

# Why not art?

An investigation into the culture of private sector support for core creative arts in Ethiopia.

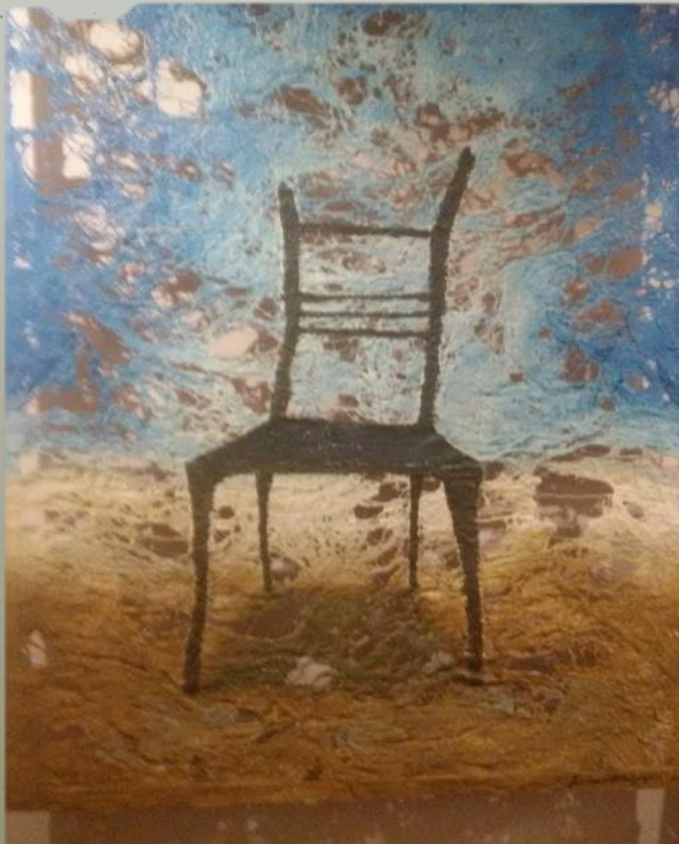


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## Table of Contents

List of figures.....	3
Abstract.....	4
<b>1 Introduction.....</b>	<b>6</b>
1.1 Research problem.....	6
1.2 Motivation.....	8
1.3 Societal relevance .....	8
1.4 Scientific relevance .....	9
1.5 Research question .....	10
1.6 Structure.....	11
<b>2 Literature review .....</b>	<b>13</b>
2.1 What are creative industries? .....	13
2.2 CI market size .....	17
2.3 Creative economy and African policy discourse.....	18
2.4 CSR in developing countries.....	21
2.4.1 Private sector support for the core creative arts .....	26
2.5 Ethiopia cultural history .....	29
2.6 Strategic CSR.....	33
2.6.1 Private/public partnership.....	36
2.6.2 Philanthropy .....	38
2.6.3 Sponsorship.....	38
<b>3 Research Methodology .....</b>	<b>42</b>
3.1 Sample selection .....	43
3.1.1 Businesses.....	44
3.1.2 Section of creative industry sample .....	45
3.2 Semi-structured interview design.....	45
3.3 Data collection .....	47
3.4 Ethical considerations .....	48
3.5 Coding.....	49
<b>4 Findings.....</b>	<b>50</b>
4.1 Practice of CSR in Ethiopia .....	50
4.2 Forms of support.....	52
4.2.1 Support from private sector .....	52
4.2.2 Alternative sources of support .....	55
4.3 Constraints to the growth of the core creative arts in Ethiopia .....	56
4.3.1 Policies on creative industries in Ethiopia .....	56
4.3.2 Creative community's willingness to receiving support from private sector.....	58

4.4	Motivation.....	60
<b>5</b>	<b>Discussion.....</b>	<b>63</b>
5.1	Lack of pressure.....	63
5.1.1	<i>Intensity of competition in Ethiopia's private sector.....</i>	63
5.1.2	<i>Stakeholder pressure .....</i>	66
5.2	Ethiopia & cultural policy.....	68
5.2.1	<i>Externalization of cultural policies.....</i>	68
5.2.2	<i>Core creative arts and urban tourism.....</i>	71
5.3	Conclusion .....	77
5.4	Limitations .....	80
5.5	Future research.....	82
	Appendix A – Interview questions.....	83
	Appendix B- Interview notes and transcriptions .....	86
	<i>Interview with collective .....</i>	86
	<i>Interview with contemporary paintings gallery .....</i>	104
	<i>Interview with contemporary/experimental dancer .....</i>	116
	<i>Interview with video art festival organizer .....</i>	127
	<i>Interview with music initiative .....</i>	137
	<i>Interview with textile &amp; handcraft cooperative.....</i>	138
	<i>Interview with textile business .....</i>	140
	<i>Interview with commercial photography business .....</i>	142
	<i>Interview with hotel.....</i>	145
	<i>Interview with commercial faming company .....</i>	152
	Appendix C-Coding .....	153
	References .....	184

## List of figures & tables

Figure 1 - Concentric circle model of the cultural industries.....	16
Figure 2 - Africa's Corporate Social Responsibility Pyramid.....	23
Table 1- Models for the classification of CI.....	14
Table 2 - Evolution of the definitions of CSR.....	25
Table 3- List of arts and culture institutions in Addis Ababa, Ethiopia.....	32
Table 4- Interviewee information.....	47
Table 5 - Distribution Size of Ethiopian Manufacturing Sector.....	64

## Abstract

This research investigates the possibility of gaining support from private sector in Ethiopia by way of strategic CSR. It does this by first gaining contextual understanding into the culture of CSR in Ethiopia and by examining how Ethiopian private sector supports the core creative arts currently. To gain understanding as to possible constraints the research looks at alternative methods of support the core creative art sector in Ethiopia receives and the willingness of the creative agents to receive support from private sector.

Owing to the exploratory nature of the subject under investigation, the study uses a qualitative analysis. The research has two sample groups comprised of core creative art agents and businesses operating in Ethiopia in order to gain a more complete understanding into the feasibility of using strategic CSR as an incentive to gain greater support for the core creative arts from private sector in Ethiopia. Snowball sampling is used to reach the sample group. It is most appropriate for the context as the art and business networks are small, intimately connected and not all have websites where contact information can be had.

Throsby's (2008b) model of core creative arts as part of creative industries is used. In this model, core creative arts are at the core of cultural production and include the art forms of literature, music, performance arts and visual arts. The core creative art forms interviewed of dance and music make up the performance art sample. Painters and video art makers comprise visual artists while a collective is representative of all core creative art forms that include poetry, performances and installations. The business sample is based on the leading export industries of textile and a hotel is representative of recent policy focus on tourism that includes the sub-segment of the hospitality industry.

The study reveals that local private sector support for the core creative arts is in the form of philanthropy and through sponsorship. Philanthropic giving in Ethiopia for the core creative arts is done in the form of in-kind giving rather than financial while

sponsorship is done purely for commercial benefits than as part of support for mutually beneficial outcomes. In both instances of support, philanthropic and sponsorship, there is little to suggest a strategically thought out forms of support. As well, there is little interaction that happens at the deeper level of private/public partnerships between local businesses and core creative art agents. This is overarched by a general lack of strategic engagement in business practices that limits strategic CSR.

The analysis reveals multiple factors that act as constraints to the adoption of greater support for core creative arts from local businesses in Ethiopia. Among them are the socio-economic factors that limit demand for core creative arts and lack of government support that thwarts public exposure to the arts. In addition, minimal adoption of CSR as a business practice is legitimized by a lack of enforcement of it in the country that obstructs incentive for local businesses to engage. In combination, the potential of engaging with the core creative arts as part of strategic CSR is highly constrained in Ethiopia.

This thesis does not expose solutions nor does it purport private sector as the solution for the challenges of the art sector in Ethiopia. Rather it aspires to draw on the current relationship between core creative art, private sector in Ethiopia and Ethiopia's cultural policies with the hope that it bring attention to the sector and stimulate dialogue. This research makes the point that in promoting public/private partnerships between the core creative art agents in Ethiopia and Ethiopia's private sector is beneficial to core creative art agents, private sector and government. To this end, based on reasoned points of mutual motivation and beneficial interest, it suggests urban tourism as a common ground as a starting point for dialogue to support the sector can begin.

*Key words: core creative arts, strategic CSR, private/public partnership, philanthropy, sponsorship, Ethiopia.*

# 1 Introduction

## 1.1 Research problem

The creative industry is heralded as a source of economic growth all over the world for its potential of socio-economic development particularly in developing countries. The core creative arts, which comprise of literature, music, performance arts and visual arts, are at the heart of the creative industries according to Throsby's model (2008b). In developed countries, the core creative arts of this industry are supported through public subsidies in the form of tax incentives, government subsidies and grants. Though not comparable to that of developed countries, in recent times, there has, however, been a systematic decline of this type of support in developed countries.

In developing countries public support has often tended to fund culture more in the cause of national development and less as a means of economic development (Cunningham, Stuart D., Ryan, Mark D., Keane, Michael A., & Ordonez, Diego., 2008, 67). Individual initiatives for the sector that are not in line with national objectives, hence do not receive financial support from the already limited public sector budget nor policy support. A look at Addis Ababa, Ethiopia's capital city, public expenditure revue is telling. The 2010 revue of expenditures of the city reveals that the bulk of the city's budget is spent on infrastructure (World Bank, 2010). This is in line with the development policies of Ethiopia that focus on roads and infrastructures building to facilitate the expansion of the manufacturing industries that has ripple effects that can improve living conditions for civil society. The lack of budget allocation to the core creative industries can impart be explained by the fact that art and culture budget are handled by the Ministry of Youth, Sports and Culture at the state level. At the state level, Ethiopian cultural police focus heavily on heritage, which again is in line with national development goal of socio-economic development by way of tourism. It follows, that budgetary allocations that trickle down to the local level do not include the core creative arts since they are perceived as not in alignment with national socio-economic development goals. The lack of budget allocation for the arts and culture shows the need for alternate sources of

support for the core creative arts.

Grant based subsidies are another form of public support that often comes from international foundations or institutions. Ethiopia has several international cultural centres such as the Goethe Institute, the Alliance Ethio-Française, the Italian Cultural Institution and the British council that operate in the country and offer financial and skills development support. The support is offered most often to project based initiatives making support for individual initiatives a secondary priority. As well, all support is subject to the funders' criteria that set to meet international funders standards that may or many not be in line with the needs of the local sector. Lastly, the degree to which these international funders are in understanding of local needs is a directly affected by the relationship the institutions have with the local core creative art sector. Given that the creative industries in Ethiopia is scattered, ill structured and with limited data on them it becomes difficult to build close relationships that would allow for better understanding of the sector and its need in order to provide meaningful services. Therefore, the distribution of money to the sector is given in a sporadic manner that serves more to patch-up some of the ailments of the sector rather than contribute in a meaningful manner to its growth. It is thus not surprising that that cultural policy for the development of creative industries all over Africa place a greater emphasis on fostering greater engagement from the private sector to provide additional support.

As it stands, in Ethiopia, there is a heavy reliance on international funding because it does not have the means to support the sector on its own. The promotion of private/public partnerships come with the understanding that the private sectors in developing countries do not have large resources to contribute to the growth of the creative sector. It would follow that heavier reliance will fall on international businesses who have resources, larger international networks, financial means and know how to support the creative industries in Ethiopia. Since most international businesses are likely familiar and practice CSR, the transition into private/public partnership is presumed more feasible.

This line of thought often overlooks what meaningful role local businesses could play to



support the core creative art sector through the means available to them. This research proposes a look at strategic CSR as a means of incentivising local businesses in Ethiopia to provide additional support for core creative arts. It is reasoned that this form of incentive makes it possible to entice local business in Ethiopia to play a greater role in supporting the arts. The literature review outlines the benefits to be had by way of strategic engagement with the core creative arts. The vast majority of the literature on CSR and strategic CSR is based on studies that look at the developed context. Where the context is different it is indicated as so.

## 1.2 Motivation

Having been born in Ethiopia, grown up in the culture, and knowing personally of the depth of the country's art and cultural history, it is of personal interest to bring attention to the core creative arts in Ethiopia by adding to the body of work on the cultural economics of Ethiopia. Second, it is also of personal interests to see the sector grow. Gaining some understanding on Ethiopia's paradox of having a rich history of arts and culture yet a seemingly unknown and virtually non-existent role in the today's artistic and creative world is a step towards contributing to the sustainable growth of the sector. To this end, this research is motivated by a personal conviction that Ethiopian stakeholders can play a meaningful role in the growth of the core creative art sector. To examine how local stakeholders provide support two key stakeholders are interviewed: private sector in Ethiopia and core creative art agents in Ethiopia. By way of this research, it is hoped to add to personal understanding that is also useful in contributing to the body of knowledge that can in turn add to the sustainable growth of the core creative art sector in Ethiopia.

## 1.3 Societal relevance

The challenge of developing the economy at a rate necessary to reduce the level of poverty and increase the standard of living in Ethiopia has made the development of all aspect of the economy imperative. Particularly in case of Ethiopia that is growing rapidly, understanding what development means to the society at the different stages of its

transformation is important. Along Ethiopia's path of development, the country must ask itself questions as to what fits its current context. As an observer of the transformations taking place in the country and in light of Ethiopia's development goals, attention to the impact of progress on the core creative art sector is needed. The core creative arts are integral to the development of cultural identity and today, it is even more so for economic development. Identifying the underlying causes that thwart the growth of the core creative arts sector in Ethiopia is a first step towards starting a discussion on alternate solutions that can include multiple stakeholders and impact the society positively. Through this contextual understanding it is hoped to provide a common ground on which to examine possible avenues of building collaborative relationships between private sector and core creative art agents in Ethiopia.

Ethiopia's cultural policies can be significant driver in providing conditions that incentivise local stakeholder engagement in supporting the growth of the core creative arts in the country. Cultural policies in Ethiopia can further motivate and inspire members of the Ethiopian society to be engaged in the support for the growth of the core creative art sector in the country. Understanding the dynamics at play in the core creative art sector of Ethiopia, itself is a starting point for dialogue to begin between public, private and civil society that can have a positive impact on policy and the development of the sector. Without regard to the role of arts and culture play in society, the positive impacts of arts and culture on society can be reduced to economic benefits and its cultural and societal benefits lost in the transformation. These are the first steps towards impacting change in policy directly or indirectly for the benefit of the society at large.

#### 1.4 Scientific relevance

Scientifically, it adds to the body of work and brings about a context rarely looked at in cultural economics. Given the scant studies on the cultural economics of Ethiopia, the aim of this exploratory research is to add to the body of scholarly works by providing a comprehensive overview that hopefully spurs further research. By adding to knowledge and understanding through scientific analysis, it is believed that it can spark a question

that can lead to changes in perception that in turn can lead to action. It is this ignition of a spark though knowledge sharing that is hoped will lead to further discussion and research to support the sustainable growth of the core creative art sector in Ethiopia that not only considers the economic value of the core creative arts, but also the cultural value they bring to the society.

### 1.5 Research question

With a personal understanding of the limited level of support given to the core creative art sector in Ethiopia, the need to increase the degree and depth of support is clear. This research is therefore driven by the main question of *how can core creative arts in Ethiopia gain support from the local private sector by way of strategic CSR?* In order to reply to the main question, there is need for contextual understanding. To this end the following sub-questions are clustered in accordance with contextual factor that can impact the integration of private sector in Ethiopia as an additional source of support. The cluster themes examine the practice of CSR in Ethiopia, the alternative modes of support given to the core creative arts, the constraints to adopting core creative arts as part of CSR, and what motivates businesses and core creative art agents to engage with their respective fields. The following are the sub-questions categorised by theme.

#### Practice of CSR in Ethiopia

- How is CSR practiced in Ethiopia?

#### Forms of support

- How do businesses in Ethiopia currently support the core creative arts?
- What alternative forms of support are available to core creative arts?

#### Constraints to the growth of the core creative arts in Ethiopia

- What forms of support are available to the core creative arts from government?
- What is the willingness of members of creative sector to receiving support from private sector?

#### Motivation

- What motivates members of the creative industry to work in the sector?

- What motivates members of private sector to work in their sector?

In formulating these questions, on the basis of personal experience, this research makes the assumption that there is little support for the core creative arts from the private sector in Ethiopia for the following reasons: a) the value of sponsorship of the core creative arts is not recognized, b) other socio-economic causes are likely seen as more pressing social responsibilities that businesses need to engage in, and c) core creative art agents do not recognize the value they can bring to businesses.

## 1.6 Structure

This thesis is structured in five chapters. The first chapter introduces the study and the motivations that spurred this research. It introduces the research problem that necessitates alternative methods of supporting the core creative arts in Ethiopia. It follows with the research question and the reasoning for the sub-questions necessary to complete our understanding of the possibility of gaining greater support for the core creative arts by way of strategic CSR in the Ethiopian context.

The second chapter serves as the foundation for this research. It provides data on the size of cultural industries and the rationale from international institutions that influence African cultural policies with respect to fostering the creative industries by way of private/public partnerships. The chapter follows with a discussion on similar influences from international institutions that promote CSR in developing countries to set the understanding of the change in trends towards fostering greater business engagement in social responsibility in developing countries. It follows with an explanation of how engagement by businesses in supporting the arts and culture as part of CSR is not only historically present but it is changing towards one of strategic CSR. The chapter goes on to give the main concept that drives this thesis with an analysis of the argumentation in favour of strategic CSR and looks at ways in which businesses engage in CSR has become strategic by taking a deeper look at private/public partnerships, philanthropy and sponsorship. All three are methods by which businesses practice CSR.

The third chapter discusses the research methodology beginning with a brief overview of a description of the arts and culture in Ethiopian history to provide a contextual understanding of the case. It expands with the rationale for the sample selection and design of semi-structured interviews questions. It follows with a discussion on the ethical considerations taken into account, the methods of data collection and concludes with the methods of coding used to organize the data.

The fourth chapter presents the findings, organised according to the cluster themes of the research sub-questions. The themes include the practice of CSR in Ethiopia, the form of support available to core creative art agents, the constraints in receiving greater support from businesses in Ethiopia and what motivates core creative art agents and businesses to engage in their respective fields.

In the final chapter discussion presented examine the level of competition amongst Ethiopia's private sector and the level of stakeholder engagement that can otherwise pressure greater engagement towards adoption of CSR that is necessary in order for strategic CSR to be a viable alternative towards incentivising private sector in Ethiopia to support the core creative arts. The discussions continue with an examination of mutually beneficial points of intersecting interests that can incentivise stakeholders (core creative art agents, private sector and government) in Ethiopia as a starting points to open dialogue. This chapter includes a conclusion as well as the limitations that can arise during this research. Finally, the chapter proposes points of consideration for further research.

## 2 Literature review

The literature review starts with creating a common understanding of creative industries that guides the rest of the study. It provides the data on the cultural industries and the rationale for promoting them as part of the socio-economic development of developing countries. It goes on to look at the influences of international institutions in shaping African cultural policies in adopting private/public partnerships. The same influence is seen in the promotion of CSR in developing countries. To this end, it expands by examining how business support for the arts and cultures is increasingly part of CSR. The chapter then goes on to bridge our understanding through the main concept that drives this thesis of the changing trends towards adoption of strategic CSR that is shaping what causes businesses choose to support by way of private/public partnership, philanthropy and sponsorship.

### 2.1 What are creative industries?

The creative economy is comprised of various subdivisions that when put together make the creative industry. The creative industry can include goods produced by cultural segments of the industry such as performance arts and visual arts as well as wider goods and services produced through innovative means such as video games. The British Council produced an early definition of the creative industries (CI) in 1998. It described the creative industries as: “those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (British Council, 2010, 23). This included advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, video games, music, the performing arts, publishing, software, television and radio (British Council, 2010). Virtually all of the 13 industries included in this classification could be seen as ‘cultural’ (Throsby, 2008a, 220). Academic opinions however have varied on what should be included in this classification given that the term creative itself is illusive.

