



QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

General information

Technical Information

Name of Party:

Kenya

Date of ratification:

24/10/2007

Officially designed Point of Contact:

Title:

Ms

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Organization(s) or entity(es) responsible for the preparation of the report:

DEPARTMENT OF CULTURE - STATE DEPARTMENT OF CULTURE AND ARTS - MINISTRY OF SPORTS
CULTURE AND ARTS - KENYA

Describe the multi-stakeholder consultation process established for the preparation of this report:

The quadrennial report was developed through wide stakeholder consultations with cultural actor's, relevant government agencies and civil society organizations. The process began in February 2016 with a two day workshop organized by the Department of Culture and attended by four s from Civil Society Organizations and KNATCOM. That workshop discussed the new reporting format and modalities of gathering required information. The workshop resolved that civil society send their their submissions to the focal point for

inclusion in Kenya's report. Some civil society organizations made their submissions. However in early March, 2016, Ms Karalyn Monteil culture programme specialist from the Nairobi UNESCO regional Office for East Africa engaged the Department of Culture on progress made towards preparation of Kenya's second quadrennial report. On learning about the progress she advised the department of culture on the new reporting guidelines that required multi stakeholder consultations through national consultation workshop to prepare national reports. From that understanding the Department of culture requested Nairobi UNESCO Regional Office to partner in organizing the national workshops. Logistics of the partnership commenced immediately and a formal contract on the partnership was signed in May, 2016. Two national stakeholders workshops were held on 14th July and validation on 23rd August 2016. The workshops were attended by; relevant government ministries, civil society and cultural actors. Facilitators of the workshops included Karalyn Monteil from Nairobi UNESCO Office, Kenya's focal point of contact, KNATCOM, ministry of culture legal officer and Civil society representatives. Apart from the two stakeholder workshops the focal point of contact was invited to several civil society information sharing meetings and forums where more information towards the report was gathered. The information gathering process ended by end of August 2016

Executive Summary

Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents.:

The report highlights the current Kenyan cultural policy context and policy measures that the government has undertaken in the last four years to provide an enabling environment for the protection and promotion of the diversity of cultural expressions. The report also highlights some of the activities and programmes implemented by various government and non agencies, cultural actors and civil society organizations in Kenya in the implementation of the UNESCO 2005 convention. The report focuses on policy measures and activities relevant to the key priority areas of the convention for example; policies and measures related to provision of enabling environment for enjoyment of culture as a basic fundamental human right, policies related to creation, production and distribution of cultural expressions, protection of copyrights, integration of culture in development and activities related to awareness raising, activities on international cooperation and activities by civil society organizations on promotion of cultural and creative industries in Kenya. The main achievements in implementation of the Convention in the last four years include the following;

- Contribution towards culture policy reforms for example; The convention influenced the review of Kenya's National Culture and Heritage Policy which has now incorporated the promotion of creative cultural industries as an important category of the cultural sector. The Convention was one of the key reference documents in the formulation of the draft Culture legislation that envisages establishment of a culture and arts council that will focus on promotion of national cultural expressions. The Board of the council will be representatives from the diverse cultural organization representatives. Also the Convention was a key reference document in formulation of the draft East African Community Creative and Culture Industries Law.
- Enhanced awareness of the contents of the Convention by stakeholders and civil society achieved through collaborations in dissemination workshops and programmes by the department of culture, Kenya National Commission for UNESCO and Nairobi UNESCO Regional Office for East Africa during the last four years. The awareness raising targeted county government's officials, cultural actors, artists and civil society.
- Greater participation of cultural actors and civil society in policy reforms in Kenya. This has enhanced governance and ensured that government policies are responsive to the needs of the sector. Civil

society is now more eager to partner more with government while still keeping government on its toes. Over the last four years the government has engaged civil society in policy reform discussions and civil society have also engaged government in their programmes.

Among the main challenges encountered in implementation of the Convention during the period are;

- Lack of a coordinated national framework on implementation of the Convention.
- Lack of official cultural statistics that has negatively affected fiscal and political decisions.
- Inadequate legislative and institutional framework to promote the cultural and creative cultural sector.
- Inadequate cultural infrastructure and spaces for cultural expression
- Lack of awareness and non appreciation on the role of culture in development by key policy makers.

The outlook for the Convention is great with potential to contribute to sustainable development.

.collapse">Overview of cultural policy context

Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:

The current Kenyan cultural policy and priorities are defined by Kenya's constitution and relevant government policies. For example Kenya's constitution preamble states "we the people of Kenya are proud of our ethnic cultural and religious diversity and determined to live in peace as one indivisible nation." Article 11 recognizes culture as the foundation of the nation and as the cumulative civilization of the Kenyan people and nation. The constitution commits the government to promote all forms national and cultural expressions and promote intellectual property rights of the people of Kenya , Article 33 provides for Freedom of expression in relation to artistic expression while **Article 44** provides for promotion of language and culture. Kenya has a National Culture and Héritage Policy that recognizes the vital role that culture plays in sustainable development. The policy which has now been revised outlines measures and strategies to ensure that the diverse culture's of the people of Kenya. The main objectives of the National Policy on Culture are;

- To mainstream culture in development
- To guide cultural development at national and county levels
- To promote national values and principles of governance as enshrined in the constitution
- To provide a means for a strong and vibrant national identity
- To promote, develop, safeguard and preserve Kenya's cultural heritage
- To provide a conducive environment for the promotion of culture and créative sector
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Other government policies have also prioritized promotion of the diversity of cultural expressions. For example, kenya's education policy recognizes culture as a goal, Information and Communication Policy has factored culture as important in development of ICT; Trade policy on small Micro enterprises recognizes crafts, while Foreign Affairs Cultural Diplomacy policy recognizes culture as an important strategy for enhancement of bilateral and multilateral relations. **Opportunities for promotion of the diversity of cultural expressions in a digital environment include;**

- Enhancement and enjoyment of culture as a basic human right
- Improvement of cultural exchange through audiovisual aids
- Improvement of access to diverse cultural expressions
- Contribution towards peace and tolerance.
- New opportunities for market access for cultural goods and services.
- Participation of citizens in cultural governance.
- Enhancement of international partnerships and networking.
- Digital distributionof cultural expressions
- Contribution to new innovations

Challenges posed by digital environment in promotion of the diversity of cultural expressions include;

- Domination by foreign cultural expressions.

- Flooding of foreign cultural expressions.
- Risk of infringement of intellectual property rights.
- Competition from more developed countries due to cheaper costs of production
- Inadequate copyright protection laws and enforcement on the digital space.
- Inadequate utilization and access to digital environment by majority of citizens in developing countries.
- Undervaluing of unique cultural goods
- Suppression of creativity due to fear of copying

a) It is (or has been) the basis for changing one or more policies?:

Yes

How:

The 2005 UNESCO Convention has had influence in formulation and reformulation of some of Kenya's national policies for example;

- The Convention partly influenced revision of the Kenya national culture and heritage policy which now has a chapter on promotion of creative and cultural industries which was not there initially. The policy outlines new strategies for promotion of the creative and cultural sector.
- The ministry has budget line for promotion of the creative cultural industries which was never there..
- The Convention influenced the draft culture legislation which aims to give effect to article 11 of Kenya's constitution by providing legal mechanism for promotion of national cultural expressions. The draft legislation on culture establishes a culture and arts council as institutional framework for development of cultural expressions whose main mandate is to promote cultural expressions.
- The Convention partly influenced the National Cohesion Policy which calls for social inclusion which require that public appointments factordiverse ethnic and social groups.
- The Convention partly influenced the draft Languages of Kenya Policy that seeks to promote language rights, especially those of minorities and their cultural expressions.
- Ongoing education reforms in Kenya on new curriculum now recognizes talent in education and has included introduction of creative arts as examinable subjects.
- Formulation of the East African Culture and Creative Industries Legislation in 2013 utilized the convention as a major reference material.

How:

The 2005 UNESCO Convention has become a major tool for policy discussion by government, civil society and cultural actors. The Convention is indeed a tool in various policy discussions by civil society organizations in their quest to improve cultural governance. It has influenced discussions that relate to improvement of

b) It is (or has been) a tool to promote policy discussion?:

Yes

c) It is (or has been) a reference for ongoing policy development?:

Yes

conditions under which cultural actors and artists operate. Further, it has influenced demands by cultural actors to government to provide a better enabling environment for the sector. The Convention has been a tool for discussion during formulation of policies at both national and county levels. Civil society organizations, in particular, have used the Convention to influence national policies on promotion of culture and creative industries. The Convention has also been used at national public debates between government and civil society. The convention was also a tool of discussion in contributing to policy reforms on education to promote talent and creative arts

How:

The 2005 UNESCO Convention is the major reference tool in development of a policy framework being formulated for promotion of creative and cultural industries being developed by the Kenya National Commission for UNESCO in partnership with the Department of Culture and civil society organizations representing various cultural actors. The 2005 Convention is the main guide in formulation of the policy framework. The measures and policy actions proposed for the promotion of the enhancement of production, creation and distribution of cultural goods and services are directly drawn from the 2005 UNESCO Convention. The content of draft policy framework on promotion of the creative and cultural industries in Kenya has heavily borrowed from the Convention from the guiding principles to the actual strategies. The framework is attempting to domesticate the state obligations to local strategies for implementation by the National and County governments. The policy framework action plan identifies key priority programmes and activities to be undertaken to promote creation, production and distribution of cultural goods and services. The policy framework has proposed an implementation mechanism involving government, cultural actors and civil society in line with the Convention's call for engagement of relevant stakeholders

MEASURES TO IMPLEMENT THE CONVENTION

Name of the measure	Scope of the measure	Nature
Kenya's constitution	National	legislative, institutional
National policy on culture and heritage	National	regulatory
Draft Culture Legislation	National	legislative
kenya School Music and Drama festivals	National	institutional
Regulation on airing of 40% local content for broadcasts	National	regulatory
Kalasha International Film & TV Festival	National	institutional
The Copyright Act 2001	National	legislative
Community cultural festivals.	Local	institutional
Establishment of a Ministry responsible for culture	National	institutional
Churchill Comedy Show	National	institutional

INTERNATIONAL CULTURAL COOPERATION

Name of the measure	Scope of the measure	Nature
East African Community law on promotion of culture and creative industries	Regional	legislative
Member of the International Federation for Art Councils and Culture Agencies Dialogues on culture policies	International	institutional
Participation in cultural exchange dialogue meetings with freindly nations	International	institutional

PREFERENTIAL TREATMENT

Name of the measure	Scope of the measure	Nature
Smithsonian Folk Life Festival	International	institutional
Facilitation Mobility of Artists through Cultural protocols	International	institutional

INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
Kenya's Constitution	National	legislative

Name of the measure	other government policies	Scope of the measure	Nature
Kenya Vision 2030		National	regulatory

EMERGING TRANSVERSAL ISSUES: Resolution 5.CP 9b

Name of the measure	Scope of the measure	Nature
Promotion of Culture and Creative Industries / Creative Economy	National	regulatory

CURRENT UNESCO GLOBAL PRIORITY: GENDER EQUALITY

Name of the measure	Scope of the measure	Nature
UWEZO FUND	National	financial

YOUTH

Name of the measure	Scope of the measure	Nature
Youth Fund	National	financial

list of measures

Kenya's constitution

b. Key objectives of the measures:

