

Mapping of the Ethiopian Creative Ecosystem



RESEARCH ON THE CREATIVE
ECONOMY AND CULTURAL EXCHANGE
FOR BRITISH COUNCIL ETHIOPIA

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I.

Overview of the British Council

The British Council is the United Kingdom (UK)'s international organisation for cultural relations and educational opportunities. We create friendly knowledge and understanding between the people of the UK and other countries. It does so by making a positive contribution to the UK and the countries it works with – changing lives by creating opportunities, building connections and engendering trust.

The British Council operates in over 100 countries across the world in the fields of arts and culture, English language, education and civil society. Each year its offices reach over 20 million people face-to-face and more than 500 million people online, via broadcasts and publications. Founded in 1934, the British Council is a UK charity governed by Royal Charter and a UK public body.

The British Council employs over 10,500 staff worldwide and has its headquarters in the UK, with offices in London, Manchester, Belfast, Cardiff and Edinburgh. Further information can be viewed at www.britishcouncil.org.



The British Council's Arts Programmes

The British Council's Arts programmes are underpinned by research, focused on young people (18-35 year olds) with the following impact outcomes:

- Development of knowledge, artistic practice, skills and knowledge,
- Raising the profiles of Arts and cultural organisations by providing platforms to showcase their arts and increase their economic value and partnerships,
- Strengthening cultural sectors through investment and collaboration,
- Enhancing the international reputation of The UK through engagements through arts and culture, contributing to its overall cultural relations agenda.

The British Council's programmes are delivered by partners (artists, arts professionals, arts organisations, collectives, hubs) who have the vision and understanding of their creative communities and are best placed to lead and tell the stories of their local art sectors. In cooperation with its partners across the globe, it works to strengthen connections and understanding with the UK through the arts.

The programmes' focus areas are -

- Creative Economy
- Cultural Exchange
- Cultural Heritage

II.

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**INTRO-
DUCTION**

1.0



1.0

Introduction

This report summarises the results of the research commissioned by the British Council Ethiopia on the Ethiopian Creative Economy between the period of 2018 and 2021. The purpose of this document is to provide information on the creative and cultural scenes of Ethiopia with a focus on cultural practitioners between the ages of 18 and 35.

Conducted via desktop research, case studies, surveys, interviews and roundtable discussions between December 2021 and March 2022, this report:

- Identifies the relevant areas of interest for creative and cultural practitioners in contemporary Ethiopia.
- Provides a summary of the cultural ecosystems apparent in Ethiopia.
- Identifies the opportunities that exist to promote engagement between local cultural practitioners as well as stakeholders based in Africa, the UK and the rest of the globe.
- Identifies the physical and virtual spaces for creative and cultural expressions.
- Identifies institutions, organisations, civil society and NGOs that operate within and/or across the Ethiopian Creative Economy.
- Identifies potential gaps and areas for potential intervention or collaboration between the British Council Ethiopia and members of the Ethiopian Creative Economy.
- Compounds the findings of the research together with sets of recommendations for the British Council Ethiopia for programme implementation



**THERE IS
POTENTIAL
ACROSS THE
COUNTRY BUT IT'S
AS IF EVERYTHING
IS PACKED IN
ADDIS ABABA**



**SUMMARY OF
THE PURPOSE
OBJECTIVES
AND QUESTIONS**

2.0



2.0

Summary of the Purpose Objectives and Questions

Purpose

The purpose of the report is to present the results of the research on the Ethiopian Creative Economy between the periods 2018 and 2021.

Conducted by way of desktop research, case studies, surveys, interviews and roundtable discussions between December 2021 and March 2022, the research primarily focuses on the following members of the Ethiopian Creative Economy: -

- A. Ethiopian creative and cultural practitioners between the ages of 18 and 35
- B. Creative Enterprises
- C. Women, persons with disabilities and minority groups

For the purposes of this report, the creative and cultural practitioners are set at the core of the research to allow readers to discover what businesses/institutions, individuals and challenges they come across in their practices. Creative or cultural practice is a winding and weaving entity that, much like a river and its tributaries, is fed by elements from various directions. The existence of the creative professional is not only dictated by the environment in which they operate, but also creates the need for various supporting roles. It is a symbiotic relationship wherein certain situations can not be successful without the other. Which begs the question, what ecosystems exist within the Ethiopian creative sector? How do they function and interact with one another to form a larger creative ecosystem? What are their strengths and where is there room to grow in the Ethiopian creative economy? What already exists and what has yet to be formed?

Objectives

The overall objective of the research is to provide an inclusive, engaging and accessible report of the creative and cultural sectors of Ethiopia focusing on creative and cultural practitioners. Specifically, its objectives are to:-

- Provide a comprehensive summary of the cultural ecosystems apparent in Ethiopia and how they co-exist.
- Identify the relevant areas of interest for creative and cultural practitioners in contemporary Ethiopia and their consumers.
- Identify the opportunities that exist to promote engagement between cultural practitioners as well as stakeholders based in Africa and the UK.
- Identify physical and virtual spaces for creative and cultural expressions and products.
- Identify institutions, organisations, civil societies and NGOs that operate in Ethiopia.
- Delivers a set of recommendations for inclusive cultural programming to the British Council based on research on the creative sector between 2018 and 2021 that provides an analysis of the past, an understanding of the present and a projection of the future.



Questions

The Creative/Cultural Ecosystem

This section details findings such as what typologies are apparent within the creative/cultural economy, how they interact and overlap to create an ecosystem and what driving and supporting roles exist within each typology. This section will also look at what scaling models exist, what creative/cultural spaces exist, and which typologies are most prominent in the creative economy.

What are the areas of interest for Creative and cultural practitioners and minority groups between the ages of 18 and 35?

This section analyses where active creative and cultural practitioners and their audiences have shown interest in the past, where their interests currently lie, and which way they will most likely direct their attention in the future.

A close look will also be taken towards areas that may be of interest to minority groups within the creative and cultural economy such as female and disabled practitioners.

What opportunities and challenges exist for collaboration and intervention?

What opportunities exist within the ecosystem for creative/cultural practitioners between the ages of 18 and 35 to collaborate and grow, both within the local creative economy and across borders with areas such as Sub-Saharan Africa and Europe. This section also takes a look at what areas of the creative ecosystem could benefit most from intervention and guidance.

**METHODOLOGY
OF THE
RESEARCH**

3.0



3.0

Methodology

In order to meet the objectives and answer the questions raised in section two, the research was conducted by way of desktop research, case studies, surveys, interviews and focus group discussions.

With the scope of the research in mind, this report provides a mapping of the ecosystems apparent in the specified eleven cultural ecosystems by way of desktop research, interviews and case studies of Creative Enterprises, the roles played by the stakeholders within a given cultural ecosystem are identified in order to get an overview of trends, challenges and opportunities. Furthermore, it builds an understanding of which organisations are involved in fulfilling the roles below, which for the purpose of this research are defined as follows.



A. Enablers – eg. Schools, Clubs and Programmes

- Members of the Ethiopian Creative Economy that focus on building the professional capacities of Artists and Creative Professionals.

B. Creators – eg. Artists, Curators and Creative Practitioners

- Members of the Ethiopian Creative Economy who create cultural and creative content through artist expressions.

C. Businesses – eg. Managers, Publishers and Retailers

- Members of the Ethiopian Creative Economy that work closely with Artists, Curators and Creative Practitioners to allocate resources, manage talent or create platforms for the production and distribution of cultural and creative content.

D. Facilitators – eg. Cultural Centres, Creative Hubs, Incubators and Cultural Spaces, Artist Associations and Media, NGOs

- Members of the Ethiopian Creative Economy who facilitate the movement of resources, opportunities and information across the ecosystem.

E. Consumers – eg. Artists, the Public

- The consumers of cultural and creative content.

Since the research is conducted with a focus on the development journeys of Ethiopian creative and cultural practitioners, it identifies the trends, challenges and opportunities in the four key areas below:

Education and Capacity Building

Access to Resources, Opportunities and Network

Production and Co-production

Presentation, Distribution, Reach and Engagement

4.0

**THE ETHIOPIAN
CREATIVE/
CULTURAL
ECOSYSTEM**



4.0

Ecosystems

The Ethiopian Creative Industry contains multiple subsectors in the fields of Arts and culture. For the purpose of this research, 10 specific subsectors and one general subsector were selected based on the following criteria:

- A. Economic relevance within the Global Creative Industry.
- B. Local and global reach
- C. Availability of opportunities for formal education within Ethiopia

With this in mind, the following sectors were selected for the ecosystem mappings:

- 1. MUSIC**
- 2. VISUAL ARTS - Painting, Drawing, Illustration, Sculpting**
- 3. FILM**
- 4. PHOTOGRAPHY**
- 5. PRODUCT/INDUSTRIAL DESIGN & CRAFTS**
- 6. FASHION**
- 7. ARCHITECTURE**
- 8. LITERATURE**
- 9. PERFORMANCE ART - Theatre, Dance, Circus**
- 10. NEW MEDIA - Digital Art, Graphic Design, UI, ED, Gamification**
- 11. OTHERS - Street Art, Gamification, Sport, Culinary Arts**

The following section summarises briefly the history of the aforementioned sectors and builds a general picture regarding the current state of the ecosystem. Apart from providing an overview of the specific ecosystems, it highlights the primary stakeholders within the sector, how they operate and how the business/scaling models work by showcasing relevant case studies from the sectors.

It further highlights the intersections between ecosystems within the larger industry before exploring the challenges and opportunities apparent for practitioners (including minority groups) regarding the four key areas outlined in the previous section.



4.1

VISUAL ART

“ አንድ!
10,000
BIRR
FOR
THIS? ”



4.1.1.

Introduction to the sector

The visual arts sector of Ethiopia can be traced back several centuries to religious paintings in Orthodox Christian Churches and Islamic Mosques. Realistic paintings of the monarchy and those in power, as well as depictions of famous battles, were prominent. This rich history influenced a lot of the visual art produced until the beginnings of the modernist era.

The Addis Ababa University Ale School of Fine Art and Design, previously an independent institution for fine art was masterminded by artist Ale Felege Selam in 1957 through the support of Emperor Haile Selassie, an element of the emperor's paternalistic regimen of modernity in which art and literature were considered to have an important repertoire of content (Giorgis, 2019). The formation of this school allowed young people to join and explore their artistic potential in a formal setting.

From the 1940s to 1960s, students traveled abroad to study modernist styles, exploring abstraction and surrealism, influencing the style of a generation of artists.

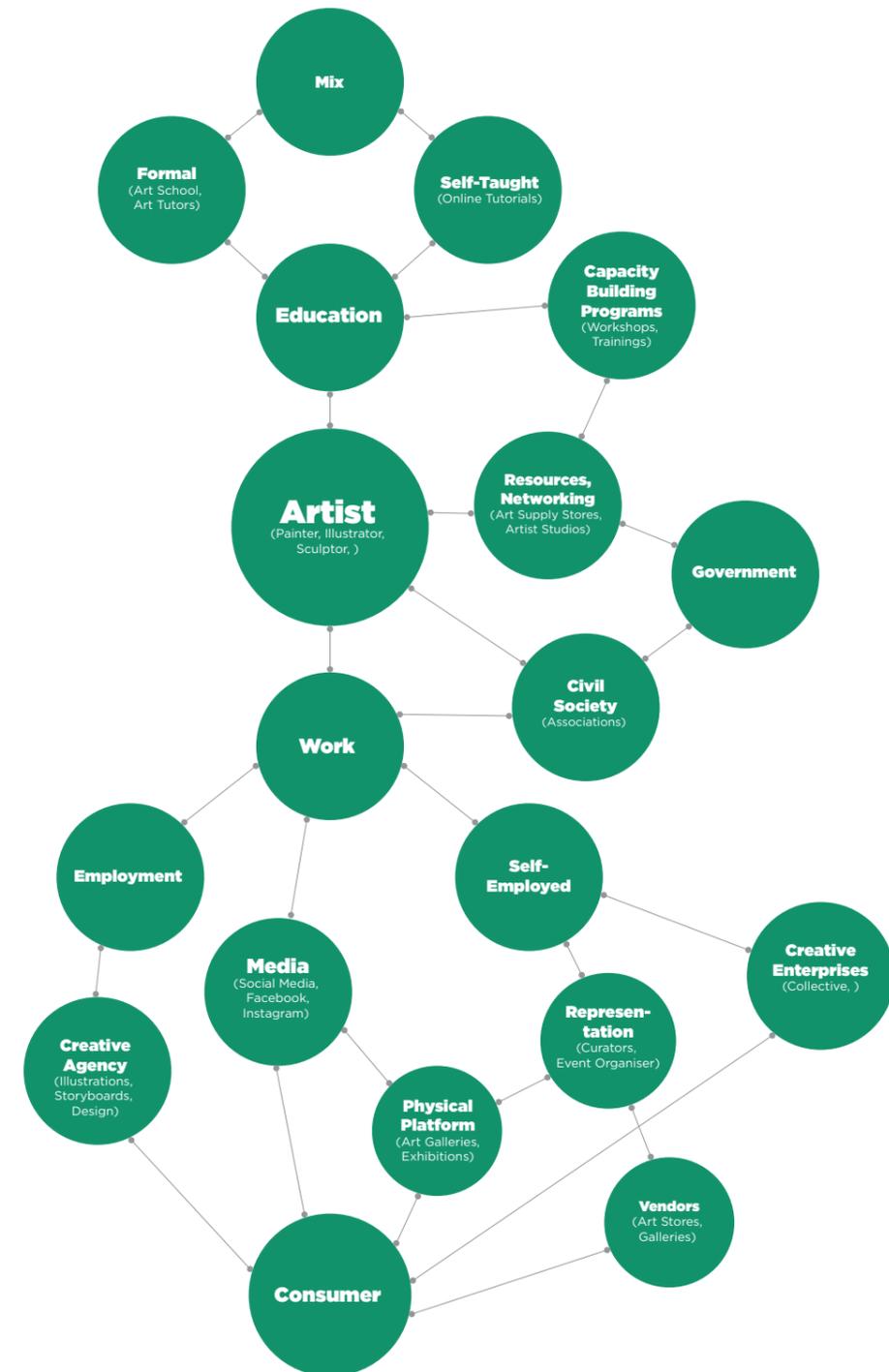
During the Derg regime, artists traveled to countries in the Eastern Block to study and returned to teach and pursue their careers (Nagy, 2007). The focus on realism in those socialist schools entered the AAUSFAD, dominating the institution during the military regime's era.

Currently, the visual art sector plays a large role within the country's cultural sector but the financial realities do not reflect that. Artists, both formally trained and self-taught, struggle to make ends meet due to the small number of galleries that showcase their work and the smaller number of buyers supporting the commercial art market.



4.1.2.

The Ecosystem



4.1.2.1.

Main representative and institutions

The local visual art sector is primarily driven by educational institutions like the Addis Ababa University School of Fine Art and Design, which is a part of the College of Visual and Performing Arts, as well as Teferi Mekonnen School, and TVET centers alongside private art education centers like Enlightenment School and Abyssinia Art School in Addis Ababa. Other universities like Mekele and Diredawa Universities also offer BFAs in painting and other disciplines. The Ale School of Fine Art and Design offers bachelor's degrees in Painting, Sculpture, Printmaking, Design, and Interdisciplinary Visual Arts. The graduate program offers MFAs in Fine Art and Film Production, even though the university does not offer undergraduate-level degrees in filmmaking.

The Ethiopian Ministry of Culture and Tourism is responsible for the visual art sector engaging in research, archiving, and showcasing activities. The National Museum of Ethiopia holds regular exhibitions of contemporary art and its permanent exhibit, especially its anthropological wing, is an attraction to tourists. The Addis Ababa Museum is another public institution that holds regular exhibitions. Entoto Gallery is a newly established space in Entoto park run by Ale School of Fine Art and Design.

There are a few private galleries like Lela Art Gallery, Guramayne Art Center, Moa Anbessa Gallery, and Addis Fine Art. The number of galleries that have shut down in the past few years is evidence that they are difficult to run. The small size of the art market means it does not provide financial stability, which prevents many from entering the private sector.

Foreign cultural institutions like the Goethe-Institut, Alliance Ethio-Francaise, and the British Council are also large players in the visual arts sector, showcasing the works of emerging and established artists to diverse audiences.

There are also artist collectives created by the artists of several disciplines to create a community of creatives, learn and create together. Some collectives are formed around similar styles or concepts, like Dimension Group, or are dedicated to providing physical space to live and work, as in Netsa Art Village (both collectives are now defunct).

4.1.2.2.

Links and Overlaps

Visual arts intersect with many disciplines, artists engage with works of literature, music, and film for inspiration and cultural commentary. An artist, whether a painter, sculptor, or printmaker, often works alone. Some occasionally form collectives to work together and exhibit their work jointly, but collectives are difficult to sustain for long periods of time.

Artists often visit galleries and museums to request exhibition space. Eager curators frequently attend exhibitions in makeshift locations to find young artists. The financial element of visual arts is rather murky and detailed accounts are lacking but interviews with art practitioners and curators reveal that the arrangements are often done informally.

There are no set standards regarding the financial estimation of an art piece making the prices inconsistent throughout different galleries. Galleries, especially those geared towards commercial markets, like Addis Fine Art and Makush Gallery, contact individuals and institutions that frequently purchase artworks to view new works. Galleries can take 10%-50% of the sale of an artwork, the rest going to the artist.

The international market is a major attraction to many artists as that opens the door to more opportunities for residencies and grants to produce more work. There are also collectors and galleries abroad interested in Ethiopian art.



4.1.3.

Challenges and opportunities

4.1.3.1.

Challenges

Artists have difficulties obtaining art supplies and resources in the city. There are two shops offering supplies like paint, brushes, thinners, and other items but, according to the artists, they are not of the highest quality. Many artists purchase these items abroad or ask friends and family to ship supplies to Ethiopia. The low-quality product, specifically paints, decreases the longevity of the artwork, fading and disintegrating through time.

Students at the Ale School of Fine Art also mention the lack of resources in the school such as working computers for design projects and insufficient studio space.

The limited number of opportunities available to art school graduates is a factor in the low number of entries into the school. Those that join and graduate are not financially secure enough to become full-time studio artists and therefore teach, join advertising agencies, or pivot into related fields. There are little to no residencies, funds, or grants available to artists the support themselves. Desire to sell their work to mainstream audiences shifts their practice into one focused on market demand, often producing generic work geared towards tourist markets.

Women artists face multifold challenges from societal pressures not to go into such an insecure field, financial pressures to find something more sustainable prevents many from joining the school or completing the education. The lack of opportunities and support system once they graduate from art school also prevents them from continuing in the sector.

On the side of galleries, rigid tax laws and export laws means they are not able to affordably transport artworks to buyers and collectors in other countries. According to one gallery owner, this is especially relevant for sculptures that customs authorities can sometimes register as heritage artifacts that cannot leave the country, requiring galleries to register them as such. This level of bureaucracy can be daunting to many galleries which choose not to export sculptures specifically or are reluctant to become part of the global art market in general.

Lack of documentation and archiving of exhibitions, artworks, art movements and collectives has set the visual art sector back in several ways. There are not many books on Ethiopian art history and there isn't a dedicated library archive full of visual, audio and text documents that can easily be researched for academic or artistic purposes. This can be attributed to the informal way a lot of exhibitions are conducted as well as the limited number of curators, art historians and art writers dedicated to documenting and archiving artists and their works.

4.1.3.2.

Opportunities

The visual art sector has opportunities for growth in the distribution and exhibition process. The large number of artists in relation to the small amount available venues means many can invest time and resources into the sector.

The growth of online/ virtual exhibitions has also opened space for more artists to showcase their works to larger, more diverse audiences. Social media also provides similar avenues to artists to share their works and sell their works online.

The large number of young people looking for structure within the sector means institutions can offer more opportunities like residencies, grants and funding to allow them to create more works.

The growing interest in Ethiopian art from galleries and collectors abroad is an opportunity for artists to take their works to this market. Creating networking opportunities and travel allowances will lead the way to this robust market.

4.1.4

Case Study

Addis Street Art

Addis Street Art (ASA), Ethiopia's first street art collective, has experienced remarkable growth and development since its inception under the lead of visual artist Solomon Kifle. Together with various Ethiopian street artists, ASA consistently produces universally appealing public art that carry socially relevant and pressing messages and highlight the importance of sustainability. By engaging onlookers with beautiful aesthetic pieces, ASA is able to engage the public in socially and contextually relevant dialogue.

What began as the passion project of one individual has grown into a thriving creative community that values genuine collaboration above all else. As a collective of like minded skilled individuals working towards the same goals, Addis Street Art continues to grow into one of the most formidable creative forces in Ethiopia.

Collaborative Creative Communities

One of the first Issues that ASA has experienced as a community founded on collaboration, is the lack of understanding of what it means to collaborate on the part of its employers and potential collaborators. With most employers and fellow creatives unable to make the distinction between hiring and collaborating, relationships were short-lived and not as fruitful as they could have been. It is through slow and deliberate filtering that ASA was able to surround itself with collaborators that understand what being a part of a community means and are able to work towards collective gains.

As a VAT registered business, ASA continues its growth and opens itself up for more opportunity, but the road to get there was anything but smooth. With a lack of available registration options and ASA being the first collective of its kind in Ethiopia saw difficulty in forming itself as a legal enterprise. The lack of guidance from the government or other bodies also made the internal structure of the collective also difficult to establish. Instead ASA formed itself into a well oiled machine through trial and error.

The Creative Economy

A Collective that places the cornerstone of its business model as the spirit of Collaboration, ASA is always open too and is actively looking for individuals, businesses and institutions to form lasting relationships with. This is evident in their work all over the city with a large and ever expanding roster of visual artists all geared towards socially and contextually relevant street art.

ASA also takes each opportunity it has to participate in festivals and programmes available to it. One such example is its continued participation in the Tibebe street festival each year. Being a Vat registered company has also allowed ASA to Participate in larger cultural exchange programmes, enabling them to work with the UN and also through time and consistency form a good relationship with the local government.



4.1.5.

Areas of interest

Artists are able to respond to the times, reflecting, reacting, and commenting on current events, often offering a mirror to society. The visual arts offer numerous media of exploration of conceptual matters, once artists are developed in style and formal techniques of application. Previous governments have used artists as tools of propaganda. During the Derg era, artists were instructed to create work reflective of the socialist goals of the administration and the necessity of the revolution.

Artists have also been known to define the visual language of cities, building sculptures, monuments, designing murals (Lion of Judah sculpture, Patriots' Square monument, Afework Tekle's stained glass works) that are easily identifiable and often become an identity of the specific locale.

Their works commemorate certain events, like stamps created for specific occasions, or the Ethio-Cuba Friendship Park, and can last lifetimes, like the previous iteration of coins and money notes famously designed by Tadesse Mesfin. These are a voice of a generation that require documentation and preservation, all the while offering financial compensation to artists that often do public work for minimal pay without regard for the future value of their artwork.

STRENGTH

Education and Capacity Building

- The presence of governmental schools and institutions that work on capacity building in the Ethiopian Visual Arts sector.
- Availability of free online resources for capacity building.

Network

- The presence of a professional association for practitioners, i.e. the Ethiopian Visual Artists Association (est. 1966).

Reach

- Strength of the medium. Visual art is a powerful medium with a large local and international reach, regardless of language or cultural barriers.

WEAKNESS

Education and Capacity Building

- Saturation of opportunities for higher education in Visual Arts limited to Addis Ababa.

Resources, Opportunities and Network

- Unavailability of workspaces, studios, quality equipment and raw materials for practitioners.
- The low number of successful Ethiopian Creative Enterprises working within the sector.
- Informality of dealings within the sector.
- Poor representation of women, persons with disabilities and minority groups within the sector.

Reach and Engagement

- Scarcity of galleries and public platforms for presentation.

OPPORTUNITY

Reach and Engagement

- Appetite and demonstrated participation of youth within the sector.
- Presence of informal collectives of practitioners that demonstrates the appetite for collaboration.
- Availability of digital options for artists to create, promote and showcase their works

THREATS

Opportunities and Network

- Lack of opportunities for Visual Artists in Ethiopia.
- High closure rate amongst Creative Enterprises established within the sector.

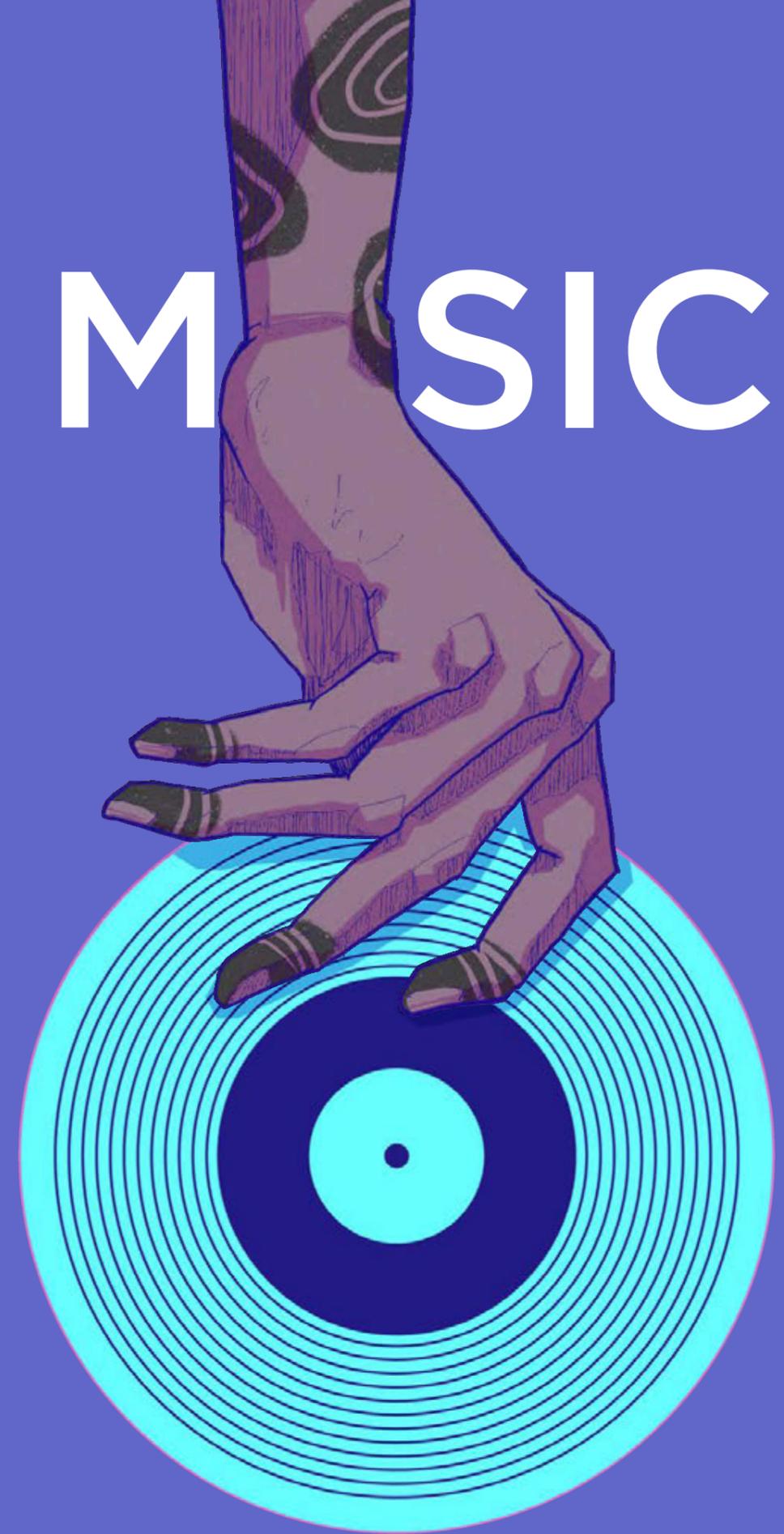
Reach and Engagement

- Limited market for Visual Arts pieces in Ethiopia.
- Complicated procedures that limit sales of Ethiopian Visual Arts pieces in the international market.