The manifold segments of the industry that touch other sector of the economy make the classification of the creative industries difficult to cement. The term creative industries can have wider economic values beyond employment creation to include the driving and facilitation of changes in the broader economy (Potts & Cunningham, 2008). The issue becomes complex as what is creative and what is culture differs from country to country because it poses a challenge as many sectors carry some symbolic value that associates them to creativity (Gibson & Kong, 2005).

Some attempts to classify the creative industries include the WIPO Copyright Model, Americans for the Arts Model, the UNESCO Institute for Statistics (UIS) Model and the Concentric Circle model (Throsby, 2008a). The WIPO Copyright Model focuses on intellectual property as the embodiment of the creativity that has gone into the making of the goods and services included in the classification. Americans for the Arts Model is based on identifying businesses involved with the production and distribution of the arts. Its objective is to demonstrate the economic importance of the arts in the United States, particularly in regional and local economies. The UNESCO Institute for Statistics (UIS) Model identifies five ‘core cultural domains’: cultural and natural heritage; performance and celebration; visual arts, crafts and design; books and press; and audio-visual and digital media. It also extends to the ‘related domains’ of tourism, sport and leisure. Table 1- summarises the main models of classification for the creative industries.

<b>Table 1- Models for the classification of CI</b>				
<b>WIPO Copyright Model</b>	<b>DMC model</b>	<b>Americans for the Arts Model</b>	<b>UNESCO Institute for Statistics (UIS) Model</b>	<b>Concentric model</b>
<b>Core copyright industries</b> Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art	Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio	Advertising Architecture Arts schools and services Design Film Museums, zoos Music Performing arts Publishing Television and radio Visual arts	<b>Industries in core cultural domains</b> Museums, galleries, libraries Performing arts Festivals Visual arts, crafts Design Publishing Television, radio Film and video Photography Interactive media	<b>Core creative arts</b> Literature Music Performing arts Visual arts  <b>Other core cultural industries</b> Film Museums, galleries, libraries Photography

<p><b>Partial copyright industries</b>          Architecture          Clothing, footwear          Design          Fashion Household goods          Toys</p> <p><b>Interdependent copyright industries</b>          Blank recording material          Consumer electronics          Musical instruments          Paper          Photocopiers, photographic equipment</p>	<p>Video and computer games</p>		<p><b>Industries in expanded cultural domains</b>          Musical instruments          Sound equipment          Architecture          Advertising          Printing equipment          Software          Audiovisual hardware</p>	<p><b>Wider cultural industries</b>          Heritage services          Publishing and print media          Sound recording          Television and radio          Video and computer games</p> <p><b>Related industries</b>          Advertising          Architecture          Design          Fashion</p>
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Source: adapted from UNESCO (2013, 22)

The model used to guide our understanding of the creative industry in this research is the concentric model. Given the afore mentioned challenges of distinguishing the level of symbolic value, the concentric model posits that the heart of the creative industries is in the cultural values created by way of the cultural goods (Throsby, 2008b). It makes the distinction between the sectors by the degree of cultural input placed in the production of the good. The greater the cultural input the closer the sector is to the core creative arts. The closer these art forms are to the core, the greater the claim that the creative good produces has greater cultural value. As the creative segment gets further from the core the more commercial its orientation gets.

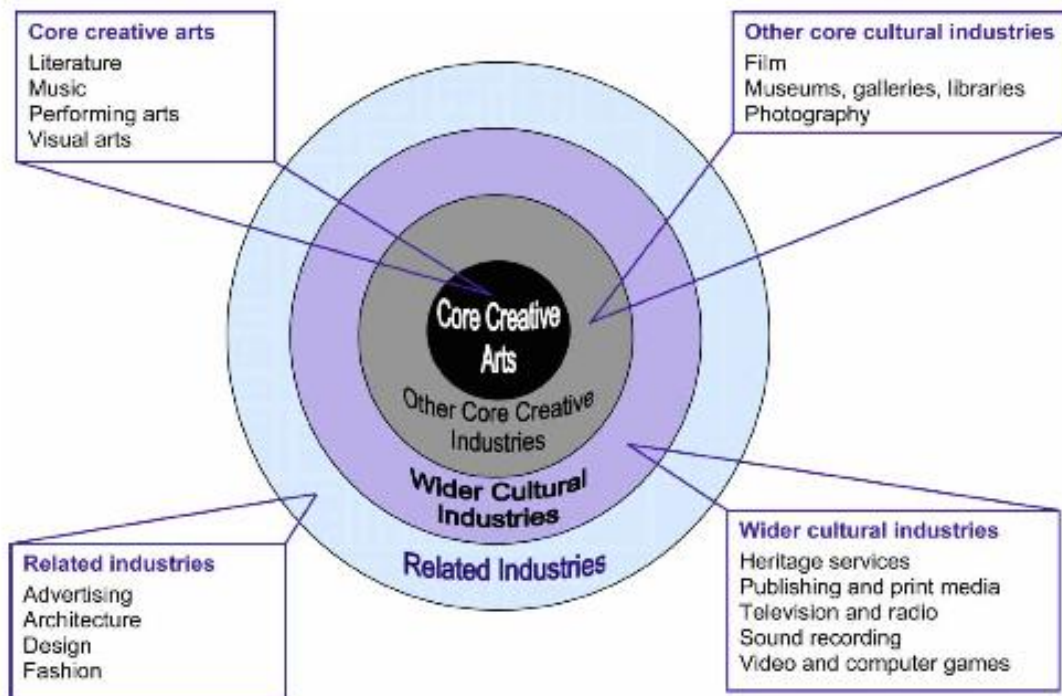
This is visible as one takes note of the types of sectors in each concentric circle. The core creative arts include literature, music, performing arts and visual arts. Surrounding this core creative arts are other cultural industries that include film, museums, galleries, libraries and photography. Wider cultural industries encompass heritage services, publishing and print media, sound recording, television and radio and video and computer games. At the extreme outer core are the related industries that include advertising, architecture, design and fashion. The classification of these segments of the industry is



arbitrary. As Throsby explains, the complexity and multifaceted concepts such as “cultural content, cultural value and creative ideas have no obvious metric” can make the classification of the creative industries even more challenging (Throsby, 2008b, 150).

The concentric model captures the multifaceted nature of the creative industry but does not allow for clear distinctions between the concentric circles. For example, visual arts is sold in galleries and viewed in museum. What distinguish one as core creative arts form the other is not clear. Despite this limitation, the model is useful in that it captures the essence of cultural values produced while balancing the economic benefits of the creative good. Figure 1- below elaborates on the concentric model.

Figure 1 - *Concentric circle model of the cultural industries*



Source: Throsby (2008b, 150)

## 2.2 CI market size

There is consensus that creative industries can generate economic growth, job creation and export earnings through trade (Tera Consultants, 2014, UCTAD 2010, UNESCO 2013). This trade is driven by creative industries in such areas as cultural heritage, the arts, media, creative services and design. World exports of creative-industry goods and services reached \$592 billion in 2008, up from \$267 billion in 2002, (UNCTAD<sup>1</sup>, 2010, 27). The global creative industry growth was estimated to account for nearly 8% of the annual turnover of the global economy in 2000 (UNICTAD, 2010, 23). While between 2002-2008, trade in goods and services from the creative industries grew on average 14% annually, (UNCTAD, 2010, 23). It was forecasted that the global entertainment and media industry alone would be injecting around \$2.2 trillion in the world economy in 2012 (UNCTAD, 2010, 23). As it stands, exports of visual arts alone doubled in six years, reaching \$29.7 billion in 2008. The same growth trend is noticed for exports of audio-visual services, which amounted to \$13.7 billion in 2002 and reached \$26.4 billion in 2008 (UNCTAD, 2010, p23).

In terms of exports of creative industry services, developed countries lead the way. World exports of creative services from developed countries reached 83% while developing countries account for 11% in 2008 (UNCTAD, 2010, 127). Greater export growth for developing countries is seen in the export of creative goods. The main creative goods exported by developing countries are crafts that account for 65% of developing countries' share of world market for creative-industry goods (UNCTAD, 2010, 129). In 2008, creative goods export for developing countries rose to 43% from 37% of world exports in 2002. This is by and large due to “substantial increases in the design subgroup, where exports rose from \$53.4 billion in 2002 to \$122.4 billion in 2008 (UNCTAD, 2010, 129).

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<sup>1</sup> United Nations Conference on Trade and Development (UNCTAD) is the leading organization on trade and development within the United Nations working with developing countries. The Creative Economy Report produced by UNICTAD is the widely accepted global data on the industries. The 2010 report used in this research is their most up to date report found.

These numbers are skewed since it is mostly driven by one segment of the industry (design) and one country: China who is classified under developing countries. China's classification is debateable since China is the world's leading exporting country of creative goods in 2008 with 20% global market share. China is also the world's market leader in contemporary art market share. Auction prices being the common basis on which contemporary art market size is determined, the emerging markets of China leads with 40% of the global contemporary art market. Together with the United States, the two countries generated nearly 78% of global revenues for contemporary art (Artprice, 2014, 20). With such a stronghold on the market China's classification as developing country is not justified. If taken out of the developing countries group, the growth for the remaining countries would likely be minimal. In the case of Africa, its creative sector accounts for 1% of the global market (Kwanashie, Aremu, Okoi, & Oladukun, 2009, 29). This 1% is accounted mostly by South Africa and North African countries. Amidst this small share, Africa is actually a net importer of cultural goods. Net import of creative goods by Africa increased sharply from \$1.6 million to \$5.7 billion (UNCTAD, 2010, 130). With such a market stronghold of developed countries and China, the expansion of trade is restricted for developing countries. To this end, policies are focusing on finding multiple alternative ways of developing the sector amongst them is public/private partnerships.

### 2.3 Creative economy and African policy discourse

African policies are highly influenced by global institutions such as the United Nations (UN) and UNESCO. Currently African policies on socio-economic development are driven by the UN Millennium Development Goals (MDG) that address development challenges that are a systemic part of the global economy and societies. The MDG outlines eight goals with specific targets for African countries to meet by 2015: (1) eradicate extreme poverty and hunger; (2) achieve universal primary education; (3) promote gender equality and empower women; (4) reduce child mortality; (5) improve maternal health; (6) combat HIV/AIDS, malaria and other diseases; (7) ensure environmental sustainability; and (8) develop a global partnership for development. The creative industries are seen as a potential key contributor towards the achievement of 5

out of the 8 MDGs (UNCTAD, 2012, 8).

The creative economy has a unique ability to provide a triple bottom line benefits: social, cultural and economic that in turn helps meet these goals. In a continent filled with socio-economic challenges, multiple ethnic groups, cultures and languages whose harmony orders the political and economic balance of its countries, the potential of the social, cultural, and economic returns through the development of the creative industries is extremely appealing. The UNCTAD (2010, 23-26) report outlines the creative industries ability to foster social inclusion as social benefits. The arts, as part of an education program foster children's social attitudes and behaviours. While in adults, through culture and arts education, understanding of society and its functions can be enhanced. On a cultural level they contribute to local identity formation and cultural diversity by ensuring that future generations access to cultural resources, and by enhancing the preservation of a nation's tangible and intangible cultural capital. Not only are creative industries a source of pleasure and happiness for all, they foster social inclusion. At the grass-root level, the creative economy includes cultural activities that can be important in linking social groups in communities and contributing to social cohesion. Economically, they contribute to employment and it promotes economic diversification, revenues, trade and innovation. It does so by providing an opportunity for trade of goods and services that can help foster complementary services such as tourism and its sub-sectors of hospitality that can lead to poverty alleviation. Combined, the whole can lead to sustainable development by recognising the interconnection particularly between economic and cultural development.

The rationale is therefore that Africa has an abundance of culture and creativity that has yet to be tapped into and growth of the sector is possible by bridging of the private sector, and the cultural sector in order to create an environment conducive to harnessing this potential. In recognition of this, African countries have adopted policies that highlight the importance of private/public partnerships to develop the sector. The African Union (AU) set objectives to tackle the expansion of the African creative industries and adopted the Dakar Plan of Action on Cultural Industries in 1992. It set the objectives of 1) convincing

decision makers of the economic benefits of cultural industries 2) to set up an African cultural common market through intra-African cooperation 3) develop cooperation with external markets, enhance intellectual property rights, and strengthen the role of the private sector (African Union & UNESCO, 1992, 30).

The updated 2003 Dakar Action plan, among other things, highlights the need to reinforce cultural policies as means of promoting the creative sector, of increasing capacity building that necessitates institutions, and of increasing the study of the sector and accessing to funds by establishing foundations (ACPMC, 2003). Financing the sector being of significant challenge, the First Ordinary Session of AU Conference of Ministers of Cultures in Nairobi (African Union, 2005) goes further by reiterating the need to increase sources of financing. It proposes doing so by adopting measures to increase access to financing for the development of creative industries through mechanisms such as Guaranteed Funds, joint ventures and tax incentives. It also highlights the need to strengthen private sector and civil society engagement. Its call for the facilitation of new institutional partnerships between the public sector, private sector and civil society within the framework of UNESCO's Global Alliance for Cultural Diversity and NEPAD<sup>2</sup> (African Union, 2005, 17).

Countries in Africa have followed suit by promoting the advantage for businesses to support the creative industries. As mentioned earlier, Ethiopia's cultural policies focus on heritage at the exclusion of the core creative art sector. Using examples of changes in policy for creative industries in other countries in Africa, gives insight as to the continental policy shift in which this sector operates. Namibia is one example of an African country that has adopted the strategy of partnership with private sector. In there cultural policies they promote developing relationships with private sector to fund the arts highlighting that "this is not just by way of donations" but that there is incentive for private sector in Namibia since many companies are looking for the aesthetic value the arts can bring to their brand (Ministry of Basic Education, Sport and Culture, 2001, 8).

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<sup>2</sup> New Partnership for Africa's Development (NEPAD), has the goal of increasing economic cooperation and integration amongst African countries through shared vision and policy frameworks

The policy also states that such partnerships provide businesses the “power” to use their relationship with the creative industries for advertising and marketing that makes the arts a positive partner for private sector. Similarly Botswana’s cultural policies advocate for the private sector to support the development of creative industries through sponsorship, promotion and marketing, especially in the area of crafts, music and other performing arts (Ministry of Labour and Home Affairs, 2001, 9.8). An additional example includes Uganda whose policies on arts and culture also promote private/public partnerships as a key player in the development of the creative industries (Ministry of Gender, Labour and Social Development, 2006). What is being proposed in these policies is seeing private sector as an alternative that when engaged with strategically can lead to mutually beneficial outcome can occur.

## 2.4 CSR in developing countries

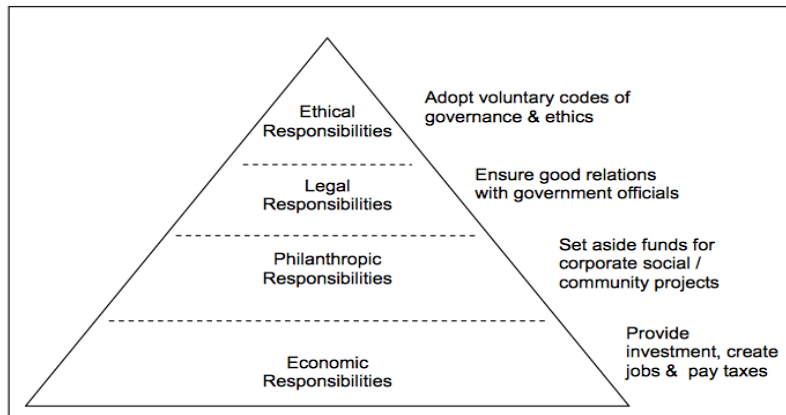
Similarly, policies on CSR in Africa are being influenced by international organizations like the United Nations that seeks greater engagement in social responsibility from private sector in Africa. The emergence of private/public partnership (PPP) as a means of economic development by UN is a significant indicator of the push to include private sector in the socio-economic development of Africa. As expounded in section 2.4, such forms of partnerships are increasingly a means of engaging in CSR. This means that private sector engagement in development causes is seen as a social cause on which business can report as part of their contribution to CSR behaviour. Private/public partnership is one of several methods by which businesses can engage in the support of core creative arts that is being promoted currently. Given that the cultural industries are seen as a means of achieving socio-economic developmental goals, businesses can include their support for this sector as part of their CSR. To increase the level of private sector engagement in social causes in developing countries there is increasing pressure for businesses to adopt socially responsible behaviour.

The call to adopt CSR by developing countries is seen in publications like *Corporate Social Responsibility: Implications for Small and Medium Enterprises in Developing*

*Countries*, commissioned by United Nations Industrial Development Organization (UNIDO) (Raynard & Forstater, 2002), *Promoting Corporate Responsibility in Developing Countries; the Potential and Limits of Voluntary Initiatives* (United Nations Research Institute for Social Development, 2000) and briefs titled *CSR and Developing Countries* (United Nations, 2007) are indicators of the trend. As well as reports by the German Federal Ministry for Economic Cooperation and Development on *Shaping Corporate Social Responsibility in Sub-Saharan Africa, Corporate Social Responsibility: an African Case Study* (Smit, Ofori, Kivuitu, & Founema, 2013) done for the Japanese External Trade Organization and articles on *How can Corporate Social Responsibility Deliver in Africa? Insights from Kenya and Zambia* (Kivuitu, Yambayamba, & Fox, 2005) by the Institute for Environment and Development are indicators of the broadness of interest in fostering CSR in Africa.

Amongst them is a report written on behalf of United Nations Industrial Development Organization (UNIDO) that speaks of contextual differences that set priorities and the need for strategic engagement (Raynard & Forstater, 2002). In answering the question whether core businesses activities that directly promote economic activity are considered part of CSR, the answer given is an unequivocal yes so long as the values and principles that exemplify CSR are the basis that “inform and strategically manage the core business in a way that produces more social and environmental benefits” (Raynard & Forstater, 2002, 52). This is in line with Visser’s (2006) findings that contextual difference change CSR priorities in African countries. In reference to Carroll’s (1991) well-known CSR pyramid model used to exemplify CSR in developed countries, which puts philanthropy as the highest form of CSR, Visser (2006) calls for a reframing of the pyramid in the context of Africa. His findings demonstrate that in Africa, ethical responsibilities are the highest form of CSR and philanthropy is a step above economic responsibilities. The findings show that economic responsibilities, such as job creation, take priority followed by philanthropy. Figure 2 below illustrates his view of CSR in Africa.

Figure 2 - *Africa's Corporate Social Responsibility Pyramid*



Source: Visser (2006, 27).

In addition to the contextual differences that need to be accounted for, the concept of CSR can be contentious, given that there is no one cemented universal definition of the concept. Rather all definitions capture the essence of a business's responsibility to give back to the society it operates which can be illusive but it also shows the flexibility of the concept to be adapted as needed to contextual differences. Table 2 illustrates this by demonstrating the changes in the definition over time from its onset in the 1950's up to 2008 and the dimensions, or line of thought, under which they manifested. Nevertheless, the definition used to fit the development context of this research is "the continuing commitment by business to behave ethically and contribute to economic development while improving the quality of life of the workforce and their families as well as of the local community and society at large" (World Business Council for Sustainable Development (WBCSD), 1998).

The term development in this definition is fitting for the developmental stage Ethiopia is in. The definition is also flexible enough for what is considered as part of CSR to fit the Ethiopian context. This definition states the improvement of the quality of life of families, local communities and society at large that can encompass core creative arts. As mentioned earlier, the creative industries are identified as a means of improving social, cultural and economic benefits, of which the core creative art part of. As such it improves the quality of life as a form of social, aesthetic and entertainment purposes, as



an educational tool, therapeutic methods, and social glue to name a few, that make it a social cause that can be supported as part of CSR particularly in developing countries such as Ethiopia. In the section ahead we examine how private sector continues to be a source of support for the core creative arts and how this support is part of their engagement in CSR.