Though Kenya's constitution was passed in 2010, its effect has been felt during the last four years. Adoption of the new constitution has greatly enhanced participation of citizens in cultural life and improved access to the public at large to diverse cultural expressions. The democratic space provided by the constitution has enhanced right and Freedom of expression in relation to artistic expression, right to language and participation to cultural life. This has encouraged emergence of new creative and artistic expressions by the youth while communities have revitalized their cultural expressions through the community cultural festivals. Many communities in Kenya are now keen to celebrate and safeguard their unique cultures. Communities are now more aware of their social cultural rights and are demanding recognition of their cultures in development. For example some communities have gone to court seek for redress against infrastructural development activities that violate community's cultures. Communities and individual citizens have embraced homegrown cultural expressions which have given rise to a new wave of patriotism through cultural expressions and celebrations. The constitution also devolved cultural facilities and activities to local county government which has triggered local county governments to incorporate culture in their development plans and have allocated funds to support promotion of culture. Many counties are now developing local county culture policies which are domesticated from national policies but focus on local priorities. There has been renewed focus to tap and develop talents by county governments over the last four years.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

institutional

c.3. the main feature of the measure:

The main feature of the Constitution is article 11 which recognizes culture as the foundation of the nation and as the cumulative civilization of the Kenyan people and nation. Article 11 which is on culture commits the government to promote all forms national and cultural expressions through literature, the arts, traditional celebrations, science, communication, information, mass media, publications, libraries and other cultural. The article further commits the state to protect the intellectual property rights of the Kenyan people. Other Articles of the constitution which are relevant to the convention include; Article 7 on national, official and other languages, Article 33 (b) on Freedom of expression in relation to artistic expression, Article 44 on language and culture and Article 56 on rights of minority groups in relation to developing their cultural values languages and practices. The constitution further stipulates that international instruments that Kenya has ratified form part of the constitution. Implementation of the constitution thus provides for implementation of the 2005 convention within the national law.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artists, communities, individual citizens, minority groups including women and youth

e. What are the results expected through the implementation of the measure?:

- Good governance - Mainstreaming of culture in national development - promotion of national cultural expressions - respect to fundamental freedoms and rights - protection of minority cultures - Enjoyment of culture

f.1 Name of agency responsible for the implementation of the measure:

The government of Kenya

f.2 Financial resources allocated to implement the measure:

Implementation of the constitution is provided for under the national budgetary allocations for national and county governments which have prioritised programmes on implementation of the constitution.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

National policy on culture and heritage

b. Key objectives of the measures:

Kenya in the last two years has been reviewing the national policy on culture and heritage. The purpose of the review has been to align it to the constitution and to the UNESCO Conventions that Kenya has ratified. The review process has engaged civil society, cultural organizations, experts and county governments. Kenya now has a final reviewed draft national culture policy. The reviewed policy outlines measures and strategies for protection and promotion of culture. The reviewed draft policy has also included emerging cultural issues such as promotion of creative industries. Further the reviewed cultural policy document provides guidelines to county governments for consideration in development of local county policies. The revised draft has factored the sustainable development goals. The implementation strategy under the revised policy requires that national and county governments ensure multi stakeholder engagements in the planning and implementation of cultural development programmes and activities. The strategies for promotion of cultural expressions are in tandem with the principles of the 2005 UNESCO convention.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

The main feature of the reviewed policy on culture is proposal to establish institutional frameworks for implementation for example the establishment of a national culture council and an endowment fund for culture. The policy has also prioritized action programmes and allocated distinct yet complementary roles to national government and to county governments. Regarding the implementation strategy the policy calls for a coordinated mechanism through engagement of the following;

1. National government Ministry, Departments, and Agencies responsible for culture and intellectual property rights.
2. County government departments and agencies responsible for culture
3. Communities and cultural practitioners
4. Private sector
5. Civil Society

The Implementation matrix has identified priority programmes by both national government and county governments and has further identified actors that include civil society for engagement in the implementation of the policy. The revised policy has factored a monitoring and evaluation mechanism and provided possible indicators to measure implementation status and to guide follow ups.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artists, cultural actors, entrepreneurs, government officials, civil society

e. What are the results expected through the implementation of the measure?:

Mainstreaming of culture in development - A coordinated guide on cultural development at national and county levels -Enhanced collaboration mechanisms between the national and county governments in cultural development matters. -Enhanced participation of citizens in cultural governance - Promotion of national cultural expressions - Increased partnerships and collaborations - Increased Cultural development programmes and activities

f.1 Name of agency responsible for the implementation of the measure:

Ministry responsible for culture , Department of Culture,County Governments

f.2 Financial resources allocated to implement the measure:

Implementation of the mesaure is through the regular government budgetary allocations to national and county governments.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Draft Culture Legislation

b. Key objectives of the measures:

In the last four years Kenya has been developing a culture legislation to provide a legal framework and mechanism for safeguarding and development of culture. The draft culture bill which is now in its final stages, was developed through wide stakeholder consultation. The draft legislation has provided clear direction on protection and promotion of culture. Further, the draft legislation seeks to establish a national culture and arts council as an institution for promotion of cultural expressions. The proposed Culture and Arts council is expected to enhance the production and creation of cultural goods and services. It is also expected to be in the forefront in advocating for better working conditions for artistes. The main functions of the council will be to; promote and foster appreciation of Kenyan cultural expressions for creation of opportunities and enhancement of livelihoods through job creation and generation of incomes. The council is also expected to promote the visibility of Kenyan cultures and cultural heritage through recognition of cultural / creative talents. The bill proposes that members of the board of the council to be drawn from national art and culture organization. Inclusion of representatives of artists in the council will improve cultural governance, raise their voices and ensure that government initiatives serve needs of the artists. Final drafting of the bill has been done and the bill is now awaiting enactment by parliament.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

c.3. the main feature of the measure:

The main feature of the draft culture legislation is establishment of the culture council is an institutional framework for promotion of culture. This institutional framework is indeed envisioned in the national culture policy for the promotion and development of culture and arts. Also the proposed Council is an international standard that facilitates participation of cultural actors and civil society in good governance. The Culture Council is crucial in furtherance of democratic governance in promotion of culture by enshrining participation of cultural actors in management for greater accountability, participation and protection of culture as basic human right for individual citizens and communities.

Also the East African Community through the EAC Legislative Assembly recently passed law establishing the East African Culture and Arts Council and member states are expected to domesticate their laws to reflect same. Further the proposed Culture Council is a policy measure and institutional framework that 2005 UNESCO on protection and promotion of the diversity of cultural expressions at national levels. It is an important institution that will facilitate participation of civil society and art organizations at international meeting that require national stakeholder institution other than government officials participate in such meetings. Kenya has been missing participation of cultural actors in these international forums due to lack of an established institution framework for cultural actors.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

National government, county governments, art and culture organizations communities

e. What are the results expected through the implementation of the measure?:

- national cultural development - enhanced protection and promotion of culture -An enabling environment for promotion of culture - Improved cultural governance - increased funding for culture - intergration of culture in development policies - participation of citizens in cultural programmes - coordinated efforts and collaborations in culture development programmes - increased investment the culture sector

f.1 Name of agency responsible for the implementation of the measure:

Ministry responsible for Culture , County Governments

f.2 Financial resources allocated to implement the measure:

The implementaion of the proposed legislation will be funded by the government under the regular budgetary allocation for promotion of culture

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

kenya School Music and Drama festivals

b. Key objectives of the measures:

The Kenya music and drama festival is a programme under the ministry of education that nurtures artistic talents in music and drama. The main objective of the festivals is to promote culture as one of the goals of education as well as promote extra curriculum activities within the school programmes. The programme is an annual event fully funded by the government which provides opportunities for school pupils and college students to create and showcases drama and music artistic and cultural creations at a national festival. Entries for participation are drawn from primary to college and university levels. The programme provides a platform for pupils and students to express their cultural expressions competitively. The festivals are organized by the Ministry of Education and is funded by government. The programme through competition starts from the local level to get entry to the national level. The competitive nature of the festival provides an opportunity for students and pupils to be creative in their talents and pieces. The festival has enabled some of its participants to link up with producers after school and have made careers from their creativity. Indeed the current education reforms in Kenya which have been ongoing for the last two years have recommended that creative arts subjects be introduced as examinable subjects in the curriculum to enable those with talents pursue arts as careers. Though the current education curriculum recognizes creative arts as a subject at primary level it is not examinable and the subject is general and hampers progression of pursuing art at higher levels of education. This move is likely to encourage study of arts subjects and will improve the quality and standards of creations showcased at the festival. Further the reforms will support study of the arts at higher education levels thus increasing the professionals in the field as well as provide skilled manpower for the creative and cultural sector.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The Kenya Music and Drama festivals is organized by a national organizing committee housed within the ministry of education. The Kenya Music and drama festivals involves music and drama performance by talented school and college students from different zones within the county. These regions are created by the Ministry of Education for easy management of the festival competitions. The Regional Drama and music Festivals involves a competition of performances from counties which is referred to as zonal festival which progresses to regional festival and then to the national festival. Currently there are 8 regions. *The Lake Region* covers some parts of western Kenya, largely around Lake Victoria including Kisumu, Siaya, Kisii and Homabay counties. *Nzoia Region* also includes some areas in the western part of Kenya including Busia, Kakamega, Mumias, Webuye, Bungoma, Trans Nzoia and West Pokot Counties. *Mau Region* includes Nakuru, Eldoret, Narok, Uasin Gishu, Elgeyo Marakwet, Nandi, Baringo, Laikipia, Turkana, Kericho, and Bomet counties. *Metropolitan Region* includes Nairobi, Kajicho, Makueni, and Machakos counties. *Highlands Region* constitutes Meru, Embu, Isiolo, Tharaka-Nithi, Kitui, Isiolo and Marsabit Counties. *Coast Region* constitutes Mombasa, Kwale, Kilifi, Tana River, Lamu and Taita Taveta counties. *Northern Region* constitutes Garissa, Wajir and Mandera counties. The National Drama Festival involves winning performances from all the different regions in the country. This structure allows for as many learners as possible to participate in

theatre and music competition. The festival is indeed the single biggest educational theatre event in Africa

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

young artists and creators within the education system

e. What are the results expected through the implementation of the measure?:

- Mainstreaming of the arts within the Education System - nurturing of young talents - celebration of cultural diversity - enhancement of skills related to creative talents - Awareness creation on the value of arts in society - Creation of awareness on issues affecting society through arts - Enjoyment of culture

f.1 Name of agency responsible for the implementation of the measure:

Ministry Of Education and National Festival organizing Committee.

f.2 Financial resources allocated to implement the measure:

The festival is funded by the government through the regular budgetary allocations to the ministry of education but it also attracts huge sponsorship from private cooperate organizations

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Regulation on airing of 40% local content for broadcasts

b. Key objectives of the measures:

The Kenyan government in 2014 passed a broadcasting regulation requiring broadcasting stations to ensure 40% local content in TV and radio broadcasts. The policy direction has expanded the markets for distribution of local film, plays and music. There has been a tremendous increase in the number of locally produced films and music to meet the policy requirement. The policy direction has created new opportunities for artists and local producers thus new job and income opportunities. Further the policy has created new opportunities for distribution of cultural goods and services. The policy has increased diversity of cultural expressions that are broadcasted giving citizens wider access to diverse cultural expressions. Citizens can now enjoy local cultural expressions even in local languages thus promoting the diversity of cultural expressions.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

