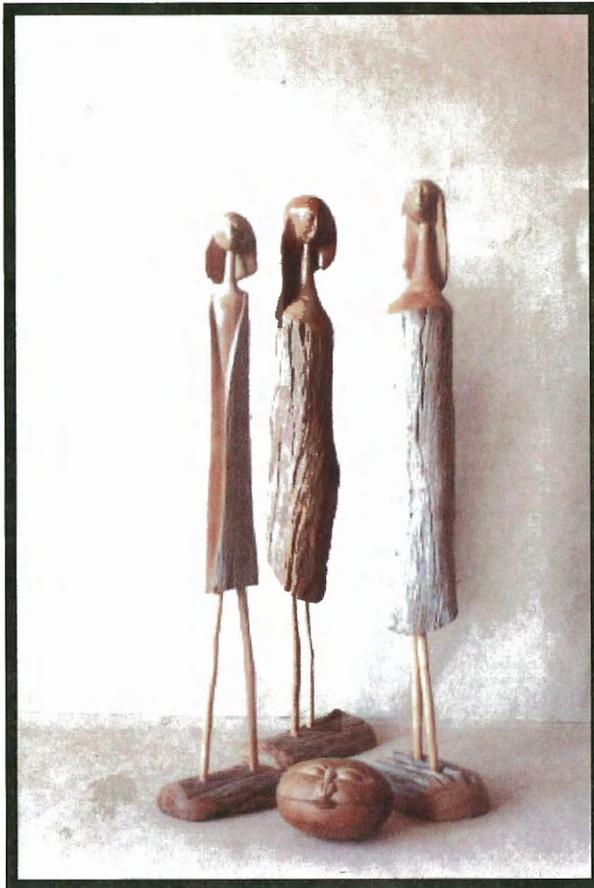


Regional Initiative for Southern African Enterprises (RISE) Annual Report

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Summary of Program, Administrative, and Financial Status

On September 30, 2001, ATA completed its third and last year of the RISE program. The overall goal for RISE program was to support artisans businesses in southern Africa and to strengthen ATA internally. During the life of the Project (LOP) ATA implemented the program in Mozambique and Tanzania, and conducted reconnaissance and minor engagements in South Africa and Zimbabwe. ATA has met the majority of its objectives outlined in the proposal and the detailed implementation plan.

Funding for core strengthening provided ATA with an opportunity to invest in the agency's development department and to begin revamping the institution's monitoring and evaluation process. The internal objectives of RISE included diversifying ATA's funding base, decreasing the agency's reliance on USAID funding and improving the institution's ability to monitor itself. During the RISE program, ATA emphasized researching and cultivating foundations and corporations to create linkages with non-AID funding partners. Towards this end, ATA's development department was restructured and a department of Program Initiatives was created. ATA researched over 100 potential funders for the RISE program and as a result was able to successfully match the grant every year. ATA is proud of its accomplishment in this area and believes that long-term relationships with the potential to benefit artisans in southern Africa and other ATA countries, will be the sustained result of this research. ATA also conducted two external evaluations: a mid term evaluation in Y2 and a final evaluation at the end of RISE.

In Mozambique ATA worked directly with artisans in Maputo, Nampula and Sofala in lieu of an NGO partner. The artisans' businesses have grown considerably this past year and the orders they received via ATA-sponsored trade shows and buyer visits have challenged their production capacities. In Y3, ATA worked to increase the capacity of the artisans' workshops and to continue to bring in new buyers and respond to markets demands. ATA used a Ford Foundation grant to stimulate the development of a national artisans' association and develop a strategy for the sustainable use of wood in craft production. ATA also organized its first Mozambican craft fair in December 2000. ATA plans to make this an annual fair and expects that the artisans' association will take over its management after ATA's departure from Mozambique.

In Tanzania, ATA partnered with AMKA Registered Trustees from the beginning of the program in May 1999. The combination of ATA's experienced international designers and AMKA's portfolio of buyers helped generate significant sales for the artisans. Successful collaboration with European counterparts, the investment of a strong importer and the expertise of designers and staff helped artisan businesses grow considerably. Exploris, a US based import company introduced to AMKA by ATA, has developed an independent relationship with AMKA during the course of the program - a relationship that will continue between the importer and AMKA long after ATA's intervention has stopped. Traidcraft Exchange (TX) and Fairtrade Association (FTA), are both European NGOs that have also been working with AMKA to develop product for the UK and Dutch markets, respectively. During RISE, ATA and the two organizations pooled financial resources and collaborated on joint objectives regarding design and marketing missions.

In South Africa, ATA concentrated its efforts on exploring potential partnerships, networking with key stakeholders and developing an action plan. The BAT Shop was identified as a key partner and ATA worked with them to develop a multi-faceted proposal, which will be implemented during ATA's follow-on USAID matching grant called Pan-African Artisan Enterprise Development (PAED).

In Y2, ATA had planned on developing a program and funding strategy in Zimbabwe and increasing its network of contacts within the country. However ATA postponed program development in the country because of political instability and violence. Nevertheless, ATA conducted research on the artisan sector in Masvingo province and also submitted a proposal to Development Alternatives, Inc. (DAI). In Y3, ATA was subcontracted by DAI to provide technical assistance and support for their USAID funded program called Linkages for Economic Advancement and Development (LEAD). ATA is currently doing an assessment of the craft sector in Zimbabwe, based upon which a strategy for linking Zimbabwean products to local and international markets will be developed.

At the end of the RISE program, ATA has met its match obligation. Funding awards for the RISE program were received from the McKnight Foundation, the Ford Foundation, West Foundation, the Ewing family and the International Finance Corporation. Other match donors included Rausing Trust, PODE, UMCOR, Chase Bank and numerous individual donors.

Section I. Background to Grant and Project Context

ATA submitted a proposal entitled "RISE" or "Regional Initiative for Southern African Enterprises" to USAID's Bureau for Humanitarian Response, Office of Private and Voluntary Cooperation, for consideration in their Fiscal Year 1998 Matching Grant Program. The proposal addressed USAID's strategic objective of Economic Growth by building the capacity of local craft-based NGO's and enterprises in Southern Africa, specifically in Mozambique, Tanzania, Zimbabwe and South Africa. The grant also provided ATA the opportunity to strengthen its ability to work on a regional basis, diversify its funding base and plan and monitor the benefits of our sustainable development programs. The total request to USAID in the original grant was for \$1.6 million over three years.

USAID awarded ATA \$1.2 million. Due to the reduced amount of the funding award, ATA scaled back its program and timeframe. ATA decided to begin in Mozambique, extend to Tanzania after six months and allocate project development funds to both South Africa and Zimbabwe. The total length of the program for Mozambique was set at 2 years 9 months, although ATA extended the program to 3 years 1 month, through Sep 2001. The goal in both South Africa and Zimbabwe was for ATA to develop a program and funding strategy in each country. Funds were initially received in August of 1998 and ATA began preparations for setting up its field office immediately thereafter. ATA's Regional Field Director, Lorraine Johnson, relocated to Maputo in October 1998 to begin on-site implementation of the program. In May of 1999, ATA began work in Tanzania through its partner, AMKA. Full details of the accomplishments and lessons learned in the first two years of the RISE program are detailed in the 1998-1999 and 1999-2000 Annual Reports.

The artisans in Mozambique and Tanzania were assisted through a series of product development and design consultancies, market linkage work and business training workshops. Each activity and its importance in ATA's overall strategy is detailed under Section II – Project Methodology. ATA's field staff and partner organization provided continuous support and follow-up with artisans on marketing, training and organizational development issues. Part-time field contractors in each country assisted full-time staff in tracking indicators and maintaining communication links for artisans groups in regions outside the capital.

The initial project was designed to demonstrate a regional approach to opening new markets for craft-based enterprises and preparing producers to compete successfully in the global market place. ATA's project in Central Asia was used as a model. In Central Asia, ATA realized that the synergies created by working in neighboring nations stimulated a level of market activity far beyond project expectations. In Central Asia, artisans were continually brought together in ATA-sponsored workshops and trade shows and the relationships thus established led to cross-border sales between artisan groups, trade linkages and an exchange of market contacts and design ideas. At the close of ATA's program in 1999, a regional association, representing artisan groups from five countries, was in its formative stages. (The association continues to be active and in contact with ATA, and sponsors regional fairs). ATA viewed the regional approach as a promising new direction that would increase economic activity in the artisan sector and bring recognition to the artisans in Mozambique and Tanzania. It was also anticipated that the regional effort would be cost effective and that design consultants and a marketing coordinator could work in both countries. Maputo was identified as the site for the regional office and the home base for the Regional Field Director.

The RISE project also provided ATA as an organization to improve its fundraising and monitoring and evaluation efforts. ATA's goal was to diversify its funding base and decrease its overall percentage of USAID funding and to develop and strengthen its monitoring and evaluation procedures. To achieve these goals, ATA identified and contracted with Technoserve (TNS) to provide mentoring services. The strategy developed was for TNS to conduct a series of on-site workshops and one-on-one trainings to help ATA build capacity in these areas. In addition the development department at Headquarters was restructured and a director of program initiatives and a director fund raising was added to the core team. As a result, ATA was able to successfully diversify its funding base, and bring down the overall percentage of USAID funding of 70% in 1998 to 64% in 2001.

ATA is pleased to see that at the close of the project, its partner NGOs and artisan enterprises have been trained to do business in new ways, offer new services, and move from a position of by-stander to one of active participant in the economic life of the community and region.

ATA had planned to close the program in May 2001, but it was extended into October to last until the Pan African Artisan Enterprise Development (PAED) program started. The follow on matching grant is for a five year program that will be implemented in three African countries; Mozambique, Tanzania and South Africa, giving ATA an opportunity to build on and expand the achievements of RISE.

Section II. Project Methodology

1. Summary of goals, methodology, inputs, outputs and gender equity

a. Goals and Objectives of RISE: The goal of the RISE program was to support artisans businesses in Mozambique and Tanzania and to strengthen ATA internally. The program had three main objectives: improve ATA's capacity to provide services to artisan enterprises; promote market-driven product development in Mozambique and Tanzania; and create and develop markets for Mozambican and Tanzanian craft enterprises.

b. Program Methodology: The RISE program utilized ATA's proven combination of design and product development consultancies with business training and market assistance. Because ATA's goal is to help artisans sell their work in the marketplace, assistance is provided at all stages of that process. Due to the competitiveness of international markets, it is imperative that artisans make a strong entry into the market with competitive, realistic, and fair pricing, excellent quality, and unique designs. Our methodology addresses all these needs.

c. Design and Production: Products sell when they are interesting, desirable, and offered at a fair price. ATA starts its work by adapting products to market trends. Short-term consultants with extensive market experience 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 design motifs. During and after the trip, field staff work closely with artisans to make prototypes and review samples with consultants, ATA's marketing department and with interested importers/wholesalers.

Design consultants and field staff pay special attention to the environmental impact of production, particularly the sources of wood in Mozambique. Production capacity is also assessed to ensure that the local production process can support an export venture. Often consultants institute quality control standards, help build or acquire more useful equipment, teach improved production methods, and set better delivery schedules.

Key inputs for design: Consultant trips are scheduled several times per year throughout the project to be able to continually offer new products to the market. In Mozambique and Tanzania, three were scheduled each year; however the schedule changed over the life of the project to accommodate local conditions. A typical consultancy lasts three weeks in the field plus one week of preparation and follow-up. In year 3 of the RISE program, ATA also conducted its first Internet consultancy whereby designs were sent via the Internet and put into production by the artisans with the assistance of local staff.

Key outputs for design: In Mozambique, during year three, two design trips took place, one in textiles, conducted by a South African textile designer and one in wood conducted by a US design consultant. In addition ATA's first Internet design dialogue was conducted. A US- based consultant sent computer- generated jpeg images of the designs to the Mozambican field staff, who assisted the artisans to produce samples from the images. *The Internet design images are included in the attachments.*

In Tanzania, two design trips were conducted in Y3 where ATA collaborated with other NGOs and stakeholders to share the cost of design trips and promote products in the respective markets of expertise. European NGOs such as Traidcraft (TX) and Fairtrade Association (FTA) and a US based importer (Exploris) pooled financial resources collaborated on design and marketing missions.

A total of 54 new product lines were developed in both the countries, and were exhibited in the New York Gift Fair in August 2001. Mozambican products were very well accepted in the NY Fair, making Mozambique ATA's top selling country.

d. Marketing: ATA has a two-tiered marketing strategy which focuses on the local/regional market and on export markets. Targeting the local market is a way to reach groups who are not export ready, teach valuable business development skills, and prepare for future export development, if the businesses become export-appropriate in the future. Products designed for export markets often sell well domestically, expanding or creating the local market.

The goal of ATA's marketing effort is to link artisans to the private sector. Once a solid business relationship has been forged, the buyer takes over the key functions of providing market trend information, developing new products, and providing the channel for crafts to be sold at retail. Through direct interaction, many new business relationships have developed between artisans and buyers. The principal venue for export sales are the large wholesale trade shows. In the US, new products are offered to the trade twice a year at the prestigious New York International Gift Fair (NYIGF).

Key inputs for Marketing: For the local market, local fairs and street markets are the primary venues. The New York International Gift Show is the primary venue for artisans targeting export markets. This show attracts nearly 50,000 buyers and is the largest venue in the US for gifts and decorative accessories. The show is held twice a year. In Europe, a similar show, Ambiente is held every year in Frankfurt and was also targeted for attendance by RISE.

During the show, ATA gauges market reaction to products and uses this feedback to further refine existing products and create additional lines. When appropriate, ATA hires an experienced marketing expert to scout the fair on behalf of artisans. The scout promotes the product lines, identifies buyers and accompanies them to see products in the booth, and documents relevant trends for future product development.

Key outputs for Marketing: During RISE, ATA expanded its trade show presence to the Atlanta Gift and Home Furnishing Market and the San Francisco International Gift Fair. Mozambican products were exhibited in four international trade shows. In addition to these international fairs, in the last year of the RISE program ATA organized its first Mozambican local fair in Maputo, which will continue to be held on an annual basis.

Tanzanian artisans participated in the San Francisco International Gift Fair and Ambiente show in Frankfurt in addition to the NY trade show. A US based importer-Exploris introduced to AMKA by ATA, cost-shared with ATA on design trips, booth space and worked closely with

ATA and AMKA during year three. In the NYIGF Aug 2001 show, Exploris had a range of products from producer groups that AMKA/ ATA worked with. Exploris is now carrying product lines from five producer groups.

Marketing activities, including mailing out invitations, following up with buyers and researching new importers were conducted throughout the year by both the home office and the regional staff.

e. Training: ATA's experience has shown that in order to interest buyers and successfully sell to them, artisan enterprises need to clearly understand business practices and expectations. This is especially true in international markets, where orders are usually larger than in local markets. Trainings are led by consultants, field staff, and partner organizations as needed. Training content is based on the articulated needs of artisans and cover topics that ATA sees as their weaknesses. ATA uses a hands-on, interactive approach both in formal daylong seminars for as many as 100 participants, and in on-site consultations with a group of artisans at their workshop.

Key inputs for training: The training was provided at two levels: in-country local training and the US based ATA Market Readiness Training Program. The local inputs were periodic workshops/seminars and one-on-one consultation with RISE staff. Workshops in Mozambique were generally three days long and brought together the majority of artisans participating in the country's program and addressed a range of topics. In addition, field staff visited the artisans in the field and reinforced lessons learned or covered topics on an individual basis. In Tanzania, ATA supported the existing AMKA-sponsored trainings.

In Year 3, a pricing and costing workshop was scheduled to be conducted in the month of September by Tradecraft with AMKA staff and some select producer groups. However, this had to be postponed due to the September 11th events. This is now being held in late November.

During the life of the project, five Mozambicans and six Tanzanians attended ATA's US-based Market Readiness Training Program.

f. Gender equity issues: In Mozambique, ATA focused its assistance during RISE on designing and promoting the most marketable products – which are carved wood. Men traditionally carve wood and ATA worked with a majority of men during the first two years of the project. ATA acknowledged the imbalance in beneficiaries and in Y3 contracted a textile designer who assisted ATA in designing marketable products for women producers. This issue is discussed in detail in Section IV. In Tanzania, ATA has made a concerted effort to identify and work with women's groups. One such example is that of the Wawata women's' group in Njombe that has done remarkably well and helped improve the lives of many women and children in the community. In year three the number of women impacted by the program in Tanzania grew by 72%. The Wawata women's group largely contributed to this growth. Their remarkable and apparent success inspired and attracted men to learn basket weaving and join their group. The leader of the group continues to be a woman.

2. Comparison of accomplishments to those proposed for Y3.

Timelines: A comparison of planned activities as presented in the DIP versus actual implementation in each country is presented in the section IV. Country wise timelines are included in the attachments.

Section III. Monitoring and Evaluation

Describe and discuss the changes to the following from the originally presented:

a. Baseline data: Baseline information has not changed from the original information presented in the DIP. While the baseline information gathered in Mozambique was exhaustive, ATA has concluded that a more modest baseline based only on project participants is a more effective, less expensive management tool. ATA has adapted the Mozambique survey form to meet that need in other countries.

b. Targets: Because part of ATA's learning agenda in this program was on monitoring and evaluation, targets and indicators were adjusted during the project to try to better capture effective work. For example, ATA's "repeat buyer" indicator demonstrates continuing relationships with buyers. This was originally proposed to include only importers and wholesale buyers, but was later expanded to include retailers. After consideration, ATA concluded that including retailers did not add to the effectiveness of the indicator, and has reverted to including only wholesale/import buyers. The planning matrices reflect a return to the original, lower targets for wholesale buyers only.

In Mozambique, some of the indicators were overly ambitious, in particular the business plan and links to credit program indicators. Most of ATA's artisan clientele are marginally or not literate and only marginally numerate; although the project has worked on business visioning and longer term planning, business plans are still in the future for these micro enterprises. Likewise, links to credit are premature until the annual flow of orders smoothes out.

During the mid-term evaluation, project staff realized that the existing monitoring plan, developed in the first year with TechnoServe assistance was too complicated and required substantial staff time to complete. Several indicators were identified as not contributing to the management of the program, and will be dropped for ATA's follow-on matching grant, PAED.

c. Critical Indicators of Effectiveness: After three years of considering other indicators, the critical indicator of effectiveness for Aid to Artisans remains total sales. While many things can go wrong to prevent sales from happening, increasing sales do indicate that more saleable product is reaching the market, and repeat sales indicate that customer service is at least adequate. During the life of the matching grant, ATA began tracking information across the agency on sales leveraged in all projects, and the quality and reliability of these data have improved in that time. In FY01, ATA affected the lives of more than 25,000 artisans and leveraged \$5 million in FOB sales (retail equivalent is approximately \$35 million).

ATA conducted both midterm and final external evaluations, which have been submitted to AID. ATA's core strengthening agenda for the RISE program included the development of a monitoring and evaluation manual. A draft was written in the second year, and field offices have been testing it. ATA's new project in Honduras used the RISE baseline survey as a starting point for a revised and much more concise baseline data tool. The RISE final evaluation also identified other useful M&E tools.

d. Gender: Craft production in many parts of the world is a gender-specific activity; this is true in southern Africa. Market trends cannot be controlled for gender. The RISE program, however, has made an effort to balance the gender composition of the program clientele. In Mozambique, the most successful products have been wooden, which is worked by men. Program staff have identified several women's groups and conducted training and product development for the local market with those groups. In Tanzania, the project sought out a women's basket-weaving group in Njombe, and the resulting baskets have been sold well with excellent long-term potential. Overall, the project reaches approximately 60% women. The most important result for artisans, sales, is more skewed toward men, especially in Mozambique.