Table 2 - Evolution of the definitions of CSR

Author	Definition & Source	Dimension
<b>Bowen (1953)</b>	It refers to the obligations of businessmen to pursue those policies, to make those decisions, or to follow those lines of action which are desirable in terms of the objectives and values of our society (Carroll, 1999, 6)	50s Dimension: Obligation to the society;
<b>Keith Davis (1960)</b>	Social responsibility is a nebulous idea but should be seen in a managerial context (...) that can be justified by a long, complicated process of reasoning as having a good chance of bringing long-run economic gain to the firm, thus paying it back for its socially responsible outlook (Carroll, 1999, 70).	60s Dimension: Relationship between corporation and society;
<b>William C. Fredrick (1960)</b>	(Social responsibility) means that businessmen should oversee the operation of an economic system that fulfills the expectations of the public. And this means in turn that the economy's means of production should be employed in such a way that production and distribution should enhance total socio-economic welfare. Social responsibility in the final analysis implies a public posture toward society's economic and human resources and willingness to see that those resources are used for broad social ends and not simply for the narrowly circumscribed interests of private persons and firms (Carroll, 1999, 60).	
<b>Keith Davis &amp; Robert Blonstorm (1966)</b>	"Social responsibility, therefore, refers to a person's obligation to consider the effects of his decisions and actions on the whole social system. Businessmen apply social responsibility when they consider the needs and interest of others who may be affected by business actions. In so doing, they look beyond their firm's narrow economic and technical interests" (Carroll, 1999, 12).	
<b>Clarence C. Walton (1967)</b>	In short, the new concept of social responsibility recognizes the intimacy of the relationships between the corporation and society and realizes that such relationships must be kept in mind by top managers as the corporation and the related groups pursue respective goals (Carroll, 1999, 18).	
<b>Friedman 1970.</b>	There is one and only one social responsibility of business – to use its resources and engage in activities designed to increase its profits so long as it stays within the rules of the game, which is to say, engages in open and free competition without deception or fraud (Rahman 2011, 168).	70s Dimensions: Stakeholders' involvement, well beings of citizens, a philosophy that looks at the social interest, help solve neighbourhood problems; improve the quality of life; economic responsibility, legal responsibility, ethical responsibility, and discretionary responsibility;
<b>Eilbert &amp; Parket (1973, p. 7).</b>	Perhaps the best way to understand social responsibility is to think of it as 'good neighbourliness.' The concept involves two phases. On one hand, it means not doing things that spoil the neighbourhood. On the other, it may be expressed as the voluntary assumption of the obligation to help solve neighbourhood problems. Those who find neighbourliness an awkward or coy concept may substitute the idea that social responsibility means the commitment of a business or Business, in general, to an active role in the solution of broad social problems, such as racial discrimination, pollution, transportation, or urban decay (Rahman 2011, 169).	
<b>Carroll (1979)</b>	The social responsibility of business encompasses the economic, legal, ethical, and discretionary expectations that society has of organizations at a given point in time (Rahman 2011, 169).	
<b>(Jones, 1980, pp. 59-60)</b>	Corporate Social Responsibility is the notion that corporations have an obligation to constituent groups in society other than stockholders and beyond that prescribed by law and union contract. Two facets of this definition are critical. First, the obligation must be voluntarily adopted; behaviour influenced by the coercive forces of law or union contract is not voluntary. Second, the obligation is a broad, extending beyond the traditional duty to shareholders to other societal groups such as customers, employees, suppliers, and neighbouring communities. (Rahman 2011, 169).	80s dimensions: voluntariness; economically profitable, law abiding, ethical and socially supportive; economic, legal, ethical and voluntary or philanthropic;
<b>Carroll (1983)</b>	CSR involves the conduct of a business so that it is economically profitable, law abiding, ethical and socially supportive. To be socially responsible . . . then means that profitability and obedience to the law are foremost conditions to discussing the firm's ethics and the extent to which it supports the society in which it exists with contributions of money, time and talent. Thus, CSR is composed of four parts: economic, legal, ethical and voluntary or philanthropic (Rahman 2011, 170).	
<b>Epstein (1987)</b>	Corporate social responsibility relates primarily to achieving outcomes from organizational decisions concerning specific issues or problems which (by some normative standard) have beneficial rather than adverse effects on pertinent corporate stakeholders. The normative correctness of the products of corporate action have been the main focus of corporate social responsibility (Rahman 2011, 170).	
<b>Hopkins (1998)</b>	Corporate social responsibility is concerned with treating the stakeholders of the firm ethically or in a socially responsible manner. Stakeholders exist both within a firm and outside. Consequently, behaving socially responsibly will increase the human development of stakeholders both within and outside the corporation (Rahman 2011, 170).	90s dimensions: stakeholders' involvement; obligation to society;; environmental stewardship; people, planet, profit;
<b>Woodward-Clyde (1999)</b>	A 'Contract' between society and business wherein a community grants a company a license to operate and in return the matter meets certain obligations and behaves in an acceptable manner	

	(Rahman 2011, 171).	
<b>Khoury et al. (1999)</b>	Corporate social responsibility is the overall relationship of the corporation with all of its stakeholders. These include customers, employees, communities, owners/investors, government, suppliers and competitors. Elements of social responsibility include investment in community outreach, employee relations, creation and maintenance of employment, environmental stewardship and financial performance (Rahman 2011, 171).	
<b>European Commission (2002)</b>	CSR is a concept whereby companies integrate social and environmental concerns in their business operations and in their interaction with their stakeholders on a voluntary basis (Rahman, 2011, 172).	<i>21<sup>st</sup> Century dimensions: Integrative</i>
<b>World Business Council for Sustainable Development, 2008</b>	The continuing commitment by business to behave ethically and contribute to economic development while improving the quality of life of the workforce and their families as well as of the local community and society at large” (Rahman, 2011, 172).	

Source: Adapted from Caroll (1999) & Rahman (2011).

### 2.4.1 Private sector support for the core creative arts

The move towards fostering greater engagement from private sector is not surprising as businesses have long been supporters of the arts, particularly in developed countries. In a study looking at financing for the creative industries in developing countries with case studies on China, Latin America, and Indigenous Australia, Cunningham et al, state that this support from private sector can come in one of two ways: private investment or private/public partnership (Cunningham et al, 2008, 76). What is termed as private investment is more commonly known as philanthropy and sponsorship. Art and Business 2004 report states “businesses tend to support arts activities in two distinct ways – either by sponsoring events in exchange for branding benefits, or philanthropically through their community investment budgets” (Art & Business, 2004, 9). Philanthropic giving and sponsorship can happen in many forms and is discussed in greater detail later on in section 2.6.2. Suffice it to say that philanthropy can be through corporate fundraising, in-kind resource giving or skills transfer. For example employees from a business giving time to assist in the management of an art organization.

Corporate sponsorship as a medium of communication has the benefit for private sector of reaching a broad audience. Combining the latter with supporting the arts provides an opportunity for alignment with positive social change. This ranges from increased awareness and understanding, attitudinal change, increased civic participation, the building of public will, and policy change that correct injustice (Partnership Movement,

n.d.). The arts are seen as doing this through storytelling, serving as community development, and engaging the youth (Partnership Movement, n.d.). Businesses that engage with the arts through private/ public partnership or invest via philanthropy or sponsorship include their contributions to the creative sector as part of their CSR reporting.

Private/public partnership is a more recent strategy in how businesses support social causes. It is the idea of public organizations, such as not-for-profits, collaborating with the private sector that can lead to mutually beneficial outcomes. Cunningham et al (2008, 78) give the example of China that lures international professional with links to skills, finance and technology or artists paying a nominal fee to use a building being developed for residence. In addition to financial support both direct and indirect, public/private partnership is known to add value to a creative enterprise through untraded independencies such as skills, knowledge, resources and branding (Cunningham et al, 2008, 76). UNESCO's report *Private Sector Partnership: Making a difference* reinforces the need for and importance of private/public partnerships (UNESCO, n.d.). The report goes on to give examples of successful private/public partnerships within the cultural sector, led by UNESCO. Amongst them is Samsung Electronics that partnered with them as part of its Corporate Social Investment (CSI) initiatives to create visibility for the preservation of the world's intangible heritage. Corporate Social Investment (CSI) is another term used to speak of Corporate Social Responsibility (CSR). Another example is the case of the Global Alliance for Cultural Diversity. It is a public/private partnership designed by UNESCO and made up of over 500 companies (multinational, medium and small) in the creative industries with the goal to develop creative industries in developing countries by sharing knowledge, best practices as well as fostering "copyright protection in developing countries and transitional economies" (UNESCO, n.d., 11).

The promotion of creative industries as being a driver of economic, social and cultural change suggests that the sector is part of a social need. As such it is not far off to consider private sector support for the creative industries as part of strategic CSR. In South Africa arts and culture represent a means for nation building while fostering a healthy business

sector and serves as a unique example in Africa of private sector partnership with the arts. The King Report on Corporate Governance is one policy that drives the private sector to consider social responsibility as a core concern in creating a conducive environment for business in South Africa and amongst other causes, corporate responsibility extends to the development of core creative arts. The applicability is indicated in a 2009 report by the Trialogue annual survey of corporate social investment (CSI) that lists 22 corporations in South Africa who have CSI programmes that include the arts (Human Sciences Research Council & African Micro-Economic Research Umbrella, 2010, 200). In the case of South Africa, its apartheid history has a deep impact on the social cohesion of the society. It therefore makes sense that arts and culture are used as a means of building social glue. This speaks to the importance of context in what is being prioritised as part of corporate responsibility.

Despite consensus on the socio-economic benefits of the creative sector, in recent years the level of support for creative industries, both from public and private sector has been on the decline including in developed countries. The deficiency from private sector in supporting the cultural industries is linked to the unclear relationship between cultural capital and economic capitals (Cunningham et al, 2008, 66). Return on investment in culture increasingly need to be quantified, whether positive “public good externalities such as contributing to a peaceful and multicultural environment or actual profit sharing” (Cunningham et al., 2008, 66). This would imply a need for alignment between expectations, actions and results through which returns can be measured.

To this end, a well-known organization working to build stronger ties between the arts and private sector through strategic CSR for the past 40 years is Art and Business, located in England. It has several branches within England and across the United Kingdom with Art and Business Scotland and Art and business Northern Ireland. Similar initiatives are found across the globe with examples of Creative Partnerships in Australia and Partnership Movement in the United States and Business Art South Africa (BASA) in Africa. BASA is a not-for-profit organization based in Johannesburg South Africa whose mission is to “promote mutually beneficial, equitable and sustainable business-arts

partnerships for the benefit of the whole of society<sup>3</sup>”.

These organizations act as intermediaries that facilitate the interaction between art organizations and the private sector by enabling sustainable collaboration between the two stakeholders. They do this by highlighting the benefits to be had for both stakeholders when the partnership is done strategically. These intermediaries match through their sponsorship program art organizations and businesses that are most likely to be a symbiotic fit. Their partnership programs range from simple philanthropic giving to an integrated private/public partnership formation. For the art organization the incentives are indeed the financial support but also the expertise of the business professional that support them through business skills transfer such as management and marketing. For the businesses, in addition to being part of their CSR engagement, they receive positive publicity that enhances their brand and prestige. In addition these organizations organize seminars that bring together these two stakeholders together for further dialogue on deepening the partnership. The longevity of the programs would suggest a degree of success on the part of these organizations in building bridges between the private sector and creative organizations. This success in turn suggests that their method of strategic corporate engagement is bearing fruit in providing additional support to the creative sector that is of particular interest in the context of Ethiopia where the core creative arts have very little formal support.

## 2.5 Ethiopia cultural history

Ethiopia is an interesting context in which to conduct this study. Ethiopia is an ancient country with many archaeological sites that have yet to be fully excavated. It is a paradox in that it has a rich history, art and culture yet a small and under-known and underdeveloped core creative arts sector.

Much of Ethiopia’s arts and cultures, particularly in the North, come out of the three monotheistic religions of Judaism, Orthodox Christianity and Islam. These have long

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<sup>3</sup> [http://www.basa.co.za/?page\\_id=503](http://www.basa.co.za/?page_id=503)

existed in the country. Judaism, though not accurately dated by scholars, dates to before the adoption of Christianity in the 4<sup>th</sup> century while Islam came with the disciple of the prophets Mohamed at the early stage of its beginnings in the 9<sup>th</sup> century. Ancient liturgical works are found in the ancient language of Geez as well as paintings dating to the 14<sup>th</sup> century related to the Orthodox religion (Mocria et al., 2003, 11). These religions shape much of Ethiopia's arts and culture and form the basis of the many heritage sites in the country that are the focus of the governments cultural tourism initiatives.

Today the country has seven UNESCO cultural heritage site, one natural site and five cultural sites on the waiting list. Among the religion based UNESCO cultural heritage site are the rock-hewn churches of Lalibela. Each church is carved from within the earth from a single rock during the 12<sup>th</sup> and 13<sup>th</sup> century. Unique in Africa, the fortress-city Fasil Ghebbi, encompassing castles and churches, located in the province of in Gondar date back to the 16<sup>th</sup> and 17<sup>th</sup> century. In the south the walled city of Harar, has the most mosques per square meter in the world dating as far as the 10<sup>th</sup> century<sup>4</sup>.

From religion based art to more contemporary art, the art form of the core creative arts are not new to the country nor is it to the Ethiopian peoples' familiarity with them. During the Axumite Empire of the 3<sup>rd</sup> century theater was being practiced (Mocria, Messele, & Hiwot, 2003, 17). Music and dance have also been an integral part of the countries cultural development with Saint Yared who is credited for inventing the musical notation used in Ethiopia in the 6<sup>th</sup> century (Mocria et al., 2003, 10). Music evolved from religious and folklore to embrace external influences of rock and role in the 50's, jazz in the 60's and 70's and R&B, Reggae today. Outside the country, Ethiopia is most well known for her Jazz mainly through the Ethiopique series.

The above speaks solely of the cultural icons that are most widely known but Ethiopia has a diverse ethnic population, each with its own cultural heritage and over 83 languages and 200 dialects. Each holds its tradition but is also forging its contemporary culture as

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<sup>4</sup> <http://whc.unesco.org/en/list/1189>

the tides of development change. Each has additional cultural bounty waiting to be explored and shared. All of which creates an incentive to use these cultural resources for development. Today, despite external influences, one continues to see strong consumption of Ethiopian cultural products within Ethiopia that embrace and interweave the various indigenous cultures.

Currently Ethiopia has a small but vibrant core creative art sector. There are several locally well-established art, music, and photography festivals that are often reported on blogs. Addis Journal announced the creation of an Ethiopian branch of ARTERial Network, an organization that works to bring together stakeholders to foster the art sector in Africa (Arefe, 2012). In 2010 Addis Journal spoke of the avid interest in the arts. It reported on Sheraton Addis's annual four day art exhibition said to attract over 16, 000 people (Arefe, 2010). Despite this burgeoning vibrancy, there is no statistical data set on the size or economic impact of the core creative art sector or the creative industries at large.

One report written for the British Council on the East Africa's Creative Industries states that Ethiopia's cultural infrastructure is relatively well developed (Tom Fleming Creative Consultancy, n.d.). Ethiopia has 370 members of the Audio-visual association, 100 film producers, over 1000 musicians with over 400 albums recorded of music per year and 700 writers. One of Ethiopia's strength is the craft sector that employs 15.9 million people. Film festivals and Television are among the countries emerging strengths. What Ethiopia lacks are quality in the goods produces and copyright collection societies. According to this report, there is need for professionalization of process and policies that support them. With respect to film, it points out the fact that imposing "100% import tax makes many activities prohibitive, including brining in film equipment and materials" (Tom Fleming Creative Consultancy, n.d., 16).

This data is incomplete, as it does not account for other segments of the creative industries such as galleries and museums. To supplement table 3 gives a listing based on an Internet search. It is by no means exhaustive and there likely are more institutions that



are not listed on the Internet. This challenge in retrieving data on the sector speaks to the challenge in asserting the size of sector since there likely are more players that operate on a smaller scale.

Table 3 - *List of creative institutions in Addis Ababa, Ethiopia*<sup>5</sup>

Art gallery	Museums	Educational Centres	Art Collective
Abyssinian Art Gallery	*National Museum	Addis Ababa University Alle School of Fine Arts and Design Sidist Kilo Street	**Netsa Art Village <a href="http://www.netsaartvillage.org">http://www.netsaartvillage.org</a>
Aklilu's Art Studio	* Entoto Museum	Yared School of Music Sidist Kilo Street	
Allem Gallery	* Ethnographic Museum at the Institute of Ethiopian Studies	**Zoma Contemporary art centre <a href="http://zac.weebly.com/contact-us.html">http://zac.weebly.com/contact-us.html</a>	
Art of Ethiopia Sheraton Addis Taitu Street, <a href="http://www.sheratonaddis.com/en/Art_of_Ethiopia">http://www.sheratonaddis.com/en/Art_of_Ethiopia</a>	* Holy Trinity Church Museum		
Asseni Art Gallery <a href="https://www.facebook.com/AsniGallery">https://www.facebook.com/AsniGallery</a>	* Modern Art Museum/Gebre Kristos Desta Center Sidist Kilo Street		
***Atelier fine art gallery Mexico Rd., Addis Ababa, Ethiopia	* St-George Cathedral Museum		
Desta Hagos Art studio	* Zoological Natural History Museum		
Goshu Art Gallery			
**Habesha Art Studio Queen Elizabeth Street, Addis Ababa, Ethiopia			
**Laphto Art Gallery Bisrate Gebreal, Laphto Mall 3rd & 4th Floor, <a href="http://www.laphtoartgallery.com">http://www.laphtoartgallery.com</a>			
Lela Art Gallery			
Makush Art Gallery and Restaurant Bole Road, 1st floor Mega Building,			
St-George Art Gallery Taitu Street, <a href="http://www.stgeorgeofethiopia.com">http://www.stgeorgeofethiopia.com</a>			
***Talisman Gallery South Africa Street, Old Airport,			

Source: adapted from multiple sources<sup>6</sup>

<sup>5</sup> This chart is not comprehensive of the creative institutions in Ethiopia. It is ment as a useful tool to contextualise the research.

<sup>6</sup> [http://www.ethiopiahotelguide.com/listings.php?category\\_id=11](http://www.ethiopiahotelguide.com/listings.php?category_id=11)

\*<http://www.africa.com/ethiopia/museums/>

\*\*<http://www.thenextcanvas.com/visit-when-in-ethiopia/>

\*\*\* <https://bradtethiopiaupdate.wordpress.com/2011/05/07/addis-ababa-art-gallery-updates/>

## 2.6 Strategic CSR

Traditional argument used to justifying CSR engagements are ethically based. Garriga & Melé's (2004), point out that from a political perspective firms have a responsibility to society because of the power and position they hold within a society. This includes Davis's (1960) view of corporate constitutionalism whereby corporations have significant power in society that they need to use responsibly (Garriga & Melé, 2004, 56). This responsibility is an outcome of the degree of social power the corporation holds to which they are bound by social contracts and by their citizenship as corporations (Garriga & Melé, 2004, 56). By and large the consensus is a strong sense of business responsibility towards the community and environment in which firms operate (Garriga & Melé, 2004, 57). Integrative perspective are based on the notion that business is dependent on society for its existence, continuity and growth and needs to consider social demands in its management and integration whilst ethical perspective looks at CSR as the right thing to do for reasons of human rights, sustainable development and common good. An additional long-standing argument is, where government is unable to meet social needs, businesses have the resources and means to play a role (Carroll & Shabana, 2010, 88). As a result, the way in which CSR is carried out in Africa is through this line of thinking and most often it is carried out by Multi National Corporations (MNC).

