowls in Benjamin Moore paint ad in House Beautiful June 2005 issue
- Conran "From Harare to Higgaval" event advertisement

Mozambique Media Coverage

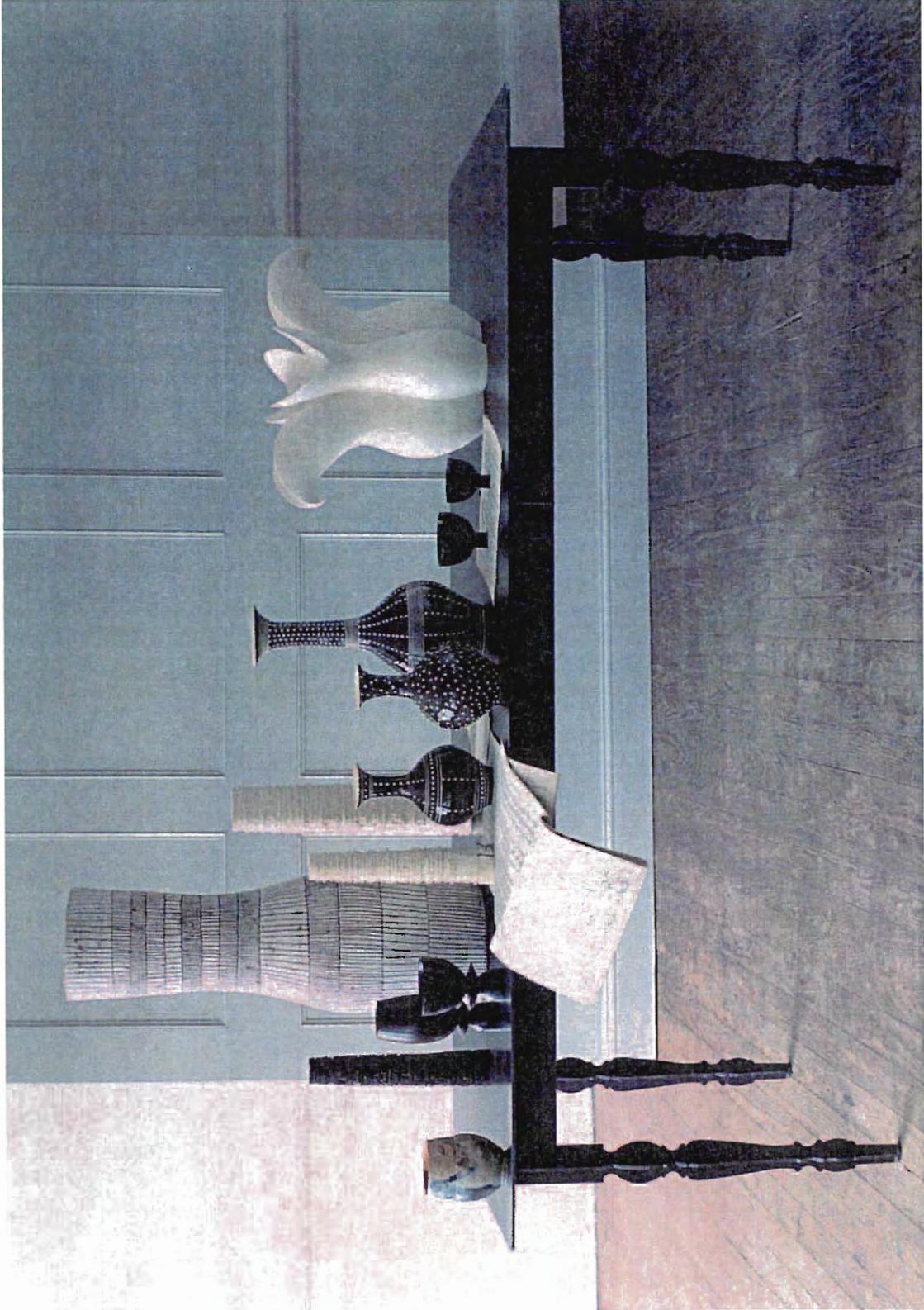
- W. K. Kellogg Foundation grant announcement press release resulted in: Evaristo Madime, ATA Country Director, had a live interview with the principal national radio, Radio Mozambique, which was highlighted during the morning news on the hour from 7:00am to 11:00am and participated in the talk show, Cultural Space, produced by STV
- W. K. Kellogg Foundation grant announcement press conference resulted in: covered by Radio Mozambique, TVM (Mozambique's primary TV station), STV (a private channel broadcasted in Maputo, Matola, Xai-Xai, Inhambane and Beira), Vertical (an electronic newspaper), AIM (Mozambique Information Agency), SFM (a local radio station broadcast in Maputo) and Maputo Radio Corridor (Radio Mozambique in English).
- "As Mãos" press release resulted in: coverage by the Radio Stations (namely Radio Mozambique, Radio Cidade and RTP Forum Africa) and Newspapers (Notícias, Domingo, Diário Nacional); the National Television TVM, STV and Rede Miramar Television filmed and interviewed during the first three days which was broadcast on national news.
- Softwood artisan, Camordino Mustafa Jetha was featured in TV ZINE magazine

BAT Shop Media Coverage

Coverage in local and international media was extensive. Managing Director Marisa Fick-Jordaan, as the principal designer of Zenzulu tm, was selected to join five other SA designers from all the design sectors, as the featured designers in the Design Indaba television advertisement aired nationally. Bat Shop products have continued to be featured in a number of magazines and editorials (see attachments). Jordaan has continued to serve on the Elle écor WOW panel, selecting a unique, South African designed, product for each issue.

Selection of the BAT Shop Director Marisa Fick-Jordaan's range of Zenzulu telephone wire baskets for the two-year international and in tandem Pan-African traveling exhibition 'Design Made in Africa' leveraged ongoing media coverage in the French and Italian media. The range has appeared in editorials in Interni, Elle Décor Italy, Liberation and the accompanying catalogue has leveraged high-end buyers Artelano and Mahatsara in Paris and Corso Como and Espace Rosanna Orlandi in Milan.

Conran Shop's
"From Harare to Higgovall" event



THE
CONRAN
SHOP

'From Harare to Higgovale'

You are invited to an exclusive preview of contemporary design from Southern Africa and our new autumn furniture and home accessories collections

September 8th 2005 6.30pm - 8.30pm
Michelin House 81 Fulham Road, London SW3

During the evening you will enjoy a
15% discount off all furniture and accessories
and receive a complimentary copy of our
2005 furniture catalogue

RSVP 020 7589 7401 or rsvp@conran.com



The UK's No.1 South African Wine



↳ Mozambique
vases in
Breathe in Joy/
Feb 05 Magazine

①

JEFF HARRIS, LAMP COURTESY DESIGN WITHIN REACH



“With Benjamin Moore, it’s easy to find the perfect color.”

← Mozambique sugar bowls in several magazines



Color Samples on wall left to right: Harvest Moon #2167-30, Moroccan Red #1309.
Color Samples jars: Harvest Moon #2167-30, Moroccan Red #1309, Desert Tan # 2153-50.

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What's new by David Nicholls



Square deal

The high-end furniture company B&B Italia has launched its first accessories collection, which includes plus-size candles by Jean-Marie Massaud, lighting by Ettore Sottsass and these cushions by the Dutchman Marcel Wanders. His Couples range stitches together contrasting printed fabrics (Pop, Asian and Minimal are among other themes) to create unlikely combinations. From £64 each. B&B Italia: 020-7591 8111.



Sitting comfortably

Take a seat in the new Maestro Chair, one of the star pieces from the new Metro collection of furniture by Mufti. Inspired by the traditional Queen Anne-style chair, the generously proportioned seat costs £800 plus fabric (here, covered in lambswool from Fox Linton). Mufti: 020-7610 9123.