Section IV: Review and Analysis of Project Results by Country

MOZAMBIQUE

4.1 Mozambique for 2000- 2001:

a. Specific outputs achieved:

Progress toward indicators is addressed in section 4.2. Additional outputs include:

National Outputs: During the last year of RISE, ATA accelerated its efforts being made under the Ford Foundation funding, which focused on stimulating the development of a national artisan association and developing a strategy for the sustainable use of precious wood in craft production. The results of these efforts include two major steps towards ATA and artisans' efforts to ensure a sustainable, successful and growth-orientated artisan sector: the formation of a national artisan association, ANARTE (Associação Nacional de Artesãos) and a draft accord between artisans and community members that will ensure a managed source of precious wood. In collaboration with the Confederation of Mozambican Economic Associations (CTA), ANARTE prepared its first draft of its statutes. With the assistance of ATA, the association is now revising and strengthening the draft in order to make sure it is realistic, comprehensive and that it accurately reflects the objectives of the association. ANARTE'S draft mission statement is:

[ANARTE-Mozambique, a national association of artisans, unites artisans at the national level to develop and strengthen craft business, through training, product development, the market link and financial assistance to its members. ANARTE defends the interests of the artisans with respect to its culture and environment.]

ANARTE currently uses ATA's office for the weekly meetings of its Installing Committee elected during ATA's last national artisan workshop in June 2001. Once ANARTE's statutes are official, CTA will donate a computer to the association so that they can begin their outreach to members and gain access to the Internet.

ATA member artisans participated in Mozambique's second conference on Natural Resource Management, a strategic opportunity for the artisans' issues to be brought to a national audience and placed formally on the government's agenda. ATA staff organized an exhibition in the conference reception area to demonstrate to the other participants the value added to the precious wood by artisans, the importance of artisan participation in the development of sustainable strategies for the use of natural resources such as sandalwood, African Blackwood, and rosewood, and the role of ATA in this craft enterprise development process. Artisan participant feedback included these comments:

We managed to get our voice heard and be on the invitee list for future conferences.

I won't go back now and cut my wood any which way, I am conscious now on preserving our precious raw material...

Through the assistance of the Ministry of Agriculture and Rural Development's Lecuati Project, a collaboration directly resulting from our participation in the conference, Mozambique's first ever accord between a community and a group of artisans has been drafted, and once it becomes official it will promote a more sustainable source of sandalwood for Maputo-based artisans. ATA hopes that a similar approach can be taken in other provinces, especially for African Blackwood and rosewood, and plans to intensify its efforts under PAED.

Through matching funds raised through the West Foundation, the first ATA-organized Mozambican craft fair, *As Mãos* (The Hands), was held in December 2000. Ten enterprises representing 133 artisans (of which 42% were women) participated. Altogether, artisans sold worth \$2,163 during the two-day period. Tritique, a women's textile group, earned the highest sales. The women made \$625 in the two days of the fair, which is substantially more than they had made in many months prior to the fair. These sales were the direct result of ATA design assistance. ATA assisted the group to create new market-driven product lines, introducing new fabric, color ways, product ranges and quality control techniques. Artisans were able to see first hand the value of product development and the need to have new designs. Buyer comments in ATA's visitor's book included:

ATA has given us a big vision...we hope for thousands and thousands of more ideas for you to give us... you have helped to further our production and progress!

ATA plans to make this an annual fair, which will be organized by ANARTE, after ATA's departure from Mozambique

In an effort to reach more artisans, ATA has developed a monthly bulletin, *As Mãos Falam* [The Hands Speak], which is distributed nationwide to approximately 1,350 artisans. The bulletin is an educational resource for craft enterprises and covers topics such as pricing and costing for export, local wholesale and retail markets, customer service, financial management, and marketing. Artisans who have achieved success in the marketplace are being highlighted each month in an effort to create role models for the artisan sector. Space is available for announcements related to ANARTE such as wood sustainability, workshops. It is ATA's hope that ANARTE will continue with this publication.

Publicity: The local office in Maputo has continued to garner press coverage for its success with the artisan community. Coverage of the local craft fair was published in the local newspaper *Savana*. An article written by the local ATA office will be published in the Mozambique/United States Chamber of Commerce's newsletter in October 2001. The article is included in the attachments. In August, ATA was asked to interview for a local documentary being developed through an international environmental group, IUCN. Local staff and an artisan representative were interviewed regarding the draft accord with the community in Djabula and ATA and artisans plan to develop similar strategies in other provinces in Mozambique. The interview will be published in the weekly series entitled *Making Profit with the Environment*. Mozambican artisans have been highlighted in various ATA publications throughout the year. Products have been highlighted in both ATA's and other importers promotional materials and a feature story on one of Mozambican's top products will be published before the end of the year.

Match funding outputs: In addition to the Ford Foundation and West Foundation funding, the local office in Maputo secured a grant for \$54, 925 from PODE (Enterprise Development Project) during the last month of RISE. Funds from PODE, a project of the Ministry of Trade and Industry together with World Bank and other government donor financing, paid for booth space at the August NYIGF, the participation of ATA's local Country Coordinator in ATA's US-based Market Readiness Training Program, one regional textile design consultancy, and one international design consultancy. The first 40% of PODE is counted toward the RISE matching funding goals and the balance towards the PAED program.

b. Effect on men and women: By the end of the Y3, ATA had directly assisted 449 artisans, representing 53 enterprises. Of the 449, 37% were women. As previously reported, the tradition of wood carving and turning in Mozambique is largely a male profession. But in Year 3, ATA focused its efforts on textiles, a category of Mozambican craft that is not yet marketable internationally and demand a more intensive technical assistance and design. In order to build sustainability into the program, ATA hired a South African textile designer who worked with two women's groups (a total of 21 women), in Maputo province. By the end of the project, the local office had identified a few other sewing/textile groups and plans to expand its reach to more women through these groups under PAED. Additionally, a women's group from Inhambane province, representing 45 women, participated in ATA's local fair, *As Mãos*. Two of the five-member ANARTE installing committee are women, one of whom was elected as the interim president, until ANARTE is official and able to conduct its first elections.

Through the distribution of the monthly bulletin, *As Mãos*, and the national artisan workshops, ATA estimates that it has reached an additional 900 artisans nationwide. Of the 53 enterprises, 19 are active in the program, which means they have a signed MOU with ATA and receive direct design assistance and market links, in addition to business and marketing training. *A list of organizations with active MOUs is included in the Attachments.*

c. Problems encountered and how addressed:

- Based on the low literacy and numeracy levels amongst the artisan community, it was not practical to assume that some of the enterprises would have written business plans by the end of the project. In an attempt to address this important aspect of the program, local staff

conducted a series of personal and business visioning exercises that would enable the artisans to begin to think about a five-year vision for their businesses and various business concepts, such as the difference between assets and liabilities. By stimulating the artisans to begin to think about their future today, some of the groups began to improve their workshops using profits earned from ATA-related sales. Other enterprises applied for ATA grants in an effort to improve their working conditions and thus production capacity as a means to future growth.

- Small bookkeeping and financial management also proved to be a greater challenge than initially anticipated. With increasing revenue and hired work as a result of increased sales, comes more responsibility. Despite training and the development of simple bookkeeping tools, artisans were reluctant to fill in the forms or keep close track of their expenses. Artisans would be able to quote their monthly sales, but the majority was not able to analyze sales in relation to their expenses, determine with accuracy whether their pricing was still accurate after six months, and conduct a yearly analysis of their businesses. Cultural influences also played a role in artisans not developing a habit of recording expenses and hours worked on a daily basis. This has caused some internal conflict with one of the large cooperatives, whose members tend to mistrust the group's leader. ATA has approached CTA (Confederation of Mozambican Economic Associations) for assistance in analyzing ATA training materials and helping the Country Coordinator to develop a more culturally refined approach to his trainings. The CTA accountant will work with ATA's CC in preparation for the next National Artisan Workshop in February 2002. ATA suggested to one of the larger cooperatives it works with to review their statutes or roles/responsibilities as a means of creating clearer understanding amongst its members. ATA's lack of training materials in the area of financial management and bookkeeping will be addressed under PAED.
- Some of Mozambique's major textile manufacturers have stopped production, creating major supply problems for the textile groups with whom ATA works. ATA's local office wrote an article for the US/Mozambique Chamber of Commerce's quarterly newsletter to bring this problem to the fore, in light of the goals of the United States' recent AGOA legislation. *The article is included in the attachments.* Through the assistance of ATA's South African textile designer, ATA has assisted the textile groups to source fabric in South Africa in preparation for future orders should the local textile companies not be up and running. This unforeseen problem is quite serious for the country at large, as Mozambican cotton fabrics were unique and of high quality and instead of capitalizing on this, Mozambique is forced to import fabrics. The stoppage has also meant a loss of jobs for the Mozambican people.
- Access to credit was an indicator that perhaps was not realistic from the onset, considering the long distance that Mozambican artisans had to travel to create a competitive edge. Limited production capacity meant smaller and less consistent orders making access to credit not a viable option. ATA provided grants through its small grants program to seven enterprises, in order to improve workshops and purchase tools. It appeared that the craft exporters were in a better position to receive and manage credit. ATA did recommend one local craft exporter to receive credit from a local lending institute called Novo Banco and began discussions with a few local credit providers, such as Tchuma, regarding the possibility of designing a credit program that would meet the special needs of a craft enterprise. To date, nothing has materialized and ATA is not pushing artisans to access credit at this stage. The Djabula project opens a possibility for a wood sub-committee to be developed under ANARTE that would access credit for the purchase of wood in large

quantities in preparation for the rainy season, from December-March, and improved production efficiency especially for larger orders.

d. Impact on local institutions, local policy and people outside the project:

- Through the Second Conference on Natural Resource Management, ATA has assisted artisans in gaining a voice in the community and elevating artisans' needs in relation to environmentally sustainable practices on the national agenda. As a result of the interview with ATA and the artisan's for the upcoming *Making Profit with the Environment* documentary, the needs of the artisans and initial activities promoted through ATA and the Ministry of Agriculture and Rural Development will be publicly broadcast, leading to a possible impact on future forest certification policy development.
- ATA has been instrumental in the formation of ANARTE, a national artisan association currently in formation. ATA helped ANARTE members create links with CTA, a local institution that assists economically oriented associations. This link has proved invaluable for ANARTE, as it enabled ANARTE to develop the first draft of its statutes. With this in hand, ATA was then in a position to help ANARTE fine-tune its mission and objectives, an activity that will be completed under PAED.
- During meetings throughout the project, ATA staff has repeatedly brought to the attention of government departments and the private sector issues faced by the artisan community and steps needed to improve their situation. A few examples include the closure of textile manufacturers and its impact on artisan groups working with textiles, especially in light of the AGOA legislation, poor conditions at the local Saturday craft market in Maputo, and policies related to the export of crafts purchased by tourists.
- ATA local staff has held various meetings with UNESCO to recommend an improved approach to their Empresa Jovem project, now known as Mozarte. This ongoing relationship will lead to future product design workshops with Mozarte members during the next phase of ATA's work in Mozambique.

e. Unintended effects:

During Year One of RISE, ATA dropped its original idea of ATA's own Regional fairs due to Mozambican artisans' capacity and prohibitive costs. However, Mozambican artisans were able to participate in a trade show in South Africa during Year 3 to gain some initial market response and network with South Africa buyers in anticipation of ATA's PAED program. Over 52 buyer contacts were made and discussions have begun with a South African distributor for orders from South African retailers. A solid result of this effort, was securing an order from a Namibian importer, Cobwebs, who was at the show. They have placed an order, which was fulfilled in Oct 2001. This represents the regional potential for Mozambican product and foreshadows the success ATA and the artisans can have under PAED.

4.2 Comparison of actual accomplishments to those originally proposed for Y3, state the reason for variance and discuss any anticipated problems in meeting final project objectives.

The planning matrix for the Mozambique program as presented in the DIP is included *as an attachment*. It outlines the three main objectives of the program and ATA's progress in meeting indicators. The objectives were:

1. To improve ATA's capacity to provide services to artisan enterprises
2. To promote market-driven product development
3. To create and develop markets

In relation to Objective 1, the M&E manual, though not fully completed is being tested in its current form. The field office is utilizing all relevant tools, and based on the experience of RISE will be in a better position to define those indicators that are worthy of being tracked and eliminating those that are cumbersome and not highly informative. The final evaluation assisted in refining the field approach to training and getting practical feedback from the artisans and the field staff on indicator usage and defining.

Under objective two, ATA has surpassed the number of artisan enterprises it expected to assist. To date, the local office has assisted 53 enterprises, comprised of artisan enterprises, exporters and a few groups who support some of the craft enterprises in production. These enterprises have received design assistance, business training and/or the market link. ATA's reach is much broader, however, reaching 1,350 artisans nationwide through its distribution of the artisan information bulletin *As Mãos Falam - The Hands Speak (see above)*. A list of participating enterprises is included in the attachments.

During Year 3, two designer workshops took place, one in the area of textile conducted by a South African textile designer, and one in the area of wood, conducted by a US design consultant. In addition, ATA conducted its first Internet design dialogue, whereby designs were sent via the Internet and implemented by the artisans with the assistance of local staff. As a result of ATA's design assistance the number of product lines developed and accepted in the marketplace by the end of Year 3 has surpassed ATA's expectations. In Y3 against a target of 25, a total of 42 product lines were accepted in the international markets. Market-driven product development has demonstrated to artisans that combining the needs of the market and producing quality products with competitive pricing can bring success, both locally and internationally. Under PAED, more effort will be focused on developing local design capacity, in anticipation of ATA's eventual withdrawal. Although production capacity was limited throughout most of RISE, artisans have begun to apply with success some of the basic production principles taught by ATA. Through ATA's small grants assistance program, seven enterprises have been able to improve their workshop and purchase tools that have enabled them to improve their quality and efficiency. These efforts need to be accelerated under PAED to ensure continued growth and a competitive edge.

During Year 3, ATA conducted two national artisan workshops with match funds from the Ford Foundation. ATA's effort towards its indicator "assisting artisan enterprises with the development of business plans" resulted in artisans beginning the process of visioning their businesses five years into the future, and exposure to the elements of a business plan. As mentioned above, no written business plans resulted under RISE due to the low literacy and numeracy levels of the artisans and no loans were obtained by artisans due to the absence of a local program designed to meet their needs and the lack of consistent orders based on low

production capacity. Craft business knowledge, for those who retook the pre/post test, increased on average by 101%. ATA has concluded that the instrument that ATA developed is not meaningful. ATA is exploring other ways to gauge the effectiveness of training programs in PAED. During the life of the project, five Mozambicans attended ATA's US-based Market Readiness Training Program including three local staff, one artisan and one craft exporter.

Under Objective 3, ATA exhibited new product lines developed in four international trade shows and one regional trade show. Resulting sales demonstrate that ATA has met both its sales targets for Year 3, with gross sales ranging from \$948-\$16,973 and net profits \$124-\$2,093. Sales levels presented in the Mozambican planning matrix represent ex-factory sales or the revenue directly received by the artisans from both the export and local market. FOB sales (or export sales), however, totaled \$70,200 over a two-year period, providing approximately \$8,000-\$12,000 in revenue for the local craft exporter ATA has been training under RISE. During the reporting period, artisans fulfilled orders for three new international buyers/importers and four repeat international buyers/importers. ATA is counted as a repeat international buyer/importer who distributes, like other importers, to a multitude of retailers who wrote orders at the trade shows. Three of the importers are based in the US and one each in France, Holland, Portugal, South Africa and Namibia. Fifteen enterprises have promotional materials, on average six apiece; materials include hangtags, brochures, pricelists, show invitations, tear sheets, posters and advertisements. *The Mozambique planning matrix is included in the Attachments.*

4.3 Describe the nature of the relationship with the local implementing partner and detail the structure of the working relationship between ATA and the partner.

As reported previously, there were no local NGOs in Mozambique with substantial craft components. Therefore ATA created collaborative agreements directly with the artisan enterprises. MOUs that spell out the respective roles and responsibilities of ATA's field office and the producer groups were developed from the onset of the program. During Year 3, ATA reviewed and revised the MOU initially signed by artisan enterprises. ATA tried to create incentives that would motivate the artisans to pay more attention to detail and deadlines. Levels based on sales volume were created, indicating the artisan's contribution to sample production, fees to be paid for ATA services, such as design assistance and participation in ATA's local fair, and symbolic late fees applied to orders not received within the deadline agreed upon. A draft MOU was presented during one of ATA's National Artisan Workshops for the artisans to provide overall feedback and suggest fee amounts. Using their suggestions, a new MOU was created and all artisans re-signed their commitment to the ATA program and their enterprises. *A copy of the new MOU is included in the Attachments.* The result of this change was immediately positive; artisan enterprises fulfilled orders on time and those who didn't, paid a small fee for being late. Paying a fee helped them to understand the seriousness of doing business overseas and ATA's investment in their business. By the end of Year 3, ATA had 19 active MOUs (i.e. enterprises that signed on to ATA's program and received design assistance, business training and/or the market link) and three MOUs were under development.

TANZANIA

4.1 for Tanzania 2000- 2001:

a. Specific outputs achieved:

Progress toward indicators is addressed in section 4.2. Additional outputs include:

Qualitative outputs: During the mid-term and the final evaluation artisans were asked to identify quality of life improvements they had experienced since they began working with ATA. Similar to Mozambique a number of artisans reported that they had used their additional income to reinvest in their businesses and made improvements on their workshop and homes. Towards the end of the program, several artisans in Tanzania were able to build modest new homes with their increased earnings. Some were able to pay for educational and medical expenses. *Pictures of new homes built are included in the attachments.*

The partner organization in Tanzania, AMKA, was active in providing services to artisans before the RISE program. However, AMKA staff reported that product development, quality control and marketing services improved significantly with RISE.

Match funding outputs: In Tanzania two matching grant funders contributed substantially to the program and enhancing the outputs. In September 1999 the **McKnight Foundation** granted the RISE/Tanzania program \$100,000 over two years to work with women artisans. AMKA identified Wawata Njombe as a geographically isolated group with promise that needed assistance. The main problem they encountered was that they were not able to meet the market demand due to their lack of year round access to the grass and reeds used in their baskets. In Year 3 with the help of the McKnight Foundation grant, a storage facility for raw materials was built which in turn enhanced production capacity significantly and as a result helped the group cater to large orders. *See pictures of the new facilities in attachments.*

An additional RISE match funder for Tanzania, earlier in the program was the Rausing Trust, who sponsored RISE's exhibition in Frankfurt, Germany in February 2000.

Relationship with Traidcraft and Fairtrade Association: Traidcraft Exchange (TX) and Fairtrade Association (FTA) are both European NGOs who have also been working with AMKA to develop product for the UK and Dutch markets, respectively. During RISE, ATA and the two organizations pooled financial resources and collaborated on design and marketing missions. With AMKA's guidance and approval, the three organizations started to cost share on design trips and promote products developed in our respective markets of expertise. This was advantageous to AMKA because it consolidated their design trips, which were easier to manage, and helped AMKA focus on developing strong product lines that had guaranteed access to US, UK and Dutch markets. The artisans benefited the most, because their products had three times the exposure they would have received if they were assisted solely by ATA and AMKA. ATA plans to continue the collaboration during PAED.

Involvement of an importer: Exploris, a US based importer first approached ATA in August 1999 because they were interested in carrying a line of picture frames from Zanzibar shown at the NYGS. A division of Exploris is related to a museum with an exhibit on Zanzibar and the

frames tied in with the display. Exploris' level of involvement has grown considerably in the past year and they have cost shared with ATA on design trips, booth space and have also visited Tanzania to meet with the artisans and the AMKA staff. By the end of the program Exploris was carrying product lines from five producer groups. This relationship is a strong example of the role ATA can successfully play in nurturing the link between producer groups and importers.

b. Effect on men and women

Similar to Mozambique, men and women traditionally work in different media. Men work with wood and women are involved in textiles and basketry. In Year 3 in Tanzania the RISE program impacted 255 men and 310 women, or a total of 565 artisans. It is encouraging to know that the number of women impacted by the program in Tanzania grew by 72% in Year 3. The Wawata women's group largely contributed to this growth. Their remarkable and apparent success inspired and attracted men to learn basket weaving and join their group. The leader of the group continues to be a woman.

c. Problems encountered and how they have been addressed

- **Artisans' workload and differing priorities:** Prior to ATA collaborating with TX and FTA, artisans commented to AMKA that they were working with too many designers and receiving small orders to produce prototypes for different markets. This was addressed through the collaboration discussed above. As a result producers were able to concentrate on perfecting one line and making sure that their production capacity could manage the orders received.
- **AMKA's workload:** The staff demands of implementing the RISE program in Tanzania were greater than anticipated. The RISE program provided salary support for one staff member at AMKA and at times her workload was excessive. The RISE country coordinator assisted in fundraising, marketing, organizing for designers and trade shows and handled all monitoring and collecting of indicators. During the mid-term evaluation the AMKA staff asked ATA to reevaluate this decision, and as a result communications were streamlined and the Monitoring and Evaluation charts were simplified. From then on AMKA worked with direct support from HQ.
- **Production issues:** Production issues for the Iringa baskets, made by the Wawata Njombe were a problem in the beginning of Year 3. Due to the lack of proper storage facility for raw material, the group had a limited production capacity and as a result they could not cater to large orders. The completion of the sheds for storage of raw materials addressed this problem and also provided storage space for finished products, therefore making it possible for the group to handle large orders. Picture of the new storage facility included in the Attachments.

d. Impact on local institutions, local policy and people outside of project

The Board of External Trade has historically sponsored a local trade fair for artisans each year. During this past year they did not have the resources to sponsor one, and with the help of ATA and AMKA a trade fair was organized. It impacted the artisans working with AMKA and those outside the project.