MNCs involvement in Africa, focus their CSR on ethics, fair labour issues, HIV/AIDS, education, and child labour (Meridian Group International & Pathfinder International, 2006, 1). Mostly due to the pressure exerted by stakeholders in the west to engage in CSR in the developing countries they operate in (Fukukawa & Moon, 2004). Jamali argues that strategic CSR is appealing "in developing countries where the drivers of CSR tend to be weak and where serious macroeconomic constraints may divert company attention to issues of basic viability and securing shareholder returns" (Jamali, 2007, 9). Strategic CSR argues that supporting societal causes does indeed provide return on investment both from positive externalities and financial rewards. Strategic alignment can thus serve

as incentive for further engagement with societal causes of which the creative industries, as mentioned earlier, through the rational of socio-economic development are a social need in Africa.

In his analysis of the evolution of CSR, Lee (2008, 54) remarks that studies have shifted the discussion from the macro-social effects of CSR, to the effects on profit at an organizational level that support performance oriented management including strategic planning. Strategic CSR is of the rational that businesses can benefit in an economic (bottom-line) sense that would flow from CSR activities and initiatives and in the process is also beneficial for all involved (Carroll & Shabana, 2010, 95). The response has been a legitimized rationalization of CSR as part of broader corporate goals that encompasses stakeholder and reputation management in a manner that impacts positively the bottom line (Lee, 2008, 55). To this end strategic CSR in essence consists of enhancing a firm's business performance while attending to social causes in order to achieve sustainable win-win proposition for both business and society in the long run (Anonymous, 2003, 33; Porter & Kramer, 2002).

In their review of the literature, Carroll & Shabana (2010, 88) identify several long-standing strategic arguments in favour of CSR. First, business can affect the climate in which it operates by taking proactive actions that ensure its long-term viability. Second, by being proactive, business can have a say in how CSR is defined and its implementation, rather than being subjected to government regulations. From a stakeholder theory perspective, they state that benefits are had through cost and risk reduction primarily through stakeholder management including employees, NGOs and other groups whose discontentment can lead to timely and costly lawsuits. Second, competitive advantage is gained by standing out from the competition by seeing stakeholders' demands as an opportunity rather than a constraint. Third, a firm can influence the decisions of its stakeholders through policies and involvement in initiatives, which can impact its reputation and legitimacy. Fourth, by aligning with stakeholders a firm can attract consumers, investors and employees through cause marketing. This is strategic in so far as it allows firms to find opportunities and solutions that satisfy

stakeholders and pursue its profitability through synergetic values that create win-win outcomes (Carroll & Shabana, 2010, 97-99). As a consequence, there is a positive effect on a firm's image and reputation, on employee motivation, retention and recruitment, cost savings through efficiencies particularly through time and legal fees, increase in revenue either through CSR driven products or indirectly through branding and risk reduction by managing negative external pressures (Webber, 2008, 248-49).

Furthermore, through a microeconomics analysis of the arguments for altruistic CSR and stakeholder management reasoning, Husted & de Jesus Salazar (2006) conclude that strategic CSR has a greater likelihood of generating profit than altruistic CSR and can yield more social performance output while providing a more focused management of stakeholders. In terms of bottom line performance, early research on the relationship between CSR and financial returns show mixed results (Cohcran & wood, 1984, 47-48; McGuire, Sundgren, & Schneeweis, 1988, 857-859; Husted & Allen, 2007, 595). Alexander and Buchholz (1978) found no significant relationship between CSR and stock market performance. Testing with both stock market performances from 1983-1985 and accounting reporting from 1982-1984, McGuire et al. (1988) agree there to be insignificant correlation between CSR and stock market performance, however, found significant correlation in the accounting performance.

More recently, however, Orlitzky, Schmidt, & Rynes (2003) conducted a quantitative meta-analysis of 52 studies with a sample size of 3,878 observations examining the link between social and financial performance and found a positive association. They concluded that the more a firm spends in social performances the greater the financial success (Orlitzky et al., 2003). Thus, by becoming more aware of the benefits to both the firm and its stakeholders, managers can make better decisions about CSR activities (Burks & Logsdon, 1996, 499). In a similar vein, McWilliams & Siegel (2001), propose for CSR to be seen as any other investment whose impact can be measured through the optimal point of supply and demand using a cost benefit analysis to determine the ideal level of involvement that yields the greatest returns. All else being equal on the demand side, they argue, benefit is seen where there is a clear product differentiation resulting

from CSR. Where differentiation is minimal, CSR does not yield much return. Management decisions must thus be strategic and weighed out with the potential of long-term rewards as well as the cost of investment on the supply side in mind. Thus strategic CSR is a relative question based on what constitutes good business practices from the perspective of emerging societal demands and shaped by expectations and the right balance of strategy, brand management and CSR integrated throughout the organization (Werther & Chandler, 2005). It should also fit the organizational culture, business rationale, and strategic objectives (Lindgreen, Swaen, & Maon, 2009, 252) and lead to competitive advantage. In the following sections, the different facets that serve as methods by which CSR is practiced are introduced. These include private/public partnership, philanthropy and sponsorship.

#### **2.6.1 Private/public partnership**

Another term for private/public partnership used in the literature is collaboration, partnerships, social alliances and networks (Jamali, Yianni, & Abdallah, 2011, 374) as well as the social-partnership, cross-sector social partnership (CSSP), cross sector collaboration, BUS\_NPO, public-private partnerships (PPPs) (Utting & Zammit, 2009) and cross-sectoral social partnership (CSSP). This form of corporate alliance is part of a newer strategy in CSR (Seitanidi & Ryan, 2007; Jamali et al, 2011, 374).

CSSP is a term first used by Selsky & Parker (2005, 850), in reference to the formation of social partnerships, in the form of collaboration, between various sectors of the society. It is a technique, emerged from social partnership, that mediates the changing roles and perceived responsibilities of the three primary institutional sectors of society: government, business, and the civil sector (Googins & Rochlin, 2000,142) which Selsky & parker (2005) extend to four types of partnerships: business- NPO, government-NPO, government-business, government-business-NPO (tri-sector) partnership. CSR comprises mostly of business-NPO partnerships and more recently government-business-NPO (tri-sector partnership) is gaining ground. Though intermediaries are identified as having a core role in creating partnerships across sectors in so far as the professionalization, value

exchange development, assessing strengths and weaknesses among participants and how to leverage them (Googins, & Rochlin, 2000,142) they are seldom used other than for larger corporate sponsorships and very little research has been done (Madill & O'Reily, 2010,134) perhaps because there are so few.

Two main forms of partnership arise in CSSP: philanthropic and strategic partnerships (Jamali et al., 2011, 377). What distinguishes them from conventional philanthropy and sponsorship is the level of engagement from the firm. As to which form of partnership is right is dependent as not all issues lend themselves to such a partnership (Waddock, 1989, 82) given that partnerships change and evolve depending on their characteristics and level of partnership development (Austin, 2000, 92; Rein & Stott, 2009, 87). Austin (2000) proposes a conceptual model that views collaborative relationships between non-profit-organizations (NPO) and businesses as a continuum. While the model does not speak specifically to CSR it speaks of a growing strategic collaborative relationship between NPO and businesses that is fitting with the nature of strategic CSR (Austin, 2000, 69-70). The continuum is a non-normative model where no level of partnership is better than another. It allows both sides to assess the degree of involvement that suits them and reflects the depth of the relationship between them. The continuum moves from least involvement to most with the aim of determining organizational needs in resources, processes and attitude throughout the continuum. The Philanthropic level of the spectrum is largely a donor charity relationship. The transactional level of the relationship is based on the exchange of rewards and resources. What distinguishes the transactional level from the philanthropic is the motivation of reward seeking as such it requires more involvement. This level would include “resource exchanges focused on specific activities; for example, cause-related marketing, event sponsorships, and contractual service arrangements would fall into this category” (Austin, 2000, 71). The integrative level represents the “highest level of strategic collaboration” (Austin, 2000, 71). At this level mission, value, people and activities start to merge and partnerships are formed.

### 2.6.2 Philanthropy

What is termed as private investment is the act of philanthropic giving and sponsorship. Commonly, CSR is practiced through philanthropy (Varandarajan & Menon, 1988, 59). It is a discretionary form of giving, particularly common in the arts sector. Art organizations, in addition to public funding, rely on private individuals as a source of income either through donations, patronage or philanthropic acts. The latter is extended to firms who in order to fulfil their social responsibility, implement philanthropic activities by donating cash and noncash resources to NPO or set up foundations. This type of giving is characterized as altruistic in so far as benefactors have no direct benefit though indirect benefits, particularly to patrons of the art, can be had through transfer of a cultured image (Seitanidi & Ryan, 2007, 4). However, philanthropy is criticized as a method that gives little in the form of visibility or addition to a firm's image and by extension its bottom line. Lantos (2001, 600) argues that giving for the sake of giving is not to be a goal for firms rather giving should generate business benefits. This line of thinking is challenged in so far as it misses the relevance of the impact of societal changes on business and that through strategic alignment philanthropic endeavours can indeed lead to a win-win situation (Porter & Kramer, 2002). Whilst others agree that altruistic philanthropy is outside the scope of a firm's operation, they recommend a move towards partnership whereby partnerships raise the possibility of firms moving beyond philanthropic donations toward a more sustainable form of intervention involving long-term commitments to communities (Tracey, Phillips, & Haugh, 2005). In-kind

### 2.6.3 Sponsorship

Sponsorship involves the exchange of greater resources generally used for publicity purposes. Sponsoring artistic festivals, events and the like by private sector is not uncommon given that sponsorship has its origins in philanthropy. "Early forms of sponsorship were recognized as a flexible communications' tool able to reach multiple audiences and the differences between philanthropic approaches and sponsorship became more pronounced over time, as corporations and consultants wished to foreground

sponsorship as a quantifiable and hence measurable marketing activity” (Seitanidi & Ryan, 2007, 4). As both strategic philanthropy and sponsorship are driven by CSR motivations, it is recognized, little remains to distinguish the two (Thomas, Pervan, & Nuttall, 2009, 739). Strategic sponsorship is a form of business investment distinguished from altruistic philanthropic by the concept of mutual benefit and exchange (Thomas et al, 2009, 739). Motivators in engaging with sponsorship are to generate revenue, create associations, leveraging resources and marketing opportunities. Image transfer is a branding process whereby a positive image of one or both organization influences the image of the other (Thomas et al., 2009, 740). Looking at business support for festivals in Sweden, Lidström (2003, 3) found that image transfer can benefit the credibility and branding of both organizations. A large sponsor gives credibility and financial possibility for the art organization allowing it to attract more sponsors or financial support from other institutions making it easier to negotiate terms and conditions. Firms benefit from the exposure to audiences and a reinforcement of their brand through intangible positive association with the art organization.

The process occurs often at the bequest of the one seeking to be sponsored making it a competitive field to gain the attention of the sponsor (Madill & O’Reily, 2010,134; Austin, 2000, 89). Definitions of sponsorship typically contain two constant elements: (a) the mutually beneficial exchange of sponsor resources (cash or in-kind product/services) in return for promotional value, and (b) the sponsor’s association with the sponsee (Madill & O’Reilly, 2010, 134). Characteristically, the ‘sponsor’ provides cash and/or in-kind products/services to a ‘sponsee’ in return for opportunities to create links with an event, cause, or organization in the eyes of consumers and potential consumers. A sponsee can be an organization, team, program, or event that requires resources in order to accomplish its objectives (Madill & O’Reilly, 2010, 133).

This clearly denotes a transactional relationship. Sponsorship is therefore characterized by its commercial orientation for which it is criticized as lacking sincerity in its engagement with the cause. The lack of balance between strategic goals and the public’s attribution of credibility in engagement of CSR puts the firm at risk to lose benefits due



to the negative backlash from media and social stakeholders (Werther & Chandler, 2005, 320). Thus, sponsorship can become but another form of advertisement. McNicholas (2004) outline's varying levels of sponsorship and levels of engagement by both parties that determine the type of relationship and benefits gotten. She distinguishes six levels that differentiate between donation & patronage at the philanthropic level, marketing sponsorship and public relations at the transaction level, and between integrated corporate image and partnership at the integrative level.

Strategic sponsorship necessitates forethought in alignment of missions and resources at a higher level of integration and thus forces businesses to look for more than the largest audience to promote too. Social marketing is one method whereby the objectives are likely to be different from objectives for commercial sponsorships in that they will necessarily include social objectives (Madill & O'Reilly, 2010,134), however the literature does not define clearly what social marketing entails nor what objectives can or need to be measured, but provides a basic foundation for understanding social marketing sponsorships (Madill & O'Reilly, 2010, 134). Social sponsorship, involves sponsoring a social or environmental cause deemed worthy by consumers, independent of sales. Cause-related marketing is the communication of CSR engagement through marketing (Bronn & Vrioni, 2001, 241). It involves corporate giving that is tied to consumer purchases (Dean, 2003), and subject to the firm's ethics to avoid exploitative marketing (Varandarajan & Menon, 1988), for example a firms gives a percentage of its sales to a cause when consumers purchase a particular product or service.

The findings on branding through sponsorship are however mixed. Some findings indicate little correlation (Rifon, Choi, Trimble & Li, 2004) while earlier studies determine that goodwill transfer resulting from a firm's involvement is dependent on the type of sponsorship category that can include the level of exploitation, the image portrayed (termed image sponsorship category) and the latitude to exploit in terms of the sponsors ability to manage his associations (Meenaghan & Shipley, 1999). Through strategic sponsorship greater brand awareness, competitive advantage and congruence, seen as alignment between missions of the cause and the sponsor, become key elements

in the outcome of sponsorship and is a motivator for sponsors (Thomas et al., 2009, 740). Cornwell, Humphrey, Maguire, Weeks, & Tellegen (2006), testing for memory recall of a cause related sponsorship, found that the recall advantage is greater for congruent sponsorship. Recall is also dependent on the prominence of the business, relatedness to the cause, the level of sponsorship spending (the more spent the greater the recall), the combination of which gives the highest level of recall among consumers (Becker-Olsen, Cudmore, & Hill, 2006) and therefore publicity and image transfer to a firm's brand.

### 3 Research Methodology

Empirically researched studies on CSR often focus on measuring the financial impact of CSR on the bottom line. They look at stock market analysis or accounting principles. The methodology of these studies is rooted in either investor returns or accounting returns. The shortcomings of using accounting based measurements have long been identified as subjective and leave room for bias due to the interpretive leeway available to management (McGuire et al., 1988) and the difficulty to measure non-directly identifiable costs, which Husted & Allen (2007, 595) argue, creates a fundamentally flawed methodology. Some studies on CSR have used web content analysis (Fukukawa, & Moon, 2004). Others, like Muthuri, & Gilbert (2011), in their research on CSR in Kenya, use a mix of web content analysis and surveying to supplement due to a lack of business websites for the targeted sample group. McWilliams et al., (2006) critique that the lack of consensus and consistency in the definition of CSR makes it difficult to compare empirically researched CSR studies. In addition to which the methodologies are unreliable due to the serious flaws in design and implementation.

Many studies on CSR in developing countries reviewed in the literature use a qualitative interview approach (Jamali, 2007; Welford & Frost, 2006; Robertson, 2009; Yin & Zhang, 2012) due to the contextual differences. Similarly for purposes of this research, a qualitative research is deemed most suitable for primary data collection. Being an exploratory research, qualitative research method gives an opportunity to uncover more detailed information through narratives of those involved that shape the subject matter.

To this end, Bryman (2012, 383) outlines two methods of qualitative research: ethnography/participant observation and qualitative interviewing. This research uses semi-structured interviewing, which is a subsection of qualitative interviewing, to collect the data. Semi-structured interviewing is used for its flexibility to fit the context of the research. The format frames the understanding of issues and events by giving insight into

“what the interviewee views as important in explaining and understanding events, patterns, and forms of behavior” (Bryman, 2012, 471). It is equally important to set a positive environment that fosters open dialogue. Associate professor at America University, Mertus (n.d., para.11), points to Weiss (1994) as favouring a relational approach to interviews that can have a conversational feel to make respondents as comfortable as possible. To this end, a conversational approach is taken.

### 3.1 Sample selection

In order to assess the viability of strategic CSR as a means of incentivising private sector in Ethiopia to support the core creative arts it is necessary to obtain the perspective of businesses and core creative art agents in the country. By obtaining both perspectives it is possible to gain understanding of the current relationship amongst them on which deeper collaborations can be built. To this end the identification of potential sample for both groups underwent a process ranging from relevant websites searches, to focused approaches of individual contacts.

Initial Internet research produced festivals in Addis Ababa. This resulted in the identification of 6 potential festivals: Selam festival, Accacia Jazz festival, Addis photo festival, Addis art festival, Addis Video Art Festival (AVAF), and Netsa Art Village collective. Contact was initiated by email and telephone. Of those contacted two responded with whom interviews were conducted by telephone and in person.

Given the limited research outcome of core creative art agents, it is deemed appropriate to use snowball sampling by starting with those of the festival that responded. To overcome the difficulty of pinning down respondents in the time frame required, two of the core creative arts sample was reached through snowball sampling from the connection made by way of the art collective found on the internet. The remaining of sample of the core creative art was research on site in the country after making some inquiring through personal contact and requesting a meet with the person in charge.

The business sample was obtained through snowball sampling from personal contacts and referrals. This was the most appropriate due to the insular culture of the country that necessitates connections if not personally established relationships to gain speedy access. Given the time constraints, establishing these connections independently was not feasible.

### 3.1.1 Businesses

In selecting the business sample, MNCs are taken out of the sample group because their views on CSR reflects that of their parent company in another country rather than of local businesses. Obtaining the perspective of Ethiopian businesses is necessary in order to assess the possibility of local private sector engagement in the support of the core creative arts in Ethiopia. On the other extreme, micro and small enterprises account for the bulk of private businesses in Ethiopia. They are indeed the most representative businesses of the country's business sector however, the immensity of the numbers of businesses that operate at this level requires a significantly large sample size to be interviewed that time constraints for this thesis make unfeasible.

The selection of local businesses interviewed was based on the degree of their representation of the local businessperson's perspective of CSR. This is determined based on the leading industries in Ethiopia. Export in the Ethiopian economy is led by the leather industry, followed by agricultural and textile (Gebreeyesus, 2013, 17-18). Tourism is another industry the government is focusing on of which the hotel and restaurant industry are sub-sectors that will see an increase as a result of this focus. The sample comprises of two textile companies, one hotel. Given that most businesses in Ethiopia are self or family operated, a self-proprietor commercial photography business is included in the sample. A sole proprietor provides wider range from which insight can be drawn from the perspective of a business operating at a smaller scale. Furthermore, interviews with textile and photography businesses add an interesting dimension to the research in so far as they operate between private sector and the creative sector. As such they give insight into both sectors. The hotel is representative of the hospitality industry

that is part of the government of Ethiopia's focus on tourism development. This totals to 5 interviews of which one is rejected due to inaudible audio-recording.

### 3.1.2 Section of creative industry sample

The creative industries can include many forms of art and innovation as we saw early on. To narrow this down this research focuses on the core creative arts in accordance with Throsby's (2008b) concentric model. The core creative art forms interviewed are in line with Throsby's (2008b) model of core creative arts as literature, music, performance and visual arts. As representative of performance arts a music initiative and a contemporary dancer are interviewed. The dance is contemporary in so far as it interprets traditional dances in a modern way to Ethiopian and non-Ethiopian music. The painters and video art makers comprise visual artists while a collective is representative of all core creative art forms that include poetry, performances and installations. The sample therefore includes: painters, video artists, performance art, music initiative and a collective that works in all forms of core creative arts. A variety of art forms are selected to provide a wider range on which to build our understanding of the culture of support for the arts in Ethiopia. There are a total of 5 samples of which there are 7 respondents owing to a group interview with the collective of a total of 3 interviewees.