4.2

MUSIC

“ THE
COPYRIGHT
LAW IS
ACTUALLY
VERY
IMPRESSIVE... ”



4.2.1.

Introduction to the Sector

Music is a crucial element of human life. Whether we choose to say it or not, we know that music impacts all aspects of our being, from religion to school to entertainment. The dictionary defines music as “Vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion.”

The deep connection that humans have shared with music over the course of history goes beyond this simple definition. Specifically, in Ethiopia; we have a multitude of different cultures that comprise the music scene, as well as many people who want to contribute. We are a unique country, having our own languages that date back thousands of years. We have established ourselves through our food, our art, our theatre, and as well as our music.

Music in Ethiopia has had a long and arguably tumultuous history. At times, it was an important element in religion, other times it was subjected to slander and dubbed as the main reason for young people losing their soul. What’s not arguable is its role in the greater Ethiopian cultural ecosystem as well as the society’s culture, history, and economy.

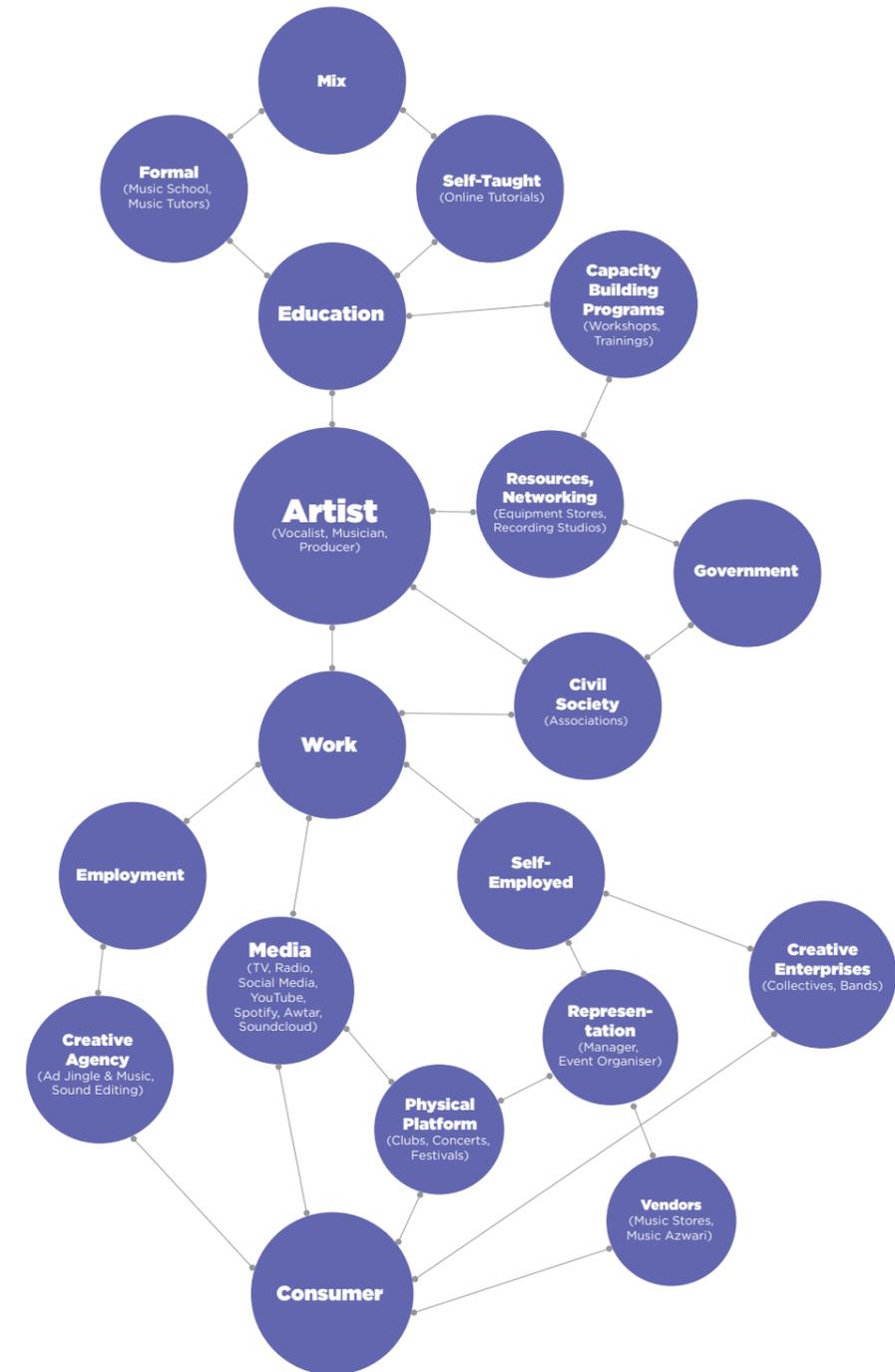
In a country blessed with over 81 diverse ethnic identities each having their own way of expressing themselves through sound, music has been a part of the socio-economic fabric of the country for a long time. Each generation has also used music to mark their place in history and enhance the medium for future generations.

From St Yared, entrancing kings and making them forget that they are piercing their own legs with a lance, to the Azmaris’ biting social critique. Each generation has taken a concept from the past and tried to adapt it to their time period. Taking their social, economic, and cultural realities and carrying it forward through sound.

Generally, music is arguably a form of art with the widest societal reach in both Ethiopia and the globe. It is also good to note that similar to how unique the music in different nations is, the manner music sectors themselves operate is equally unique across the world.

4.2.2.

The Ecosystem



Education

Having a music career, backed by academia, is possible in Ethiopia, yet formal education doesn't prepare graduates to manoeuvre the music industry. There is a lack of organised data to show how many bands or artists there are in Ethiopia or whether people who are educated or those who are self-taught can gain better success in the industry.

Formal music education provides a detailed framework on music theory through structures that have been tried and tested over time; making the aspiring musicians literate in the language of music. With the ability to read notes, understand rhythmic patterns, construct interesting melodic phrasings and convey these ideas to other musicians, it exposes students to the general implications and cultural basis of music.

On the other hand, musicians who have pursued careers with no formal education argue that music is a language that can be self-taught and learned through collaboration with other artists.

The roots of formal musical education in the country stretch back nearly a century, to the reign of Emperor Haile Selassie I. By the 1940s, music lessons had become a standard extracurricular activity in secondary schools across the country and the students were regularly taking part in shows and performances.

In 1954, Yared Music & Theatrical School, formerly known as the National School of Music, launched as the first higher institution dedicated to musical education in Ethiopia. Established in the capital, Yared owes its existence largely to music teachers who were primarily involved in training young Ethiopians in military bands.

However, Yared is not the only option out there for those looking to get their start in music. Private music schools, such as The Mekane Yesus School of Jazz Music and Jazzamba school of music, have opened their doors to aspiring musicians over the past few decades.

Most in the Ethiopian music industry today are self-taught. Many of them are dropouts.

Becoming a Professional

There are a few places musicians can go to and simply perform. In the last few years, Fendika and other centres like it have become a stage where artists (old and new) can showcase their work in front of a diverse audience. Bringing together local, diaspora, and foreign audiences, this is a way that a new artist can promote themselves and attempt to solidify their 'professionalism.'

While talent, skill, and creativity are a major part of what makes the music industry, networking and collaboration among musicians also makes a big part in how people figure out where to go and what to do. Spaces like Fendika, Coffee House, African Jazz Village, Shifta, etc., have changed the game over the years by providing open mic and jam sessions where people, both self-taught and school-taught, perform on a stage and "get discovered."

Production

Two decades ago, aspiring musicians had limited choices to produce their music. The most accessible way was to seek out studios and producers. This was, and still is, expensive partly due to exploitative practices and a lack of government attention.

Though studios are still a major avenue, new technology has opened doors that enable artists to put out tracks, or even entire albums, themselves. There is also a new breed of recording studios opening their doors in Ethiopia with the aim of providing artists an open creative space to be the best they can be. The rise of platforms like Youtube and Soundcloud have enabled almost anyone to create and publish their music but skills and the right equipment are crucial to putting out a quality piece of music.

Management

Music managers are a central part of any healthy music industry. They wear multiple hats, all to ensure a happy marriage between the musician, the audience, and the industry as a whole.

The manager is responsible for contacting potential venues and promoters, marketing and social media, liaising with others, paperwork, managing accounts, networking, artistic direction, connecting with fans, negotiating contracts, collecting, and promotional appearances, among other things. When it comes to artists, some refrain from getting managers claiming they interfere with the creative process and out of fear they would eventually give up their creative control.

Some artists prefer self-managing where they can define their own look, stage style, get a hand in every step of the process, from choosing the releases, picking a release date, planning the promotion, and working on tours.

Depending on the nature of the project, the manager might take 15% to as much as 50% in some cases. While some artists see this as too high, others simply agree as they don't have the access and connection to help them make a breakthrough in the industry.

Promotion and Distribution

When the music industry began in the 1990's, CDs (and cassette tapes) were the most accessible and profitable mediums. If an artist released a new album people would often gather around music shops and azwaris to buy the latest music. Promoters also had specific distribution channels and collected profits for the musicians back from these. Now, with the advent of digital technology we can simply download whatever we want at whatever rate, through digital platforms such as Telegram and YouTube. These new platforms have made it more difficult for creators of a song to keep track of how often they are distributed, and how much money they have earned.

Selam Ethiopia and Awtar have become influential in this digital age, enforcing copyright laws with the help of the government to protect art from being stolen or distributed without the artist's permission.

In the digital world, music promotion is more than just about the music. It's also about the artist behind the music. With this in mind, promoters also rely on creating opportunities for promotions and distribution with music events.

Something that has grown in popularity in Ethiopia. Concerts, listening parties and other music events are effective because they not only promote the artist's music but also their persona. Concerts not only create opportunities for promotion but also active engagement between musicians and their audiences.

On the other end, the digital world has also given us access to social media and artists have been taking advantage of it. Social media has allowed them to really take charge of their careers and promote and distribute their work effectively.

Music Consumption

As the ways artists approach and make music has changed and evolved, so have the audience's tastes and methods of consumption. A century ago, if you wanted to listen to some music, you'd have to find a musician. A few decades ago, the options were radio and television. Then came the cassette tapes and CDs. Today, consumers have a catalogue of millions of songs from all over the world at their fingertips.

The technological advances that followed the phonograph disk were fast if not immediate and Ethiopia has been able to keep up for the most part. But with easy accessibility comes a vast range of options and people all over the world are making more and more music every day.

4.2.2.1

Links and Overlaps

Vocalists have long overshadowed producers, who take a backseat even though they do just as much work to create the music. Lately, that dynamic has been changing with music producers being named in song titles more and more often. Overall, most musicians, even the ones who seem to have become an overnight success, insist that it all comes from years of work without much payoff.

The relation between new media technologies and music is also prominent. To help combat the issue of music distribution and payment, prominent members of the industry such as Johnny Raga and Zeritu Kebede founded the Awtar music app under the Awtar multimedia brand. Awtar, the first app to do this, helps listeners purchase music digitally.

Radio and TV continue to be the most common means for people to discover music even today and some artists still rely on them in addition to digital platforms.

The advent of the internet, and platforms like YouTube, TikTok, Spotify, Soundcloud, and Deezer, have made music infinitely more accessible. This has exposed the Ethiopian audience to a vast library of music worldwide. This audience now no longer has to learn of its music taste from DJ selections or Television playlists but rather from real-time exposure to the music itself. Moreover, due to the range of selections available, the local audience knows what to expect of those who make music be it for quality or messaging.

The internet has also changed the way the audience communicates with artists today. The audience can easily send direct messages to the creators they appreciate or in some cases, to those they do not. The gap between the celebrated and the common people has become much smaller.

The application is designed to protect the artist's rights and give music lovers access to a platform where they can support the musicians they listen to.

You can't talk about music without talking about music videos. If you think about the latest Ethiopian hits, you'd be hard-pressed not to think about Gutu Abera's Hawanawa or Kassmasse's Wubet. This is no accident; these videos have high production value and are meticulously crafted to tell stories rather than just be the usual videos. From the beautiful costume designs to set designs it wouldn't be an overstatement to say that music videos have also pushed boundaries for filmmakers.

4.2.3.

Challenges and Opportunities

4.2.3.1.

Challenges

Education

The lack of strong music programmes in schools below the university level is a serious drawback as many pupils enrol with little to no practical experience with music, except those lucky enough to have families that accommodate for this. Others may also join a music school with some experience playing in religious settings, such as churches. Nevertheless, the majority enrolls and begins learning from scratch, making the process challenging.

There are also a lot of administrative gaps at the Government schools. The curriculum at Yared for example wasn't tailored to just the music department. Because it's under Addis Ababa University (AAU), there is a problem in policy and management. Other factors affecting the system would be the deterioration of musical instruments from year to year, with the high cost of buying replacements.

Policies such as the one that dictates that only musicians with formal education are eligible to work as teachers narrow the talent pool considerably and cause a shortage of educators. Also other specific fields such as sound engineering, production, etc... are not taught as part of formal education in Ethiopia.

Resources

Funding and Resources are a major factor for why some musicians are able to make music and others aren't. In Ethiopia, making an album isn't cheap. The task encapsulates creating or buying lyrics and melody, voice rehearsal, recording, music arrangement, music mixing and mastering. Each of these steps has their expenses along with effort. This is what it takes for new artists to find their audience. The biggest hindrance is the fact that artists aren't properly supported in terms of finances and guidance. An artist must pay a producer to make music and have access to studio time. Where these infrastructures are inadequate or unavailable, it becomes increasingly difficult to produce music.

Government policies recognize music equipment as a luxury item and can ask for a tax of up to 300% over the original cost of the equipment itself. There's also the barrier to purchasing software in dollars as doing so would require access to an international bank account which is unavailable to Ethiopians.

Professional Support

The other thing is the professional support (like lawyers, accountants, managers, PR, event bookings for musicians, artists, sound engineers, mastering, mixing, and acoustic engineers) is also almost non-existent, which makes things even worse for independent artists, forcing them to not be adventurous, bold. They self-censor and look for what can be sold, what has already been done, what's trending in the country and around the world.

Promotion

One of the major drawbacks of working in the Ethiopian music industry is the issue of copyright. This is something that is vital to an artist. Where making music pays your bills, not having strong copyright laws makes the task extremely difficult. Ethiopia has a structured law for copyright and related issues which are left unapplied by the government and private sector.

4.2.3.2.

Opportunities

This industry is young, there are opportunities for anyone that's willing. However, anyone joining this industry needs to know what is expected of them. It is a tough but really rewarding job if you're prepared for the challenges. We live in a fast-paced and ever-changing world, where the advent of the internet is opening doors and opportunities for people from all walks of life. Technology has also pushed a great many things that were once considered essential or part of daily life into obsolescence while calling into question the practicality of a great many more.

The industry has a lot of room for improvement but it is one that can eventually become a source of income for the country. Thanks to platforms like YouTube, Tik Tok, Amazon Music, Spotify, and iTunes, an artist can gain foreign currency. But this has to be complemented by systemic support from the government.

Royalties are payments that artists get when anyone uses their art. This allows for advertisers, filmmakers, TV or radio stations to use an artist's work while the artists are recognized and paid for it. In Ethiopia, it is a rare occasion. Artists rarely receive royalties despite being entitled to it by law, although this law wasn't introduced until 2014 under Proclamation No. 872/2014. TV and radio stations still play music without the artist's consent. There are instances of entire films being dubbed and broadcasted without the artist's knowledge, and pushing for legal action isn't easy as the process is often lengthy and expensive.

Following the establishment of music copyright law, a group was formed to enforce it and was tasked to monitor and undertake any issues concerning royalties. The Ethiopian Copyright and Neighbouring Rights Collective Management Society has since campaigned for the proper implementation of the law. They also frequently run awareness campaigns to ensure that artists know of this law and pursue their rights.

As the music industry's associations, unions and intellectual property emerge, concerned government institutions and the media have decided to pay for music that is played through their stations. This move also gives musicians a chance at recognition and to be compensated in accordance with the law. Moreover, as musicians become more familiar with the laws, they have become more persistent in pursuing infringements despite the negative responses they receive.



4.2.4.

Case Study

Why PARC?

After immigrating back to Ethiopia from the United States, Ezana Gettu wanted to create a space that's accessible and affordable, where artists can concentrate on creating quality music. The PARC is a space that focuses on bringing the best out of artists and treating everyone fairly and ethically. It offers services such as recording sessions, mixing, and mastery, event organization, and artist management.

Unlike many spaces in Addis Ababa, the PARC claims no ownership of a musician's work. That's not the standard here. Many Studios in Addis charge artists a recording fee and on top of that, a percentage from their work makes working as a beginner quite difficult and often results in artists quitting before they've begun.

The PARC believes that the artist's comfort and ability to safely explore their sound is crucial for an artist to make good music. There aren't many spaces that offer this and by doing that the PARC continuously attempts to elevate and set a standard for music production in Ethiopia.

The industry as a whole

"The way things are set up here is a shame," says Ezana " It's a free-for-all that abuses creators. It's sad and wasteful of the talent. It's hard to call it an industry. It's nonexistent. It's chaos."

The lack of a visible traditional industry structure also creates power vacuums that are filled by players that normally wouldn't and shouldn't be involved. Think about the businesses that are supporting musicians, like beer companies. They sponsor events and start to place dominance over certain aspects of an artist's music, events, and brand. It's unheard of in other countries. The audience should do that, not beer companies. The artists, on the other hand, have this "talent is all I need" mentality that limits them. The PARC keeps seeing artists that place too much importance on this and limiting the role of hard work. Lack of enforcement of copyright laws is also one of the major issues that plague the Ethiopian music ecosystem. Essentially there is nothing to stop one person from stealing intellectual property from another and presenting it as their own. This is especially true for the music industry, not only in terms of idea theft but piracy is also a huge issue when it comes to distribution. With the inevitability of piracy and the non-existence of artist royalties, performance becomes one of the major sources of income for artists. This is simple for established artists with large followings to take advantage of but not so much for beginners. With the spaces that employ artists underpaying them and not allowing them to perform much original content (Covers of popular music is preferred by many employers) and the artists themselves not understanding the value that they add to these spaces and vice versa, performance is also an issue.

Transforming the Ethiopian music industry.

The PARC continues to show impressive growth since its inception. Having created unique strategies to circumnavigate the Ethiopian music ecosystem, it continues to work towards setting a new standard for music production and industry building.

"The good side of all this is that whoever sets the standards makes the new rules. This way of operation can't last, it'll fail and if you set the standard by partnering with great artists and gain the following with quality music, they will have no other options. What else are they going to do? Stop existing? Nope. To survive they'll have to course-correct and treat the creators better." says Ezana.

By treating their artists fairly and helping them to progress in their careers, the PARC draws talent to their ever-growing roster of artists. They augment their presence by hosting a variety of events throughout the year in which they showcase their artists both established and new. This allows PARC artists to have a space where they can connect with and grow their fan base, collaborate with other more established artists, earn a fair income, and it also allows for the PARC to generate income towards expanding and keeping their operations going. The PARC has managed to create a system where all parties can benefit, even beverage companies are invited to sponsor events and work with artists in a way that isn't intrusive on their brand and image.



4.2.5.

Areas of interest

We don't have an industry in Ethiopia, we have scenes. Untended, unsupported music scenes all over the country, from traditional music from every region to scenes in the capital like Ethio-Jazz and the contemporary pop scene. These scenes can be easily guided and nurtured to create a cohesive industry.

Ethiopia with a population of more than 115M and diverse cultures has the capacity to create unique sounds that reach a global audience to grow the creative economy and create opportunities and employment for a lot of people .

STRENGTH

Network

- The presence of a professional association for practitioners in Ethiopia. I.e. the Ethiopian Musicians Association (est. 1965).

Reach

- Strength of the medium. Music is a powerful medium with a large local and international reach, regardless of language or cultural barriers.

OPPORTUNITY

Resources and Opportunities

- Accessibility of traditional musical instruments.
- Strong appetite for the fair representation of youth, women, persons with disabilities and minority groups within the music ecosystem.

Reach and Engagement

- Cultural and language diversity within Ethiopia. This promotes the growth of a range of original styles of musical expressions.
- Positive experiences of Ethiopian music or Ethiopian derivatives of musical styles reaching audiences within and outside of Ethiopia. Eg. Ethio Jazz

WEAKNESS

Education and Capacity Building

- Low number of governmental and private schools of music operating within Ethiopia.
- Lack of options for aspiring musicians who wish to learn traditional music.

Resources

- Inaccessibility of professional musical equipment and/or recording studios.

Production and Distribution

- Music production and distribution is expensive. Furthermore, there is limited use of digital platforms to distribute music locally and internationally.

Reach and Engagement

- Scarcity of public platforms for music performances such as festivals and concerts.

THREATS

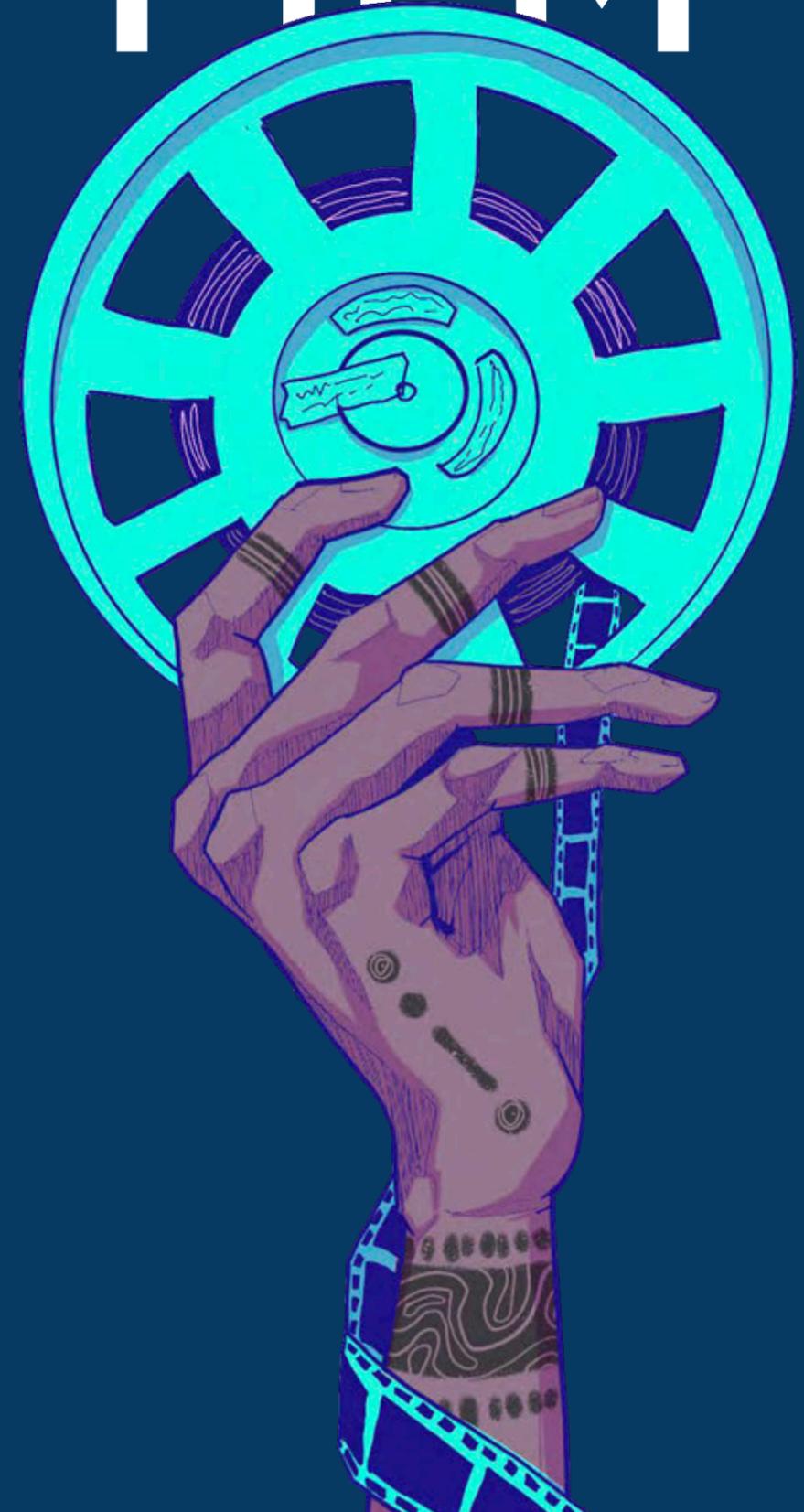
Distribution

- Copyright infringements and piracy that limit financial resources that would otherwise flow into the Ethiopian Music Ecosystem.

4.3

FILM

“ በፍላጎት
ጫናልኝ ”



4.3.1.

Introduction to the Sector

The cinema of Ethiopia was introduced three years after the first world film was projected on December 25 1895. Film screening that started in April 1897/1898 in Emperor Menelik II's palace faced challenges from the clergy, the aristocracy and the nobility, and the clergy for being considered satanic sorcery. This tendency gradually changed through time, leading to the opening of private movie theatres mostly by expatriates and the production of two feature-length films by Ethiopians in the imperial era. The eruption of the Ethiopia Revolution and the power grab by the Derg military dictatorship that promoted barrack socialist ideology nonetheless altered the path of cinema exhibition and production from private business entities towards state monopoly (Mekuriya et al., 2003).

The film sector in Ethiopia has not yet been given commensurate attention though it is increasingly becoming a tool for social transformation and a rewarding business these days. The country, being the second populous nation with diverse culture in Africa, is far-off in making use of the potential due to the absence of well-established institutions that work on the development of the industry. It lacks formal training, and its practice remains amateurish. Few attempts being made in film and media production in the country, which concentrate relatively solely on the capital — Addis Ababa- seem to be less comprehensive in content, approach, and scope (Bakari & Mbye, 2019).

4.3.2.

The Ecosystem



4.3.2.1.

Main Representative and Regulatory Institutions

The Ethiopian Ministry of Culture and Tourism is responsible for researching, preserving, developing, and promoting Ethiopia's culture and tourist attractions, including films and its peoples, both inside the country and internationally. It coordinates with the Authority for Research and Conservation of Cultural Heritage (ARCCH), the Ethiopian Wildlife Conservation Authority (EWCA), the National Archives and Library Agency, and the Ethiopian National Theatre in regulating and developing the film and audio-visual industry (Gessesse, 2010). The agency which oversees media and film is the Media Authority (formerly the Broadcast Authority, renamed and restructured in May 2021) and is responsible for all licences for local companies and permits for foreign productions. Established in 1993, the Ethiopia Filmmakers Association (EFIMA) was intended as an organisation that would lobby on behalf of filmmakers and represent the interests of the artists in Ethiopia.

The Ethiopian Film Production Association (AFPA), which was formed in 1999 after the Ethiopian Film Corporation (EFC), also represents the interests of film producers. Finally, the Association of Ethiopian Broadcasters (AEB) is a private organisation that lobbies for the welfare of media owners (Redwan, 2011; Tamene, 2014).