AMKA has always strongly encouraged producer groups to be environmentally conscious and replant trees after cutting, use natural dyes and organic practices. ATA's designers have reinforced this policy and support artisans adhering to these practices.

e. Unintended effects

AMKA's involvement and experience with Exploris and European importers introduced to them by ATA heightened their awareness of the demands and conditions of working with commercial buyers. In general terms, fair-trade buyers take a more development stance towards their work than commercial buyers who have a stronger business approach. ATA was instrumental in bringing Exploris to AMKA, and that has significantly boosted the order volume that AMKA receives independently of ATA.

AMKA has been interested in setting up a finishing center in their office where artisans can 'finish' their products before shipping. This will provide AMKA with more control over quality of the products. Exploris is interested in this concept and is in the exploratory stages of partnering with them on this initiative.

4.2 Compare actual accomplishments to those originally proposed for Y3, state the reason for variance and discuss any anticipated problems in meeting final project objectives.

A planning matrix for the Tanzania program as presented in the DIP is included in the *attachments*. It outlines the three main objectives of the program ATA's progress in meeting indicators. The objectives were:

1. To improve ATA's capacity to provide services to artisan enterprises
2. To promote market-driven product development
3. To create and develop markets

In relation to Objective 1, to improve AMKA's capacity to provide services to artisan enterprises, ATA is testing the draft M&E Manual. The field office is utilizing all relevant tools, and based on the experience of RISE will be in a better position to define those indicators worthy of being tracked and eliminating those that are cumbersome and not highly informative. The final evaluation assisted in refining the field approach to training and practical feedback on indicator usage and defining.

Under Objective 2, ATA has surpassed the number of artisan enterprises it expected to assist. ATA/AMKA has exceeded targets on the number of groups assisted, the number of product lines developed for both the local and international market and the number of product lines with international acceptance. Through AMKA, ATA has worked with sixteen organizations throughout Tanzania. The size of the groups ranges from 4 to 180. See attachments for details on enterprises in Tanzania. Over the length of the program a total of four design consultancies took place in addition to an oversight trip by ATA's Product Development Manager, which led to the creation of many new product lines. Successful product lines include a range of baskets from the women of Njombe, leather boxes from the Kilimanjaro region, and chests, frames and boxes from Zanzibar. All have a unique look and reach different markets. For more details see the planning matrix for Tanzania that is included in the attachments.

Products were exhibited at five major trade shows during the year: in New York during January and August 2000, in Frankfurt during February 2000, in San Francisco during February 2000 and in Birmingham (through TX) during February 2000. *Booth photos are included in the Attachments.* In addition, the products were exhibited in AMKA's showroom that is located on the ground floor of the AMKA building and at the artisans' workshops. Buyers visited both these locations during the LOP.

AMKA regularly works with artisan groups to prepare business plans, without the assistance of the RISE program. Five organizations participating in the ATA/AMKA program have developed business plans. ATA's target was seven. In Tanzania similar to Mozambique, it was difficult to find a local credit program appropriate for the artisan communities at this time. During the mid-term evaluation, artisans expressed awareness and knowledge of credit institutions and recognized the fact that they did not meet most minimal requirements. None of the artisans were receiving loans, and most said that the fifty- percent advance received on the orders provided them with enough income to purchase raw materials and pay for their living expenses until the order was complete and the remaining fifty- percent was received.

Objective 3 was to create and develop markets for artisan enterprises. FOB sales in Y3 totaled \$136,000. The products designed and adapted during ATA sponsored designed trips were well received by AMKA's existing portfolio of buyers. AMKA's buyers include Ten Thousand Villages, Global Village, Exploris, and Felisimo of Japan. During the RISE program Tanzanian product lines were exhibited in a local fair (IFAT) and various international trade shows: New York International Gift Fair (4 times), Ambiente (twice). AMKA was also able to exhibit products in Birmingham Spring Fair in UK twice through Traidcraft Exchange. These fairs/exhibitions have been very successful in opening up markets in the USA, UK, Japan and the local markets.

There were eleven new international buyers for Tanzanian products, compared to a target of 25. Four of these were repeat buyers. This number represents primarily importers. Importers and wholesalers generally place larger orders than retailers as the former in turn sell product to other retailers – so the figure of 4 is not inclusive of all stores carrying product from Tanzania. Ten organizations have developed promotional materials, on average three a piece, and the materials include photographs of product, price lists, tear sheets and hangtags. *Planning matrix in the attachments shows results and goals.*

4.3 Describe the nature of the relationship with the local implementing partner and detail the structure of the working relationship between ATA and the partner.

As discussed in section I. the RISE program was designed as a four country regional program, headquartered in Maputo. Due to the funds awarded, it was reduced to a regional program focused on Mozambique and Tanzania. The design of RISE as a regional program was examined during the mid-term evaluation. In Y1 and Y2 the Regional Field Director (Lorraine Johnson) oversaw the Tanzania program from the Maputo offices. The RISE country coordinator (Sharifa Msami) coordinated the program in Tanzania, with back-up support from AMKA's Managing Director (Stephen Matee). The program was backstopped in Connecticut by

the Project Officer for Africa, Tricia Matthews and then Sonu Rangnekar. Due partly to results of the mid-term evaluation, and also partly due to internal conversations within ATA, in Y3 the Tanzania program was considered a country program and was managed through home office.

SOUTH AFRICA

During the RISE program ATA's objective was to network within the country and to develop an action plan for ATA's future work in South Africa. This was completed in Y1 and detailed in the 1999 Annual Report.

In Y1, ATA applied for modest funding from the Chase Manhattan Bank to sponsor activities in South Africa. The funding was approved and the project was implemented in Y2. Acting on the advice of the BAT Shop, ATA's identified partner in South Africa, ATA provided design assistance to a group of 10 woodcarvers from KwaZulu Natal and created four product lines.

During the LOP, ATA's work in South Africa has been largely devoted to relationship building, vital in that highly political environment. In Y2, three trainees attended ATA's market readiness training program. The BAT Shop director participated in ATA's Craft Organization Leader Exchange program in 1999, and ATA conducted product development with several artisan enterprises resulting in orders from US importers. ATA will formalize its relationship with the BAT shop under the PAED program to reach and impact more artisans in South Africa.

ZIMBABWE

In Zimbabwe goals and activities were focused on developing a strategy for ATA's future work in the country. ATA wanted to develop closer relationships with craft-based NGOs and programmatic and funding strategies at the close of Y2. Visits to Zimbabwe by the Regional Field Director were to be the primary vehicle for networking. Though ATA anticipated beginning to work in Zimbabwe, due to the political instability and violence in Zimbabwe throughout Y3, ATA reevaluated its decision.

In Y3, the home office began a dialogue with Development Alternatives Inc. that resulted in a five-year partnership with DAI. ATA was subcontracted by DAI to provide technical assistance and support for their 5 year long USAID funded program called Linkages for Economic Advancement and Development (LEAD). ATA is currently doing an assessment of the craft sector in Zimbabwe, based upon which a strategy for linking Zimbabwean products to local and international markets will be developed.

Section V. Management Review and Analysis of Headquarters & Support Functions

ATA identified two key areas to strengthen during the life of the matching grant: M&E and funding diversity. M&E activities are described in section III above. ATA has made considerable progress in diversifying its base of financial support, as shown in the table below. Although the agency budget grew 83% during the life of the matching grant, the percentage of income from non-USAID sources still increased substantially.

ATA's Financial Diversity Goals and Performance.

| <i>Goal</i> | <i>FY98</i> | <i>EOP goal</i> | <i>FY01</i> |
|---|----------------|--|-------------------------------|
| ATA budget | \$1.98 million | None set | \$3.76 million, 83% growth |
| % ATA budget from USAID | 70% | 64% | 64% |
| Funding from individuals | \$136,000 | Increase by 10% per year, to \$181,000 | \$314,000 |
| Funding from foundations & corporations | \$105,000 | \$250,000 | \$512,000 |

To meet the match need for the matching grant, as well as ATA's need for unrestricted funding, the organization has devoted considerable effort to creating a professional development department that is well integrated with the rest of the organization. At the start of the matching grant, ATA had only recently hired a Development Director. The position, later reinforced by a Development Assistant, saw considerable turnover as the expectations and requirements of the job changed rapidly. ATA's current Development Director, Natalia Hanks, has a strong fundraising background and focuses her efforts on individuals and the major donor program. ATA's former Executive Director, Tom Aageson, made a transition in October 2000 to Director of Program Initiatives; he is responsible for overseeing new program development with multilateral and bilateral aid agencies, including USAID.

Aageson's work in developing relationships with new funders has resulted in small projects with the International Trade Center (part of the UN), the \$1.7 million commitment for funding by the UN Office of Program Services (UNOPS) for ATA's follow-on grant; interest on the part of the ILO and the IDB. Funding that was awarded to ATA through the IFC development marketplace competition in early 2000 did not materialize, as the needs of the US partners were too diverse to fit well with the RISE field program. Regional Field Director Lorraine Johnson succeeded in linking the RISE program to a World Bank micro enterprise initiative, PODE. ATA has been successful in accessing foundation funding, as well. Ford Foundation funded two projects, one in Mozambique and the second in India. Johnson was instrumental in securing the Ford grant for Mozambique and has strengthened ATA's ties to Kellogg Foundation as well.

Overall, raising the match has been a challenge for ATA, in part due to the substantial amount of the match and in part due to immature internal systems and turnover. In Year 3, raising the match became smoother as systems and expectations became more realistic and clear. Although ATA has more than met the match every year, staff found that match funders usually wanted not just a direct match but were interested in funding an additional activity. Ford Foundation, for example,

had a particular interest in wood sustainability issues, and so the Mozambique office devoted more time to the issue than it would have otherwise.

Many aid agencies and funders are devolving authority and decision-making to field offices, and ATA has responded to this trend. The nature of ATA's work requires close integration with US and European markets, so ATA is more centralized than many of its peer. While this will not change, during the life of the matching grant the Regional Field Director has been very successful in identifying and winning funding from donors in the region. In Tanzania, AMKA has been less successful in expanding its donor base, and has been constrained by uncertain funding from DFID, its major donor.

Internal communication became as an issue during the life of RISE and again during Year 3. ATA is working on improving the flow of communication between the field and home office. Developing a shared vision remains a challenge as the home office, heavy in marketing staff, tends to favor the market perspective while field offices and partner organizations understandably take an artisan viewpoint. Both of these must be integrated for successful artisans export development, and ATA's 2001 strategic plan focuses considerable attention on this issue.

RISE was originally conceived as a regional program, to build on the substantial benefits derived from ATA's regional project in Central Asia (1995-1999). Some aspects of the RISE program worked as expected, and others did not, but as a whole ATA learned valuable lessons for the planning and implementation of regional programs. In particular, ATA concluded that just two countries are not enough to create a viable regional program, especially when travel between the capitals is difficult and expensive. More information on the lessons learned is described in section VII. By the end of RISE, ATA managed the Tanzania program more like a country program.

In addition to financial diversity goals, ATA set goals for public relations and education. Midway through the matching grant, the organization changed its plan from attracting a major PR firm for pro bono work to hiring a PR staff member. As the organization grew, responsibilities from several staff were consolidated into one position. ATA has seen the fruit of this strategy in the form of considerably increased press appearances, both for the organization as a whole and for artisan products in the trade press. ATA has submitted a proposal to the Ford Foundation to research the best practices in artisan enterprise development and publish those best cases.

ATA set a goal of identifying market services to offer to young craft businesses and then market those services to small and medium artisan enterprises. The most formal of those services is the Market Readiness Training Program; a semi-annual training that brings in approximately \$20,000 per year in non-project income. ATA printed promotional materials and is in the midst of revising and reprinting the information. The organization has decided against printing promotional materials on other services, such as country-level artisan sector assessments or business-level product development and marketing plans, because these services require additional information beyond what a generic printed description could provide.

ATA participated in DOSA in the first two years of the matching grant but not the third year; the organization was already on track with an independent strategic planning process that built on the 1996 strategic plan. DOSA may be a useful tool in the follow-on matching grant. Like many of ATA's DOSA peers, human resources management is one of the areas where ATA is weakest. In the 2001 strategic plan, ATA prioritized hiring a part-time HR person to provide consistent policies and practices across the organization, and to improve communication on HR issues to field staff.

Section VI. Financial Report

CORE

| | AID Budget | AID Actual | PVO Budget | PVO Actual |
|------------|------------|------------|------------|------------|
| Year One | 104,402 | 100,105 | 200,601 | 278,265 |
| Year Two | 136,666 | 139,217 | 224,073 | 329,861 |
| Year Three | 199,050 | 130,549 | 85,761 | 282,824 |
| Total | 440,118 | 369,871 | 510,435 | 890,950 |

Mozambique

| | AID Budget | AID Actual | PVO Budget | PVO Actual |
|------------|------------|------------|------------|------------|
| Year One | 197,021 | 194,972 | 107,150 | 79,760 |
| Year Two | 144,528 | 210,378 | 135,320 | 154,173 |
| Year Three | 113,659 | 174,354 | 120,146 | 11,2046 |
| Total | 455,208 | 579,704 | 362,616 | 345,979 |

Tanzania

| | AID Budget | AID Actual | PVO Budget | PVO Actual |
|------------|------------|------------|------------|------------|
| Year One | 70,777 | 37,035 | 70,892 | 45,570 |
| Year Two | 108,780 | 87,323 | 184,741 | 148,179 |
| Year Three | 87,294 | 98,759 | 146,641 | 106,586 |
| Total | 266,851 | 223,117 | 402,274 | 300,335 |

1. Compare the proposed budget with actual and discuss any actual and/or anticipated variance from the proposed budget line items.

A summary of budget to actual that encompasses all three years and is broken down into summary line items is included in the attachments. Country data sheets and the financial profile of ATA and the RISE project are also included in the attachments. The total award from USAID for RISE was \$ 1,199,863 and the total match funds raised by ATA for RISE amounted to \$ 1,591,617.

Examination of the bottom line of the CORE budget reveals that ATA spent \$369,871 of the \$440,118 budgeted for under CORE. Wide discrepancies do occur within line items. ATA budgeted for \$134,000 to be spent in salaries over the LOP and spent \$206,000. The overrun was balanced by all of the other line items that were under spent. This overrun can be explained by ATA using fewer consultants and sub-contractors than planned. ATA planned to hire outside consultants for national account building/marketing activities, research of donors and proposal

writing and for public relations. During the past two years, and especially since February 2000, ATA has been able to provide all of these services in-house.

In the Mozambique program ATA had budgeted for \$455,208 and spent \$579,704. The largest line item overrun of \$59,638 came under salaries. Originally, it was expected that both the Regional Field Director (RFD) and a Regional Marketing Director (RMD) would split their salaries between Mozambique and Tanzania. Due to the large workload and demands of managing ATA's field office, a disproportionate amount of the RFD's time was spent in Mozambique. Also, as noted in the 1999 Annual report, ATA decided to substitute the RMD position for a Marketing Coordinator position in Mozambique and fold in the original responsibilities of RFD in Tanzania into one staff position – subsequently titled country coordinator. This imbalance reflects those changes made at the close of Y1.

In Tanzania, ATA budgeted for \$ 266,851 and spent \$223,117 leaving a balance of \$43,735. The staff changes discussed above contributed to the balance. Also, at our partner's request ATA reduced the number of consultant trips by one, which contributed to the balance. The collaboration with TX, FTA and Exploris also allowed ATA to offset some design, marketing and trade show expenses that were originally budgeted for under USAID.

The budgets and balance remaining for South Africa and Zimbabwe remain unchanged since the 1999 Annual Report.

2. Provide a brief discussion of fundraising plans and activities, main sources, status, and actual or anticipated problems.

Fundraising diversification was one of ATA's objectives for the CORE program. A full description of our efforts and accomplishments is described in Section V.

3. Provide a discussion of PVO cost-share, status, and any anticipated problems in meeting agreed cost-share, annual and total. Include corrective measure planned or taken.

At the close of Y3 ATA has raised \$1,591,617 in match money. This figure is cumulative for the LOP and breaks down as 1,249,606 in cash raised from private sources and \$ 342,012 contributed as in-kind. ATA has found it time-consuming, but manageable, to raise the match needed for the RISE program. A lesson was learned in Y1 that was reinforced in the following years. ATA learnt that donors or funders often put limits or conditions on their funding. The Ford Foundation is one example. They were interested in funding workshops and design trips, which were planned activities, but they also wanted ATA to survey artisan groups in Manica and Tete – two regions where ATA was not working. ATA has learnt a very important lesson during RISE: that is, how to balance the funders' interests with the interests of the program and still serve the artisans effectively.

Section VII. Lessons Learned and Long-Term Project Implications

1. Project costs and benefits

As noted in other sections of the report, the cost of working in rural areas where artisans are scattered has been high per client reached. Where artisans are more concentrated, however, such as in Njombe, Tanzania, even those quite distant from the capital can be reached in a sustainable way.

As expected, the cost of the Mozambique program was considerably higher than the cost of the Tanzania program. This is due to the existence of the Tanzanian partner which contributed financially and in-kind to the project and also had established relationships with many of the organizations and businesses in the craft sector. In Mozambique, artisans at the start of RISE were not organized and the program bore most of the costs of setting up the office and strengthening the sector.

2. Institution building assessment

AMKA has experienced financial difficulties in the past year as the major funder put all funding decisions on hold and the organization also hosted several hundred visitors for the global IFAT conference in June. As such, ATA and AMKA did not focus on institutional building.

As noted in the Mozambique country section, field staff has deliberately fostered the development of the Mozambican artisan association, and this organization is in the midst of formalizing itself. Ford Foundation funding has been essential in providing the national platform for training and organizing.

3. Sustainability

ATA's methodology leads to sustainability on two fronts. First, ATA forges links between buyers and artisan enterprises, and nurtures the relationship until both parties trust each other. These market links usually last for years after the project ends, and provide a sustained, long-term source of sales usually much greater than sales during the project.

Second, artisans are equipped with the skills and knowledge to be able to successfully negotiate in a business environment, provide appropriate customer service to keep buyers, manage their businesses, and respond to market trends. This enables artisan businesses to find and retain new buyers.

ATA did not expect that the Mozambique office would exist after the life of the project, because the three-year term of the project was too limited to establish an organization that could sustain an office. However, the award of a follow-on matching grant to an additional five years of work in Mozambique makes possible the strengthening of the nascent Mozambican artisan association.

4. Benefit distribution

The level of participation of men and women has been discussed in previous sections. More men than women are engaged in craft-based production in this region and thus benefit more from program activities. In both Tanzania and Mozambique, the project has deliberately targeted women to participate in the project. In Tanzania, one of the most successful groups, with the

largest sales and a committed international buyer, is the group of more than 200 women in Njombe.

In both countries, benefits were concentrated in the capital region where there is a concentration of artisans. Reaching project clients who are scattered or distant from the capital city or field office can be time consuming and expensive. Yet, geographic variety is often required to get a range of products in different media and with different artistic traditions.

The program has not tracked clients by age, but in general clients are adults in a range of ages. Children are not included in the program and there are relatively few elderly people.