## 3.2 Semi-structured interview design<sup>7</sup>

In order to respond to the main research question, the semi-structured interviews are structured according to the main themes of the clustering in the research sub-questions. Both sample groups are asked background questions that looked to obtain general information on who they are, what they do, their mission and vision. The cluster on the forms of support examines the forms of support received by and given to the core creative arts. Core creative art agents were asked what forms of support they currently receive to examine the degree to which private sector in Ethiopia is part of that support and the possible alternative forms of support they might use.

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<sup>7</sup> See Appendix A for semi-structured interview questions.

For support to be given and received there has to be a willingness on both sides to engage. To this end, questions were asked to both sample groups. Within the cluster on the practice of support from private sector in Ethiopia, included were questions to businesses on whether they support the core creative art sector and if not how willing are they to do so in the future and in what form. Similarly, core creative art agents were asked how willing they are to receive support from businesses. To determine possible factors that might impede the giving and receiving of support within both sample groups, questions were asked to both on the possible constraints they might see that can hinder greater engagement on their parts.

The cluster on CSR, looks to examine the extent to which both sample groups think supporting the core creative arts in part of the CSR of Ethiopian businesses. To this end, questions are first posed that determine the level of awareness of the concept of CSR and the degree of understanding of the definition of CSR used in the research. It follows with questions that examine how CSR is practiced in Ethiopia and if sponsorship is among the methods used to achieve CSR goals. Views on the perception of the value added by core creative art forms to the private sector and how this value added, if at all recognized, is seen as part of the private sectors social responsibility aim to uncover what relevance private sector gives to core creative art sector. It concludes with a question to determine the extent to which both interviewees believe that private sector in Ethiopia should extend their CSR to include support for the core creative arts.

In reality interviews are subject to external factors that necessitate interviewers to adapt. The flexibility of semi-structured interviews is such that these questions serve to guide the interview and focus the discussion. Shorter interviews focus on the above key clusters while longer interviews delved into what motivates each sample to work in their respective field, the perceived value added of the core creative arts to the Ethiopian society and businesses, and the role of government in providing additional support.

### 3.3 Data collection

In qualitative research, to gather primary data, the “interview is usually audio-recorded and transcribed whenever possible” (Bryman, 2012, 482). Audio recording provide a more complete accounting of the interview and the nuances that arise from the intonation and expressions that might be used. It also frees the interviewer to follow a more natural conversation by focusing on the interviewee rather than taking notes. However, Mertus (n.d., Para.10), in her notes on qualitative research, points to Weiss (1994) who outlines a criticism toward audio-recording in that it make many respondents uncomfortable and they may therefore withhold information. In addition, Bryman states that underpinning desirable interviews is the ability to listen; otherwise it might mean failure to “pick up on really important points” (Bryman, 2012, 473). Written notes are argued to force the researcher to concentrate more closely likely due to the intense listening that needs to happen to take down notes (Mertus, n.d., Para.10). In this research both methods were used. Interviews were audio-recorded with a digital recorder wherever possible. Where resistance was met by respondents to audio-recording, notes were taken during the interview subsequent to which they were typed up immediately with the respondent number attributed to the interviewee, position, time of interview and location.

A total of 10 interviews are conducted with 5 businesses and 5 core creative arts agents between May 4, 2015 and May 22, 2015 lasting an average of 45 minutes. There are a total of 12 respondents, 7 from the core creative arts and 5 from businesses. There are more respondents from the core creative art sector owing to an interview with a collective that resulted in a group interview with 3 of its agents. The remainder of the interviews, for business and core creative arts, is conducted one on one in person save for three that were telephone interviews. The latter is owing to the individuals being out of town or about to leave town. Of this total of 10 samples interviewed, 6 of the interviews are audio recorded of which 1 interview with the commercial farmer is rejected due to inaudible sounds. The remainder are collected by way of interview notes that were transcribed immediately after the conclusion of the interview. To sum up, the following table lists all



respondents with their respective position and form of data transmission.

Table 4- *Interviewee information*

<i>Type of art</i>	<i>Respondent #</i>	<i>Position</i>	<i>Years in operation</i>	<i>Location</i>	<i>Data collection method</i>		<i>Interview method</i>
<b>Performance, installations etc..</b>	A1	Founder	7	Addis Ababa			In person
	A2	Participant			Recording		
	A3	Art Journalist					
<b>Contemporary paintings &amp; sculptures</b>	A4	Founder	4	Addis Ababa	Recording		In person
<b>Experimental dance</b>	A5	Founder	5	Addis Ababa	Recording		In person
<b>Video arts</b>	A6	Founder	1	Addis Ababa & USA	Recording		Telephone
<b>Music</b>	A7	Manager	3 year project	Addis Ababa	Notes		In person
<i>Business sector</i>	<i>Respondent #</i>	<i>Position</i>	<i>Number of Employees</i>	<i>Years in operation</i>	<i>Location</i>	<i>Data collection method</i>	<i>Interview method</i>
<b>Textile &amp; crafts</b>	B8	Sales representative	300	12	Addis Ababa	Notes	In person
<b>Textile</b>	B9	Owner	47 permanent 187 artisans	12	Addis Ababa	Notes	In person
<b>Photography</b>	B10	Owner	-	14	Addis Ababa	Notes	In person
<b>Hotel</b>	B11	Owner	90	3	Debre Zeit	Recording	Telephone
<b>Commercial farming</b>	B12	Owner	200	5	Addis Ababa	Recording - inaudible	In person

Source: own elaboration.

### 3.4 Ethical considerations

The purpose of the research was explained to all interviewees prior to meeting and before conducting interviews. Interviewees were asked for permission to audio-record prior to recording the interview to which some refused for privacy reasons and cautiousness. Though there was some agreement to be audio-recorded, to respect the privacy of those that refused and to provide a consistent classification, it is deemed appropriate to classify all the interviewees as follows. The names of interviewees are recorded as respondent number and their initiative or business is denoted based on the core activity. A denotes artists while B denotes business and each letter is followed by a respondents number. This slight adjustment follows in the transcription and coding.

Omitting the names of respondents and businesses has no bearing on the quality of the data as the interviews are transcribed verbatim. To account for sample verification, the number of employees, years in operation, position of interviewee and type of business is recorded. For the core creative art agents, the position of interviewee, and the type of art form is recorded. Furthermore, a separate list of the interviewees' information is provided for the sole use of the supervisor to assess this research.

### 3.5 Coding

Prior to coding there was an assumption of the themes likely to show up. To maintain objectivity, open coding was used that allowed for the themes to emerge on their own. A largely used method of open coding in qualitative research is thematic coding. Thematic coding is largely understood as one that identifies categories from the data related to the research focus from which codes can be identified that provide the researcher with a basis for theoretical understanding (Bryman, 2012, 580). A framework was constructed, inspired by that in Bryman's book (2012, 579), outlining the respondents, quote and theme from the research. Repeated review of the data revealed that the 355 coded quotes could be classified as follows: Alternative sources of support (72 codes), Institutions (24 codes), Societal constraints (85 codes), motivation (57 codes), policy (43 codes), willingness to engage with private sector (74 codes). Each of these broad headings are sub-divided into themes and subthemes. The titles of the themes were also periodically revised to capture the essence of what is said as more data revealed nuances previously not apparent. This process was facilitated owing to a personal understanding of the manner of speaking in the use of language to express ideas. The manual coding done of this research provided for intimacy with the content that allows for a more accurate categorization.

## 4 Findings

The following section is structured according to the cluster themes of the research sub-questions. These include: the practice of CSR in Ethiopia, the forms of support available to the core creative arts in Ethiopia, constraints to the growth of the sector and the motivation of the businesses and core creative art agents to do the work they do.

### 4.1 Practice of CSR in Ethiopia

*How is CSR practiced in Ethiopia?*

The findings indicate that priorities of CSR in Ethiopia are in line with Visser's (2006) model of CSR in Africa where support for economic responsibilities take precedence and are followed by philanthropic acts of support. The businesses interviewed viewed their CSR as being that of creating employment, better working conditions and overall lifestyle support in accessing affordable meals and sanitation. In the case of R8 they also offer low cost meals, showers and employment for formerly incarcerated women as well. Likewise, a look at the larger context of private sector support in Ethiopia signals CSR is first and foremost based on economic responsibilities related to socio-economic needs followed by philanthropic responsibilities. A large privately owned business in Ethiopia states that its "corporate citizenship incorporates corporate governance, corporate social responsibility and philanthropic undertakings by MIDROC Ethiopia Group Companies and/or Sheikh Mohammed H. Al-Amoudi himself<sup>8</sup>". MIDROC Investment Group goes on to list causes tied to development of health, education, infrastructure, road construction and employment creation and fair treatment of employees as part of its engagement. While its philanthropic engagements comprise of sponsorship of sports and sport related organizations and the arts<sup>9</sup>. Similarly, the state owned Airline carrier, Ethiopian Airlines, engages mostly in philanthropic engagement related to development in the form of education and giving to the disadvantage. Its CSR is likewise "to

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<sup>8</sup> [http://www.midroc-ethiopia.com.et/md04\\_citizenhip.html](http://www.midroc-ethiopia.com.et/md04_citizenhip.html)

<sup>9</sup> [http://www.midroc-ethiopia.com.et/md04\\_citizenhip.html](http://www.midroc-ethiopia.com.et/md04_citizenhip.html)

contribute positively to socio economic development of Ethiopia in particular and the countries to which it operates in general by undertaking its corporate social responsibilities and providing vital global air connectivity<sup>10</sup>”. While there are examples of private sector acts of CSR, the concept of CSR has yet to take firm roots in Ethiopia. This is not surprising as the governance to enforce CSR is lacking. The lack of government enforcement and stakeholder pressure also limits the spread of its acceptance.

In speaking of altruistic philanthropy, Porter & Kramer, point out that “rather than being tied to well- thought-out social or business objectives, the contributions often reflect the personal beliefs and values of executives or employees” (Porter & Kramer, 2002, 6). Similarly, the engagement of the businesses interviewed in CSR behaviour seems to be a personally motivated responsibility more so than an obligation or motivated by a strategic business goal. One can presume strategic focus is taken into consideration when looking at the type of business and the cause supported however there is no evidence to suggest business engagement in Ethiopia is part of a strategically thought-out CSR plan. At a basic level, informing the public via the official website would be an indicator of possible intentions to incorporate CSR as part of a strategic plan. The businesses interviewed make no mention of their engagement in CSR either on their official websites nor seem to consider it as more than a personal conviction. B8 is the sole example of a clearly identifiable CSR strategy. It is well integrated and shown on its website. As a cooperative, it is not surprising since this type of business model has social responsibility as a core business practice. This does not mean other businesses do not engage in CSR, they may simply not advertise it. Fukukawa & Moon point out “the communication of CSR does not necessarily denote activity and the activity levels that lie behind the communication may well vary. By the same token, the absence of communication of CSR does not necessarily indicate non-activity” (Fukukawa & Moon, 2004, 48). In other cases interviewed, though not explicitly stated in their publications, it is practiced internally. B9 practices it internally through governance but does not advertise it, as does

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<sup>10</sup> <http://www1.ethiopianairlines.com/corporate/company/about-us/vision-mission>

B11, the owner of a hotel that also provides free exhibition space for artists. What this denotes is a personal motivation rather than one motivated by publicity and a lack of strategic use and alignment with their engagement.

## 4.2 Forms of support

### 4.2.1 Support from private sector

*How do businesses in Ethiopia currently support the creative industries?*

Individual convictions rather than being seen as part of CSR also motivate business support for the arts. This support manifests itself most as philanthropic giving and through commercial sponsorship. At the philanthropic level, well to do businesspersons and government officials are those that support the creative industries. R4, states that those who buy are people working at the African Union, owners of real estate or shipping Line Company, in part to ensure the continuity of the arts. In reference to the buyers, he states, “even though they’re not interests, I know they buy to keep the gallery. Sometimes I feel like that. Of course there are people they love art, they buy but they are also the same customers. Sometimes they just buy to support. And it’s right” (A4, 2015).

A key challenge in the creative segments is in accessing exhibition space that private sector attempts to fill. In the case of the collective and R6, the land given to them as space to work and exhibit their works has been taken away by the government to build infrastructure. There are no spaces for solo exhibitions or for alternative non-commercial arts. Finding alternative space has therefore proven to be a challenge for all interviewed members of the creative community. There are examples of individual efforts to create space but in many cases it is private sector that provides it. Some individual solutions to space creation has been the purchasing of land. A5, in an attempt to preserve a cultural hub of the city were traditional *azmari* singers conglomerate, is attempting to purchase a well-known club for this form of folklore music on which he plans to expand into a cultural centre. He does this through a mixed method that includes self-finances; crowd funding and fundraiser concerts but also sponsorship. He receives sponsorship from beer companies and recently from hotels and tourism companies. A5 reinvests his earnings

from tours into the project and also uses a traditional form of saving known as *ekube*. *Ekube* is when one puts his money into a pool with others whereby he receives a lump sum when his turn comes up which he must repay but without interest.

For most members of the creative community however, private sector plays a greater role in filling this gap through in-kind giving. Examples that came up during the interview were of, restaurants, coffee shops, and hotels. Makush is different in that it operates as a commercial gallery and a restaurant while Hotel Sheraton Addis provides exhibition space and gives a percentage of art sales to the Ale art school. Monarch Hotel simply provides exhibition space for visual artists, as does Tomoca Coffee that freely exhibits artistic photography works while B11, a hotel owner interviewed similarly gives a section of his hotel as a space where artists can exhibit their works freely. A4's family own businesses and provide a section among the residential properties they own as an exhibition space for him and other artists. A6 uses a clever method of using multiple public places around the city as well as local businesses venues to project his festival. In this way private sector provides an alternative to institutional disparities.

Though these spaces are labelled as gallery they do not all in fact operate as commercial galleries. Those interviewed use the term to denote exhibition space<sup>11</sup>. Jamali, in a study on strategic CSR in developing countries focused on Lebanon states that in such contexts “most often, philanthropic contributions are distanced from business goals, undermining impact and value added” Jamali (2007, 9). For those interviewed, the main motivator is the love of art and the need to share it rather than strategic or financial benefits. Neither case operates their galleries as a means of profit making. Any sales made from exhibiting at B11's hotel are all given to the artists and he also covers the cost of exhibiting. In the case of A4 the aim is to sustain the space by each artist covering the cost of his personal exhibition. If artist do not have the financial means to cover their own exhibition, A4 covers the costs. At the end of the exhibition, the exhibiting artist must pay back the amount A4 has put forward to cover the costs of their show but the artist does not give

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<sup>11</sup> An art exhibition space closely related to the concept Kunsthalle in Germany. See wikipedia for greater detail <https://en.wikipedia.org/wiki/Kunsthalle>

extra as a service fee to profit A4. It is simply to cover operational costs. It is therefore a collaborative social entrepreneurship system that A4 has set up using a space allotted to him through a family business.

Direct financial sponsorship from private sector is however minimal for the core creative arts. Those that do financially sponsor are predominantly alcohol and beverage companies. Such forms of sponsorship are most frequent in the country for segments of the creative industry that have large popular appeal such as music festivals. The incentive in them is the commercial appeal of publicity. Such form of sponsorship for other segments of the industry like visual arts or performance is limited. In these few instances of commercially motivated support, there is evidence of strategic consideration.

In the cases interviewed A5 is one that receives sponsorship from a beer company. Portions of the money from beer sales when he hosts performances are given to him. Exceptionally, hotel and tourism companies recently proposed to sponsor by covering all his travel expenses. This is due to A5's international popularity. He recently performed in Germany, Amsterdam, and Geneva and previously in places like New York where *New York Times* covered his story<sup>12</sup>. His commercial appeal is attractive to the hotel and tourism sector in Ethiopia not only in size of audience and breath of countries in which he is seen, but also in the alignment of his contemporary dance that is routed in traditional with their industry. While in the case of A4 businesses provide him with wine products for the opening of exhibitions that subsidise the cost of the exhibition. To receive the sponsorship he provides all the artists with letters and a quick training on how to obtain sponsorship.

There are minimal private/public partnerships that are based on a deeper involvement where skill sharing takes place. Where it exists, it is between local actors and international funders on a project basis. The most notable was A7 whose mission it to promote girl empowerment in Ethiopia through music and radio drama series. A7's

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<sup>12</sup> <http://www.melakubelay.com/press>

financing is done through Nike foundation in strategic partnership with the UK Department for International Development (DFID). This is a form of private/public partnership whereby a consortium of three corporations made up of Emerge, Deloitte, and Mango Productions, form to support the initiative. Emerge handles the outreach portion of the initiative. Deloitte manages the financial and operations while Mango production, an Ethiopian music production business, handle music production. The extent of their strategic alignment is not assessed since all decisions are made at the highest level of management and the local actors interviewed work as executors of the strategies.

#### 4.2.2 Alternative sources of support

*What alternative forms of support are available to the creative industry?*

All interviewed segments of the creative industry and businesses in Ethiopia showed a strong reliance on networks to support themselves. The businesses work closely with tour companies to bring tourists to their shops. This can result in sales and future references particularly since they sell their goods in high-end retail stores in the US, Canada, UK and France. The businesses also collaborate with each other to supply each other goods if there is need for extra. Businesses equally rely on their personal networks abroad that include diaspora Ethiopians living abroad. In the case of B8, the investing partners in France and Greece handle the building of the market in Europe. B8 also works with a well-known Ethiopian model whose personal brand they produce. B9 is also a former resident of the US where his networks, alongside his sisters who is a designer, help in promoting the goods.

Similarly, members of the creative industry use their local network to collaborate in a variety of ways. A5 who is the most well-known in the sample group, uses his networks abroad to give visibility to local artists. For example, when band members of his international network come to Ethiopia, he introduces them to local artists with whom they organise performances. However there is no link with influential international networks directly associated with the industry. There is a heavier reliance on local networks. They use this network to supplement skill-gap in business management and



marketing skills, and technological skills. Business persons help in writing business plans, others in writing project plans while members of the creative community like architects help in designing, gallerists in showcasing, institutions like the Ale art school write letters to vouch for their credibility. The network is interwoven and highly personally connected rather than being a formally organised network however, it provides the support needed that if quantified in monetary value is far beyond what the members of the sector could afford for the services.

### 4.3 Constraints to the growth of the core creative arts in Ethiopia

#### 4.3.1 Policies on creative industries in Ethiopia

*What forms of support are available to the creative industry from government?*

The heavy reliance of informal networks is reflective of deficiencies in support that is a significant constraint to the growth of the sectors. In terms of policy there is very little attention given to the core creative arts in Ethiopia. Policy focus in Ethiopia is on all matters that can lead to economic development. It therefore focuses on infrastructures development such as roads and housing. Within the creative sector, heritage, crafts and weaving have received the most attention due to their malleability into a the service industries that propels development goals by way of employment. As it pertains to other segments of the creative industries, such as fine arts, visual arts, performances and to some extent film production, policy efforts to support or even promote is virtually non-existent. Educationally, Addis Ababa Ale School of fine arts is the only university level program for arts. This is a direct reflection of the 70/30-policy focus on increasing the number of graduates in the field of science and technology. It therefore allocates 70% of the courses offered to science and technology while the humanities receives 30% of the courses offered. The arts being classified among the humanities, its share of classes on the subject is minimised since it has to split the 30% allotment of classes with the other subjects in the field of humanities. Therefore, the competition to get into the art school is high as only a few can make it. It also means that most artists are self-trained. Though this does not affirm lack of skill it does suggest the opportunity to master the skill is not

provided. It also reflects the secondary position the creative sector has in the minds of policy makers.