As Redwan (2011) stated, Practitioners estimate that between 30 to 70 students graduate in film courses annually. Addis Ababa University, a public institution, offers film and media courses, including a recent master's programme in film. However, according to practitioners, it has insufficient resources and lacks competent teachers. The Blue Nile Film and Television Academy (BNFTA) offers high-quality filmmaking training. It was founded by the award-winning cinematographer Abraham Haile Biru in 2009 and aimed at bridging the gap of skilled professionals in the Ethiopian film and television industry.

4.3.2.2.

Film and Broadcast Policy

Ethiopia's film policy was adopted in 2017. It bears a special focus on job creation for the youth and gender equality. However, experts identified gaps between the policy goals and the reality for Ethiopian professionals in the film industry. One of the major issues was insufficient policies around content policing by the government and a lack of clear pathways for participation in the international or African market. There are 127 cinema screens in Ethiopia, spread across the capital, Addis Ababa.

Cinemas in the country attract long queues as the audience seek to watch and promote the local films. Government-owned cinemas prefer to screen local productions, which are very popular, relegating foreign films to the morning showtimes—if showing them at all (Bakari & Mbye, 2019).



4.3.2.3.

Links and Overlaps

According to Thompson (2018), film links with literature as the development stage mainly consists of planning and conceptualising a script based on a book, another movie, a true story, or an original concept. After approval, the writers and director work together to develop a step-by-step outline of the film's progression. Also, photography is ideally the costly stage in film production. This is due to the salaries owed to the actor, director, and set crew and the expenses of certain shots, props, special effects and shots if required. All the earliest phases have been set to secure the smooth photography transition. This is where the camera rolls, thus it is critical for the film director to follow the schedule and remain within the budget. There is a strong correlation between cinema and painting.

Both can envelop the viewer, creating an atmosphere and arousing emotions through composition and colour.

Upon putting together a film's cast, aiding their respective transitions in becoming their characters depends somewhat on costume design. Fashion, as a concept, is undoubtedly becoming highly integral to the film sector. While few can doubt the narrative-related impact of costume selection, it is a testament to the relationship between fashion and cinema that both continue to work in harmony. In addition, the presentation of drama in television, film, and theatre, are much alike: Both offer a story told in dramatic form – an enactment of scenes by performers who act and speak as if they were the people they represent (Gessesse, 2010).



4.3.3.

Challenges and Opportunities

4.3.3.1.

Challenges

Several researchers such as Mekuriya et al. (2013) and Thompson (2018) stated that one of the specific barriers that require urgent action for the proper advancement of the film is an absence of professionalism. Ethiopia has practically no governmental or educational support for the industry. Despite the country's rich and long history concerning arts, schools barely have any film programmes. Most of the Ethiopian films are made by talented and enthusiastic young individuals who unfortunately lack the professional contacts and real training required to gain international visibility and succeed in the long run. Mainly, these individuals learn from observation and experimentation.

Bakari & Mbye (2019) added that the other main obstacle that limits the progress of Ethiopian Films is the unnecessary involvement of cinema owners. Since film producers and cinema owners mostly split 50% of the total revenue, it is discouraging and leads producers to make low-budget films to increase profit and minimise cost. Currently, there is no support and appreciation for the film industry. Although it is an integral segment of society, the government has proven indifferent and mute on the film sector. This indeed makes Ethiopia a special case that should be carefully considered.

Some central problems demonstrate the government's unfavourable attitude towards the film sector. For instance, the film is categorised in the heavily taxed group of luxury goods.

Beyond the VAT (15% on each ticket sold) and the income tax (30% of the total revenue for the fiscal year), producers must also pay entertainment tax (10% of the revenue generated by each production). This is a very old tax system approved during the regime of Haile Selassie to discourage businesses such as dancing halls and nightclubs. The tax regulation is financially catastrophic for the film sector and prevents upcoming artists from joining the industry (Redwan, 2011).

Copyright violation remains a huge obstacle for the Ethiopian film sector. Though there is a copyright association and patent-right office, which are tasked with securing the appropriate execution of copyrights regulations, little has been done on this point. Early, weak intellectual property administration led to deep audience penetration and widespread piracy. Pirated/fake VCDs and DVDs became another huge challenge for the Ethiopian film industry as films remained being pirated by the small studios on the streets, selling a movie for a price twice lower than the product's initial price. This damaging practice pushed many out of the industry and resulted in the insolvency of producers (Thompson, 2018). Figure 1.1 summarises the challenges mentioned above.

Figure 1.1: The Ethiopian Film Industry- Challenges



Source: Own Creation Based On The Above Pieces Of Literature

4.3.3.2.

Opportunities

Ethiopia is opening the broadcasting to worldwide media organisations such as Canal Plus and more in the pipeline. The worldwide broadcasting organisations are now knocking into the massive capacity of the film industry to produce domestic content for viewers throughout Ethiopia. By cultivating this initiative, the Film Producers Association has now collaborated with Canal Plus to present films delivered by Ethiopian producers to the channel. The collaboration has built new distribution mediums by video streaming on Canal Plus platforms for a short period negotiated whilst filmmakers preserve the ownership of their films. This has begun to provide tremendous interest from the Film Producer Association and emerging and existing filmmakers while building diverse content for the broadcasting organisations (Bakari & Mbye, 2019).

The partnership has also begun to demonstrate sustainable financial flow by improving the revenue of engaged and young filmmakers by up to three-fold from currently available distribution methods, which are local TV stations and cinemas. The other opportunity taken by the Film Producers Association is building an online streaming platform known as Arkwood. This platform will be releasing films for online audiences, targeting the Ethiopian Diaspora. It has also generated a revenue source by monetising creative products for the film industry in general, producers, and filmmakers (Tesfaye, 2007).



4.3.4.

Case Study

About Tamara Dawit and Gobez Media

Over the past twenty years Tamara Dawit, Senior Producer of Gobez Media has had a career that is a blend of both arts management in music and theatre and international development/social justice programming work. Her work in film is very much an offshoot from that and was born from branching out to another artistic discipline.

Tamara went to school for music management which taught her about the business side of the music industry but also set her up more broadly to work in management across any artistic format. Tamara never went to film school. Instead, she focused on finding mentors, attending labs, and short courses that helped her understand the business systems in the film/tv industry (how things are financed and sold, etc) and enabled her to network and make connections.



In Ethiopia, she has advised the federal government, DW Akademie and the European Union on policies and programs to support the creative industries. Tamara is a founding member of both Ethiopia Creates and the East African Screen Collective. She runs capacity-building training labs, mentorship programs and export missions for Ethiopian filmmakers in Addis Ababa.*

Gobez Media is a boutique production company that produces innovative content in Canada and Ethiopia. The company aims to create music, digital and film content that pushes boundaries and shares African stories and perspectives on the world stage.*

Their documentaries have been broadcast on TV and screened at festivals around the world. They have produced documentaries, music content, feature films, and factual tv programming in collaboration with companies from Canada, Germany, South Africa, Japan, Israel, France, the USA and the United Kingdom

Filmmaking in Ethiopia

Tamara found some of the big challenges for filmmakers in Ethiopia as being able to finance their films and being able to connect to the local market. She has observed that there is progress as more diverse participation of filmmakers in international festivals and labs can be seen, which is the first step in bridging the gaps between the local and international industries.

“Having done some research and needs assessment reports on the film sector and barriers to growth in Ethiopia, I think another main challenge is not having a body or a functional film guild to communicate on behalf of filmmakers to the government and private sector and to advocate for policy change.” Says Tamara

Her Work Now

After her observations and experience, Tamara chose to focus on offering mentorship and programming to help with business training and to prepare filmmakers for applications for funds, labs, etc. and why she also tries to advocate for policy change and educating government officials. Despite her numerous and continual achievements, Tamara believes that larger and more collective efforts are needed to see real progress.

Gobez’s Creative Producers Training Program supports the development, training and export of Ethiopian film and music content. The program aims to support Ethiopian music, film and TV producers and creators in the creation and export of Ethiopian stories worldwide. The programming is split between a focus on artistic and business skills building. Furthermore, the programming is focused on small class sizes and encouraging the participation of women in all programming.*

4.3.5.

Areas of Interest

Among the many stories about Ethiopia's long, multifaceted past and politically complicated present, a critical transformation that has received less media attention is the dramatic leap forward in its movie industry. Before 2004, Ethiopia was producing only a few movies from time to time. However, by 2015, over 95 locally produced new features were hitting cinemas in its capital city, Addis Ababa, each year, and mainly comedy films remain to attract audience attention. Local television has also grown and diversified. What's different in Ethiopia is women's influence and success in the movie business. In a highly competitive sector where many people never make more than a single movie, women have consistently enjoyed more enduring success as producers, writers, and directors. Films produced by women have tended to perform better at the box office and have gained several trophies at the nation's annual Gumma film awards (Redwan, 2011; Mazur et al., 2014).

Quite a few of the "firsts" in Ethiopia's cinema history were accomplished by innovative women. After the nation transitioned away from the Derg regime, the government financed and controlled film and television. The first person to risk privately investing in an independent movie was Rukiya Ahmed, with Tsetzet (directed by Tesfaye Senke on U-matic in 1993) about a detective solving a murder case.

Women and Men in the media and film sector have often worked together to overcome challenging and critical topics such as mental illness, domestic abuse, disease, and conflict between the poor and the rich. For instance, a movie that won awards at international festivals was *The Price of Love* (2015), the third movie directed and written by Hermon Hailay. Nevertheless, the relative tolerance in arts and culture evident in the past years of the EPRDF regime were soon eclipsed by the advent of the so-called "developmental art" policy that was little different from the socialist realism of the earlier period. As mentioned above, the economy's relative opening has undoubtedly led to the boom in the film sector in the subsequent years after the EPRDF regime came to power (Thompson, 2018).

The industry could thus reveal the hidden or neglected potentials. The film audience was enthusiastic about the coming of local-language films that were closer to their dreams and lives than the Hollywood blockbusters that had little to do with Ethiopian realities and lives. Investors were encouraged to commission several productions simply because filmmaking has become a profitable investment that attracted many talents. The technical simplifications of new film technology and the advent of the video filming phenomenon were also behind the boom in the making. They made it easier even for untalented practitioners to produce their films in ways that fit their tastes rather than meet the standards (Bakari & Mbye, 2019).

STRENGTH

Network

- The presence of two professional association for practitioners in Ethiopia. I.e. the Ethiopian Filmmakers Association (est. 1993) and the Ethiopian Film Producers Association.

Reach

- The demonstrated increase in the volume of Ethiopian films reaching cinemas within Ethiopia each year.

OPPORTUNITY

Resources, Opportunities and Network

- Ratification of an official film policy in 2017 to strengthen the Ethiopian Film industry and allow socio-economic development and job creation as well as promote Ethiopian culture globally.
- Strong intersection between the Film sector and the sectors for Literature, Music and Fashion.

Reach and Engagement

- Worldwide broadcasting and new digital streaming platforms offer wider global reach and increased revenue means for the sector.
- Availability of both televisions and private broadcaster with across Ethiopia

WEAKNESS

Education and Capacity Building

- Limited opportunities for practitioners seeking formal education within Ethiopia.
- Lack of globally competent Ethiopian filmmakers in schools. This negatively affects the professionalism and competency of filmmakers within the country.

Resources, Opportunities and Network

- Unavailability of workspaces, studios and quality film equipment in Ethiopia.

Reach and Engagement

- Unavailability of cinemas and similar public platforms for screenings across the country.

THREATS

Resources, Opportunities and Network

- Copyright infringements and piracy that limit financial resources that would otherwise flow into the Ethiopian Film Ecosystem.
- High TAX rate on film equipment that inhibits quality film productions.

Production

- Cinema owners are oftentimes stakeholders in film production. As such, artistic freedom and production qualities of Ethiopian films are often negatively impacted.

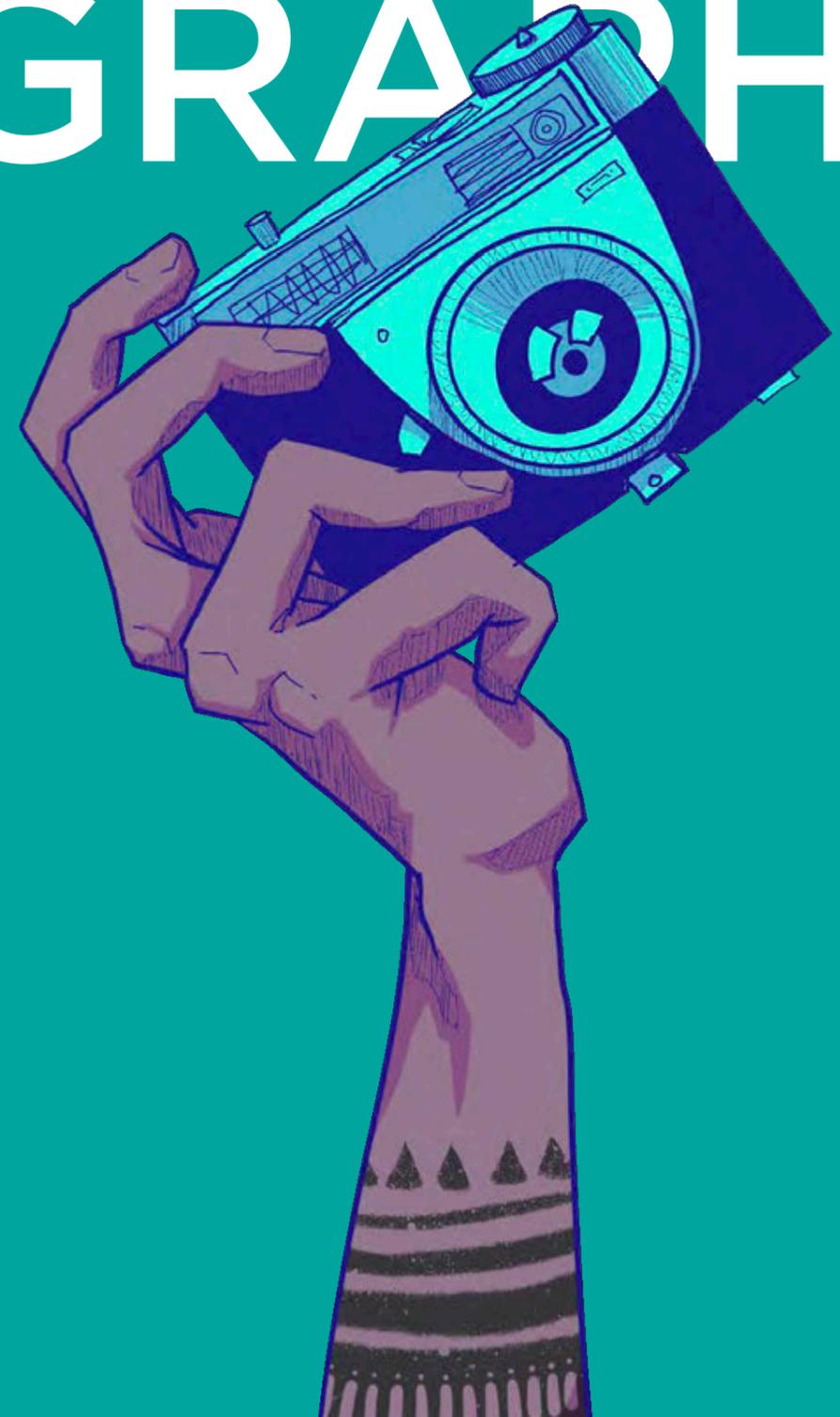
Reach and Engagement

- Low number of Ethiopian filmmakers that break into the continental and global scenes and markets
- Lack of opportunities to expand the regional and global reach of Ethiopian films are limited.

4.4

PHOTO GRAPHY

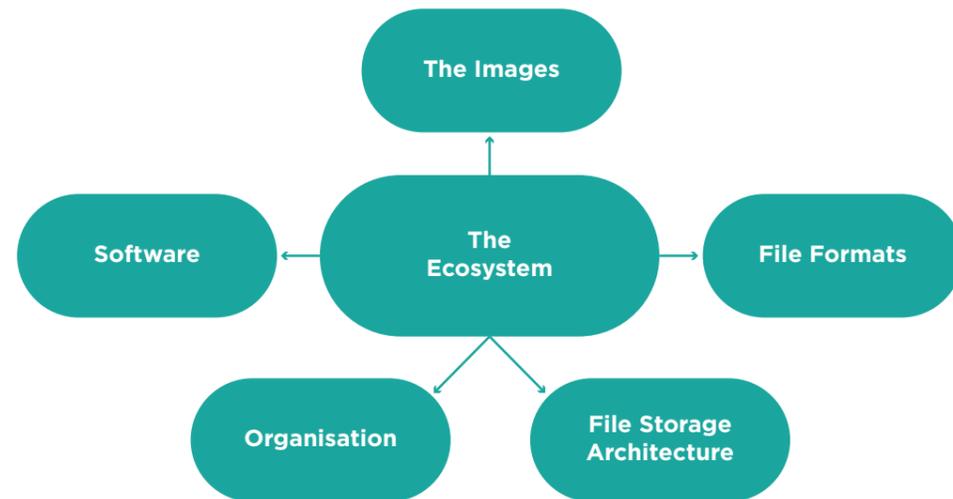
“ ARE
CAMERAS
REALLY
LUXURY
ITEMS?
”



An ecosystem consists of several parts that must coexist and survive. When all the elements work in concert, the system can thrive. In the digital photography ecosystem, components such as metadata, file formats, computer software, hardware, and, uttermost importantly, you—the catalyst that inhales life into the system—must all work together. We will need to understand how all the parts relate to creating a moderate digital photography group. Beyond the practical details of digital photography is something more extraordinary, however, the soul of the image, light, gesture, colour, and a sudden moment. And when all the souls of all the photos could merge, something more wonderful emerges (Peter, 2009).

Something even greater is formed as complex and fascinating as the human mind as we bring collections together. We are in a period of dramatic and profound the beginning of the photographic portrayal. Our ability to bring collective images together will change our perception of space, time, and point of view, just as the printed page, the radio, photographs, and television did in earlier times. Your collection is important for personal or professional reasons, but that is not its only value. Digital photography is producing a magnificent record of the history of our world. The ecosystem of photography includes the following, as shown in Figure 1.1 below:

Figure 1.1: the Ethiopian film industry- challenges



Source: own creation based on the above pieces of literature

The Images

The images are the existing form the system needs to maintain and assist.

Software

The software helps manage everything you do to the images. The software needs to support the necessary tasks for the ecosystem to work properly.

File Formats

Image data must be kept in a file type (or multiple file types). The choice of file types impacts how you interact with your images and build the rest of the system.

Organisation

How do you know what your pictures represent? Which images go along together? Which are the best? You can use various metadata to make your image collection easily navigable by you and anyone interested.

File Storage Architecture

How do our concepts of organisation and storage differ in the digital world? How do you name your image files, and what kind of directory structure do you create to store them? (Shapiro, 1988).



4.4.2.1.

Links and Overlaps

The largest part of the society will have probably connected photography to fashion shows in the fashion industry, which is not wrong. Photography has played a fundamental role in the fashion industry for years and has made many contributions. Photography has a lot to provide to fashion, and it can not only give it a direction to spread and grow, but it can also help portray it in its most natural moments (Kristin, 2018).

Photography was the first thing that offered fashion designers a way to make their creations known worldwide. In addition to that, it allowed people to directly look at their work and opinion on the new trends. Even for those in love with fashion trends and who enjoy following fashion shows, it will be impossible for them to show up at every show worldwide. Photography is here to rescue the day as it offers a whole new way of following fashion trends and performances (Peter, 2009; Zeitlyn, 2010).

Instead of videos, photographs allow the viewer to study and take their time to analyse each clothing attentively. They illustrate the framework in natural movement and provide the business with the best conditions to show off. This alone can help any fashion addict choose their following fashion selection and support them to feel as if they appeared at any fashion events they might have wished to see (Kristin, 2018).

Whether it is done by fashion lovers or professionals who attend their favourite fashion shows, photography grants the world an instant view of the recent fashion trends of runway shows from all over the world. Fashion has never been as available as it is currently, and photography through the years has come to play a very important part in this fact (Shapiro, 1988).

As long as the images taken are real to the reality behind them, fashion photography only has good things to present to those who use it. Not only does it give the creators a chance to know what their audience is thinking of their work at any time, but it also can connect people from all over the world with their favourite fashion designers. Photography will always benefit designers to spread their messages and make their work known worldwide (Kristin, 2018).



4.4.3.

Challenges and Opportunities

4.4.3.1.

Challenges

IT Developments

It is always demanding for any photographer to keep up with IT developments. With new camera sophistications becoming more frequent, updating your tools can be confusing and expensive. Furthermore, some IT developments may threaten the industry by offering photography services substitutes (Zeitlyn, 2010).

Consumer Tech

Consumer tech accessories like smartphones can threaten the photography industry soon. Technologically advanced phones with high photo capturing abilities can replace the need for an expert photographer. The camera business has also been shaken by the rise of smartphones with dual lenses. They fear photographers may opt for such accessories presenting more convenience and flexibility (Suzy, 2019).

4.4.3.2.

Opportunities

The photography industry is forecasted to evolve rapidly in the next few years, creating new opportunities for market players in this industry. With low entry barriers, it is now far easier for newcomers to enter the market than 5 -10 years ago. The growth of towns and cities is also another opportunity presenting itself in the photography industry.

Commercial Demand Tied to Economic Growth

The demand for photography services is directly related to any country's financial condition. Citizens with more money in their pockets are expected to spend more on luxury services. They are also more likely to hold social events such as wedding that require photography services. The same is anticipated among companies; the more they have, the more they can spend on photography and marketing services. This dependency is not good for the industry's long-term growth (Zeitlyn, 2010).

Here, most dwellers have disposable income that they can utilise for luxury activities, such as photo sessions. In addition, cities and towns are also characterised by many events requiring photography services, including charity events and marathons. Therefore, expanding these areas provides a great opportunity for the photography industry to grow (Peter, 2009; Suzy, 2019).

4.4.4.

Case Study

About Martha Tadesse

Martha Tadesse is a self-taught humanitarian photographer based in Addis. After earning her Master's degree in Developmental Studies, Martha married her passion for Photography and community development leading to her interest in humanitarian photography.

Initially choosing photography as a medium out of convenience, Martha realized the power behind the camera as her mastery progressed and she began to see it as a tool to tell her communities unique stories. In a professional capacity, she has been working with local and international NGOs since 2016 and traveling around different regions of Ethiopia to document development projects.



Inspired by a combination of social issues and personal experience Martha uses her skill set to engage in meaningful social dialogue such as gender based violence, stigma related to mental illness and harmful traditional practices through the telling of personal stories of her subjects.

Photography and Ethiopia

“The photography scene has definitely grown in the past few years in Addis Ababa. Local stories are being told by local photographers, and that is wonderful. That being said, the field is highly male-dominated, and hopefully, more female photographers will continue to join the field.”* Says Martha.

Although the steady growth in the number of female photographers, especially in comparison to the past few years inspires confidence, challenges such as scarcity of resources and a lack of physical spaces where photographers can get together to share experiences and hold discussions is still disheartening.

These spaces and the forming of a community of practitioners from which to draw insight and experience are necessary to empower artists that are equipped with powerful tools and skills to create and facilitate social change.

Current Endeavours

Currently, Martha consults with a variety of local and international NGOs in addition to building her personal portfolio by traveling to different parts of the world, Martha also writes stories on different development issues concerning her community. Martha is a recipient of The East African Photography Award 2019 organized by Uganda Press Photo.

“I believe that art in and of itself is a conversation, and I don't think we can separate the two. I believe as a photographer, I stand with people and their lived experiences. How we join a social conversation is with the tools and expertise we have at hand, and I've found photography and storytelling to be among the great artistic tools helping us to create meaningful social conversations.”

4.4.5.

Areas of Interest

With a vibrant photography scene, Ethiopia has no talent shortage, women photographers are leading the way, and there is potential in the youth community to learn more. There are few exhibition spaces and no official photography school in Ethiopia. Hence personal initiatives are what mainly get things moving. Photographer Maheder Haileselassie, for instance, founded the Centre For Photography in Ethiopia, a learning platform for emerging photographers. The latter favour street photography grew up with social media and the profusion of images, influencing their approach. They are the main witnesses to the profound transformations of their country. Ethiopia is very diverse, and many stories need to be told, and young artists could take a role in that (Zeitlyn, 2010; Suzy, 2019).

For most, photography is a way of existence, perhaps beginning with a desire to document and have fun memories, then expanding towards art. Everyone can be a reporter with an eye to what is happening around them, non-intrusive producing images and video. Through practice, they will become capable visual storytellers, and their craft may increase to art (Kristin, 2018). The artistic photographer seeks to frame the context of the encounter and discovers the beauty born of the interface of light with a subject of visual interest.

It is to direct the viewer's good toward the subject to set a mood that will engage the viewer to capture a moment when the issue reveals some essential character of its nature, to produce a technically competent image reflecting all of the above. The artful photograph transcends mere information content, illuminating discovered essence in a most compatible light while emotionally engaging the viewer (Shapiro, 1988; Smith, 2008).

One persistent objective in photography is to offer a fresh view of the world. Some 'recent' shooters approach freshness via special effects like multiple exposure images using filters and post-processing or tricks such as tilting the camera. Hence, the subject aligns with the diagonal. These efforts at freshening seem interesting until they seem overdone. However, simple shifts to the viewing perspective can make the commonplace seem new again (Kristin, 2018). Most of today's cameras are held at eye level; it is always clear that the photographer is about to capture an image, reducing the possibility of a candid subject pose. And the persistent eye-level aspect of most scenes forces our photos into sameness (Kristin, 2018).

STRENGTH

Resources, Opportunities and Network

- The low barrier for entry into the sector, partly due to technological gains in photography technology.

Reach

- Strength of the medium. Photography is a powerful and visual medium with a large local and international reach, regardless of language or cultural differences.

OPPORTUNITY

Resources, Opportunities and Network

- Strong intersection between the between the Photography sector with other sectors of the Ethiopian Creative Economy, especially Fashion.

Reach and Engagement

- Availability of digital options for artists to create, promote and showcase their works, offering greater means to generate revenue.

WEAKNESS

Education and Capacity Building

- Limited opportunities for practitioners seeking formal education within Ethiopia.

Resources, Opportunities and Network

- Quality professional photography equipment is expensive and unavailable.

THREATS

Reach and Engagement

- Limited opportunities to demonstrate the value of Photography. It is viewed within the society less as a visual means of creative storytelling and more as a tool to document moments and scenes.

4.5

PRODUCT INDUSTRIAL DESIGN & CRAFTS

“
ନିର୍ମାଣ
ଶୃଙ୍ଖଳା
”



4.5.1.

Introduction to the Sector

In the 1930s, the economic significance of handicrafts and their role in social services first drew the attention of the Ethiopian government. That was when institutional activity in the sector began. Intending to train young Ethiopians in modern craft activities, the Ministry of Education opened the first handicraft school, Haile Sellassie I Handicraft School, in the Kolfe area in Addis Ababa, in 1941. In the following year, Empress Menen opened another vocational school with the objective of training students in handicrafts for sale (Henze, 2017).

These two schools were later amalgamated and renamed Empress Menen Handicraft School. This school laid the foundation for the present DAHSI (Development Agency for Handicraft and Small Scale business). The Agency has undergone a series of strategic changes in the last fifty years. Nevertheless, the changes that followed the proclamation issued to organise farmers and artisans into Service and Producers Cooperative Associations in 1965 and the new structure put into effect from 1995 onwards, whose order is expected to be promulgated soon, are among the significant structural changes (ILO, 2013).



4.5.2.