5. Local participation and leadership development

Leadership development is only applicable as related to the development of the Mozambican artisan association as discussed in the Mozambique country description in section IV.

Several local organizations in Mozambique and Tanzania have participated in the program, both as program clients and as funders, usually with services or products in-kind.

6. Innovation and technology transfer

ATA has used digital cameras in both Mozambique and Tanzania to send product images to buyers and ATA's staff. The Internet has been used by ATA's marketing staff for market research and email is the preferred means of communication between offices and buyers. In Y3, a design consultancy was conducted via the Internet. The design images were sent to the field via the Internet and were implemented with the help of the local staff. This cost considerably less than a normal design trip, since both time and expenses of airfare and hotel were saved. The long-distance consultancy did not produce as many marketable lines as a normal trip, and much of the success of the outcome depends on the time and ability of local staff and artisans to implement designs.

In addition, field offices are beginning to send digital images of products to the home office for review before sending the actual samples. By reviewing images, ATA can request changes to products without the expense and time involved in international shipping. The long-term implications are that expenses are lowered and buyers benefit from faster communication.

7. Policy implications

As a result of the lessons learned in the matching grant and other programs, ATA is working to develop a field manual that will share ATA's best practices among field staff. A final copy is expected by the end of 2002.

ATA has also established a field director meeting apart from the distractions of trade shows, to share lessons between field offices and unify expectations and perspectives. The need for this meeting has been expressed by field staff and emerged again in strategic planning in 2001. The first meeting will be held in December 2001.

In part due to the fundraising challenges of the matching grant, ATA has restructured its development department several times during the life of the program. The current structure, in

place since October 2000 and functioning well, divides the work between ATA's development department, primarily responsible for individual giving and family foundations; ATA's new department of program initiatives, responsible for bi-lateral and multi-lateral funders, government grants, foundations, and corporations; and ATA's project staff (including the field) responsible for developing the concepts that meet both the funder's needs and programmatic needs. This new structure is functioning more smoothly than at any point in the past.

8. Partnering and collaboration

In Year Three, ATA continued to strengthen its ties with other funders, as described in section V. Increasing the diversity of funding sources remains an organizational priority in ATA's 2001 strategic plan, and the goals established reflect the lessons learned during the RISE program about the speed with which different funders make decisions and the overlap between funders' strategic agenda and ATA's.

Based on work in Tanzania, ATA has had specific, concrete opportunity to collaborate with Traidcraft Exchange, a UK-based organization working in crafts. TX, which has worked with AMKA since its inception, worked with ATA to develop an appropriate training program for Tanzania and to cost-share product design services for marketing in the British market.

Cost sharing of design services has its limitations, as each party must believe that the investment is effective. When a single product designer tried to meet the agendas of ATA, TX, FTA, Exploris, AMKA, and the artisans, his effort was diluted and less effective than with fewer partners. Sharing design services has been more successful when the participants are targeting different markets, and thus can use the same products.

ATA did not conduct formal mentoring activities with Technoserve in Y3, but staff continued to draw on the relationships established during the life of the project. In addition, both field staff and home office staff have drawn on peers for effective and efficient procedures and methods.

9. Replication

Although the regional model has not evolved as ATA originally envisioned it in southern Africa, the organization has identified other characteristics that are important for the success of a regional project and is pursuing other regional opportunities. In particular, a common language and a perceived cohesion both from within the target area and from the outside are important. ATA is pursuing regional projects in Central America and the Andes. The Central America project is likely to have several funding sources, with different startup dates, as some funding is country-specific. Interestingly, ATA is taking the idea of a regional program back to Central Asia, which was the inspiration for RISE.

Managing multiple funders with differing reporting requirements and different time frames has been a challenge for appropriate financial planning, as at times it was time-consuming to determine if basic field costs, including rent and staff time, were actually completely funded. As ATA closed out RISE and prepared for the follow-on matching grant, PAED, the organization is experimenting with the existing financial management software to produce new reports. Project staff is preparing budgets in a consistent format to facilitate the summarizing of budget information.

Section VIII. List of Attachments

A. Mozambique

- A1. Mozambique Timeline-DIP vs. Actual
- A2. Planning matrix for Mozambique
- A3. Internet design images
- A4. MOU for artisans
- A5. List of enterprises in Mozambique.
- A6. List of active MOUs.
- A7. Promotional material for Mozambican products.
- A8. Poster for the Mozambican fair, "*As Moas*"
- A9. Pictures from the Mozambican fair, "*As Maos*"
- A10. Mozambique press coverage
- A11. Pictures of Business training workshops in Mozambique.
- A12. Monthly Newsletter, "*As Maos Falam*"

B. Tanzania

- B1. Tanzania Timeline-DIP vs. Actual
- B2. Planning matrix for Tanzania
- B3. Enterprises in Tanzania.
- B4. Excerpts from Mark Kwami's design trip
- B5. Promotional material for Tanzanian products.

C. Core Program

- C1. Core Timeline-DIP vs. Actual
- C2. Planning matrix for the Core program
- C3. Executive summary from the RISE final evaluation report
- C4. Pictures from the RISE final evaluation
- C5. ATA's funding research 2000-2001
- C6. Budget to actual ledger for RISE project
- C7. Pictures from the International Trade fairs
- C8. ATA trade show invitation
- C9. Promotional material from a US based Importer
- C10. Pictures from the ATA Market Readiness Training, NY 2001
- C11. ATA magazine

Timeline for Mozambique Program

| Task Name | Year 2 - DIP | | | | Year 2 - Actual | | | | Notes |
|---|--------------|-------|-------|-------|-----------------|-------|-------|---------|---|
| | Q1 | Q2 | Q3 | Q4 | Q1 | Q2 | Q3 | Q4 | |
| | S/O/N | D/J/F | M/A/M | J/J/A | S/O/N | D/J/F | M/A/M | J/J/A/S | |
| Business fundamentals | | | | | | | | | |
| Craft business training: all 3 countries | | ■ | | | ■ | ■ | | | Export training, costing/pricing exercises |
| Enterprise & NGO development | ■ | ■ | | | | | | | Ongoing training and consultation |
| South - south exchange | ■ | | | | ■ | | | ■ | A south African Designer, Dawn |
| Product development | | | | | | | | | |
| Design consultant trips | ■ | ■ | ■ | | ■ | ■ | ■ | | Trips in November, December and March |
| Internet Design consultancy | | | | | | ■ | ■ | | Two Internet design consultancies were held |
| Market assessment trip | ■ | | | | | | | | Not needed |
| Market links | | | | | | | | | |
| US/European Buyers visits | ■ | | | | | | | ■ | 1 buyer from Italy & a regional importer from Namibia |
| NYIGF training &/or exhibit: Mozambique | | ■ | | | | ■ | | ■ | NYGS in Feb and August, also San Francisco |
| European fairs and marketing missions | ■ | | ■ | | | | | | |
| US-based marketing | ■ | ■ | ■ | | ■ | ■ | ■ | | NYIGF and follow-up |
| Mozambique local fair | ■ | | | | ■ | ■ | | | Mozambican local fair" As Maos", Dec2000 |
| Project evaluation | | | | | | | | | |
| Final Evaluation & report | | | ■ | | | | ■ | | Evaluation completed in August 2001 |
| Note: Q4* - RISE activities were planned to end in May but were extended to go through September. | | | | | | | | | |
| | | | | | | | | | |

**Program Goals and Objectives
MOZAMBIQUE**

| Objectives | Indicators | Baseline, targets and actual | Activities Conducted |
|---|---|--|--|
| <i>Mozambique</i> <i>Country Program Level</i> <i>Objective 1</i> Improve capacity to provide services to artisan enterprises. | 1. Number of M&E tools developed and implemented. | 1. Baseline: rudimentary M&E system with project specific tools Target Y3: M&E Manual complete & being used Actual Y3: M&E Manual draft being tested. | <ul style="list-style-type: none"> All relevant tools in place although not perhaps in the originally prescribed frequency. Some new tools developed. Oversight trip by USAID/PVC (Mary Herbert) October 2000 Final Evaluation June 2001 |
| <i>Mozambique</i> <i>Country Program Level</i> <i>Objective 2</i> Promote market driven product development | 1. Total number of assisted enterprises. | 1. Baseline: 0 Target Y3: 25 Actual Y3: 53 | <ul style="list-style-type: none"> The 53 enterprises assisted have received design assistance, training and/or the market link. In addition, ATA has reached 1,350 artisans through national distribution of its monthly artisan information bulletin, <i>As Mãos Falam</i> (The Hands Speak). 2 national artisan workshops conducted over the course of the year: September 2000 & February 2001 (both with matching funds from Ford Foundation) 1 Oversight Visit from ATA Executive Director (October 2000) 1 Marketing oversight trip by ATA's Marketing Director (October 2000) 2 designer trips: November 2000 (South African Textile designer) and March 2001 (US Designer) 1 Internet design consultancy (Nov./Dec 2000) During ATA's national artisan workshops funded by match funding from Ford Foundation, artisans began the process of business visioning. This is a long process due to educational level and lack of experience planning for future. The pre/post test was only re-administered to seven enterprises. ANARTE in formation; election of installing committee; development of draft statutes ANARTE artisan members have developed a draft accord with the community of Djabula enabling them access to a sustainable source of sandalwood, this being the first ever accord of its kind in Mozambique. (Ford Foundation Matching Funds) Multiple oversight trips to Sofala and Nampula provinces by local staff |
| | 2. Number of product lines developed for the local market. ⁱ | 2. Baseline: 0 Target Y3: 30 Actual Y3: see footnote | |
| | 3. Number of product lines developed with local or regional market acceptability. ⁱⁱ | 3. Baseline: 0 Target Y3: 35 Actual Y3: 59 | |
| | 4. Number of product lines developed for the international market. | 4. Baseline: 0 Target Y3: 26 Actual Y3: 60 (LOP) | |
| | 5. Number of product lines with international market acceptance. | 5. Baseline: 0 Target Y3: 25 Actual Y3: 42 | |
| | 6. Number of business plans. ⁱⁱⁱ | 6. Baseline: No assisted artisan groups have business plans. Target Y3: 12 Actual Y3: 0 | |
| | 7. Number of enterprises with assisted loans. ^{iv} | 7. Baseline: 0 Target Y3: 10 Actual Y3: 0 | |
| | 8. Average percent increase in craft business knowledge. ^v | 8. Baseline: Average score of 25% on pre/post test. Target Y3: 75% Actual Y3: 101% | |

Program Goals and Objectives MOZAMBIQUE

| Objectives | Indicators | Baseline, targets and actual | Activities Conducted |
|--|--|---|--|
| Mozambique <i>Country Program Level Objective 3</i> Create and develop Markets | 1. Gross sales for artisan enterprises. ^{vi} | 1. Baseline: Range from \$400 to \$4000 per artisan group. Target Y3: \$800 to \$8000 Actual Y3: \$948 to \$16,973 | <ul style="list-style-type: none"> • Participation in 4 international trade shows: twice at NYIGF, once at San Francisco International Gift Fair and once at the Gifts of Africa trade show in South Africa, resulting in first regional importer from Namibia. • Artisans participated in ATA's first local craft fair, <i>As Mãos (The Hands)</i> in December 2000.. • Artisans participated in the US Embassy July 4 festival (July 2001) • Visits by 1 importer/buyer: Italy |
| | 2. Net profits for artisan enterprises. | 2. Baseline: Range from \$14 to \$233. Target Y3: \$28 to \$466 Actual Y3: \$124 to \$2,093 | |
| | 3. Number of new international buyers. ^{vii} | 3. Baseline: no buyers. Regional targets Y3: 6 Actual Y3: 3 | |
| | 4. Number of repeat international buyers. | 4. Baseline: no repeat buyers. Regional targets Y3: 5 Actual Y3: 4 | |
| | 5. Number of enterprises participating in int'l trade fairs. | 5. Baseline: 0 Targets Y3: 10 Actual Y3: 14 | |
| | 6. Number of enterprises participating at local or regional trade fairs. ^{viii} | 6. Baseline: 0 Targets Y3: 75 Actual Y3: 18 | |
| | 7. Number of enterprises with promotional materials. | 7. Baseline: 0 Targets Y3: 15 Actual Y3: 15 | |
| | 8. Average number of promotional materials per enterprise. | 8. Baseline: 0 Targets Y3: 4 Actual Y3: 6 | |

ⁱ This indicator measures the product lines produced in conjunction with a RISE designer. It excludes lines artisans create on their own initiative, as it became increasingly difficult to define and track locally designed product lines and most artisans kept busy with the ATA-related product lines.

ⁱⁱ Market acceptability is defined as a product line that has a minimum of one buyer for at least one of the products in the line.

ⁱⁱⁱ This indicator was poorly conceived due to the low literacy and numeracy level and the need to focus on getting product developed, cost/priced, in the market and fulfilled during the RISE period.

^{iv} Limited production capacity due to lack of experience meant smaller and less consistent orders making access to credit not a viable option under the RISE program.

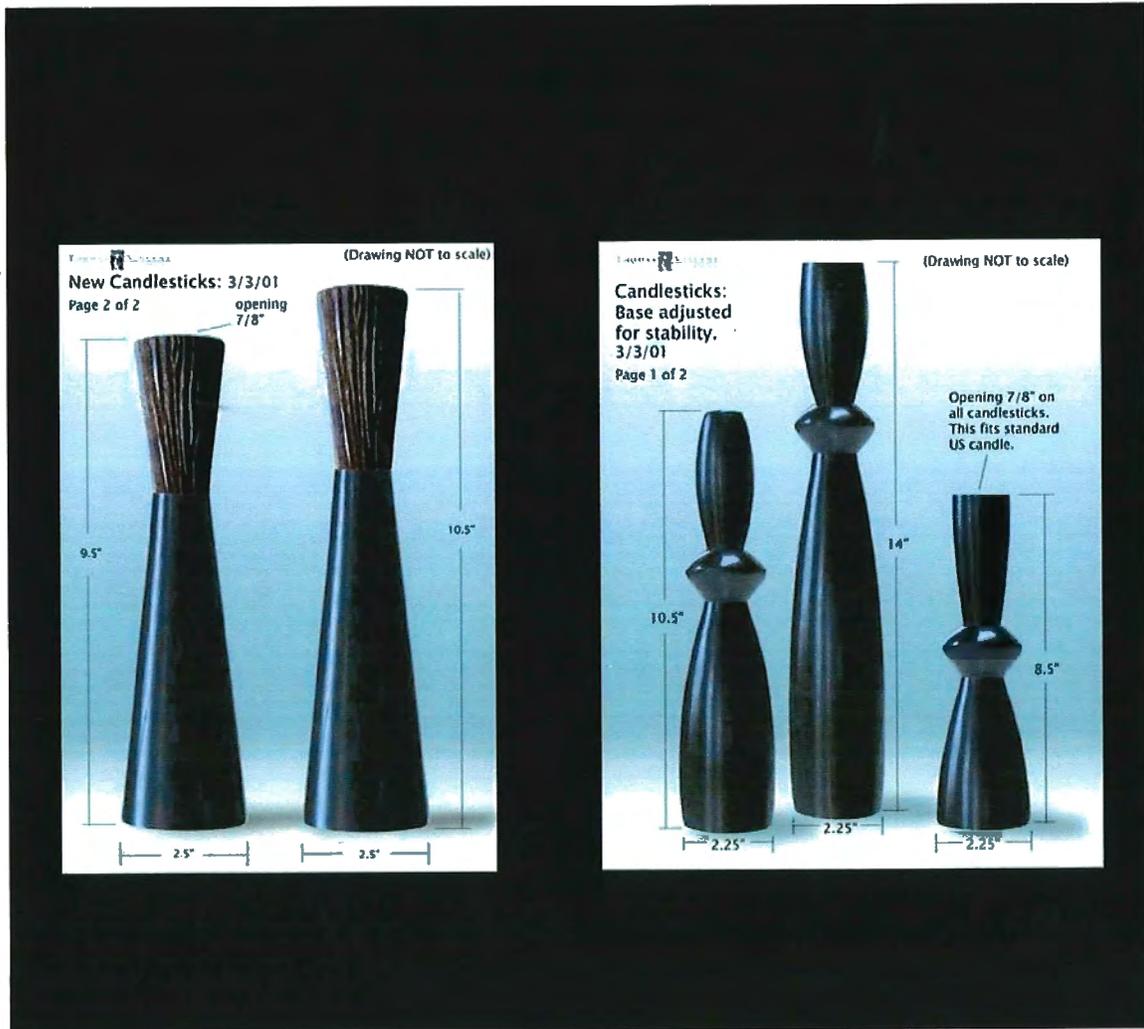
^v It was recognized early on in the program that the pre/post test was not well designed. The test was therefore given only to new comers to the program, with the local staff conducting only one follow-up test at the end of RISE and only with artisans who took the test at the onset of the program.

^{vi} Both net and gross sales ranges reflect sales figures only from those enterprises that worked with ATA throughout the entire Year 3 of the program.

^{vii} During Year 2 reporting, importers as well as retailers who ordered through ATA were counted as new and repeat buyers. The figures for both new buyers and repeat buyers represent only importers for Year 3, with ATA included as an importer.

^{viii} This initial target was set based on ATA conducting regional trade shows in Tanzania and Mozambique. This never occurred. Therefore our results are based on ATA local fair in December 2000, participation in two local bazaars, and one trade show in South Africa.

An Internet Design Image



MEMORANDO DE ENTENDIMENTO

entre

Aid to Artisans, Inc.

e

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

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

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

NESTES TERMOS É MUTUAMENTE ACORDADO QUE:

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

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

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

1.1. A empresa/artesão tem por obrigação, a responsabilidade de comparticipar 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 ira trabalhar no sentido de fazer ligações comerciais a nível local, regional ou internacional para os produtos aprovados pela ATA.

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

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

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

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

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

ALTERAÇÕES

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

DURAÇÃO DO MEMORANDO DE ENTENDIMENTO

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

a) Este memorando de entendimento poderá ser terminado por qualquer uma das partes por escrito com 30 dias de antecedência. A nota tem de descrever todos os motivos e datas da retirada.

b) Pelo cumprimento do programa e objectivos do projecto.

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

Aid to Artisans, Inc.

Posição

Data

Posição

Data

APÊNDICE

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

Grupo A:

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

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

A empresa deverá ter uma conta bancária.

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

Grupo B:

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

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

A empresa deverá ter uma conta bancária.

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

Grupo C:

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

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

A empresa deverá manter registo das vendas mensais.