From the interviews a challenge is government administrators' lack of knowledge and understanding of the sector. For example, in registering for a not-for-profit status, the collective was not allowed, as it is not seen as a social cause but rather a business. Not-for-profit status in Ethiopia is limited as a whole, however the circumstances speak to the deficiencies in policy makers view of the creative industries as purely economic. For one it neglects that conventional business have the goal of profit seeking while those interviewed from the creative sector profit was secondary to the social causes. They therefore seek money as a means of sustaining activities rather than as a source of profit. In this process, these are the actors that contribute to the social benefits that the core creative arts have to offer to societies. Thus paying taxes to the equivalence of conventional businesses makes their work unsustainable by forcing conventional business licensing that make it difficult for non-commercial core creative arts to operate.

This lack of policy makers understanding of the sector is heightened by the division of the creative sector among various ministries. The fine art, which includes music, performance and visual arts, is under the Ministry of Education while Ethiopian Mass Media Training Institute, is under the Ministry of Information. Film, annual competitions of creative works such as painting, poetry and short story and heritage fall under the Ministry of Culture and Sports Affairs. Ethiopian Television and Radio Ethiopia, as state media, used to be run by the Ministry of Information and Culture. More recently, however, both have been restructured to fall under the direct control of the House of Representatives (Parliament's) Media Committee, which is chaired by the Minister of Information. This shows the fragmentation of the sector among ministries and indicates a need of inter-ministerial network collaboration in order for policies on the creative industry sector to be cohesive. There is no evidence to suggest that such cohesion exists. In fact, the findings of this study show that there is very limited awareness about the creative industry sector. This is overarched by a general lack of enforceable CSR policies that has left both businesses and core creative art agent sceptical of the adoption of core

creative arts as part of strategic CSR. When asked about the culture of CSR, B11, a hotel owner, responds:

“We’re really not there yet. Right now the private sector is getting rich and is busy getting richer. That takes all their time. [...]. I don’t think they are interested other nonsense. Who’s considered nonsense” (B11, 2015).

While a member of a collective said:

“I mean even with those things (environmental issues) nobody cares. It sounds like a luxury when you talk about corporate responsibility” (A2, 2015).

#### 4.3.2 Creative community’s willingness to receiving support from private sector

*What is the willingness of members of creative sector to receiving support from private sector?*

Members of the creative community are aware that private sector can be a source of support particularly as a source of financing and in legitimising them to obtain support from other sponsors. They are also aware that businesses can benefit from branding, promotion; publicity and image transfer through trust building by supporting them. “Personally I think society trust art. Art means something special for society. [...]. It’s sort of like the escape for business is art in a way. It’s a paradox. Makes them much more trusted” (A6, 2015). Nevertheless, there are several constraints that pose as impediments to adopting private sector support as part of a strategic CSR engagement.

The creative community is cautious about building such relationships with private sector owing to its lacks an understanding of the creative sector that presents a conflict of values. Private sector is perceived as placing value solely on the commercial appeal. Engaging with private sector is seen as requiring concessions on their artistic freedom and creative license that can jeopardise the cultural and artistic value of the works they

produce. Given the lack of alternative exhibition space in the country, the existing private sector initiatives that sell artworks are becoming the only alternative and hence the representatives of the Ethiopian art sector. This poses a power imbalance that can lead to the total marketization of the sector. The situation is exasperated as the criteria and standards of valuing arts are set by private sector rather than qualified professionals from the art sector. This reflects the shortage of professionals in the art sector that could set the criteria and is being supplemented by using market systems based on what is saleable rather than fostering creativity. As a result, there is a repetitiousness of the works. In this way the engagement by private sector is thwarting the artistic freedom and creativity that in turn further limits the sector. Therefore, instead of becoming an alternative source of support, it is actually limiting alternatives by being the sole voice that represents the creative sector in Ethiopia. As a result, members of creative community interviewed are selective in their engagement with businesses.

Furthermore, the businessperson being a product of the society, he values the creative industries in light of the societal context. The public's lack of exposure to a new interpretation of core creative art forms poses a constraint in businesses' willingness to give greater support. There is a higher level of uncertainty in audience acceptance of more modern interpretations and those that do accept it are young people who do not have the income. This poses a risk for the businesses to support even as a form of advertisement as the market is very small. It follows that businesses support music, theater and films that has a broader appeal within Ethiopian society. Supporting these art forms poses less risk since they are widely accepted by society while support for other segments of the industry, particularly contemporary arts, is thwarted by a limited awareness and exposure to them. Without societal engagement in them, despite avid interest, demand for contemporary art forms remains tiny. Thus there is little incentive for businesses to sponsor core creative art segments of the creative industries for commercial purposes. The founder of a festival put it well when he said: "it's something new so if I ask business you want to sponsor this project they wouldn't really know what

video art festival is. They know film festival or documentary festival but this is video art festival” (A6, 2015).

The lack of professionalization is amplified by a general skills-gap in business practices of the private sector, particularly in marketing. This is seen in the way businesses replicate business concepts rather than differentiating themselves from the competition. As expressed by a respondent from an art collective, “[...] the shops in the city, there is this repeating things over and over again instead of being creative and like focused on bringing something new. So that’s one problem” (A1, 2015). This is reiterated by B10, a business owner, who stated that branding wise local businesses are limiting customers to chaotic promotion not branding. Advertisements are sporadic, adaptive and limitedly conceptually thought out. The idea of design artistic representation is not there yet. This heightens the creative communities cautiousness in engaging with the private sector as it means that at a fundamental level, local private sector lacks appreciation of the aesthetic value of the arts even for commercial gains. It is therefore worrisome that it can place any value on the cultural values added by the creative sector in order for the partnerships to have a win-win outcome.

#### 4.4 Motivation

*What motivates members of the creative industry to work in the sector?*

*What motivates members of private sector to work in their sector?*

While all the respondents have a love for the art forms they practice and work in, changing societal perceptions is what motivated both business and creative respondents to engage in the work that they do. The fact that the society is conservative, particularly in comparison to western countries, is a factor that constricts the faster acceptance of newer interpretation. There thus is a need for content sensitivity that can impede on creativity and degree of exposure to modern interpretation of the art forms. As A4 put it “Ethiopia you know art, for most of the population, especially the orthodox, it’s more biblical art”.

Traditionally, visual art forms are religion based especially in the north where orthodox Christianity is vibrant. The monks that make these artworks have been supported through the kindness of the community by providing in-kind giving such as food and shelter. It is this perception of art as more than being biblical based they want to change by exposing the society to modern interpretation of the art forms the Ethiopian society is already familiar with. To this core creative art agents want to instil a culture of financial support for core creative arts that was not part of the culture and this habit continues today.

Despite this background of societal apprehension and neglect of the creative skills, there is avid interest from the society in the core creative arts segment of the creative industries particularly from the younger generation. This is seen through their participation at events such as exhibitions and art fairs however, by and large; there is no financial support coming from these participating citizens. The lack of a culture of financially supporting the creative sector is a key reason that plays into this lack of support but given that this avid interest is from the younger generation it is also a question of means. A6 feels like Ethiopia is “a place [that] could really grow, it could really do things because everything is forming. Like here the developed world everything is already well established”.

As well, in Ethiopia the creative sector is highly undervalued. Historically, creative skills such as weavers, ironsmiths, goldsmiths, and the *azmari*, who sings folklore while the dancers perform traditional dances *eskista*, *guragegna* and many more found among each ethnic group, are regarded as second class citizens. This status is still present in the country particularly in the countryside. To this day, the *azmaris* make their living solely through tips. This makes them dependent on the charity of the audience and the whims of their pleasure. As A5 put it “People they don’t even marry with *Azmari* but they are very important people these days.”

The founders of businesses coupled with making an impact on the socio-economic conditions, look to change the status of the *shemane* and *shekla sery* by raising the value of their work through trade. Indeed, the value for their skill increased as foreign demand

for the goods increased. As B9 put it, where before the *Shemanes* were looking for work in other sectors, they are starting to appreciate their skill as the society values it and shows it by more readily wearing the goods they produce. The desire to change Ethiopian society's perceptions is equally felt by the members of the creative industries. A5, looks to change the perceptions and the valuation of the *azmari*. A5 does a modern interpretation of these dances and tries to change perception by promoting his dance in international markets. While he gains popularity abroad, he reasons that it will help show the Ethiopian society the value of the art forms. The collective, A4, A6 and A7 try to change perceptions on contemporary art forms through access and exposure.

In all cases, the culmination of their attempt to change local perception is also balanced by a desire to change foreign perceptions. They want to change the image of Ethiopia from the stigma of the 1980's famine by sharing and showing through the culture that there is more to the country than what is seen in the media. B10's mission of in reconfiguring the image of Ethiopia sums it up well. For all, contributing to changing perceptions in Ethiopia and abroad, through their skills and means is seen as part of their responsibility. This provides a common ground on which dialogue can begin between the private sector and core creative agents however, for all their effort and desires, there is little cohesion and support in the form of finances or policy that helps propel the creative industry.

## 5 Discussion

This section draws on the findings to examine deeper factors that hinder the adoption of strategic CSR in Ethiopia. Section 4.2.1 examines the competitiveness of the market and stakeholders power to influence its adoptions. Section 4.2.2 takes a deeper look at the influential role policy can play in promoting greater private sector support for the core creative arts in Ethiopia. Lastly, section 4.2.3 argues while there is a significant role for international businesses to play a role in supporting the core creative art sector in Ethiopia by way of CSR, it is equally important to have local private sector engagement in order to mitigate some potential threats that can arise as a result of over reliance on external sources of support.

### 5.1 Lack of pressure

#### 5.1.1 Intensity of competition in Ethiopia's private sector

As discussed throughout this study one of the strategies being pushed by international institutions to develop the creative sectors in developing countries is through private/public partnerships. Private sector engagement in this manner is demonstrated as being a method by which businesses engage in CSR. For strategic CSR to be an alternative source of support in Ethiopia, there are first certain factors necessary to motivate private sector to engage in CSR. McWilliams, Seigel, & Write (2006, 9) in reference to Bagnoli & Watts (2003) identified intensity of market competition and the willingness of consumers to pay a premium for social responsibility as factors that influence a firm's willingness to adopt CSR. In the case of Ethiopia private sector is growing however competition is limited. Similarly, the economic standing of stakeholders is growing but it still represents an insignificant amount to hold any real power to sway local private sectors to engage in CSR.

Ethiopia's economy has indeed seen double digit growth by growing its manufacturing and service sector however this is not wide spread as yet. The turn of the 20<sup>th</sup> century is when industrialised sector started to play a greater role in the economic development of



the country after close to 30 years of civil unrest. The country has since seen double-digit growth averaging 10.8% per year compared to the regional average of 5.3% (World Bank). The service sector accounts for 46.1% of the growth, followed by agriculture (32.1%) and industry (21.8%) (Zerihun, Kibret, & Wakiaga, 2014, 3). As it stands, the Ethiopian economy is largely based on agriculture that accounts for 42.7% of the country's GDP, about 80% of employment and 70% of export earnings in 2012 (Zerihun et al., 3). While larger businesses in the country compete at a larger scale, they represent a small segment of the private sector and therefore have limited competition internally. As the economy continues to grow there is likelihood of increased competition. While larger businesses in the country compete at a larger scale, they represent a small segment of the private sector and therefore have limited competition internally. In the current state, competition in the Ethiopian market is however small and localized due largely underdeveloped private sector. The table below depicts the distribution of manufacturing in Ethiopia.

Table 5 - *Distribution Size of Ethiopian Manufacturing Sector*

Table 3: The size distribution of the Ethiopian manufacturing, selected years

	Number of establishments		Employment		Value added		Fixed capital per labour	Value added per labour
	Number	Share (%)	Number	Share (%)	(millions Birr)	Share (%)	(000s Birr)	(000s Birr)
<b>2001/02 survey</b>								
Cottage/handicraft	974,676	96.7	1,306,867	87.0	734.95	21.5		0.6
Main manufacturing	32,772	3.3	195,835	13.0	2,677.5	78.5		13.7
<b>Total manufacturing</b>	<b>1,007,448</b>	<b>100</b>	<b>1,502,702</b>	<b>100</b>	<b>3,412</b>	<b>100</b>		
<b>Main manufacturing disaggregated by size (number of employees), 2001/02 survey</b>								
< 10 (micro)	31,863	97.2	97781	49.9	463.8	17.3	7.7	4.7
10-19 (small)	375	1.1	4,907	2.5	40.9	1.5	22.2	8.3
20-50 (medium)	230	0.7	6,843	3.5	85.5	3.2	65.0	12.5
> 50 (large)	304	0.9	86,304	44.1	2,087	77.9	65.3	24.2
<b>All main manufacturing</b>	<b>32,772</b>	<b>100</b>	<b>195,835</b>	<b>100</b>	<b>2,678</b>	<b>100</b>		
<b>Main manufacturing disaggregated by size (number of employees), 2007/08 survey</b>								
< 10 (micro)	43,338	95.7	138,951	51.0	1,140	11.0	7	8.2
10-19 (small)	846	1.9	10,690	3.9	186	1.8	22.9	10.8
20-50 (medium)	519	1.1	14,757	5.4	401	3.9	47.6	21.6
> 50 (large)	565	1.2	108,226	39.7	8,590	83.3	70	42.6
<b>All main manufacturing</b>	<b>45,268</b>	<b>100</b>	<b>272,624</b>	<b>100</b>	<b>10,317</b>	<b>100</b>		

Note: main manufacturing here refers to manufacturing establishments that use power-driven machines, thus, includes the SSM and MLSM sub-sectors.  
Source: CSA (various years).

Source: (Gebreeyesus, 2013, 12)

The definition used the Central Statistical Authority (CSA) of Ethiopia, which collects long-term data on the manufacturing sector in Ethiopia, is telling of the sophistication of the private sector. It takes into account the degree of automation and power usage of businesses to determine their size. This fact is telling because it represents the degree of sophistication of the businesses and ability to expand and grow particularly given the large informal cottage industry. By and large the agricultural sector is comprised of small family owned operations. Among the non-agricultural enterprises, micro and small enterprises make up the bulk of the business sector. Based on 2001-2002 data from CSA, it is estimated that the cottage/handcraft sector has 974,676 establishments employing 1.3 million people and accounts for 87% of manufacturing employment (Gebreeyesus, 2013,11). In contrast, the rest of the manufacturing sector that include small-scale manufacturers and (SSM) and mid to large-scale manufactures (MLSM) account for 13% of manufacturing employment. Greater competition is therefore present among the smaller businesses that operate within localised regions than larger ones. It therefore indicates that for the bulk of the leading businesses that can engage in CSR in Ethiopia local competition is minimal and serve as minimal pressure on them to participate if only for purposes of differentiating themselves from the competition. Without this pressure, there is no immediate need for the competitive advantage that CSR and by extension strategic CSR can offer..

When competition is limited as in the case of Ethiopia, existing businesses are free to impose on consumers as appose to being influenced by the consumers' needs and wants. This limits the consumers bargaining power, which forces consumers to accept what is given while in a competitive market there are many players with diversified goods and services that can be a complement or substitute to the goods on the market. To compete in such a market business skills in gaining competitive advantage are essential to operations. Without which businesses incentive and pressure to engage in business management practices and products/service delivery methods that retain consumers or stand out from the competition is limited.

Some common ways of differentiating one's business is through branding. This

encompasses not only the logo one puts forwards but the totality of business actions taken that together communicate a favourable image of the company and leave a positive impression on the consumer that can increase the consumer's likelihood of being a repeat customer. Businesses in Ethiopia however feel no pressure to apply business principles of differentiation through branding, customer service, quality of goods etc. This is overarched by a general lack of skills in marketing among small and large businesses alike. This demonstrates a lack of long-term vision that is necessary to appreciate the long-term benefits of strategic CSR. For a firm to consider strategic CSR as a means to obtain competitive advantage, awareness of marketing principles that can be used to formulate strategic marketing plans that can also incorporate a long term strategic CSR vision within it are useful. Without adoption of marketing principles, it is difficult to conceive adopting thought-out marketing let alone implementing CSR strategically. Even more challenging than this is conveying the business advantage of supporting the creative sector when foundational appreciation of artistic brand aesthetics appeal to consumers is lacking.

### 5.1.2 Stakeholder pressure

Moreover, businesses in Ethiopia face no real pressure to adopt CSR. Ethiopia has no CSR index<sup>13</sup>, monitoring or enforcing body nor a strong enough stakeholder group to answer too. The majority of Ethiopians live in rural areas, and poor urban settlements. More than putting pressure on private sector responsibilities, the individual's priority is to survive on a daily basis, provide education for their children and better health. It stands to reason, that the average citizen is not invested in CSR and is as unaware of what it is as are members of the creative industry interviewed.

Indeed since 1995 there has been an annual decline of poverty in Ethiopia of 2.32% driven by pro-poor policies with those living below the poverty line falling from 45.5% in 1995-1996 to 29.6% in 2010-2011 (Zerihun et al, 2014, 12). Ethiopia, however, has a

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<sup>13</sup> For detailed accounting of CSR initiatives in Africa and by country see CSR in Africa : Internet research study by Meridian group (2006).

population of 94.1 million with a per capita income of \$450<sup>14</sup> and is ranked among the lowest on the Human Development Index at 173 out of 187 countries in 2014 (United Nations Development Program, 2014). Without elevating the average individuals economic power, stakeholder power to influence local businesses' to engage in CSR is significantly reduced.

As well, businesses that operate on a manufacturing level are in industries aligned with policies of export expansions. Their focus on export means that they are competing with international businesses in external markets. Two of the businesses interviewed, service clients external to the country. They ship 90% of their goods to external markets in high-end retail stores or as part of a private brand. Local well to do persons and government officials consume 10% of the goods. Thus, external stakeholders have greater leverage on their engagement in CSR due to their economic influence than local stakeholders. In addition, businesses that service local stakeholders are mostly micro enterprises who are too small to bear the immediate costs of implementing CSR, likely unaware of it and individually make too small of an impact to be considered as a group on whom pressure can or should be exerted. While those interviewed indeed engage in CSR, their engagement is a reflection of their personal convictions rather than due to societal or stakeholder pressures.

Furthermore, consistent with the literature in sponsorship, the process of seeking sponsors is most often initiated by the sponsee (Madill & O'Reilly, 2010). Skills development in marketing and strategic business knowledge become just as significant for the creative community that currently relies on their networks for such services. The method of promotion used to attract locals is by posting online, on social media, posting flyers at various international institutes and word of mouth. The efficacy of these methods in reaching the everyday Ethiopian is something to consider. Developing the

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<sup>14</sup> <http://www.worldbank.org/en/country/ethiopia/overview>

core creative arts community's marketing skill can help them reach a broader audience and develop communication skills that can show the added value the core creative arts provide to the private sector beyond a purely commercial relationship. This creates a knowledgeable base on which core creative art agents can negotiate terms and conditions with potential sponsors that address their concerns of the marketization of the creative goods and loss of cultural value.

## 5.2 Ethiopia & cultural policy

Smallness of the Ethiopian private sector, its lack of sophistication and limited skills in marketing, indicates that the possibility of local businesses engaging in strategic CSR and adoption of the creative sector as a cause worth supporting is dismal. The creative communities limited skills in marketing and businesses management limits their ability to convey to businesses the added value of supporting the sector. This suggests at least two options: 1) develop the private sector's professionalization in order for it to play a meaningful role in supporting the local creative industries. Developing local private sector business skill level has its challenges in that the government's resources are limited and thus unable to systematically support neither the skills development of the sector nor be able to incentivize local businesses through tax breaks. Alternatively, Multi National Corporations (MNC), as promoted through private/public partnerships, are appealing owing to the large resources, possibility of skills transfer, and access to financing, and high probability of adoption of CSR in supporting the development of core creative arts. While engaging with MNCs is an additional alternative it poses some particular challenges to the creative sector since the power dynamics come out of resource dependency between MNCs and local creative industries is skewed in favour of MNC.