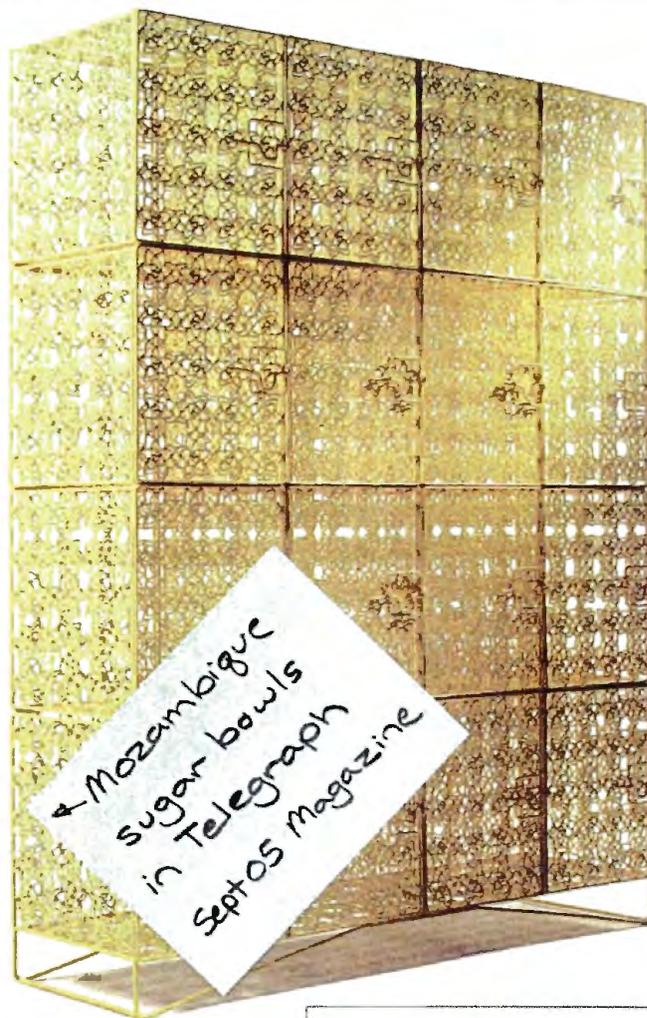
Into Africa

This month the Conran Shop is launching a new collection of furniture and accessories from southern Africa. With bright colours, textured surfaces and natural materials, they pay homage to their African roots, but these are unmistakably modern pieces. The yellow Locker (£7,995), by the Durban-based design duo Egg, is made from powder-coated laser-cut steel, the pattern of which is taken from the flower of a desert succulent. The blackwood vessels (from £9.95) are produced by the Dondon group in Mozambique. From Harare to Higgovale is at the Conran Shop until the end of September (020-7589 7401).



Cover-up

Vital though they are, there's no avoiding the fact that fire extinguishers are a bit of an eyesore. So design fans will love Giulio Gianurco's version for the Italian bathroom and kitchen maker Boffi. The red canister slots into a sleek steel shell, which will sit perfectly in your modern kitchen. Boffi Studio Alternative Plans: 020-7228 6460.



Mozambique
sugar bowls
in Telegraph
Sept 05 Magazine

Lighting-up time

CVO Firevault is expanding its offering from smart flueless fires to just about everything for the home. As well as handpainted fire surrounds, the new collection called CVO Spirit brings us furniture, lighting and accessories. The look is pretty, feminine and magical, as with this painted ceramic candelabra, which is 52cm tall and costs £250. CVO firevault: 020-7580 5333.



Raise a glass

Previously available only in black or white, Ingegerd Råman has added a shot of colour to her Zvizz vases and bowls. They are made by the Swedish glass manufacturer Orrefors which has recently developed a Home collection, with glassware having a more practical rather than purely decorative slant. Vases from £45, bowl, £40. Orrefors stockists: 01252-377900.



block wall shelves

candle mirror shelves

R Mozambique
vases in
West Elm
Fall 05 catalog

c | **block wall shelves** \$44
Sculptural platforms form endless configurations. Hardwood construction. Mounting hardware included. Blonde, chocolate (page 18) or white (not shown). 6" x 5" x 5" h. 70-4615665 \$44 set of 3

d | **candle mirror shelves**
Something for candles to reflect on. Chocolate-stained wood shelves with mirror backs.
pillar shelf: For up to three 3" diam pillar candles. 11" x 4" x 11.5" h. 70-6939029 \$34, save: \$59 set of 2
unscented round pillars: Available in natural. 70-6946313
3" x 3": \$5, save: \$12 set of 3
3" x 6": \$8, save: \$19 set of 3
tea-light shelf: For up to six tea-light or votive holders. 18" x 4" x 5" h. 70-6939086 \$24, save: \$39 set of 2
basic glass votive holders and votive candles: See page 33.

block wall shelves
set of 3

\$44

Just one year shy of its 30th birthday, Aid to Artisans (ATA), a nonprofit organization with 34 employees housed in a historic trolley barn in downtown Hartford, Connecticut, has an \$8 million annual budget. That's a far cry from 1986, when Clare Brett Smith ran it basically as a one-woman operation in her Hartford home. She had inherited ATA from her old friend Jim Plaut who founded the organization in Boston in 1976. In spite of its real history, Clare, who remains president of the organization, says, "I've been here so long everyone thinks I founded it."

Global Reach, Global Impact

Gifts & Decorative Accessories presents its 2005 Industry Achievement Award to Aid for Artisans. | BY QUINN HALFORD

Providing assistance and training to artisans throughout the developing world, ATA's goal is to create jobs and economic opportunity, preparing artisans and their products for sales in the U.S. and elsewhere. The organization also arranges meetings between buyers and sellers at trade shows such as the New York International Gift Fair (where it has exhibited in the Handmade section for more than 20 years), Los Angeles, Frankfurt, and, most recently, South Africa. These dual priorities have created somewhat contrasting images of ATA — one of a Zulu woman producing beadwork in her



South African beadwork artist Thokozani Sibisi attended an ATA market readiness program to learn how to price her products

humble South African home, and the other of an organization that generated \$100 million in retail sales in the years 2000 to 2004, benefiting 90,000 artisans.

Before her involvement with ATA, Clare was an importer of handicrafts and then a photographer. For seven years, she ran the small grant-making organization from her home, until one morning she woke up and "saw the bookkeeper on my doorstep." Then she realized it was time to move.

Today, ATA has grown from merely giving out grants to a

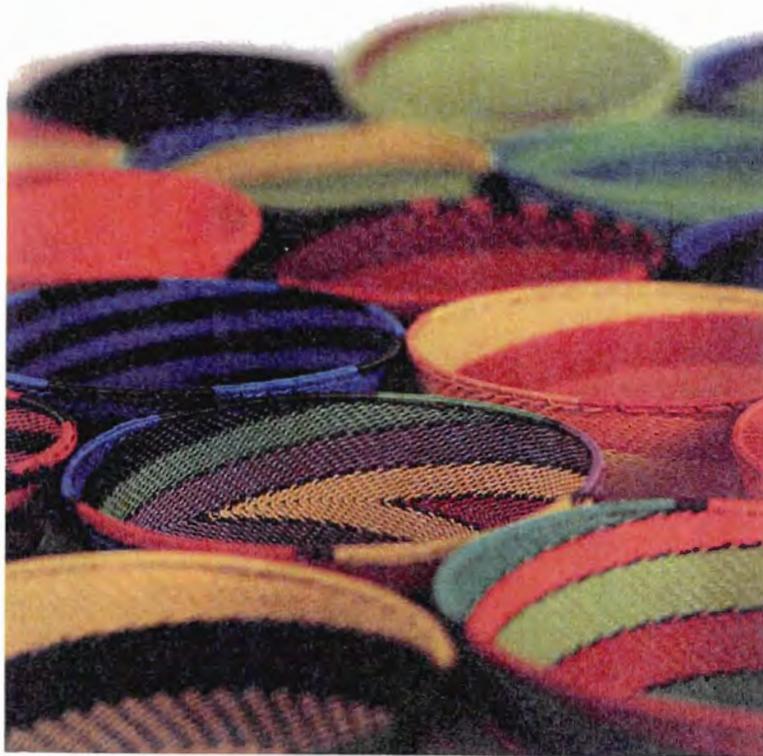
To page 30

El Palacio
The Magazine of the
Museum of New Mexico

El Palacio

Summer 2006 Vol. 110 / No. 2

The Magazine of the Museum of New Mexico
featuring Member News and Previews



BAT Shop
telephone wire baskets

Continued...

