

QUADRENNIAL PERIODIC REPORT ETHIOPIA 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Ethiopia

Date of Ratification:

2008

Officially Designated Point of Contact of the Convention:

Country: Ethiopia

Website: <http://www.moct.gov.et>

Mr.

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Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

The 2005 Convention has been introduced to the creative sectors and their stakeholders by creating different briefing and elaboration processes. The first phase of elaboration of the convention was given to the Ministry of Culture and Tourism as well as its stakeholders by introducing the basic text of the convention. There was a question and answer session and the national experts assigned gave the elaboration and explanation.

The second phase was conducted in Adama, Oromia Region after the Ministry of Culture and Tourism composed a National Team where CSOs and Government stakeholders had full representation. The three-day training was categorized into three phases, where the first phase was a detailed introduction to the convention through the monitoring frameworks and areas of monitoring. In this session, the quadrennial periodic reporting of the 2005 Convention was elaborated by introducing the QPR form and did exercises on how to fill the form. The second

phase of the workshop was conducted by engaging the participants in brainstorming what to potentially report and also debate on topics selected. The third phase was conducted to elaborate on the International Fund for Creative Diversity and how reported topics can be converted into potential topics for competing for the IFCD.

After the interruption of the drafting process because of COVID-19, the drafting process continued by collectively engaging the CSOs and individually meeting with ministries, public institutions, and local governments. The engagement with government stakeholders involved further elaboration of the 2005 convention, data collection, and laying the groundwork for future engagements and works with the stakeholders.

Executive summary:

Ethiopia, reporting for the 2005 Convention QPR for the second time, has gone through exciting transformations and democratization processes. Ethiopia, in the past four years, celebrated a Nobel Peace Prize and the first round filling of the Grand Renaissance Dam, a landmark that is a flagship project for Africa.

The Federal Democratic Republic of Ethiopia's constitution article 41(9) and Article 91(3) precisely show the government duties and responsibilities to protect, preserve, and support the cultural heritage and arts. The constitution highlights the importance of the diversity of cultural expressions in Ethiopia since 1994. Cognizant of the fact that all policies, measures, and international agreements ratified by Ethiopia are proven to agree with the constitutional pillars, the upper mentioned and other various articles pledged in favor of the cultural expressions have gotten ample opportunities and conducive platform both to be underpinned by policies and dignified.

The introduction of a new Prime Minister in 2018 changed the course of Ethiopia and specifically the interest of the creative sector. The impacts on the creative sector started with revisions of laws that directly impact the existence of the creative sector as an initiation to practice and exist. The beginning of the transformation was visible and practical from the grassroots when the Ministry of Culture and Tourism was restructured and got a new Minister with a team that is progressive. Ethiopia also appointed a new focal person and assigned a whole department that will focus not only on the reporting of the QPR of the 2005 Convention but also lead the integration of the 2005 Convention as a whole.

The first report ignited the interest in seeing the creative sector as an important part of economic and social structure and this created interest from all stakeholders which resulted in the development and ratification of the film policy. This was an important and paramount achievement for the creative sector in general and the film sector in specific.

The COVID-19 pandemic was a sweet and sour intervention for the creative sector. The pandemic exposed the tough existence of the creative sector in all of the world. In Ethiopia, COVID-19 has created a significant economic and social impact on the creative sector. In an effective response to COVID-19, precautions have been taken with a historic participation of artists to control its spread, including temporary closure of cultural institutions and the cancellation of art events. To ensure the quick recovery of the cultural sector and its future resilience, the Ministry of Culture and Tourism has held online discussions with key industry professionals and artists on the economic and social impact of the COVID-19 pandemic in the creative and cultural sectors.

Considering the scale and complexity of the crisis the creative sector is facing, the Ministry has proposed a strategy to improve existing support mechanisms for the cultural and creative sector. As a result, creative practitioners were supported to enhance their creativity and transform this crisis into an opportunity, allowing them to contribute better to society.

Ethiopia's QPR is the reflection of the transformation and a practical example of how the Government of Ethiopia is giving space for the CSO to take the lead in managing the creative sector. This report is also a sign of deep commitment and resilience by all creative stakeholders through hard and testing times. This report can be stated with confidence that it was CSO led reporting with more than half of reports submitted by the CSOs. This is an interesting achievement and benchmark that can serve as an example to other Parties of the Convention. This is solely reflected in the ambitions for the next four years expressed by the CSOs. This report is compiled to show not only what has been done but also what the future hold for Ethiopia's Culture and Creative Sector.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Civil Society Organization (CSO)	Ethiopian Visual Art's Association	gaklilumen@gmail.com	
Civil Society Organization (CSO)	Ethiopian Music Art Association	dawityifru2001@yahoo.com	
Civil Society Organization (CSO)	Ethiopian Women Writers Association	lamrotbuna@gmail.com	
Civil Society Organization (CSO)	Ethiopian Audio Visual Association	hailaytadesse7@gmail.com	
Civil Society Organization (CSO)	Ethiopian Dance Art Association	melaku81@yahoo.com	
Civil Society Organization (CSO)	Selam Ethiopia	samuel@selam.se	http://www.selam.se
Private Sector	Gerar – The Creative Hub	semihadera@gmail.com	
Civil Society Organization (CSO)	Ethiopian Theater Art Association	Kalebwalegn@mail.com	
Civil Society Organization (CSO)	Ethiopian Writers Association	GezahegnHabt@gmail.com	
Civil Society Organization (CSO)	Ethiopian Filmmakers Association	desaalegne@gmail.com	
Civil Society Organization (CSO)	Ethiopian Women's Visual Art Association	Ruthy2423@yahoo.com	
Civil Society Organization (CSO)	Ethiopian National Circus Association (ENCA) Consortium	teklu@ethiopiannationalcircus.org	
Public Sector	National Archive and Library Agency	yikunoamlak@gmail.com	http://www.nala.gov.et
Public Sector	Ministry of Women and Children Affairs	euphgedm@gmail.com	
Public Sector	Ethiopian National Theater	Manyazewal2000@yahoo.com	
Public Sector	Ethiopian Investment Commission	Chinamohammed11@gmail.com	http://www.investethiopia.gov.et
Public Sector	Ministry of Education	gasay2020@yahoo.com	http://www.moe.gov.et
Public Sector	Ministry of Labour and Social Affairs	felekejember@gmail.com	http://www.molsa.gov.et/
Public Sector	Addis Ababa University	todissu@gmail.com	

Public Sector	Central Statistics Agency		http://www.aau.edu.et/cpva/academics/ale-school-of-fine-arts-and-design/
Public Sector	Ethiopian Ministry of Revenues		http://www.mor.gov.et/
Public Sector	Ministry of Foreign Affairs	dreamalhabesh@gmail.com	http://www.mfa.gov.et
Public Sector	Federal Urban Job Creation and Food Security Agency	kibru16m@gmail.com	
Public Sector	Ethiopian Intellectual Property Office	wossenmulu@gmail.com	http://www.eipo.gov.et/

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES
Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

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Share of cultural and creative sectors in Gross Domestic Product (GDP):

5.60%

Total public budget for culture (in USD):

110,000,000USD

Relevant Policies and Measures:

Constitution and Establishment of Film Policy

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Tourism
Addis Ababa University Department of Film
Ethiopian Intellectual Property Office
Ethiopian Ministry of Revenues
Ethiopian Filmmakers Association
Ethiopian Film Producers Association
Alatinos Ethiopianist Filmmakers Association
Ethiopia Audio Visual Association

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://en.unesco.org/creativity/file/35352>

Describe the main features of the policy/measure:

To provide a clear policy direction that gives due consideration to value chains, ensures international competitiveness, enhances a democratic culture of good governance, fastens social development, builds peace and unity of citizens, develops our values of tolerance and considerateness to one another, and through it to ensure that the sector's professionals, investors, intellectuals, the society, and the nation, directly and indirectly, benefit from the industry; By giving visibility to all features of the country through film products, to strengthen image building, to create employment opportunities, to protect the vested interests of investors, professionals, and the society in the industry, and to withstand negative external cultural influences; To create a conducive environment that gives the film sector its due place as an artistic enterprise, to provide it with the legal protection that enables it to develop its own national perspective and identity, and thus play a decisive role in the private sector and attain sustainable growth; By creating incentives and an enabling environment for existing professionals and newcomers to the film sector, to make Ethiopia a preferred destination and center for the film industry; By strengthening the sector with professional ethics and trained human power to address deficiencies in perception, skills, and knowledge reflected in the course of producing, distributing, recording, and screening of films, and by filling gaps in operational and legal frameworks, this film policy has been prepared in line with international practices to create an enabling environment that fosters the all-round development of the sector.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The policy is in the process of implementation. But introducing of objectives and the policy issues to all stakeholders were conducted in all regions of the country.

Financial resources allocated to the policy/measure in USD:

None

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Culture and Tourism

Type of entity:

Public Sector

Ethiopian Ministry Of Revenues

Type of entity:

Public Sector

Addis Ababa University Department of Film

Type of entity:

Public Sector

Ethiopian Intellectual Property Office

Type of entity:

Public Sector

Ethiopian Filmmakers Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Film Producers Association

Type of entity:

Civil Society Organization (CSO)

Alatinos Ethiopianist Filmmakers Association

Type of entity:

Civil Society Organization (CSO)

Audio/Visual Copyright Association

Type of entity:

Civil Society Organization (CSO)

Pitch Day – Addis Ababa University Film Department

Name of agency responsible for the implementation of the policy/measure:

Addis Ababa University Department of Film

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Describe the main features of the policy/measure:

The Ethiopian film industry has been suffering from manpower shortage. To play its role in supporting the development of the country's film industry with trained film professionals, Addis Ababa University (AAU) has started offering a Master of Fine Arts (MFA) program in Film Production five years ago, the first and only graduate degree program in the country. The primary mission of AAU's film program is to provide excellent graduate teaching in the study of cinema and the practice of creating films-- on the principle that the study of cinema and the artistic production of moving images complement one another. Unlike other mediums of art, film making does not just require imagination to bring an idea to life. Paper and pen might allow one to write a book, and paint and paintbrush may produce a painting, but to make a movie, it requires the collaboration of professionals from different disciplines. In an effort to teach its film students the industry-standard film production workflow, AAU's film department has organized the first Pitch Day on June 30, 2018, at Matti Multiplex Cinema, one of the major movie theaters in Addis Ababa. To make the Pitch Day a success, AAU's film department has invited 135 selected students from the following eight colleges to participate in its fall 2018 production course and work in collaboration with film students on 12 film projects: - College of Performing & Visual Arts - Yared Music School - Yoftahe Nigussie School of Theater Arts - School of Law - Addis Ababa Institute of Technology - Ethiopian Institute of Architecture - Building Construction & City Development - AAU College of Business and Economics Students who come from colleges listed above were offered training in: - Production Design - Film Scoring - Costume Design - Visual Effect - Graphic Design - Production Management - Production Accounting - Film Marketing - Copyright Law Following the industry-standard workflow, students have prepared 12 pitch packages for 12 story ideas they've developed in the collaboration process. The pitch packages were presented on Pitch Day to local producers, financiers, distributors, and other stakeholders within the Ethiopian film industry. The implementation of this initiative has offered a strong foundation in understanding the industry-standard production workflow to students as well as the broader film making community.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

As a result of the success of this initiative, five graduate film students were selected to participate at the 75th Venice International Film Festival which was held from 29 August to 8 September 2018. The initiative has given the opportunity to introduce film students to the local film industry. The Pitch Day has also served as a networking event that allowed film students to meet producers, film financiers, distributors, and exhibitors who were interested in collaborating with them. Students who were offered the opportunity through this initiative are now working in the film industry. Thus, the initiative has contributed to the development of the Ethiopian film industry by providing trained film professionals. Moreover, the students have learned how to get into the local film industry.