The Ecosystem



Ethiopia's embassies do marketing activities to promote Ethiopian handicrafts by attending international trade fairs and through web pages. International trade fairs provide the occasion for handicraft makers to meet buyers. The World Bank partially supports the costs to join the international trade fairs by a matching fund method, and many handicraft makers sponsored by the World Bank have closed sales at

fairs in Canada, Germany, and the U.K. According to FeMSEDA, the development of mobile trade sites is in the planning stage to promote e-business in the future. Generally, however, the marketing capacity is still insufficient, and capacity building in marketing is a must and product development. Also, the diffusion of a positive image with Ethiopia's unique history and culture is strategically essential in marketing (World Bank, 2008).

4.5.2.1.

Authorities of the Ethiopian Government

FeMSEDA (Federal Micro and Small Enterprises Development Agency) was established as a subordinate organisation of the Ministry of Trade and Industry to develop micro and small enterprises. Its activities are i) provision of relevant information and consultations, ii) training, and iii) production and sales at its workshops. FeMSEDA has many workshops, such as pottery, bamboo wares, metal processing, garments, weaving, dyeing, silverwork, horn carving and wood carving and produces commercial goods at the workshops. On request, it provides training to those who are running micro-small enterprises (Ethiopian Investment Agency, 2006).

ETTE (Ethiopian Tourist Trading Enterprise) began operating as a duty-free shop and a production/sales company for handicrafts. Now, it consists of i) Arts and Gift Production and Sales Departments, which produces and sells handicrafts, ii) Sales Department (basically duty-free shops), and ii) Food Processing Department.

The handicrafts made by ETE are mainly for the domestic market, and they are also utilised for the interior decoration of Ethiopian hotels and restaurants in Addis Ababa.

Also, trading is not done consistently; ETE has had trade deals with the U.K and Austria, once for each, with a substantial volume. Besides these, it sporadically sells items to individual buyers who like decorating the Ethiopian embassies or overseas Ethiopian restaurants. Since the quality and quantity of ETE products are sufficient compared to other trading craft makers, additional attempts to promote trade may improve the department's financial status (Ethiopian Investment Agency, 2006).



4.5.2.2.

Links and Overlaps

The correlation between design and craft has been the subject of much discourse. Sonobe et.al (2006) have suggested that craft knowledge is fundamental to developing a vision of design in a “post-industrial future”, and Henze (2017) supported this, noting “there remains a realm where scientific production cannot go, where the mechanised industry finds too little demand to go, and where artistic discourses dare not go...there we find craft”.

He further stated that, Product design and crafts, and architecture have a deep connection that unites them through their format, designer, and individual meanings. Both are created using the same organising principles, the same visual elements, and the same engagement of the senses. Art and architecture both have meaning. Artists use design processes all the time, whether consciously or not. Designers use the same methods as artists for finding and recording creative inspiration.

Sonobe et.al (2006) has presented persuasive examples to illustrate that the principal aesthetic thoughts of style, representation and expression of fine art also relate to product/industrial design and crafts. The author claims: what we see is the expressive behaviour of a shape of visual components. This pattern is associated with the sequence of physical elements that comprise the purpose of the product. The correlation is never complete. The visible shape selects for visual interpretation and presentation only a few among the real physical attributes of the item. These components may not be faithfully portrayed; they could be weakened or intensified. Indeed, the appearance could provide features not physically contained in the product. These product/industrial design and crafts characteristics parallel certain features of painting and sculpting.



4.5.3.

Challenges and Opportunities

4.5.3.1.

Challenges

Finance

Commercial banks in Ethiopia require collateral for double the value of the credit. Therefore, businesses that do not have valuable buildings as collateral, such as the handicraft makers, cannot get loans quickly (Central Statistics Agency, 2003).

Packaging

The quality of packaging prepared in Ethiopia does not meet international standards. Therefore, handicraft traders import packaging from abroad. This leads to the profit flowing abroad and diminishes profitability. The quality of the packaging is also mentioned as a problem in the floriculture and hotel industry. The improvement of packaging quality makes a cross-industry impact (UNDP, 2016).

Image of Ethiopia

The negative image of Ethiopia as a nation with poverty, starvation, floods and drought has been repetitively pointed out as a problem in all four industries, which this series of studies focused on. To promote any Ethiopian product in the international market, improving the Ethiopian image is a must (Henze, 2017).

Equipment

Most potteries do not have a kiln, and they use the traditional method of burning, which does not provide enough heat to make the pottery strong and colourful from glazes. Modern kilns cannot produce the conventional colour, but kilns are introduced to diversify the products and improve the strength to promote exports (UNECA, 2013).

Establishment of Cooperative System

Cooperation among enterprises is not yet formulated. Since the handicraft industry is a cottage industry, it is necessary to cooperate not to lose business chances and to receive orders on a large scale from the international market. Cooperation can create a win-win situation for the producers, as seen in the success story of TAITU. Also, FeMSEDA is the critical organisation of GOE in the development of micro-small enterprises. FeMSEDA is expected to take a leading role to coordinate micro-small enterprises (Ethiopian Investment Agency, 2006).

Donor Coordination

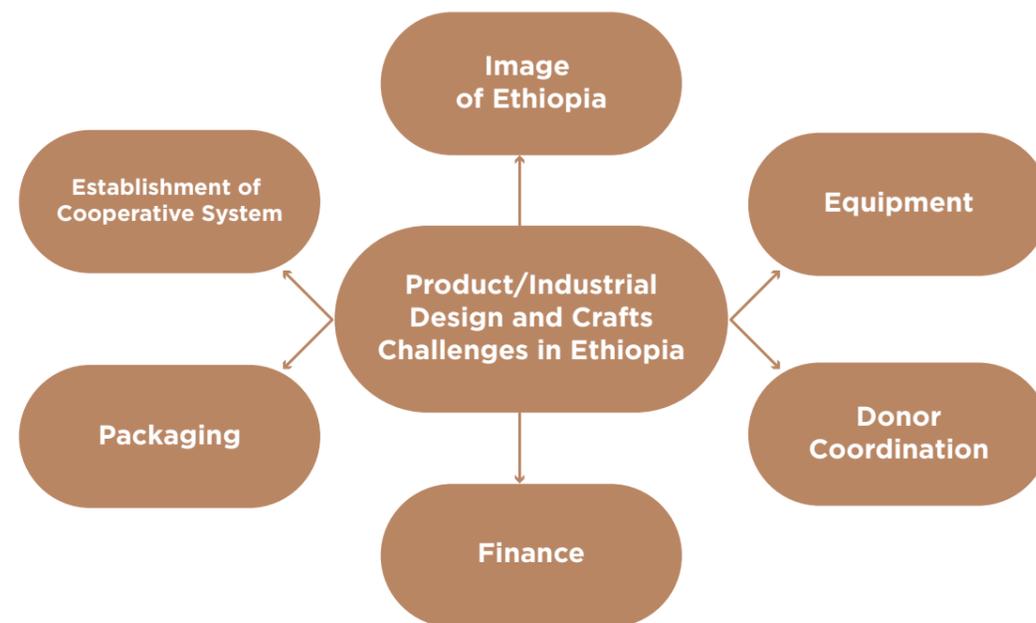
Since the handicraft industry is based on small scale businesses, support from international donors is also on a small scale.

Therefore, though many supporters are on the ground, which donor does what and where is unclear. Information sharing somehow exists within a sub-sector, such as the pottery and weaving sectors, but it does not happen across sub-sectors. It is vital to figure out the common issues in the whole industry and tackle them all together to make 'Ethiopian-made' handicrafts recognised and promote trade in the international market (Eurostat, 2008).

According to Sonobe et al. (2006), concerning the degree and amount of service the sector offers, serious attention is not given to promoting and extending the service as a properly-recognised profession. The following are among the significant shortcomings that affect the industry:

- no critical measure was taken so far to build a sense of respect for handicraft professionals;
- no considerable effort was made to assist handicraft professionals in developing their creativity
- no satisfactory campaign was initiated to create awareness of the role that the sector has in developing the tourism sector and in building up the national economy
- Strong measures are not taken to consolidate the sector institutionally and provide it with a skilled workforce, finance, and other necessary conditions.

Figure 1.1: Product/industrial design and crafts challenges in Ethiopia



Source: own creation based on the above pieces of literatures

4.5.3.2.

Opportunities

Information Sharing/Cooperative Organisation

The biggest problem in the handicraft industry is the lack of information. Also, cooperation among craft makers is essential to obtain orders on a large scale. Donors' activity cannot create it, but stressing the importance of collaboration may help to raise awareness among craft makers. Simply bridging the producers and the buyers brings about a considerable economic impact. Since a lot of foreign aid is in productivity/quality improvement, the outcome of projects can also be linked to the buyers in the private sector, which would make projects more effective (USAID, 2007).

Technical Assistance

Much technical assistance has been provided in the sector so far, but each contribution was small and not well integrated to maximise its outcome. For example, a kiln was provided to a women's pottery in Gondar and a JOCV was sent to improve the quality of the pottery by utilising the kiln. Additional technical assistance can be continuously provided to make high-quality pottery and eventually to make pottery the village's unique product.

Much technical service has been provided to FeMSEDA but has stopped since 2003. Considering the critical role FeMSEDA plays in handicraft industry development, a follow-up study should be carried out to see the outcome of Japanese assistance. If necessary, additional support should be provided not to waste the previously offered aid (UNECA, 2013).

Equipment Provision

The promotion of trade makes a significant impact on the economy, but on the other hand, it is crucial to develop the domestic market as well. In line with the growth of the Ethiopian economy, the demand and purchasing power of Ethiopians for quality pottery or weaving must increase. In return, the increase of domestic purchasing power improves the quality of handicrafts further and eventually pushes up the trade volume. Therefore, providing support in developing the domestic market is as necessary as promoting trade (USAID, 2007).



4.5.4.

Case Study

Kuncho Design

Kuncho is a creative studio founded on contemporary African design. Inspired by the African identity, Kuncho aims to highlight & empower the culture through various scales of design. Composed of young professionals from Ethiopia and France, Kuncho serves as a model of cross cultural collaboration.

The design studio is founded on unrestricted intellectual curiosity and a problem solving mentality. With a belief in challenging norms and assumptions and attempting to redefine the “default”, kuncho attempts to recognize the unconscious effects of design in shaping lifestyles and forcing cultures to evolve and utilize this knowledge to consciously and positively affect the Ethiopian way of living.



Design and Ethiopia

In their practice in Ethiopia, kuncho has attempted to challenge the precedent that imported products are superior to local products. Living with these ideals, societies are forced to make adjustments to their way of life, facing great difficulties in upholding the cultural identities and lifestyles they have kept for generations.

The Ethiopian market presents itself with a multitude of challenges. With current perceptions of local goods, and established companies that have dominated the scene for generations, it is always difficult for emerging local products to gain access to increasingly monopolized markets. Pair that with the layers of bureaucracy that start-ups have to endure to even register as lawful enterprises and non-existent copyright laws that do not protect against the theft of intellectual property, the Ethiopian market is an unforgiving place.

The Kuncho Way

Having set a co-working & co-living environment, the lifestyle the members of Kuncho have chosen is inspiring and conducive to innovative thinking. For kuncho, Inspiration is as simple as observing their lifestyle and that of their community and asking themselves how they can make improvements, starting with the smaller things and building up.

With over 4 years of work under their belt, kuncho has managed to persevere and push through the multiple challenges presented to them by the Ethiopian market. With a diverse team of individuals and a knack for collaboration, they are able to keep growing a sustainable business. Having built a sturdy reputation and an impressive portfolio, Kuncho has recently secured funding from the GIZ, enabling them to expand their operations exponentially and continue their growth as a company and perhaps even reach international markets.

4.5.5.

Areas of Interest

Women's role in the production of handicraft products (i.e., in the making of different garments, tools, ornaments, baskets, decorative materials, and furniture) indicates the kind of attachment women have to the art is not yet well assessed in light of their general status of being financially dependent. Ever since the foundation of the Ministry of Education, it has made a remarkable contribution, though insufficiently, to the industry by training many young people and helping them use their talents as the means of their livelihood.

A trail was also made to introduce handicraft skills from abroad to local professionals and, in return, introduce the local art to the world. In this regard, the contributions of the Agarfa Farmers' Training Institute, the several adult training centres working under the auspices of the Ethiopian Tourist Trading Corporation and the Ministry of Education are worth mentioning (Central Statistics Agency, 2003; UNDP, 2016).



STRENGTH

Resources, Opportunities and Network

- The strong support from the Ministry of Trade and Industry and the FeMSEDA (Federal Micro and Small Enterprises Development Agency).
- The state encouragement for greater participation of women and minority groups within the sector.

OPPORTUNITY

Resources, Opportunities and Network

- There is a strong intersections between the Product/Industrial design & crafts and other sectors of the Ethiopian Creative Economy, especially Architecture.

Reach and Engagement

- Strong link with the tourism sector.

WEAKNESS

Resources, Opportunities and Network

- Unavailability of workspaces, hubs, raw materials and manufacturing technologies.

THREATS

Reach and Engagement

- Stiff competition in both local and international markets from products produced outside of Ethiopia.

4.6

FASHION

“ IT’S
INSPIRING
TO SEE
HOW MUCH
THEY HAVE
EVOLVED...”

”



4.6.1.

Introduction to the Sector

Ethiopia has an abundant history of traditional handwoven textiles, unique and beautifully delicate. The country is one of the fastest-growing countries on the African continent, and the textile and fashion industry is expanding and spreading all over the country. Clothing does not serve to provide protection, and it also acts as a symbol of cultural identity and self-expression. This is especially the purpose of Ethiopian cultural dressing and Fashion. Cultural clothes are usually made of products found in a place native to a community, and they are made using technology and skills peculiar to the community. Together, they show which community these clothes belong to, where it comes from, what they believe in and how they live (Ebbersten, 1997).

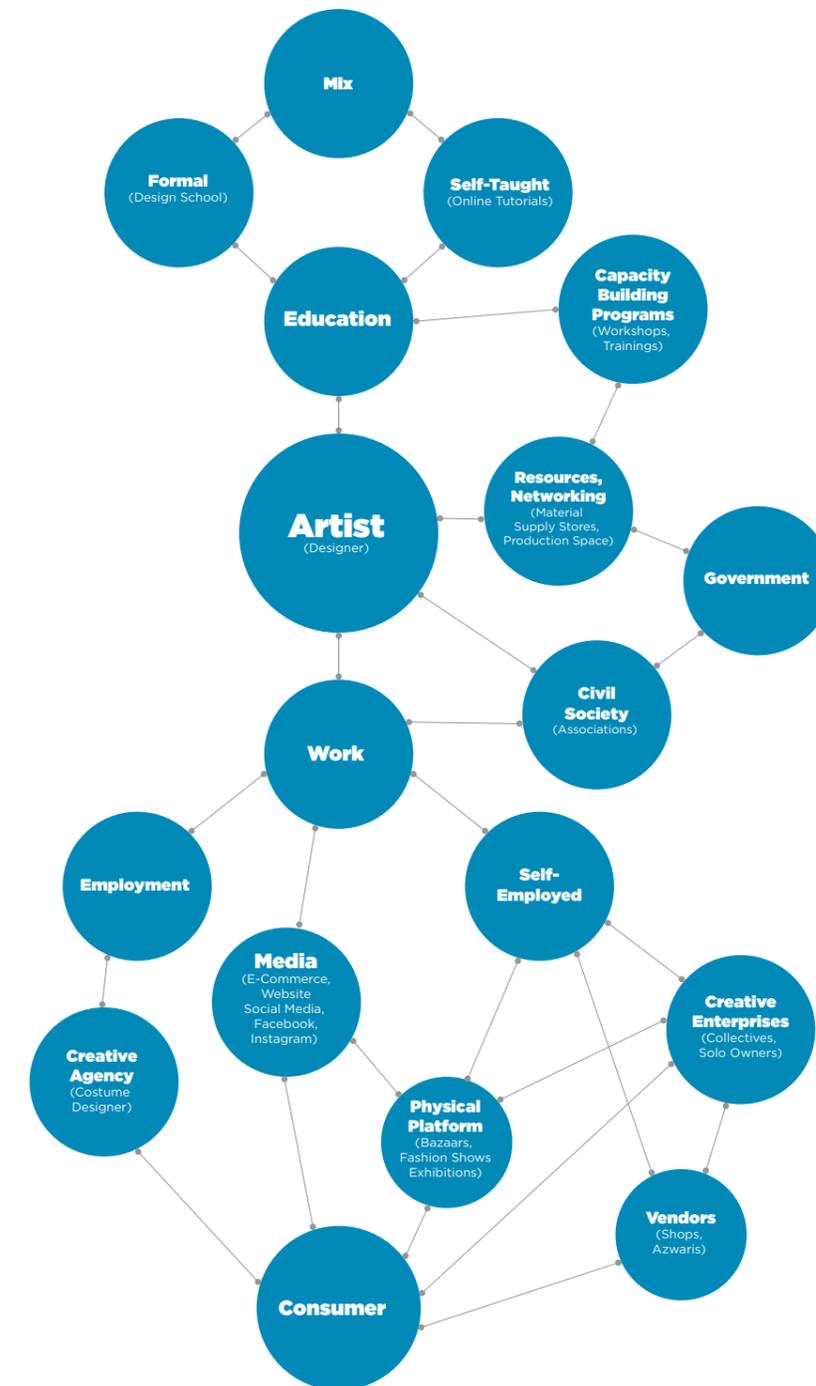
Ethiopia has more than 80 ethnicities residing in diverse terrains. Each of these ethnicities has its traditions, customs, lifestyles, beliefs, and way of dressing. As people live in such different climates, naturally, the materials used for their Fashion would also be non-identical.

Tribes inhabiting the highlands experience a temperate climate, thus they tend to wear thicker clothes. In contrast, the people residing in the warmer and drier lowlands require clothes made of lighter materials. For instance, the Harari people from Harar, located in the highlands, wear purple, black, and red dresses.

The darker colours consume more heat from the sun, keeping them warm. The Hamar people that live in a part of the highlands culturally wear garments made of goatskin to stay warm. On the contrary, in the lowlands, where a large population of Somali and Afar people live, they wear longer clothes wrapped around the body to allow moderate airflow. They also tend to be lighter and brighter in colour, absorbing less heat from the sun (Saheli, 2021). Appendix 1 illustrates Ethiopian cultural fashion cloth, while Appendix 2 shows the Hamar People Fashion Clothing in Ethiopia, finally, Appendix 3 demonstrates Afar fashion clothing in Ethiopia.

4.6.2.

The Ecosystem



Sustainable Fashion is a manoeuvre and a well-structured philosophy that encourages social and environmental responsibility, working hand-in-hand with fashionable and awe-worthy designs. It is a well-known fact that the fashion industry deals with a complex supply chain that includes manufacturing starting from yarn, which is then woven into fabric and then cut. It is ultimately followed by being sewn into clothing. This process is indispensable. Its productivity extends across the globe. Essentially, 'Sustainability' in Fashion entails an array of diverse divisions and subdivisions inclusive of social and ecological integrity. 'Fast fashion' as a concept brings mass clothing production, where the designs go straight from the ramps to the showcases in designer stores. Ethiopia's 'wear to discard' approach is becoming increasingly popular due to a new trend coming into the fashion space (Yashraj, 2020).

Today, however, consumers are practising mindful purchasing, with most of them seeking consciousness to match the demands. They partake in the race of apparel companies and industries transforming and practising business models for the delicate flow of manufacturing processes and standard levels.

Today, designers are centred more on an eco-friendly change approach that reduces the number of microfibres that are later released into the environment. Using sustainable processes and practices that lead to a decreased strain on planet earth would help make others aware of carrying Fashion with sustainability (Turker, 2014).

Finally, environmental safety is individuals' primary responsibility, and the movement to increase sustainable Fashion can also start on a personal level. We must think about contributing to the scene set before them and bringing about a revolution. When these fundamental ideologies are set in motion and place, operations work and processes evenly. Brands hold on to the weightage of the profits they are making and turn a blind eye to the irreparable impacts those profits are making on the ecosystem. Once the foundations are put in place with these ideologies, sustainability can come into a vision (Nowicka, 2015).

4.6.2.1.

Links and Overlaps

The correlation between film and fashion has always been a close one. Many renowned fashion designers are responsible for a number of iconic key pieces worn by film stars. In turn, several film stars became muses of luxury fashion houses. These two worlds share commonalities such as glamour and the pursuit of aesthetics. Photography has been playing a very critical role in the fashion sector for years and its contributions are many. Photography has a lot to present to fashion and it can not only assist portray it in its most natural moments but it can also provide it a way to spread and grow. When fashion and art merge, they can become a topic of stimulating and deep conversation. Art urges fashion designers to engage with unusual processes and techniques, and incorporate them into their design process for the human body (Nowicka, 2015).

Fashion and architecture have many links: they both aim to "create" shelter for the human being and consider our taste. In this ideology, it is widely accepted that architecture and fashion relations started with the earliest men who used similar materials for their clothing and housing/shelter.

This relationship has led to closer interactions between the two disciplines. Both fields have similarities in their design process. They share the exact boundaries: Architects and fashion designers aim to create comfortable, perfect and beautiful forms for the human body (Baheer, 2014).

In today's highly globalised world, it is almost impossible to practice Fashion separate from architecture since both arts are responsive to the societies' culture, individuals and the environment—both Fashion and architecture address psychological perceptions and spatial structures in a conceptual sense. From the imagery-visual view of point, both arts reflect the taste of the individuals who occupy those spaces. Fashion and Architecture have many in common from the materiality context, such as fabrics, materials, and technology. From the global point of view, both artists and art in these fields have an opportunity to interact closely with each other in incredibly socially responsive, more sustainable, and economical design (Fred, 2018; Yashraj, 2020).

4.6.3.

Challenges and Opportunities

4.6.3.1.

Challenges

One of the challenges of Fashion in Ethiopia is the efficiency in factories which is as low as forty to forty-five per cent in production both in textile or garment assembly units used for the fashion industry. This problem is mainly due to a lack of education and underdeveloped processes. Another challenge is the delivery and cycle time. Cycle time can extend up to a hundred days due to the shortage of raw materials. Country data indicates that only 40% of the needed materials are available in Ethiopia, while 60% are imported. Compared to other countries, the production of fashionable clothes in Ethiopia takes approximately forty-five to sixty days longer. The inefficiency of marketing is also a concern for the fashion industry in Ethiopia. Different factories with state-of-the-art machinery are currently idle (Ebbersten, 1997).

Ethiopian companies need to adopt a strong marketing strategy to minimise this threat. Other challenges also include limitations in technology, majorly in the underdeveloped digital processing of transactions. Manual arrangements via phone and lack of efficient systems using basic technology tools such as emails, etc., are also hampering factors. Hopefully, the government will see more enormous opportunities associated with better technology and make these available to its people in the years to come. Hence, the fashion industry in Ethiopia has space for development; this can be accomplished with the assistance of the government and its vision (Alliance, 2021).

4.6.3.2.

Opportunities

The government boosted Ethiopia's plans to become the world's next big destination for textile and fashion production with the beginning of this month of an innovative International Labour Organisation program centred on ensuring a moderate working environment for the thousands of workers in the industry.

Establishing a flourishing garment and textile industry could provide work for up to 300,000 Ethiopian workers and is a vital part of the country's industrial development and expanding strategy (ILO, 2022).

Ethiopia is well positioned to become a sourcing location for global fashion clothing supply chains. It has a great history of textile making, is relatively close to potential markets, and many of those markets provide it with low trade barriers. With more than 100 million, it also boasts a large pool of likely workers. Ethiopia is considering establishing itself as an ethical sourcing destination from the outset. Hence, it calls the International Labour Organisation to advise on its plans. "It is exciting for us," says the International Labour Organisation's head of the programme, Kidist Chala. "Ethiopia is just starting on the journey of building a fashion manufacturing sector, and it is a great opportunity for the International Labour Organisation to shape the extension of industries in ways that ensure respect for labour and human rights and principles of equity and fairness (Christina, 2012)."

Key International Labour Organisation departments and global programmes such as IN WORK, SCORE, Labour Inspection and Health Branch, Vision Zero Fund and Better Work will combine their expertise to work across apparel supply chains. "Our goals are wide-ranging," explains Chala. "With this programme, we will promote good industrial relations, strengthen enterprise-level practices in terms of compliance with the labour law, and gender equality. Also, we intend to build labour inspectorate capacity, productivity improvement and, eventually, provide a blueprint for the rollout of decent work practices into other industries." (ILO, 2022).

Better Work, an international labour organisation flagship programme to improve working conditions and competitiveness in the fashion industry, sees a significant part ahead. "Better Work has more than a decade of experience in countries like Vietnam, Jordan, and Cambodia that creates a solid platform from which to mentor Ethiopia's industry as it expands," says Conor Boyle, global head of programme development.

"We know the models that can make real change," he adds.

Government on board

For Boyle, the starting signs are positive. "We are working closely with the employers, government, and trade unions to collaborate on a new approach to fashion sector development in Ethiopia. From the beginning, we are working with designers about their part in building compliance with labour laws and standards so that the approach is sustainable and scalable."

At the July event, Ethiopia's Minister of Labour and Social Affairs, Dr Ergogie Tesfay, spoke of Ethiopia's intention to build a fashion industry that considers the well-being of its workers. "Our government is not only looking for attracting investment that can generate more jobs but is centred on attracting quality investment that brings decent jobs and crucially changes workers' lives," she said. In recent years, the government has invested heavily in industrial parks and offers special incentives for investors. Many workers alluded to in the industry are likely to be entering the formal economy for the first time. Better Work experience has shown that moderate working conditions can profoundly improve both a worker's prospects and the welfare of their families and communities (Christina, 2012).

It is a point reinforced by Moussa Oumarou, International Labour Organisation Deputy Director-General for Field Partnerships and Operation. "The huge Opportunity of the fashion industry in Ethiopia is that it will allow medium businesses, creates jobs to the less skilled, to young workers, to women and migrant workers," Oumarou said. "These are the very people who need to be included when we talk of inclusive and sustainable growth." (ILO, 2022).

4.6.4.

Case Study

Kunjina

KUNJINA is a ready-to-wear clothing brand that caters to women from 25 to 40. Established in 2017, KUNJINA products are inspired by concepts that arise from the designer's personal experience and it is the drawing from these unique personal experiences that lend to the brand's authenticity as told by Kunjina, the founder and creative director of the brand.

A unique selling point of KUNJINA is the attention to detail on the application of crafted details and elements that are used to narrate the designer's experience. Through the use of various details such as hand painting on fabric, embroidery, and fabric manipulation in combination with the structured forms of each piece that stem from the designer's background in engineering, Kunjina manages to create a unique aesthetic that defines the brand.



Creating a Brand in Ethiopia

Local brands in Ethiopia face a multitude of challenges and KUNJINA is no exception. In its daily operations, the brand faces issues such as difficulty sourcing a consistent quality of fabrics and materials and finding skilled and dedicated labourers resulting in difficulty maintaining a standard in the quality of its products.

Another challenge is the mentality of the local population, with the prevalent mindset that international products and brands are of superior quality, creative enterprises in the garment and textile industry find it difficult to find a fan base that understands and values the amount of dedication and energy that is invested to create competitive products in Ethiopia. With this mindset strongly in place for the past several decades and the fact that 60% of the necessary items are imported, establishing a brand as a quality good is increasingly becoming an uphill battle.

Business Model

KUNJINA produces one collection each year, taking approximately six months in development time. This collection embodies the aforementioned attention to handcrafted details infused with the local context and the use of unique techniques to produce statement pieces that have put the brand on the map. The brand also produces one ready-to-wear collection per year that is more commercial in nature and caters to a wider audience and serves to maintain the brand's financial needs.