DUST JACKET

RIGHT

Yellow Rib and Figures, Zodwa Maphumulo
470 mm diameter, collection of David Aronson
Photo by Andrew Cole

OPPOSITE

Behave-Please Zigzag Row, Janet Mkhize
330 mm diameter, collection of David Aronson
Photo by Andrew Cole



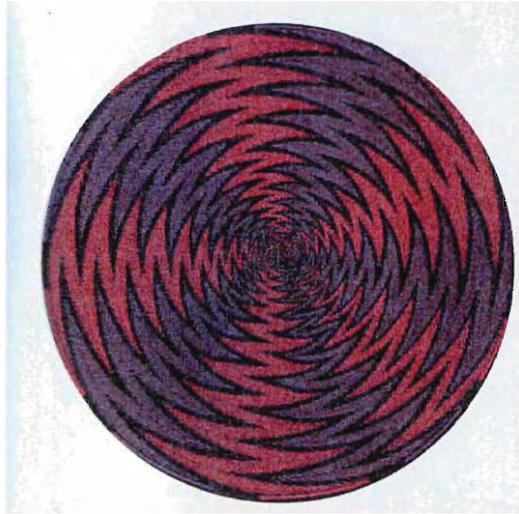
ZODWA MAPHUMULO

Born 1960, Port Shepstone, KwaZulu-Natal

Zodwa's work is respected for a number of reasons. She is an award-winning weaver renowned for her high-quality baskets that include both geometric and figurative elements incorporating people and animals. She has developed unique elephant and dog characters, inspired by the adapted from the carpet designs she was shown. Her images of young girls and of Zulu women have become her signature. Her form is important; she has perfected a sophisticated and elegant shape for her plates, which have developed into a unique bowl structure. When it comes to color, she loves working with both pastels and brights and is particularly fond of pink, yellow and purple.

← BAT Shop
producer

Continued...



BATshop
Producer →

JAHENI MKHIZE

Born 1953, Greytown, KwaZulu-Natal

In Zulu culture a child's name always has a significant, and often literal, meaning. The Zulu word *jaha* means to chase, gallop, race, or be in a hurry. Her name refers to how quickly she was born and its meaning remains appropriate: she is a prolific weaver and learns, absorbs, and incorporates new ideas very quickly. She adapts and experiments frequently and shows heaps of initiative, always seeking to take her craft and design forward.



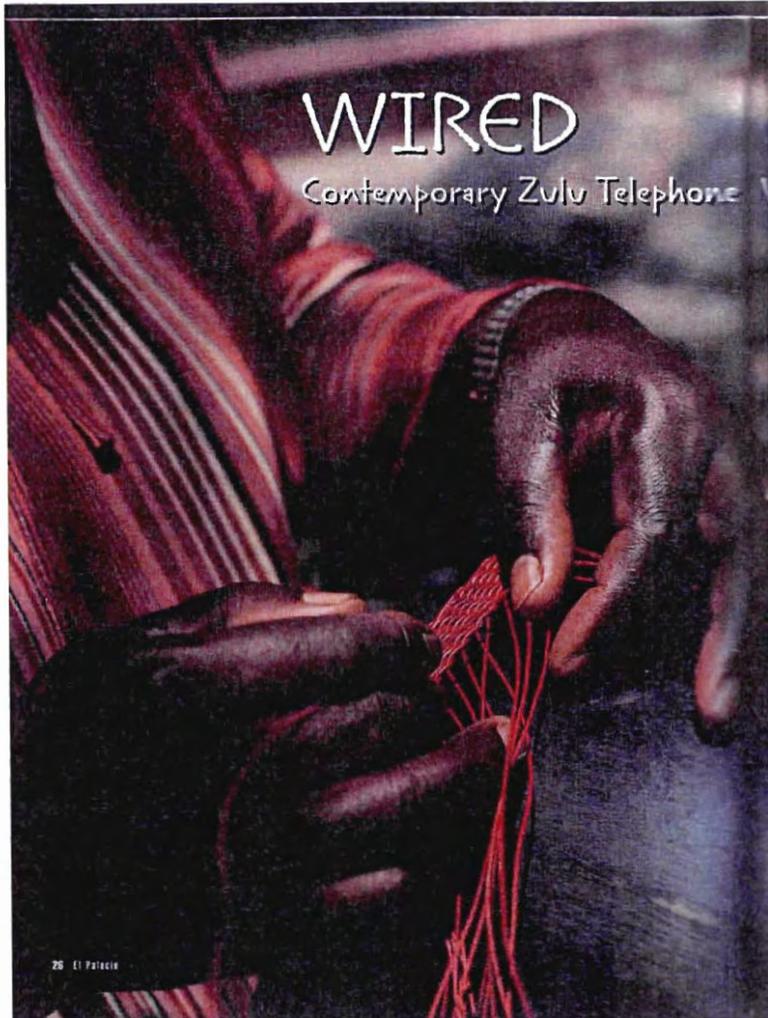
DUST JACKET

AT THE MARKET

South African telephone wire basket makers Jaheni Mkhize and Zodi Maphumulo will exhibit their work at the 2005 Santa Fe International Folk Art Market. On Saturday, they will be present at a discussion and book signing by the authors of *Wired: Contemporary Zulu Telephone Wire Baskets*. The session on the history and evolution of wire basketry takes place in the Museum of International Folk Art Auditorium at a time to be determined. The newly remodeled Museum of International Folk Art Shop, opening at the beginning of June, will feature Zulu telephone wire baskets made at the Bartol Arts Trust (BAT) Centre in Durban, South Africa. Co-author Marisa Fick-Jordan is the founder of the Centre's BAT Shop in Durban and, through the shop, plays a pivotal role in the development of international markets for telephone wire baskets.

Note: *Wired* is available for purchase at the Museum of International Folk Art Bookshop.

Continued...



← Book coauthor
Marisa Fick-Jordan

Continued...

DUST JACKET

Wire Baskets



Article text and photographs located here:
 Wired: Contemporary Zulu Telephone Wire Baskets
 Copyright © 2006
 Text by David Arment and Marina Fok-Jordan
 Photographs by Andrew Carino
 Published by S/D Editors, Santa Fe
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www.mnmpress.org
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The manufacture and decorative use of wire in Southern Africa dates back to the first millennium A.D. With advancements in telecommunications, a new type of wire—multi-colored plastic-coated copper wire, often referred to as telephone wire—has become widely available. Starting in the late 1960s, Zulu night watchmen started weaving scraps of this wire around their traditional sticks. This new material was also applied to making *tombooy*—beer pot covers—that had been traditionally made from grass and palm (see above).

What began as a craft of utility has become, through the dedication of a small group of weavers in a rural community in Zululand, an art form. With the encouragement of their advocates and collectors, a few weavers have taken this craft to the next level, creating a uniquely African artistic expression. Many people now weave baskets, but a few talented artists have risen above the rest, weaving wire into art. We call them the master weavers, the artists who have contributed something very special to this form. It is they who are appreciated as today's finest weavers of telephone wire.

El Palacio 27

LEFT: Robert Ushiro, 2006, weaving technique. Photographed in the San Juan Basin, 2007.

OPPOSITE: Clay Zulu beer pot with lightning wire design (beer pot covers), 2002, wire work, 21st century. San Pedro Collection of the Pharaic Museum, Dublin, Ireland; collection of David Arment, Maria Fok-Jordan, and the Pharaic Museum, Beirut, 2007.
 Photos by Andrew Carino

From "WIRED"

Conde Nast
House & Garden
Fall 2004

UPFRONTshopping



← BAT Shop
sisal cushion

1 Pondicherry in Lawn, R2 025.50 per metre. St Leger 4 Vine, 2 Fringe with tassels from the Mexican Fiesta range, R387 per metre. Orlando Battarone 3 'Arumi' from the Masala range, R1 620 per metre. Halogen International 4 'Potters Shop' bottles, R625 (large) / R400 (small). Kim Sacks Gallery 5 Ties/backs in Orange and Teak from the Mexican Fiesta range, R228 each. Castalano Balframe 6 Sisal cushion, R160. Handworks 7 Cotton throws by Coral Stephens Handweaving, R775 each. Handworks 8 Aubergine cushion with rose-quartz stones, R1 250. Pink-velvet tasseled cushions, R1 500 each. Jenny Gifford Studio 9 Hand-painted floral chest of drawers, R7 000. Durzon Collection 10 Painted mahogany table, R3 400. Private Collections 11 'Coco Palm', R729.50 per metre. Halogen International 12 Hand-painted silk cushion with VOC plate design, R399. African Sketchbook Fine Art Fabrics

Elle Decoration
 South Africa
 No. 38

DECO WOW!



WOW! PRODUCT
Arena lamp table
JUDGE Richard Sparks,
 Johannesburg
 A successful product
 designer in his own
 right, Richard looks for
 good quality high-end
 production when making
 his WOW! selections.

This table has just won an SABS Dia
 Design Excellence Award. I like the way
 that it flat packs. With our fast paced,
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 becoming increasingly important. You can
 carry this table home easily, assemble it just
 as easily and dismantle it if you move house
 or need to store it away. Plus it is light in
 weight and small in size, so it will not
 dominate the room.

THE ARENA LAMP TABLE R2 100 IS AVAILABLE
 FROM EVOLUTION. CALL ☎ (011) 444 8880





WOW! PRODUCT
Telephone wire bowl
JUDGE Marisa
 Fick-Jordaan, Durban
 The product developer
 behind Durban's BAT
 Shop, Marisa looks for
 simplicity and quality
 as a WOW! judge.