Financial resources allocated to the policy/measure in USD:

None

Partner(s) engaged in the implementation of the measure:

Ministry of Culture and Tourism

Type of entity:

Public Sector

Addis Ababa University Department of Film

Type of entity:

Public Sector

Alatinos Filmmakers Association

Type of entity:

Civil Society Organization (CSO)

Italian Cultural Institution

Type of entity:

Civil Society Organization (CSO)

Matti Multiplex Cinema

Type of entity:

Private Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

Ethiopia Broadcasting Authority

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

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DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): NO

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): NO

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): NO

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation,

incubators, etc.): NO

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: NO

Relevant Policies and Measures:

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PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

Dialogue to revise the cultural policy

Wolqite University and Ministry of Culture Brainstorming Sessions on producing white paper for the creative sector in regards to sector-based trust funds, film standards, bilateral agreements

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

Revision of Civil Societies Law

Name of agency responsible for the implementation of the policy/measure:

Ethiopia Civil Society Organization

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.abyssinialaw.com/uploads/1113.pdf>

Describe the main features of the policy/measure:

The Federal Democratic Republic of Ethiopia has a federal government system and follows the civil law tradition. On March 12, 2019, the government of Ethiopia enacted a new law on civil society organizations (CSOs), the Organization of Civil Societies Proclamation No. 1113/2019 (CSO Proclamation). The CSO Proclamation replaces the Proclamation of Charities and Societies No. 621/2009 (2009 Proclamation). Under the CSO Proclamation, directives and regulations issued in relation to the 2009 Proclamation will remain in effect for one year, to the extent that they do not conflict with the provisions of the CSO Proclamation. Given the relative newness of the CSO Proclamation, some of its provisions have not yet been fully implemented. This Note seeks to provide an overview of the CSO Proclamation's framework for not-for profit CSOs in Ethiopia, with the understanding that the rules and practices associated with CSOs will continue to develop and solidify as the government begins to fully implement the CSO Proclamation and issue clarifying regulations and directives. Accordingly, foundations should check with local experts to obtain updated information before engaging in international grant making. Among the visible changes that directly benefit the Creative and Culture Industry are the restructuring of how CSOs can be constituted and administered. This restructuring has and will help Creative CSOs to be constituted easily and be more functional and effective to their community and ecosystem. The other paramount revision is in regard to the funding acquiring mechanism. Before the revision, CSOs were restricted in mobilizing funds especially from abroad. Now, after the revision of the CSO Law, CSOs are now able to mobilize 100% of their fund from wherever they are capable. The other paramount revision is the implementation of an income-generating mechanism to help CSOs be sustainable. This revision will help the Creative CSOs generate income besides any kind of means of finance.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

After the revision of the CSO law, several CSOs from the creative sector were formed. CSOs from Circus, Dance, DJs, Photography, Gamers, and the like have been formed since the revision of the CSO Law in 2019.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ethiopian Writers Association

Type of entity:

Civil Society Organization (CSO)

Zema Be'er Ethiopian Women Writers Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Women Visual Artists Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Visual Artists Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Dancers Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Circus Association Consortium

Type of entity:

Civil Society Organization (CSO)

Ethiopian Theatrical Arts Professional Association

Ethiopian Actors/Actress Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Filmmakers Association

Type of entity:

Civil Society Organization (CSO)

Alatinos Ethiopianist Filmmakers Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Fashion Designers Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Models Association

Type of entity:

Civil Society Organization (CSO)

Ethiopian Musicians Association Consortium

Type of entity:

Civil Society Organization (CSO)

Gerar - The Creative Hub

Type of entity:

Private Sector

Visual Art for Development and Economic Progress – National Capacity Building for Visual Artists and Showcasing of Works of Visual Artists

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Tourism

Wollo University

Cultural domains covered by the policy/measure:

Visual Arts

Describe the main features of the policy/measure:

The Ministry of Culture with the collaboration of Wollo University and Dessie Education Bureau hosted a nine-day national-level capacity development for Visual Artists from all regions of Ethiopia in Dessie City located in Wollo, Amhara Region. The capacity development session included a panel discussion and presentation of research papers on Ethiopia's Ancient Painting where subsequent training was given. The prime intention of the capacity building is to create awareness and promote the visual art of Ethiopia by bringing past experience and integrate it into the modern approach. In doing so, the effort of capacity building is to elevate the visual art sector so that the visual art professionals create economic value for themselves and others in the visual art sector. The capacity building was concluded with an art exhibition. The capacity building has created opportunities by bringing different key stakeholders from all regions that can create a more collaborative platform and develop the visual art sector from several perspectives that will increase the engagement among stakeholders from Government and CSOs. The capacity building has brought together more than hundreds of participants and engaged twenty first-time artists from all regions with the collaboration of CSOs based in Addis Ababa, namely Ethiopian Women Visual Artist Association and Ethiopian Visual Artists Association. Teachers from the Wollo University, students, youth, and women were among the participants that were engaged in the capacity building. The event has also engaged stakeholders from the governing bodies of the Dessie Education Bureau.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The result achieved by the capacity building is that trainees were enabled to translate their experience from the training to their respective regions and engagement points. Although data is being documented on the direct impact, there have been initiatives where impacts of the training were observed. This has also increased the engagement of CSOs from the creative sector with universities and government bodies.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Wollo University Theatre and Music Department

Type of entity:

Public Sector

Debub Wollo Zone Administration

Type of entity:

Public Sector

Debub Wollo Culture and Tourism Bureau

Type of entity:

Public Sector

Dessie City Administration

Type of entity:

Public Sector

Dessie Culture and Tourism Bureau

Type of entity:

Public Sector

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

-

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

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FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Cultural management

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

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Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

Cultural Exchange in Venice, the 75th International Film Festival

Name of agency responsible for the implementation of the policy/measure:

Addis Ababa University

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Describe the main features of the policy/measure:

Addis Ababa University (AAU) has started offering a Master of Fine Arts (MFA) program in Film Production five years ago, the first and only graduate degree program in the country. This program has been established to create highly trained filmmakers with a strong foundation for understanding cinema and its relation to culture, history, technology, and aesthetics. The primary mission of this film program is to provide excellent graduate teaching in the study of cinema and the practice of creating films on the principle that the study of cinema and the artistic production of moving images complement one another. AAU's film program moreover advances the transnational understanding of cinema by organizing cultural-exchange trips to local and international film festivals. On August 30, 2018, AAU's film department has organized a cultural exchange trip to the 75th Venice International Film Festival in collaboration with the Italian Cultural Institute and Mediterranean Universities Union (UNIMED). A team of five graduate film students led by their instructor has traveled to Venice, Italy with five film projects to participate at the film festival. The film projects were selected out of 12 story ideas developed at AAU's film department. Prior to the trip, the five projects were presented to potential producers and financiers during the first-ever public "Pitch Day" on June 30, 2018, in Addis Ababa, also organized by the film department. The students were able to participate in special meetings in Venice with important film professionals during the Festival. The students were given the opportunity to present their pitch packages that include story, visual, and sound structure of their film projects to producers and agents to compete in the wider international film market. In addition, the students had the chance to watch all films in competition at the festival, especially those with cultural differences related to themes. Their instructor has also served as a jury member of the UNIMED award to select a film that better represents Cultural Diversities.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The cultural exchange trip to the 75th Venice International Film Festival has given the opportunity to introduce the film students to the international film community, to network with other filmmakers, and to meet

producers who were interested in collaborating with them. Moreover, it encouraged the students to participate in other film festivals throughout the world. They have also improved their skills in pitching their film projects to producers and distributors and compete in the wider international film market. As a result of the success of this initiative, acclaimed filmmakers and scholars from Italy, including Prof. Antonio Falduto and Jacopo Quadri, have visited the film department at Addis Ababa University to give workshops to our graduate film students. Also, film stories pitched by AAU's film students at the festival have inspired Italian producers to produce films with Italo-Ethiopian story lines which will strengthen cultural ties between Ethiopia and Italy. Through the implementation of this initiative, cultural exchanges and mobility of artists have been increased. Above all, the trip has supported AAU's vision in making its film program the best film program in Africa, where the next generation of African filmmakers comes to study cinema and the practice of making films.

Partner(s) engaged in the implementation of the measure:

Addis Ababa University Department of Film

Type of entity:

Public Sector

Italian Cultural Institute

Type of entity:

Private Sector

Cultural Exchange through Theatre Festivals

Name of agency responsible for the implementation of the policy/measure:

Ethiopian National Theater

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<http://www.ethiogr.org>

Describe the main features of the policy/measure:

The National Theatre showcased a theatre titled Barefoot in Athens on the occasion of the centenary of diplomatic relations between Greece and Ethiopia. This show demonstrated the performance of the culture of Ethiopia on Greece literature and it created cultural exchange between the theatre sector in Greece. The festival also created an opportunity for the youth in Greece to understand more of Ethiopia besides the mainstream media.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

10,000 USD

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ethiopian National Theatre

Type of entity:

Public Sector

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES

Relevant Policies and Measures:

-

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)

Creativity and innovation

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 2

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 3

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Relevant Policies and Measures:

Rehabilitation of Wollo Lalibela Cultural Group

Name of agency responsible for the implementation of the policy/measure:

Wollo University

Cultural domains covered by the policy/measure:

Music

Performing Arts

Describe the main features of the policy/measure:

Wollo Lalibela Cultural Group was first established around forty-two years ago and had a sad ending after a regime change in Ethiopia in 1990. It stayed under the Wollo Development Support Association for two years, but the Culture Group could not sustain the burden. After twenty-two years, Wollo Lalibela Cultural Group, by the initiative taken by Dehub Wollo Zone Authority and Dehub Wollo Culture and Tourism Bureau was re-established in 2013. The reestablishment was made possible by recruiting cultural and creative groups focused on music and dance from the local and in 2014 the Wollo Lalibela Cultural Group officially started performing. The purpose of the reestablishment of the cultural group is to bring the vibrant and rich culture of Ethiopian Music as Wollo is the source of four of the Ethiopian Music beats. By bringing different local creatives together, the Wollo Lalibela group can express their culture through the strong root of music and dance. After its reestablishment, Wollo Lalibella Cultural Group further went to produce its album called Marewa, participated in several festivals, and represented the region for the Nations and Nationalities Celebration. The momentum of the Wollo Lalibella Cultural Group started slowing down as the administration and management were becoming beyond the government administration. The major shortcoming for the cultural group is the lack of professional trainers and coaches that can increase the capacity of the creatives. The culture group was also short of budget and hence it was difficult to sustain the group. After being under the Dehub Wollo Zone Authority and Dehub Wollo Culture and Tourism Bureau for four years, in 2016 Wollo Lalibela Cultural group came under the Wollo University to be further rehabilitated and have a defined structure. Wollo University budgeted Forty-Six Thousand US Dollars (One Million Birr) at the time of taking over and worked with the cultural group from a different aspect. The first aspect of support the University made is regarding building the capacity of the cultural group was to introduce a coach that is well experienced in the management of cultural groups. The Wollo University works with its Theater and Music Department to create knowledge and capacity for the members of the cultural group by strengthening their technical capacity. Today, the University has budgeted a yearly budget of Fifty-Three Thousand US Dollars (Two Million Birr). The university also supports the Wollo Lalibela Cultural Group in creating income opportunities by employing PR personnel. The PR personnel finds jobs for the Cultural Group so that they can earn by performing.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The result of the re-establishment and rehabilitation of the Wollo Lalibela Dance Group is that the Culture Group is now managed under a sustainable budget dedicated by the University. Because the University supports the Cultural Group with qualified, professional, and scientific coaching, the introduction and integration of new creatives is much more smooth now. The technical and knowledge base skill the development has also contributed to developing professionalism not only to those who are directly involved but also to those that are indirectly engaged. Today, the cultural group has around thirty-seven members of which fourteen are dancers, eight are instrument players, seven are musicians, one professional coach, and the remaining six with administrative roles. Of all groups, eleven are women.