The brand uses locally sourced 100% cotton handwoven fabrics by working with weavers from several parts of the country to produce its quality goods. With a belief in supporting the local economy, the brand regularly strives to create job opportunities for the people in the garment and textile industry of Ethiopia. Kunjina also believes in the power of collaboration between like-minded people in the fashion industry to collectively strengthen and reinforce the roots of the local industry and create fresh perspectives. This spirit has allowed this brand to take its brand across borders and create a lasting impression.

4.6.5.

Areas of interest

The current Ethiopian government promotes women engaged in the fashion industry. Many well-known fashion designers started to shine in different stages of Addis Ababa. Women creative designers and models shared the fashion industry and contributed largely to its development. Leading professional fashion designers, including Mahlet Afework, Fikirte Addis, and Genet Kebede played a significant role in Fashion and designing clothes. Due to their considerable involvement in the industry, women's participation in the fashion industry is growing significantly (Indeed, 2021).

U.S. Ambassador to Ethiopia Michael A. Raynor mentioned, "Inclusivity concerns giving every individual of your community the opportunity to reach his/her fullest potential.

Inclusivity also ensures that each of us can contribute fully to our collective success as well." The Inclusive Fashion Show is a U.S. Embassy initiative and organised in collaboration with the Fashion Designers Association, Hub of Africa Addis Fashion Week, nine local partners representing national disability organisations in Ethiopia, corporate sponsors, members of the fashion community, and the Office of Alumni Affairs at the U.S. Department of State. As part of its Disability Programme, the ILO has been supporting the Federation of Ethiopian National Associations of Persons with Disabilities (FENAPD) in its attempt to overcome disability-related issues (ILO, 2022).



STRENGTH

Education and Capacity Building

- The increasing availability of private and governmental schools and institutions that work on capacity building within the Ethiopian Fashion sector.

Resources, Opportunities and Network

- The state to strengthen the sector, create jobs and establish Ethiopia as a destination for global textile and fashion production.
- The state encouragement for greater participation of women and minority groups.
- The presence of a professional association for practitioners in Ethiopia. I.e. the Ethiopian Fashion Designers Associations.

OPPORTUNITY

Resources, Opportunities and Network

- The presence of diverse and original vernacular fashion designs as a result of the geographical and cultural diversity within Ethiopia.
- There is a strong potential for collaborations between the Fashion sector and other sectors of the Ethiopian Creative Economy, especially Music, Film, Performance Arts and possibly New Media.

Reach and Engagement

- Strong link and cross promotion with the tourism sector.

WEAKNESS

Resources, Opportunities and Network

- Limited utilization of vernacular Fashion designs and manufacturing techniques.

Production

- Waste and inefficient practices in factories and production workshops.

THREATS

Production

- Underutilization of local resources, especially on fashion products meant for the international market. Over 60% of materials used in fashion products meant for the international market are imported.

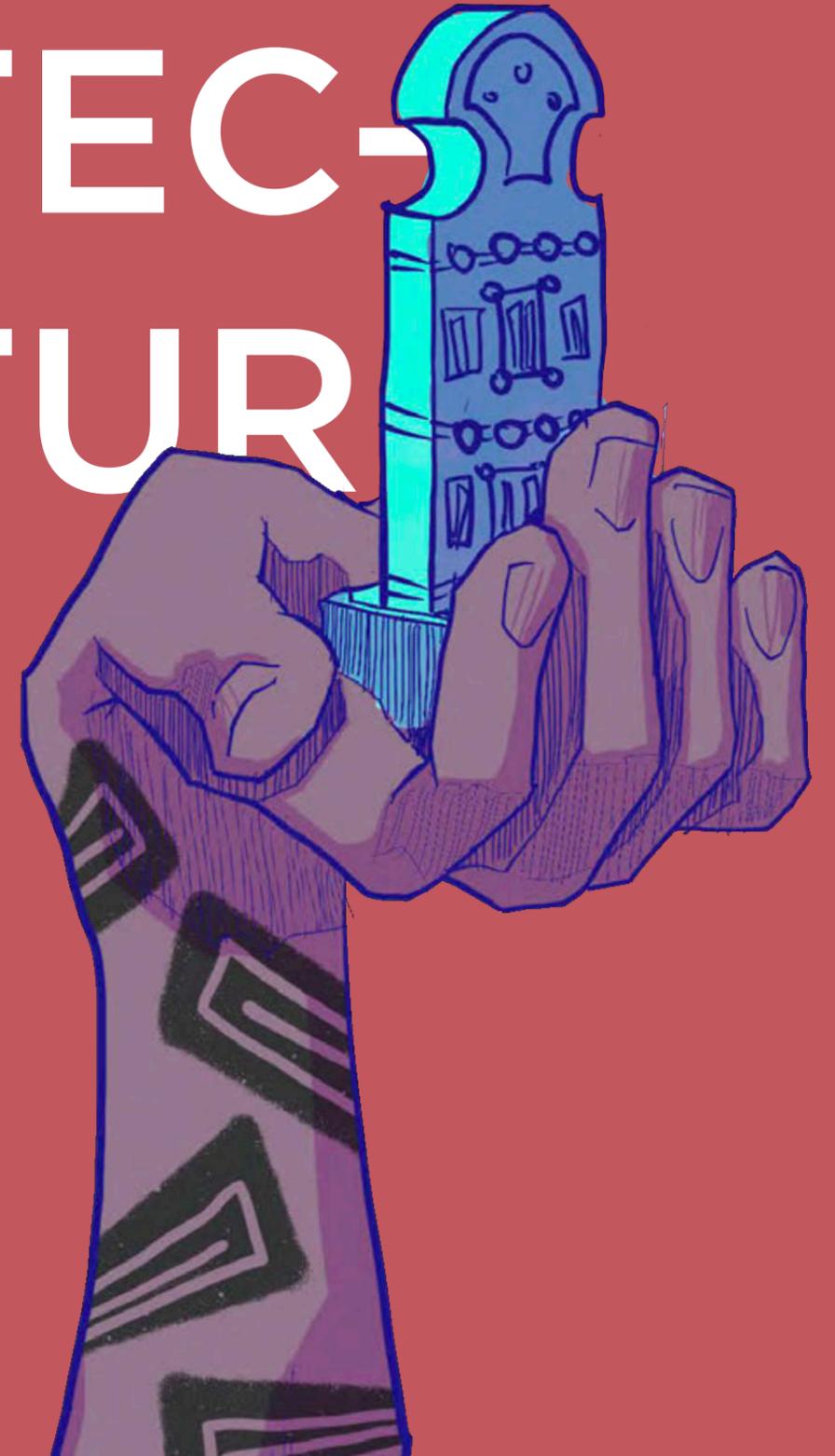
Reach and Engagement

- Stiff global competition.

4.7

ARCHI- TEC- TUR

“ SO
WHAT
DO YOU
DO? ”



4.7.1.

Introduction to the Sector

Ethiopian architecture dates back centuries, stelae, churches, monasteries, and castles showing the most elaborate architectural styles. The earliest known work in Yeha, D'mt dates back to 800 BC. Axumite architecture developed in the 4th century BC with single stonework stelae and later whole towers being built in a similar style, later influencing the Zagwe Dynasty as seen by the rock-hewn churches of Lalibela.

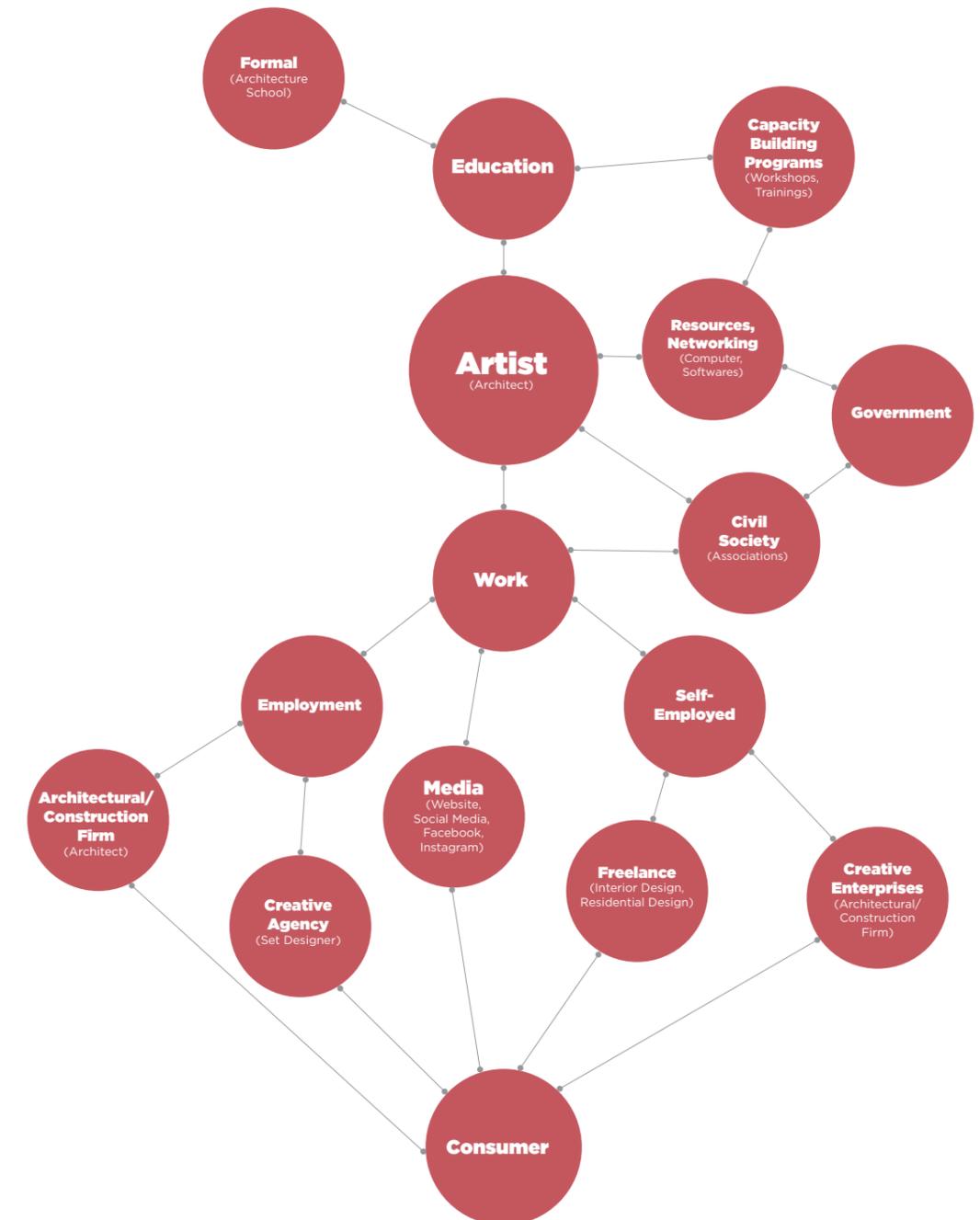
During the early modern period, the introduction of diverse architectural styles by Portuguese Jesuit missionaries in the 16th century transformed Ethiopian architecture. Influences such as Baroque, Arab, Turkish and Gujarati Indian style, along with Ottoman style, entered the country and were especially employed by kings to construct many things until the foreign expulsion during the reign of Fasiledes. The Gondarian style of architecture that was popularised in the 1600s continued to influence well into the 19th century and is a defining feature of Ethiopian architecture today. The Italian occupation in the early 1930s influenced the architecture of Addis Ababa in particular and its presence can be seen in several areas of the city.

New technologies from Europe like pile foundation, vibrated concrete, factory finished materials, use of cranes, design factors, functional requirements, adaptation to industrialised building methods were popularised in the 1960s. This tradition has extended to the current time and buildings are still built with European design and discipline.

With this rich history, Ethiopian architecture has grown a great deal. Today's influences come from a need for fast technological transformation with building instruments shifting from easily available and traditional resources to concrete, glass, and steel. As Addis Ababa continues to sprawl with new highrise buildings, housing has become a growing problem. The historically grown neighbourhoods of Addis have advantages to new developments but suffer from overcrowding, bad access to sanitation, and dilapidated housing stocks. (Baron, 2015) As the old city vanishes, a new one emerges at a leapfrogging pace, inequality rising at exponential rates.

4.7.2.

The Ecosystem



The main players in the architecture sector include schools of architecture at the various universities around the country, EiABC primarily among them.

The Ethiopian Institute of Architecture, Building Construction and City Development (EiABC) was founded in 1954 as the “Ethio-Swedish Building College” and later merged with Addis Ababa University. EiABC was reformed in 2010 as an autonomous Institute of Technology under the umbrella of Addis Ababa University with bachelor, master’s, and Ph.D. programs.

EiABC is a multidisciplinary think tank operating under the headline ‘Design and Sustainability’, where experts from all fields in the built environment can work together on design strategies for the future cities of Ethiopia. Through this, the school has identified areas of focus including the need for new towns, housing, and infrastructure for millions in the country, condominiums, and infrastructure for hundred-thousands in Addis Ababa.

EiABC closely collaborates with the private and public sectors, consulting on research and architecture practice in major projects. The school is directly involved in city development and urban planning with many graduates going on to influence the architectural direction of Addis Ababa. More recently, the school’s scholars have been part of the Addis Sheger and Entoto Park project advisory board. (EiABC website)

However, there are many problems within these education institutions. The old curriculum that required 70% of students joining high school have a career in a STEM field also meant students couldn’t choose architecture during their selection but choose engineering then go through special testing to join an architectural program. There is a high dropout rate in these programs especially in the first two years of this five-year program due to the difficult course load, the sleepless nights required to submit assignments and pass examinations.

For the students that make it to their final year and graduate, some in the industry estimate that only a third of them go on to become architects. Some choose adjacent fields while others move on to something completely different.

The ones that choose to continue in the field have the option of being hired in an architectural firm and training for a few years while others choose to freelance. Those employed don’t often stay in the same firm for a long time, often choosing to begin their own businesses once they’ve had hands-on experience.

The private sector representatives include both large and small-scale architectural firms that suffer from high turn-over rates of graduate employees. Many agree that the low pay is the major incentive to leave these jobs and begin their own businesses. There is a great deal of work to be done in the construction industry and many graduates of architecture are able to find work.

supporting the architectural and urban planning professionals specifically in Addis Ababa. It has been a major force in the sector in recent years, providing resources to students and professionals, conducting important discussions between private and public sectors in the industry, especially with regards to the development of the city with a special focus on sustainability and accessibility.

Kebena House is a co-working space with an interest in the field of architecture and construction, hosting discussion on issues regarding the sector.

4.7.2.1.

Main representative and regulatory institutions

Graduates of architecture school have to register and get licensed before they can begin practising, a Graduate Architect licence (GAR) four years after which they must obtain a Practising Architect licence (PAR) to continue working in the field. This is followed by a licence for those with longer periods of experience called Professional Practising Architect licence (PPAR).

Similarly, the Ethiopian government has 5 levels for architectural firms, 5 being the most basic, only requiring one architect with a GAR licence to register. Level 4 firms are required to have 2-3 number of PAR licensed architects and so on. These levels are determined by the number of employees in the firm, the equipment available and the experience level of professionals, essentially relying on the cash flow of the office since one with more financial resources would be more capable of acquiring the necessary requirements for a level 1 or level 2 licence. Large scale projects often require these high level firms.

The main income of architectural offices isn’t doing design work, it’s supervising the construction process. The lack of standards for design and construction and the long period it takes means these firms can get steady payment for several years.

In order to complete a certain project, a building licence is necessary. This licence requires an architectural graduate licence (GAR) at the very least. A building licence is acquired from the Housing Development Office of the city municipality. A design licence is also required for approval from the city’s design office and the construction licensing board requires that a consultant must be hired to ensure the construction process is following regulations.

Freelancers do not need licences to work especially if they’re focusing on fields like interior design or product design. Contractors, engineers and other professionals are part of this ecosystem as well as factories and manufacturers providing raw material for construction.

around for 28 years but its functions are limited to Addis Ababa. Its purpose is to support the industry and its professionals but it has yet to perform satisfactorily.

follows the industry closely, primarily functioning as the only trade magazine in the sector.

Ketema Journal is a publication that

4.7.2.2.

Links and Overlaps

There are big overlaps with the construction sector since the construction industry directly affects architectural practice. It's important for architects to have awareness of the entire construction process like electrical, sanitation, structural engineering, in order to design work effectively and sustainably.

There is also an overlap with the design sector with many trained architects moving into product design, graphic design, animation, fashion design, visual art and many related fields. This fluid nature of the sector allows for close collaboration with people from other disciplines.



4.7.3.

Challenges and Opportunities

4.7.3.1.

Challenges

Based on studies of women's employment opportunities and career progression patterns in the construction industry, men and women experienced disparate career progression dynamics. Women were found to have a slower progression rate and have a greater number of obstacles to their professional development.

Of the 19,443 total employed architects, engineers, and related professionals throughout the country, the Central Statistics Agency reports in 2012, 16,313 are male. This gender discrepancy can be traced back to the educational system where men make up a large majority of students in the classroom. This is of course no different from any STEM field in Ethiopian higher education institutions. English language ability has also been cited as one of the most important determinants for graduate employability.

Most graduates pivot to related fields like furniture design, product design or interior design while some never work in their chosen field again, and instead work in graphic design, marketing, advertising, or open their own businesses. It is difficult to get detailed data since there is scant research specific to Ethiopian architectural school graduates.

The new curriculum has abandoned the necessary 6 month apprenticeship available to 4th year students, effectively limiting their education to the theoretical level. Students are allowed to join a firm during their summer break but it is not as effective as the apprenticeship in terms of gaining the necessary practical experience. The low pay for architecture graduates makes many wary of joining an architectural firm so those interested in working in the field open their own businesses or freelance. Offices struggle to pay better because they don't have enough manpower to do major projects.

There is also a problem among suppliers of resources. One often hears about a shortage of cement or wood or the expense of some items necessary in the construction process. Clients often determine the price of construction and architects eager to get the job offer ill-thought out designs for lower costs that are not as sustainable. Clients' lack of knowledge about the construction process leads to a lot of unprofessional practices.

There is also a lack of knowledge about the entire profession of architecture. It is often confused with engineers. This leads to some employing engineers to do the work of an architect even though they do not have the necessary training. An architect is responsible for ensuring a space is livable and usable with the least impact on the environment.

4.7.3.2.

Opportunities

A major opportunity within the architectural sector is the abundance of employment availability in areas outside of Addis Ababa. While this city is expanding and growing, many other cities and towns outside of Addis are attempting to keep up. This opens up opportunities to help plan cities using sustainable and sensible methods, and reimagine what urban life can be in this new setting. Government will be important to further this goal. Financial remuneration is an important incentive to professionals who have a steady source of income in Addis Ababa to move out of the city. The involvement of regional governments in rethinking their city plans, considering the needs with regards to sanitation, utility grids, and major roadways with regards to the specific nature of the local area and residents can help determine the work to be done.

Sustainable architecture relies on the use of locally available and natural materials that have a minimal environmental impact in the long run.

This offers a great deal of opportunity to the government to invest in local resources and to provide them at a lower cost to private firms.

There is also opportunity for cross-continental collaboration within the sector. Architecture in African cities share some similarities in blending traditional and modern styles and the desire to provide basic necessities through urban living while simultaneously persevering in sustainable rural development. These professionals also share similar challenges whether it be a lack of locally sourced materials, a lack of government will to formalise city planning and provide basic necessities, or educating the public. This allows the way for experience sharing, deeper cross-examination of these issues, and collaboratively innovating solutions that are uniquely applicable to their individual settings.



4.7.4.

Case Study

The Urban Center

The Urban Center (TUC) is a creative space at the heart of Addis Ababa that serves as a flexible social and professional platform of discussions, discourses, and collaborations designed for urban citizens from all walks of life through education, entertainment and interdisciplinary engagements. TUC is a space born out of the popular radio show KEBET ESKE KETEMA, a show focusing on Architecture, Engineering, Construction, and urban life that first aired on Sheger FM 102.1 on 25th December 2007. As a creative space TUC offers a variety of services such as a co-working/co-creating space, meeting rooms, a library, an audiovisual studio, and event/exhibition space.

TUC's main objectives are to create and produce locally sourced knowledge and encourage dialogue and discourse on all aspects of urban life. The Center has become a popular destination for urban dialogue and discussion by local and international Academic institutions, professional associations, cultural centers, development partners, and enthusiastic members of the public.

Addis Ababa

As a private initiative, The Urban Center relies on the events it hosts individually and in collaboration with like-minded institutions and individuals for most of its income. Other sources of income are from renting its Audiovisual Studio for up and coming musicians as rehearsal space, and renting its urban library for researchers in Architecture, urban planning, history, the arts, and related fields.

Following the outbreak of the Pandemic, several events scheduled to be hosted at TUC with local and international institutions had to be canceled and access to facilities like the library, coworking space and audiovisual studio was also restricted. With monthly costs remaining the same and sources of income cut off, a difficult few months followed for the center similar to many other creative enterprises. Thankfully the center was able to survive the months until restrictions were lifted and they were slowly able to return to hosting events and offer their space for use in accordance with covid regulations.

Operating a Space in Addis Ababa

The Urban Center continues to host a broad variety of events both individually and collaboratively as well as participating in other capacities in creative projects around Addis Ababa. By regularly collaborating with like-minded individuals and institutions such as the Goethe-Institut, the British Council and UN-Habitat the center

is able to host a range of events from book launches to urban debates, gender discussions and film screenings, The Urban Center caters to thousands of participants and presenters ranging from high school students to local and international university professors. The events have been enjoyed by many including Ministers, Ambassadors, and opinion leaders.



4.7.5.

Areas of interest

Professionals in the architectural sector have a vested interest in preserving the social fabric in city or rural settings. Community centres, public squares, recreational activities, parks, and child play+care facilities are important in safeguarding the cultural practices of people within the community.

Heritage management is another facet of the industry. Time and environmental factors contribute to the disintegration of historically relevant places and buildings. Professionals in the sector have the responsibility of preserving these places through time and advocating for their continued maintenance and management to the public and government institutions.

STRENGTH

Education and Capacity Building

- There are a number of governmental schools and private schools of Architecture across the country.

Resources, Opportunities and Network

- There is a professionals association in Ethiopia called the Association of Ethiopian Architects (est. 1991).

Reach and Engagement

- Tangible contribution in the built environment of societies.

OPPORTUNITY

Education and Capacity Building

- The education model equips students with a range of creative, theoretical and practical skills.

WEAKNESS

Resources, Opportunities and Network

- Poor representation of women, persons with disabilities and minority groups within the sector.

Production

- Little innovation in design and building methodologies.
- Limited utilization of vernacular design and building methodologies.

THREATS

Education and Capacity Building

- Wasted potential. An estimated 1/3 of architecture students continue to practice Architecture after graduation.

Resources, Opportunities and Network

- Limited opportunities for youth.

4.8

LITER- ATURE

“ I WOULD
HAVE
STOPPED
LONG
AGO... ”



4.8.1.

Introduction to the Sector

In the Pre-war period, which refers to the period before the second Italian invasion of Ethiopia (before 1935), this period is characterised by the emergence of the primary works in incongruous ideal and unique writings, namely, novel, drama and poetry. As indicated above, poetry in its latest form and novel writing was started in this period. Similarly, contemporary drama, a genre almost unknown for Ethiopians before that time, was brought to existence in this period (Kobischanow, 1966).

This period can be considered a tough period for Ethiopians to adjust themselves to external ways of narrative stories. Because the social and educational background of most of the writers was from traditional church schools where religious and historical writings, Kenne (poem) and grammar were well-known genres, disengaging themselves from the tradition they had been through at once could have been challenging (Richardson, 1973).

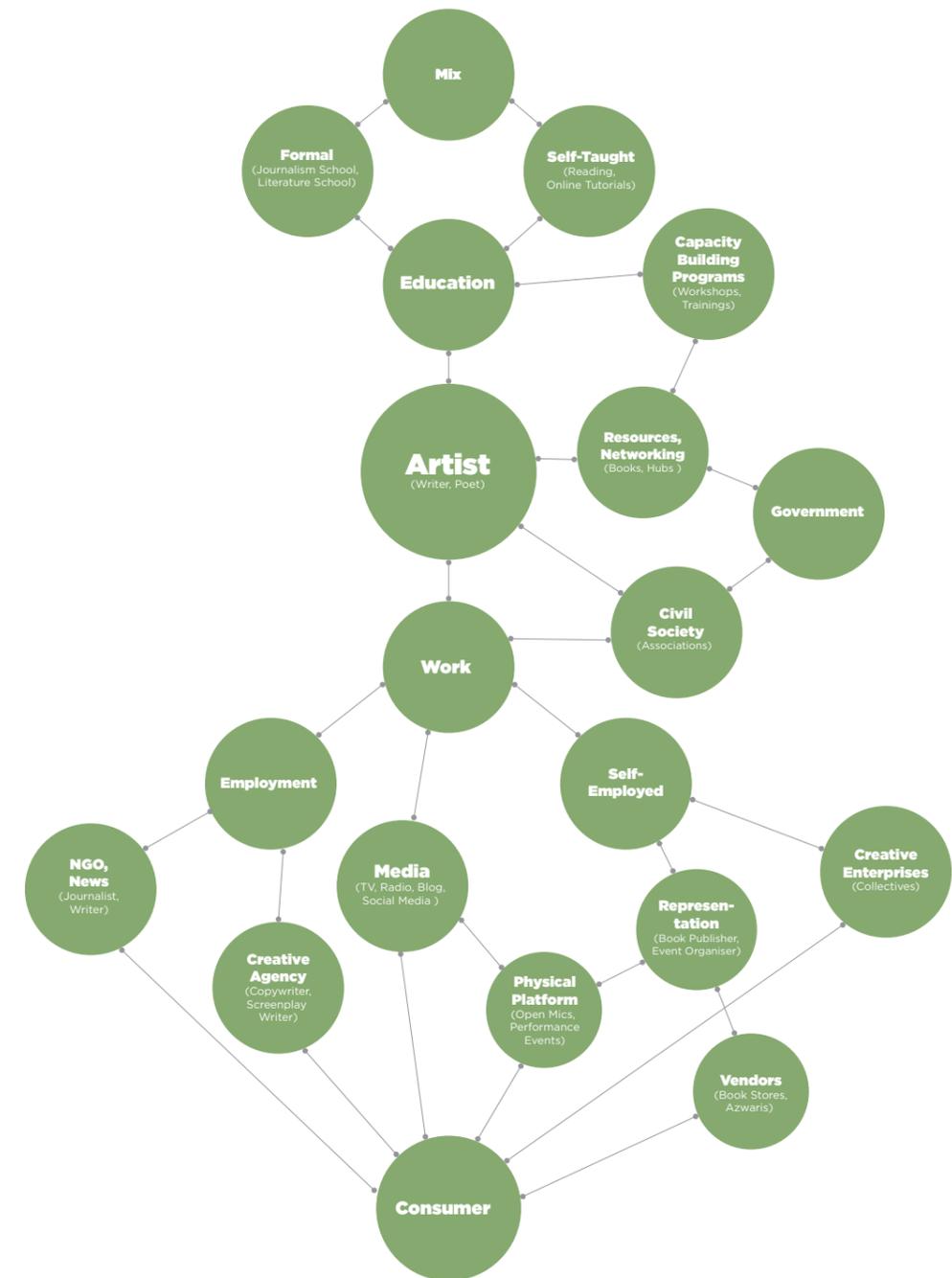
Due to this, Ethiopia had to wait for about seven years to read its second novel, which Heruy Woldesselsie wrote with Wodge Lebie in 1915 of the Ethiopian calendar. After the second novel came to light, Ethiopian literature developed considerably.