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

Grupo D:

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

II. DATAS-LIMITE

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

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

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

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

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

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

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

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

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

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

III. FEIRA LOCAL DA ATA

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

IV. FORMAÇÃO

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

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

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

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

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

V. DESENVOLVIMENTO DE PRODUTOS

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

MOZAMBIQUE
RISE Artisans' Database

| Enterprise | # of Members | Men | Women | MOU Date Signed | NOTES |
|------------------------------|--------------|-----|-------|-----------------|--|
| MAPUTO PROVINCE | | | | | |
| Filimone | 9 | | 9 | 07/28/1999 | Filimone's direct group has 5 |
| Machava | 2 | 2 | | 03/24/1999 | * |
| ARNA | 8 | 8 | 1 | 07/15/1999 | * |
| Daude | 5 | 4 | 1 | 07/30/1999 | |
| Zamba I | 4 | 4 | | 09/20/1999 | |
| Zamba II | | | | 02/27/2001 | |
| Boaventura | 11 | 11 | | 04/24/2000 | |
| Mabanda | 6 | 5 | 1 | 08/03/2000 | |
| Mozarte | 33 | 15 | 18 | 03/31/1999 | * |
| Bicicletas | 4 | 4 | | 09/10/1999 | * |
| Mbeu | 22 | | 22 | 10/26/2000 | * |
| Mondlane | 6 | 6 | | | EXPORTER - MOU - to be developed in PAED |
| Salomão | 1 | 1 | | | |
| Shanty Craft | 5 | | 5 | | |
| Pascoal | 2 | 1 | 1 | 07/15/2000 | |
| Tritik | 9 | | 9 | 10/16/2000 | |
| Moyamoya | 5 | | 5 | | |
| ACTIVA | 4 | | 4 | | |
| Agostinho Langa | 3 | 3 | | 03/19/1999 | ** |
| Lorenco Jose | 4 | 4 | | 03/15/1999 | ** |
| Kanimambo | 5 | 1 | 4 | | Sewing group who works with Tritique |
| Bazar Malhangalene | 5 | 1 | 4 | | Sewing group who works with Tritique |
| Sebastian | 1 | 1 | | | Sewing group who works with Mbeu |
| Xikumbarte | 5 | 1 | 4 | in process | |
| Dimande | 9 | 7 | 2 | in process | |
| Octavio Jose da Conceicao | 4 | 4 | | in process | |
| Paulo Tinga | 1 | | 1 | 05/16/2001 | |
| Matule | 1 | 1 | | | |
| Misc workshop participants | 25 | 21 | 4 | | Includes workshop in Tchova, Mbeu |
| NAMPULA PROVINCE | | | | | |
| Milima | 11 | 11 | | 03/20/1999 | |
| Chamania | 5 | 5 | | 03/21/1999 | |
| Grupo Munhaco | | | | 05/22/2001 | 1st new product line yet to be shown |
| Annihoova | | | | 05/22/2001 | 1st new product line yet to be shown |
| Makonde Woman | 8 | | 8 | 03/22/1999 | ** |
| Ceramica Liberdade | 5 | 5 | | 03/23/1999 | ** |
| Mamudinho | 1 | 1 | | | EXPORTER - MOU - to be developed in PAED |
| SOFALA PROVINCE | | | | | |
| IUN | 17 | 17 | | 07/21/1999 | MOU suspended |
| Dondo | 17 | 17 | | 09/28/2000 | |
| 25 de Junho | 15 | 15 | | 09/27/2000 | |
| APIS | 70 | 69 | 1 | | |
| CABO DELGADO PROVINCE | | | | | |
| Saide Salimao | 12 | 9 | 3 | | |

| Enterprise | # of Members | Men | Women | MOU Date Signed | NOTES |
|---|--------------|------------|------------|-----------------|-------|
| MANICA PROVINCE | | | | | |
| Moises Sabao | 15 | 15 | | in process | |
| TETE PROVINCE | | | | | |
| Celestina | 1 | | 1 | | |
| Joao Marizane | 8 | 8 | | | |
| ZAMBEZIA PROVINCE | | | | | |
| Pedro de Jesus | 7 | 4 | 3 | | |
| NIASSA PROVINCE | | | | | |
| Joao Penieque | 1 | 1 | | | |
| GAZA | | | | | |
| INHAMBANE | | | | | |
| Zandamela Group | 12 | | 12 | | |
| Centro da Mulher da Associacao Malhalhe | 45 | | 45 | 12/12/2000 | * |
| Total | 449 | 282 | 168 | | |
| | | 63% | 37% | | |
| Notes: | | | | | |
| To date, we have 19 Active MOUs (including MOUs in process), which means they receive either design assistance, business training or the market link. | | | | | |
| * In-active MOUs (6) - means they do not receive any specific design assistance at this time or not-actively participating. | | | | | |
| ** MOU not renewed | | | | | |
| The list represents roughly 53 enterprises. | | | | | |

17 Active MOUs

| Enterprise | # of Members | Men | Women | MOU Date signed | Revised MOU (Renewed/new) |
|-------------------------|--------------|-----|-------|-----------------|---------------------------|
| | | | | | |
| Maputo Province | | | | | |
| Filimone | 9 | 9 | | 7/28/99 | 5/18/01 |
| Daúde | 5 | | 4 | 7/30/99 | 5/18/01 |
| Zamba I | 4 | 4 | | 9/20/01 | 5/22/01 |
| Zamba II | 2 | 2 | | | 5/21/01 |
| Boaventura | 11 | 11 | | 4/24/00 | 7/12/01 |
| Mabanda | 6 | 5 | 1 | 8/03/00 | 7/12/01 |
| Pascoal | 2 | 1 | 1 | 7/15/00 | * |
| Dimande | 9 | 7 | 2 | | 7/17/01 |
| Tritique | 9 | | 9 | 10/16/00 | 7/16/01 |
| Paulo Tinga | 1 | | 1 | | 5/16/01 |
| Mbeu | 22 | | 22 | 10/26/00 | * |
| Nampula Province | | | | | |
| Milima | 11 | 11 | | 3/20/99 | 5/01/01 |
| Chamania | 5 | 5 | | 3/21/99 | 5/01/01 |
| Munhaco | 4 | 4 | | | 5/22/01 |
| Annihova | 11 | 11 | | | 5/22/01 |
| | | | | | |
| Sofala province | | | | | |
| Dondo | 17 | 17 | | 9/28/00 | 5/01/01 |
| 25 de Junho | 15 | 15 | | 9/27/00 | 7/24/01 |
| | | | | | |
| | | | | | |



MOZAMBIQUE



AID TO ARTISANS
331 Wethersfield Ave.
Hartford, Ct. 06114
860.947.3344
fax 860.947.3350
1/2001



AS MÃOS

UMA FEIRA DE ARTESANATO
PARA ÉPOCA FESTIVA DE 2000

Na sala da Associação Moçambicana de Fotografia
Av. Julius Nyerere, 618

Sábado, 2/12
10h00 - 19h30

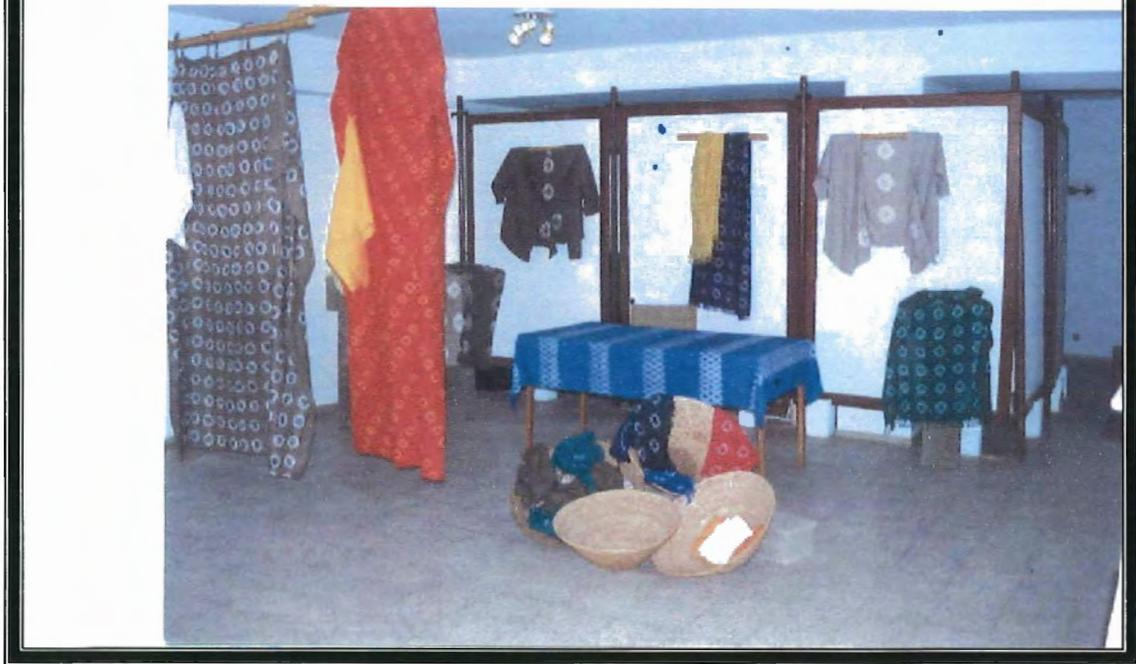
Domingo, 3/12
11h00 - 17h00

um projecto da

Aid to Artisans

Com Suporte de

USAID FORD FOUNDATION WEST FOUNDATION FUTUR BANCO AUSTRAL LAM



Booth Displays at Mozambican local fair, "As Maos", December 2000



Artisans managing their booths at Mozambican local fair, "As Maos", December 2000

notícias

Quinta-feira,
15 de Fevereiro de 2001

OS artesãos moçambicanos têm que trabalhar "arduamente" no sentido de melhorar a qualidade dos seus produtos se quiserem beneficiar da oportunidade de exportação para o mercado dos Estados Unidos da América (EUA), segundo Louraine Johnson, directora regional da organização norte-americana "Apóio aos Artesãos" (ATA).

Esta organização se tem empenhado em ministrar cursos de formação para artesãos na região austral de África. Dos trabalhos desta organização já beneficiaram 387 artesãos (38 por cento dos quais são mulheres) e 45 empresas.

Melhorando a qualidade das peças

Artesãos moçambicanos podem exportar para os EUA

Louraine Johnson falava no decurso de um seminário que a Embaixada dos EUA realizou em coordenação com a Confederação das Associações Económicas de Moçambique (CTA), com o patrocínio da Agência Americana de Desenvolvimento Internacional. O encontro tinha como objectivos dar a conhecer aos artesãos e empresas de artesanato da oportunidade que se abriu para que possam exportar a sua produção para aquele país, com isenção de pagamento de impostos.

Reconhece-se que o artesanato moçambicano é de alta qualidade, mas existem alguns aspectos que os fazedores desta arte precisam conhecer, por isso a necessidade de alguma formação que servirá também para torná-los mais competitivos naquele mercado e no mercado internacional, em geral.

Como forma de promover ainda mais o artesanato nacional, artesãos têm sido levados a feiras internacionais nos EUA e Alemanha, onde até ao momento já conseguiram vender produtos aos retalhistas daqueles

países no valor de 400 mil dólares norte-americanos, disse Johnson.

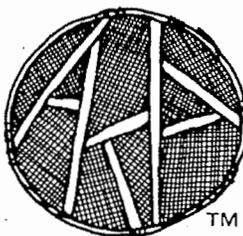
Indicou que só em Dezembro, para provar a aceitação do artesanato moçambicano, foi organizada uma feira na capital, onde foram arrecadados pelo menos 37 milhões de meticals. Esta foi uma forma de criar bases para que o artesanato seja cada vez mais apreciado no mercado.

O encontro de um dia teve como convidada Pat Hauter, executiva de uma agremiação que lida com questões de desenvolvimento das economias de países emergentes, que destacou que o artesanato nacional tem uma oportunidade soberana de se afirmar nos EUA, mas ressaltou que "é preciso trabalhar muito para o aperfeiçoamento das peças".

O que se tem de fazer é identificar parceiros para comercializarem os produtos naquele país, e que os artesãos devem começar a pensar em criar um logotipo para que o artesanato moçambicano seja facilmente identificado.

Exportar artesanato para os EUA

(Maputo) Os artesãos moçambicanos já podem exportar as suas obras para os Estados Unidos da América (EUA), com a ajuda da Aid To Artisans (ATA), uma organização americana que trabalha na promoção das "tradições artísticas". Este facto foi ontem relevado por Lorraine Johnson, director da ATA para a África Austral, quando falava num seminário sobre o papel da organização na ajuda aos artesãos moçambicanos que pretendem vender obras de arte nos EUA. A possibilidade da exportação de artesanato para os EUA surge no âmbito do AGOA, a recente lei norte-americana que facilita a exportação de determinados produtos africanos para aquele mercado. Bryan Hunt, da Embaixada dos EUA, disse na ocasião que, agora que há esta abertura para os EUA, são necessárias acções de "formação sobre a produção e comercialização dos produtos". (V.M.)



Aid to Artisans

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

PRESS RELEASE

MAPUTO: This past August, Aid to Artisans (ATA), a non-profit American NGO, was awarded \$54,925 from the Mozambican project PODE – Projecto para o Desenvolvimento Empresarial, a project under the direction of the Ministry of Industry and Commerce. The overall goal of PODE is to widen the base of private sector participation in the economic development of the country. PODE's activities include technical assistance, finance, and institutional and social support. The project is contributing to Mozambique's growth by assisting Mozambican companies to improve the quality of their products and services at the same time increasing product/service demand; improving the business environment; improving local business access to international assistance and international markets; creating jobs; improving working conditions; and assisting the private sector in their struggle to stop the spread of AIDS among the Mozambican workforce.

For the past three years, ATA has been assisting artisan enterprises to grow into sustainable businesses through its RISE [Regional Initiative for Southern African Enterprises] program, a project made possible by a USAID matching grant awarded to ATA back in 1998. Through market-driven product development and design, business training and the market link, ATA has assisted both directly and indirectly approximately 1350 artisans nationwide. Roughly 25 enterprises have participated in ATA's international market link program, which includes participation in trade shows in the US, Europe and South Africa. Ten enterprises are showing consistent success in the marketplace, due to their improved product design, quality and competitive pricing and most especially their strong commitment to the process. Despite limited production capacity and lack of experience in highly competitive markets, these enterprises made sales worth approximately \$70,000 over the past two years, and secured importers from the US, France, Portugal, South Africa, Namibia, Italy, and Holland. This effort to date represents only a fraction of the artisans' potential.

Under RISE, ATA has also assisted artisans in the development of ANARTE, a national artisan association currently in formation, and was instrumental in sensitizing ATA-member artisans on the sustainable use of precious wood in craft production. Through the assistance of the Ministry of Agriculture and Rural Development's Lecuati Project, Mozambique's first ever accord between a community and a group of artisans has been drafted, and once official will create a sustainable source of sandalwood for

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

Maputo artisans. ATA has also developed a monthly information bulletin, *As Mãos Falam*, which is distributed nationwide and is the only local source for artisans interested in strengthening their business and marketing skills.

With the end of RISE, ATA has been successful in securing funding for a second phase of activities, known at ATA as PAED (Pan-African Artisan Enterprise Development program). PAED, a five-year program, aims to scale up and expand services delivered under RISE. It will address the unmet training needs of artisans in Mozambique by developing new training components; capitalizing on existing information technology to create more market links for the artisans; strengthening the organizational capacity of the artisan and export sector; addressing key weaknesses in group cohesion and management practices; and enabling artisans and exporters to develop quality products for international export and sustain/expand markets independent of ATA. It will enable ATA to continue providing its services to Tanzania over the next three years and implement a more comprehensive program in South Africa over the next five years.

Under RISE, ATA developed a strong foundation, but it is under PAED where ATA's efforts will begin to impact and ensure success in its overall goals of developing a sustainable artisan sector in Mozambique. PODE funding is playing a significant role in enabling ATA to implement its activities for the benefit of the artisan community.

Aid to Artisans
September 27, 2001

MOZAMBICAN ARTISANS GAINING A SHARE OF THE GLOBAL MARKETPLACE

Mozambican handmade products earned top sales at Aid to Artisans' (ATA) booths at the August New York International Gift Fair (NYIGF). For the past three years, CCMUSA member Aid to Artisans has been assisting artisan enterprises to grow into sustainable businesses through its RISE [Regional Initiative for Southern African Enterprises] program, a project made possible by a USAID matching grant awarded to ATA back in 1998. By investing in market-driven product development and design, business training and the market link, ATA has assisted both directly and indirectly approximately 1,350 artisans nationwide. Roughly 25 enterprises have participated at least once in ATA's international market link program, which includes participation in trade shows in the US, Europe and South Africa, and locally in Maputo. Ten enterprises [from Maputo, Sofala and Nampula provinces] are showing consistent success in the marketplace, due to their improved product design, quality and competitive pricing and most especially their strong commitment to the process. Despite limited production capacity and lack of experience in highly competitive markets, these enterprises made sales worth approximately \$70,000 FOB over the past two years, secured importers from the US, France, Portugal, South Africa, Namibia, Italy, and Holland, and increased their revenues, on average, by 500%. Yet these results represent only a fraction of the artisans' potential. Artisan enterprises are improving their production capacity and learning how to meet international deadlines, provide excellent customer service and manage their businesses, all essential for ensuring repeat buyers and securing new ones.

Last June, ATA-member artisans participated in the *Gifts of Africa* Trade show in Johannesburg. The major objective of this effort was to begin to network with regional buyers and gain market feedback in anticipation of ATA's PAED (Pan-African Artisan Enterprise Development) program, which will focus on opening up the South African market for, initially, Mozambican, Tanzanian, and South African craft enterprises. ATA has been successful in securing a second matching grant from USAID/Washington to implement PAED, a five-year program that aims to scale up and expand services delivered under RISE. PAED will address the unmet training needs of artisans in Mozambique by developing new training components; capitalizing on existing information technology to create more market links for the artisans; strengthening the organizational capacity of artisans and craft exporters; addressing key weaknesses in group cohesion and management practices; and enabling artisans and exporters to develop quality products for international export and sustain/expand markets independent of ATA.

Under RISE, ATA has also assisted artisans in the development of ANARTE, a national artisan association currently in formation, and was instrumental in sensitizing ATA-member artisans on the sustainable use of precious wood in craft production. Through the assistance of the Ministry of Agriculture and Rural Development's Lecuati Project, Mozambique's first ever accord between a community and a group of artisans has been drafted, and once official will create a sustainable source of sandalwood for Maputo artisans. ATA hopes that a similar approach can be taken in other provinces, most especially for African blackwood and rosewood.

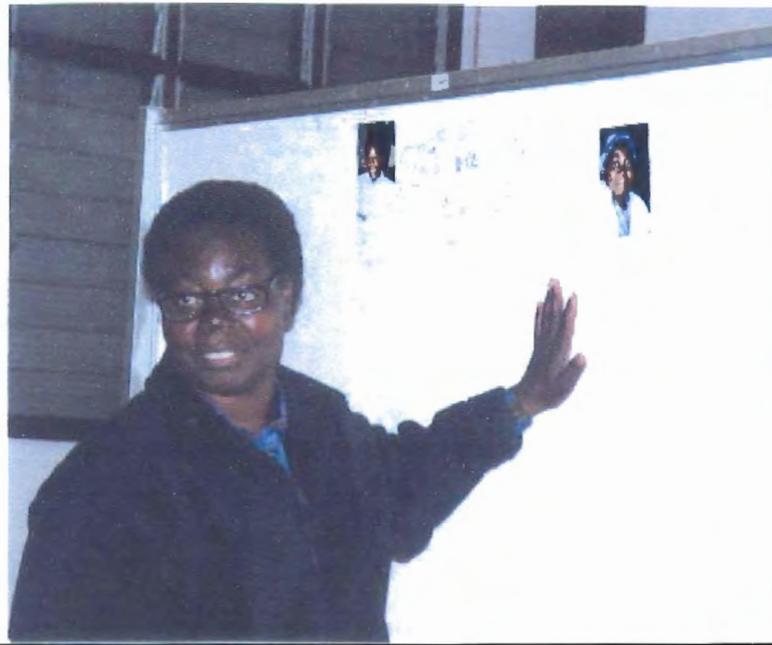
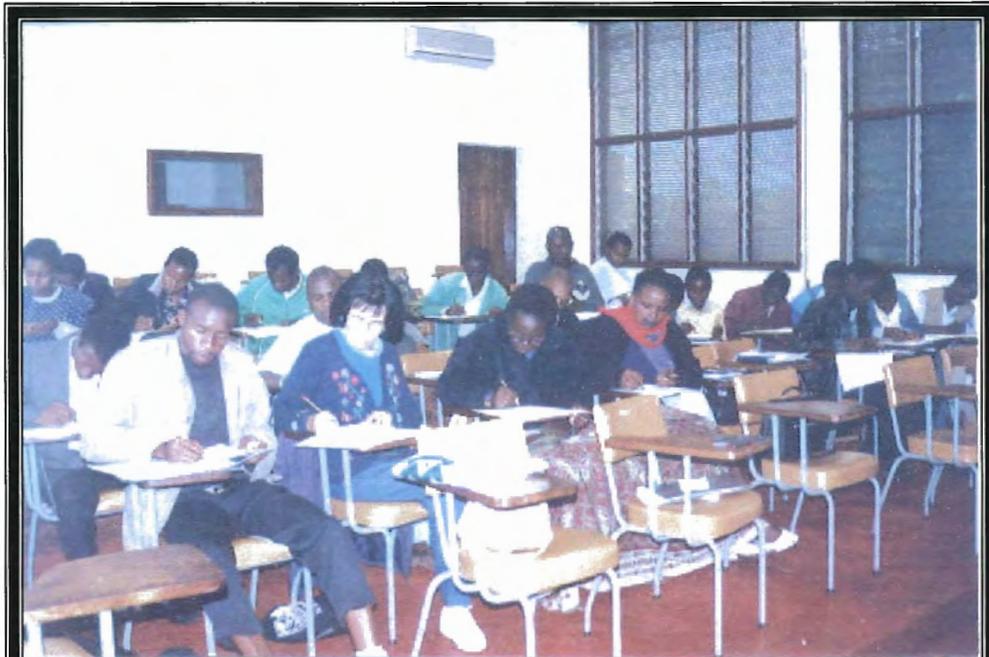
ATA has begun work with two women textile groups in Maputo province, in an attempt to diversify its current focus on wooden products, a predominately male profession. The locally-produced cotton fabrics are exquisite and unique, giving local artisan groups a gold mine at their fingertips. With all this potential, it is a shame that Mozambican companies, such as Texlom and Textáfrica, have had to bring their production to a halt; and companies such as Riopole are working at 5% capacity. ATA has assisted these two groups to develop new product lines for both the local and export markets, yet lack of fabric has led the groups to consider importing cotton fabric in order to remain in production and in the market. With the new USA AGOA legislation now in effect, the local textile companies and textile groups should be reaping rewards, but instead, are quickly falling to their demise. Importing textiles in order to export clothes to take advantage of AGOA may look great in the short-term, but in the long-term Mozambique will find itself behind its neighbors on the African continent and its

competitors at large. Investing in locally-produced raw materials and human resources is essential for Mozambique to take advantage of the beautiful cotton fabrics that could give Mozambique a name in the textile world.