Financial resources allocated to the policy/measure in USD:

55,000 USD (2 million Birr/year)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The evaluation of the performance of Wollo Lalibela Cultural Group under Wollo University is more of a positive aspect. The evaluation concludes that the Cultural Group is strong in promoting cultural expression and diversity through its maintenance of the root culture and using that as a source of content. The Cultural Group also elevates the image of the University and its region as its participation to further support the

creative sector and create sustainable income for the creatives. The drawback of the Cultural Group is the time it is taking to be self-sustainable. In the evaluation, which the University has identified as a weak spot, is making the cultural group sustainable and stand on its own two feet without the support of the University. The University has further discussed finding means to make the Cultural Group sustainable.

Partner(s) engaged in the implementation of the measure:

Wollo University Theatre and Music Department

Type of entity:

Public Sector

Debut Wollo Zone Administration

Type of entity:

Public Sector

Debut Wollo Culture and Tourism Bureau

Type of entity:

Public Sector

Dessie City Administration

Type of entity:

Public Sector

Dessie Culture and Tourism Bureau

Type of entity:

Public Sector

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: NO

If YES, please provide the name(s) of the strategy and year(s) of adoption:

-

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

Relevant Policies and Measures:

Capacity Building of Ethiopian Creatives in China through Bilateral Agreement with the Government of China and Ethiopia

Name of agency responsible for the implementation of the policy/measure:

FDRE Prime Minister's Office

Ministry of Culture and Tourism

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

With the initiation of the FDRE Prime Minister Dr. Abiy Ahmed, fifty CSO members from the culture and creative sector traveled to different destinations of PR China for capacity building and experience sharing. The opportunity from the bilateral agreement garnered knowledge and exposure that can be translated to the local context. The capacity building and experience sharing session started on August 03 and run till November 07, 2018. The capacity building was led by University instructors and professors in different parts of China where participants from all over the world took part.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The creatives that participated in the capacity building has been mobilized in translating and contextualizing their experience and exposure to their fellow creatives. They have also worked earnestly to create awareness

and promote the creative sector to the general public. These transfer of knowledge has trickled down to regional stakeholders through one day workshop organized by Ministry of Culture and Tourism and CSOs.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The conclusion derived from this engagement is put in two perspectives. The first perspective is creating a knowledge base for the creative sector by integrating culture into higher institutions and opening departments that will be able to create capacity that leads the creative by academicians and practitioners. This will also facilitate the creating of policy documents for creative sectors that will further validate the significant role the creative sector is already playing. The other perspective is to support the creative sector by creating investment opportunities that will allow stakeholders within and outside the creative sector to participate in the economic development by participating in the sector to not only consume but also produce. By creating economic value to the creative sector that is deeply rooted in the culture, there are immense opportunities that can create high economic value if the creative sector is open for investment.

Partner(s) engaged in the implementation of the measure:

FDRE Prime Minister's Office

Type of entity:

Public Sector

Ministry of Culture and Tourism

Type of entity:

Public Sector

China Embassy, Economic and Commercial Council

Type of entity:

Public Sector

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): NO

Data is regularly collected and disseminated to monitor:

-

Relevant Policies and Measures:

-

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

-

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: -

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): -

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): -

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): -

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): -

Relevant Policies and Measures:

-

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

The CSO form was used as a training and awareness creation tool when engaged with the CSOs. The Drafting Team with the help of the Ministry of Culture and Tourism hosted a half-day workshop for 40 participants from CSOs and the workshop was designed in a way that the participants will be filling out one example of a measure and another one of an initiative. Through the process of filling out the forms, the four goals and eleven monitoring areas were discussed in depth. A copy of the CSO form was printed and distributed to all CSOs so that they can exercise with the forms and then use copies to fill out their reports. Along with the CSO forms, explanatory documents we also were given the CSOs. After the workshop was concluded, the drafting team invited as much CSOs as to come and a one on one session was held for all CSOs that came to the drafting meeting. The drafting team broke into groups where an individual managed up to three CSOs. Through this engagement, as many as twenty reports were submitted by the CSOs. The digital platform was also used on daily basis to keep track of reports being collected by the drafting team. The digital platform was also used in organizing the reports as per goals, areas of monitoring, and sectors that have been reported. Most reports were collected in the Amharic language and once all points were expressed well and proofread, the reports were translated to English so that it would fit the QPR. Among the reports submitted to the 2005 convention QPR, 90% of the reports are considered relevant and are included in the report.

GOAL 1 - Support sustainable systems of governance for culture:

Capacity Building on Combating Corruption

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Film Makers Association, desaalegne@gmail.com, +251 939288539

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Describe the main features of the measure/initiative:

In 2017 the Ethiopian Film Makers Association in collaboration with the Federal Ethics and Anti-Corruption Commission of Ethiopia has conducted training on how to raise children and youth with good ethical values, and the role of artists in this endeavor. In this capacity building training government officials, media professionals, and artists (more than 100 in total) has participated. In addition, the training has elaborated on the role of media in nation building and educating youth.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Awareness and knowledge was provided regarding good ethical values. - The discussion platform was created among authorities, artists, youth, and the media.

Constitution and Establishment of Film Policy

Name of CSO(s) responsible for the implementation of the measure/initiative:

Alatinos Ethiopianist Film Makers Association, +251913411145

Ethiopian Film Makers Association, +251913421145

Ethiopian Film Producers Association, +251911825723

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Describe the main features of the measure/initiative:

Ethiopia had its first-ever film policy on November 3, 2017. The trio Ethiopian Film Makers Association, Alatinos Ethiopianist Film Makers Association, and Ethiopian Film Producers Association are highly participated in the preparation of the policy. Throughout the last 40 years, prominent filmmakers and Institutions like The Ethiopian Film Corporation were voicing their vision of Ethiopia to have a film policy for progressive development. But works of drafting, polishing, and getting approval for the film policy is a recent phenomenon. In 2014, The Ministry of Culture and Tourism, legendary film figures, and representatives of Film Associations sat at Adama, Ethiopia, and drafted a film policy. In 2016, Ministry of Culture and Tourism together with representatives from Film Associations, and non-association aligned filmmakers came to an agreement to give the Ethiopian Film Policy a priority and make it have a final shape. The ministry established a task force. The task force worked for six consecutive months day and night to give the Ethiopian Film Policy its final polished form. The followings are the main activities of policy preparation: - A Policy expert gave training for the task force, - The task force discussed in sub-teams and together as a force inquired deeply on every article of the film policy, - Assemblies were organized with the presence of all representatives of the Ethiopian film society and gave their critical remarks, - The task force and the general assembly remarks a document and submitted to the Ministry. The document was a rationale stating what the final version of The Ethiopian Film Policy should look like, - The Ministry invited the the film associations, inquired, discoursed, and debated on the final version of the policy, Finally Ministry of Culture and Tourism presented it to the Council of Ministers and it got an approval.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

UNESCO'S willingness to support implementation of the Ethiopian Film Policy through EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries is a good start.

Creating and Strengthening Film Distribution by partnering with International Media Companies and Online Streaming Platform

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Film producers Association, arsemaworku@yahoo.com, +251911825743/2511911151615

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Describe the main features of the measure/initiative:

Ethiopia is opening the media to international media companies like Canal Plus and several more in the pipeline. The international media companies are now tapping into the vast potential of the film sector to

produce local content for audiences throughout Ethiopia. By taking this opportunity, the Film Producers Association has now partnered with Canal Plus to provide films produced by Ethiopian Producers to the TV Channel. The partnership has created new means of distributing Ethiopian Films by streaming the videos on Canal Plus platforms for a limited time agreed upon while the filmmakers maintain the ownership of their films. This has started to generate immense interest from filmmakers and the Film Producers Association while creating diverse content for the media company. This partnership has also started to show good financial flow by increasing the income of engaged filmmakers by up to three times from currently available means of distribution, which are cinemas and local TV stations. The other initiative taken by the Film Producers Association is creating an online streaming channel called Arkwood. This channel will be releasing films for online consumers that targets the Ethiopian Diaspora. This has also created an income mechanism by monetizing creative outputs for the filmmakers, producers, and the film sector in general.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The association has achieved the main articles from the film policy by securing the producer's economic source and set the standard for product quality. In this regard, the Association has made 350 films available for this partnership for streaming purposes. The other major achievement is the trust built by the producers on the Association as it successfully managed to protect the rights and ambitions from the get-go. This has created future collaborations to produce more films and tap into several opportunities.

Developing Literature Creatives from Interdisciplinary sectors that are out of the Creative Sector

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Writers Association

Cultural domains covered by the measure/initiative:

Publishing

Describe the main features of the measure/initiative:

The Ethiopian Writers Association organizes annual training and awareness creation for people that are not in literature but are potential writers ranging from 10th grade to Masters level given by University Teachers and Practicing Professionals in literature and folklore. The training, which is a certification program is given with other partnering creative sectors like theatre, film, music, painting, and more to the trainees. The training enrolls up to 60 participants with a budget of 35,000 USD (150,000 Br) per year. After training is delivered, the Association provides opportunities to the trained participants to present and showcase their literature work on several platforms like Radio Shows and Public Presentations that are owned and organized by the Association.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The primary results of the training sessions in the past four years has trained and certified up to 240 participants with were not part of the creative industry. And in the past two years, this platform has created the opportunity to publish more than ten books in different languages with more than 30,000 copies printed. Out of the ten books published, Two are children books and Four Poetries in Amharic, Poetries in Tigrigna and Oromiffa, and two novels in Amharic. The other results achieved are how the trained participants are creating awareness of literature art when they are going back to their daily jobs. The trainees have developed

and promote the literature by integrating with their daily jobs and elevating professionalism and creating a strong culture of literature in their ecosystem. The program also worked with high school graduates in orienting and helping them make thoughtful decisions when joining universities in the creative sector. The training has also increased the reading habits and behaviors of students by helping them cope up with their daily routine.