The main feature of the measure is the mandatory regulation passed by the Communications Authority of Kenya (CA) requiring an airing of forty per cent 40% local content by radio and television broadcasters. The regulation further requires that the broadcasts air and observe restrictions on adult content. The stations are required to submit their weekly programming log to the Communications Authority of Kenya (CA) for scrutiny. The new regulations released by CA Director-General require broadcasters to submit recorded events to the authority immediately after airing live functions. The purpose of regulations is to increase the quantity of local content viz a viz the foreign content and make improve access of available Kenyan cultural expressions. That policy direction has expanded the markets for distribution of local film, plays and music, thus, creating new opportunities for artists and producers in Kenya. The move provides for new opportunities for the enhancement of local productions as well as improved channels for distribution of cultural expressions including those in local languages thus promoting the access to diversity of Kenyan cultures.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

radio and television broadcasts

e. What are the results expected through the implementation of the measure?:

- improved access of diverse local cultural expressions - enjoyment of culture by citizens - increase in quantity of local cultural expressions aired on radio and Television, - improved incomes for artists, producers and communities from royalties paid by the broadcasters - improved quality of productions from competition - new jobs created for artists and producers - enhanced contribution of the sector to the national economy - new distribution channels for creative cultural works - new innovations in the production of cultural goods and services

f.1 Name of agency responsible for the implementation of the measure:

Communication Authority of Kenya

f.2 Financial resources allocated to implement the measure:

The financial allocations for implementation of the measure is under the regular government budgetary allocation for the Communications Authority of Kenya.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Churchill Comedy Show

b. Key objectives of the measures:

The main objective of the Churchill Comedy Show is to tap, nurture and link to the market new artistic talents in the area of comedy. The show is aired on local national television and is quite popular with wide viewership. Currently the show is aired on NTV twice a week and is also showcased to live audiences once a month at a popular private entertainment space/hotel. The show targets new young comedians and provides an opportunity for them during auditions and those found with unique talents in comedy are provided an opportunity to perform during the Live performance show. The best of the performers from the live show are showcased on the television show. The show during the last four years has nurtured and linked to the market and industry many comedians who now earn livelihoods from such performances. The comedy show has created a platform for tapping new comedians and has created a unique outlet for showcasing new talents in the field of comedy.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the measure is that the measure targets young people with talents in comedy. The measure targets young disadvantaged youth out of school who would in normal circumstances not get an opportunity to express their talents and get known or link with the market. Comedy is among the most difficult art genres for an artist to make it in Kenya. The show is an initiative of a private citizen who is also a comedian who made it through difficult circumstances and wished to give back to society by supporting young talents in comedy has had great impact in promotion of the sector.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, creators, youth, entrepreneurs

e. What are the results expected through the implementation of the measure?:

-promotion of talents - enjoyment of cultural expressions - creation of opportunities for youth to earn from their talents - increase in local cultural expressions on TV - creation of networks of artists

f.1 Name of agency responsible for the implementation of the measure:

Churchill Live Show

f.2 Financial resources allocated to implement the measure:

Private initiative not funded by government

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Kalasha International Film & TV Festival

b. Key objectives of the measures:

The Kenya Film Commission has been implementing an award programme dedicated to promoting culture, stories, creativity and skills within the East African region. *The Kalasha International Film & TV Festival & Market* brings under one roof 3 main activities: The Kalasha Eastern Africa Film & TV Trade Show, The Kalasha International Film Festival and The Kalasha Film & TV Awards. The programme is a creative hub that brings together players from the Eastern Africa Film & TV industry in one place and at the same time; offering a platform for all the players and the festival goes from the Film & TV industry to gather, discuss, exchange, collaborate, share stories and develop new business opportunities. The main objective of the programme is to showcase Kenya as a major regional hub for film and TV production, post-production and distribution across all platforms and genres while reinforcing the uniqueness of Kenya as a shooting location. It is catalyst in creating a vibrant film & TV industry which contributes in shaping Kenya's image at the international level, enhance tourism, provide employment and foster local productions and skills. The Commission has carried out an independent film industry gap analysis baseline survey to determine the skills gap within Kenya's film industry with proposed recommendations on how to enhance production and uptake of local content aired by broadcasters and Cinema theatres. Arising out of these recommendations was the proposal for support of capacity building initiatives for local content producers geared towards enhancing production, post production, marketing and regulatory skills necessary for the attainment of quality and affordable local content. In 2014, the film commission negotiated for a film incentive and stimulus package for the film industry which was granted in 2015. The incentives are in favor of the local film maker and partially make the film industry attractive for foreign film makers.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the kalasha film festival are the competition entry categories for the awards that diverse creators, producers and media of film productions. The main award categories include the following; **Creators and artists**

- best lead actress in a film
- best supporting actor in a film · best supporting actress in a film · best sound designer
- best original score · best editor best lighting technician veve · best special effects
- best original screen play · best feature · best director of photography · best documentary · best short film · best production designer · best director ·
- television** · best lead actor/ actress in a tv drama · best performance in a tv comedy · best host in a tv show · best tv documentary · best tv comedy · best tv drama
- **special awards**
- best feature by a student · best documentary · best diaspora production · best animation production · best feature- east african category · kfcba award for best watershed compliant station kbc · lifetime achievement award · Local TV Advertisement

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists , producers, entrepreneurs, youth in schools

e. What are the results expected through the implementation of the measure?:

- New Market oppotunities - improved distribution channels - improved film standards - Visibility of local films - increased networks for creators artsists and producers - Skills improvement in film production - Awareness creation on local films - increase in local content -Enhanced profile of local films

f.1 Name of agency responsible for the implementation of the measure:

Kenya Film Commission

f.2 Financial resources allocated to implement the measure:

The Kenya film commision is a government agency created by government policy to promote film and recieves regular annula governemnt funding through the relevant ministry. Currently the Film commision is under the ministry of sports culture and arts. The commisiion also mobilizes other resources from its partners and donors to support its activitiess and programmes.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

The Copyright Act 2001

b. Key objectives of the measures:

The government in the last two years has been reviewing the Copyright Act 2001 which provides for protection of artistic related rights. The review of the Copyright Act is aimed at strengthening the protection of rights related to cultural expressions to ensure that creators benefit from their works and talents. The Kenya Copyright Board is mandated with the administration and enforcement of copyright and related rights and is responsible for organizing legislation on copyright and related rights; conducting training programmes on copyright and related rights; enlightening and informing the public on matters related to copyright; licensing and supervising the activities of collective management societies; and maintaining an effective databank on authors and their works. Its Board is comprised of members drawn from both the public and private sectors. The members from the private sector are nominated by associations representing software, producers of sound recordings, publishers, film distributors, performers, broadcasting stations, musicians and the audio-visual industry. The Board Licenses and supervises activities of Collective Management Organizations (CMO's) as provided for under the Act. The (CMO's) are very important in managing and negotiating distribution of creative works. They advocate for fair bargains for use of creative works and are engaged in monitoring use of copyrights. They maintain an effective databank of creative works and monitor use. The Collection Management Organizations (CMO's) collect and distribute royalties to musicians, performers and producers. These CMO's have in the past four years strengthened their collection capacities increasing annual incomes for their members. Strengthening of the Music Copyright Society of Kenya has enhanced collection and distribution of music royalties to its members. The CMO's collects on behalf of registered artists royalties. Through regular payments of royalties the organization has encouraged many young people to enter the industry f

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

c.3. the main feature of the measure:

The main feature of the measure is the Kenya Copyright Board (KECOBO). The Board is responsible for organizing legislation on copyright and related rights; conducting training programmes on copyright and related rights; enlightening and informing the public on matters related to copyright; licensing and supervising the activities of collective management societies; and maintaining an effective databank on authors and their works. Its Board is comprised of members drawn from both the public and private sectors. The board licenses and supervises activities of the following collection management organizations ;

- Kopiken is designed to license the following activities; Photocopying or scanning from books journals or magazines, copying or printing articles form websites or digital content, Emailing copies of articles or extracts from publication, and storing copies of articles or extracts on your intranet and accessing or sharing online press cuttings.
- Performers Rights Society of Kenya (PRiSK) a collective management organisation licensed by the Kenya Copyright Board to represent performers in musical and dramatic works. For more details please visit: <http://www.prisk.or.ke>

- The Music Copyright Society of Kenya (MCSK) aims at collecting and distributing royalties on behalf of authors, composer and publishers in the music industry. For more details please visit: <http://www.mcsk.or.k>, MCSK also has an awards scheme which awards top performers. It has partnered with a local mobile company to enhance distribution of music i.e. Safaricom Skiza tunes agreement which has improved collection of royalties that are eventually be distributed on a monthly basis.
- Kenya Association of Music Producers (KAMP) is mandated to collect for and distribute royalties to producers of sound recordings. For more details please visit: <http://www.kamp.or.ke>

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists , creators, entrepreneurs, publishers,

e. What are the results expected through the implementation of the measure?:

- Enhanced creativity
- Fair remuneration for creators and artists for the use of their works
- Improved bargaining power by Collection Management Organizations
- Protection of works from use without permission
- Easy and legal access
- Users can comply with legislation
- Fair and affordable conditions
- Negotiations among professionals
- Enhanced number production and distribution of cultural goods and service
- Improved local content materials
- Enhanced awareness on copyright laws

f.1 Name of agency responsible for the implementation of the measure:

Kenya Copyright Board

f.2 Financial resources allocated to implement the measure:

The Kenya copyright board receives its resources from the regular government annual budgetary allocation to fund its operations and activities

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Community cultural festivals.

b. Key objectives of the measures:

Many communities in Kenya hold annual community cultural festivals to celebrate their cultures. These festivals have been part and parcel of Kenyan community celebrations over the years. They are deeply enshrined as part of cultural practice and mark rites of passage and cycles of community traditions and practices. They are vehicles through which cultural traditions and practices are transmitted through performances and exhibitions. They promote intercultural understanding and showcase various communities' rich and diverse cultural expressions. Further they are platforms for nurturing talents and provide avenue to market cultural expressions. These festivals' are major tourist attractions both at local and international levels. The community cultural festivals are deep rooted and city and urban dwellers have designed unique cultural celebrations in urban settings. For example many hotels in Nairobi host annual community cultural celebrations themed on particular ethnic groups and these attract large audiences. The celebrations in urban settings are not only avenues for cultural expression but economic ventures for major hotels. These celebrations keep alive cultural connections of city dwellers with their ethnic cultures

c.1. the scope of the measure:

Local

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the measure is the local festival committee that plans and executes the community cultural festival. The committee is comprised of local cultural leaders representing various cultural expressions valued by the community. The committee also co-opts other members from the local government representing relevant officials and politicians that seem keen to promote culture. Community cultural festivals happen annually at specific periods of the year that coincide with productive cycles of the life of communities. The festivals are major platforms through which Kenyan communities celebrate their unique cultures. The festivals include cultural performances and exhibitions of unique cultural expressions by various age sets and gender. The festivals are an institution through which cultural expressions are preserved and transmitted to the next generation. These festivals are a major attraction to the local communities to celebrate their cultural diversity and though they attract visitors from other communities and tourists majority have not been commercialized as economic ventures. The festivals though have influenced local governments to provide and improve spaces for cultural expressions and dialogue as the festivals are held at public spaces.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, community cultural experts, youth, women, entrepreneurs, creators

e. What are the results expected through the implementation of the measure?:

Mainstreaming of culture in development - A coordinated guide on cultural development at national and county levels - Enjoyment of Culture - Protection of cultural expressions - cultural creativity - visibility of community cultures - Enhanced collaboration mechanisms between the national and county governments - Enhanced participation of citizens in cultural governance - Promotion of national cultural

expressions - Increased partnerships and collaborations - investment in Culture - Awareness on importance of culture in development.

