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FROM
Office of the President, Founder & Chairperson
Akinyi Odongo Art Centre (AOAC)
Nairobi, Kenya

DATE
29 September 2026

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ENCLOSURE
AOAC Recommendations on the Creative Economy Bill, 2026

RE

Submission of Recommendations on the Creative Economy Bill, 2026

Strengthening the Representation of Fashion and the Broader Fashion Value Chain

Dear Sir,

I write in my capacity as President, Founder & Chairperson of the Akinyi Odongo Art Centre (AOAC), and as a Kenyan fashion industry leader, creative economy practitioner, educator, mentor and enterprise development advocate with over 26 years of experience working across Kenya and the African fashion and creative industries.

On behalf of the **Akinyi Odongo Art Centre (AOAC)**, I respectfully submit the enclosed **Recommendations on the Creative Economy Bill, 2026**, for consideration by the National Assembly and the relevant parliamentary committees during the legislative process.

We welcome the development of a comprehensive legislative framework for Kenya's creative economy. The introduction of the Creative Economy Bill, 2026 presents an important opportunity to establish a stronger and more inclusive foundation for the country's creative industries.

However, drawing from our extensive practical experience within the fashion sector, we believe there is an important opportunity to further strengthen the Bill by ensuring that **fashion is explicitly and substantively represented within the creative economy framework**, not merely referenced as one component of the wider creative sector, but recognised as a significant cultural, industrial, entrepreneurial, employment and export value chain in its own right.

Why Fashion Requires Specific Consideration

Fashion is a multidisciplinary economic ecosystem that extends far beyond the design and production of garments. It connects **agriculture, fibre and raw-material production, manufacturing, artisanship, design, technology, education, intellectual property, retail, branding, tourism, culture, export, logistics and enterprise development.**

Kenya's fashion ecosystem therefore has the potential to contribute simultaneously to employment and enterprise creation; youth and women's economic empowerment; agricultural and industrial development; cotton and natural-fibre value chains; manufacturing and value addition; cultural preservation; intellectual property creation; tourism; export development; innovation; and the development of globally competitive Kenyan and African brands.

Our concern is that unless these dimensions are deliberately incorporated into the legislative and institutional architecture, fashion risks being overshadowed by better-established creative subsectors, particularly film, audio-visual production and music.

This concern is not intended to diminish the importance of those sectors. Rather, **we advocate for a genuinely comprehensive creative economy framework in which each major creative industry**

is appropriately understood according to its own value chain, opportunities, challenges and institutional requirements.

Our Industry Perspective

The Akinyi Odongo Art Centre brings together experience in fashion, creative enterprise, sustainability, education, agriculture, cultural development and economic empowerment.

Our work has demonstrated the importance of approaching fashion as a complete value chain: **from fibre to fashion, farm to fashion, design to market and creativity to enterprise.**

Over the years, I have worked directly with designers, tailors, artisans, educators, young creatives, farmers and other industry stakeholders. Through various initiatives, including Fashion Agenda Africa and subsequently the Akinyi Odongo Art Centre, thousands of emerging fashion practitioners have been reached through mentorship, training, enterprise development and industry initiatives.

This practical experience informs the recommendations being submitted alongside this letter.

Purpose of Our Submission

Our submission seeks to contribute constructively to the development of legislation that can support a **stronger, more inclusive and economically productive Kenyan creative economy.**

In particular, we request consideration of provisions that would:

01 **Explicitly recognise fashion as a major creative economy subsector**, with appropriate representation within relevant institutions and policy structures.

02 **Recognise the entire fashion value chain**, including fibre and raw materials, agriculture, textile development, manufacturing, artisanship, design, production, fashion technology, retail, marketing, logistics, export and related services.

03 **Strengthen representation of industry practitioners** in decision-making structures.

04 **Create appropriate mechanisms for fashion enterprise development**, particularly for MSMEs, designers, manufacturers, artisans, young creatives and women-led enterprises.

05 **Integrate fashion into creative economy funding mechanisms.**

06 **Support fashion education, skills development and industry-based training.**

07 **Promote intellectual property protection and commercialisation.**

08 **Recognise the relationship between fashion and agriculture**, particularly cotton, natural fibres, indigenous materials and local value addition.

09 **Support research, innovation and technology within fashion.**

10 **Position Kenyan fashion for regional and international markets.**

11 **Recognise fashion's contribution to cultural heritage and national identity.**

12 **Encourage stronger linkages between fashion, manufacturing, agriculture, tourism, culture and trade.**

A Constructive Industry Contribution

We submit these recommendations in the spirit of **public participation, constructive engagement and industry collaboration.**

As practitioners who have spent decades building within Kenya's fashion and creative ecosystem, we believe that legislation developed today should not only respond to the creative industries that are already well established, but should also create space for the industries and value chains that can drive Kenya's next generation of employment, enterprise, innovation and cultural influence.

Fashion has the potential to serve as a bridge between **creativity and productive industry**, connecting the Kenyan farmer to the designer, the artisan to the market, the student to employment, the entrepreneur to investment, and Kenyan culture to global markets.

We therefore respectfully request that this submission and the accompanying recommendations be **formally received, reviewed and considered as part of the parliamentary consideration of the Creative Economy Bill, 2026.**

We would also welcome an opportunity for the Akinyi Odongo Art Centre and relevant fashion industry practitioners to make a **formal presentation or further submission to the appropriate Parliamentary Committee** should the National Assembly require additional industry perspectives, evidence or technical input.

We remain committed to working constructively with Parliament, Government, industry stakeholders, educators, communities and other creative-sector practitioners towards a legislative framework that recognises the full breadth and economic potential of Kenya's creative industries.

Thank you for your consideration.

Yours faithfully,



Akinyi Odongo, O.G.W.

President, Founder & Chairperson, Akinyi Odongo Art Centre (AOAC)

Founder & Creative Director, Akinyi Odongo Kenya™
Founder, MEFA Institute of Design
Fashion Industry Leader | Creative Economy Strategist | Educator | Mentor | Enterprise Development Practitioner

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ON BEHALF OF	Akinyi Odongo Art Centre (AOAC)
ENCLOSURE	AOAC Recommendations on the Creative Economy Bill, 2026: Strengthening the Representation and Development of Kenya's Fashion Industry