Encrypted Video Display Software Development for Fighting Piracy in Film Sector

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Film Producer Association, arsemaworku@yahoo.com, +251 911 825743/+251 911151615

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Describe the main features of the measure/initiative:

In today's digital world, protecting content has become even more important. Digital piracy is costing the Ethiopian entertainment industry a lot of money. Piracy doesn't just affect the entertainment industry, it's affecting the industry's earning potential while also hurting the economy. It results in significant losses to the overall economy of the country, harming businesses ranging from film production companies to the digital content producers that are driving the digital distribution revolution on the online platform. Considering this problem, the Ethiopian Film Producers Association (EFPA) came up with this initiative to reduce the amount of digital piracy by making content hard to steal. EFPA has collaborated with Science Revolution Earth, a local tech company, to develop an Encrypted Video Display with a budget of \$30,000. With Encrypted Video Display now a mandatory component for local distribution and forensic watermarking being used more widely, anti-piracy measures have become a standard part of the workflow in forty movie theaters in Addis Ababa. Forensic watermarking, which adds a unique, invisible serial number to video content protects film releases, remaining with the content as it is trans-coded, resized, down-scaled, or otherwise altered for distribution. This initiative has helped hundreds of film producers in protecting their works with traceability. If the content is stolen and redistributed, the film producer will know where the stolen content came from. If a film exhibitor misuses a content, it will be tagged by the system EFPA has developed and we can trace back to the exhibitor.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The major obstacle facing many Ethiopian film producers is how to secure distribution for their motion picture without their films being stolen. Through this initiative, the Ethiopian Film Producers Association empowered hundreds of local film producers and content creators to control and protect their works for secured distribution in forty movie theaters throughout Addis Ababa. Many independent film producers have improved their skills required to secure an equitable distribution agreement with movie theater owners. Several capacity building training and workshops have been organized by the Ethiopian Film Producers Association to offer tactics and strategies that can be used to obtain a favorable distribution deal for its members as well as other local film producers. EFPA has also conducted awareness sessions for movie theater owners, which allowed more content to be available in more places in a consumer-friendly way so that consumers can buy a movie ticket to watch their favorite films instead of buying a pirated version. With anti-piracy measures increase in independent film distribution in Ethiopia, many local filmmakers are now able to boost their movie ticket sales and benefit better from theatrical distribution. Thus, allowing filmmakers to secure funding and continue producing films with a better budget.

Establishing DJ Institution for the Development of the Profession

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian DJs Association, +251 911 861 977/+251911122654

Cultural domains covered by the measure/initiative:

Music

Describe the main features of the measure/initiative:

The Ethiopian DJs Association has been active for more than five years and it has up to 10 thousand members from all regions of Ethiopia. The main purpose of the association is to nurture, develop, and advance the professional skills of its members by developing the professional standard of the sector. The Association constituted an institution to provide professional support to its members by creating short training and workshops with various stakeholders to provide professional support to its members. The association also earnestly works with women DJs by encouraging them to perform and also open new opportunities to emerging women artists.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Since the establishment of the Association, the number of female DJs has increased - The conducted training workshops were effective - Holds effective discussions with club owners to increase the income of DJ's and create more jobs for youths - The association has worked to ensure that the rights of the professionals are respected and protected by law.

Expanding the Circus Art Through Capacity Building

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian National Circus Association (ENCA) Consortium, teklu@ethiopiannationalcircus.org, +251911712640

Cultural domains covered by the measure/initiative:

Performing Arts

Describe the main features of the measure/initiative:

For many young people in Ethiopia, the circus is not just an art form; it is also a source of pride. Therefore, the Ethiopian National Circus Association (ENCA) strongly believes that engaging young people and teenagers in this field would facilitate a safe environment in supporting themselves physically as well as mentally fit and healthy. By recruiting 10,500 new youths and teenagers from Amhara, Tigray, Benishangul-Gumuz, Oromia and Southern Nations, Nationalities, and Peoples' Region, as well as Addis Ababa and Dire Dawa city administrations, skill development training, were provided in various circus art techniques, including juggling, balance, acrobatics, contortion, hand voltage act, and Ekran circus. In order to make the Ethiopian circus artists popular in the International market of contemporary circus, ENCA has worked in collaboration with international trainers to increase the level of professionalism of the Ethiopian circus artists operating in all circus groups throughout the country. This initiative supported thousands of Ethiopian circus artists sign contracts with various major circus companies, including Cirque du Soleil, the largest circus company in the world. As a result, Ethiopian circus artists are able to earn a living for themselves and their families. They have also contributed to increasing the country's foreign exchange earnings. To make this initiative inclusive, The Ethiopian National Circus Association has developed and promoted performance ideas to have people with disabilities involve equally in all shows. As result, two Ethiopian circus artists with disabilities were cultivated and become world-renowned circus performers. Playing its role in solving the

shortage of circus performance materials in the country, ENCA provided training and workshops to its member to support the design and produce circus materials locally. In addition, standards and designs to manufacture circus mattresses have been provided to local mattress manufacturers to make performing materials available in local markets. Overall, the implementation of this initiative has contributed tremendously to the development of circus art in Ethiopia.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

As a result of this initiative, circus art skill development training has been offered to 10,500 circus artists working under 53 circus groups, of which 6,510 of them were women. Also, skill development training in music, dance, and circus have been designed and offered to 150 people with disabilities, which two of them are now world-renowned circus performers and serve as role models for others. In addition, 588 circus artists have been recruited from 13 world-class circus shows that have been produced locally. These artists have been offered short and long-term contracts in the international circus market. They have also participated in numerous international festivals and won 12 gold, 14 silver, and 9 bronze medals as individuals as well as 9 silver and 6 bronze medals as a team. Following the international standard, circus training and performing materials have been manufactured locally and donated to 13 circus groups operating throughout the country. Furthermore, training mattresses were collected from charitable organizations and distributed to additional four circus groups under the consortium.

Felega: Bringing Back Azmari's to the Creative Platform

Name of CSO(s) responsible for the implementation of the measure/initiative:

Fendika Cultural Center

Cultural domains covered by the measure/initiative:

Performing Arts

Describe the main features of the measure/initiative:

Fendika Cultural Center embarked on a journey to revive the culture of Azmaris, musicians that use only one or two instruments, and are an integral part of the vibrant and deep rooted traditional music of Ethiopia that existed for more than 300 years. The lively Azmaris are very creative and highly talented in improvising, creating, and translating messages of important significance using music. They have served their communities as a status quo and messengers and now they are somehow surviving by working in weddings, religious ceremonies, and mostly being nomads going from bars to bars collecting tips for their glorifying kinds of music. Fendika launched a project that brought 12 Azmaris, age from 18 to 32, from Gondar and Wollo of Amhara Region, Selalle Fiche of Oromia Region, and Mekelle of Tigray Regions to build their capacity and exposure, and connected them with 6 prominent and successful Azmaris in Addis Ababa. The platform researched and found how disadvantaged these groups of creatives are and crafted a project that sheds light on the lives of Azmaris and worked to create awareness of their lives and struggles. The project aimed at creating sustainable financial capacity by converting their talent into income. This project has created the opportunity in enabling the Azmaris to promote and keep the vibrant ancient culture of the tradition of Azmaris. This has helped the Azmaris in increasing their confidence and garner support. Fendika hosted a 20 days workshop where technical training was provided to the trainees. They were trained on how to manipulate their skills in playing and using different instruments. The workshop also worked on developing the vocal skills of the Azmaris. The workshops were more practical and backed by the discipline and ethics of the culture of Azmaris so that they can express the culture to Azmari proudly and honestly. This will create continuity in transferring the culture of Azmari strongly and invite more young creatives to be interested to

pursue this as their career. The workshop also opened an opportunity for the trainees to train on the job by performing in different events that hosted different types of audiences organized by Fendika. The trainees were part of Fendika's Cultural Group and the performances created balance in the expression of culture by integrating music, dance, and Azmaris as one. The events took place at Alliance Ethio Française, Fendika Cultural Center, and Jupiter Hotel that hosted more than 800 audiences for all events. The last event was hosted on the Epiphany Celebration locally known as Timket Festival Yeka Michael that Fendika hosts and participates in. This event has attracted more than 1,500 Audiences.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The workshop has achieved results on many levels starting from creating more awareness of the lives of Azmaris and their creative input to the Cultural Expression of Ethiopia. The workshop created more opportunities for the Azmaris in creating opportunities by creating platforms where the Azmaris are proud and confident to perform. This has also helped in creating sustainable income for the Azmaris. The workshop has also enabled the Amzamaris in upgrading the ethical and professional practice of Azmaris. The aim to further achieve more results by saving Azmaris from poverty has been a success. The workshop was backed by a press conference where the project got news and media coverage. There is also an hour long documentary produced to capture the process and result of the engagement.

Film Epistemology, Information and Awareness Raising Sessions

Name of CSO(s) responsible for the implementation of the measure/initiative:

Alatinos Filmmakers Association

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Describe the main features of the measure/initiative:

The Alatinos Filmmakers Association's (AFA) Weekly Capacity Building and Film Awareness Raising Session offers a unique program to explore and experiment on the process of film making, film philosophies, film techniques, new technologies, film genres, and styles. Through this initiative, AFA has created a platform where acclaimed local and international filmmakers share their vast experiences in screenwriting, film production, and distribution to its members as well as the film making community of Addis Ababa and its surroundings. The program has also supported members of the Alatinos Filmmaker Association in understanding the digital world. As a result, hundreds of local filmmakers are now able to benefit from digital distribution platforms. Throughout the years, thousands of filmmakers and film scholars have benefited from the weekly sessions. Especially, this initiative offered a strong foundation for young filmmakers who do not have the opportunity to go through a formal film school in understanding cinema as a multilingual and multinational endeavor. As its primary mission, AFA has provided workshops and training in the study of cinema and the practice of making films. The program moreover advances the production and scholarly understanding of films by inviting acclaimed film scholars and filmmakers from Europe and the U.S.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

As a result of training and workshops we have offered through our weekly programs, hundreds of young filmmakers started their journey into film. This initiative has provided practical know-how to get young

filmmakers' ambitions off the ground, fulfilling their burning desire to enter the professional world of film. AFA has offered the guidance they need to get started, as well as the opportunity to create their first portfolio under the supervision of experienced tutors. The short training AFA offered was the perfect solution for young filmmakers who are unable to commit to several years in a university or enroll at a formal film school. The benefits of our weekly programs are wide-ranging and prove invaluable in the film school environment, letting our members simultaneously learn and practice the skills needed for the job. This initiative has also supported professional filmmakers in benefiting from digital distribution. Moreover, an informal film society has been created through this initiative.

Film Productions to Increase Awareness

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Film Makers Association, desaalegneh@gmail.com, +251 939288539

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Describe the main features of the measure/initiative:

By Collaborating with the Ministry of Culture and Tourism, The Ethiopian Filmmakers association along with Ethiopian Film Producers Association and Alatinos Ethiopian Film Makers Association and by involving Theatre Professional Association has produced five educational films on different issues to create awareness among the society.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- The associations has helped professionals to benefit economically. - Through awareness creation productions and various outreach activities, the association has had an active role to educate society about key social and political issues.- Relationships and partnership with other unions and similar associations has strengthened.