f.1 Name of agency responsible for the implementation of the measure:

Community cultural festival committee

f.2 Financial resources allocated to implement the measure:

Though the government partly funds the festivals the main budget of the festival and resources is done by the festival committees from various partners and sponsors

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Establishment of a Ministry responsible for culture

b. Key objectives of the measures:

Kenya has in place a ministry responsible for promotion of culture. The Ministry is expected to provide relevant policy framework and conducive environment to support enjoyment, creation production and distribution of cultural expressions. The government, in May 2015, created a State Department of Culture and Arts to focus on promotion of culture and arts. The main mandate of the State Department of Culture and Arts include; The Department of Culture in partnership with KNATCOM is currently developing a policy framework for the promotion of Creative and Cultural Industries in Kenya that hopes to give specific policy guidelines for enhancement of creation, production and distribution of cultural goods and services.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the measure is the Department of Culture which mandated to promote and safeguard national cultures and is required to work with relevant culture stakeholders. The department of culture coordinates all national cultural programmes with stakeholders and is the focal agency for the ministry on implementation of cultural policies including coordination of the implementation of UNESCO cultural conventions. The department of culture has established networks and linkages with county governments, cultural organizations, civil society art groups and other relevant government agencies. The Department of Culture coordinates stakeholder participation in policy reforms as well as programmes and also in the monitoring of implementation of programmes. The Department has a data base of cultural organizations and cultural groups operating in the country through the national registration.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, groups, county governments, individual citizens, civil society

e. What are the results expected through the implementation of the measure?:

-Provision of necessary policies for cultural development -domestication of conventions and implementation of programmes and policies - promotion and protection of national cultures - enhanced networks and collaborations - investment in the culture sector

f.1 Name of agency responsible for the implementation of the measure:

Department of Culture

f.2 Financial resources allocated to implement the measure:

Finances for operation are provided under the regular budgetary allocations for promotion of culture

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

East African Community law on promotion of culture and creative industries

b. Key objectives of the measures:

The main objective of the measure is promotion of culture and arts across the east african community through a legislative framework that is legally binding to member states. The Kenya government officials participated in several regional East African Community technical meetings on culture to dialogue on policy matters in the region. These policy dialogues have resulted to regional cultural draft cultural protocol and Creative and cultural legislation. Kenya participated actively in formulation of the east african community law on promotion of the creative and cultural industries within the East African Community. The proposed law that is at now at the EAC assembly seeks to establish legal and institutional framework for promotion of culture within the region. The proposed law establishes a regional culture and arts council that will draw members from within the creative and cultural entrepreneurs from the East African Community region. Member states are expected to domesticate the law into their national laws and Kenya has already complied through the draft culture legislation that is in its final stage before enactment. The regional law proposes new measures that will encourage networking of artists, producers, creators and cultural entrepreneurs across the region with a view to expand markets for cultural goods and services by addressing barriers related to movement of artists and their products and services. The law further aims at encouraging joint capacity programmes such as training, festivals and creations through the regional arts council.

c.1. the scope of the measure:

Regional

c.2. the nature of the measure:

legislative

c.3. the main feature of the measure:

The main feature of the measure is the establishment of the regional culture and arts council whose main objective will be to promote the creative and cultural industries across the east african community region. The council will be very important in terms of provision of a platform for civil society and cultural actors to participate in policy debates affecting the cultural sector and programmes such as the bi annual east african community cultural festival Jamafest. The council will draw membership from representatives of government and art councils from the region and will work directly with cultural entrepreneurs and artists from across the region.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, creators, producers and public officials

e. What are the results expected through the implementation of the measure?:

- Enhanced cultural development - enhanced networking of artists and cultural entrepreneurs - improved cultural governance at the regional level - Expansion of markets for cultural goods and services - co creation between artists from the region - integration of culture across the member states development plans - Enhanced information sharing

f.1 Name of agency responsible for the implementation of the measure:

Member states ministries of culture and national art councils

f.2 Financial resources allocated to implement the measure:

Implentation of the measure is expected to draw its resources fro national budgetary allocations and from the East african community budgets. The Proposed council is alos expected to fundraise and mobilize resources from various partners and donors

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Member of the International Federation for Art Councils and Culture Agencies Dialogues on culture policies

b. Key objectives of the measures:

Kenya has been an active member of the International Federation for Art Councils and Culture Agencies (IFACCA) during the last four years. The main objective of Kenya's membership to IFACCA was informed by the need to participate in the International Arts and Culture policy dialogues as well as to benefit from existing global cultural resources and to establish and strengthen networks with art and culture organizations. Kenyan government officials through the IFACCA digital platforms have over the last four years constantly benefited from global dialogue between public officials and national councils for culture and arts on policy dialogues. Kenya has been receiving regular updates on global cultural policies from IFACCA online newsletters and databases. IFACCA has kept Kenyan public officials informed on global policy dialogues and best practices from other countries. Through the organization Kenya actively participated in the global campaign on the future we want includes culture during the formulation of the new sustainable development goals. These campaigns and information shared by IFACCA empowered public officials with capacity to participate in national policy debates on the need to integrate culture in development as well as capacity to influence and shape national policies to global policies. The dialogues on the future we want coincided with the formulation of the culture legislation in Kenya and these provided the officials from the department of culture with new impetus to push and justify the proposed law that is now in its final stage for enactment as a law.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the membership to IFACCA is participation at the bi-annual international culture and arts summit that brings together culture policy makers and leaders from across the world to discuss culture and policies. The forum attracts a lot of participants who discuss key culture and art policies aimed at advocacy and strengthening of the capacity of national policy makers. Participants at the world art and culture summit are provided with a unique opportunity to establish and expand their networks in the fields of arts and culture. The measure is very unique as members that do not attend the summit are also provided with regular updates of the happenings including information on issues and topics discussed at the summit. Through the organization countries also participate in research global research conducted by the organization and results are also shared. The information sharing strategy by IFACCA to its members is one of the most unique features of the measure.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artists, creators, public officials, entrepreneurs

e. What are the results expected through the implementation of the measure?:

-Enhanced awareness on importance of arts and culture in development - Increased networking and global partnerships - improved standards of cultural policies - intergration of culture in development - capacity building of public officials on culture policies -improved cultural leadership - transfer of skills

f.1 Name of agency responsible for the implementation of the measure:

Department of Culture

f.2 Financial resources allocated to implement the measure:

The measure is not allocated any specific budget and membership fees and facilitation of officers to participate in the international policy dialogues is funded under the general line budget allocated to the department of culture for culture promotion. IFFACA also supports officials from developing countries to participate in international forums through their own resources.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Participation in cultural exchange dialogue meetings with freindly nations

b. Key objectives of the measures:

- kenyan public officials have been in the last four years been invited by friendly nations to learn and bench mark on cultural policies and on creative programmes and institutions. Among the countries that have engaged Kenyan officials in such dialogues and exchanges are; Scotland through the Creative Scotland that invited the department of culture officials together with administrators of the Go down Arts Centre to Visit creative Scotland. The Go Down Arts Centre after the vist have continued to engage creative scotland through artists residency and capacity building programmes for artists. The Goethe Institute has in the last four years supported varous kenyan artists and entrepreneurs to access oppotunities to perform and engage with German artists. The United Kingdom through British council has supported several artists progrmmes and have provided direct support to some kenyan artists to travel outside the country for various culural exchges. The French Cultural centre over the last four years has provided spaces for performance and exhibition to kenyan artsits and has provided oppotunities for exchange between kenyan and French artits. French Cultural Centre has also provided space for cultural policy dialogues between public officilas, artsits and creators. The Swedish Embassy has also in the last four years provided direct support for kenyan artsits and creative entrepreneurs and in 2016 they launched the Sweden@Kenya programme that aims at enhancing parneships between creative entrepreneurs from kenya and sweden. The Italian Cultural institute has in the last four years supported kenyan artists and enterpreneurs and have facilitated several exchanges aimed at capacity building of the sector. The Venezuelan embassy during the last four years have partnered and supported kenyan theatre artisits and have facilitated a cultural exchanges between artsits from the two countries. The Chinese Embassy has implemented several cultural exchanges and have faicilated artists and public officials to travel to China for capacity building.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the measure has been the implentation of cultural exchange programmes that target individual artists, cultural groups , entrepreneurs and public officilas. The cultural exchange oppotunities have been provided through the foreign missions working in kenya with the objective of building capacity for cultural entrepreneurs, enhancement of market acess for kenyan cultural goods and services , participation at international cultural festivals and transfer of skills for the cultural and craetive sectors. Several kenyan artists have benefited from direct support in regard to travel costs accomodation and faciliation on visas aplications. Public officilas have also benefited from direct sponorships to attend and participate in trainings and capacity building on best parctices.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, creators, entrepreneurs, public officials

e. What are the results expected through the implementation of the measure?:

- improvement in the quality of local cultural goods and services - enhanced networking between artists - Transfer of skills - identification of new markets for Kenyan cultural goods and services - Friendships established and new understanding between nations - enhanced cultural diplomacy - new partnerships - co-creations

f.1 Name of agency responsible for the implementation of the measure:

Foreign Missions in Kenya

f.2 Financial resources allocated to implement the measure:

Most of the cultural exchanges and programmes are funded directly by the foreign missions and their partners and donor agencies from their individual countries.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Smithsonian Folk Life Festival

b. Key objectives of the measures:

The key objective of Kenya's participation at the Smithsonian Folklife Festival in 2013 was to promote international market access for Kenyan cultural goods and services as well as provide easier mobility of artists in cultural exchanges. The opportunity for Kenya to participate was by the organizers of the Smithsonian Folklife Festival in 2014. The invitation was to the Ministry of Culture to participate at the 48th International Smithsonian Festival for the first time in history. The Festival provided Kenya with an international stand to showcase its unique cultural expressions, market and disseminate information on the unique cultural expressions exhibited. The festival which attracts millions of visitors provided Kenyan artists and entrepreneurs an opportunity to showcase their products and services to an international audience. Kenya was provided for an exhibition stand for showcasing various cultural products and services and a performance and demonstration space. The Kenyan stand attracted many visitors who purchased various cultural goods, enjoyed live performances and tasted Kenyan cuisine. Visitors to the Kenyan stand were also educated about the unique cultural expressions showcased at the festival.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The Smithsonian Folklife Festival main feature is that it is an international exposition of living cultural heritage annually produced outdoors on the National Mall of the United States in Washington, D.C., by the Smithsonian Center for Folklife and Cultural Heritage. The Festival which takes place for two weeks every summer overlapping the Fourth of July holiday is an educational presentation that features cultural exemplars. It is an international cultural exchange programme that showcases unique cultural expressions. It attracts millions of visitors. The Kenya government facilitated several cultural groups and artists to participate in the Festival. Among the groups that participated were unique sculptors, weavers, chefs, poets, musicians, dancers, designers, performing artists and visual artists crafts among others. Kenya participants were provided for exhibition spaces by the festival organizers to showcase and demonstrate their unique skills in creation of cultural expressions. The festival further provided unique marketing and cultural dialogue forum.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, communities, entrepreneurs, public officials, cultural groups

e. What are the results expected through the implementation of the measure?:

- Creation of new markets for Kenyan cultural goods and services
- Creation of new networks between Kenyan artists and international artists
- Enhancement of Cultural understanding between nations
- Economic Gains from sales made
- Skill transfer
- Visibility of Kenyan cultural expressions internationally
- Enjoyment of diverse cultural expressions