In the Pre-war period, literature was characterised by rigidity, which mainly focuses on National patriotism, bravery, unity, and being didactic; most works focus on secular teachings and morals (Richardson, 1973; Koops, 2018).

According to Baalu (1976), we cannot determine Ethiopian literature's peculiar characteristics for different reasons. One of these reasons is the irreconcilable variations amongst scholars. Most of the well-known scholars whose works could be implied as models were the members of revolutionists in the earlier period. Most of the unique pieces of these writers that are published at this time are the ones that did not see the light of publication in the earlier period because of socio-political and censorship (Here, we can take Sibehat Gebre Egziabher's novels as an example). Because of this, we can barely take them as the products of the current period. Certainly, their impact on the youngest group of amateur writers who neither attend traditional church school nor have exposure to the external world as their elders is not significant.

4.8.2.

The Ecosystem



In the Ecosystem of literature, we can include the writer and the society as the main participants.

Who is the writer? The writer in this paper is a literary artist who uses any literary genre to create his work. Therefore, the writer here concerns himself with the issues of the society, seeking to educate, entertain, or enlighten it. On this essence, Achebe (1975) notes that the writer of literature is:

“A person with an elevated sensitivity must be aware of the faintest nuances of injustice in human relations.” The writer, therefore, cannot be unaware of the monumental injustice that his people suffer (pp, 75)

Achebe’s point of view here is that the writer has a keen sense of observation and justice to scrutinise his society.

From the above, it is comprehended that the writer’s commitment is connected with his particular community or society that the writer chooses to address in work. For instance, Shakespeare was written in the Mesafinit era and addressed his works to the renewal period in Ethiopia.

Yet his plays capture entire Africa although Shakespeare is an Englishman, Macbeth is placed in Scotland, Julius Caesar is set in Italy; Romeo and Juliet, The Merchant of Venice, and The Tempest are set in Italy. King Lear captures the English society. The scene of Hamlet, The Prince of Denmark, is in the leader of Denmark in the Scandinavian region. In some other cases, writers focus on communities, not their original environments, to assume the leverage to discuss the universal human nature and issues objectively and without biases (Anaso, 2007).

Other Ethiopian writers have commented on the writer’s role in his community. Their views are not opposed to those expressed by their non-African counterparts to such commentators. The statement of Robert (2007), for instance, summarises the agreement about the role of the writer in his society:

“Anywhere in the globe, the writer is an entertainer, teacher, and the looking glass mirror of his society. He educates cautions or gives pleasure and shows the society how it looks (p13)”.

4.8.2.1.

Links and Overlaps

According to Richardson (1973), in Literature and Film, only a few procedures were already in literary texts: framing, mounting, angles, photography, etc. When the film came up, instead of following the vanguards of the twentieth century, it chose to stay behind and “preferred to follow the novel conventional model from the previous century, telling a story with a beginning, middle and end and assumed to be three things at the same time: narrative, fictional and portrayal.”

However, it was not just the cinema that has learned from the literature; the reverse also occurred, causing enormous influence of film language on many twentieth-century writers.

Robert Richardson shows that literature, oddly enough, is a visual artist and lists several familiar points between film works and literature: the dissolution of one image into another, the accumulation of pictures of places and things without the human presence; targeting progressive centripetal and too large for the very small, the multiple points of view about a specific character or episode; the work established with images, the speed of the narrative, the ellipse deleting the extra, the characterisation process of the protagonist, and the arrangement of music can find equivalents in certain prosodic procedures.



4.8.3.

Challenges and Opportunities

4.8.3.1.

Challenges

Language's major role or function in Ethiopian literature is fascinating and complex. The Ge'ez language, which exists today only as a liturgical language in the Ethiopian Orthodox Church, was also the sole language used for literary purposes until the latter part of the nineteenth century. Literature in Amharic, now the mother tongue language of Ethiopia, is a product of the twentieth century. In contrast, literature in English is an outcome of the previous decade or so. Ethiopian literature in English has been accepted partly as English has been considered Ethiopia's second language and is primarily used in secondary and higher education such as universities (Larson, 2007; Demeke, 2020).

Moreover, the pressure that has moved other African writers to use English or French as their medium to reach an international rather than only local audience has been felt by Ethiopian authors. With their unique scripts, neither Ge'ez nor Amharic is known to many people outside Ethiopia. Amharic is used by less than half of the populace, more than 90% of whom are uneducated.

Thus the Ethiopian writer who wishes to share ideas with an appreciable audience must interpret his work or use a language of wider circulation than his own. This indicates the extent to which this has been done (Robert, 2007; Demeke, 2020).

Although the amount of literature in English by Ethiopians may seem finite compared to other African countries, one must think of its comparatively recent phenomenon. Other factors have also helped inhibit plenty of literary output in English or Amharic, such as the small domestic market, the high cost of printing, stifling censorship, and an almost complete lack of local publishing facilities. Due to this last, some writers have had to publish their own work in Ethiopia. Finally, the present free-market economic regulation has significantly inflated printing costs. The inflation issue, as it could seriously impact the growth of literature in the country, requires being resolved. Therefore, there is an urgent need to give due attention to the development of literature by supporting authors and writers associations to carry out their duties more effectively (Murry, 1972; Anaso, 2007).

4.8.3.2.

Opportunities

Supporting Literature Writers at Risk

PEN, an international organisation, promoting literature and freedom of expression in more than one hundred countries worldwide, inaugurated its first centre in Ethiopia on February 25. After a three-year-long process of formation of PEN, Ethiopia was officially launched at its first writer's conference held at the Italian Cultural Centre. In his opening speech, Mr Solomon Hailemariam, founder and President of PEN Ethiopia, said that Pen was established in Ethiopia to promote Ethiopian literature domestically and internationally. The association will also work to advance the ability of Ethiopian authors to profit from their labours (Achebe, 1975; Koops, 2018).

PEN International is a harmonious network. It preserves freedom of expression and supports persecuted writers globally. PEN International protects the form of emergency grants, asylum support, and advice on appropriate protection options and mechanisms.

It works closely with its partner, the International Cities of Refuge Network (ICORN), to provide temporary long-term residencies, artists, and writers in danger. PEN International directs Rapid Action Network Alerts (RANs), calling on 20,000 PEN group members to take measures on behalf of persecuted writers (Robert, 2007).

Also, Murray (1972) stated that writing letters of solidarity organise vigils and protests and advocate with regional bodies and local embassies alongside publishing articles to raise public awareness. PEN International coordinates solidarity actions by sending letters to those incarcerated and marking their non-appearance at public events with an empty chair. PEN promotes the voices of these persecuted writers by granting those awards, sharing their literature, and twinning them with well-known writers as part of letter-writing campaigns.

4.8.4.

Case Study

Gitem Sitem

Gitem Sitem is a community and a platform for poetry in Addis Ababa. Founded by Seife Temam after observing the need for spaces that offer more freedom of expression and encouragement of innovation, Gitem Sitem got its start as a Facebook page where Seife would share his poetry and that of his close friends. After seeing the potential for a digital platform for poetry, the Gitem Sitem page was opened up for public participation and continued to grow.

A few years ago it was easy to observe that all the physical spaces available for performing and consuming poetry in the city were too politically charged, any other content was few and far between. Additionally the art form was very male dominated and unwelcoming to beginners. It was with the appearance of open mic events in the city, most prominently poetic Saturdays that encouraged young poets to present their work on stage. As a participant and eventually assisting organiser of the poetic Saturdays events, Seife saw the opportunity to take Gitem Sitem and grow it into a community with a physical presence and shortly after began to host regular curated events.



Working in Ethiopia

Gitem Sitem has faced several challenges in its infancy and continues to experience other challenges as it matures. As a fresh creative enterprise Gitem Sitem saw difficulty finding partners who understood the value of their craft, and offered the necessary support. Venues also proved difficult to deal with and trust, most of them only seeking to promote their own businesses and unable to see the value in a mutually beneficial arrangement. New venues would commonly offer up their spaces to host poetry events seeking to capitalise on the crowds they draw but turn their backs as soon as they feel their business is safe and profitable. Luckily Gitem Sitem was able to find a partner in Shifta, a bar and restaurant that has graciously offered its space for Gitem Sitem's regularly scheduled programming.

Other common challenges in the world of poetry include dealing with negative stigma surrounding poets, struggling to be compensated fairly for services rendered and the lack of strong Governmental support. As some governmental agencies are slowly starting to support poetic Endeavours, it remains true that the selection of candidates is highly dependent on knowing the right people and offering the most benefits, not on one's innovative potential or the possession of the highest quality of content.

The Business Model

Currently Gitem Sitem sees great success in its regularly scheduled programming as well as special themed and collaborative editions. Its regular curated events involve one headliner, a selection of veterans and amateurs, as well as a handful of first time performances with each edition. With an increasing roster of talented poets of varying experience levels, Gitem Sitem helps its members and participants acquire a fan base of their own and facilitates opportunity creation by serving as a talent pool of literary professionals. Regularly encouraging its members to collaborate with one another as well as interdisciplinary collaboration with musicians, painters, photographers ...etc, Gitem Sitem strives to elevate Ethiopian poetry.

One of their Special events are book signings and readings. An uncommon occurrence in Ethiopia, Gitem Sitem assists poets market their product through their digital platforms and holds a curated event with the author as the headlining act and additional poets with similar content in supporting roles. As publishing and selling books in Ethiopia is mostly an individual effort, these events help to generate sales and encourage other skilled poets to do the same. With plans to eventually expand into the realm of television and publishing, Gitem Sitem slowly but deliberately lays down the groundwork for future growth as a community and a business.

4.8.5.

Areas of interest

Ethiopia is a multinational country of more than 80 ethnic groups. Whatever their mother-tongue may be, most writers make their literature in Amharic, the national language taught in schools across the country. However, some also choose to write in their speeches, such as Tigrinya, Afan Oromo, or Somali. The establishment of the Ethiopian Book Enterprise by an individual in 1977 followed by Kuraz Publishing House, which was established by the state in 1978 to import and distribute ideological writings, were significant contributions to the country's

literary activity. Kuraz was also involved in publishing and distributing literary works and other texts. Following this, the literacy campaign launched in 1979 has increased the number of readers in Ethiopia. In addition, the mass media plays a significant role in stepping-up the number of writers and readers, including minority groups. Radio programs such as "An Evening in the Arts", "The World of Books", and others introduced literature to the general public.

STRENGTH

Resources, Opportunities and Network

- There is a professional association in Ethiopia called the Ethiopian Writers' Association (est. 1960).

Reach and Engagement

- Increasing literacy rate.

WEAKNESS

Reach

- Dominance of Amharic and English works of literature within the Ethiopian literature scene.

OPPORTUNITY

Resources, Opportunities and Network

- Growing number of book clubs and poetry groups that promote engagement with youth.

Reach and Engagement

- Digital means of creating and sharing content allow works of literature to reach wider audiences across the globe with limited use of resources.
- There is a strong intersection between Literature and other sectors of the Ethiopian Creative Economy, especially Film and Music.

THREATS

Resources, Opportunities and Network

- Limited opportunities for creative writers to exercise their skills and/or freely express themselves.

Production

- High cost for printing together with the limited number of publishers makes it difficult to have a work of literature published and distributed.

4.9

PERFOR- MANCE ART

“ MIGHT AS
WELL RUN
A DANCE
GROUP WITH
A LICENCE IN
CONSTRUC-
TION

”



4.9.1.

Introduction to the Sector

Theatre

In Ethiopia, the European form of theatre was introduced by Teklehawariat Teklemariam, who studied in Russia and travelled to Europe around the beginning of the 20th century. After his return to Ethiopia, he decided to write a play to familiarise the art of theatre and teach the then monarchy about government administration and criticise the corrupt status of the leaders. A theatrical awakening movement by Ethiopian art community members and artists has kicked off in various theatre centres, such as the Ethiopian National Theater. The festivals were co-organised by Ethiopian Theatre Professionals Association and volunteered in connection with the 100th anniversary of modern theatre (European form of theatre) in Ethiopia (Plastow, 1996).

Dance

Traditional dancing has been part of day-to-day life in Ethiopia. Although it existed for centuries, traditional dance has not shifted to a respected form of art for a long period. In the past, theatres in Ethiopia hosted well-organised shows committed to showcasing traditional dancing from various country locations. On the contrary, the sites where traditional dance could be showcased internationally and nationally have diminished in the past few years. After the shows at the country's theatres dwindled and eventually stopped, formalised traditional dance became a thing of the past (Hudock, 1999).

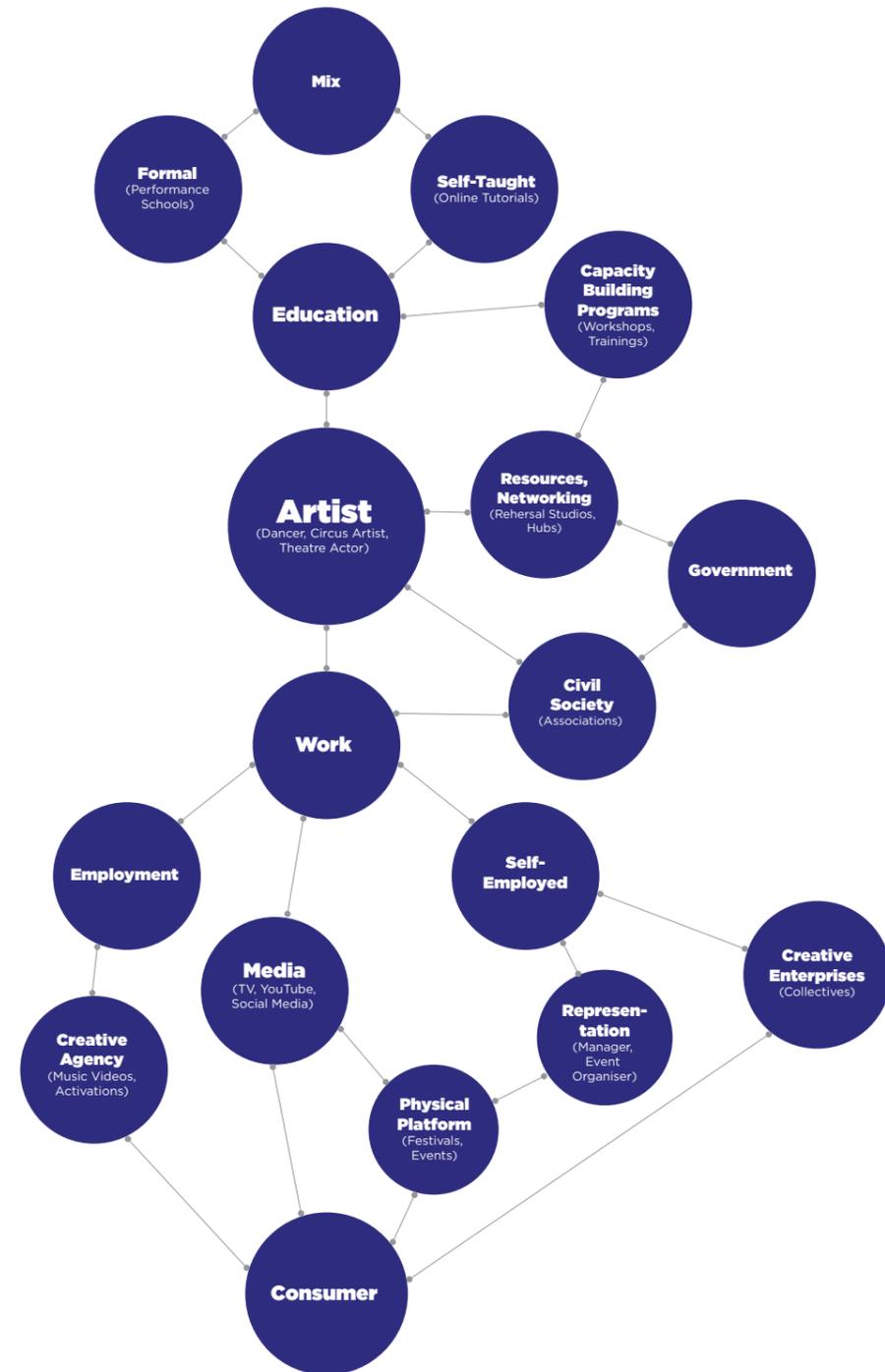
Circus

Circus in Ethiopia has a 50-year long history. In 1992, the circus was first structured in Addis Ababa with five major circus branches and 13 affiliated circus groups under "Circus Ethiopia". Circus Ethiopia has helped circus art be widely recognised throughout the country quickly. It has also served as the cultural ambassador of Ethiopia globally. However, Circus Ethiopia has been forced to dismantle the 2006 Charity and Civil Society Law because of the lack of funds. After that, circus groups have been operating independently throughout the country.

In recognising that private activities are not conducive to the sector's growth, several individuals and associations have come together to form a national circus association - the Ethiopian National Circus Association (ENCA) Consortium. Establishing ENCA has greatly assisted lead the sector in an organised manner and getting proper government support and attention. It has also helped local artists be more competitive in the international market of contemporary circuses (Fekade, 2000).

4.9.2.

The Ecosystem



Theatre

The National Theater of Ethiopia, which is one of the five theatres in the country, lacks the capacity that should go with its name. It is unable to meet the expectations to portray the real and unadulterated artistic life of the various nations and nationalities of the country and create a forum whereby races could learn, appreciate, and respect each other's arts. Concerning the multifaceted commitment made to strengthen the activities of the Regional States, the fact that this theatre is not organised with the capacity necessary to provide artists from different regions with short-term training in dancing, acting, stagecraft, and other such skills is worth considering. In addition, most capitals of the National Regional States do not have institutions for the arts, which is a serious setback and an indicator of how the importance of the sector to development is overlooked (Aboneh, 2004).

Dance

Religious festivals and other feasts and weddings provide ideal occasions for folk dance in Ethiopia. A great deal of the colour in the Timket (Epiphany) ceremonies comes from the dancing done by the great crowds gathered together to observe the occasion. After the ritual proper, the public breaks up into smaller groups and sings and dances for much of the day. There is a great diversity of folk songs and dances, as one would expect in a country with distinct geographical, ethnic, and cultural variations (Aboneh, 2012).

Circus

There are many circus groups such as Circus Ethiopia, Circus Addis Ababa (which consists of Circus School, Street Children Program, and Performing Group), Circus Tigray, Circus Bahir Dar, Circus Jimma, Molier Theatre, and Circus Group at Awassa. These groups prepare different shows, including traditional and modern music, drama, and circus performances. The groups mainly focus on creating youth centres to help young people to a meaningful way of passing their time, and at the same time making them an asset to society. They open their cultural centres to provide different shows and training to strengthen and support the establishment of the groups within their area. The circus groups also deal with various social issues, particularly HIV/AIDS, harmful traditional practices, and street life, incorporating different performing styles such as acting, music, and dance. They work jointly with the government at Federal and Regional levels and non-governmental organisations (NGOs). Regional and zonal administrations, regional development associations, and international organisations support most circus groups (Alemnesh and Yirga, 2000).

4.9.2.1.

Links and Overlaps

Theatre

As stated by Daly (2002), music communicates information regarding the cast of characters and the storyline through vocals and instruments. It rouses personality and mood elements and can foreshadow future events. Similarly, both theatre and film are art forms that involve human performers. For instance, in the best musical plays of the Broadway tradition, dances are more than simple diversions or decorations. Rather, they establish character, intensify dramatic conflicts, and further plot development. Sports, just like the theatre, have copious amounts of conflict, comedy, and drama.

Clothing reveals information about a character's situations within the play, assisting in telling their story; for instance, a character may start the play wearing smart clothes. However, by the end of the play, their costume might look untidy and creased to help communicate what they have experienced and their journey. Theatre relates to literature as scripts are the first step actors use to understand the storyline and interpret various emotions of a character.

Dance

Most of the time, traditional dance and music are inseparable phenomena's in Ethiopia; dance can be performed with vocal instrument music and sometimes accompanied by clapping. Homogenous and heterogeneous sex groups can perform traditional dances in Ethiopia, and others also perform in couple mode. Predominantly these dances follow the bit of the music, and when the bit/tempo of the music becomes slower, the movements get tardy. When the bit/rhythm of the music rose and became faster, the dances also became quick and cheerful. Clothing/Fashion is much like a partner for dancers and allows for interesting and unique shapes to be created while at the same time adding emphasis to the mood and emotion of that image (Haedike, 2001).

Circus

According to many circus scholars, using dance in traditional circus shows is helping the longevity of the circus by bringing it onto the same playing field as dance and making it a legitimate mainstream performance. Aboneh (2004) discusses the mixing of genres and defines some characteristics of a technique called "Aerial Dance," a blending of circus and dance. Although the circus requires no script, however, there is a storyline that the performers and their own stories will most often influence.

Circus overlaps with fashion as costume is garbed in garments designed to draw the eye, protect the body, enable movement, and complement the circus artist's performance through aesthetics; circus costumes combine fashion and function for a spectacular performance. The sparkle of a starlet's bodysuit, the flair of a cape, the suspense of a blindfolded tightrope walk, the gesture of the aerialist signalling the end of the trick – all of these is symbols and signals, elements that augment the physical prowess and feats of the circus performers.

Thus, the circus costume artfully balances the extremity function and fashion, enabling the performer to create an otherworldly display of the body. Just as the ring mistress or ringmaster's top hat and tails indicate their position as host, so too do each of the acts' costumes lend clues to their upcoming performance. These signals and symbols, so emblematic of the circus concept, have also long inspired the fashion industry (UNESCO, 2003).

4.9.3.

Challenges and Opportunities

4.9.3.1.

Challenges

Theatre

Here, we can see the intensity of the curriculum designer's concern about how they attempted to set up the Department with an over-emphasised local flavour. However, the first course, theatre in Ethiopia, may probably appear problematic in the teaching-learning process. A couple of reasons could be raised in this regard. First, theatre in its modern sense is a recent phenomenon even in Ethiopia, which has never seen multidimensional research and publication. Moreover, there are neither well-established teaching materials nor the course of Theatre in Ethiopia.

Dance

As mentioned by Aboneh (2012), traditional dance appears to be encountering several obstacles. Customarily, in many African cultures, including Ethiopia, artistic jobs such as dance have been generally misunderstood, if not outright rejected. The issue lies with how dance is perceived, not just by the public but also by the government. There is no government protection for traditional dance. Nebiyu Baye, former head of national theatre, stated that, "right now, if you want to see Ethiopian traditional dancing, you should wait until night, and go to a restaurant or bar." He also claims that it is such an unfortunate incident that Ethiopian culture is connected to going out and drinking at the bars."

Circus

Due to the 2006 Charity and Civil Society Law, Circus Ethiopia has been forced to dismantle because of the lack of funds. Thereafter, circus groups have been operating independently throughout the country. As an NGO, Circus Addis Ababa (CAA) cannot participate in commercial tasks. It has nevertheless creatively attempted to explore some forms of generating revenue to achieve self-sustainability. For many years one of CAA's most successful revenue-generating ventures was its international touring contracts, which are halted at present (2006).

Other revenue-generating schemes have introduced 'user' contribution fees, producing and selling circus articles, and giving closed performances to audiences upon request from third parties in exchange for a small contribution. None of these revenue-generating tasks could keep the circus financially afloat, however. Grants and Donations from donors have been and are still the significant income sources for CAA. Also, since 1993 the circus has had half a dozen donors (Haedike, 2001).

4.9.3.2.

Opportunities

Theatre

About Theatre (Sile Theatre), a theatrical awakening movement by concerned artists and Ethiopian art community members, has kicked off in various theatre centres, including the Ethiopian National Theater. The festivals were co-organised by Ethiopian Theatre Professionals Association and volunteered in connection with the 100th anniversary of modern theatre (European form of theatre) in Ethiopia. This reform created an opportunity for young artists to follow the same pattern and benefit from the intervention.

Dance

According to Daly (2002), currently, young dancers and the ubiquity of social media are beginning to make folks more aware of the art, which initiates individuals to attempt and revive. Presently, traditional dance is becoming a fixture in bars and restaurants and music videos with a team of dancers performing eskista, a catch-all group for a dance from different parts of Ethiopia that focus on intense chest and shoulder movements.

Circus

The scattered circus sector is now being led in a centralised and organised manner. - several capacity-building activities and experience-sharing tasks were conducted. - The Ethiopian National Circus Associations have signed a memorandum of understanding with the Culture and Tourism Bureaus of two cities and five regional administrations, enabling circus teams to conduct joint activities with government bodies throughout the country. - All 53 member circus teams have been assisted in having their internal structure per Ethiopian law. - Circus artists have come together from various parts of the country to stand up for their rights and encounter obstacles at the regional and national levels (Alemnesh and Yirga, 2000).

4.9.4.

Case Study

About Contemporary Nights (cn#)

Created by Sarah Bushra, a visual and performing arts exhibition curator, and Dawit Seto, a choreographer and performing artist, Contemporary Nights is a curatorial forum that stages, presents, and documents post-disciplinary artistic productions. Contemporary Nights, cn# is an art collective that curates art of various media, engages in relevant discussions about art and culture, and facilitates the exchange of constructive criticism in an open and inclusive environment.

cn# mediates collaborations and collective processes to create meaningful connections between art practitioners in Addis Ababa and beyond to foster a sustainable ecosystem and envision a radical collective future. cn# creates spaces for experimentation and encourages research-based and process-driven practice to redefine existing boundaries. (cn# website)



Working in Ethiopia

As an artist collective working in Ethiopia, Contemporary Nights aspires to create exhibition and performance spaces where both emerging and established artists can present their work in various stages of completion. This includes works in progress and ideas submitted for other artists to review, as well as completed works, sometimes resulting in a holistic presentation of artwork from concept to realization.

Given the indifference of government agencies to unique registration and regulation, it is increasingly difficult for artists to create sustainable and effective scaling models that allow them to thrive as individual artists and creative/cultural enterprises. As such cn# struggles with the decision to become a registered entity in Ethiopia or not as the registration means that are currently available would bar the collective from being eligible for certain funding opportunities and the merits of registration are currently outweighed by the burdens.

Their work today

As a group of practising artists based in Addis Ababa, contemporary nights faces a variety of challenges in their practice. Despite the lack of a permanent space, contemporary nights continues to serve as a focal point for artists to engage in conversations about current issues with their work on display. Through strategic partnerships with various cultural institutions and performance spaces, contemporary nights manages to transform spaces to meet the needs of their participants and present a unique blend of performance and exhibition art. Each cn# session ends with a conversation analyzing and reflecting on the selected artworks and how they come together. (cn# website)

Through the combined use of transformed spaces and several digital platforms (social media, website,..) cn# remains a catalyst for collaboration between artists of different disciplines, encouraging them to share a common venue for the presentation of their artworks and to engage their chosen means of expression in a dialogue of interconnectivity. In their efforts to introduce and showcase new and critical works by artists of all disciplines, cn# events redefine the art scene in Addis both critically and pedagogically. (cn# website)

4.9.5.

Areas of interest

Theatre

EPDRF's time is also known for promoting women artists to the stage. Many well-known actresses started to shine on the stages of Addis Ababa. Women directors, playwrights, and theatre managers shared the theatre industry and contributed immensely to its development. Leading theatre professionals including Gemanesh Solomon, Alemstehay Wedajo, Elisabeth Melaku, Meaza Worku and Azeb Worku played significant roles as playwrights, directors, actors, and theatre managers. Due to their critical involvement in the industry, the development in the participation of women artists in the theatre industry is growing significantly (Medina, 2018).

Dance

There are even individuals who use the art form to move into other areas of dance. Medina (2018) illustrated how dance started a career path and a lifelong love affair for her. Medina is one of the few traditional dancers who work despite her physical impairments. Although she currently works in contemporary dance, eskista opened doors for her. "I started with a team of traditional dancers," she claims. "That was what sparked my passion."