Selam Ethiopia's Initiative to Support and Strengthen Cultural Infrastructure

Name of CSO(s) responsible for the implementation of the measure/initiative:

Selam Ethiopia

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Music

Performing Arts

Website of the measure/initiative, if available:

<http://selam.se/news/successes-chall-es-and-prospects-of-circus-forum-in-ethiopia/>

<http://selam.se/news/culture-leads-the-way-i-etiopien/>

<http://selam.se/news/pressrelease-the-establishment-of-the-amhara-regional-circus-association-took-place-on-november-2-2019-in-bahir-dar/>

Describe the main features of the measure/initiative:

Selam Ethiopia has been able to connect experts and stakeholders in the culture and social affairs to advocate and share solutions for the occurring problems through a discussion platform entitled "Selam Culture Forum". These forums have been used as spaces to discuss and debate key cultural issues. A Forum was jointly organized by Selam Ethiopia, the Ministry of Culture and Tourism (MoCT), and the Ethiopian Film

Producers Sectoral Association (EFPSA) that brought together a wide range of stakeholders from the Ethiopian film industry to discuss the implementation mechanisms of the Ethiopian Film Policy ratified in November 2017. The policy envisaged creating a sustainable local film industry that can competitively produce films focused on traditional thematic values of the country. It also covers various issues of capacity building, production technology, distribution, innovation, artistic freedom, cultural diversity, and intellectual property among others. The Forum marked a new milestone for the Ethiopian film industry as participants started taking practical steps to implement the policy, where the expected outcomes are: Creating shared understanding through familiarization of the policy to stakeholders, the formation of a task force or another entity as required that shall develop an implementing instrument: such as drafting clear rules, regulations, and procedures to be published in the form of a guideline or a manual among other benefits, the expected instruments shall: Identify priority areas within the film sector that need support and the investment define and clarify technical terms and specifications. Participants were also acquainted with the experiences of Nigeria by Mr. Fidelis Duker, Festival Director and Filmmaker of Fad Productions Ltd who elaborated: the Nigerian Film Policy and implementation; film distribution techniques; and how the Nigerian film sector managed to create an industrial film company and survive from being dominated by foreign-made films. Another Forum in Addis Ababa. Representatives from key political parties have expressed culture as an integral part of their political programs. However, participants and political party representatives have emphasized the need for explicit culture policy in their political programs. Besides, the political parties have promised to come up with their respective culture policies and present on the forum if Selam would be able to organize a similar discussion form for the future. Approximately 48 participants from political parties, artists, diplomats, and journalists attended the panel discussion on this culture forum. A continuation of this forum was organized in Addis Ababa, as it was held with the aim of creating a platform for discussion, share experience on culture policy development and advocacy. It was started with the presentation of culture policy documents produced by the EPRDF; ruling party and Ethiopian Citizens for Social Justice (ኢ.ዜ.ሪ.ሚ). The latter presenter has pointed out that most of the political parties, including the incumbent party, did not consider culture as a key component of their political programs. The forum participants representing different political parties have also reflected similar ideas and stated that they are in the process of developing explicit policy documents for culture. Finally, Selam has affirmed its commitment and promised to take the initiative to organize a national forum to sensationalize the issue and give the opportunity to political parties and culture actors to discuss and advocate cultural issues. After conducting a situational assessment and having a series of discussions with different circus teams in the country Selam has revealed the existing problems the sector has been suffering from on a culture forum held in Addis Ababa. The most significant problems of the sector identified are ranging from awareness to structure; astonishingly, the sector lacks governmental institutions mandated to register and provide support to circus teams. Given the paramount importance and untapped potential of Circus has been exhibited by the performance of Ethiopian Circus teams that have managed to present their work at different international stages and honored their country. Circus has not gained considerable attention and remained to be looked at by the government. In light of this, Selam Ethiopia has taken the initiative and intervenes on the matter through awareness-raising platforms such as prepare panel discussions and organize circus showcases which are believed to help major actors to take legal actions in the governmental systems. The forum was organized with the aim of highlighting the major challenges the sector is suffering from and create a platform for circus teams in the country to work together towards strengthening the sector. Besides, the program has been used to practically show the extraordinary talents and untapped potential that Ethiopian circus teams have. About 158 participants; Circus Professionals from different Circus teams, and Federal and regional government authorities; Culture and Tourism, Sports Commission, Youth affairs have taken part in the forum. The program has played a significant role in raising awareness of stakeholders about the challenges of Circus in Ethiopia.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Measures were taken to establish different associations. For example, a circus association is being established in different regions. - National task force was established to follow up on the implementation of Ethiopian film policy. - Awareness was created for sectoral actors and government bodies about the new Film Policy. - Government bodies and other stakeholders are advocated on key transformational issues for the culture sector. - Calls for an integrated and responsible action for cultural actors and decision makers were made.

Selam Capacity Building / Knowledge Brokerage Initiatives

Name of CSO(s) responsible for the implementation of the measure/initiative:

Selam Ethiopia

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Website of the measure/initiative, if available:

<http://selam.se/news/inner-vision-graduation/>

<http://selam.se/news/selam-talk-addis-ababa/>

Describe the main features of the measure/initiative:

Selam has been involved in knowledge brokerage initiatives mainly capacity building training by highly qualified professionals to upgrade the skills of Ethiopian musicians, sound engineers, artists, filmmakers, and other professionals. The capacity-building activities also include material support for young unestablished youth artists on various topics. To mention some: Technical training on the effective use of the internet for broadcasting purposes was delivered to young project participants. The training was aimed at raising awareness of youths on ethical and effective utilization of social media and equipping the right holders with the necessary knowledge and skill on content development and production of Internet Magazine, Radio/podcasts, and TV. Besides, the training was also meant to enable the trainees to effectively and responsibly use the internet and digital broadcasting platforms, such as podcasting, blogging, blogging for human rights, freedom of expression, and democracy. The training followed by practical hand on training and assisted by different training aid materials for practical application. After successful completion of the training, participants were made to practically apply the knowledge and techniques they gained from the training. The documentary film making & production training were planned to be conducted in all the projects implementing regional states and city administrations. The capacity building training was aimed at enabling young filmmakers to produce documentary films and use the films as a medium to convey different messages on human rights, democracy, social, environmental, and other cultural issues in their respective languages as well as cultural backgrounds. To this end, Selam has delivered different capacity building training on documentary film making in collaboration with different regional stakeholders. The project participants were trained on the three-film making technical areas: screenwriting, directing, cinematography, and editing techniques. The central focus of the training was equipping participants in effective utilization of the aforementioned filmmaking techniques to advocate freedom of expression, human rights, democracy, and other social and development issues. To this end, more than 16 documentary films were produced by all participants from more than 5 cities. One of the main activities planned to build the capacity of project participants was the provision of training on culture thematic area development. The training was meant to

empower young activists and project participants, so as they would be able to craft thematic content on social and development issues, human rights, gender, and the environment. The culture thematic area development training was conducted in Addis Ababa, Amhara, Oromia, SNNPR, and Tigray. Standard training content and materials were prepared and used for all of the training. A total of 241 (171 male and 70 female) participants have got the training. The capacity building for the circus group involved material and facility support. Through the project support, Circus Sina's training facilities were able to be utilized by the end of December 2018. The work was successfully completed with administrative support from the culture bureaus, and in particular from the local woreda administration which provided its underutilized space for modification of the training space. Another circus group in the Amhara region, Circus Wude, also received material support within this activity period. Selam also rented a training space for the Tigray culture group within the premises of a local high school, 'AtseYohanes'. The culture group is effectively rehearsing and sharing their knowledge and skill with the community in the space. In addition, by partnering with Circus Debre Birhan, as a senior circus organization in the country, took the opportunity further and organized an experience sharing opportunity in its office at Debre Berhan in other 2 regional cities for emerging circus groups. Besides this various networking and capacity building activities were implemented in the period. Different renowned music artists shared their career experiences in music-making and performance to young upcoming musicians. Senior musicians shared the possibilities and potential of music for cultural activism and advocacy which they often utilize to spread their messages. Apart from the technical music skill training, Selam has delivered technical training on studio and sound engineering; various training sessions were carried out in Addis Ababa, Oromia, Amhara, and Tigray Regions. The training was accompanied by the practical sound engineering practices for both in-door and out-door musical performances. An initiative was taken on a series of workshops on different thematics as well as awareness-raising and advocacy efforts. Sighted and visually impaired and blind youth combined, can contribute to a decrease of stigmatization and marginalization of blind and visually impaired young people since the project can create a natural space for all the targeted young people to meet and get educated together. The project trained young people in hands-on skills within cultural fields and performed information campaigns and awareness-raising activities about the situation of blind and visually impaired people in Ethiopia. Selam Ethiopia in partnership with Yekignit Awtaroch amateurs' youth association gave three months' music training and practical workshops for two consecutive terms for almost 50 /27-M & 23-F/ visually impaired and blind youth in Addis Ababa. Similarly, in partnership with DebreBirhan Vocational teachers college and Circus DebreBirhana total of 38 /30 M, 8 F/ visually impaired, and blind project participants took music training by professional teachers from the college.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Partners, institutions, and authorities and youths / more than 1500 youths/ working in the culture area are empowered with basic skills and knowledge within music, film media for project participants and groups, Technical workshops on sound engineering, podcast, and culture policy.

Urban Addis Music Training For Youth

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Music Sectors Association Union, dawityifru2001@gmail.com, +251911204292__

Cultural domains covered by the measure/initiative:

Media Arts

Music

Describe the main features of the measure/initiative:

The basic aim of this initiative was to give short-term music skill development training to anyone who has an interest in developing their music skills, particularly to youths in which 50% of them were women. This includes a capacity building training session for those who are already working in the music industry but has some skill and knowledge gap. In addition, the training has been given to musicians with a limited academic background or self-taught knowledge.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

As a result of the success of this initiative, trainees were able to improve their skills in writing lyrics, playing instruments, arranging music, creating a melody, and basic vocal techniques. After the completion of the training, participants were able to produce an album and perform it in various venues. They have also proved their competency as musicians. Also, trainees were able to generate income to financially support themselves and their families.

Reformation of Ethiopian Circus Groups and the Establishment of Circus Union

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian National Circus Association (ENCA) Consortium, teklu@ethiopiannationalcircus.org, +251911712640

Cultural domains covered by the measure/initiative:

Performing Arts

Describe the main features of the measure/initiative:

Circus in Ethiopia has a 50-year long history. In 1992, the circus was first structured in Addis Ababa with 5 major circus branches as well as 13 affiliated circus groups under the title "Circus Ethiopia". Circus Ethiopia has helped circus art to be widely recognized throughout the country in a short period of time. It has also served as the cultural ambassador of Ethiopia globally. However, due to the 2006 Charity and Civil Society Law, Circus Ethiopia has been forced to dismantle because of the lack of funds. Thereafter, circus groups have been operating independently throughout the country. In recognizing the fact that private activities are not conducive to the growth of the sector, several individuals and associations have come together to form a national circus association—the Ethiopian National Circus Association (ENCA) Consortium. Establishing ENCA has greatly helped in leading the sector in an organized manner and getting proper attention and support from the government. It has also supported local artists to be more competitive in the international market of contemporary circus. The Ethiopian National Circus Association (ENCA) Consortium is comprised of 53 circus groups from five regional states, including Amhara, Tigray, Benishangul-Gumuz, Oromia and Southern Nations, Nationalities, and Peoples' Region as well as Addis Ababa and Dire Dawa city administrations. As a result of this initiative, all 53 circus groups have been legally recognized and issued licenses as well as national certificates.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- All 53 member circus groups have been legally recognized and issued licenses as well as national certificates. - The scattered circus sector is now being led in a centralized and organized manner. - Various capacity building activities and experience-sharing activities were conducted. - The Ethiopian National Circus Associations have signed a memorandum of understanding with Culture and Tourism Bureaus of 5 Regional

and 2 City Administrations, allowing circus groups to conduct joint activities with government bodies throughout the country. - All 53 member circus groups have been supported to have their own internal structure in accordance with the Ethiopian law. - Circus artists have come together from all over the country to stand up for their rights and face challenges at the regional and national levels.