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Sports Culture and the Arts

f.2 Financial resources allocated to implement the measure:

The government of Kenya in 2013 provided one hundred million Kenya shillings, an equivalent of about one million dollars, to facilitate the Kenyan artists and cultural experts and government officials to participate in the Smithsonian Folklife Festival.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Facilitation Mobility of Artists through Cultural protocols

b. Key objectives of the measures:

Kenya has negotiated and signed several Cultural bilateral cultural agreements aimed at fostering cultural cooperation and promoting cultural and creative industries . The Cultural protocols negotiated and signed have enhanced the mobility of artists between nations including entry and movement of equipment used in production and performances. The protocols have further resulted to new tax measures on entry of film and music production equipment. These cultural protocols have encouraged implementation of several cultural exchanges between the Kenya Government with friendly nations. Through cultural protocols signed the country witnessed vibrant cultural exchanges between cultural entrepreneurs artists and public officials who have participated in several official exchange cultural programmes. The Protocols have created an enabling environment for international exchange and numerous Kenyan artists and creators have been invited to participate in international cultural festivals, fairs exhibitions and competitions related to the cultural and creative sectors. The Kenya Government through the Ministry of Sports, Culture and Arts has been facilitating foreign artists travelling to Kenya on cultural exchange programmes to access visas, special passes and tax waivers on equipment. Further, the Ministry has provided Kenyan artists with recommendations and in processing of travel documents to enable them benefit from opportunities offered by developed countries. The Ministry has also facilitated some of the artists with air tickets to participate in international cultural festivals and exhibitions. Kenya has benefited from several cultural exchanges from several countries aimed at fostering cultural cooperation and promoting cultural and creative industries. The ministry of Culture also works with various foreign Cultural Institutes such as; French Cultural Centre, British Council, Italian Cultural Centre, Goethe Institute, Chinese Culture Institute and Swedish Embassies to foster international exchanges.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the cultural protocols and exchanges has been the opportunity provided to Kenyan artists, cultural entrepreneurs and public officials to travel to foreign countries to participate at international cultural programmes such as ; festivals, exhibitions, conferences and trainings. The exchanges and protocols have provided easier access to international markets for cultural goods and services and have contributed to building of capacities for the sector. Implementation of the measure has assured timely access of travel documents and passes , facilitation in movement of cultural goods and services which has increased mobility of artists from Kenya to other countries and mobility of foreign artists to Kenya. The Kenya Government through the Ministry of Sports, Culture and Arts has been facilitating and making recommendations to facilitate foreign artists travelling to Kenya on cultural exchange programmes to access visas, special passes and on tax waivers on equipment. Further, the Ministry has provided Kenyan artists with recommendations to access opportunities offered by developed nations and also has been facilitating timely processing of travel documents to enable them benefit from opportunities offered . The Ministry has also facilitated some of the artists with air tickets to participate in international cultural festivals and exhibitions.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists , creators entrepreneurs, public officials

e. What are the results expected through the implementation of the measure?:

-Improved market access -Transfer of skills and technology - Establishemnt of new networks and oppotunities -Better quality of cultural goods and services - Mutual understanding and dialogue of cultures - Generation of incomes and jobs

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Sports, Culture and Arts

f.2 Financial resources allocated to implement the measure:

Measure is not allocated any direct budget but cultural programmes draw from the general line cultural promotion budgetary allocation by the government. However implementaion of some of the cultural programmes is wholly funded by the developed nation that has provided the oppotunity.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Kenya Vision 2030

b. Key objectives of the measures:

The main objective of Kenya's Vision 2030 is to guide and prioritize government plans and actions on national development. Kenya's Vision 2030 recognizes the need to celebrate diversity, and the need to build a strong and cohesive national character. Under the Social Pillar whose focus is towards prosperity, the focus involves the building of a just and cohesive society in eight key social sectors, namely: education and training; health; water and sanitation; environment; housing and urbanization; as well as gender, youth and vulnerable groups. It also makes special provisions for Kenyans with various disabilities and previously marginalized communities. Vision 2030 further recognizes the importance of innovation in creation of new opportunities for the youth and women under which the cultural and creative industries have immense opportunity to contribute. Among Vision 2030 main flagship projects is development of an international arts and cultural centre for promotion of youth talents and for dialogue of cultures.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

The main feature of Kenya's vision 2030 is the focus on development of youth with skills to promote entrepreneurship. The vision also has identified and prioritized developing of a national arts and culture sector as a major project for implementation for development of youth talents. The project is listed for public and private partnerships. This project by the government is of great significance to the development of the cultural and creative sector in Kenya. The project once complete is expected to provide a national platform for dialogue of cultural expressions and to provide public spaces to support enjoyment of culture, spaces for creation, production and distribution of cultural goods and services.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, creators, communities, entrepreneurs, producers, public officials

e. What are the results expected through the implementation of the measure?:

- Provision of national public space for cultural expressions - Enjoyment of national cultural expressions - Public creation, production and exhibition space - Awareness on diverse Kenyan community cultures - National cultural dialogues - Networking and partnerships - Increase in cultural exchange programmes

f.1 Name of agency responsible for the implementation of the measure:

Ministry responsible for Culture - State Department of Culture and Arts

f.2 Financial resources allocated to implement the measure:

The project has received seed capital from the through the national annual budgetary allocation and the government is currently in the process of finalizing allocation of land at the Kenya cultural centre where the cultural centre will be built.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Kenya's Constitution

b. Key objectives of the measures:

The objective of the constitution is good governance, protection of fundamental human rights, to provide legal priorities and good mechanisms to guide national programme implementation. On national cultural promotion .Kenya's constitution in article 11 of the constitution recognizes culture as the foundation of the nation and cumulative civilization of the Kenyan people. The article commits the government to promote all forms of national cultural expressions and to protect the intellectual property rights of the Kenyan people. The constitution has also mainstreamed across various articles such as; **Article 7** on national, official and other languages, **Article 32(1)** on Freedom of conscience, religion, belief and opinion, **Article 33 (b)** on Freedom of expression in relation to artistic expression, **Article 44** on language and culture, **Article 56** rights of minority groups in relation to developing their cultural values languages and practices among other culture related aspects of the constitution the Various articles in the constitution, article 10 calls for sustainable development while article 27 commits government to ensure social inclusion and promote social cultural rights in development. Further, the constitution has also devolved culture and cultural activities and facilities to county governments which now have integrated culture in their county development plans. The constitution provisions have in the last four years provided a conducive political and social environment for enjoyment of culture and for promotion of the diversity of cultural expressions.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

c.3. the main feature of the measure:

Main feature of the Kenya's constitution in relation to culture promotion and protection is article eleven which is on promotion and protection of Kenya's national cultural expressions and heritage. The article provides a constitutional mandate for the government to formulate and implement national mechanisms for national cultural development. The bill of rights enshrined in the constitution provides for the protection of fundamental rights and freedoms including right to participate and enjoy one's cultural rights. The constitution also provides for protection of the rights of minority groups in relation to developing their cultural values languages and practices. The fourth schedule of the constitution devolves county activities and facilities to county governments thus committing local governments to provide for development of culture through allocation of budgets, planning and implementation of cultural programmes at the local levels. The fifth schedule of the constitution further commits parliament to develop enact a national culture legislation to ensure communities receive compensation and royalties for use of their cultures and heritage.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Citizens, artists, creators, public officials, communities, minorities and entrepreneurs

e. What are the results expected through the implementation of the measure?:

-Enjoyment of diverse cultures - Respect of culture as a fundamental human right - Protection of intellectual property rights - Good governance -Promotion and protection of culture by the state -

Enhanced creativity - Protection of minority cultural expressions - Interntional partneships - Cultural promotion and protection measures

f.1 Name of agency responsible for the implementation of the measure:

Ministry responsible for Culture , County Governments

f.2 Financial resources allocated to implement the measure:

The government of Kenya provides annual national budgetary allocation to the ministry responsible for culture and to county governments to support cultural development. The government also provides annual budgetary allocations to all state institutions that perform specific cultural functions for example ministry of education budget alloaction to support school music and drama festivals.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Integration of culture in other government policies

b. Key objectives of the measures:

The main objective of the measure is to mainstream culture in other government policies. In Kenya during the last four years there has been efforts to intergrate culture in other government policies in recognition that culture cuts across other sectors. For exaple culture is one of the main goals of education policy, Foreign policy also recognizes culture as a major pillar of foreign diplomacy, Environmental Management Policy recognizes the role of culture in sustainable enviroment managment , Agricultural Policy has integrated culture as important; Peace and Security Policy recognizes the role of culture in building peace and resolving conflict at community levels while the new Information Communication and technology policy has also recognized the role of culture in development. The policy reforms to recognize culture in other government policies has been anchored on the need to have sustainable solutions to challeges and to factor issues of inclusion of all in developement agenda.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the policy measure is reference to the role of culture in implementation and achievement of other government functions for example foreign affairs ministry is the foreign policy have recognized the unique role that culture can play through implentation of cultural exchange programmes that offer immense oppotunities for soft diplomancy. Through cultural promotion between nations many discussions on key issues of mutual concern can easily take place unlike the formal conferences and officail negotiations taht take long and are expensive to execute. The Ministry of Education , Science and Technology has also recognized the role of culture in achieving education for all and have designed uniique programmes to keep children in school in areas where culture does not provide for regular timlenes due to community economic activities. Also the mistry of education has policy that allows pupils in their early school years to learn using their local laguages and further education empahisizes extra cariculum eactivities such as sports and culture and creative arts fetivals. The ministry of environment has recognized in their management policies the need to engage communities and indigineous technologies in finding sustainable solutions to challeges.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

communities. artists ,entrepreneurs , youth, women

e. What are the results expected through the implementation of the measure?:

- Sustainable solution to challeges - inclusive development - intergration of culture in development - Increase in resources for promotion of culture -Networking -Social inclusion -New job oppotunities

f.1 Name of agency responsible for the implementation of the measure:

Government of Kenya Ministries

f.2 Financial resources allocated to implement the measure:

Programmes are funded through the annual budgetlines allocated to individual ministries and Agencies responsible for specific mandates.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Promotion of Culture and Creative Industries / Creative Economy

b. Key objectives of the measures:

The main objective of the measure is to assess and bring all relevant government agencies to work together to promote and protect the diversity of cultural expressions in a digital environment. Further the measure aims to link culture and creative industries through policies, institutions and regulations that promote cultural expressions as well as protect copyrights. The growth of Information Communication Technology (ICT) in Kenya just like the rest of the world there is emergence of new concept of new media which has affected the way cultural goods are produced and disseminated and also interaction of the diversity of cultural expressions. Though Information Communication Technology presents many opportunities for development of culture it has also posed great threat to minority cultures of the world due to competition and dominance of western nations cultural expression on new media. For example in Kenya after digital migration of media broadcast some locally owned broadcasts could not survive and had to close down. At the moment there are no explicit laws to address the new challenges. It is also noted that new media in creative industries is a wide domain which cannot be addressed by individual ministries and require coordinated government mechanism that cuts across ministries. To counter the challenges of new media in protection and promotion of the diversity of cultural expressions the Kenya government has introduced a policy that requires all broadcast media to air sixty percent local content. To achieve results of the objective of the measure it requires multisectoral approach by government at which all relevant ministries and agencies dealing with media, culture, copyright, education and information work together.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