### 5.2.1 Externalization of cultural policies

African policies on creative industries are being shaped in profound way by external international bodies that are part of the neo-liberal economic that promotes privatization

as a means of development. Such policies privilege private capital and the privatization of collective resources and public goods. The push for private/public partnership ignores local private sector support under the reasoning that MNCs are well suited in terms of resources, knowledge, experience and practice in CSR that makes them key sources of support for the growth of the creative industries at large. While this is a given, there are some points of concern that necessitate the promotion of local stakeholder engagement in Ethiopia, in particular the private sector, to balance out the distribution of power.

The question is not whether MNC have a role to play in the development of the creative industries but in what manner: as drivers of the creative industries in Ethiopia or as supporters of the industry? As Ethiopia goes through a transformation, how do policy makers begin to negotiate there goods and services when there is a constant push to outsource because the country lacks the means to do it on its own and is overarched by pressures to overcome socio-economic challenges.

Development policies taken from a top down approach indicates that locals are not in the drivers seat in a meaningful way. As in the case of R7, the approach taken is a top down process whereby local initiatives are merely executers of strategies rather than partners in decision making of the creative goods they produce. The underlying assumption is that since MNCs have the required resources to bring the creative goods to market they, in turn know best how to do so. Lack of resources in Ethiopia does not equate to lack of knowledge on the local core creative art sector. In fact, given the lack of data on the context, the local businesses are best suited to connect with local creative agents and build a relationship with these core creative art networks that can result in meaningful support based on dialogue. Such knowledge is also necessary in making affective strategic decisions because it allows in understanding the lay of the land and avoids the likelihood of dumping external cultural values by avoiding working solely from one's cultural point of reference.

In the case of R7, the public/private partnership made up of DIFD (British funder) and Nike, is criticised for simply taking the idea of spice girl group and implanting it in

Ethiopia by creating a local version of the ‘different’ stereotypes of women in the country. It not only questions the uses of British taxpayers money, but also questions how this form of engagement impacts the social and cultural landscape of Ethiopia given that arts and cultures are influential in shaping the minds of particularly the youths. It is also a question of how are local creative industries protected against effects of influx of foreign cultural products. How does that in turn impact the preservation and development of local cultural works posited as a basis of argumentation in favour of the socio-cultural and economic development of cultural industries in developing countries?

This threat is heightened, as Ethiopia’s creative industry agents have no real protection in the form of intellectual property rights that is enforceable in the country. The agents are subject to international intellectual property rights that are costly and require knowledge of them to exercise their rights. The agents most often do not have the financial means nor is there an institutional body in place in Ethiopia that can fight for their rights. In private/public partnerships, this reality leaves the core creative art agents open to exploitation of their creations on a level that local authorities do not have the means to fight for their rights nor do the creators. Outsourcing of the development of the creative industry to MNC by way of resource reliance can therefore create a skewed partnership whereby local core creative agents become producers but not net benefitters of the economic benefits of their creations. While international private/public partnerships are useful and necessary in developing the core creative arts in Ethiopia, it is posited here that local collaboration between local businesses and core creative art agents are necessary to balance this threat. Through policy initiations that foster local stakeholder support, it is possible for the work of core creative art agents to have local economic, social and cultural meaning that can induce greater local business support.

The core creative arts have survived in the informal sector of the Ethiopian society so far because of the value they add to the society. It is therefore first and foremost to the benefit of the Ethiopian society to support in whatever means they can the core creative arts. For the Ethiopian citizenry and Ethiopian private sector to be an additional source of support for the core creative arts, the initiative has to start with policy makers. Though

government does not necessarily have the means developed countries do, there are small but significant points of consideration for discussion that can incentivise multiple stakeholders in Ethiopia to foster a culture of support for the core creative arts.

Meaningful dialogue is needed to this end between public, private and core creative agents that is met with a willingness to understand the sector in order for any points of discussion to have relevance in affecting change. Dialogue is feasible when there is a common ground on which stakeholders are motivated and incentivised. The findings show that the common ground between local private sector, core creative agents and government is the motivation to change the stigmatised perception of Ethiopia as a country of famine to the awareness of its vast history, arts and culture. This motivation can be linked with the government's desire to change negative perceptions of the country to boost tourism for socio-economic development. As such there is a motivation for stakeholders under which meaningful dialogue can begin.

The following outlines some benefit to government, businesses and citizens that can also serve as incentives to encourage engagement in the support of core creative arts. It rationalises that given the current high levels of unemployment in the urban sectors of Ethiopia, core creative arts can contribute to the creation of employment by way of urban tourism. It is reasoned that this is in line with the Ethiopian government's policy for socio-economic development and in tandem serves as a benefit that can incentive businesses and benefit citizens. Finally, Ethiopian citizenry can benefit from the increased exposure to these art forms due to the incentivised engagement of government, private sector and core creative art agents.

### 5.2.2 Core creative arts and urban tourism

With the understanding that cultural policies in developing countries are closely linked with national objectives (Cunningham, et al., 2008, 67), how than can core creative arts compliment the existing policies in a way that also support the development of the core creative art sector and provides a benefit for the private sector? A point worth considering



in dialogue is a developed urban tourism sector that includes a fostered core creative arts sector that can meet these needs.

First, a contextual understanding of the pronounced need to create employment in the urban centres of Ethiopia is needed. Indeed Ethiopia has made great strides in alleviating poverty largely due to pro-poor policies focus on the larger population of the population living in rural areas. The most recent report found, a study done for the World Bank, in reference to (MoLSA, 2011), points out that the national “unemployment rate has declined over time from 8.2% in 1999 to 5.4% in 2005 and 3.7% in 2007 (Martins, Pedro., 2014, 13). Nevertheless there remains a disproportionate amount of unemployment between the rural and urban centers of the country. This same report states that concentration of poor people in the three largest cities (Addis Ababa, Dire Dawa and Harar) has increased from 24% to 27% driven by an increase in poverty in Addis Ababa where one in four of the urban poor (representing 3% of the total poor) now live (Martins, Pedro., 2014, 13). Urban unemployment rate, based on 2007 census, is reported at 14% particularly in larger cities like Addis Ababa where unemployment is higher (World Bank Poverty Reduction and Economic Management department, 2010).

In addition, Ethiopia’s population is very young, with about 65% being below 25 years of age (Martins, Pedro., 2014, 11). This is in line with 70% of the population on the African continent being under 35 years of age (Muli, 2014,14). Moreover, the population at a working age has increased from 36 million in 1996 to 41 million in 2005 and 52 million in 2011 (World Bank, 2009), which means there is an increasing number of people entering the workforce for whom employment must be created.

Second, current policies for development in Ethiopia that focus on tourism is for the employment the tourism sector can generate that can also meet the socio-economic development goals of the country. With respect to arts and cultures, the focus is however on heritage sites which are predominantly found in rural areas. The report *Tourism Sector: Strategic Path to Competitiveness and Job* outlines the government’s vision “to see Ethiopia’s tourism development led responsibly and sustainably and contributing its

share to the development of the country by aligning itself with poverty elimination” (Ministry of Culture and Tourism, 2012, 23). The plan emphasises cultural, business and nature-based tourism (Ministry of Culture and Tourism, Federal Democratic Republic of Ethiopia, 2012,42).

An expanded tourism industry that includes the urban sector is attractive due to its ability to increase employment in the urban sector where there is a high level of unemployment and it is in line with current government policies. Many cities benefit from a thriving core creative art sector that boost urban tourism. Malaysia is one example that promotes art tourism. Johannesburg is another whose city development plan, *Joburg 2030*, is centred on its creative sector that along with film include music, performing arts, visual arts, crafts, and design (Rogerson, 2006,157-158). It helps create employment via festival in the variety of art forms, exhibitions and related sectors. The example given in the UNESCO 2013 special edition is of Niger’s *Festival sur le Niger*, which includes among other things music and contemporary arts, created more than 2000 jobs. As demand increased through tourism, with the number of tourist increasing by 70%, the festival brings an inflow of over \$5million to the local economy. In the city of Ouarzazate in Morocco, has created 8,000 jobs through its film industry with an estimated \$75 million USD in revenues. The culture led urban development in the Wuhan Central Culture District of Beijing will create more than 30, 000 jobs. In Buenos Aires, the creative industries sector accounts for 9.04 % of all jobs in the private sector in the city (UNESCO, 2013).

The potential of the growth of urban tourism in Addis Ababa is possible given the fast economic growth and development Ethiopia is going through. There is a correlation in corporate sponsorship of the arts with the city’s level of urbanization and the degree to which it is service oriented as greater orientation towards service or high tech industries means clients are more sophisticated and the arts matter to them (Kirchberg, 1995). If Ethiopia continues with her current growth rates as expected, the potential for the country to become a middle-income country by 2025 is there (World Bank, 2013). With the focus on tourism, it also means a greater influx of tourist who will need to be serviced in urban

areas as well. Just recently, the *Telegraph* reported the selection of Ethiopia as the top tourist destination by the European Council of Tourism and Trade in 2015<sup>15</sup>. As such, there is need to consider the long terms advantages of the aesthetic appeal of its urban centre and the degree of diversified sources of divertissements available to tourists.

Addis Ababa has several factors that make the city's potential for urban tourism attractive despite it still developing. It is the headquarters of the African Union and benefits from being the central meeting place of world delegates and is therefore a city that attracts many professionals. The Bole airport is the central gateway to flights in Africa and benefit from short-term urban tourists that come for business trips, conferences and layover. Tourists who come for longer in inevitably stay in the capital city for some time before visiting other parts of the country. Providing these tourists a preserved and fostered urban arts and culture scene can be a compliment to the development objectives of the country that also benefit the society and provide tourists diversified experiences through core creative arts. Attracting tourists to the core creative arts helps create demand that can be an incentive, at the minimum for the commercial benefits, for private sector in Ethiopia to engage.

The greater the interests in the core creative arts sector through tourism, the greater the commercial incentive for private sector to support the sector owing to the potential for symbiotic relationships. As demand for core creative events increases by way of tourists, demand for service and hospitality industry in the city increase that also creates employment. The ripple effects of tourism that benefit the rural sector can in the same way also benefit the urban sector of Ethiopia. The hotel and restaurant industry, a sub-sector, will see an increase as a result of this focus. Currently, it represents 7.6% of the total service sector and has experienced the second-fastest growth trend in the last five years (Ministry of Culture and Tourism, Federal Democratic Republic of Ethiopia, 2012, 45).

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<sup>15</sup> <http://www.telegraph.co.uk/travel/destinations/africaandindianocean/ethiopia/11728849/The-worlds-best-tourist-destination-for-2015.html>

This becomes a starting point on which the core creative art agents could build deeper relationships with local private sector that can result in alignment of missions, vision and resource transfer (Austin, 2000).

Core creative arts can also contribute in making the city a more pleasurable place to live in and visit. The government of Ethiopia recognizes this need under proclamation no. 574/2008 of the urban tourism and planning manual set forth by the Ministry of Urban Development and Construction of Ethiopia (2011, 27). The proclamation acknowledges the need for “sound and visionary” planning of urban centers that encompasses the protection of heritage sites in the planning process. This however, is in consideration of urban planning that may or may not include core creative arts. Worth considering in dialogue is the value added from a thriving core creative art sector that gives the city its own identity while adding to its aesthetic appeal. This makes the city a more attractive place to visit and live in. The core creative arts add to the planning of infrastructure development by considering the long-term value of artistic and aesthetic appeal that add monetary value while simultaneously creating employment for core creative art agents and others.

#### 5.2.2.1 Facilitation working conditions of core creative agents in Ethiopia

This alone is not sufficient as it places the development of the sector on external demand and still leaves concerns of the marketization of the sector unanswered. The marketization of the sector is unavoidable and necessary to meet the economic objectives. This becomes dangerous if the market is the only alternative that represents the arts in Ethiopia. It is therefore necessary for dialogue to include methods of balancing the existing disproportionate representation of core creative arts. A point of consideration come out of the research is to balance this by providing alternative means of producing and disseminating the core creative arts in Ethiopia that is not commercially oriented.

The Ethiopian government has the ability to set forth cultural policies that facilitate the core creative arts agents’ attempts at building local audience interest by facilitating their

means of accessing space in order to facilitate their ability to create more works and expose their art form. To this end, consistency is needed in the application of cultural policies. By this it is meant that when space is given to carry out creative works, such space should not be under risk of loss to development. Once an area of the city has been designated as space for creative works it should remain so or an alternative is needed. As it is shown in the findings, core creative art agents are resourceful and rely on their networks to get their work done. Given a consistent space, they would have an opportunity to develop their efforts rather than having to rebuild every time when space is taken away. In this small way they would be able to build a following, expose the Ethiopian society to modern interpretations of art works and help change perceptions.

Second, providing consistent space also means that there is alternative non-commercial means for the core creative art agents in Ethiopia to produce their goods. In other words, their works are not subject to the commercialised criteria currently being imposed on them by the few businesses in Ethiopia that are willing to support the sector. It therefore would allow them to keep their creative licence that in turn helps diversify the core creative art sector of Ethiopia by producing diversified goods. This benefits the sector as a whole since diversified goods help service the needs and wants of various customer segments from the connoisseur to the tourist art buyer. In this way it balances out the market offering and gives options.

An offering of diversified goods also means that not all creative goods are produced for commercial purposes. The ultimate value of the work done by core creative art agents with a non commercial orientation is in the social good they provide which requires exposing the Ethiopian society to physically experience of the arts and culture of produced. In an era where many developing countries are on the hunt for socio-economic development and modernization, destruction and building, undoubtedly impacts the social glue that holds communities together. As individuals and communities have to rebuild, redefine and reabsorb their new reality, core creative arts can in part be a means of expression but also serve as a point of conversation that helps rebuild the modern social glue. Core creative arts, if seen as a tool for communication, are also another way

of communicating awareness campaigns in an appealing way particularly to the youth. With this understanding, it is clear that giving a not-for-profit status and a consistent space to initiatives doing such work is necessary in order to foster the sector.

The art market in Ethiopia being too small and given the low income of individuals the likelihood of such works generating profits is minimal. For this reason Ethiopian cultural policies need to also address the need to recognize that some core creative art agents operate as not-for-profit. This means they may sell some goods that help sustain their operation and would reinvest profits in that operation but do not pocket the money as businesses would. Expanding that understanding among government administrators is necessary to avoid miss-application of policies. It is therefore imperative that cultural policy makers in Ethiopia be open to dialogue that can question the efficacy of existing methods of addressing the needs of the core creative art sector in order for them to gain greater understanding of the needs of the sector and for the potential of the sector to be recognized do it can contribute to its fullest in a meaningful way to the society, private sector and socio-economic objectives of Ethiopia.

### 5.3 Conclusion

The above discussion does not solve the magnitude of challenges the core creative art sector in Ethiopia face but it does give some reasoned points of discussion that can help spur further dialogue. In answering the research question of *how can core creative arts in Ethiopia gain support from the local private sector by way of strategic CSR*, the findings show that certain factors need to be addressed before strategic CSR to take root. First though there is evidence of acts of CSR in Ethiopia, it has not taken firm roots. The findings show that CSR acts are personally motivated rather than from any form of pressure from stakeholders. These acts are predominantly linked to the socio-economic needs of the country. Private sector support is therefore in the form of employment creation, increased wages and governance standards.

In examining Ethiopian private sector support for the core creative arts, it manifests

through in-kind giving mainly by providing exhibition space while sponsorship is done for direct marketing benefit of advertisement. There are initiatives that work on a project basis funded by international funders working in collaboration with local and international businesses; however there is no indication of the existence of locally motivated private/public engagement with the core creative arts. An analysis of the degree of integration and means of implementation with more time and access to key persons can add to greater insight to this work.

As a whole, there is no evidence to suggest strategic benefits are a motivator for application of CSR behaviour by private sector in Ethiopia whether in their engagement in support of socio-economic needs or of core creative arts. Contextual factors are found to influence this reality. The findings suggest that for businesses in Ethiopia to begin to see strategic benefits in supporting the core creative arts, increased professionalization, particularly in marketing, is needed. At a foundational level, skills development in this area creates awareness of the strategic implications of CSR. Developing such skills amongst members of the creative community is also useful in creating an even playing field in negotiations. Second, as the Ethiopian economy grows and individual earnings increase, stakeholder influence is likely to grow however Ethiopian consumers do not have the economic power base to influence business behaviour in a significant way.

The possibility of fostering further relationship between the private sector in Ethiopia and the core creative arts needs to be tempered with the understanding that the creative community is hesitant in their willingness to engage with the private sector. This does not negate the role of private sector; it simply states a need to balance the players in the market. The concern is over the over-marketization of the industry that is thwarting creativity and artistic freedom since private sector is currently the only source of support. Alternative exhibition space and work space are needed for members of the creative community to continue their work without its subjection to market criteria at the expense of artistic valuations.

In creating this balance, at the minimum Ethiopian cultural policies can set forth

conditions that facilitate the promotion of the creative sector, and local appreciation and by extension potential demand by providing consistency in space allocation for the creation and exposition of the works of core creative art agents. Namely, consistency in space allocation is needed for core creative art agents to be able to continue their work in sensitizing the society to modern interpretation of arts and culture. Without demand, valuation of the core creative arts is thwarted and there is no incentive for local private sector to consider the core creative arts as a commercially viable sponsorship opportunity let alone worth supporting as part of strategic CSR. Local policy is therefore critical to fostering the core creative arts.

To this end, dialogue that can bring awareness on the difference between commercial art and not-for-profit art is needed to sensitize government authorities. There is also need for dialogue between all sectors in Ethiopia; private, art, public and government to create awareness of the value added of core creative arts to all stakeholders. The findings show that there is common ground on which all three stakeholders: private, public and core creative art agents can begin these discussions. Namely, all three are motivated in changing perceptions about Ethiopia. The motivation is to change perceptions of Ethiopia from that of a famine torn country to the rich and ancient vibrant culture of the country. To this end, the government looks to do the same in order to increase tourism by way of culture and heritage that can lead to greater employment in the country.

This research reasoned that the motivation to change stigmatised perception of Ethiopia can be a starting point on which dialogue amongst stakeholders (private sector, core creative art agents, government) can be a start. It is reasoned that this dialogue can be further incentivised by way of urban tourism that provides a benefit for all stakeholders. By aligning the core creative industries to urban tourism, the core creative arts could be a compliment to government's focus on tourism. It adds to development objective in contributing to employment creation in the urban sector of Addis Ababa where there is high unemployment as it employs local artists and non-artists. This has ripple effects as it touches many sectors including the service, hospitality that can be incentivised to support the sector at the minimum for commercial benefits. The skills of local artists in the city



can be used in the design of the urban center especially now that the city is in transformation. This is attractive given the large density of the population living in Addis Ababa and particularly the employment it can create for the youth. Furthermore, inclusion of core creative arts in the planning of the city adds to the aesthetic appeal of the city for tourists and locals by making visiting and living in the city a more pleasurable experience as well it adds to the monetary value of the infrastructure. An expanded and developed urban tourism that includes core creative arts also creates an incentive for urban local businesses to support the core creative arts as these tourists can be attracted to the core creative art events and by products. Urban tourism brings more clients to their services, as the core creative arts can be a means of attracting new visitors and providing diversification to the urban offering for existing tourists.

This research has proposed several reasoned suggestions as points of discussion that can start dialogue. It is hoped that this research spurs further discussions that might inspire future research and shape cultural policy in Ethiopia to support the core creative arts and enhance the practice of CSR amongst Ethiopian businesses that includes the support for core creative arts.

## 5.4 Limitations

This thesis bears several limitations. Given the exploratory nature of this research, many concepts needed to be connected to provide a comprehensive understanding of the support for core creative arts in Ethiopia. It might therefore be reasoned to be too large a field for a master thesis.