Establishment of Copyright Collection Society for the Music Sector

Name of CSO(s) responsible for the implementation of the measure/initiative:

The Ethiopian Music Sectors Associations Union, dawityifrugodana@yahoo.com, +25191 120 4292

Cultural domains covered by the measure/initiative:

Music

Describe the main features of the measure/initiative:

The Ethiopian music sector associations union formerly known as the Ethiopian music association has been leading the movements on the drafting of the Ethiopian copyright law which protects the intellectual property of the artists and recently took a huge step on the establishment of the copyrights collective society. The union is a coalition of three independent associations which are The "Éthiopian music authors association", The "Ethiopian music performers association" and The "Éthiopian sound recording producers association". During the establishing process that took decades, the music associations along with its supporters and copyrights activists were able to have the Copyright and Neighboring Rights Protection Proclamation No.410/2004 was also enacted in 2004. Even though the laws that favor musicians and creators in the music industry were passed, the implementation took many more years. A group of musicians led by the late music producer, author, and guitarist Elias Melka fought harder to make the laws known by the music community and decisive government authorities for the implementation of the laws and the establishment of the music copyright neighboring-rights collective management organization. After three years of severe struggle in December 2019, the Ethiopian music sectors association union led by these fierce musicians finally succeeded in the establishment of The Ethiopian Music Copyrights and Neighboring Rights Collective Management Organization. The newly established CMO has been since working on making music Royalty fees a reality in Ethiopia for the first time ever. The association has also begun to set up collaboration and discussion with notable organizations such as WIPO /World intellectual property organization, and BMAT Spain based CMO regarding the implementation of Royalty in Ethiopian order to receive technology support and other related training.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- The Ethiopian music copyrights and neighboring rights collective management organization is established. - Awareness was created regarding intellectual property rights including copyright. - The union has been able to mobilize the artists to stand together to protect their economic rights. - Artists were organized to involve in other development processes.

Establishment of Ethiopian Dance Art Association

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Dance Art Association, EMAIL: melaku81@yahoo.com, +251911547577

Cultural domains covered by the measure/initiative:

Performing Arts

Describe the main features of the measure/initiative:

The association was established to promote more than 80 nations and nationalities with the main purpose to preserve the dance culture, To register the Ethiopian unique and diverse art of dance in UNESCO Intangible Heritage list and to promote the culture worldwide. to bring dance as a crucial part of the culture and creative sector in Ethiopia artists are coming together and established dance art association. The association is now working to insist establishments of dance training school both public and private. Dance art has a great potential to create employment opportunity , in order to have enough recognition and support as an independent art rather as accompanying art to other main acts in a nightclub or in a private band the association is working with government and other stake holders.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- The establishment of the association has contributed to mobilizing better support for professionals including preparing verification documents for professionals who travel abroad for artistic work as well as the association is being an advocate for the rights of the artists. - Recognizing veteran professionals as well as introducing, networking, and promoting local and international communities - To promote the art of dance around the world to the desired level create job opportunities for the youth in the sector and for lobbying the government to realize the potential of the art and maintain its cultural values.

Creating Awareness and Promoting Ethiopian Creative Sector

Name of CSO(s) responsible for the implementation of the measure/initiative:

Theatre Arts Professionals Association, gashawict@gmail.com, +251911635385

Cultural domains covered by the measure/initiative:

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<http://www.cultureandtourismethiopia.gov.et>

Describe the main features of the measure/initiative:

The Theatre Arts Professionals Association partnered with the Ministry of Culture and Tourism by developing content and using media spots to promote the benefits of being part of the creative sector emphasizing Performing and Visual Arts. The main goals in each spot were promoting the diversity of culture by creating awareness of the creative sector, promoting small-scale cultural industry in the nation, and increase the reading habit of the young generation. With a budget of 10,000 USD budget, the Association brought together creatives from Film and Theatre Sector CSOs to collaborate on the production of awareness creation videos.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Although the result of the achievement of promoting culture and diversity and creating awareness is the contribution of all stakeholders, this initiative remarkably achieved the in creating a positive outlook on creative sectors that are stigmatized by society. This kind of platform creates an opportunity to start conversations and ask critical questions that will bring light to the creative sector.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

Art Exhibitions for Cultural Expression and Flow of Cultural Goods

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Visual Artists Association, gakilumen@gmail.com, +251911612767

Cultural domains covered by the measure/initiative:

Visual Arts

Describe the main features of the measure/initiative:

The Ethiopian Visual Artists Association (EVAA) believes that any development process has an important component of the art. Therefore, EVAA has been taking the initiative to improve quality of life and reduce inequality through different art exhibitions around the country, while creating income-generating opportunities to financially help its members and other local artists. The Ethiopian Visual Artists Association has organized the following six art exhibitions: 1. TITLE: "Art for Peace Social Development" VENUE: Millennium Hall - Addis Ababa, Ethiopia EXHIBITORS: 99 local artists PARTNERS: Ethiopian Ministry of Peace 2. TITLE: "Ye'Emiyen Le'Emiye" VENUE: Millennium Hall - Addis Ababa, Ethiopia EXHIBITORS: 60 local artists PARTNERS: Ethiopian Ministry of Revenues 3. TITLE: "Adwa Pan-Africanism" VENUE: City of Adwa and Addis Ababa EXHIBITORS: 32 local artists PARTNERS: National Theater and Ethiopian Ministry of Culture and Tourism 4. TITLE: "Fundraising for Local Immigrants" VENUE: Alliance Ethio-Francaise and Hilton Hotel, Addis Ababa EXHIBITORS: 60 Local Immigrants PARTNERS: Ethiopian Red Cross Society 5. TITLE: "The First Solo Stamp Exhibition" VENUE: Radisson Blu Hotel, Addis Ababa EXHIBITORS: The Late Artist Belete Belachew's Memorial Show PARTNERS: Ethiopian Postal Service Enterprise and Ethiopian Ministry of Culture and Tourism 6. TITLE: "Addis-1 International Art Exhibition" VENUE: Ethiopian Skylight Hotel - Addis Ababa, Ethiopia EXHIBITORS: Artists from 14 different countries PARTNERS: Local and international individual sponsors (International Partnership)

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Members of The Ethiopian Visual Artists Association as well as other local and international artists were able to contribute directly to the economic and social development through their work of arts. This initiative has proved that arts can contribute directly to economic and social development and that stimulating creativity may lay the foundations for alternative development paths and sustainable forms of culture. This initiative has also served as a cultural exchange platform where local and international artists come together to communicate through their arts. As a result, the initiative supported hundreds of local artists to be engaged in the international conversation at the Addis-1 International Art exhibition. Through the exchange of ideas with artists from 14 different countries around the world, our young artists were able to learn how to break into the global art market and become a player in world markets, as this is critical to the artistic and economic vitality of Ethiopian arts. It has also enormous benefits for the Ethiopian audience. Through this initiative, international partnerships, different perspectives, and new voices have given the local art community the broad roots and shared experience and the confidence that will help it to bounce back from adversity.

Selam Festivals and Tours

Name of CSO(s) responsible for the implementation of the measure/initiative:

Selam Ethiopia, info@selam.se / samuel@selam.se, +251911395963

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Website of the measure/initiative, if available:

<http://selam.se/news/thanks-for-the-first-edition-of-selam-festival-bahir-dar/>

<http://selam.se/eng/events/addis-jazz-festival-2019>

Describe the main features of the measure/initiative:

In light of its objective of promoting culture, Selam has carried out the first regional Selam festival in Bahir Dar, a capital city of Amhara national regional state, in January 2019. Selam Festival - Bahir Dar (SF-BD) was aimed at promoting culture through creative works of local actors and institutions with the central goal of creating platforms for capacity building and creating networking opportunities. In addition, SF-BD has paved a way to showcase local, regional, and global cultural creative works. There are key partners of Selam in the Amhara region that worked hard for the successful implementation of SF-BD. Among these partners, Amhara Region Culture Bureau, Mulualem Culture Centre, Bahir Dar city Mayor Office, and Amhara Mass Media agency are the prominent partakers. Selam festival – Bahir Dar has achieved both organizational and socio-economic goals. With the aim of being one of the most extraordinary flagships of Addis Ababa by attracting various jazz lovers from all over the world during its festival days, Selam Ethiopia in collaboration with Selam Sounds presented a spectacular festival called “Addis Jazz Festival”. This festival was designed mainly to become one of the best Jazz festivals in our continent through professional event organization and presenting world-class Jazz playing artists for its particular Jazz loving audience.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Young people have got a meeting space/platform to network and enjoy music.
- The festival helped event organizers and technicians learn about event organizing, sound engineering, light management, and other techniques.
- Artists were able to travel and show their works.
- Networking was created between local artists and international artists.

Crossing Boundaries Performing Arts Festival and Conference

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Theater Professional Association, kalebwalegn@gmail.com, +251 911 159855

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the measure/initiative:

Ethiopian Theater Professional Association in collaboration with Ethiopian National Theater, Addis Ababa University performing and visual art college, Sundance Institute East Africa theater program participants, Performance studies international (PSI), hosted a festival that brought creatives from twelve different countries from Africa, The US, and the Middle East that participated, performed, showcased their works. More than 200 participants were involved and where 70 were from the 12 countries. This platform created

several opportunities by delivering fourteen individual and group performances, fourteen theatrical performances, twenty-one round table discussions, a keynote speech, and two Workshops

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

This program mobilizes artists from around the world. It has also invited a large number of African artists to the program and the Diaspora community to perform in Ethiopia. We have received numerous performances and conferences from around the world calling for the preparation of the second round of Crossing Boundaries Festival and Conference. This festival has taught the Ethiopian Creative Sector that cultural exchanges and festivals can grow to be cultural centers that create a knowledge base for all African creatives.

GOAL 3 - Integrate culture in sustainable development frameworks:

Circus for Social Development

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian National Circus Association (ENCA) Consortium, teklu@ethiopiannationalcircus.org, +251911712640

Cultural domains covered by the measure/initiative:

Performing Arts

Describe the main features of the measure/initiative:

Ethiopian National Circus Association (ENCA) is a consortium of five regional and two cities administrations circus association. 53 circus groups and organizations are members of the national consortium. The association believes circus should be for all, as it is a tool to convey different social issues of the community. Using theatre for development (TfD) as a model for social transformation, the Ethiopian National Circus Association (consortium) addressed social issues, especially challenges facing women and girls. As components of the TfD, circus, theatre and music were used to convey different messages for communities over five regions and two city administrations. The initiative focused on women's right to education and equal participation in their communities. In addition, the performance raised awareness on social justice, environmental protection, and health promotion on HIV, sexually transmitted diseases, and self-hygiene. The initiative has also promoted inclusion by participating and involving children and women with disabilities in circus, music, and theatre performances. Thus, the initiative has been imperative in realizing the change necessary for the holistic advancement of the Ethiopian policy on disability and women's rights.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The initiative, using theatre for development as a model for social transformation, has given opportunities for direct participation of communities in which they reflected their thoughts and believes after each performance. ENCA has organized awareness events to over 1,100,000 audiences (68% women) within five regional states, including Amhara, Tigray, Oromia, Benshangul, and the Southern Nations, Nationalities, and people's region as well as two city administrations, Addis Abeba and Diredawa. The focus of the event was on women's and children's rights, the importance of education, social justice, and HIV AIDS. The initiative also shows inclusiveness by participating persons with disabilities in circus, music, and theatres

performances. Shows were performed in open markets, public squares, higher educational institutions, and different show venues.