The Main feature of the policy debates is the creative economy. The creative economy policy debates and measures have been focused on how to bridge culture with technology to add to the value chain of cultural expressions. The issue is focused on commercialization of cultural expressions to become trading items and services with higher revenues than the traditional cultural expressions. The debate as to whether the creative economy concept refers to culture linking with technology has been disputed by some of the stakeholders who feel that the creative economy is broader than the cultural creativity. Linking Culture with technology has brought about new ways of thinking in regard to protection of copyright. It has been observed that protection of copyright on a digital environment is a complex issue and monitoring use of community's cultural expressions digitally to ensure compensation will require efforts of more than one government agency.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, creators, civil society, public officials, entrepreneurs, IP Lawyers

e. What are the results expected through the implementation of the measure?:

Among the results expected from implementation of the measure include ; Enhancement and enjoyment of local cultural expressions, Improvement of cultural exchange through audiovisual aids, Improvement of access to national diverse cultural expressions, New opportunities for market access for cultural goods and services, Digital distribution of cultural expressions , increase of local cultural content on media , balanced airing of local and foreign cultural expressions , enhancement of intellectual property rights on new media , strengthening of copyright protection laws and enforcement on the digital space and enhanced creativity

f.1 Name of agency responsible for the implementation of the measure:

State Department of Culture and Arts

f.2 Financial resources allocated to implement the measure:

The Creative economy debates and policy frameworks and initiative have in the last two years recieved government support which allocated an initial budget of kenya shilling fifty million equivalent of five hunderd thousand dollars to support policy. Non governmental organizations especially civil society in the last two yeras have attracted sponsorship by various partners to implement policy discussion forums.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

UWEZO FUND

b. Key objectives of the measures:

Objectives of the uwezo fund are:

1. To expand access to finance through grants and credit to promote youth and women businesses and enterprises at the local (constituency level,) thereby enhancing economic growth towards the realization of the goals of Vision 2030;
2. To generate gainful self-employment for Kenyan youth and women;
3. To model an alternative framework in funding community driven development
4. To provide accessible credit to women and youth

c.1. the scope of the measure:

National

c.2. the nature of the measure:

financial

c.3. the main feature of the measure:

The Uwezo Fund which provides youth and women access to grants and interest-free loans, as well as mentorship opportunities. The Fund seeks to expand access to finances and promote women, youth and persons living with disability led enterprises at the constituency level. It also provides mentorship opportunities to enable the beneficiaries take advantage of the 30% government procurement preference through its Capacity Building Programme. Uwezo Fund, therefore, is an avenue for incubating enterprises, catalyzing innovation, promoting industry, creating employment, and growing the economy. The main feature is that Uwezo funds are disseminated through micro local financial institutions located at the local level for accessibility. The principles of Uwezo Fund are:

1. Representation: to ensure the inclusion of all Kenyans including women, youth, persons with disabilities, elected parliamentary representatives and respective government officials.
2. Accountability: to ensure government is held responsible to the citizenry for its decisions and actions.
3. Accessibility: guaranteeing accessibility at the lowest level of engagement and for the largest category of recipients using a simple, structured and least cost approach.
4. Economy: use of the best but least cost mechanism to achieve the desired objective.

Eligibility Criteria for qualification for Fund loan (a) For a group

1. Is registered with the department of social services, Cooperatives or the Registrar of Societies
2. Has members aged between 18 and 35 years whereas the women's groups shall be made up of women aged eighteen years and above
3. Is based and operational at the constituency it seeks to make an application for consideration
4. Operates a table banking structure or any other group fund structure where members make monthly contributions according to the groups' internal guidelines (evidence of monthly contributions shall be a requirement);
5. Hold a bank account in the name of the group.

For an institution

1. Is a registered entity

2. Has listed youth and women groups within it

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

youth and women entrepreneurs, artists, creators , producers

e. What are the results expected through the implementation of the measure?:

Among the results expected from implementation of the Uwezo fund are; - Accessible Loans for women and youth - Social Inclusion of the women and disabled in economic activities. -improved livelihoods from effects of participation of women in development activities. - enhanced entrepreneurial capacity and skills - Sustainable businesses - Value addition on cultural products and services businesses

f.1 Name of agency responsible for the implementation of the measure:

UWEZO OVERSIGHT BOARD

f.2 Financial resources allocated to implement the measure:

The government of Kenya allocates funds from its national budget. The government allocates about Kenya shillings 5 Billion annually an equivalent of about 50 million dollars that is allocated equitably to all grassroots levels (constituencies) and is disbursed through identified strategic financial institutions.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Youth Fund

b. Key objectives of the measures:

The strategic focus of the youth fund is on enterprise development as a key strategy that will increase economic opportunities for, and participation by Kenyan Youth in nation building. The Youth Fund provides easy and cheap loans to young entrepreneurs including those engaged in production of cultural goods and services. The Fund seeks to create employment opportunities for young people through entrepreneurship and encouraging them to be job creators and not job seekers. It does this by providing easy and affordable financial and business development support services to youth who are keen on starting or expanding businesses. The Kenya government conceived the idea of institutional financing as a way of addressing unemployment which essentially is a youth problem. The concept is based on the premise that micro, small, and medium enterprise development initiatives are likely to have the biggest impact on job creation. Young people who constitute the largest segment of the society, is the future of any economy and a key driver of employment growth and economic activities.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

financial

c.3. the main feature of the measure:

The main feature of the Youth Fund is the fact that it targets youth between the ages of 18 to 35 years of age. The fund has unique loan packages designed to attract youth engaged in different businesses. For example the Vuka loan package is advanced to youth who have existing formal businesses and are able to provide security. The objective of Vuka loan is to provide friendly large scale financing to youth businesses that are seeking to upscale their operations. Applicants may be individuals, partnerships or limited companies. Vuka loan finances business expansions only, not start-ups. The applicant may use the loan for working capital or to purchase income generating assets. Youth can borrow from a minimum of Kshs.100, 000/= to a maximum of Kshs. 2,000,000/=. Vuka loan attracts an interest of 8% flat per annum. A loan application fee of 1% of the loan amount will be charged upon approval of the loan. This is netted off the loan amount at disbursement to take care of the pre-disbursement processes, including training. However youth in the cultural and creative enterprises have expressed difficulties in accessing the funds due to lack of collateral as talent or creative possession is not viewed as collateral and is not recognized as it is intangible. Youth accessing this loan therefore have to rely on other forms of tangible collateral that creative ideas.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

artists, entrepreneurs ,

e. What are the results expected through the implementation of the measure?:

The outcomes of the funding include strengthening and growing of youth businesses through easy and cheap loans. The fund has enhanced the number of young people to venture in to business to create jobs as well as provide employment to fellow youth. The initiative has programmes on training youth people entrepreneurial skills to help manage their businesses. The fund has also increased the production capacities of youth businesses to access markets that require large supplies which require

extra capital. The fund has been facilitating and supporting small youth owned enterprises to develop linkages with large established enterprises/institutions for business and mentorship and facilitating the marketing of products and services of youth owned enterprises in domestic, regional and international markets. The Youth Fund provides Entrepreneurship training and appropriate Business Development Services to youth engaging in business in order to ensure that they have adequate skills, and are able to identify and tap into business opportunities, while embracing modern business management techniques. Management provides a mandatory pre-financing training programme to enhance sustainability of youth enterprises. The fund has enhanced economic activities of young people contribution in national development.

f.1 Name of agency responsible for the implementation of the measure:

Youth Enterprise Development Fund

f.2 Financial resources allocated to implement the measure:

The youth fund gets its finances from the government funding. The fund receives an annual allocation of approximately Kenya shillings 800 million per annum about 8 million dollars which is channeled to youth through the set criteria.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

CIVIL SOCIETY

Have you taken or supported initiatives involving civil society in activities::

Promote the objectives of the convention through awareness raising and other activities: Yes

Please explain how:

The government through the ministry responsible for culture has engaged civil society organizations during awareness raising workshops. Civil society organizations have been invited to various dissemination workshops on the convention and this has greatly influenced and revitalized their activities of engaging government in policy reforms and on cultural governance. For example the Kenya after the awareness raising programme, the Creative Economy Working Group which is comprised of several affiliate organizations from the creative and cultural has organized meetings, workshops and retreats on promotion of cultural expressions and on ongoing cultural policy reforms. The working group has engaged the ministry of sports culture and arts policy makers, parliamentarians and media to promote the principles and objectives of the convention locally and internationally. Several civil society organizations have invited government officials including the focal point of contact to make presentations at their forums on the promotion of the diversity of cultural expressions. Some of the civil society organizations that have engaged the Department of Culture to make presentations at their forums and conferences include; the Go Down Arts Centre national conferences on creative economy, Creative Economy Working Group monthly meetings, Hivo's Board meeting, at Slum Film Festival, at civil society policy dialogues among others. Further civil society organizations have enhanced documentation of such dialogues and come up with reports and documentation on such engagements.

Collect data and share and exchange information on measures adopted at local and international level:

Yes

Please explain how:

The government has organized several culture stakeholder workshops to disseminate UNESCO conventions and has invited experts to share information on measures adopted at international level on collection of data for example the UNESCO classification of cultural and creative industries including the domains has been shared with various stakeholders to help in research activities. For example the ministry has shared with civil society during various workshops the; UNESCO Institute of Statistics (UIS) which was an instrument / standard developed to assist member states to collect cultural data through *the 2009 UIS Framework for Cultural Statistics (FCS)*. Civil society organizations are now using the information and knowledge to articulate policies in their own research undertakings. Currently the ministry of culture has initiated dialogues with civil society to identify categories of the sector in the cultural and creative industries that will be used for the national survey on the sector. [1] Though Kenya has not yet undertaken an official survey on the performance of the cultural sector there have been some attempts to carry out research on the contribution of the cultural and creative sector to the economy. For example the ministry of culture attempted to carry out a national survey on contribution of culture to the economy and had engaged civil society but that survey is yet to be finalized and is yet to share the outcomes of that research. and existing research reports are in draft form and have not been shared as the information is yet to be validated. Civil society though and other stakeholders have attempted to collect data that is also not official and may not be quoted as official data.

Provide spaces where ideas of civil societies can be heard and discussed while developing policies:

Yes

Please explain how:

The Department of Culture has in the last four years invited civil society organizations to several cultural policy workshops and dialogue meetings i.e. during the review of the National Culture and Heritage Policy, formulation of draft Culture Bill, Languages of Kenya Bill and Policy, Music Policy and Film Policy. The ministry of sports, culture and arts through the respective departments has also provided civil society public venues to contribute and influence policies. The Creative Economy Working Group, in particular, has been active and participated in all cultural policy reforms. In the last four years, Civil society organizations have also provided the government with spaces and venues through partnership to discuss policy matters. For example the Go Down Arts Centre, Twaweza Communications, HIVOS and Ford Foundation have been regularly providing meeting venues for cultural policy meetings involving government and civil society organizations. The ministry of culture in Kenya has also partnered with foreign missions in Kenya for example the French cultural centre the British Council and Swedish Embassy to provide spaces and venues for cultural actors and civil society to raise issues on cultural governance. The Department of Culture has participated in several dialogue meetings and forums where civil society has been engaged in culture policy discussions by other stakeholders. The ministry has realized the importance of public participation and has invited representatives of civil society in all policy discussion forums. Kenya's constitution requires that all policy development matters engage participation of citizens and this requirement has provided civil society more avenues to present their ideas on government policies. During the last four years the civil society have submitted memorandums to parliament and to cabinet secretary in charge of culture on their position on policies and laws being formulated.