One of the first female master weavers
 in KwaZulu Natal, Zofwa Maphumulo
 is renowned for her elegant, flared
 bowls, coiled out of telephone wire.
 This new design, which moves away
 from her usual figurative work, gets my
 WOW! vote. Her fresh interpretation
 of traditional Zulu beadedwork and hat
 patterns creates a dynamic abstract
 work of art, with vibrant colours
 that are hemmed in by a
 graphic border and base.

THE TELEPHONE WIRE BOWL R4 500 IS AVAILABLE
 FROM THE BAT SHOP. CALL ☎ (031) 222 9951



← BAT Shop

Interni Magazine
 April 2005

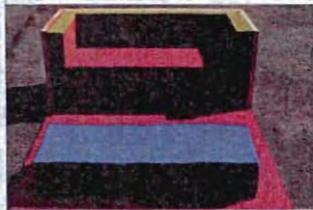
BAT SHOP



Eventi

Due mostre, *Switch on Lebanese Design* e *Design Made in Africa*, e due paesi, Libano e Africa, hanno lanciato nuovi dardi creativi nel mondo del design contemporaneo. A testimoniare l'emergere di una nuova generazione di progettisti, strettamente collegata alla recente redistribuzione dei mercati e dei poli geografici della produzione. Con *Switch on Lebanese Design*, William Sawaya (curatore della mostra) ha fatto il punto sulla produzione di design nel Libano contemporaneo. Una mostra inedita e al tempo stesso ludica con l'intento di escorazzare due decenni di guerra civile libanese disegnando non semplici oggetti ma vere e proprie metafore della neo-libertà creativa. Un'esposizione di trenta progetti, convertiti in prototipi di mobili, luci, navi, automobili e, ancora, abiti, elaborazioni grafiche e gioielli. Tra questi, la cassa di legno che in tempi buchi serviva a trasportare le armi, trasformata in un ibrido tra un divano, un letto e un tavolo. *Design Made in Africa*, messa in scena da Franck Houndegla, ha offerto

una straordinaria sintesi delle capacità creative africane. Quattordici paesi, trentuno designer e oltre quarantacinque prodotti "arruolati" per sopravvivere in una tradizione produttiva fortemente connotata da un'impronta folkloristica. Co-prodotta dalla Biennale di Design di Saint Etienne in partnership con AFAA/Afrique en Création, la mostra seguirà un percorso itinerante in giro per il mondo (dall'Africa al Canada) e approderà a Milano alla Triennale durante la settimana del design (dal 13 al 18 aprile 2005).



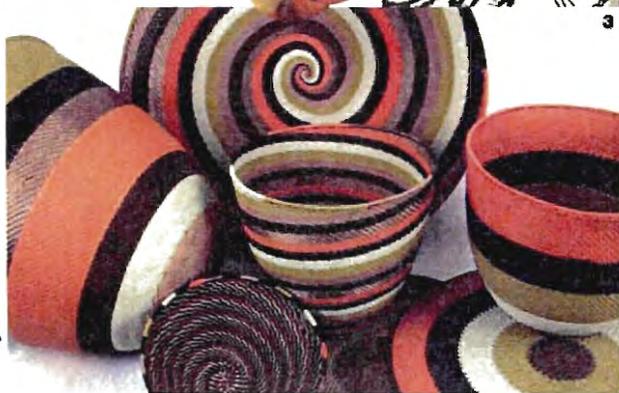
A sinistra, da *Switch on Lebanese Design*: "Why U... Yine?", un novello targuile disegnato da **Bilal Tamer Abillama** e **Ziad Abillama**; *Box*, cassa-divano-letto-tavolo, design **Passal Tarabay**. A destra, da *Design Made in Africa*: *Zoroku* ("Made in Africa Collection", casse realizzate da **Marie-Paule Serresse** con la tecnica manuale dei cavi sferoidici, *Locali* (sintesi di *claw*, ridotta in legno, acciaio e tessuto lavorato a maglia, design **Strompleve**).

Article on
 "Design Made in Africa"

NEWS

Premi e Concorsi

1. Collier in oro di Anika Arms.
2. Tessuto di cotone stampato nei colori delle terre d'Africa creato da St. Leger&Viney.
3. Serie di cestini realizzati manualmente intrecciando i fili del telefono, distribuiti nel mondo con il marchio registrato Zenzulu.



fondato da Mansa Flick Jordan, fondatrice e direttrice del Bat Shop, impresa per lo sviluppo delle arti e dell'artigianato delle zone rurali del KwaZulu-Natal.

4. Panca in legno e giunco di Haldane Martin Reem.
5. Sotto-piatto intessuto di perline multicolori dello studio Kunye.
6. Animale stilizzato di perline colorate su struttura metallica di Monkey Biz Bead Project.



Città del Capo: 8° Design Indaba

a cura di Cristina Morozzi

Un eccezionale dispiegamento di forse organizzative, almeno 1500 uditori e un panel di relatori di rilievo, provenienti da ogni continente per l'ottava edizione di *Design Indaba* a Città del Capo (Sudafrica, 21-28 febbraio scorso), città d'eterna e calda primavera. L'appuntamento, organizzato da Ravi Naidoo e dalla sua *équipe*, nato con cadenza bi-annuale, quindi annuale dal 2001, ha origine dalla convinzione di Naidoo "che il design sia una forza pervasiva che tocca tutto gli aspetti della vita, migliorandone la qualità". Arricchito quest'anno da sezioni dedicate alla moda, all'architettura e al design dei gioielli, mette a confronto esperienze progettuali di diversi Paesi con l'obiettivo di individuare una possibile via per il design sudafricano. La strada da fare, come documenta la seconda expo dedicata all'industria creativa locale (design, moda, artigianato), allestita in concomitanza, è tutta in salita. E, non pare, che un concreto aiuto alla formazione di un'identità progettuale del Sudafrica, che non ha ancora rimarginato del tutto le ferite

dell'*apartheid*, possa venire da testimonianze che vengono da fuori, soprattutto dai Paesi ex-colonizzatori, come Inghilterra e Olanda. Quest'ultima presente con un drappello ben orchestrato di testimoni, quasi a ribadire la sua antica vocazione mercantile, guidato dalla raffinata ed efficace Li Edelkoort, direttrice dell'Accademia di Eindhoven e sensibile interprete di tendenze. I confronti sono sempre importanti e produttivi, ma conviene evitare di porsi nella scia. I designer sudafricani devono individuare nel loro humus le radici di un possibile sviluppo, evitando il folklore, senza però tagliare i ponti con l'etnia. Possono acquisire familiarità con i metodi, ma guardarsi dall'importare modelli. La produzione locale d'oggetti e arredi, eccetto quella artigianale densa di colore locale, dimostra ancora una forte dipendenza dall'*international style*. La moda, invece, per sua natura meno prudente e riverente, "per invisibilità da irrilevanza," come scrive Quirino Conti (*Mai il mondo saprà*, Feltrinelli, Milano, 2005), "riesce, non

vista a sorprendere la storia del tempo, restituendo i fatti nella loro nuda verità". E mostra già una vivace autonomia, come ha testimoniato la sfilata della *griffe* Strange love. La collezione, maschile e femminile, introdotta da una *performance* di danza di grandi borse, quelle tradizionali degli africani in tessuto plastificato quadrettato, che, come in un rito *wodoo*, si dimenavano in passerella (dentro c'erano i ballerini), ha proposto un'immagine contemporanea, "molto nera" aggressiva e fantasiosa, non ricalcata sui *trend* del mondo bianco. È difficile prevedere quali possano essere gli effetti sul design sudafricano di questa densa settimana di avvincenti relazioni, che ha visto alternarsi sul podio, tra gli altri, i brasiliani Fernando e Humberto Campana e il mastro dello stile Braun, il tedesco Dieter Rams, l'anglo-israeliano Ron Arad e il russo-americano Constantin Boym, il sudafricano Nathan Paddy e l'olandese Petra Blasse, eccetera. Ma il risultato straordinario è già l'aver messo assieme tante diversità, offrendo una così ampia varietà di punti di vista e di esperienze. C'è di che riflettere! Il mondo attorno ad un tavolo e il dialogo tra persone diverse e lontane può essere considerato a tutti gli effetti un progetto: Un disegno di condivisione, che in questo momento di conflitti serve, più di molte cose, a migliorare la qualità della vita.