ATA has also developed a monthly information bulletin, *As Mãos Falam*, which is distributed nationwide and is the only local educational and informative source specifically for artisans interested in strengthening their business and marketing skills. Under PAED, ATA plans to continue to give support to ANARTE, who eventually will take over the production of *As Mãos Falam*, and to the development of a sound strategy for the use of precious wood in craft production. It will strengthen its effort with craft exporters by creating an internship program and provide craft exporter training. Currently we have one exporter who has been working in conjunction with the program since 1999, and another exporter who is interested in exporting crafts. ATA is looking for at least three additional entrepreneurs interested in expanding their current export activities.

The time has come for artisans to demonstrate the important role they play in the development of the Mozambican economy, both in exports and in the tourist industry. ATA's experience around the world has shown that a tourist will spend on average a minimum of \$20 purchasing crafts when visiting a country. If Mozambique had 500,000 tourists per year, artisans would have the opportunity to generate \$10 million worth of local business per year. As artisans generate more and more sales and improve their capacity to manage their businesses, more Mozambicans will be earning a living wage and contributing to the health, well-being and reputation of the Mozambican society. It took a lot of hands-on attention on the part of ATA in order to assist the enterprises generate the sales accomplished under RISE, despite its limited resources for a country as vast as Mozambique. Under RISE, ATA developed a strong foundation, but it is under PAED where ATA's efforts will begin to impact and ensure success in its overall goals of developing a sustainable artisan sector in Mozambique. It is imperative for both the private sector and the government to also recognize crafts as a viable business sector. Investment in the artisan sector is smart business. Local companies and programs that have shown support so far include PODE [Projecto para o Desenvolvimento Empresarial], CTA, LAM, Banco Austral, and FUTUR.

ATA-member artisans will once again bring their new and innovative products to the local market through ATA's annual trade show, *As Mãos*, which will be held in December at the *Associação Moçambicana de Fotografia*. We hope to see you there!



Artisans at Business Training Workshops

As Mãos Falam

Attachment A12

Um boletim informativo para o artesanato

Boletim N.º 1, Março de 2001.

Produzido pela Aid to Artisans, Maputo, Moçambique.

A Aid to Artisans dá-lhes as boas-vindas à primeira edição do seu boletim informativo!

Alguns de vós poderão já nos conhecer bem, outros poderão ter ouvido falar de nós, e alguns poderão nunca ter ouvido o nosso nome. Para estes, deixem que nos apresentemos. A Aid to Artisans, mais conhecida por "ATA," é uma organização americana que dá apoio às empresas de artesanato em três áreas principais: criação e concepção de produtos, formação em aspectos de gestão e ligação aos mercados. No entanto, não é possível que o nosso apoio vos alcance a todos... são 10 províncias, num país muito grande! Assim, decidimos criar este boletim informativo para que possamos partilhar os nossos conhecimentos convosco, de modo a que todos possam começar a desenvolver a sua actividade num negócio de artesanato bem sucedido. Existe aí uma grande concorrência... não só em Moçambique propriamente dito, mas também na região da África Austral, no continente africano e em todo o mercado mundial! Mas existe também um grande número de compradores em busca de alguma coisa de único e de qualidade, com um bom preço, que faça das suas casas, jardins e escritórios lugares mais bonitos. Assim sendo, e para que a sua actividade possa atrair a atenção destes compradores, entre os artesãos pelo mundo fora, existem alguns "segredos" do negócio... ou instrumentos de comércio... que todos os artesãos devem aprender para possam ter sucesso numa economia de mercado. Este boletim, que sairá todos os meses, tentará revelar-lhe alguns desses "segredos." De vez em quando, incluiremos também a história de um artesão, explicando como começou a sua actividade e se tornou num caso de sucesso.

Ao trabalhar na edição deste primeiro número, tentámos criar um nome para o boletim que lhe dissesse alguma coisa a si, o artesão. Mas depois achámos que seria mais divertido e mais adequado se fossem os leitores – os artesãos – que escolhessem o nome para o seu boletim informativo. Assim, quem estiver interessado em sugerir um bom nome para este boletim, deverá escrever o seu nome, a província onde mora e o nome que sugere para o boletim, e enviar para ATA até ao dia 15 de Abril (ver abaixo o endereço e o número de fax). Depois de recebidas todas as sugestões, o pessoal da ATA votará para escolher o melhor. Isto quer dizer que o Boletim de Abril já terá um novo nome. O nome do artesão que sugeriu o nome escolhido será também mencionado na edição de Abril. Assim, junte-se a nós... seja criativo... como é criativo no seu ofício... e sugira um nome!

Voltando ao que interessa... um dos segredos que gostaríamos de partilhar convosco é o modo como calcular o custo e como atribuir um preço aos seus produtos: preço à porta de fábrica (ex-factory), preço retalhista local e preço grossista local. Este assunto leva algum tempo, pelo que vamos utilizar as primeiras quatro edições para lhe mostrar todo o processo de cálculo de custos e atribuição de preços aos seus produtos para que possa. Nesta edição, vamos iniciar com preços quando se quer exportar. Quando terminarmos todo o processo, sentir-se-á mais confiante nesta tarefa e possa então por os seus produtos no mercado e **vender, vender, vender!**

\$ \$ \$ CALCULANDO O CUSTO & PREÇO \$ \$ \$

SABE QUAL É O CUSTO REAL DOS SEUS PRODUTOS
E QUAL O PREÇO A QUE DEVERIA VENDÊ-LOS?

A determinação correcta do custo e preço de um produto é o que faz a diferença entre obter lucro e perder dinheiro – entre o sucesso, a sobrevivência e o fracasso.

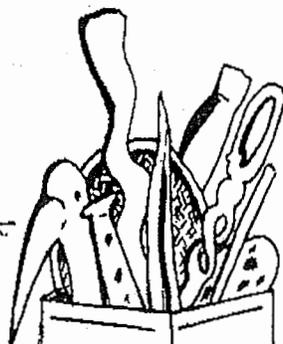
O que é o cálculo do custo?

Cálculo do custo é processo de determinar todas as despesas envolvidas na produção e na venda de um produto.

O que é o cálculo do preço?

Cálculo do preço é o processo para determinar o valor a que deverá vender o seu produto, com base nos custos de produção e de comercialização, e considerando o que o mercado pode pagar.

Porque é que esta informação é importante?



PLANNING MATRIX
Program Goals and Objectives
TANZANIA – Year Three

| Objectives | Indicators | Baseline, targets and actual | Activities Conducted |
|--|---|---|--|
| <p><i>Tanzania</i> Country Program Level Objective 1</p> <p>Improve capacity to provide services to artisan enterprises.</p> | 1. Number of M&E tools developed and implemented. | 1. Baseline: M&E system Target Y3: ATA M& E manual complete and being used Actual Y3: M&E manual draft being tested. | <ul style="list-style-type: none"> • Oversight trip by USAID/PVC (Mary Herbert) October 2000. • Final evaluation June 2001. |
| <p><i>Tanzania</i> Country Program Level Objective 2</p> <p>Promote market driven product development</p> | 1. Number of AMKA supported enterprises participating in RISE program. | 1. Baseline: 0 Target Y3: 15 Actual Y3: 16 | <ul style="list-style-type: none"> • Construction of a storage facility for the Wawata group, with the Mcknight funds. • A three week design consultancy with Mark Kwami. • Multiple oversight visits to artisan producers by AMKA staff. • Oversight visit by the ATA Executive Director in October 2000. |
| | 2. Number of product lines designed with RISE consultants. ⁱ | 2. Baseline: 0 Target Y3: 18 Actual Y3: 24 | |
| | 3. Number of RISE product lines with international market acceptance. | 3. Baseline: 0 Target Y3: 15 Actual Y3: 12 | |
| | 4. Number of business plans developed with RISE program. | 4. Baseline: No assisted artisan groups have business plans. Target Y3: 12 plans Actual Y3: 5 plans | |
| | 5. Number of enterprises with assisted loans. | 5. Baseline: 0 Target Y3: 12 Actual Y3: 0 | |

PLANNING MATRIX
Program Goals and Objectives
TANZANIA – Year Three

| Objectives | Indicators | Baseline, targets and actual | Activities Conducted |
|--|--|--|---|
| Tanzania <i>Country Program Level</i> Objective 3 Create and develop Markets | 1. Total orders received for artisan enterprises. ⁱⁱ | 1. Baseline: Y1 sales = \$1,484 FOB Target Y3: 50% increase over baseline Actual Y3: \$ 136,000 FOB | <ul style="list-style-type: none"> • Market promotion • Purchase and shipment of samples to trade shows. • Participation at the NYIGS, Frankfurt and local fairs. • Capacity building with Kibanda, Mikono, Kibo and Eaglewood. • Visit by Exploris (US based importer) to Tanzania program |
| | 2. Number of new international buyers. ⁱⁱⁱ | 2. Baseline: 0 Targets Y3: 25 Actual Y3: 11 | |
| | 3. Number of repeat international buyers. | 3. Baseline: no repeat buyers Target Y3: 20 Actual Y3: 4 | |
| | 4. Number of enterprises participating in int'l trade fairs with the RISE program. | 4. Baseline: 0 Targets Y3: 10 Actual Y3: 15 | |
| | 5. Number of enterprises participating at local or regional trade fairs. | 5. Baseline: 60 Targets Y3: 85 Actual Y3: 128 | |
| | 6. Number of enterprises with promotional materials. | 6. Baseline: 0 Targets Y3: 6 Actual Y3: 10 | |
| | 8. Average number of promotional materials per enterprise. ^{iv} | 8. Baseline: 0 Targets Y3: 5 Actual Y3: 3 | |

ⁱ This indicator measures the product lines produced in conjunction with a RISE designer. It excludes lines artisans create on their own initiative.

ⁱⁱ This indicator measures the level of FOB sales. FOB is a pricing term which indicates the value of goods at the point it leaves country. This indicator includes orders written at trade shows and sales of products designed by ATA to AMKA's existing portfolio of buyers.

ⁱⁱⁱ This buyer number includes retailers, wholesalers, importers and individuals who have placed orders with artisans.

^{iv} Promotional materials include hangtags, pricelists and tearsheets.

Enterprises in Tanzania:

| Group name | Number of men in the group | Number of women in the group | Total number of members |
|-------------------------------|----------------------------|------------------------------|-------------------------|
| MIKONO | 12 | 8 | 20 |
| KIBANDA | 12 | 4 | 16 |
| EAGLE WOOD | 13 | 2 | 15 |
| MARVELOUS BATIK | 8 | 5 | 13 |
| KIBO CURIO | 25 | 1 | 26 |
| SHAH LEATHER INDUSTRIES | 20 | 6 | 26 |
| WAWATA | 30 | 150 | 180 |
| MSEDA | 13 | 5 | 18 |
| KIGOMA NTUNDAKAZI women group | 10 | 16 | 26 |
| RAAWO | 20 | 24 | 44 |
| ZANOP | 5 | 1 | 6 |
| TINGATINGA | 4 | 0 | 4 |
| DOGODOGO | 22 | 6 | 28 |
| UWAMWA | 15 | 24 | 39 |
| GOIG | 23 | 32 | 55 |
| INDIGO | 4 | 14 | 18 |
| TANDIKA | 6 | 0 | 6 |
| NYUMBA YA SANAA | 12 | 8 | 20 |
| DAFAA women textile group | 1 | 4 | 5 |
| | 255 | 310 | 565 |

A determinação de custos e a atribuição de preços são técnicas necessárias para que se possa gerir com sucesso um negócio de artesanato. São técnicas utilizadas para desenvolver os termos de vendas e de preços, analisar o ponto de equilíbrio de um negócio, e calcular o volume de vendas e os rendimentos.

Calculando os seus custos correctamente e determinando um preço adequado para os seus produtos, poderá cobrir todos os custos de produção e vender em quantidade suficiente para obter lucro.

A determinação de Custo e Preços é um processo em quatro etapas!

- | |
|---|
| <p>Etapa 1: Determinar o custo de produção do seu produto (mão-de-obra, materiais, despesas de exploração)</p> <p>Etapa 2: Determinar os custos de distribuição</p> <p>Etapa 3: Determinar quanto pagará o mercado</p> <p>Etapa 4: Equilibrar os seus custos com o preço de mercado</p> |
|---|

A ATRIBUIÇÃO DE PREÇOS É UMA ACTIVIDADE CORRENTE DA GESTÃO DE UM NEGÓCIO

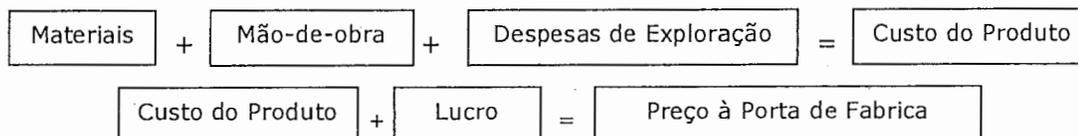
A determinação de custos e a atribuição de preços são actividades que precisa de realizar sempre que cria um novo produto. Periodicamente, deverá também voltar a

calcular o preço de produtos que tenha vindo a produzir há já algum tempo, pois é provável que os custos para produzir esse artigo se alterem de modo permanente.

| | | |
|--------------------------------------|-------------------|--------------------------------|
| Custo + Lucro = Preço no Produtor | comparando | Quanto suportará o mercado? |
|--------------------------------------|-------------------|--------------------------------|

No próximo número iremos abordar a...

Etapa 1: Determinar o custo de produção do seu produto



Como se poderá preparar para o próximo número?

- Escolha um dos seus produtos ao qual gostaria de atribuir um preço.
- Faça uma lista dos materiais que utilizou para fazer esse produto e quanto custa comprar cada um desses materiais.
- Pense quanto tempo demora a fazer esse produto e quantos produtos desses consegue fazer num mês.

Palavras e expressões que deverá conhecer:

Custos directos – despesas de investimento directamente relacionadas com a produção de um produto; os custos directos consistem, normalmente, em matérias-primas e mão-de-obra.

Preço à Porta de Fabrica (Ex-Factory) – uma expressão que significa o preço do produto à saída da fabrica quando é para exportar.

Custos de mão-de-obra – um valor em dinheiro que se atribui ao tempo que o produtor gasta na criação do seu produto.

Matérias-primas – materiais utilizados para produzir o produto que se encontram no seu estado natural, isto é, sem estarem transformados no seu aspecto final.

Custos variáveis – despesas que se alterarão, dependendo da quantidade que produz de um determinado produto.

Despesas de Exploração – Despesas fixas, como renda da oficina, telefone, água, papel, canetas, etc.



Aid to Artisans

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 Coop, Maputo, Mozambique.
Tel. (258-1) 417179
Fax (258-1) 419505.



Timeline for Tanzania Program

| Task Name | Year 3 - DIP | | | | Year 3 - Actual | | | | Notes |
|------------------------------------|--------------|-------|-------|-------|-----------------|-------|-------|---------|--|
| | Q1 | Q2 | Q3 | Q4* | Q1 | Q2 | Q3 | Q4 | |
| | S/O/N | D/J/F | M/A/M | J/J/A | S/O/N | D/J/F | M/A/M | J/J/A/S | |
| NGO strengthening | | | | | | | | | |
| Memoranda of Understanding | | | | | | | | | Signed August, 1999 |
| M & E workshop in Mozambique | | | | | | | | | Y1 activity, mid-term evaluation in May 2000 |
| Fundraising workshop in Mozambique | | | | | | | | | Held in Tanzania in May, 2000 |
| Business fundamentals | | | | | | | | | |
| Craft business training | | | | | | | | | Planned for August, rescheduled for November |
| NGO development | | | | | | | | | Networking, market links, staff support |
| South-south exchange | | | | | | | | | |
| Product development | | | | | | | | | |
| Market assessment trip | | | | | | | | | |
| Design consultant trips | | | | | | | | | A three week trip in April, cost shared by TX and Exploris |
| Market links | | | | | | | | | |
| Tanzanian trade fair | | | | | | | | | AMKA sponsored event |
| Regional trade fair in Mozambique | | | | | | | | | Decided not to hold |
| US/European Buyers visits | | | | | | | | | Exploris visit |
| NYIGF training &/or exhibit | | | | | | | | | Exhibits in Jan 00 and August 00, one trainee |
| US-based marketing | | | | | | | | | NYIGF and follow-up |
| Project Evaluation | | | | | | | | | |
| Final evaluation and report | | | | | | | | | Evaluation completed in August 2001 |

Note: Q4* - RISE activities were planned to end in May but were extended to go through September.

Excerpts from Mark Kwami's Product Development and Design trip to Tanzania (07/11/00 - 19/11/00)

Companies consulted

The consultant spent the first 4 days (07/11/00 - 11/11/00) in Moshi working with Kibo Curio + Shah Industries.

The remaining 6 days (12/11/00 - 18/7/00) were then spent in Dar working with Kibanda, Tandika (new producer group), Eagle Wood, Marvellous Batiks, and CERTA Ceramics.

The consultant saw a lot of progress in most of the companies consulted. Shah's production was in full swing finishing off an Exploris order. Kibo was busy implementing a FTA funded project to set up a carpentry workshop and constructing a producer shed for one of their producer groups in Marangu. Both projects were far advanced and very professionally handled by Paul Njau and should be operational before the end of the year. This will put Kibo into a very good position next year to concentrate on product development and marketing. Mikono had expanded their buyer base and were very busy. They have been selected by CBI/Netherlands to participate at AMBIENTE 2001 and are busy preparing for that as well. Eagle Wood has been busy ever since the middle of this year working on orders for Exploris and have proved to be very independent and reliable. Kibanda was one of the only groups where progress was disappointing. They had not been able to cope with orders received this year and had cost AMKA a lot of effort and resources. AMKA had however identified a new younger group in Tandika who looked very promising.

The consultant worked for the first time with Marvellous Batiks and first trials and prototypes could be developed. The consultant is looking forward to working with this group on his next mission.

Baskets

Not too much progress had been made regarding the baskets. Although there was a great interest from different buyers for Iringa, Msege and Kigoma baskets, supply had proved to be a bit slow and information on capacities and prices still needed verification. The main problem here is that the producers for all 3 basket types are scattered in remote corners of Tanzania. AMKA has not been in a position to send down someone to work with the groups to organise production and verify capacities and prices and look into the feasibility of marketing some of the new designs (e.g. all orange Iringa baskets, lidded baskets, double weave, open weave etc.). The inland transport cost factor is substantial which has been magnified by the dramatic rise in fuel prices.

All parties concerned will seriously have to think of organising and funding a desperately needed fieldtrip to all the producer areas ASAP especially in light of the upcoming marketing season in Spring 2001. Priority will be Njombe (Iringa) as this is definitely the group with the most potential.