Implement Operational Guidelines: Yes

Please explain how:

The Département of Culture has engaged Civil society in developing and implementing guidelines on the Cultural Policy and National Culture Bill. Civil society organizations contributed to developing the implementation matrix for the national culture policy and culture bill. Civil society organizations have been working and partnering with government in implementation of programmes to promote policy reforms that support the cultural and creative sectors. The Slum Film Festival a non-governmental organization has been implementing the Convention through support and transfer of technology in film. The Slum Film Festival is a community-based annual film event featuring stories from, by, and about people living in urban slums. It is both a celebration of the creativity of filmmakers living and working in slums, as well as an opportunity to promote – through a week of outdoor screenings – a diverse range of films within communities. The organization seeks to discover, inspire and equip young independent film and theatre artists from the Slums around Nairobi with practical skills to develop and sell their talents and use film as a key tool for promoting social change within their communities. The initiative empowers young people of the slums to talk, discuss and explore their issues through film. The programme focuses on new ways of imagining human potential, and fights against the emerging habit of 'waiting for somebody to help you', promoting empowerment from within through film to "unlock" the potential of people of the slums and allow them to use their ideas, talents, initiatives. The organization has encouraged young creative people living in slums to consider film-making as an avenue for self-expression, demonstrating that film is not an elitist practice, but a powerful form for telling stories about life in slums as well as contribute to a film-viewing culture in the slums, increasing the visibility of the arts as a way to address the sometimes crippling complexities of life. link www.slumfilmfestival.net

Other: Yes

Please explain how:

The Go Down Arts Centre, an non-government agency, has in the last four years undertaken several initiatives and activities focused on the growth and visibility of local artists. The NGO has facilitated programmes on awareness raising through organization of national conferences and regional conferences to discuss policy matter affecting the creative and cultural sector and they have provided the inputs to government on behalf of the artists. Further the organization has undertaken various programmes to

enhance capacity of artists through skills development and cultural exchange to promote the production and distribution capacities of artists. The NGO has been implementing annual programmes such as exhibitions through the majano arts festival, trainings, festivals such as NAI ni WHO and provided space for productions of actual cultural goods and services such as Sakata dance competition and production of the XWZ a TV puppetry show on governance. The Go Down Arts Centre have also been implementing several cultural exchanges by working with friendly foreign missions such as Scotland and Swedish embassies to implement programmes focused on building capacities of entrepreneurs in the creative and cultural sectors. The organization in the last four years has engaged cultural entrepreneurs, artists, government officials, civil society and art organizations to discuss policy and impart skills on the creative cultural sector. They have indeed engaged the Department of Culture in all their policy discussions and have been lobbying policy makers to formulate and implement policies and measures on the protection and promotion of the diversity of cultural expressions. Their link <http://www.thegodownartscentre.com>

Is Civil Society contributing to this report?:

Yes

Name of the Organization(s):

1. Creative Economy Working Group

THE HEVA FUND

AFRICAN REGENERATION CULTURAL INSTITUTE

THE NEST

PEN KENYA CHAPTER

Contribution from Civil Society

This section is to be completed with information provided by civil society:

Has the civil society taken initiatives to::

Promote the principle and the objectives of the Convention locally and internationally: Yes

Please explain how:

The Theatre Company of Kenya, in collaboration with Storymoja and the Colombian Embassy in Kenya created the first Arts & Culture exchange programme between Kenya and Colombia. The Colombian Dance Company El Colegio del Cuerpo (The School of the Body) from Cartagena visited Nairobi for a week for workshops, demonstrations and created performance in the Michael Joseph Centre / Safaricom House. El Colegio del Cuerpo is a Contemporary Dance Formation Centre, choreographers and pedagogues Álvaro Restrepo (Colombia) and Marie France Delieuvin (France). The Colombian Ambassador, Mrs María Eugenia Correa Olarte, made this Arts & Culture exchange possible because she and the Colombian Ministry of Foreign Affairs found it important to share Colombia's rich culture with the rest of the world. The exchange built bridges between the African continent and the afro descendant cultures present in Colombia's territory. At the same time, the visit by 'El Colegio del Cuerpo' celebrated the relationship between the two sister Hay Festivals: Hay Festival Cartagena in Colombia and Storymoja Hay Festival in Nairobi. Hay Festivals are organized in 10 cities around the world every year and is held every September at the Nairobi National Museum. The National Book Development Council of Kenya Burt Award for African Literature is a partnership with the Canadian Organization for Development through Education. The generous support of Canadian patron, Mr. Bill Burt, has in the last four years coordinated the Burt Award for African Literature. The main objectives of the Award are to; To recognize excellence in young adult literature from Kenya; The Awards include cash prizes ranging between \$9,000, \$7,000 and \$5,000 for 1ST, 2ND and 3RD winners respectively. Publishers of winning titles are also awarded a guaranteed purchase of up to 3,000 copies of each winning book and will be encouraged to develop digital versions (ebooks) of winning titles.

Promote ratification of the Convention and its implementation by governments: Yes**Please explain how:**

The Kenya Creative Economy Working Group under the auspices of the Ford Foundation was an expression of the need for knowledge generation and sharing to develop a sustainable framework that would contribute in guiding the creative sector. The Creative Economy Working Group entered the discourse in 2013, with the aim of contributing to a policy framework for Kenyan creative industries, as well as related, diverse activities that help aggregate and focus the picture of Kenya creative economy as it evolves. The overall goal of the Working Group is to see Kenya's creative economy integrated in the national development agenda and supported and developed consistently and strategically by stakeholders at all levels of government -national and county. The creative economy working group has been on the forefront in following up on implementation of cultural policies by the government and especially policies on promotion of cultural expressions. The Group has been actively engaging the ministry for the last four years on cultural governance and policy issues and they have engaged policy makers in policy debates on implementation status of government policies.

Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:

Yes

Please explain how:

Civil society in the last four years has engaged media and written opinion articles on newspapers on matters related to cultural policy reforms and governance issues. Through the media civil society has raised concerns affecting vulnerable groups and have further engaged public officials in public forum debates to advocate for inclusion of issues of the sector and those of vulnerable groups. Since its inception in 2013, HEVA Fund has worked to bridge the gap between policy makers and industry stakeholders. In joining numerous associations within the industry as well as private sector such as KEPSA (Kenya Private Sector Alliance), Artisans for Alliance Enterprise, ACTIF (African Cotton and Textile Industries Federation) and EAVCA (East African Venture Capital Association), HEVA has been at the forefront in initiating dialogue to enhance the visibility of Kenya's creative industries.

Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:

Yes

Please explain how:

Some of the civil society organizations in the last four years have contributed to greater transparency and good governance through creative productions for example Buni Media have sponsored artistic productions such as the XYZ Show which is aired by TV Stations is very vocal on corruption using puppetry. Currently the Tuko macho series by the NEST show is very popular among the youth and is focused on improving quality of leaders that Kenyans elect. Civil society have also contributed to raise their voices through the jahazi journal by the Creative Economy. PEN Kenya chapter has been published several newspaper articles to raise cultural governance matters that affect the sector. Twaweza communications has also through its Director engaged the media to highlight various challenges affecting the creative cultural sector and urged the government to take necessary actions.

Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:

Yes

Please explain how:

Civil society organizations have monitored policy and programme implementation through organizing forums to discuss status of implementation of policies and bills and have consistently engaged the government. The Creative Economy Working Group for example in their monthly meetings in the last three years have reviewed

sataus of implementaion of policies and through the private sector alliance have engaged the cabinet scretary on progress

Build capacities in domains linked to the Convention and carrying out data collection: Yes

Please explain how:

Civil society organizations have monitored policy and programme implementation through organizing forums to discuss status of implementation of policies and bills and have consistently engaged the government. The Creative Economy Working Group for example in their montly meetings in the last three years have reviewed sataus of implementaion of policies and through the private sector alliance have engaged the cabinet scretary on progress. Through numerous reports and studies commissioned by HEVA on creative sector over the last few years has generated insights on the significant gaps in the production and distribution of cultural goods and services. To tackle this, HEVA has developed an investment and business support facility which targets addresses the needs of early stage businesses as well as the next phase stage of growth. HEVA currently supports early stage creative businesses in fashion, apparel, commercial photography, crafts, interior décor and interior design with working capital, supply chain financing, legal consultancy, business modelling, human resource and market creation support. HEVA also invest through the B2B facility, in critical value chain gaps; production units for apparel, the establishment and growth of lifestyle-oriented retail spaces, access to enabling infrastructure such as machinery and equipment, and strategic capacity building for the practitioners working to bridge these gaps. HEVA receives more investment requests, than can be able to meet. As a commitment to the creative ecosystems, HEVA legal, financial and business advice to help businesses become ready for investors, in order to access other investment facilities available in the market. in partnership with our development partners, HEVA Forum is able to make available capacity building opportunities and training workshops for all the businesses which made the first shortlist. These sessions are conducted by regional and global leaders in specific fields who offer practical and hands on training to enhance product development and business growth

Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:

Yes

Please explain how:

The Go Down Arts Centre in the last two years has been coperating with the Swedish Embassy and other institutions in Sweden to promote creative enterprenuers through innovative partnerships and cxo creation between Kenyan creative enterprenuers and Swedish entrepreneurs. Results and impact of the the programme is on going and results could be captured in the next quadrennial report.

Challenges encountered or foreseen to implement the Convention:

1. Lack of coordinated national implementation programme for the Convention. 2. Lack of official cultural statistics on value of the sector to the economy 3. Inadequate legislative framework to guide the sector 4. High cost of production and licensing









Solutions found or envisaged:

1 A national policy framework for the implementation of the convention. 2 Conduct regular national surveys/research on contribution of the culture/creative industries to the economy. 3 Establish a continuous monitoring system for industry 4 Enactment of r

Activities planned for next 4 years to implement the Convention:

1 Continued policy reforms 2 Dissemination of the policy 3 Capacity building of stakeholders on implementation of the policy framework on promotion of the creative cultural industries. Sensitization programmes. 4 Strengthening of stakeholder's participa

Supporting attachment provided by the Civil Society:

Attachment	Size
 REPORT ON ACTIVITIES OF HEVA FUND ON IMPLEMENTAION OF THE CONVENTION	27.5 KB
 REPORT BY KENYA PEN CHAPTER ON THEIR ACTIVITIES	14.18 KB
 GO DOWN ARTS CENTRE ON DAILOGUES ON PROMOTION OF CULTURAL EXPRESSIONS	224.73 KB
 PRESENTATION BY THE CREATIVE ECONOMY WORKING GROUP ON CREATIVE ECONOMY IN KENYA	351.31 KB
 JOURNAL BY TWaweza COMMUNICATIONS AS INFORMATION SHARING TOOL AMONG CIVIL SOCIETY ON THE CULTURAL SECTOR	2.7 MB
 THEARTRE COMPANY REPORTS ON INITIATIVES ON PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS	102.78 KB
 HEVA REPORT ON FASHION IN KENYA AS A CREATIVE SECTOR	946.38 KB
 Measures: question G	149.97 KB

Achievements, challenges, solutions and next steps

Describe main results achieved in implementing the Convention:

The main results achieved in the implementation of the convention in the last four years in Kenya include; 1. Enhanced awareness on the 2005 UNESCO convention. Most of the cultural actors and communities are now more aware of their social cultural rights and are keen to improve and participate in cultural governance. Communities for example are now aware of the need to protect and promote the diversity of cultural expressions at local levels and they have been engaging their leaders and local governments to improve policies and infrastructure for promotion and protection of their cultural expressions. 2. Improved civil society participation in policy reforms. Civil society organizations in Kenya have been keen to participate in policy reforms and have particularly contributed to policy debates in formulation of the draft culture legislation. Civil society organizations through the creative economy working group gave submissions on issues they wanted included in the draft culture legislation and they have continued to engage and monitor progress of the formulation of that legislation. Further civil society in Kenya actively participated in the formulation of the East African Community proposed law on promotion of culture and creative industries. Members of civil society are currently engaged in policy debates with the ministry of culture in regard to formulation of policy for promotion of the creative economy. 3. Recognition of the need to promote and the diversity of cultural expressions in other related policies and programmes. For example the current reforms on education curriculum have recommended introduction of the arts subjects. 4. Celebration of the diversity of cultural expressions, over the last four years there has been a tremendous increase in the number of community cultural festivals celebrations in Kenya. These festivals which showcase and celebrate community cultural expressions are important in safeguarding unique skills and they also promote economic activities. They have attracted funding from local governments and leaders.