Circus

Circus has not traditionally played a part in Ethiopian culture, nor Africa as a whole. It has gained some traction over the past 20 years; there are now more than 100 circus schools. CNN caught up with the group in the final stretch of its month-long tour across the country. Still, their goal is simple: engage crowds with fantastical feats in the hopes of starting a circus movement to ensure that minority groups such as disabled practitioners are included in the process. In 2018, Bibi and Bichu Tesfamariam launched their first global production, "Ethiopian Dreams," which tells the tale of their journey into the circus. The story is acted out through impressive juggling, acrobatics, contortions and hoop-jumping, to name a few. "We (Ethiopians) are known for running and coffee and things like that, but not the circus. So we have a responsibility to take (our talent) out to the world stage. We have to be ambassadors," Bichu Tesfamariam told CNN (Aboneh, 2012).

STRENGTH

Resources, Opportunities and Network

- Barrier for entry is low, especially for women, persons with disabilities and minority groups

OPPORTUNITY

Resources, Opportunities and Network

- There is a strong appetite for traditional dance and performances.
- There is an appetite for the fair representation of youth, women, persons with disabilities and minority groups within the ecosystem.
- There is a strong intersections between Performance Art and other sectors of the Ethiopian Creative Economy, especially Film and Music.

WEAKNESS

Education and Capacity Building

- The number of governmental and private schools of Performance Art available in Ethiopia are limited.

Resources, Opportunities and Network

- Rehearsal spaces and studios are not readily available in Ethiopia, especially for persons with disabilities.
- Registration of Creative Enterprises focusing on Performance Art is complicated.

Reach and Engagement

- Public platforms for performances such as festivals and concerts are scarce to come across.

THREATS

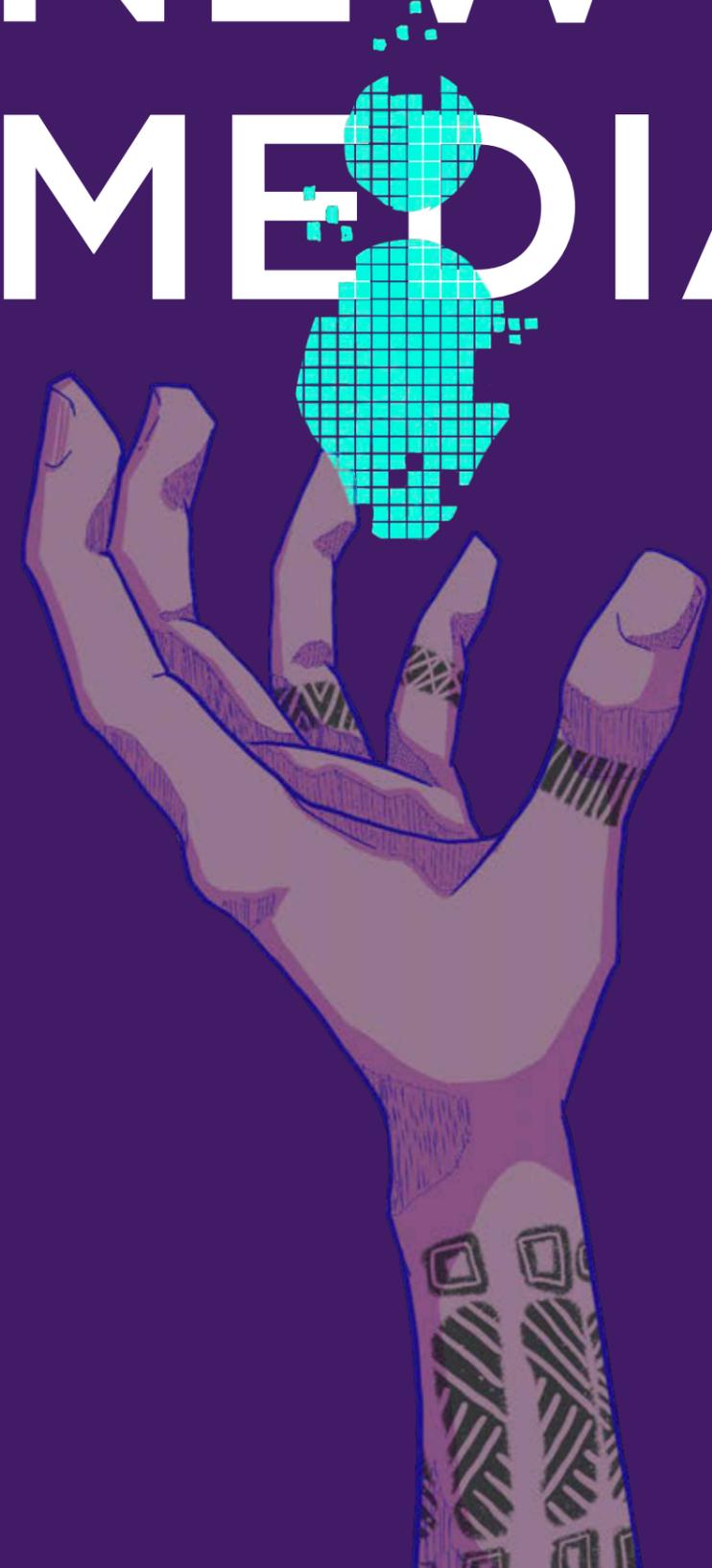
Reach and Engagement

- Public platforms for performances such as festivals and concerts are scarce. This is especially apparent in the field of theatre where there are currently only five theatres across Ethiopia.
- Showing the value of Performance Art to the public, especially new forms of expression such as Contemporary Dance, is challenging.

4.10

NEW MEDIA

“ 74 לֹד
977? ”



4.10.1.

Introduction to the Sector

Digital Art

Digital art uses software applications to develop characteristics on computers and digital drawing pads. It is usually used to resurrect and revive the features of ancient people whose images are unavailable and to rebrand current aspects with new features. The demand for digitally created artworks is increasing in Ethiopia, mainly from visual advertisement agencies, filmmakers and video game experts. Digital Art uses unique costumes to make paintings more attractive and appealing. It also provides extensive resources because the artist is not limited by brush, colour and dimensions (Ethiopian Business Review, 2021).

Gaming

PlayStation dominates the gaming industry globally, and Ethiopia is no exception. In Ethiopia, the first generation of PlayStation was released in 1994 with 5,170 games, followed by system updates after six years. In 2006, PlayStation 3 (PS3) was introduced, and the eighth-generation PlayStation 4 (PS4) was introduced in 2013 with 1,812 games. PlayStation dominates the domestic market, and the video game business seems to increase during the summer season when schools are closed and when students stay home for the summer holiday (Fortune, 2019).

User Interface (UI)

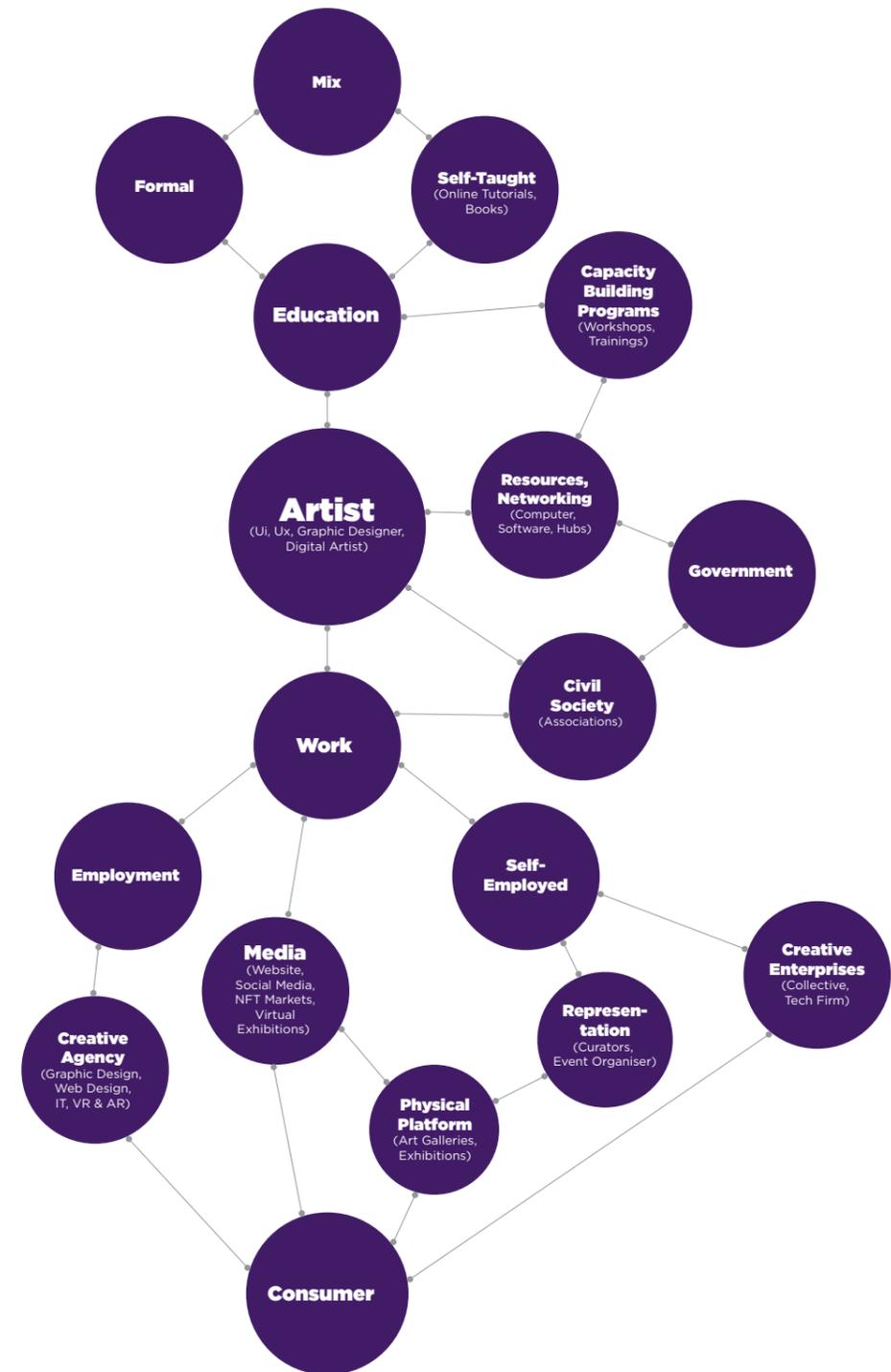
There was minimal user interface in prior computers except for little buttons at an operator's console. Many of these previous computers used punched cards, prepared using keypunch machines, as the primary input method for data and computer programs. While punched cards have been out-dated in computing since 2012, some voting machines still use a punched card system. In Ethiopia, the growing reliance of plenty of businesses on mobile and web applications led many companies to prioritise the user interface to improve the user's overall experience (Tech Target, 2021).

Experience Design

It is an approach that focuses on people's experiences to drive the features and design of processes, products, strategies and environment. Experience design depicts users' feelings, needs, contexts, and mindsets to design experiences that revolve around them. These experiences could be anything from business purchases to customer support. In Ethiopia, experience design is a recent phenomenon used mainly for business strategies. Many disruptors like Ethiopian Airlines and MOHA soft drinks expanded onto the market and found a firm footing because they focused on experience design when developing their businesses (Verganti, 2009).

4.10.2.

The Ecosystem



Digital Art

Digital artists play a primary role in imagining narratives that combine human activities and ecology, helping people apprehend the idea of symbiosis within alternative ecosystems (Danae, 2019).

Gaming

Religious festivals and holidays provide ideal occasions for gaming in Ethiopia. A great deal of the colour in the Genna (Christmas) ceremonies comes from the game similar to ice hockey, played by the great crowds gathered together to observe the occasion and have fun. After the ritual proper, the public breaks up into smaller groups and plays for much of the day. There is a great diversity of games, as one would expect in a country with distinct geographical, ethnic, and cultural variations (Brilliant Ethiopia, 2022).

User Interface (UI)

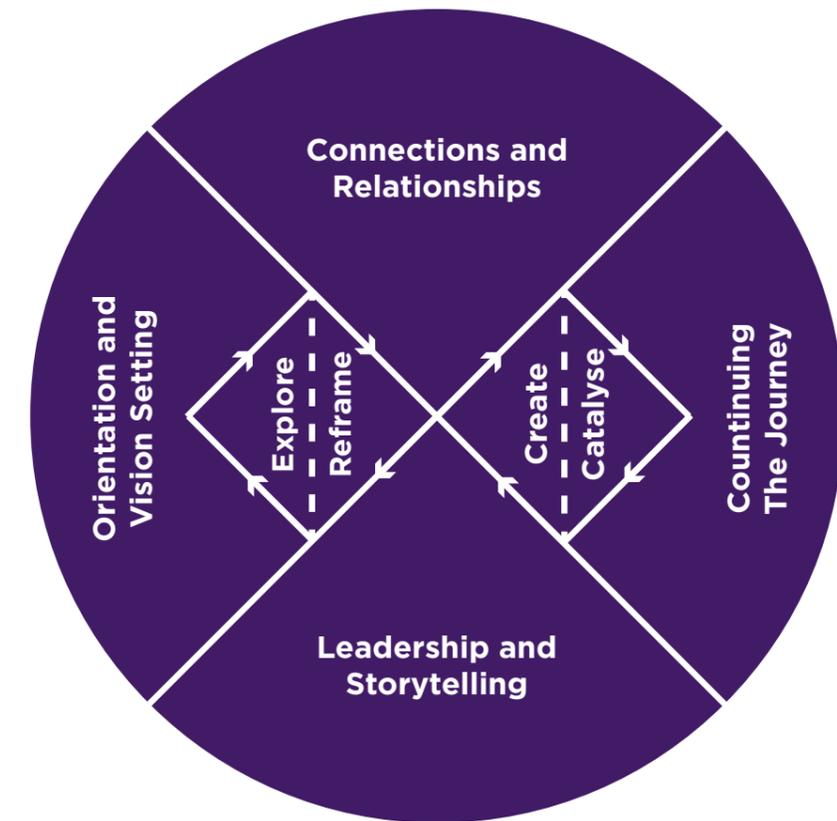
Ethiopia's user Interface (UI) ecosystem is very different from a responsive design across devices. The ecological features of User Interface in Ethiopia include people who share data management information and collaboratively increase knowledge for the organisation and themselves. As a result, the individual's motivation and goals, processes and routines, and the tools that they use are always interconnected with other technologies, people and practices (Muriel, 2016).

Experience Design

The experience design ecosystem mainly consists of Visual, Information and Graphic Design will act with more weight on the aesthetic while also considering the cognitive aspect. The experience design encourages organisations to focus on the person they are creating for, which leads to better services, internal processes and products. Empathy towards stakeholders is essential to place people at the centre of the services, products, and systems development. Therefore, it is not just about the final customer but about the customer's experience throughout the different touchpoints in the consumption journey. Designers have a crucial role in safeguarding digital products and empowering and protecting users (IDEO, 2020).

Six principles for experience design can help people develop or adapt new design methods and tools from their practice. The principles are planet centred and people zooming in and out, testing and growing ideas, inclusive and welcoming difference, collaborating and connecting, circular and regenerative. There are also four critical roles for designers to play when tackling systemic issues, leader, system thinker and storyteller, designer and maker, connector and convenor, i.e. exploring, reframing, creating and catalysing. The design process allows activity that goes 'around' includes orientation and vision setting, connections and relationships, leadership and storytelling, and continuing the journey.

Figure 1.1: Experience Design Framework



Source: (Lincoln, 2013)



4.10.2.1.

Links and Overlaps

Digital Art

Designers can create digital fashion sketches using computer art software. Adobe Photoshop and Adobe Illustrator are two mainstream programs that serve as excellent digital interpreters of a designer's drawing skills in the real world. The techniques described for fashion sketches created by hand can be recreated using the on-screen tools, layers, brushes, and filters. Many types of software designed specifically for the needs of a fashion designer are now available (Fashion Blog, 2014).

Gaming

Performance researchers and artists are joining forces to create a new video game, further blurring the boundaries between real and virtual worlds. The emergence of movement-based connections and mixed reality mobile platforms has profoundly changed the types of experiences game designers can produce. Project performers will participate straight in the game creation process through workshop activities. This will drive the playful audience interactions, and the development of new performance-led game mechanics will motivate new types of experience in contemporary gaming platforms (Lincoln, 2013).

User Interface (UI)

Although interface and art encompass a similar aspect of creativity — visual perception — there are some crucial differences in their primary goals. When designing a painting, the artist wants it to be attractive. Similarly, the primary purpose of UI design is to build an understandable and smooth user flow with the help of visual solutions (UX Planet, 2020).

Experience Design

A filmmaker uses structural techniques like adjusting the field of camera angles, view lights and staging to mentor a user's eye to what's mandatory in a scene. There is a belief that overwhelming the senses is counterproductive to delivering a story. Therefore, editing is a ruthless but critical part of the process that deletes, re-arranges and filters the film to help give the product its final polish. In the same way, elements in experience design need to come together to ensure simplicity and clarity over features. Be candid about what can be omitted and necessary, whether it is an extra feature or verbose content. A timely animation or smooth transition can aid in tying together a flow or keeping a user's attention. Designers have a crucial role in safeguarding digital products to empower and protect users (Indeed, 2021).

4.10.3.

Challenges and Opportunities

4.10.3.1.

Challenges

Digital Art

For a few decades now, digitalisation in the art context has enabled and simplified the distribution and processing of data. However, the rapid increase of technological change is considered challenging to preserve new media artworks, particularly digital-born ones and those subject to digitalisation after their creation. This circumstance creates uncertainty concerning the transmission and preservation of the artistic products of our time. UNESCO endorses digital art heritage. Museums, foundations, collectors, etc., increase their collections and at the same time increase the associated problems with the unstable media conservation, rapid technological obsolescence, and the lack of development methodologies, documentation, conservation and restoration. The tools and protocols available for properly preserving such assets are still scarce, and the process becomes a forensic experience (Sanders, 2018; Schukei, 2019).

Gaming

The Coronavirus

The gaming and e-sport sectors appear to have dealt well with the crisis, as people stayed indoors during COVID-19 mandated lockdown periods; this could easily make games less efficient and drive up costs. Innovative solutions will be required, including steps to restructure how these businesses function entirely.

Crunch

The current issue attracting gamers' attention is employee crunch. Crunch is when employees are pushed to their limit under a severe time constraint to complete tasks. It is believed to cause employees severe stress and anxiety as they are forced to work overtime, often with no additional pay. This is one of the issues that should be resolved as it gains more attention. Game developers must learn that gamers do not want high-quality products at the expense of the well-being of team members (Zoltan, 2020).

User Interface

Time and Budget Constraints

Design and the whole development cycle are greatly influenced by two things: budget and time, and they are linked. A designer will do unwell if given little time or underpaid. In good design, everything is connected, and even layers of colour serve various purposes; thus, introducing even small changes requires more time and means additional work/expenses.

Experience Designer

Deciding which problem to solve
As an experienced designer, you are driven by curiosity and a burning desire to solve problems. The more insights you uncover, the more problems you'll identify – and the harder it becomes to settle on just one. One of the biggest challenges of being an experienced designer is deciding which problem to solve.

4.10.3.2.

Opportunities

Digital Arts

Different types of digital art appear as technology develops. Today, digital art in Ethiopia has become a part of daily life and highly influences traditional art, although many digital artists have started learning classic art. Compared to conventional art, the most crucial advantage of digital art is its convenience: digital art is easy to publish, easy to carry and share, easy to be printed in many places, and most importantly, easy to be correct. Digital art also has the edge over traditional art, considering its economical cost and potential income (Zoltan, 2020).

Gaming

The social landscape shows this trend remains strong, and Ethiopian gaming companies have a lot of room to be creative. Although gaming has a long reputation as the home of hardcore enthusiasts and children, the rise of mobile gaming, quality content, and increased accessibility currently means many people consider themselves in the lines of gamers. The maturity of e-sports has further pushed the lucrative and entertainment possibilities of the industry. Whole social communities and platforms have been created to satisfy gamer appetites for high-quality content (Sanders, 2018; Schukei, 2019).

Bridging the Gap Between Design and Development

Lack of knowledge and communication gaps tend to be the main culprits, different interpretations of the same objectives, resulting in excessive (and redundant) feedback loops and unexpected quality assurance issues (Myla, 2019).

User Interface (UI)

- Motivates end users of the product to take part in research and interviews.
- Identify end-user requirements and usability patterns through field observation, surveys, task analysis, log analysis, and more.
- Collaborate with user experience researchers to plan and facilitate usability testing.
- Analyse usability testing outcomes and other studies to know where a user interface can be refined and how to make it exist.
- Translate the observations of the analysis and obtain insights into actionable items.

Experience Design

Experience Design is a rapidly growing field where professionals research, design and implement interactive experiences. An experienced designer creates multisensory experiences for any target audience. The field of experience design is vast, including museum exhibits, themed attractions, trade shows, marketing events, clinical office design, and hospitality and tourism industry areas, such as creating experiences situated in restaurants, hotels, and cruise lines (Lincoln, 2013).



4.10.4.

Case Study

Ethiopia's First Gaming Festival

Chewatacon; the first-ever Ethiopian Gaming festival, celebrates Ethiopian gaming culture and explores the dimensions of games and play in the local context and beyond. Chewatacon celebrates playfulness and promotes the Ethiopian gaming ecosystem to establish a stronger, synergized, and self-sustaining industry.

The main objective of the chewatacon is to create a bridge between digitalization, gamification, and other sectors of the larger national economy such as health, education, politics, and natural resource management (NRM)/ agriculture sectors. Furthermore, it aims to educate and raise awareness on the impact of game development/gamification on adult learning approaches.



Festival Organizing in Ethiopia

Attempting to hold a festival in Addis Ababa comes with its own set of challenges; finding reliable partners, spaces that can accommodate all of the needs of the festival, and finding funds in a way that won't affect the core objectives and messaging of the brand are common hurdles to encounter. With gamification being the central theme of chewatacon another issue that comes up is public opinion. Most Ethiopian adults choose to see gaming as a waste of time and energy and fully believe in the stigma that surrounds gaming, choosing to focus on the negative effects rather than the benefits that come with moderation. One of the core objectives of chewatacon is to raise awareness on the benefits of gaming and gamification on society and to explore the benefits of gaming in another context, it is essential to find partners who understand and support the initiative.

Chewatacons First Edition

The first Edition of Chewatacon tied gamification to Agriculture and Natural resource management, issues that currently hold great relevance in the Ethiopian economy, enabling Chewatacon's message of Celebrating playfulness and promoting the Ethiopian gaming ecosystem to appeal to a wider audience. Running for the entirety of October and a few days of September the festival lasted a total of five weeks and is slated to be held once a year.

The Chewatacon team was able to do this by smartly picking their partners. By teaming up with the Goethe-Institut in Addis Ababa they received support in several ways such as being provided workspace, assistance with organizing and managing the festival, and also assistance acquiring funds that allowed them to execute the initiative's vision. Chewatacon also partnered with a team of designers who not only understood the messaging and goals of the festival but also had the skills to visualize and reinforce the brand and image of the festival for presentation to the target audience.

Another interesting venture on the part of the members of chewatacon was to create a sister initiative named Green Pill that focuses on capacity building and tying said initiative to the festival. This initiative held training on project and event management, and communications two weeks before the festival. By allowing all of the trainees to gain practical experience by assisting in managing the festival and serving as interns, Chewatacon was also able to gain a large workforce to assist them. Chewatacon allowed gamers, designers, developers, hubs, publishers, game show producers, business/social partners, government representatives, consumers, communities, and business owners to come together and co-create for five weeks and hopes to continue to do so every year moving forward.

4.10.5.

Areas of Interest

Digital Art

The current government of Ethiopia is known for promoting women who are engaged in digital arts. Many well-known digital artists started to shine in different areas of Addis Ababa. Women creative designers and artists shared the digital art industry and contributed largely to its development. Leading digital art professionals including Yeabtsega Getachew, Gelila Mesfin, and Gabrielle Tesfaye played a significant role in painting, animation, illustration and graphic design. Due to their considerable involvement in the industry, women's participation in the digital arts industry is growing significantly (Indeed, 2021).

Gaming

In Ethiopia, a young gaming fan brings more visibility to the industry. "University graduates are now actively pursuing game development as a career option," says Dawit Abraham, founder and CEO, Qene Game. The sector in Ethiopia is still in its infancy, with only a few active studios present. Ethiopia does not have Apple merchant and Google accounts that enabled Ethiopian game developers to sell their games worldwide. The industry is also yet to be supported and recognised by the government. However, despite these challenges, the industry is active and kicking. "Gaming communities actively get together and build games on game jams and hackathons. Ethiopia has a large pool of creative inspiration with more than three thousand years of historical inspiration. Our game developers have an endless source to feed their imagination and

creativity, from the artistic styles that have been around for millennia, unique music styles, and many fascinating folklore and legends. Hubs of inspiration and creativity thus make countries like Ethiopia great places to begin when seeking original and unique games, especially against the continent's burgeoning creative economy (Tadiyas Magazine, 2021).

User Interface (UI)

Companies have found that the most significant way to compete on the web is to prioritise building an efficient and attractive user interface (UI) that optimises the user experience (UX). The user interface is mandatory to meet user expectations and support the effective functioning of your site. A well-executed user interface effectively eases interaction between the user and the program, app or machine through contrasting visuals, clean design and responsiveness (Indeed, 2021).

Experience Design

The major area of interest from the point of view of the experienced designer is the utility. Utility refers to the design's functionality. The questions that should be asked when referring to utility is: Is the product useful to the user? Does it do what the users need? Does it have a role that the user accepts? The utility should ensure that the product meets the needs of the user. If it solves a problem, it may not be of value to the user unless it meets their requirements in other areas, such as cost or size (Myla, 2019).

STRENGTH

Education and Capacity Building

- Free online resources for capacity building are readily available.

Resources, Opportunities and Network

- The barrier for entry, especially for youth, is low.
- There is a professionals association in Ethiopia called the Ethiopian Games Association (est. 2020).

Reach

- New media uses modern technology and communication tools to create and showcase content in image, video, sound and text formats. It is as such an extension of the physical space, offering a number of artists, cultural practitioners and creative professionals from other sectors of the Ethiopian Creative Economy to reach audiences locally and internationally.

OPPORTUNITY

Resources, Opportunities and Network

- There is a strong intersections between New Media and the Tech sector.
- A bill that proposes the formation of a National Start-up Council is being drafted by the Ministry of Innovation & Technology in collaboration with the Jobs Creation Commission. The bill will have direct impact on the New Media sector due to its attachment to the Tech sector.
- Global access to opportunities can offer means of income to a range of creatives across ecosystems and provide them platforms to showcase the values of multiple sectors of the Ethiopian Creative Economy.

WEAKNESS

Resources, Opportunities and Network

- Opportunities and resources are oversaturated in Addis Ababa.
- Workspaces, hubs, studios and quality equipment are expensive and not readily available in Ethiopia.
- Registration of Creative Enterprises focusing on New Media is complicated.

Production and Reach

- New Media's dependence on technology and modern telecommunication implies that its reach within Ethiopia may not yet be feasible. Basic digital literacy, access to an internet connection and access to a smart device is necessary to share or consume New Media content.