BAT Shop

Italian
Elle Decor
March 2005

TERRITORI

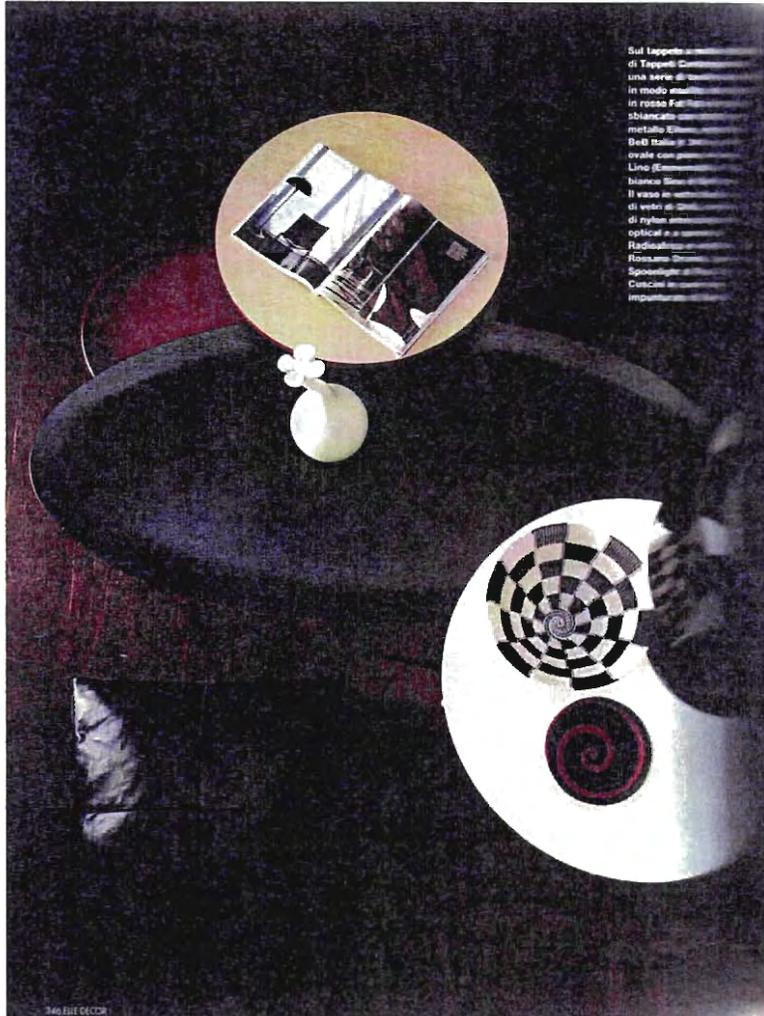
Dal Senegal al Sud Africa, i giovani designer lanciano il loro segnale di moda espresso con texture inedite, colori forti e materiali anche di recupero

BAT shop
telephone
wine basket



1. Dal Senegal, e precisamente da Dakar, la poltroncina di Dominique Petot con struttura in acciaio e fili da pesca di nylon intrecciati. Da Rossana Orlandi. 2. Ciotola di fili elettrici intrecciati di Zenzulu. Da Asap. 3. 6. Sempre dal Senegal, tavolino-sgabello e sedia in corno di Csoo. Da Rossana Orlandi. 4. Dall'Uganda, parrucche in carta riciclata di Senna Gsteja. 5. Dal Sud Africa, vaso in ceramica di Barbara Jackson, 37x45 cm. Galleria Antonia Jannone. 7. Due volumi curati da Angelika Taschen per raccontare, attraverso l'obiettivo di Deidi von Schaewen, un viaggio tra nord ed est, tra sud e ovest. *Inside Africa* (Taschen, € 100, da Milano Libri).

Continued...



← BAT shop
telephone
wire basket

Pasatiempo
 May 27 - June 2, 2005

article on "WIRED"
 and the BAT Shop

Paul Weideman | The New Mexican

Zulu Wired for



In *Wired: Contemporary Zulu Telephone Wire Baskets* (Museum of New Mexico Press) David Arment and Marisa Fick-Jordan tell an engaging story of how a traditional African craft evolved into an art form. Wire symbolized high status and was a valuable trade item as early as the 16th century, according to Karel Nel in the book's foreword.

Zulu chiefs in the 16th and early 17th centuries controlled supplies of copper and brass, which were used to fashion spears, cattle ornaments awarded for bravery and elaborate heavy beads worn by the esteemed. In the second half of the 20th century, weavers began using colorful telephone wire, adapting designs from the traditional beaded work used to decorate cowbells (called *inkomozi*), the women had used to cover the walls of their huts. The porcupine quills were closely associated with the ancestral realm and so, by association, were the umbrellas which kept dirt from the bees and protected this sacred substance. Nel writes: In the past, Arment (an art collector based in Dallas and Santa Fe) recalls watching the art form change in the '60s from simple, rugged and sweet patterns made with recycled wire to more complex designs that include figures and words. The change was facilitated by Lisa Jordan of Durban, South Africa, who worked with Zulu weavers in an international marketing campaign she began in 1965. When Fick-Jordan opened her BAT Shop for the Battered Arts from the previous year, the weavers of nearby Swaziland were experimental at creating umbrellas 7 or 8 inches in diameter, decorated with variations of the traditional Zulu flower design, as well as wrapped sticks and beer strainers. After weavers were shown art and design magazines and books with carpet design, they began developing patterns that were more complex but still based in their cultural forms. The artisans also scaled up the size of the basket pieces to large, flat "plates" appropriate for display as wall hangings.



Right: Zulu Mapumako; yellow bowl with copper, diameter 15 1/2 inches
 Top: Janice Mkhize demonstrating the *inkomozi* weaving technique, 2004
 All images courtesy Museum of New Mexico Press

← BAT Shop
 telephone
 wine basket

Continued ...

weaving

Fick-Jordan worked with weavers who produced a line of proven designs and with master weavers, such as Elliot Mishay, who created original pieces. Mishay mastered a special, coiled technique and is known for an extremely tight weave that gives his baskets a weight and density unlike any others.

Crediting each weaver by name encouraged individuality, according to Fick-Jordan. Where craft production had traditionally been gender-specialized — males worked with metals and carved wood while women made pottery and did handwork — both sexes took up the new art form. Of the 14 master weavers profiled in *Wood*, eight are male and five female. All are between 35 and 60 years old.

The earliest examples of zimbege, from about the 1950s, were woven by craftspeople using the 10-sided cones of telephone wire.

Fick-Jordan has expanded the color palette (and helped deter theft of phone wire used to provide telephone service) by purchasing wire in bulk, to the specifications needed for

the master weavers and production weavers. "Once we had the master weavers up to speed, I developed a range of contemporary bowls for the high-end home-decor market using the more traditional 'soft wire' technique, which was an immediate hit," Fick-Jordan said in an e-mail.

Two years later she secured funding to conduct four months of workshops at IAT to teach unemployed individuals weaving skills in both techniques.

About 120 of the newly trained soft-wire weavers "are the core production group that weave our Zenzile contemporary range of designer baskets, which we supply to stores in the U.S., Europe, Australia, New Zealand, and Japan," she said.

Fick-Jordan has a degree in political science and a three-year diploma in fashion design. In 1990 she began a clothing business, developing a line of contemporary clothing incorporating handmade Zulu beadwork and training a group of rural women to produce the clothing. Her subsequent activities with Baruti Aka Tshele furthered her vision of hand-made art and designer products as "an ideal development tool to create sustainable incomes for mostly illiterate rural and peri-urban people who had no skills to compete in the formal employment sector," Fick-Jordan said.

continued on Page 40



Above, three Zenzile bowls

Top, Zenzile bowl, diameter 7 1/2 inches

Continued ...

TAOS Furniture OF SANTA FE

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OUR BEST SALE EVER!

48 May 27, 1998/2 1997

Wired. Continued from Page 38

One Internet service agreed that Zulu stayed on among Africans in their artistic ability. That notion is an exaggeration, Fick-Jordan said, although "traditional Zulu material culture is rich in various designations, and Zulu people are the main art traditionalists."

Worldwide awareness of African art has grown since the end of both apartheid and international boycotts of South African goods, the said, and cultural industries are increasingly seen in Africa as a way to provide jobs. The Zulu are renowned for their mural designs and headwork and the Venda for their wood sculpture and pottery.

Many of the weavers Fick-Jordan has aided have received international acclaim. A 1997 collaboration between the FAT Shop and French artist Hervé Di Rosa yielded several distinctive baskets that were shown in the Lyon Biennale. And renowned fashion designer Donna Karan bought Zulu telephone-wire baskets for her New York store.

"Swanda remains the core location where the weavers reside," Fick-Jordan said. "We have about 300 weavers on our books doing both one-of-a-kind and the production-line weaving."