New products developed

Not many new products were developed on this trip as the time was relatively short and since some of the products developed on the last mission were still to be marketed by the different organisations in the Spring 2001 marketing season.

None the less the following products were developed:

| Product | Producer | Comments |
|--|--|---|
| Safari Chair (leather+wood) | Shah | Good quality finish + knock down, should be ready for NYFS /January 2001 |
| Safari Table (Leather+wood) | Shah | - same comment as above - |
| Safari Stool (leather+wood) | Shah | - same comment as above - |
| Candle blocks with new carving motif | Eagle Wood | New Exploris design, should be ready for NYGS/January 2001 |
| 3 new picture frames | Eagle Wood & Tandika | - same comment as above - |
| "kaa!" Iringa basket stool Fun item that could have a great market appeal, some work still has to be done on the finishing details. | Marvellous batiks Possibly in Co-production with Mikono ? | First prototype ready and functional, waiting for comments from ATA,TX etc. |
| Cushion covers screen printing+embroidery In animal skin motifs | Marvellous Batiks | First trials looked good, pricing however a bit on the high side, waiting for comments from ATA,TX etc. |

AMKA

AMKA's funding situation has been a major restraint on progress. AMKA has just not had the resources to implement some of its plans and follow up on recommendations made during previous visits. Despite this one has to commend AMKA for doing their best to cope with this situation.

There will have to be some positive developments soon for AMKA to be in the position to meet the challenges that lie ahead in the year 2001 e.g. with Exploris having developed into a key buyer and mainstream buyers like Habitat UK. Having shown interest in buying products from Tanzania. AMKA desperately need more staff to enable them to offer professional services to both their clients and foreign buyers.

Conclusion

On the whole however, the consultant thinks that a lot of progress has been made in the year 2000. He thinks the main contributing factor has been the co-operation between AMKA's partners TX, ATA and FTA to put their resources together. The decision to address issues like production capacities, production organisation, introduction of production aids tools, machines and workshop facilities have also shown to be a step in

the right direction. These are key factors that form the foundation for successful product development and marketing activities.

Another positive development has been the strategy of bringing key buyers down to Tanzania. This enables them to better understand the realities on the ground and to realise that this is more than just a business deal. There are still some problems that have to be overcome but the commitment is still strong and relationships are being established between buyers, producers and AMKA which will be the basis for a successful business relationship in future.



TANZANIA



AID TO ARTISANS
331 Wethersfield Ave.
Hartford CT 06114
860.947.3344
fax 860.947.3350

summer 2001

Timeline for CORE Strengthening

| | Year 3 - DIP | | | | Year 3 - Actual | | | | Notes |
|---|--------------|-------|-------|-------|-----------------|-------|-------|---------|---|
| | Q1 | Q2 | Q3 | Q4* | Q1 | Q2 | Q3 | Q4 | |
| | S/O/N | D/J/F | M/A/M | J/J/A | S/O/N | D/J/F | M/A/M | J/J/A/S | |
| Core strengthening | | | | | | | | | |
| • Mentoring with TechnoServe | | | | | | | | | |
| • Resource mobilization & development | | | | | | | | | Ongoing networking in CT and Mozambique |
| • National Account Representative consultant | | | | | | | | | Accomplished |
| • Staff training in resource development | | | | | | | | | ?? |
| • Staff development | | | | | | | | | Communication training |
| • Materials development, publications | | | | | | | | | Newsletters, calendar, costing and pricing manual |
| • DOSA | | | | | | | | | ATA did not participate this year |
| • European-based marketing | | | | | | | | | Ambiente fair , Frankfurt. |
| • Market trend reports: US and Europe | | | | | | | | | ATA utilized existing trend information |
| • Product publicity plans & placements | | | | | | | | | Promotional materials, GLM Marketplace |
| • Artisans & Ecology web site & research | | | | | | | | | Website Redesign |
| Capacity strengthening (Core & HQ) | | | | | | | | | |
| • Memoranda of Understanding | | | | | | | | | MOU's signed in 1999 still in place |
| Project evaluation | | | | | | | | | |
| Final Evaluation & report | | | | | | | | | Evaluation completed in August 2001 |
| | | | | | | | | | |
| | | | | | | | | | |
| Note: Q4* - RISE activities were planned to end in May but were extended to go through September. | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |

PLANNING MATRIX
Program Goals and Objectives
CORE STRENGTHENING

| Objectives | Indicators | Baseline, targets and actual | Activities Conducted |
|---|--|--|---|
| <p><i>PVO Headquarters</i> <i>Objective 1</i> Improve capacity to provide services to artisan enterprises</p> | 1. Number of mentoring relationships with local NGOs and enterprises in region | 1. Baseline: No formal relationships Target Y3: 16 enterprise MOUs and 2 NGO MOUs Actual Y3: 17 enterprise MOUs and 2 NGO MOU | <ul style="list-style-type: none"> • MOU signed with Technoserve January 1999. • MOU signed with AMKA August 1999. • Survey artisan enterprises and identify potential partners • 17 MOUs signed with artisan enterprises in Mozambique during LOP and the status of the MOU evaluated periodically. |
| | 2. Diversity in ATA's funding base | 2. Baseline (FY98): 71% of ATA Funding from USAID Targets Y3: 64% Actual Y3: 64% | <ul style="list-style-type: none"> • Board Development Committee established in November 1998. • Ongoing research of foundations and corporations. • Ongoing cultivation of bi-lateral and multi-lateral donors. • Development of private donor support. • Cost-recovery steps taken in ATA's programs in Haiti, Romania and Mozambique during the year. |
| | 3. Number of M&E tools developed and implemented | 3. Baseline: rudimentary M&E system Target Y3: M& E manual complete and being used Actual Y3: M& E manual draft being tested. | <ul style="list-style-type: none"> • Mid-term evaluation conducted in May, 2000. |

Executive Summary

Aid to Artisans (ATA), a USA based NGO, was awarded a matching grant by USAID Bureau for Humanitarian Response, Office of Private and Voluntary Cooperation (USAID/BHR/PVC) for the Regional Initiative for Southern African Enterprises (RISE). The program period was from August 1998 to July 2001. ATA implemented the program in Tanzania and Mozambique, and undertook reconnaissance activities and minor engagements in South Africa and Zimbabwe. The goal of RISE is to promote and strengthen craft enterprises in southern Africa, and has three main program objectives:

- To improve ATA's capacity to provide services to artisan enterprises
- To promote market-driven product development
- To create and develop markets

The evaluator was engaged to review the implementation and management of RISE over the life of the program and comment on:

- progress made toward the major objectives,
- sustainability as defined in the RISE DIP,
- partnerships and cooperation,
- strategic approach,
- monitoring & evaluation practices,
- management systems, and
- lessons learned.

The evaluator was also asked to make recommendations for the follow-on program, Pan-African Artisan Enterprise Development (PAED).

Overall, findings are positive in regard to ATA's implementation and management of RISE. ATA put competent field office staff in Mozambique, and partnered with AMKA, a well-respected local NGO in Tanzania, to implement the RISE program. It was evident from field visits, interviews, and review of data that ATA has actively engaged in "promoting and strengthening craft enterprises" in Tanzania and Mozambique. ATA helped artisans in both countries develop numerous product lines that have gone to the international market. ATA has generated sales orders for those new products, and has helped establish relationships between international importers and the two program offices. Field staffs in both countries have helped artisan groups acquire new technical and business skills, upgrade product quality, and complete international sales. Clearly, artisans that have active relationships with AMKA and ATA sell more products and net more in profits. Artisans feel positive about ATA's and AMKA's assistance in product development, marketing, and quality control and they are proud to have their products represented in the international market. They are also interested in receiving additional assistance in production, business training, and exporting.

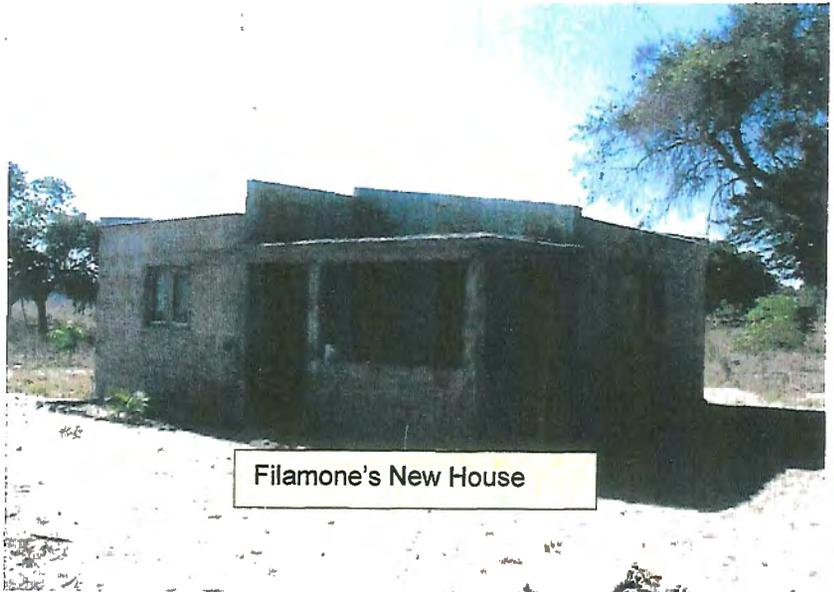
The resources devoted to serving the artisan sectors in Mozambique and Tanzania through RISE are relatively modest given the number of potential clients and the working conditions. Artisans vary in their knowledge of operating a business, and their production capacities are limited. Transportation is challenging in numerous ways i.e. products travel via rustic village roads and marginal transportation services to capital cities, and then make the long journey to the US and Europe. AMKA and RISE Mozambique have exerted Herculean efforts to try to serve as many artisans and regions as possible. However, because of limited resources and some of the

challenges described above, both organizations suffer from trying to do too much with too few resources. Lean staffs provide services to large geographic areas under challenging circumstances in both cases. In the case of AMKA it has caused occasional lapses in customer follow up and weak maintenance of operations. In Mozambique, though the artisans groups that RISE works with are more geographically representative of the country, fewer artisans may have been served than if efforts had been more geographically concentrated.

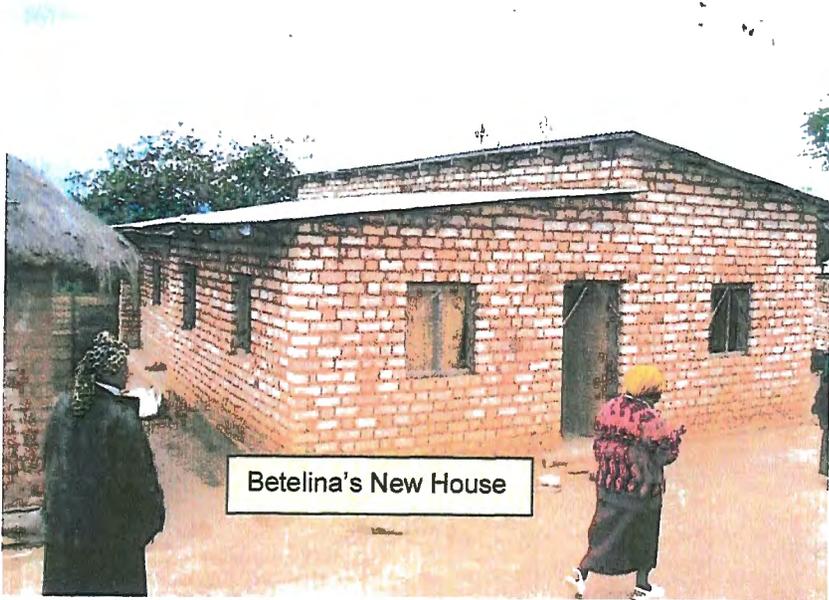
In addition to the artisan service objectives, ATA had the opportunity to focus on some areas of organizational strengthening. Efforts to “improve ATA’s capacity to provide services to artisan enterprises” focused on developing a monitoring and evaluation system, establishing standard indicators, becoming more financially self sustaining, and learning how to set up a field office. With the help of Technoserv, ATA designed a monitoring and evaluation system and implemented it in Mozambique, and to a lesser degree in Tanzania. ATA Home Office has made progress on identifying standard program indicators that will be use for all ATA programs. ATA has kept its eye on the RISE goal and objectives throughout its implementation, and it has taken the opportunity to strengthen internal operations very seriously.

ATA will try to apply lessons learned in RISE to the new follow on grant, PAED. ATA will have to restructure its MOU with AMKA so that the relationship starts on the right foot for PAED. The evaluator suggests that country programs limit their geographic expansion so that interventions are more focused. Another option is to build larger infrastructures including competent regional business developers. ATA could expand its business services by creating a well-defined business development model and accompanying training curriculum. The model would provide a more defined business development path for artisan enterprises and help staffs deliver more targeted training. If possible, ATA should expand its marketing initiatives and build up its fulfillment operations. Doing so would provide more market pull; which would allow artisan enterprises to stabilize production capacity and grow as businesses. ATA might also consider bringing the design process closer to the artisans and in-country designers, allowing them to participate more directly so they will understand and apply the process on their own over time. Increasing production capacity of artisan enterprises should also be a major focus of PAED. ATA can accomplish this through investments in equipment and tools, and technical assistance. The final goal is to grow artisan enterprises into highly capable businesses so that they can effectively serve the market with or without ATA. The above recommendations will help artisan enterprises move closer toward competence and independence.

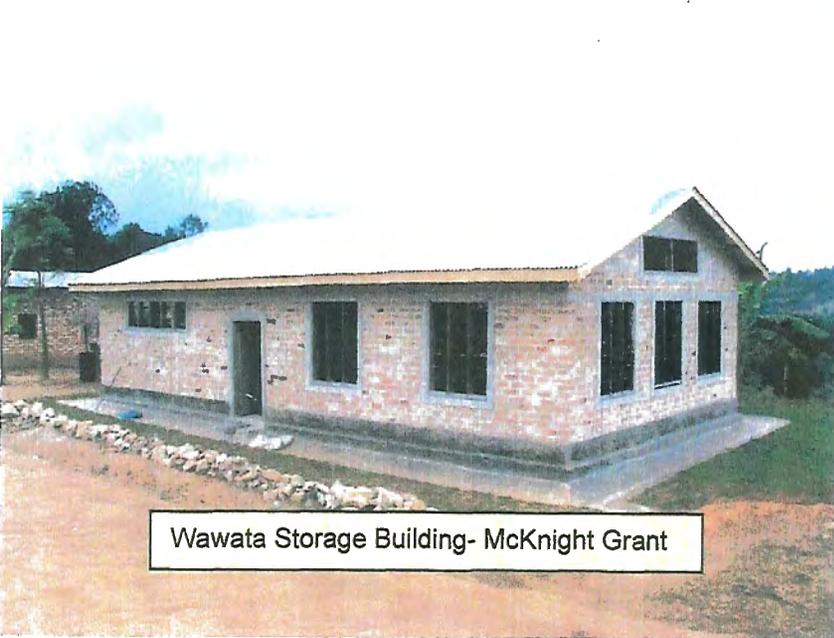
Pictures from the RISE Final Evaluation



Filamone's New House



Betelina's New House



Wawata Storage Building- McKnight Grant



Marvelous Batik Office

ATA's Funding Research 2000-01

| Potential Funder | Steps Taken |
|--------------------------------------|---|
| Banco Austral | Bank made in-kind donation of a checking account starting December, 1999. |
| Cervejas de Moçambique | Mozambique office conducted research through networking with various people. The office was contacted which led to a decision to submit a proposal in December 1999 for Year 2000 funding cycle. Funding postponed. |
| Chamber of Commerce in Mozambique | ATA/Mozambique joined Chamber in November of 1999 and rejoined in 2000 and 2001 |
| Chase Manhattan | Made local contact with Department Director in South Africa – June '99 Submitted proposal for funding in June '99 Proposal funded. Activities implemented in June 2000. |
| DFID | Introductions in Mozambique and discussions between local offices. Proposal submitted for Baseline Survey. Proposal accepted and terms negotiated. Concept paper submitted for European Marketing Initiative. Concept paper denied. Followed up in 2001. |
| Ewing Family Trust | Initial contact made in CT. Visit by Ewing family to CT office. Proposal and budget prepared for Mozambique, Tanzania and A&E programs. Proposal approved in December 1998. New proposal submitted in February 2000. Accepted in March, 2000. Follow on funding for three years approved October 2001 |
| Exploris | Proposals for booth space, and design time submitted during 1999 and 2000. All proposals accepted. |
| Ford Foundation/Moz | Research conducted in CT. Strategy discussion with Ford Foundation and CT Headquarters (3/99) and strategy discussion with FF and Mozambique Office (6/99) Concept paper submitted for Mozambique. July, 1999. Proposal accepted in February 2000. Follow on proposal pending approval October 2001. |
| IFC/Intel | ATA joined efforts with the IFC and INTEL on a joint proposal to the IFC/World Bank Development Marketplace competition, which was accepted in March, 2000. After much negotiation, Intel dropped out of the partnership and the whole project was later abandoned for lack of shared vision. |
| Kellogg Foundation | Research conducted in CT, conversations with Kellogg's regional office in 1999 and 2000; approval pending for proposal submitted October 2001. |
| LAM airlines | Airline donating airline tickets in 2000-01. |
| Lawson Valentine Foundation | Research conducted in CT, proposal approved for Mozambique in 1998. Normal funding cycle does not include follow-on grants. |
| McKnight Foundation | Research conducted in CT. Proposal approved for Tanzania Aug 1999. Final report and follow-on proposal to be submitted December 2001. |
| UNESCO | Introductions in Mozambique., discussions between local offices. Funded baseline study in 1998 and dye workshops in 2001. |
| United Methodist Committee on Relief | Research conducted in CT. Proposal approved for \$25,000, but funds no longer available. |
| UNOPS | Participation in the Aid and Trade Conference in June, 2000. Partnerships agreement signed in June, 2000. |

ATA's Funding Research 2000-01

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|--------------------------------------|---|
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ATA's Funding Research 2000-01

| | |
|-----------------|--|
| | Funding partner sought for a 3 year relationship. |
| West Foundation | Conversations with funder in March, 2000. Second proposal accepted September 2001 |
| World Bank | Ongoing dialogue regarding PODE project and a role for ATA since 1997. Proposal approved 2001. |

**RISE PROJECT
AID TO ARTISANS, INC.
Budget to Actual to August 24, 2001**

| Line Item | Core Strengthening | | | | | Mozambique | | | | |
|------------------------------|--------------------|----------------|---------------|----------------|----------------|----------------|----------------|------------------|----------------|----------------|
| | AID | Total Exp | Balance | PVO | PVO | AID | Total Exp | Balance | PVO | PVO |
| | Budget | to 8/24/01 | | Budget | Actual | Budget | to 8/24/01 | | Budget | Actual |
| I Program Elements | | | | | | | | | | |
| Salaries | 133,739 | 206,155 | (72,416) | 224,238 | 482,563 | 147,569 | 207,207 | (59,638) | 40,573 | 52,089 |
| Travel, Transp, Per Diems | 28,478 | 11,567 | 16,911 | 47,640 | 28,341 | 63,504 | 62,945 | 559 | 90,445 | 64,102 |
| Subcontracts | 76,994 | 8,335 | 68,659 | 74,099 | 88,321 | 13,276 | - | 13,276 | 3,543 | 30,867 |
| Other Direct Costs | 93,707 | 49,674 | 44,033 | 21,073 | 86,097 | 93,823 | 130,084 | (36,261) | 114,450 | 100,010 |
| SUBTOTAL: Program | 332,918 | 275,731 | 57,187 | 367,050 | 685,322 | 318,172 | 400,237 | (82,065) | 249,011 | 247,068 |
| II Procurement | | | | | | | | | | |
| Consultancies | 22,016 | 22,552 | (536) | 39,875 | 3,241 | 38,645 | 52,934 | (14,289) | 28,636 | 8,986 |
| Vehicle and Equipment | - | - | - | 4,650 | - | 6,250 | 10,364 | (4,114) | 2,500 | 10,000 |
| Supplies | - | - | - | 2,282 | - | 4,036 | - | 4,036 | 14,517 | - |
| SUBTOTAL: Procurement | 22,016 | 22,552 | (536) | 46,807 | 3,241 | 48,931 | 63,298 | (14,367) | 45,653 | 18,986 |
| SUBTOTAL EXP | 354,934 | 298,283 | 56,651 | 413,857 | 688,563 | 367,103 | 463,535 | (96,432) | 294,664 | 266,054 |
| III Indirect Costs | 85,184 | 71,588 | 13,596 | 96,578 | 220,340 | 88,105 | 116,169 | (28,064) | 67,952 | 85,137 |
| TOTAL PROGRAM EXP | 440,118 | 369,871 | 70,247 | 510,435 | 890,950 | 455,208 | 579,704 | (124,497) | 362,616 | 345,979 |