THREATS

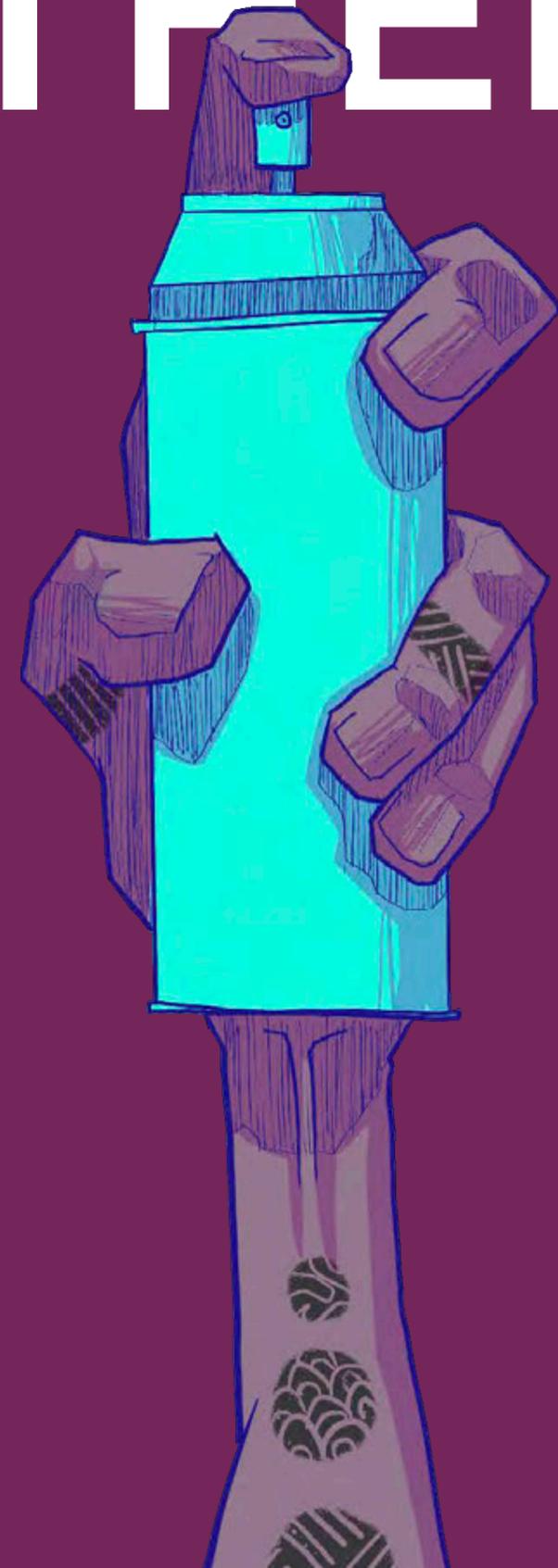
Resources, Opportunities and Network

- Global competition for opportunities is stiff.
- Copyright infringements and piracy impact the financial resources that would otherwise flow into the New Media Ecosystem.

4.11

OTHERS

“ IF ONLY
YOU KNEW
WHAT
WENT INTO
THIS... ”



4.11.1.

Introduction to the Sector

Street Art

Addis Ababa is a creative city, full of beauty, ideas and encounters. The proposal “Tibeb be Adebabay” brings art to the city’s public spaces and into the people’s daily lives. Art in public space, also known as Tibeb be Adebabay is a joint effort between the Goethe-Institut in Addis Ababa and various Ethiopian artists from different disciplines. Through culture and art, from spontaneous interventions over participatory performances to Fine Art and Street Art, Ethiopia’s creative minds invite everyone to come together for one week to make Addis Ababa bloom in new shapes, colours, scents, textures, and scales (Goethe-Institut, 2022).

Sport

In Ethiopia, the modern sport has a history of over fifty years. Although several game types are introduced within this time, the advancement of contemporary sport is currently at its lower stage. The sources for these are the outlook and that of organisational. Sports management lacked a popular base in Ethiopia; it has been undergoing a series of continuous reorganisations. Its primary focus has been on organising competitive sports for the few elite athletes who have attained recognition independently instead of producing privileged sports individuals by organising community-centred sports activities (Lava, 2012).

Culinary Arts

The most prominent of these cultures, called Aksum, began its ascent in the first century BC. It was famous among its contemporaries by 300 AD, and had faded into the mist of history by around 800 AD almost two millennia later; we know that the food of Aksum was the nascent cuisine of Ethiopia. In the fourth millennium BC, agriculture emerged in the fertile highlands of western Eritrea and Sudan. It then spread to the lowlands and eventually the plateau of Ethiopia, although it was not called Ethiopia back then (Getachew, 2005).

By the first or second millennium BC, these proto-Ethiopians ate sorghum, wheat, barley and possibly teff, along with many other grains, vegetables and pulses (lentils, peas, fava beans, chickpeas and more). Home to the African Union, various United Nations offices, and countless foreign NGOs, Addis Ababa is an international city, and visitors can enjoy all types of cuisine. Outside of the capital, your food options are more limited. The major tourist destinations usually have western fare; however, injera with various meat, vegetables, and “wot” will be your primary option in the more remote areas (Samberg et.al, 2010). Appendix 1 shows Ethiopian cuisine and appendix 2 exhibits Tej ceremony in ancient times.

4.11.2.

The Ecosystem



Street Art

The definition of cultural policy in Ethiopia is restricted to cultural industries, tourism and heritage, resembling an absence of appreciation and understanding for contemporary artists, their role and work in society. Civil society actors or artists could barely use public space for encounters between individuals. Art in Public Space (Tibeb be Adebabay) is an engaging street festival placed in a public area in Addis Ababa. Born out of the conviction that culture is not a luxury but a necessity, Tibeb Be Adebabay presents the latest experiences for residents of Addis Ababa to involve in the government-owned property. The principal objective of the event is to offer the public to participate in the artwork making with creators in the streets (Goethe-Institut, 2022).

Indeed, Tibeb Be Adebabay was born for the streets, the squares, and the public spaces where people are primarily passive passersby. Public spaces can rarely be used by civil society or artists in Ethiopia. The festival addresses this issue by opening new societal dialogue and collaboration opportunities. The campaign 'Our Future Together' to raise awareness of the arts' role in society has been another significant element of such commitment (Goethe-Institut, 2022).

Sport

In Ethiopia, the focus is on promoting vocational education through 'Sport for Development'. The project works closely with the existing vocational education project implemented by German development cooperation. Thanks to the construction of new sports grounds and rehabilitation of existing facilities at private and state vocational schools, and by further training teachers, the 'Sport for Development'-approach is being integrated into the school curriculum (Mamo, 2019).

Thus, young people can reinforce critical skills relevant to the labour market. It involves working as part of a team, taking responsibility, and developing a sense of purpose. Also, the strategy helps to improve teaching quality and promotes healthy lifestyles among students. The process also facilitates entry into the labour market. Since clubs and community groups also use sports grounds at vocational schools, they provide points of contact which initiate young individuals to consider the range of services offered by vocational schools. In addition, extra-curricular activities linked to sports activities help provide a vocational orientation (Lava, 2012).

Culinary Arts

In Ethiopia, traditional foods and beverages processing practices can generally be categorised into conventional fermentation and instant preparation. Traditional foods such as Injera, Kocho, Wakalim; condiments such as Awaze, Siljo, and Datta; and beverages such as Tella, Borde, Shamita, Tej and Katikala are produced through traditional fermentation. While, local foods such as Kollo, Nifro, Besso and beverages like Birz are instantly delivered. This ancient Indigenous knowledge has been used for generations without sufficient scientific interventions. This traditional process is blamed for time and energy consumption, impacting human health and the environment (BBC, 1995).

Women do almost all conventional food and beverage processing practices. Around Ambo, women spent 18-19 hrs a day doing different household activities. Most conventional techniques are highly tedious, unhygienic, one-at-a-time processes and are still at their archaic stage. For instance, traditional inset processing for fermentation is a deadly practice, done by women in a group using locally made conventional wooden equipment. Tella, Borde, Shamita, Tej and Katikala making are also tedious, which most Ethiopian women practice supporting their household life (Ethiopian Agricultural Transformation Agency, 2013).



4.11.2.1.

Links and Overlaps

Street Art

Street Art promotes social responsibility and culture through exciting and different art disciplines - visual arts, literature, gaming, music, cuisine, architecture and storytelling. All mixed in an atmosphere of dialogue and celebration under several values:

- International and local promotion of literature, cultural exchange, education and development
- Accessible and inclusive events with artists of all disciplines
- Social responsibility and education. Street Art presents new experiences through its digital presence and is accessible to the public.
- Focused on artistic tales of migration: to bring a holistic understanding of migration through exploring the various motions of various features of our lives using different art forms, music, digital art, dance, augmented reality, and gaming, are included with other artistic expressions.
- Partnerships with institutions, private and public enterprises, local and international organisations to secure its accessibility for the local population (Goethe-Institut, 2022).

Sport

Sport relates to performance art as performance artists, and actors need to be physically fit, not just to look good on stage and fit into their costumes (both of which are vital), but also to maintain the stamina to complete their shows. Also, fashion played a critical role in sport, leading to improved comfort, better breathability and increased performance. From football boots to tennis skirts, the sporting industry has continuously given audiences iconic fashion looks that have shaped how we see sports stars. It captures the intensity of sports

competition and freezes a fleeting moment. It relies on the talent and creativity of the photographers and the technical advances that make it possible to capture those brief events and depict them as accurately as possible (Lava, 2012; Mamo, 2019).

Culinary Arts

The use of food in the fashion industry goes beyond influencing apparel. As assets to our culture, fine food meets high fashion to promote luxury brand names in both industries. The development of new media technology has given life to many advanced cooking appliances. These cooking appliances could assist people in preparing their dishes quickly and effectively. These appliances can retain the nutritional value of food when preparing meals. The proliferation of television cooking shows, food advertisements, food photography, and other popular representations of food have made food assume a multiplicity of meanings (Sumberg et al., 2010).

Cooking as a performance conveniently binds diversity and uniqueness and projects a 'dual ontology'. Like Music, Dance and Drama, Cooking is a multiple art-form as an event that can be repeated in time and space. In contrast, the presentation of prepared food like any enduring physical, aesthetic object makes it a singular, non-performance art form like Painting, Sculpture and Architecture, thereby ensuring the possibility to appreciate its formal qualities and contemplate its aesthetic design through sight, smell, and taste (Abegaz et.al, 2012; Getachew, 2005).

4.11.3.

Challenges and Opportunities

4.11.3.1.

Challenges

Street Art

In the absence of a vibrant gallery scene, artists have had to create a community for them. Anything art related—paper, ink and even paint, is treated as a luxury item on import, and it can be taxed at high arbitrary amounts—up to 500 %. Crucially, Ethiopian tax law makes no distinction between retailers, artists, and manufacturers. As a result of this demanding system, most art sales within Ethiopia happen informally. “If there were reforms to the taxation issue, then more galleries might open up, and practitioners would participate in more formal ways,” Sile says. “It would strengthen the whole ecosystem.” Reforms have yet to be announced (Mamo, 2019).

Sport

The main challenge that affects women's participation in national sports organisations and sports leadership positions is taking care of the family. This is especially challenging when women have young children. Many studies have addressed the issue of balancing personal life, children, and job requirements, especially for women leaders. In addition, many women have expressed their concern about the lack of organisational support, information, and policies for their parental role.

They also have emphasised their fear of requesting arrangements that suit their needs and family obligations to lose promotion opportunities to leadership positions. Lack of budget, almost all respondents resigns this challenge many times. As they said, a budget is a backbone for the organisation to facilitate its objectives. However, the government cannot prepare enough funding for the sector (Mamo, 2019).

Culinary Arts

Key constraints to culinary arts productivity in Ethiopia include low availability of improved or hybrid seed, lack of seed multiplication capacity, low profitability and efficiency of fertiliser use due to the lack of complementary enhanced practices, and lack of irrigation and water constraints (Ethiopian Agricultural Transformation Agency, 2013).

4.11.3.2.

Opportunities

Street Art

According to Mamo (2019), another new initiative spearheaded by dedicated individuals is Zoma, an eco-homage to Ethiopia's indigenous architecture and a home for contemporary art from abroad and Ethiopia. The space, which hosts an exhibition and residency programme, has been in the pipeline for 25 years. "The culture protects us, but we are not protecting our culture enough, and this makes me worry," claims Melaku Belay, a performer, founder, and musician of the famous Fendika Cultural Centre located in Addis Ababa. "The government is starting to look at art now." While technical change waits, Belay says, "at least they have made us free, and not made us use our art for propaganda." Moving forward, the Ethiopian art community is determined to usher in a new era of growth. "You need the art as much as you need food and water," Assegued says. "Without the visual, you are dead. Imagine the world without art. How long could you survive?"

Sport

Evidence from the investment engagements of renowned athletes indicates that rewards from sport can eventually be significant enough to have their role in the economy. Jobs could be supplied by the sector's growth - indirectly and directly. If an established sports sector could be developed, the returns could be even higher, making it a vital aspect of the real economy (Lava, 2012).

What seems to be lacking in tapping the potentials of sports in the economy is a comprehensive roadmap for development. Whatever success came in the past year as a result of personal efforts; it was attained without a comprehensive plan on how to take advantage of the untapped economic potential of the varying sports in the industry. Nevertheless, global evidence suggests that sport could grow into a viable financial sector if it is supported with essential incentives. The industry could also attract investors if the risk it involves could be reduced through a thoughtful support package from the government (Mamo, 2019).

Culinary Arts

As a manifestation of culture, culinary arts comprise the core of cultural tourism. Culinary arts is also interwoven with agrotourism since the agricultural industry supplies culinary ingredients. Even though it is taken for granted as a necessity rather than a leisure activity in Ethiopia, local food consumption creates an authentic tourism experience. To make the dining experience of tourists in Ethiopia more delightful and memorable, adding value through high-quality service and product and integrating food consumption with other tourism activities through the value chain concept is significant. Organisations for Economic Cooperation and Development stated that culinary arts shapes visitors' overall experience and plays a central role in the tourism industry's growth in destinations by building a more comprehensive local understanding (Ministry of Information and Culture, 1997; Abegaz et.al, 2002).

4.11.4.

Areas of Interest

Street Art

The projects contextualised require an inclusive, open and contemporary art association in public spaces was identified. Also, the issues it attempted to overcome were in the selection and proposal committee unanimously agreed on the plan's relevance. Facilitating artists, including disabled artists and females, engage the public space to promote their role as change agents. The fundamental technique depends mainly on the practitioners to develop solutions, innovations, and ideas for multilayered cultural obstacles that the project has identified (Goethe-Institut, 2022).

Sport

Ethiopia Growth and transformation plan II (GTP) prioritises women's participation in transformation, including sports leadership, which is given higher priority. Furthermore, there is a big sports plan for income generation and job opportunities for youngsters in the future GTP II transformation plan. Therefore the participation of women in sports leadership could be the achievement of the project (Mamo, 2019).

Culinary Arts

Ethiopia is among the many countries that have adopted the homegrown school feeding (HGSF) approach. The strategy establishes as one of the programme's objectives the provision of a stable market for local farmers, which is considered an instrument with the potential to incentivise and increase diversified agricultural production and productivity. Also, it creates employment opportunities for women, disabled individuals and young people, thereby sustainably growing their incomes. The HGSF approach adopted in Ethiopia is aligned with international and regional policy frameworks such as the African Union's Malabo Declaration on Accelerated Agricultural Growth and the Comprehensive Africa Agriculture Development Programme of the New Partnership for Africa's Development and the Transformation for Shared Prosperity and Improved Livelihoods (Ministry of Information and Culture, 1997).

**FINDINGS &
RECOMMEN-
DATIONS**

5.0



5.0

Findings & Recommendations

In 2016, the Global Creative Economy is estimated to have contributed greater than 6.1% to the global gross domestic product (GDP). The national contribution range across the globe averages between 2% and 7% of national GDP. (IE Ideas, 2016)

According to more recent estimates by UNESCO, the Global Creative Economy is responsible for generating at least \$2.25 trillion in global revenue and offers employment to over 30 million people worldwide, half of which are women. The estimates further site that the sector as a whole is the primary employer of people ages 15-29 in comparison to all other sectors and industries. In terms of revenue, broadcasting and Film make up the largest industries of the Global Creative Economy and visual arts and music are cited as the largest employers. (UNESCO, 2017)

Although the information about the exact contribution of the African Creative Economy is unavailable, evidence exists across the continent that helps measure the sector's size and potential. For example, the Nigerian Film Sector, which is often referred to as "Nollywood", has settled as the second-largest global producer of films starting from the late 2000s. Statistics from 2015 show that the Nigerian Film Sector was responsible for producing at least 997 films. (UNESCO, 2021) During the 47th Annual General Meeting (AGM) of the Manufacturers Association of Nigeria (MAN) in 2019, it was made public that Nollywood generates \$600 million and \$1 billion annually and offers employment opportunities for over 300,000 people within the region. (Nairametrics, 2019)

As such, the economic contributions of Nollywood are nearly comparable to the established industrial sectors in Ethiopia such as the Ethiopian Coffee Industry, which according to a March 2022 report by the Coffee & Tea Authority generated \$746 million over eight months starting July 2021. (The Ethiopian Reporter, 2022)

As for the Ethiopian Film and Audio-visual Industry, recent estimates suggest that it generates up to \$70 million annually and contributes a maximum of 0.8% to the country's GDP. It is also estimated to employ up to 31,000 people directly or indirectly. (UNESCO, 2021)

Although similar statistics are not readily available for the other sectors within Ethiopian Creative Economy, such examples show the potential of the overall sector in creating jobs and generating revenue locally and internationally.

With this in mind, below are summarised the findings of this research on the Ethiopian Creative Economy, together with sets of recommendations. They will focus on the following key areas:

- **Education and Capacity Building**
- **Access to Resources, Opportunities and Network**
- **Production and Co-production**
- **Presentation, Distribution, Reach and Engagement**



A.

Education and Capacity Building

ENTRY INTO THE CREATIVE SECTOR

FINDINGS

The research indicates that there is a general lack of formal education options for Ethiopian artists and creative practitioners between the ages of 18 and 35. As such, a significant portion of creatives are self-thought and have education backgrounds outside of the Arts.

The surveys and interviews indicate that independent practice and research, especially those through resources freely accessible online, play a significant role in building the capacities of Artists and Creative Professionals throughout their careers. Lastly, the research provides evidence that there is an appetite amongst creative and cultural practitioners for inclusive platforms that allow the exchange of experiences and skills between Artists and Creative Professionals coming from different social and educational backgrounds.

RECOMMENDATIONS

Programmes that create platforms for the exchange of skills and knowledge will have a positive impact on the professional development of creative and cultural practitioners across the Ethiopian Creative Economy.

Capacity building workshops, local or international residency programmes and digital and/or physical manuals or "Tool Kits" can have an impact on the professional development of Ethiopian artists and creative practitioners between ages 18 and 35.

With the diverse social and educational backgrounds of Ethiopian creative and cultural practitioners in mind, it is recommended that such Education and Capacity Building opportunities are open to motivated practitioners with a demonstrated interest in art and creative expressions.

To ensure inclusivity, the participation of women, persons with disabilities and minority groups will need to be encouraged. Furthermore and depending on the availability of resources, measures to include the participation of practitioners across Ethiopia will further ensure inclusive delivery of education and capacity building programmes.

MOTIVATION

The research indicates that passion for Art and artistic expressions, in general, are primary motivators for people entering the Ethiopian Creative Economy. This is especially apparent among Artists and Creative Practitioners involved in creating creative and cultural content.

Furthermore, surveys and interviews provide evidence that Artists and Creative Practitioners draw inspiration and learn relevant techniques for their practise through engagement with fellow artists across the subsectors of the Ethiopian Creative Economy and the general population.

Curated public programmes that showcase the content produced by Artists and Creative practitioners across the globe augmented with platforms that promote engagement such as moderated discussions and networking sessions will allow for the natural exchange of ideas, techniques and concepts between Artists, Creative Professionals and the public.

Such platforms will serve the purpose of inspiring and educating practitioners across the Ethiopian Creative Economy.

MANAGEMENT AND ADMINISTRATION

The research indicates that management and administration are areas that present challenges for Creative Enterprises and collectives of Artists and Creative Practitioners across the Ethiopian Creative Economy.

The surveys and focus group discussions provide evidence that limited capacities for managing finances, following bureaucratic procedures and managing the productions of creative projects often inhibit the successful delivery of creative and cultural projects.

Capacity building platforms focusing on cultural management, cultural organization and production management can enhance the capacities of will address the gaps that inhibit the production and delivery of creative and cultural projects.

Capacity building in these areas will allow the natural cultivation and scaling of Creative Enterprises and collectives of Artists and Creative Practitioners.

HOME-GROWN

The research indicates that both formal and informal education options on vernacular Art practices, especially in the fields of Music, Fashion, Architecture and Industrial/Product Design & Crafts, are limited, despite the relative availability of resources.

Furthermore, the study indicates that innovation and research on traditional or vernacular Art practices are limited.

Cooperation with state and government bodies, Universities/Vocational Schools, NGOs and Creative Hubs operating in fields of heritage, education, research and/or Arts can create frameworks for capacity building platforms that encourage experimentation by Artists and Creative Professions together with their counterparts from academia.

These platforms can promote dialogue, knowledge transfer and innovation that focus on traditional or vernacular Art practices.

B.

Access to Resources, Opportunities and Network

ADDIS ABABA

FINDINGS

The research provides evidence of the saturation of resources and opportunities within Addis Ababa.

Furthermore, the lack of “Creative Hubs” across Ethiopia together with the limited capacities of relevant professional associations and NGOs across Ethiopia limits the participation of stakeholders within the Ethiopian Creative Economy outside of Addis Ababa.

RECOMMENDATIONS

Engagement with the relevant government and state bodies on programme interventions can provide frameworks that encourage greater participation of the relevant stakeholders of the Ethiopian Creative Economy based outside of Addis Ababa.

Supporting and strengthening professional associations and NGOs operating in the fields of Art and Culture, increased cooperation between Cultural Institutes and Universities across Ethiopia, and collaborations with organisations working in the field of development can pool resources and networks required to provide opportunities for members of the Ethiopian Creative Economy, regardless of location.



VALUE

The research provides evidence that the lack of “Creative Hubs” across Ethiopia and the absence of information regarding the value of the Ethiopian Creative Economy indicates that there are limited opportunities for Creative Enterprises and collectives of Artists and Creative Professionals to demonstrate their overall value within the society and economy.

Collaborations with “Creative Hubs”, NGOs and professional associations, especially on cultural programmes that provide platforms for Creative Enterprises, Artists and Creative Professionals to exercise problem-solving, will allow members of the Ethiopian Creative Economy to demonstrate the potential and value of Art within the society and economy.

Such programmes can tap into the intrinsic capacities and skills of Artists and Creative Professionals to express complex ideas and promote engagement with the public.

As such, cooperation with relevant bodies in government, professional associations, NGOs and media can ensure the impact and reach of such programmes and promote dialogue over the true value of Artists and Creative Professionals.

RESOURCE AVAILABILITY

The research indicates that access to working space, financial resources, materials and equipment is an issue that cuts across the individual sectors within the Ethiopian Creative Economy.

Platforms that allow Creative Enterprises, Artists and Creative Professionals to network with their counterparts and other stakeholders within the Cultural and Creative Ecosystems in Ethiopia, Africa and the rest of the world can allow for the exchange of good practices and the pooling of resources available within and across the ecosystems.

Strengthening the relevant professional associations and NGOs together with engagement with appropriate bodies of state and government can provide fertile ground for discussion over systemic issues that affect resource availability.

C.
Production and Co-production

	FINDINGS	RECOMMENDATIONS
SPACE AND EQUIPMENT	<p>The research indicates that Creative Enterprises, Artists and Creative Professionals face challenges securing the resources they need to realise their creative project. This issue especially becomes apparent when creative projects require access to materials and equipment that are not available within Ethiopia.</p> <p>Apart from making the production of creative and cultural projects challenging, this further impacts the quality of output. This has the potential to affect the appeal of creative and cultural content produced in Ethiopia in the local, continental and global scene.</p>	<p>Building the capacities of the relevant “Creative Hubs”, NGOs and professional associations can allow Creative Enterprises, Artists and Creative Professionals to access the resources they require to produce their creative projects.</p> <p>Appropriate use of available resources and stronger collaboration amongst members of the creative sector help alleviate the issue. However, further dialogue and action between members of the Ethiopian Creative Economy and the relevant bodies of state and government are needed to address the problem at its root.</p>
CO-PRODUCTION	<p>There are clear appetites within the Ethiopian Cultural and Creative Sectors, especially in the fields of music and film, to collaborate on creative projects with practitioners outside of Ethiopia.</p>	<p>Collaboration with state and government bodies, professional associations and NGOs to increase the visibility of members of the Ethiopian Creative Economy by following global practices in archiving, reporting and communicating Ethiopian creative and cultural content can help draw local and international eyes toward the sector.</p> <p>Supporting the participation of Ethiopian Creative Enterprises, Artists and Creative Professionals in international arts festivals and fares can also allow the global representation of Ethiopian creative and cultural content.</p> <p>This helps build the networks and pool resources needed to allow for cross border collaboration and co production.</p>

D.
Presentation, Distribution, Reach and Engagement

	FINDINGS	RECOMMENDATIONS
AVAILABILITY OF PLATFORMS	<p>The research indicates that Creative Enterprises and collectives of Artists and Creative Professionals face difficulties to find spaces or platforms to showcase their creative projects and engage with the public.</p>	<p>Cooperation with state and government bodies together with increased collaboration between Creative Enterprises and collectives of Artists and Creative Professionals and stakeholders within the sector such as “Creative Hubs”, NGOs, professional associations and Cultural Centres/ Institutions can help eliminate this gap by allowing greater platforms to showcase creative projects and expressions.</p>
GLOBAL REACH AND CULTURAL EXCHANGE	<p>The size of the Global Creative Economy is an indication that there is a large global appetite for creative content. The research further indicates that members of the Ethiopian Cultural and Creative Sectors are keen to increase their global reach.</p> <p>The research further indicates that the cultural diversity within Ethiopia creates a fertile platform for original and unique creative expressions across the different Cultural and Creative Sectors in Ethiopia.</p>	<p>The global Arts scene is saturated with creative content. As such, original productions by Ethiopian Creative Enterprises, Artists and Creative Professions that:</p> <ul style="list-style-type: none"> - are either drawn or inspired from vernacular Arts practices, - narrate unique stories from across the country, - reflect the cultural context of Ethiopia, <p>Will need to be supported to ensure the quality of production and global visibility. These efforts will further need to be complemented by measures that allow greater representation of Ethiopian creative content across global platforms for art and creativity.</p> <p>Apart from filling the gaps related to global reach, such measures can create conducive opportunities for cultural exchange within the continent and the rest of the world.</p>

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Conversations

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- Lily Sahle, Lela Gallery
- Michael Hailu, multimedia artist
- Selome Muleta, artist
- Mifta Zeleke, Guramayne Art Center and instructor at Ale School of Fine Art
- Seyoum Ayalew, artist
- Meron Hailu, artist and instructor at Ale School of Fine Art
- Tiemar Tegene, artist

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- Iri Di , Singer Songwriter
- Endeguen Mulu (Ethiopian Records) Ethiopiyawi Electronic Musician
- Ezana Gettu, Founder of The Performance Arts Resource Centre (PARC)
- Nahom Mulugeta, Founder of Agelgil Studio
- Aziz Yimam, Music Manager
- Samuel Mulugeta, Country director at Selam Ethiopia
- Melaku Belay, Director of Fendika
- Girma, Awtar Multimedia
- Micsolo, Musical Artist
- Abel Kibebew, Ahadu Music Duo
- Yikunnoamlak Meles (Uno), Producer

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