The wire-weaving project in the Swanda squatter community was her first intervention. But Fick-Jordan also works with 80 Zulu basketry, many individual wood sculptors, and potters. "In the past four years, I have been contracted to develop products using natural materials for 20 groups (about 400 people) on the Greater St. Lucia Wetland Park World Heritage Site under a poverty alleviation program. We are now also marketing these products internationally."

How did her work come to be associated with the Museum of New Mexico Press? Fick-Jordan said she spent the 1976-1977 academic year as an exchange student at Santa Fe High School in Albuquerque. She met Tom Agnew, director of the Museum of New Mexico Foundation, when he ran Aid to Artisans before moving to Santa Fe. "They had year we participated in the first Intermountain Fall Art Market there," she said, and everyone went crazy for the baskets.

As the book's named publication, she said, Museum of New Mexico Press agreed to distribute it internationally. It will be filled with examples of telephone-wire weavings. The featured designs include zigzags, swirls, Zulu flowers, architectural forms, sports and nature subjects, and abstract forms. Some incorporate messages about the dangers of AIDS or even to the new South Africa. By using the colors of the national flag and images of Nelson Mandela. ■

details

- ▼ Book signing for *Wired: Contemporary Zulu Basketry (New Basketry)* with author Donna Aronoff
- ▼ Author Signings, May 28
- ▼ Book Home, 230 E. Guadalupe St., 982-8558



Clay Zulu fiber pots with telephone-wire patterns, various sizes, 1990s, courtesy ANN LAWRENCE COLLECTION

art

IT'S A DATE

YOUR ESSENTIAL LISTING

NEW

◆ **artSPACE Durban**, 3 Miller Road, off Umgeni Road: *Bloom* by Clinton Friedman – bold, graphic, indigenous plants, colour-photographed in suspended white space, from tomorrow; *Genesis – a Journey towards Sacred Geometry*, an exhibition of paintings by Gretha Quinlan, opens at 8.30pm on Tuesday. Both on view until June 18. Call 031 312 0753.

◆ **DIT Art Gallery**, Mansfield Road: *HIV/AIDS*, a photographic exploration by Abhiram Indranajan, using the juxtaposition of colour and black and white prints, opens at 6pm on Tuesday. Call 031 204 2207.

NOW ON

◆ **Gallery 236**, Friar Road: Large, floral and nude oils by Marcal Gilson. New gallery open only at weekends. Call 031 205 4569.

◆ **Gritiroomcafe4**, Innes Road: Leo Scott-Hempson's acrylic, abstract, symbolic work is influenced by fabric designs. Call 031 312 3456.

◆ **Home, Windermere/Innes Roads**: Two-man exhibition: *Ritual* – richly patterned abstractions by Benald Tladi and Mfundo Xaba.

◆ **NSA**, Bulwer Road: Main Gallery: Group exhibition, *Start. The Nivea Art Award*; Mezzanine Gallery: Actress and playwright Sue Pam Grant's photographic exhibition, *Simplicity Miss Petite Size 8mp*, is an introspective, visual essay on the nature of mortality.



ONE of the wire baskets on show at the Bat shop. A book on contemporary Zulu basketry is being launched at the centre

Closes June 19. Call 031 202 3586.

Anita Woodson
anita@nr.independent.co.za

shows

TODAY

◆ **Nite 4 Music** Winter Classical Champagne concert at the Catalina Theatre at noon features guitarist James Grace in a programme of Spanish music by Albeniz, Villa Lobos, Barmos and Domeniconi. Tickets: R65. Call 031 305 6889.

◆ Last performance today of *Rocking Through the 90s* at the Dockyard Theatre, Point featuring the music of Bon Jovi, U2, Bryan Adams, INXS and more. Show: R60, supper: R40. Call 031 332 1068.

COMING UP

◆ **Westville Theatre Club** presents *Double Up*, an evening of one-act plays: *Three Chairs*, newly weds shocked by unannounced visit from relatives; and *The Scottish Play*, over-the-top, cruel but spot-on portrayal of rural amateur theatre, at the Clubhouse, Attercliff Road, June 9 to 18 at 7pm. Bring a picnic. Cost R25, 083 456 0104 or 084 780 0558.



← BAT shop
telephone
wire basket

Tribune
Sundays
June 19

Top Billing
March 2005

DECOR ROUNDUP



CANDY GLOSS
A goose-neck glass vase in candy stripes looks delectable next to its skirted partner.
Vases: goose-neck (R100), round (R29), both Pottery Barn

FABRIC FRENZY
A striking two-tone stripe brings a new dimension to the popular face used. If you're a traditionalist, invest in a smooth version with a melange effect.
Fabrica Palermo (R100), Pottery Barn; Lullabye (R100), both Home Fabric

TANGERINE TEETH
A pod-shaped vessel is just the thing to bowl friends over.
Bowl: Sally Loo at Asha Nova (R100)

THAT 70s SHOW
The retro-inspired look is back... We bring you the grooviest additions.
Photographs: Martin Hahn

HOOKEED ON GRASS
Locally manufactured grass cushions are available in a flurry of colors and designs.
Cushions: round pattern (R10), hooked detail (R15), each at Bright House

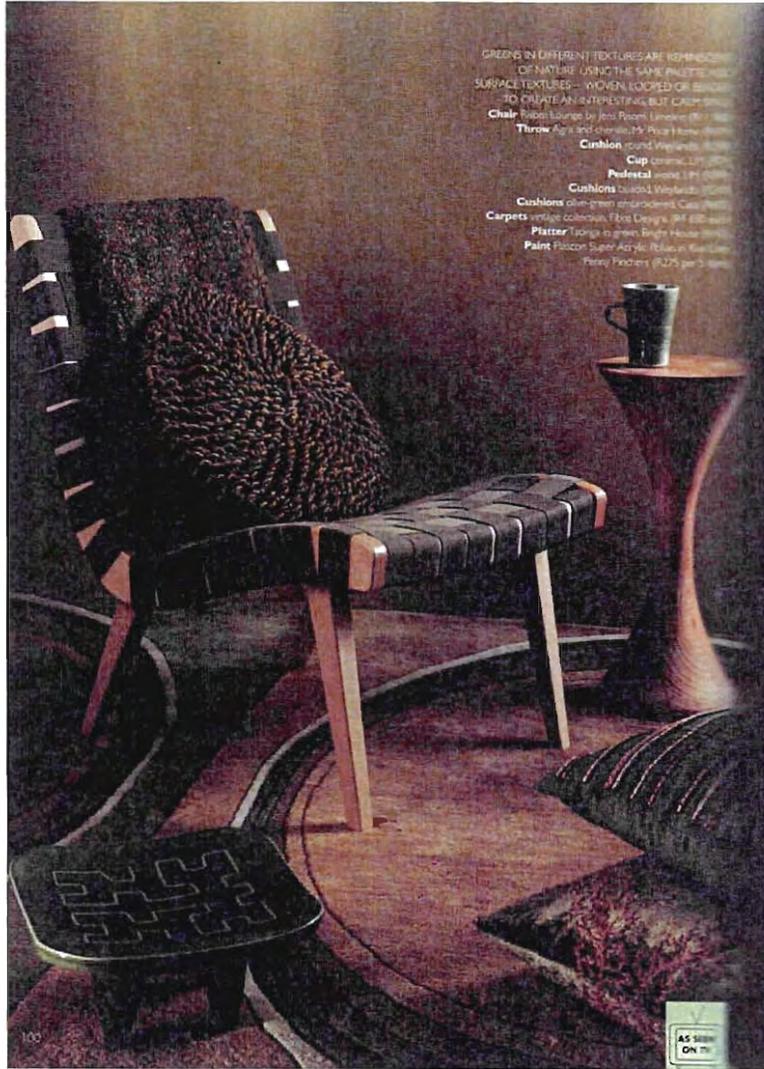
GLASS OF CLASS
A toughened-glass coffee table will weather all storms.
Table: Zauz at the Host Collection (from R125)

STEP ON
Classic craftsmanship goes funk.
Rugs: 2.2m x 2.2m wool Columbia by Dugg Design (R100), 1.8m x 2.4m wool 27 Jouni Or by Jean-Charles de Castelbajac (R180), both Layne Poser

LAZY STRIPES
Maldine Martin's lounge takes on kaleidoscope stripes.
Lounge: Singleline by Maldine Martin at Bright House (R100)
Fabric: Fragrant Kaleidoscope at Home Fabrics (R100)

← BAT Shop sisal cushion

Top Billing
September 2005



BAT shop
← sisal cushion

David W. O'Connor

US – China Friendship Volunteers
Peace Corps China
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PSC 461 Box 85
FPO, AP 96521

Key Qualifications

- Over twenty years of private, non-profit, and public sector experience in international economic development and socially responsible enterprise management at a senior level.
- Demonstrated ability to forge a clear vision of success, consistent with organizational values and potential, to align resources, systems, and policies, and to lead a dynamic change policy to achieve the vision.
- Collaborative leadership style that fosters high morale and productivity, promotes teamwork, enables achievement of established goals and objectives, and facilitates positive external relations.
- Recognized leadership ability in a multi-cultural setting, in motivating, coaching and supporting staff and in inspiring teams to outstanding achievement.
- Skilled financial manager who prepares and monitors cost-effective budgets, effectively negotiates contracts and agreements, and establishes and monitors tightly controlled systems and procedures.
- Experienced crisis manager who works well under pressure, having coordinated two rapid and efficient evacuations under extremely adverse political conditions.
- Known as a creative, versatile, results-driven and highly motivated leader who seeks to stay on the cutting edge through positive change management, continuous assessment of performance, and organizational revitalization.