Developing Fendika Cultural Center, A Grassroots Civil Society Organization in Addis Ababa

Name of CSO(s) responsible for the implementation of the measure/initiative:

Fendika Cultural Center, melaku81@yahoo.com, +251 911 54 75 77

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://www.fendika.org>

Describe the main features of the measure/initiative:

Fendika Cultural Center has devoted the last 4 years to build up a grassroots civil society organization that promotes Ethiopian cultural heritage, supports artists of different disciplines, and builds cultural and creative capital for Ethiopia's sustainable development. Fendika is the only locally-owned, multi-disciplinary cultural center in Ethiopia. Prior to Melaku Belay's leadership, which began in 2008, Fendika was an Azmari bet (house of the Azmaris) in Kazanchis, Addis Ababa, where there were 17 similar establishments in the area in the early 1990s. Azmaris are folk musicians adept at improvising songs from current affairs. In an ancient art form, Azmari music allows freedom of expression in a censoring environment. In the last three decades, Addis Ababa's development has crowded out many small businesses, including 16 Azmari bets in Kazanchis. Fendika remains standing, as the one and only Azmari bet in the area, because of Melaku's commitment to indigenous musical heritage and thanks to the support of our local and international friends. Now Fendika proudly presents Azmari musicians 365 days a year. Traditionally, Azmaris only earned tips from customers; Fendika was the first venue in Ethiopia to pay musicians regular salaries so that they can be freer with their creative expressions. Fendika is at the forefront of professionalizing indigenous music, art, and dance in Ethiopia. Our pre-COVID live music program included: indigenous Azmari music (daily, since the 1990s), traditional Ethiopian music and dance by our house band Ethio-color (alternating Fridays, since 2009), Ethiopian Jazz by Negarit Band with dance improvisation (alternating Fridays, since 2016), KAYN Lab experimental Jazz (Mondays, since 2017), and Funk Disciples big band (Wednesdays, since January 2020). Fendika organizes an annual street festival during Timket, the celebration of epiphany in January: we invite folk artists from various parts of Ethiopia to perform their indigenous music and dance on the streets of Addis Ababa, along with Fendika artists. The Fendika touring group, composed of eight artists, perform Ethiopian music and dance around the world. In the past five years, they traveled to more than a dozen countries and performed at more than 50 festivals and venues. For recordings, we have an Ethio-color CD, two Fendika CDs, and three pieces of Vinyl (with the Ex and Large Unit). Fendika's Art Gallery has presented visual artworks by Ethiopian artists of different generations since 2016. In sum, Fendika Cultural Center's work is multi-faceted with the purpose to promote Ethiopian cultural heritage, nurturing artists, and developing cultural, creative, and human capital for our society's sustainable development.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The results are seen in the vibrancy of Fendika Cultural Center's activities: Our weekly concerts attract about 1500 audience members each week, and many international musicians to improvise with their Ethiopian colleagues. Our touring music group has toured to the U.S., France, the Netherlands, Belgium, Hungary, Morocco, Israel, Qatar, Abu Dhabi, Austria, India, and Switzerland during the last four years, performing to

tens of thousands of audiences around the world, many of whom had never heard Ethiopian music and seen Ethiopian dance before. Since July 2016, Fendika Art Gallery has hosted monthly visual art exhibitions, receiving up to a hundred visitors during the opening and many more days as the exhibit lasts. Melaku Belay, the director of Fendika Cultural Center has been recognized in Ethiopia as a finalist of the Ethiopian Person of the Year Award, and internationally with a Visa for Music Tribute in Morocco. Below are some testimonies from our visitors to the effectiveness of Fendika Cultural Center: - Fendika is home to me in Ethiopia, for research, and for my search of things that bind us all as humans. A small, grassroots art center in Addis Ababa, Fendika gives energy, love, and hope to all who pass through their welcoming space, with music, dance, and visual art. The workers and artists of Fendika considered as a family member with such expansive, inspiring love. - FENDIKA is not only a treasure of Ethiopia but also a treasure of the world!

Ethiopian Women's Impression in Art

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Women Visual Artist Association (EWVAA), LEWVAA2019@gmail.com, +251 912 057647

Cultural domains covered by the measure/initiative:

Visual Arts

Describe the main features of the measure/initiative:

The Ethiopian women's visual artist association has been active for over eleven years. From its inception (2016) until 2019 the association prepared more than 8 different Art exhibitions in governmental galleries and cultural centers in Ethiopia and abroad. The main purpose of the association is to promote and publicize professional women's visual artist and their artwork. The association aims to create market opportunities for the artist and provide economic support by creating marketing linkages. Previously, for the past four consecutive years specific for governmental galleries four exhibitions were prepared. These art exhibitions presented at the Ethiopia National Museum Gallery and the rest were open on German Culture, GIZ Ethiopia, Alliance Ethio-Francis, and different art Galleries that mainly found in Ethiopia's capital. In this Art exhibition, only women art artworks were presented.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

□ The association members get local and international experience when they participate in Homebased and abroad exhibitions □ Since the association start showing exhibitions, women's visual artists' association members increases. □ At the time of the exhibitions in different galleries, more than 10,000 people have attended □ The association reaches out and addresses different members of the community that ranges from students to adults. □ Members of the association have benefited financially by selling their paintings and artworks at the exhibition.

Expressing and Promoting Culture through Art of Circus

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian National Circus Association (ENCA) Consortium, teklu@ethiopiannationalcircus.org, +251911712640

Cultural domains covered by the measure/initiative:

Performing Arts

Describe the main features of the measure/initiative:

Ethiopia National Circus Association (ENCA) was established with one of the major objectives of creating a resilient cultural sector in Ethiopia and promoting the diverse and rich culture of the Ethiopian people to the rest of the world through astonishing circus performances. All corners of the world have been reached by a number of young circus troupes and they proudly showed their unique and colorful culture to the international audiences. Now a day the Ethiopian circus art has added a special taste to the current world's contemporary circus art development. The Ethiopian circus uniqueness comes from using traditional music as background, traditional dance, and choreography, typical Ethiopian costume, with a taste of Ethiopian tradition and culture ways of production. Ethiopia has more than 86 Ethnic groups with their own identity: such as typical language, music, dances, myths, costumes, norms, different public holidays, cultural practices (such as weddings, mourning, celebration, etc.), ritual practices, and cultural experiences in general. This deep rooted and divers background is an asset for the culture sector in Ethiopia and these are a medium brings an opportunity for Ethiopian circuses to promote Ethiopian culture in different circus festivals and cultural venues throughout the world. The artistic skill of the young Ethiopian circus artists become high standard and competitive. This brought the sector into the international markets too. In the last 4 years, the Ethiopian circus groups performed over 5,000 shows all over the world at international festivals, Cirque du Soleil, international circus award programs, cruise ships, and TV programs. This opportunity brought wide diverse experiences for the artists, managers, directors, and trainers of the circus groups. Ethiopian circus artists also share to different country's circus artists their best experiences and cultural values and practices. The circus is not only the means to promote the culture of Ethiopia people to the rest of the world and a means of income for a large number of unemployed youth in the country but also it is a way for all young circus artists to taste, enjoy and started practice their culture proudly and helped them a lot to know the cultural practices of their ancestors/forefathers and for being confident enough about themselves. Therefore, the circus is one of the best arts that saving and maintains the Ethiopians' culture in the globalization and to keep shining. Before the establishment of the ENCA all the circus groups in Ethiopia have been struggling to sustain the development of circus and promote the culture of the country in Africa and in the rest of the world. But, it could not bring changes rather the situation became worsen from time to time. Therefore, the establishment of ENCA became very crucial for the development and visibility of circus art in Ethiopia. The establishment of ENCA became realized by 5 regions and 2 city administration circus associations and it brings hope for all the members and gave the power to influence the policymakers of the country to recognize circus as one of the important cultural sector in the country. Not only have these but credits been given for the circus sector for promoting the Ethiopian culture in different parts of the world.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- For the culture promotion, influence and impact it has on art development for long years in the country. The government declared that circus art to be considered as one of the cultural sector and recognition is given for the role it played from the EFDR Ministry of Culture and Tourism. - The initiative created job opportunities for 588 youths in the country and among these 341 are females. - A number of experience sharing and knowledge transfer events were organized for artists, directors, technicians, and trainers by different international circus art professionals here in Ethiopia and abroad. - Cultural promotion has been made for the rest of the world in over 5,000 stages (Performance venues, TV shows, festivals, etc) - International recognition from different Media including, BBC, CNN, New York Times, Al Jazeera, CCTV, and Washington Post. - Acceptance by the international circus industry for the artistic level of performance and cultural diversity approach is implemented. - Circus groups in Ethiopia are practically inclusive. A number of children with disabilities were equally welcomed and actively participated. One young deaf girl tour all around Europe with the rest of her colleagues without any discrimination and change the livelihood of herself and her

parents. - Circus practically ensured in the last four years artistic freedom for the circus artists and circus directors in Ethiopia.

Selam Development Project

Name of CSO(s) responsible for the implementation of the measure/initiative:

Selam Ethiopia, info@selam.se / samuel@selam.se, +251911395963

Website of the measure/initiative, if available:

<http://selam.se/projects/culture-leads-the-way/>

Describe the main features of the measure/initiative:

On April 17th, 2018 Selam Ethiopia launched its three-year project, Culture Leads the Way (CLTW). The project is embedded with the overall goal of strengthening and advancing the participation of cultural actors in development processes through different forms of cultural expression. The project has received financial support from SIDA. Some of the project core activities conducted include: ○ Capacity-building for authorities and institutions; ○ Discussions and activities related to The Role and Challenges of Cultural Centers; ○ Discussions and activities related to The Role of the Art /Azmarí/: Past, Present, and Future; Debre Tabor, held in collaboration with Gonder University and Debre Tabor University. Representatives of different academia, regional, zonal, and woreda government officials of cultural offices, folk musicians and groups, and students of the Theatrical art department of Debre Tabor University participated in the forum. ○ Shaddey Cultural Event and its Relevance; Sekota, is the third Selam culture forum conducted in Amhara regional state. The forum was on “The Relevance of Shaddey Cultural Event”. About 120 participants from public and private institutions, cultural associations, universities, and individuals from the local community; elders, religious leaders, and youths have participated in the forum.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

GOAL 4 - Promote human rights and fundamental freedoms:

Selam Freedom of Expression Initiatives

Name of CSO(s) responsible for the implementation of the measure/initiative:

Selam Ethiopia, info@selam.se / samuel@selam.se, +251911395963

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Music

Performing Arts

Website of the measure/initiative, if available:

<http://selam.se/news/selam-culture-forum-censorship-cultural-struggle-and-freedom/>

Describe the main features of the measure/initiative:

Due to the on-going political reform unfolding in the country, in particular, the political reform process created a positive working environment for the culture sector as the result of the legislative amendment that relaxed civil societies and non-governmental organizations operating in policy advocacy activities. In light of this development, five cultural Forums, focusing on Culture Politics and Identity Dynamics, Politics of Homogenization in Ethiopia, Press Freedom and Censorship, and Challenges and Prospects of Circus in Ethiopia were conducted. The prominent Selam culture forum held in Addis Ababa was on “Politics of Homogenization in Ethiopia: constitutive Projects and new Journalism”. The forum was started with an idea setting presentation on “Politics of Homogenization in Ethiopia and constitutive projects and new journalism”.