**RISE PROJECT
AID TO ARTISANS, INC.
Budget to Actual to August 24, 2001**

| Line Item | Zimbabwe | | | | | Tanzania | | | | | South Africa | | | | |
|---------------------------|---------------|------------|--------------|--------------|--------|----------------|----------------|---------------|----------------|----------------|---------------|---------------|--------------|--------------|---------------|
| | AID | Total Exp | Bal | PVO | PVO | AID | Total Exp | Bal | PVO | PVO | AID | Total Exp | Bal | PVO | PVO |
| | Budget | to 8/24/01 | | Budget | Actual | Budget | to 8/24/01 | | Budget | Actual | Budget | to 8/24/01 | | Budget | Actual |
| I Program Elements | | | | | | | | | | | | | | | |
| Salaries | 2,593 | | 2,593 | | | 88,155 | 68,990 | 19,165 | 23,366 | 21,023 | 17,000 | 15,600 | 1,400 | | 10,000 |
| Travel, Transp, Per Diems | 3,734 | | 3,734 | 4,657 | | 35,197 | 29,662 | 5,535 | 158,494 | 41,159 | 4,920 | 5,014 | (94) | 2,845 | 6,717 |
| Subcontracts | | | - | | | 1,424 | - | 1,424 | 5,647 | 41,643 | | - | - | | 1,250 |
| Other Direct Costs | 1,758 | | 1,758 | | | 52,521 | 48,207 | 4,314 | 91,072 | 119,009 | 500 | 572 | (72) | 1,250 | 4,291 |
| SUBTOTAL: Program | 8,085 | | 8,085 | 4,657 | | 177,297 | 146,859 | 30,438 | 278,579 | 222,834 | 22,420 | 21,186 | 1,234 | 4,095 | 22,258 |
| II Procurement | | | - | | | | | | | | | | | | |
| Consultancies | | 720 | (720) | | | 32,573 | 33,450 | (877) | 29,732 | - | | - | - | | |
| Vehicle and Equip | | | - | | | 2,750 | - | 2,750 | 15,063 | 5,117 | | - | - | | |
| Supplies | | | - | | | 2,373 | - | 2,373 | 3,723 | 1,803 | | - | - | | 200 |
| | - | - | 720 | (720) | | 37,696 | 33,450 | 4,246 | 48,518 | 6,920 | - | - | - | | 200 |
| Subtotal | 8,085 | 720 | 7,365 | 4,657 | | 214,993 | 180,309 | 34,684 | 327,097 | 229,754 | 22,420 | 21,186 | 1,234 | 4,095 | 22,458 |
| NICRA | 1,940 | 180 | 1,760 | 1,078 | | 51,858 | 42,808 | 9,050 | 75,177 | 73,521 | 5,381 | 5,085 | 296 | 983 | 5,790 |
| Total | 10,026 | 900 | 9,126 | 5,735 | | 266,851 | 223,117 | 43,734 | 402,274 | 300,335 | 27,801 | 26,270 | 1,531 | 5,078 | 28,248 |

Financial Profile of the PVO

August 24, 2001

| | | Year 1 | Year 2 | Year 3 |
|----------------------------------|----------------------------|------------------|------------------|------------------|
| | | 1998-99 | 1999-00 | 2000-01 |
| A. Total ATA Expenditures | | | | |
| | Small Project Grants | 44,420 | 33,666 | 30,228 |
| | Training | 35,964 | 87,334 | 91,361 |
| | Program Management | 2,053,806 | 2,470,328 | 3,009,806 |
| | Indirect Costs | 581,763 | 583,908 | 628,605 |
| TOTAL WORLDWIDE PROGRAM | | 2,715,952 | 3,175,236 | 3,760,000 |
| | | Year 1 | Year 2 | Year 3 |
| B. Sources of Funds | | | | |
| | AID Matching Grant | 348,584 | 447,617 | 403,662 |
| | Private | | | |
| | Cash | | | |
| | In-Kind | | | |
| | Host/Other Gov. | 40,324 | 112,438 | 230,536 |
| | Cash | | | |
| | In-Kind | | | |
| | Other AID Grants/Contracts | 1,643,418 | 1,627,829 | 1,998,054 |
| | Other US Gov. | 128,901 | | |
| | Other | | | |
| | Corporations/Foundations | 205,497 | 454,180 | 482,562 |
| | Individual Contributions | 352,723 | 352,225 | 454,325 |
| | Misc. | 43,888 | 180,947 | 190,861 |
| TOTAL | | 2,763,335 | 3,175,236 | 3,760,000 |

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

PROJECT INFORMATION

Name of Organization

| | |
|-----------------------|--|
| Aid to Artisans, Inc. | Grant/Contract Number FAO-A-00-98-00029-00. |
|-----------------------|--|

| | | |
|----------------------------------|--------------------------------|--|
| Start Date (MM/DD/YY) 8/24/00 | End Date (MM/DD/YY) 8/24/01 | AID Project Officer's Name Mary Herbert |
|----------------------------------|--------------------------------|--|

AID OBLIGATION BY AID-FY (\$000)

| FY | AMOUNT | FY | AMOUNT |
|---------|-----------|----|--------|
| 2000-01 | \$ 87,294 | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |

Project Purpose

COUNTRY INFORMATION

| | |
|---------------------|---|
| Country Tanzania | Location in Country (Region, District, Village) Country-wide |
|---------------------|---|

| | |
|---------------------------|---|
| PVO Representative's Name | Local Counterpart/Host Country Agency AMKA |
|---------------------------|---|

COUNTRY FUNDING INFORMATION

| YEAR | 2000-01 | | | | |
|--------|---------|--|--|--|--|
| AIDS | 98,759 | | | | |
| PVOS | 91,099 | | | | |
| INKIND | 21,021 | | | | |
| LOCAL | | | | | |
| TOTAL | 210,879 | | | | |

Purpose: *If other than project purpose!*

Status

Third Year Completed

FOR OFFICIAL USE ONLY

| | |
|------------|-----------------|
| PVOTYPE | SUBPROJ |
| APPN | FUNDTYPE |
| CNTRY CODE | TECHCODE |
| PROJOFFC | NONADD1 NONADD2 |

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

PROJECT INFORMATION

Name of Organization

Aid to Artisans, Inc.

Grant/Contract Number

FAO-A-00-98-00029-00

Start Date (MM/DD/YY)

8/24/00

End Date (MM/DD/YY)

8/24/01

AID Project Officer's Name

Mary Herbert

AID OBLIGATION BY AID-FY (\$000)

| FY | AMOUNT | FY | AMOUNT |
|---------|-----------|----|--------|
| 2000-01 | \$ 113659 | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |

Project Purpose

COUNTRY INFORMATION

Country: Mozambique
Location in Country (Region, District, Village): Maputo, Nampula, Pemba

PVO Representative's Name: Mary Orcutt/Sonu Rangnekar
Local Counterpart/Host Country Agency: N/A

COUNTRY FUNDING INFORMATION

| YEAR | 2000-01 | | | |
|--------|---------|--|--|--|
| AIDS | 174,354 | | | |
| PVOS | 112,488 | | | |
| INKIND | 5,430 | | | |
| LOCAL | 0 | | | |
| TOTAL | 292,272 | | | |

Purpose (if other than project purpose)

Status

Third Year Completed

FOR OFFICIAL USE ONLY

| | | |
|------------|----------|---------|
| PVOTYPE | SUBPROJ | |
| APPA | FUNDTYPE | |
| CNTRY CODE | TECHCODE | |
| PROJOFFC | NONADD1 | NONADD2 |

PVO PROJECT REPORTING INFORMATION
ON AID SUPPORTED PVO PROJECTS

PROJECT INFORMATION

Name of Organization

| | | | |
|-----------------------|---------------------|----------------------------|----------------------|
| Aid to Artisans, Inc. | | Grant/Contract Number | FAO-A-00-98-00029-00 |
| Start Date (MM/DD/YY) | End Date (MM/DD/YY) | AID Project Officer's Name | |
| 8/24/00 | 8/24/01 | Mary Herbert | |

| AID OBLIGATION BY AID-FY (\$000) | | | |
|----------------------------------|------------|----|--------|
| FY | AMOUNT | FY | AMOUNT |
| 2000-01 | \$ 199,050 | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |

Project Purpose

COUNTRY INFORMATION

| | | | |
|---------------------------|------|---|-----|
| Country | CORE | Location in Country (Region, District, Village) | N/A |
| PVO Representative's Name | | Local Counterpart/Host Country Agency | N/A |

COUNTRY FUNDING INFORMATION

| YEAR | 2000-01 | | | |
|--------|---------|--|--|--|
| AIDS | 130,549 | | | |
| PVOS | 176,992 | | | |
| INXIND | 120,472 | | | |
| LOCAL | 0 | | | |
| TOTAL | 428,013 | | | |

Purpose (if other than project purpose)

Status

Third Year CCompleted

FOR OFFICIAL USE ONLY

| | | |
|------------|----------|---------|
| PVOTYPE | SUBPROJ | |
| APPN | FUNDTYPE | |
| CNTRY CODE | TECHCODE | NONADD1 |
| PROJOFFC | | |

PVO PROJECT REPORTING INFORMATION
ON AID SUPPORTED PVO PROJECTS

FORM 210 3/91 7.10

PROJECT INFORMATION

Name of Organization

Aidto Artisans, Inc.

Grant/Contract Number

FAO-A-00-98-00029-00

Start Date (MM/DD/YY)

8/24/00

End Date (MM/DD/YY)

8/24/01

AID Project Officer's Name

Mary Herbert

AID OBLIGATION BY AID-FY (\$000)

| FY | AMOUNT | FY | AMOUNT |
|---------|--------|----|--------|
| 2000-01 | \$ | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |

Project Purpose

COUNTRY INFORMATION

| | |
|--------------|---|
| Country | Location in Country (Region, District, Village) |
| South Africa | N/A |

| | |
|---------------------------|---------------------------------------|
| PVO Representative's Name | Local Counterpart/Host Country Agency |
| | N/A |

COUNTRY FUNDING INFORMATION

| YEAR | 2000-01 | | | |
|--------|---------|--|--|--|
| AIDS | 0 | | | |
| PVOS | 0 | | | |
| INKIND | 0 | | | |
| LOCAL | 0 | | | |
| TOTAL | 0 | | | |

Purpose (if other than project purpose)

Status

Third Year Completed

FOR OFFICIAL USE ONLY

| | | |
|------------|----------|---------|
| PVOTYPE | SUBPROJ | |
| APPN | FUNDTYPE | |
| CNTRY CODE | TECHCODE | |
| PROJOFFC | NONADD1 | NONADD2 |

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

PROJECT INFORMATION

Name of Organization

| | |
|--|---|
| Aid to Artisans, Inc. | Grant/Contract Number FAO-A-00-98-00029-00 |
| Start Date (MM/DD/YY) 8/24/00 | End Date (MM/DD/YY) 8/24/01 |
| AID Project Officer's Name Mary Herbert | |

AID OBLIGATION BY AID-FY (\$000)

| FY | AMOUNT | FY | AMOUNT |
|---------|--------|----|--------|
| 2000-01 | \$ 0 | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |
| | \$ | | \$ |

Project Purpose

COUNTRY INFORMATION

| | |
|---------------------------|--|
| Country Zimbabwe | Location in Country (Region, District, Village) N/A |
| PVO Representative's Name | Local Counterpart/Host Country Agency N/A |

COUNTRY FUNDING INFORMATION

| YEAR | 2000-01 | | | |
|--------|---------|--|--|--|
| AIDS | 0 | | | |
| PVOS | 0 | | | |
| INKIND | 0 | | | |
| LOCAL | 0 | | | |
| TOTAL | 0 | | | |

Purpose (if other than project purpose)

Status

Third Year Completed

FOR OFFICIAL USE ONLY

| | |
|------------|-----------------|
| PVOTYPE | SUBPROJ |
| APPN | FUNDTYPE |
| CNTRY CODE | TECHCODE |
| PROJOFFC | NONADD1 NONADD2 |

Pictures from the International Gift Shows



Pictures from the International Gift Shows



Pictures from the International Gift Shows



Pictures from the International Gift Shows



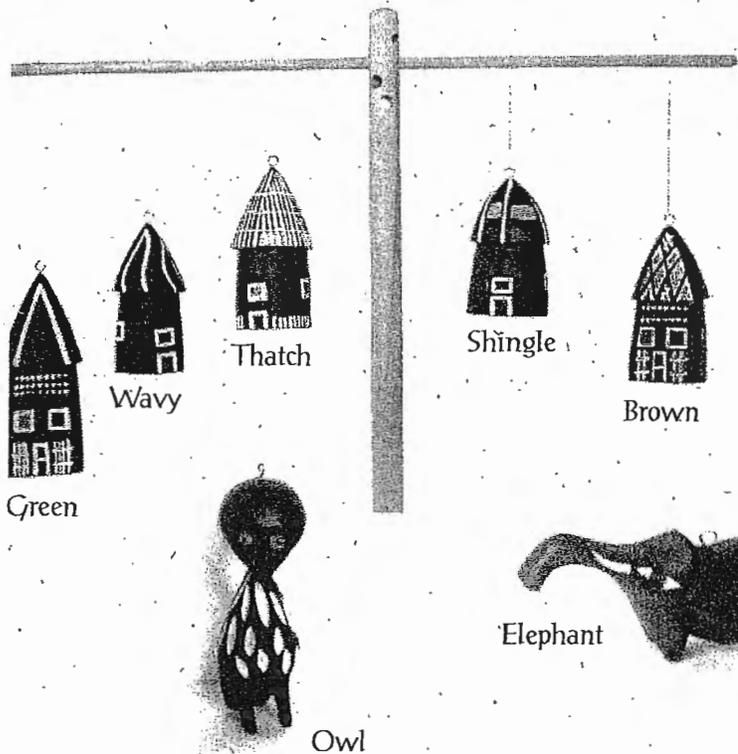
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 Phone (212) 222-1285 Fax (212) 222-1154
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NEW
 for 2001!

AfricAnimals & Hut Ornaments

from Mozambique

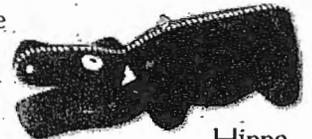


Rhino

We are excited to present this new line of hand-carvings from Africa. They come to us via a project of Aid to Artisans,

a non-profit organization which offers practical assistance to artisans worldwide. This project focuses on helping local artisans create environmentally sound products within the traditions and heritage of the country and to ready them for the international marketplace. Mozambican artists are known to produce some of the finest wood-carved pieces in Africa. The AfricAnimal Ornaments are the inspiration of the Mozambican artist, Fillimone. The huts, based on actual housing of the region, are by Zamba.

We hope you will enjoy these pieces as much as we do.



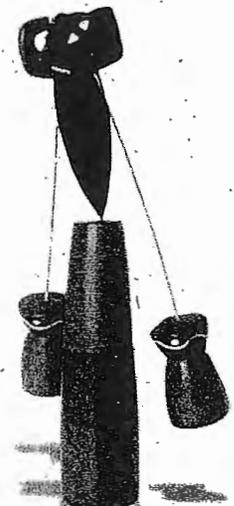
Hippo

Balancing Animals

These beautifully hand-carved animals magically balance on top of the drum-like base. This new line is the creation of the artist Pascoal in collaboration with the Aid to Artisans project.



Giraffe



Elephant

Eco-Brazil™ Corp

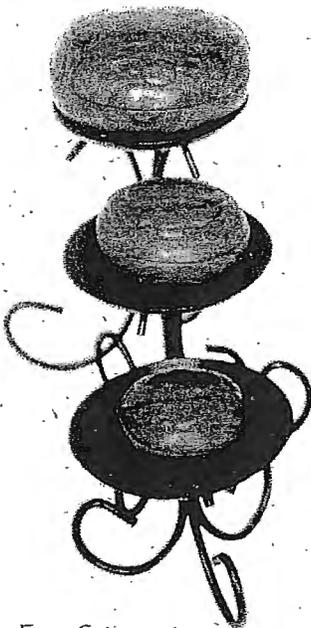
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Email: ecobrazil@earthlink.net
To order call (800) 272-3811

NEW!
for 2001!

Mabanda's Boxes

We are proud to present our newest products from our collaboration with Aid to Artisans and the artists of Mozambique. These exquisite boxes were created by the artist, Mabanda, and are produced by his business, which he owns in partnership with his wife. They employ four other artisans who assist them in production. The nesting boxes are sets of three boxes. The largest one is about 4" in diameter.

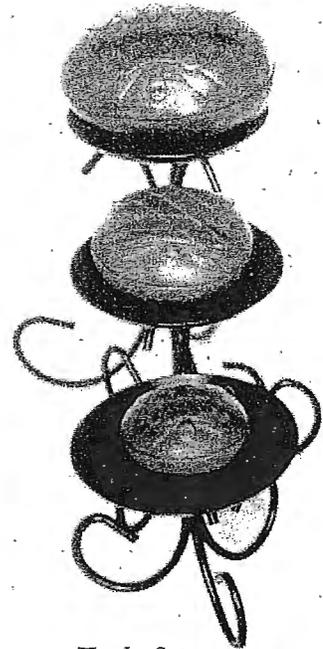
Nesting Boxes



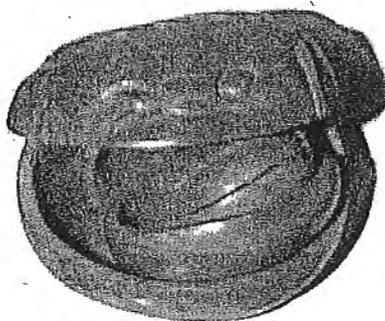
Frog Set



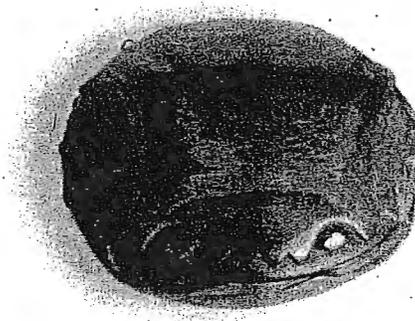
Face Set



Turtle Set



Frog Set (open)



Crab Set (closed)

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More from Mozambique...

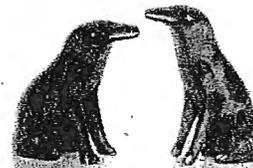
AfricAnimals



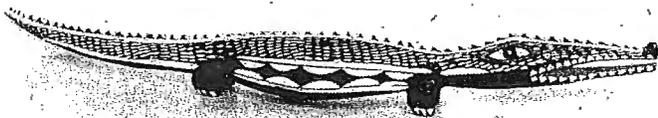
Dog

Cat

These new creations are from Fillimone, the artist that created the AfricAnimal Ornaments. With each new piece he creates, he enters the spirit of another animal.



Frogs



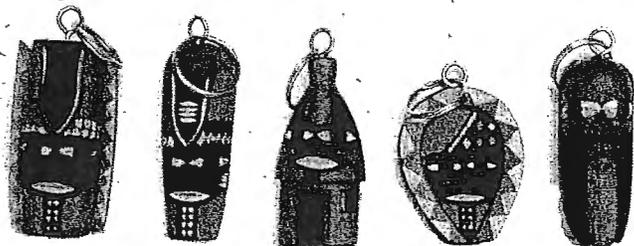
Crocodile - Large



Crocodile - Medium

Thinking Pen

MaskKey Chains



A

B

C

D

E





2001 Training Class at the New York International Gift Fair



Training Class in Session