Employment Record:

1999 – present US Peace Corps, Washington, DC

Country Director, Peace Corps China (2004 – present)

Country Director, Peace Corps Nepal (2001 – 2004)

Country Director, Peace Corps Moldova (1999 – 2001)

- Responsible for the direction and management of all aspects of the Peace Corps program in Moldova, Nepal and China, including: development of a philosophy and vision; strategic planning; policy formulation; direction of 50 program, administrative and medical personnel and 30 temporary trainers in a US/local cross cultural setting; and, supervision and support of 120 Volunteers.
- Administer and oversee conduct of cost-effective financial activities in response to program needs and availability of funds; facilitate administrative audits, including financial controls and systems and policy compliance; prepare and monitor budgets; and, oversee procurement, contracting, and inventory systems.
- Establish and maintain relationships with host country officials and authorities at all levels, manage all public relations and outreach, including public speaking, and coordinate closely with officers of the US Mission, donors, and NGOs.
- Strengthened projects and programming in line with host country needs, project viability and Volunteer potential; identified partner agencies; and, established meaningful evaluation and monitoring systems.

- Established high performing teams as a result of participatory, inclusive approach to decision-making that led to a staff sense of ownership of the organization, its philosophy, and its operations.
- Maximized staff productivity through on-going training, establishment of key performance indicators, extensive planning and goal setting, and establishment of an effective performance appraisal and recognition system.
- Built high Volunteer morale through open and transparent communications, consistent application of policies, a responsive evaluation and feedback system and an approachable style.
- Developed and directed comprehensive safety and security systems to manage Volunteer risk, including extensive training, incident reporting and response protocols, and emergency planning and preparedness.
- Directed response to two emergency situations caused by a violent insurgency, including evacuation of Volunteers to a third country and eventual suspension of the program.

1998 – 1999 Consultant, The World Bank/Ministry of Tourism & Antiquities, Amman, Jordan

- Developed long-term investment strategy and incentive programs to increase the number of visitors and their average length of stay in Jordan.
- Assessed the management capabilities of major public and private sector institutions in the tourism industry.
- Completed business plans for municipalities and community-based organizations to manage large tourism complexes, including sustainable financial programs, operating policies and procedures, and marketing strategies.
- Designed private sector investment plan and the terms for joint private/public sector ventures in the tourism sector.

1988 – 1998 USAID/The Noor Al Hussein Foundation, Amman, Jordan

Designed and managed several USAID-funded projects in Jordan's largest and most prominent national foundation, under the leadership of Queen Noor.

Director, Project Operations

- Designed and implemented an improved management structure for a national NGO with over 250 employees and projects in enterprise development, microfinance, integrated development, women and gender equality, health and population, training, and arts and culture.
- Supervised 10 senior project managers with an annual budget of \$8 million.
- Coordinated project planning, evaluation, budgeting, financial reporting, technical assistance, training, and inter-project communications and support.
- Coordinated a major urban microfinance project based on best practice principles and targeted to reach financial sustainability.
- Managed an enterprise development department that provides marketing, technical assistance and training support to micro and small business projects.
- Coordinated fund raising activities that resulted in over \$8 million in bilateral, multilateral, and private grants and donations.
- Established a revised personnel system with strengthened in-service training and performance evaluation procedures.
- Conducted short-term assignments for USAID, including an evaluation of the marketing, training, and information systems capabilities of Jordanian export promotion and loan guarantee corporations; assessment of the private sector in Jordan; and, coordination of the mission's initial efforts in microfinance.

Director, Jordan Design & Trade Center

- Established and managed a national, market development project that was instrumental in creating a handicraft industry in Jordan, resulting in over 5,000 jobs and the revival of the country's craft culture.
- Created and managed the Jordan Design & Trade Center, a small business support facility with a staff of 40 who provide professional services in marketing, design, product development, management training, and technical training.
- Identified new project opportunities, coordinated feasibility analysis and proposal presentation, secured funding as needed from bilateral and multilateral donors, managed implementation, and coordinated evaluation and reporting.
- Established a practical micro and small business training program that resulted in the establishment of numerous sustainable enterprises in rural and urban communities.
- Established the first export markets for Jordanian home furnishing products through sales agents and participation in major carpet, textile, and design shows in Atlanta, High Point, Paris, Frankfurt, Abu Dhabi and Tokyo.

Acting Executive Director, Jordan Tourism Board

- Managed a private-sector organization to market Jordan internationally. Members included hotel and transport company managers, tour operators, and travel agents.
- Developed a strategy that targeted specific international markets through participation in travel fairs, incentive shows, familiarization tours for travel agents and press groups, joint marketing with neighboring countries, media events, and trade publications.
- Recruited and trained a professional staff with expertise in marketing, communications, and administration and established the management and financial systems.

Special Advisor to the Minister of Tourism & Antiquities

- Led development of a national strategy that improved tourist site management, enhanced visitor satisfaction, provided training to staff in hospitality and tourism awareness, and international marketing.
- Managed a Ministry team that improved overall tourism services at 20 sites, including entry statements, visitor circulation and site access, expanded visitors centers, handicraft shopping, staff training, and information.
- Developed privatization plans for site management and maintenance.
- Coordinated establishment of three new, full-service visitor centers, including the Amman city center.
- Coordinated design and production of welcome guides, site brochures, quarterly magazine, posters, and other site promotion materials.
- Coordinated training program for Ministry public relations staff in language skills and improved customer service.

1983 - 1988

Director, Craft Programs, Save the Children, Westport, CT

- Directed all aspects of a US-based import business that provided markets for Third World handicraft development projects and also expanded Save the Children's domestic outreach.
- Established mail order, multi-location retail and wholesale sales divisions and supervised the implementation of professional operating systems.
- Brought the business from a zero base to \$1.8 million in annual sales volume in four years.
- Positioned Save the Children as a national leader in development-oriented marketing and creative retail and catalogue sales.
- Expanded Save the Children's constituency/customer base by 50,000 individuals.
- Provided small business advisory services to twenty Save the Children field offices world-wide in project design and implementation, management, product development, financial analysis, and marketing.

1980 - 1983

Independent Consultant, Cambridge, MA

- Developed a US-based international business-to-business resource exchange and an active market linkage system for Asian exporters.
- Conducted workshops for Third World entrepreneurs and government officials on penetrating US markets.
- Evaluated the capacities of government institutions in five Asian countries, including India, Nepal and Bangladesh, to support small-scale industries and promote exports.
- Conducted a feasibility study for a snack food industry in Nepal.
- Completed a study on rural, non-farm employment in India and developed a plan for substantial job growth.
- Conducted an evaluation of a small business development project in Haiti.
- Assessed the potential for market-oriented, handicraft development projects in Egypt and Oman.

1979 - 1980

Executive Director, Aid to Artisans, Boston, MA

- Established a national sales network for a non-profit marketing organization.
- Expanded supplier base with export-oriented Third World projects and development organizations.
- Broadened client base and established national identity through creative marketing and promotion.

Other Experience

- As UNDP Program Officer, provided program and planning support for UN funded development projects totaling \$15 million, coordinated UN fellowship program, and negotiated placement of UN Volunteer program.
- Owned and managed a retail gift shop for imported home furnishing and decorative products in Harvard Square, Cambridge, MA.
- Chaired the Social Studies Department of an independent, private school in Maryland.
- Directed two Peace Corps training programs for vocational teachers in Nepal.
- Taught vocational agriculture as a Peace Corps Volunteer in Nepal.

Education:

MA School of Advanced International Studies (SAIS),
Johns Hopkins University, Washington, D.C.