The presentation was aimed to assess the role of media in an early democratic state such as Ethiopia by emphasizing the fundamental functions of media in building communities through creating common values. It also pointed out the importance of media in informing and empowering citizens to play active roles in nation-building through political engagements. World press freedom Day is an important day that is observed on various occasions worldwide. Free press and independent media had been targets of political scrutiny and oppression in Ethiopia. The current government, however, has recognized the importance of free press and media for building democratic societies, and it is taking efforts in reforming media laws to encourage freedom of expression and free media. Media is one of the core project activity areas for Selam. To mark world free media day and promote artistic freedom of expression, Selam organized a culture forum and poetic Jazz show on May 3rd, 2019, at Addis Ababa City Hall. This culture forum was organized under the title 'Censorship, Cultural Struggles, and Freedom' and it featured a panel discussion among key stakeholders within the media. The panelists included prominent media personalities, journalists, and academics such as Abebawe Melaku, Temesgen Desalegne, and Dr. Tewabech Bishaw, as well as Semeneh Ayalew. The panel discussion started with each panelist's sharing their perspectives on the freedom and struggles of media and freedom of expression among media actors. For instance, Temesgen Desalegne shared his experiences on numerous oppressive censorships and official intimidations he encountered while working as a journalist and writer.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Stakeholders are advocated on key transformational issues for the culture sector. - Calls for an integrated and responsible action for cultural actors and decision-makers were made.

Selam Ethiopia's Initiatives to Promote Gender Equality and Empower Women Artists

Name of CSO(s) responsible for the implementation of the measure/initiative:

Selam Ethiopia, info@selam.se / samuel@selam.se, +251911395963

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Website of the measure/initiative, if available:

<http://selam.se/news/culture-leads-the-way-i-etiopian/>

<http://selam.se/news/pressrelease-i-have-a-dream-circus-show-tour/>

<http://selam.se/news/press-release-participants-urged-all-stakeholders-have-the-duty-to-sustain-and-pass-shadey-festival-to-future-generations/>

<http://selam.se/news/press-release-participants-urged-women-to-make-a-good-use-of-their-ability-on-the-culture-sector/>

Describe the main features of the measure/initiative:

In August 2018, two large culture forums were conducted in the cities of Mekelle and Bahir Dar with the common focus on increasing dialogue and exchange of ideas to contribute to the development of the Ethiopian culture sector. Key to the conversations was the value of international exchange to promote innovative thinking and to make use of experiences within common challenges and developments for culture sectors and culture actors across national borders. In Mekelle, the forum was organized together with Rahel Art Gallery, one of the project's partners. The forum made use of the ongoing celebration of the "Ashenda Festival", an annual holiday focusing on young girls and women. This thematic also led the way for panel

discussions that highlighted a variety of perspectives on gender equality and women's right, as well as on how culture is able to play a crucial role within these issues – and therefore should be further strengthened. SELAM culture forum was also hosted in Bahir Dar, Amhara Region on August 27, 2018, with key partners in the region, Amhara Culture and Tourism Bureau, and Muluaem Culture Center. The Bahir Dar forum was organized under the theme of 'Strengthening Social interaction Through Culture Expressions'. The panel discussion had four different topics that were suggested by the partners as important cultural development issues that need focus within the region. The topics in the forum were: ○ Roles and challenges for female artists in the cultural sector; ○ Strengthening social interactions through cultural expressions; ○ The Making of Bahir Dar city a city of festivals; ○ The role of the media in the cultural sector "I have a dream", one of the two circus productions and tours planned for 2019, was produced and executed by Circus Debre Berhan (CDB). 18 young artists were involved both in the production tour of the circus. The main objective of the tour was to raise awareness and promote equal opportunity for girls in various socio-economic activities within local communities. In January 2019, the circus team received capacity building training in scriptwriting, directing, choreography, as well as stage management by external and internal resource persons. Succeeding the successful completion of the production of the circus, CDB has prepared a tour plan in Amhara, Addis Ababa, and SNNPR. "I have a Dream" was performed in 8 cities of the Amhara region and 5 cities of SNNPR specifically, in Debre Markos, Bahir Dar, Gondor, Lalibela, Wolldia, Dessie, Kombolcha, and ShowaRobit, Hosa'ena, Durame, Halaba, Arbaminch, and Hawassa. A total of 30 (14 in Amhara and 16 in SNNPR) shows were performed at universities, high schools, and marketplaces of these towns. The overall turnout for these shows was estimated at about 4,821 females and 111,306 males.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Awareness was created at the community level where both genders should have access to the same opportunities at an economic, sociological, health-care, and educational level. - Women artists have got the opportunity and platform to express themselves and their challenges. - Government bodies and stakeholders were urged to take action on supporting women artists.

Women Visual Artist Capacity Building

Name of CSO(s) responsible for the implementation of the measure/initiative:

Ethiopian Women Visual Artist Association (EWVAA), EWVAA2019@gmail.com, +251 912 057647

Cultural domains covered by the measure/initiative:

Visual Arts

Describe the main features of the measure/initiative:

- Ethiopian Women's Visual Artists association has been provided different art training for the community. The association gave training for different 3 elementary schools for over 300 students on March 8, 2016, and the student's age varies between 7-13. - The second training session was prepared in 2016 in collaboration with Kotebe Metropolitan College(University) and our association members prepared training for 70 faculty graduates to provide professional art training. The training was planned as a train-the-trainees approach. And the trainers immediately start teaching their counterparts when they go back to their home town. The program helped the trainers to create awareness about artwork and related areas in their regions. - The association members organize a short workshop in 2017 for 10 primary school teachers targeting more than 50 female trainers with the same principle that the trainers will teach their students. - Every year, our association provides professional support to Ethiopian women visual artists members which are preparing short time capacity building training.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Our association provides capacity building training for its women members every year. As a result of the training, members of the association are producing more works and their artwork will start showing in different art exhibitions, galleries, and related showrooms. - The previous organized three training and workshops results were highly effective - On the training that was prepared for elementary schools, the association choose about 100 students among 300 students who were given the training. This event inspired us to give advice to the school to give more skill based training on fine arts to the students and as a result, encouraged the school to focus on these chosen students. This experience let other schools do the same and we get more calls and proposals after that from various elementary and junior schools to give them similar training on fine arts. - The association has given training for Teachers. The training was prepared on a teach-the-teachers approach. After the training was concluded the trainers immediately start teaching their counterparts when they got back to their home town. The program helped lots of trainers to create awareness about artwork and related areas in their regions.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

Priority 1: Develop policies for all creative sectors Priority 2: Develop institutional frameworks for all creative sectors to develop concrete structural bases Priority 3: Create infrastructures and platforms for creatives and the youth to create, work, research, showcase, and perform Priority 4: Creating a trust fund for the creative sectors in general and specific that will be managed by creative sector institutions. Priority 5: Create Art Council that is built on an institutional framework backed with creative sectors with policies Priority 6: Create a platform where direct engagement with government stakeholders is established Priority 7: Create and establish insurance for creatives, their creative outputs, spaces, equipment, intellectual properties, and wellbeings Priority 8: Creating mechanisms to implement policies and strategic measures for the advancement of the creative sector Priority 9: Introduce art education as a curriculum in primary, secondary, and tertiary levels Priority 10: Develop digital platforms, databases, and centralized info centers for creatives and creative sectors

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Establishment of Creative Departments in Regional Universities

Name of agency responsible for the implementation of the policy/measure:

Ministry of Science and higher Education

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

New degree programs in music, theater, fine arts, film production and literary arts have been established in more than 10 regional universities throughout the country.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

it supports to strengthen the art services

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

One of the main results achieved to implement the convention is the development of policies and measures to improve several laws that engage the creative sector directly. The development of the Film Policy after the submission of the first report can be considered as a paramount achievement. The improvement of laws has come with the change of direction the Government of Ethiopia has decided to go. This has helped the creative sector to further exhaust the opportunities of the convention by coming together to form associations and civil society bodies.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

The main challenge to implement the convention is the lack of structural thinking by the creative sector and the know-how on how the government functions. The challenge from the government side is also structural constitution in managing the culture and creative industry and understanding the creatives and creative sector. The other challenge is the financial constraint to implement existing policies and create new ones that will impact the creative sector. The main solution envisaged is to build the capacity of the government stakeholders by introducing them to the basics of the creative world. It is known that the creative world is artistic in its approach and it needs a certain type of understanding from stakeholders that are somehow far to the backstage of the creative world. The same approach should also be applied in bringing the creative sector practitioners to be savvier in the language of the government stakeholders. This can be achieved by further building the capacity of the creative sector in equipping them with technical knowledge on how policies and measures are crafted and implemented. To overcome financial constraints, the government is taking the initiative and start experimenting to develop a trust fund for creatives sectors. This trust fund will be a sustainable solution for all creative sectors and also stakeholders of the creative sector.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The steps planned for the next four years are to create more structured and resilient creative sector that is equipped with respective policies and structural changes. By prioritizing the development of policies for all of the sectors in the creative industry, the Convention can be explicitly applied to create opportunities for creative practitioners, the youth, and create an impactful creative sector. The other planned endeavor is to create platforms for stakeholders involved in understanding the Convention not only as creative practitioners but also as potential stakeholders that support the creative sector to be more strong. Ranging from IT, Legal, Finance, and the like, can be a strong addition to the players of the creative sector in bringing more value to create a substantial creative sector.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this

periodic report. Please provide the title and a description of the main content of the document in English or French.:

Attachment

 Ethiopia Civil Societies Proclamation (Revised)

 Film Policy of the Federal Democratic Republic of Ethiopia

SUBMISSION

Designated official signing the report:

Title: Ms.

First name: Bezunesh

Family name: Meseret

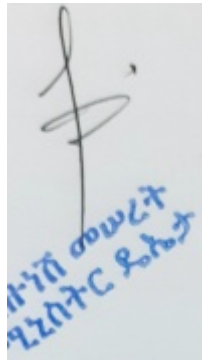
Organization: Ministry of Culture and Tourism

Position: State Minister of Culture

Date of submission:

2020

Electronic Signature:

A handwritten signature in blue ink, consisting of a stylized vertical line with a loop at the top and a horizontal stroke. Below the signature, there is Amharic text: "በኢትዮጵያ ጥበቃ ሚኒስቴር" (Ministry of Culture and Tourism of Ethiopia) and "በአዲስ አበባ" (Addis Ababa).

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