Challenges encountered or foreseen to implement the Convention :

Among the key challenges experienced in implementation of the convention have been; 1. Inadequate funding –there is no specific budget line allocated for the implementation of the convention and programmes on the convention have relied on the general culture budget lines. In Kenya the culture sector received relatively low funding compared to other sectors of the economy during the last four years. This negatively affected implementation of the convention. 2. Lack of national cultural statistics / data negatively affected policy. It has been quite difficult to justify proposals and programmes as there is currently no evidence of data in regard to the contribution of the sector to the economy. Also Kenya has not undertaken any official classification of the creative cultural sector and work of artists is classified together with unskilled labour and professions in the sector do not exist. The situation has made it difficult to extract data on the sector from other existing official data for example from; taxation categories, exports and imports. Lack of data hampers prioritisation of the sector in the economy. 3. Exclusion of creative arts and culture in the education system negatively affected the attitude towards the sector as a profession. Art and culture subjects are not taught in schools and are not examinable in primary and secondary education. Majority of the artists are either self-taught or have gained skills through informal mentorship and this affects the quality of cultural goods and services. There is no linkage between education system and the creative cultural industry. The few professionals who are skilled have either trained outside the country or private international schools and colleges that are too expensive for the common citizens. 4. Lack of awareness of the importance and role of culture in sustainable development by

key policy makers in government which has affected intergration of culture in national development plans.

Solutions found or envisaged to overcome those challenges:

the key solutions envisaged to overcome above challenges include; 1. Intergration of culture to in developement through enactment of national legislation to guide policy actions in promotion and protection of culture. It is envisaged that if the draft culture bill is finalized it will provide legal and institutional mechanism for protection and promotion of national cultural expressions. The envisaged law will also provide local governments with guide to promotion of culture at local levels. The culture legislation will be a catalyst for inclusion of culture in sustainable development plans. 2. Mapping and undertaking of a national survey on the value of the cultural sector is key to improving policy decisions on the sector. The government through the ministry responsible for culture to spearhead a national survey on the cultural sector. The national survey should engage both private sector and civil society to ensure that data collected is credible. 3. Implementation of ongoing education policy reforms to include creative arts and culture in the school and college cariculum is important to improve skills in the sector through eduaction and training. It is important for the ministry responsible for culture and eduacation to further engage on policy direction on how to link the talents from the school music and drama festivals with the industry to help link talent with industry. 4.Continued Disseminationand monitoring of the implementation of the convention to policy makers, cultural actors and civil society to enahnce particiaption and cultural. Further sensitization of policy makers and opinion leaders on importance of sulture in suatainable development for example sensitization of parliamentarians and local government elected leaders is required to ensure prioritization of passing of laws and policies to support protection and promotion of the diversity. 5. Designing of a stategy for mobilization of resources from parners and private sector to support the implementation of the convention by different stakeholders.

Steps planned for the next 4 years:

1. Awareness creation programme- Enhance sensitization programmes to enhance awareness raising on the convection at county levels. Though several diasemination workshops have been undertaken at the national level thre is need to focus on county governments and grassroot communities and artists.
2. Strengthening of stakeholder's participation in implementaion of the convention. Though Civil society organization participation in policy reforms and programmes has over the last four years greatly improved there is need to expand the particiaption and networks of grassroot organizations to improve governance at both levels of governments. Civil society organizations should also focus on enagement in implementation and monitoring and evaluation cultural programmes.
3. Development of tools for national survey on contribution of the cultural and creative sector to the economy to faciliate national survey on cultural statistics.The first step in undertaking of the national mapping exercise will be development of the research tools, and defination of the categories under the sector. Mobilization of necessary resources will alos be a key step to achieve the the national data.
4. Stregthen international cooperation through bilateral and multilateral protocol focused on enhancement of production capacity and market acess of cultural goods and services. kenya can graetely benefit from international cooperation on in regard to promotion of the sector and therefore should focus on strategies to engage and leverage on varous existing oppotunities to enhance the capacities of communities and cultural actors to benefit from their cultural expressions and creative works.

5. Continual policy reforms that to improve the environment and conditions underwhich artists and communities create. produce and distribute cultural goods and services.

SOURCES AND STATISTICS ANNEXES

1. Economy and Finance

When reporting data in this section, it is important to define the “cultural sector” for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

1.1. Total Flows of Cultural Goods and Services

1.1.a Cultural Goods

(a) Exports in cultural goods	<input type="text" value="0.00"/>	<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>
(b) Imports in cultural goods	<input type="text"/>	<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>

1.1.b Cultural Services

(a) Exports in cultural services	<input type="text"/>	<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>
(b) Imports in cultural services	<input type="text"/>	<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>

1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

(a) Total GDP	<input type="text"/>	<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>
(b) Share of cultural activities in GDP	<input type="text"/>	<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>

Which methodology was used to calculate the share of culture in total GDP?

<p>kenya has not undertaken any official national survey/research to measure the contribution of the culture sector and available reports are fragmented and cannot be authenticated. Methodology on calculation of the contribution on the sector has not yet been

? More information about text formats

1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

(a) Total government expenditure	<input type="text"/>	<input type="text" value="▼"/>	<input type="text" value="N/A"/>
(b) Share of culture in government expenditure	<input type="text"/>	<input type="text" value="▼"/>	<input type="text" value="N/A"/>

2. Books

	Num	Sales, USD	Year	Source
(a) Number of published titles	<input type="text"/>		<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>
(b) Number of publishing companies				
Total all companies	<input type="text"/>		<input type="text" value="▼"/>	<input type="text" value="Not applicable"/>
Small Size Companies	<input type="text"/>		<input type="text" value="▼"/>	

Programme type	Audience share	Type of ownership	Type of access	Remove
Large size	<input type="text"/>	<input type="text"/>	<input type="text"/>	Not applicable

(c) Bookshops and sales

Bookstore chains	<input type="text"/>	<input type="text"/>	<input type="text"/>	Not applicable
Independent Book stores	<input type="text"/>	<input type="text"/>	<input type="text"/>	Not applicable
Book stores in other retail	<input type="text"/>	<input type="text"/>	<input type="text"/>	Not applicable
Online Retailers	<input type="text"/>	<input type="text"/>	<input type="text"/>	Not applicable

d) Translation flows

Number of published translations	<input type="text"/>	<input type="text"/>	Not applicable
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3. Music**(a) Production / Number of albums produced:**

	Num	Year	Source
Physical Format	<input type="text"/>	<input type="text"/>	Not applicable
Digital format	<input type="text"/>	<input type="text"/>	Not applicable
Independent	<input type="text"/>	<input type="text"/>	Not applicable
Majors	<input type="text"/>	<input type="text"/>	Not applicable

(b) Sales / Total number of recorded music sales:

Physical format	<input type="text"/>	<input type="text"/>	Not applicable
Digital format	<input type="text"/>	<input type="text"/>	Not applicable

4. Media**(a) Broadcasting audience and share**

Year	Source
<input type="text"/>	<input type="text"/>

Programme type	Audience share	Type of ownership	Type of access	Remove
<input type="text"/>	<input type="text"/>	- None -	- None -	

(b) Broadcasting media organizations**Year****Source**

▼	Not applicable
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Number of domestic media organizations providing

Ownership:	Radio channels	Television channels	Both radio & television channels	Total
Public	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Private	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Community	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Not specified	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Total	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>

(c) Newspapers (excluding online newspapers only)**Year****Source**

▼	Not applicable
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Publishing format - printed:	Daily newspapers	Non-daily newspapers	Total
Free Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Paid Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Both Free and Paid	<input type="text"/>	<input type="text"/>	<input type="text"/>

Publishing format - both printed and online

Free Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Paid Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Both Free and Paid	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total	<input type="text"/>	<input type="text"/>	<input type="text"/>

5. Connectivity, infrastructure, access

	Num	Year	Source
(a) Number of mobile phone subscribers per 1000 inhabitants	<input type="text"/>	▼	Not applicable
(b) Number of households with Internet access at home	<input type="text"/>	▼	Not applicable

at home

(c) Number of individuals using the Internet

Not applicable

6. Cultural Participation

Percentage of people participating in cultural activities at least one time during the last 12 months

Activity (in %)	Female	Male	Total
Cinema	<input type="text"/>	<input type="text"/>	0.00
Theatre	<input type="text"/>	<input type="text"/>	0.00
Dance (including ballet)	<input type="text"/>	<input type="text"/>	0.00
Live concert/musical performance	<input type="text"/>	<input type="text"/>	0.00
Exhibition	<input type="text"/>	<input type="text"/>	0.00
TOTAL	<input type="text"/>	<input type="text"/>	0.00

Is there any available data on the reasons for the non participation in cultural events?

- No Yes





Main reasons for non-participation (in %).	Female	Male	Total
Too Expensive	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lack of Interest	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lack of time	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lack of information	<input type="text"/>	<input type="text"/>	<input type="text"/>
Too far away	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other	<input type="text"/>	<input type="text"/>	<input type="text"/>

7. Additional clarifications:

eKenya currently has no official statistical data on the contribution of the cultural and creative industries to the National Economy. The country has not undertaken official national survey to measure the contribution of the sector to the Economy. The Current existing data is unofficial fragmented and cannot be authenticated. Though there have been attempts to capture the some sector contribution to the economy by various private plays none of the reports has been confirmed as official data. The Kenya government has not undertaken any national survey or reasech on the contribution of the cultural and creative industries sector. Futher the government has also not developed an instrument / standard to assist and guide collection of cultural data. Further the country has not officially categorized the sectors that fall under its creative cultural industry domains. At the moment the taxation system has not categorized art or creative's and artists and creative enterprises are lumped as business entrepreneurs and it is difficult to pull out data from national systems and practitioners in the sector and artists are classified under general business entrepreneurs categories.

Attachment	Size
specific data from other existing government. Though some private and public organizations have attempted to undertake research on the sector, that data is not standardized and is fragmented. Some of that data is also not verifiable and it is not possible to amalgamate the information. Th	

Additional Annexes (if any):

Attachment	Size
 Programme detailing activities of stakeholder consultation meeting of 14th july on the report	226.5 KB
 List of Participants in preparation of the Report	239.5 KB
 Some photographs of stakeholders consultation forums	20.52 KB
 some_of_the_images_of_the_quadrenial_stakeholder_consultation_workshop.docx	1.65 MB

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