BA Dartmouth College, Hanover, N.H.

Personal Information: Languages include Nepali, Hindi, French, Romanian and Arabic; married with two children; hobbies include sports, photography and gardening.

Os Nossos Doadores

O trabalho da ATA é possível através do suporte generoso de várias fontes – Instituições governamentais, organizações multilaterais, fundações, municípios, indivíduos e através da participação activa de importadores e retalhistas. As maiores contribuições provêm de: American Express Foundation, Fundação Ford, International Finance Corporation, W.K. Kellogg Foundation e Agência de Desenvolvimento Internacional dos Estados Unidos.

Como Se Envolver

Há muitas maneiras de se envolver com ATA. Para saber como, contacte o gabinete de Desenvolvimento (860) 947-3450 ou através de endereço electrónico, development_office@aidtoartisans.org.



Declaração de Missão

Aid to Artisans é uma organização sem fins lucrativos que oferece a nível mundial, uma assistência prática aos 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 de colaboração para o desenvolvimento, produção e comercialização de produtos de artesanato, Aid to Artisans ajuda a proporcionar benefícios económico- sociais e sustentáveis aos artesãos, numa base de respeito para com a cultura das pessoas e uma enorme sensibilidade para com o meio ambiente.



aid to artisans
From Maker to Market

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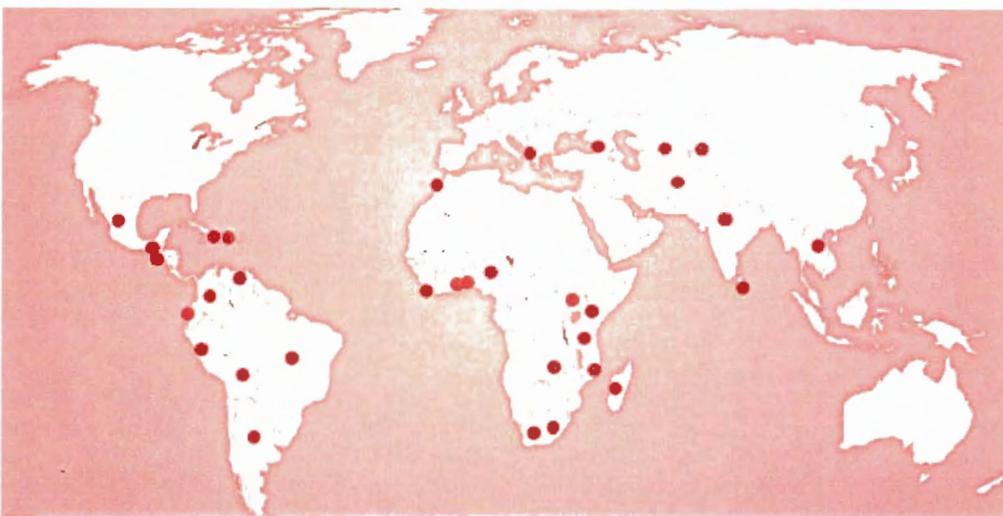
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www.aidtoartisans.org



Onde Trabalhamos

AFEGANISTÃO*
ARGENTINA*
BOLÍVIA*
BRASIL*
COLÔMBIA
REPÚBLICA DOMINICANA*
EQUADOR*

EL SALVADOR
GEORGIA
GHANA*
GUATEMALA
HAITI*
ÍNDIA
KENYA*

REPÚBLICA KYRGYZ*
LAOS
LESOTHO*
LIBERIA*
MADAGASCAR
MACEDÓNIA
MÉXICO

MARROCOS*
MOÇAMBIQUE
NIGÉRIA*
PERU*
ÁFRICA DO SUL
SRI LANKA*
TANZANIA*

TOGO*
UGANDA*
UZBEKISTÃO
VENEZUELA*
ZÂMBIA*

Bold = Localização dos escritórios da ATA
Itálico = Programas da ATA
* = Programa de pequenas doações da ATA
(Tal como em Setembro de 2004)

O Que Fazemos

Aid to Artisans (ATA) é uma organização sem fins lucrativos que oferece uma assistência prática e treinamento para as empresas de artesanato nos países em vias de desenvolvimento. Através da sua aproximação efectiva, Produtor para o Mercado, ATA gera oportunidades económicas e cria empregos. Trabalhando com produtores locais, exportadores e expedidores e criando uma ligação com os compradores, ATA oferece um abrangente serviço orientado para o resultado



e um programa de treinamento formal designado por Prontidão para o Mercado. O programa é realizado no decurso das feiras internacionais mas também nos diversos países em vias

de desenvolvimento. Especialistas oferecem seminários que incluem tópicos como:

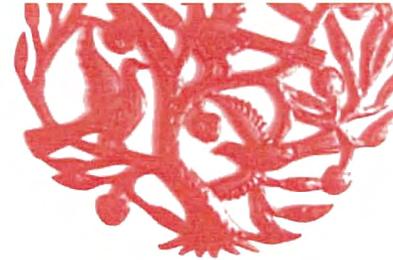
- Expectativas do comprador e serviço ao cliente
- Custos e preços
- Exportação
- Desenvolvimento do produto
- Promoção
- Tendências do mercado

Para mais informação sobre o nosso programa Prontidão para ao Mercado, visite o site da ATA, www.aidtoartisans.org e clique "What We Do" depois "Training."

Uma assistência prática no terreno que é o essencial dos programas da ATA nos diversos países, é oferecido em áreas específicas, como desenho e desenvolvimento do produto, técnicas de produção, embalagem e exportação.

ATA apresenta aos artesãos novos mercados, nos níveis locais e regionais e providencia espaço nas maiores feiras internacionais inclusive na Feira Internacional de Brindes de Nova York, Ambiente e Tendence em Frankfurt na Alemanha e SARCDA na África do Sul. A vasta rede de compradores da ATA nos Estados Unidos e na Europa, permite juntar os artesãos com os compradores e ajudar a desenvolver ligações de negócios duradouros.

Os produtos promovidos de modo crescente aparecem em catálogos populares, lojas e revistas, inclusive Neiman Marcus, Smith & Hawken, Pottery Barn, Pier 1 Imports, Crate & Barrel, Sundance, *Bon Appétit*, *Metropolitan Home*, *House & Garden* e *The New York Times*.



Programa de Pequenas Doações

ATA ajuda os artesãos directamente através de um programa de pequenas doações para comprar ferramentas, equipamento e facilitar a obtenção do treinamento. Empregando voluntários e financiada por indivíduos e fundações, o programa ajuda grupos de artesãos não assistidos pelos programas mais formais. Para mais informações contacte small_grants@aidtoartisans.org ou visite o site da ATA, www.aidtoartisans.org e clique "What We Do."



Quem Somos

Fundada em 1976, ATA é uma organização Internacional sem fins lucrativos baseada nos Estados Unidos e que trabalha em parceria com redes internacionais de organizações não governamentais, grupos de artesãos e empresas. Como líder reconhecido com provas dadas, a ATA já trabalhou em mais de 110 países. Os escritórios e o pessoal são actualmente localizados em África, Europa Oriental, América Central e do Sul e o Caraiba. Para mais informações leia "About ATA" no www.aidtoartisans.org.

Resultados

Nos período fiscal de 1999-2003, os artesãos produziram negócios superiores a 85 milhões de dólares americanos. Durante o mesmo período, ATA ajudou cerca de 90,000 artesãos dos quais dois terços são mulheres.



Total SARCDA sales from 2002 - 2005

Producer Group/Country Program	2002	2003	2004	2005
	FOB sales in USD	FOB sales in USD	FOB sales in USD	FOB sales in USD
Mozambique (ATA)	\$4,834	\$7,688	\$5,236	\$12,000
South Africa (BAT Shop)	\$15,900	\$26,398	\$18,462	\$16,205
South Africa (Wetlands)	n/a	\$14,744	\$20,000	n/a
South Africa (CCDI)	n/a	n/a	n/a	\$4,295
South Africa (Rorke's Drift)	n/a	n/a	n/a	\$3,985
Tanzania (Marvelous Batik, ADAT, Mikono, MOTO)	\$50	\$2,043	\$1,098	n/a
Ghana (African - Dream)	\$475	n/a	n/a	n/a
Zambia (Choma, Kubu + Moore Pottery)	n/a	\$4,829	n/a	n/a
Total	\$21,209	\$55,701	\$44,796	\$36,485
	24 square meters	64 square meters	64 square meters	64 square meters
	(exchange rate 1USD = 10Rand)	(exchange rate 1USD = 7.8Rand)	(exchange rate 1USD = 6.5Rand)	(exchange rate 1USD = 6.5Rand)