Snowball sampling is relevant in Ethiopia due to the interconnectivity of the internal networks that poses a challenge in directly reaching the desired sample group however it is difficult to ascertain a point of saturation given that the sample size is unknown. In this instance, this method led to the introduction of individuals, who despite attempts to reach them independently, there was a lack of reply or contact information were not found. With each interview more samples were introduced to the interviewer. With more

time and resources more interviews could have been conducted. This not only shows importance of being on site to conduct the interviews but the need for greater time to conduct the interviews. As well conducting more interviews necessitates additional financial resources that are a limitation. To balance this constraint, interviews were supplemented with secondary data from documents and information from sources such as the company website, reports, conferences and press releases.

Moreover, snowball sampling can pose some limitation in so far as the samples interviewed can share the same views that might limit the scope of the research. In one instance, a planned one on one interview, turned to an interview of a group of 3 as the interviewee brought to the interview 2 other members of the collective that they felt would give the researcher more insight. This has the potential of creating group effect. There is also a chance a group setting can influence respondents. However the respondents being from the same collective, and due to the interconnectivity of the small art network in Addis Ababa, it is reasonable to assume that any influences they may have on each other would have been there from the onset.

During interviews some terms and concepts such as CSR needed to be elaborated beyond a definitional explanation for the interviewee and interviewer to be on the same page. Doing so may have influenced the respondents understanding of the concept rather than the concept being purely of their own understanding. By the same token, this elaboration of the concept was necessary to have an interview based on a common understanding.

In some instances there were challenges in reaching the highest level of the initiative or business management. An example being R7 who had several umbrellas organizations under which it functions, overseen by IDFD, where strategic decisions are made. This can limit the degree of depth of responses in that interview.

Furthermore, some interviewees were resistant towards being audio-recorded which omits the benefits of transcribed notes however it allowed for the creation of an

environment that allowed the interviewees to freely express themselves. Interview notes were recorded and immediately transcribed to minimise loss of data.

## 5.5 Future research

Cultural policy is identified as a key influential tool in fostering support for the core creative arts in Ethiopia. How these policies can impact the societal valuation of these art forms is question that needs elaboration. Further research is also needed in identifying practical and meaningful ways in which developing countries can support the growth of the core creative arts that includes the involvement of local stakeholders.

A deeper examination of the correlation between the degree of business skills development of private sector and their willingness to support the arts adds to our understanding of factors that impact the degree of support given by private sector in developing countries. This would help in determining factors specific to the context that can help bridge the gap between the two sectors. Best practices can be learnt from existing countries such as South Africa in fostering a collaborative relationship between private sector and creative industries. This can help further policy development to support the creative industries in Ethiopia.

## Appendix A – Interview questions

Core creative arts:

Background

- 1) Tell me about your organization. How did it come to be and what is its mission/purpose? Year, number of people, mission,
- 2) What is your role?
- 3) Where are you based?

Forms of support for core creative art activities in Ethiopia

- 4) How do you finance your activities?
- 5) What other ways are available for core creative art initiatives to receive financing in Ethiopia?
- 6) What type of support do you received from the community in Ethiopia, family or the government if at all?
- 7) What about businesses, how do businesses support the arts sector?
- 8) How common is sponsorship in Ethiopia? What is sponsored?
- 9) What additional type of support is needed for the art sector in Ethiopia?

Willingness to engage with private sector

- 10) Have you ever considered sponsorship from a business for your initiative?
  - a) If no-why not
  - b) If yes -whom have you considered as a sponsor and why?  
- Did you contact them? What was the outcome?
- 11) Do you see any value for businesses in sponsoring core creative art forms, that is of visual arts, performance arts, music, dance, theatre?

Constraints to supporting the core creative arts

- 12) Do you see any positive or negative consequences for core creative art initiatives, in being sponsored by a business?
- 13) What are the main challenges for core creative art initiative in approaching a business for sponsorship for these forms of art based initiatives?
- 14) In your opinion, how are core creative arts perceived in the context of Ethiopian society?
- 15) What could be done to improve the present state of support for core creative arts?

Understanding of CSR by core creative art persons

- 16) Are you familiar with the concept of CSR?
- 17) What is your understanding of the concept of CSR?
- 18) Does that include sponsorship?
- 19) The working definition used in this research is "The continuing commitment by business to behave ethically and contribute to economic development while improving the quality of life of the workforce and their families as well as of the

- local community and society at large.” (World Business Council for Sustainable Development, 1998) to what extent does it match your understanding?
- 20) What if any, responsibilities do you think businesses have to the communities they operate in?
  - 21) Do you think that responsibility should extend to the core creative arts? Why or why not?

## Business

### Background

- 1) Is your business based in Ethiopia?
- 2) What is your role?
- 3) Tell me about your business. How did it come to be and what is your mission/purpose? Year, number of people, mission,

### Practice of support for core creative arts

- 4) Does your business engage in sponsorship?
  - a. If yes- Whom have you considered to sponsor?
  - b. If not art- why have you not considered sponsoring the arts?
  - c. If includes arts- why have you included the arts as part of your consideration?
  - d. If not considered-Have you ever-considered sponsorship?
  - e. If no-why not
  - f. Is sponsorship something you would consider doing in the future?
- 5) Do you see your business ever being a sponsor of core creative arts, that is arts forms of visual arts, performance arts, music, dance, theatre, film?
  - a. If yes- why do you include arts in your consideration?
  - b. If no- why not?
- 6) Do you see any value for businesses in sponsoring core creative arts?
- 7) How common is business sponsorship in Ethiopia? What is sponsored?

### Constraints to business support for core creative arts

- 8) In you opinion, what are the main constraints for businesses in sponsoring core creative arts?
- 9) What could be done to improve business support of core creative arts?
- 10) In you opinion, how are core creative arts, that is visual arts, performance arts, music, dance, film perceived in the context of Ethiopian society?

### Understanding CSR by businesses

- 11) Are you familiar with the concept of CSR?
- 12) What is your understanding of the concept of CSR?
- 13) How do businesses in Ethiopia engage in CSR? Is your business engaged in CSR?
  - a) In what way?
- 14) Does it include sponsorship for you?
- 15) The working definition of CSR used in this research is “The continuing

commitment by business to behave ethically and contribute to economic development while improving the quality of life of the workforce and their families as well as of the local community and society at large.” (World Business Council for Sustainable Development) (World Business Council for Sustainable Development, 1998) to what extent does it match your understanding?

- 16) What if any, responsibilities do you think businesses have to the communities they operate in?
- 17) Should this responsibility extend to core creative arts? Why or why not?
- 18) How common is the practice of CSR in Ethiopia?

## Appendix B- Interview notes and transcriptions

Interviews are in order of respondent numbers rather than dates interviewed to keep consistency with the interview chart in the thesis.

### Interview with collective

A1 Founder

R2 & R3 participants

Tuesday May 12, 2015

17:45-19:00

Arat Kilo, Addis Ababa

Romina Café

Transcription

J: I've given you the contacts. Just so you know that it's real (*show student identification card*). I understand, because not a lot of people want to be. I've spoken to a few people and they don't want to be recorded so I understand.

J: So maybe you can tell me about yourselves in terms of the projects you've done, you've put together. I know you're students right now but maybe you can tell me about your projects. Can you tell me a bit about that?

**A1:** Are you interested in individual projects or collectives?

J: Collectives. Individual would be for your self-exposure, for your own exposure. But collectively you would have done projects that are probably larger in size. So it's more the collective projects. If you've done them to expose them to the public where its open for the public to come or admissions, whatever you may have done.

**A 1:** I think the reason we came together as a collective to establish [the collective] is the need to just overcome to become strong and to create a space for us to do our artwork. As I told you before, there is no like free space or funds for artists for art projects once you graduate from art school. That's the need. It also has to do with the individual artists and existing as individual artists a bit difficult. Unless you chose a way you can easily sell your artwork in a galleries which are mostly tourist oriented, market oriented.

J: Market or tourist?

**A 1:** Market oriented and tourist. I think they its intermingled. Market oriented means the foreigners are the ones that buy artworks here more than the locals. So I would say tourist oriented.

J: Are you also part of [the collective]?

**A 2:** No I'm not part of it. I used to see what they are doing. I know all the artists. Whenever they have programmes, something happens I used to go and see.

**J:** You said the locals don't buy. Why is it that they don't buy? When we say art, I'm assuming we we're meaning contemporary forms of art as appose to traditional church style drawings. That's the art we're referring to right?

**A 1:** If you want to say something please.

**A 2:** [The collective] was a very good space that used to have in the city because there is no as bigger as [the collective] who has free space where an artist can go and experiment and exercise and produce their art project. Now the space has been taken over by the state government. So we have lost many things. for example if your asking about the space the collective space that we don't have. If you're asking about the galleries, which can be exhibit the contemporary art scene that you have it's very difficult here. I'm working on a research on the galleries the places that we have. I can say that the private section we have 2 gallery spaces, which is very...the space is very limited. You can say there is a shortage of space where you can show performances or art project. In terms of having a space where artists can go collectively and introduce projects which was [the collective] now the space has been taken over.

**J:** How many people are involved in [the collective]?

**A 2:** She's the manager. You should ask the manager?

**A 1:** We found [the collective] in 2008, like 6 years ago. We were 11. I was one of the founders and the only woman also, 10 of them were men. Actually before that there was Asni Gallery inside the park, 57, 000sqm very big public park. Asni Gallery used to be there. And then the owner, Konjit, when she stops running the gallery, after she worked on 2 years, the space, we wanted to take over the space and continue the activity because that was the space we used to go to see exhibitions to have discussions. We just don't want that activity to disappear when she stops. We came together and found [the collective].

**J:** When you put on shows, do you open it to the public or is it just for the collective, the artist only?

**A 1:** You know the best things about [the collective] is just a space where you can find interdisciplinary activities happening. We organize different literature events, poetry events, I write poetry, music events, workshops for children and also for adults art therapy activities and festivals, video art screenings, performance arts many things were happening there. It was a very vibrant. Things were really happening there. We had



musicians from the US from also the Netherlands. I don't know if you know the EX band. They come here every year.

J: Are they Ethiopians?

**A 1:** No Dutch Dutch. The Ex band is known in Amsterdam. They come here every year.

J: How did you get to build these bridges or relationships with those in the US and the Ex band?

**A 1:** There is also one dancer. You know [...]? He's a traditional dancer. I cannot say traditional. He is very experimental dance very popular. He has a *Azmari* bet called [...]. You didn't go there? So he's traveling a lot Europe and the US. He's very very...he's like a diplomat for our country...seriously in a dance performance he is introducing our culture...he does traditional you know *Eskista* with rock bands, jazz band with any kind of music you call it. He also experiments a lot. In *Mercato* and everywhere. He has also this connection with the Ex Band and also some band from the US called Debo Band. When they come to his place, he has a small night club in Cassanchis called [...] so when they come to his place he also brings them to our place and they perform. Regarding the music from the outside he was the one that brings those people to our [collective] but also there are other musicians from here, local ones. Because we announce our programs and festivals online or cultural centres so they come and participate.

J: That's how you promote them and the cultural centres what are they?

**A 1:** For example when I say cultural centre I mean foreign cultural centre like Goethe Institute, British Council.

J: That's what you mean by cultural centre because I'm thinking local community kind.

**A 1:** We have the ministry of culture and tourism but that's it.

J: Do you want to give me those names again, the institutes?

**A 1:** The cultural institutes here Gothe, Alliance, British Council but the Gothe was supportive of our [collective] back in the days.

J: So these people send it out to Ethiopians here?

**A 1:** No no

J: When they promote your festivals?

**A 1:** No no no whenever we have programmes we just post it in their cultural institutes. So when the people pass they see it. But the Goethe Institute were helping us regarding [the collective]. For example we were having difficulty to build the gallery. We assembled metal tubes found in the park we had an architect member. He designed a dome like a Georgis dome for the gallery and they gave us money to cover the dome. So we used to have this gallery space. We used to show exhibitions those kinds of things. So this kind of support from the Goethe Institute. They also sometimes invite professionals to give capacity workshops to the artists and they were relatively closer than other cultural institutes.

**J:** Let me double check that it's recording because there's a lot of noise.

**J:** I won't be able to write as fast as you are speaking that's why I am recording. As I mentioned, I wasn't planning on using any of your names unless you want me too. If you don't want me too let me know. It's up to you.

**A 1:** It's ok don't worry

**J:** So how do you finance this? You told me the Goethe Institute gave you some money for some things.

**A 1:** Actually we start this from the scratch. There is no support from the government NGO or something. We start from zero. So how we supported our collective, was some times whenever the artist sells the art work 60% goes to the artist 30% goes to the art village and 10% goes to the government taxation.

**J:** Why?

**A 1:** That how the system works.

**J:** So the system is almost like running a gallery?

**A 1:** When we first came to be we wanted to be legal. So we went to this office, particular office to get the licence. But the reality that they told us is you have to have first the trade licence, business licence. So we told them we're not business people we just want to have association, artist collective, where we can work. It's not for profit. It's just creating a space for artists to work and also to interact, to exhibit and also create an opportunity not only for the member but also for other artists to come and interact. So they couldn't understand, they didn't understand. So they forced us to have business licence. In order to get a professional licence you have to have a trade licence. Because when they asked us aren't you selling art works there? We said sometimes yes we do sell art works but that doesn't make us business people. The people that come they come to appreciate our work and then on the way they might buy our works. But the system here in order to have a professional licence you have to have a business licence first.

J: If I'm understanding right, there is no such thing as not for profit registration?

**A 1:** In the arts no.

J: Only in the arts.

**A 1:** Yeah

J: So you could have it if you were doing health or education but you can't do NGO for art or culture?

**A 1:** This is very much complicated.

**A 2:** They just got this idea 4 - 5 years ago. I didn't even know. I don't think they have the knowledge how you have to deal with the art market. I mean the private artists who has a studios where they produce the artworks are suppose to ...what do you say...what's the machine? The cash register machine...everyday you have to put 00 to your machine in your studio. This is crazy. There are some artists who are now forbidden from selling there art production. They don't even understand what they are doing. There is a policy whenever you have a studio you have to be registered as a business. So they have to you know write 00.

J: So if they make no money they punch in 00, if they sell 1\$ they punch in 1\$

**A 1:** Because there is no particular policy for the arts. They are using what they use for coffee macchiato and other supermarket and all that. They are just using those system, the format, for the arts.

**A 2:** Actually there is one artist, I don't want to say his name. He returned his machine to the government and they told him not to sell his art to anyone. Technically he can't sell any of his art.

**A 1:** He's a very big name. He's an amazing artist. Now he closed his studio. He cancel. He cannot invite anyone to his studio. At first he was forced to buy a cash register machine. He might sell in 3 months or 4 months in a year but he cannot sell everyday like macchiato. He was forced to pay taxation even if he does not sell so he wanted to return it back. He return it back. They came and told him you're not allowed to show.

J: That's because he's operating as an individual but if he went through a gallery, the would do the job of selling it for him no?

**A 2:** No I don't think he's allowed. I mean the policy of the art market system is not clear yet.

J: So how do galleries sell, I mean galleries they sell?

A 2: I mean if you go to Makoush, the Makoush gallery would sell it. The VAT, whatever, the gallery is the one who communicates with the government. But now they brought the system into your studio space. It could be your home. It's very problematic.

A 1: If you don't have a licence you cannot have a studio.

A 2: It's like a writer without a cash register machine you cannot produce anything. It's crazy.

J: So you basically have to be a starving artist to be an artist. So do you get funding or financing depending on the two because funding normally come from institutions ....

A 2: Are you kidding me?

J: No but I'm wondering because what I'm trying to get at, when you put on the collective events right, government says ok I'm not giving you anything. Institutions don't give you. Did you consider private financing. Like Romina Café, you're here all the time. Hey Romina, guess what, we're having an event do you want to sponsor us with some food or go to a place you know and ask....

*Third person joins*

A 1: The journalist I told you about she writes about arts

A 1: She's doing research

A 2: Ah ok

J: Yes on arts and financing in Ethiopia

A 3: Very important

J: Yes on arts and financing in Ethiopia

A 3: Very important

J: I was just asking her, when you put on an event have you considered getting sponsorship in different ways. I was suggesting having food. Telling them hey do you want to sponsor us with some food, we'll put your logo of Romina as our sponsor.

A 2: I think they'll be flexible whenever they have a concert or something like that but I don't think that St-George beer will support arts.

**A 1:** Music, especially music concerts

**A 2:** But no you can't go to Romina and ask money for your exhibition.

J: Not money even food. I'm making you guys laugh. So It's out of the question. It not something they would even consider?

**A 1:** I mean you know even the understanding of art is not there yet. The education and also all these people are not exposed to the arts yet.

J: What about the fact that it's an event and you're attracting people? Even if they don't understand arts they're business people. So do they not understand exposure in terms of people get to see where you are and by your logo being or your address there they might come to your business. So what's a little cupcake compared to the 20 people who might come and have a meal?

**A 2:** I don't think they see it that way. The way I see it they actually want monetary value; you give something they take something.

J: Like it's a direct transaction?

**A 3:** Yes. Apart from that, they can get people even without advertising so even with bad service they come everyday. So I don't think they want to give the stuff.

J: Ok have you ever tried it?

**A 2:** I don't think there will be anyone who wants to go and ask.

**A 3:** It's very exhausting, frustrating. I went to places and asked for money and they kind of reduce you into a beggar status and that's not cool. That's not cool for anyone especially if they think it's charity aah no. It's diminishing.

J: Because in other places it's seen differently. So you wouldn't even be tempted to consider it as an option.

**A 3:** I don't think so

**A 3:** It's also about government policy. When they are talking about development they are talking about quantity in a very quantitative way. They talk about infrastructure; they talk building not human development. So even one time it was questioned what's the purpose of the art school for development.

J: What do you mean it was questioned? Who was questioning it?

**A 2.** The government was

J: I mean it's part of the big plan of the UN. Creative industries and how they can generate money for the economy.

**A 3:** Everything is seen in very mechanical and quantitative way. That's why the government has a new policy what they called 70/30. 70 is for the science and 30 is for the humanities social science and art. So if you don't fall into that category or that quota, that 30% you'll be forced actually to chose the science. Which is they want to create a kind of technocrat because they want to bring industries, investors to open up. So they want to create those technocrat people who can work in those companies and industries not people who can question.

J: Because it's a country in development?

**A 3:** Yeah and how development is interpreted or how it's seen in a very monetary, financial very quantitative way. So when they talk about development they talk about the train, the railways or condominium houses but the other parts no.

**A 1** The arts and humanities are considered a luxury.

**A 2:** Yeah there are people who are hungry but

J: So how do you see that? That's the rational, if you have somebody who's hungry feed him before you can go paint. What do you say to those who say those kinds of arguments? We're in a country that needs to develop, that needs to grow. We need to educate people, we need to feed people, we need to get people jobs, put clothes on their backs, arts how does it...?

**A 1:** The understanding that you have, just to go and paint is problematic for me. Whenever you say arts it's not just go and paint. You have to be think, you have to be creative and imaginative enough for the things that you plan. For example, if you have that understanding from the very beginning when you are taking art education in the elementary schools, if you give that much attention to the creative arts equally with other subjects like science or mathematics, that will help you to see things differently and to be creative and imaginative and to be conscious of your environment. That will enhance your knowledge. So if you grow up like that that understanding will help you to design. For example if you are a policy maker, to start to consider those things as a human perspective not as a machine. You start to give attention and value to human beings to their things to their imagination. So that's what we mean. Its not like just go and paint on canvas, it goes together. It doesn't have to be separated. It's about being human to me.

**A 3.** But I also get your question though. It's been always a question. What do we need as human beings? Everyone needs foods. It's like when rich people judging poor people you know we don't need kids because of you have to feed yourself. Who are you to decide on that. So it's a very complicated question. Are people saying that people who are hungry

don't need literature, or they don't need music they don't need art? What's the question? For example, if you go back to the Christian orthodox teachings, I mean students they used to go hungry. They used to make amazing poetic writing but they were hungry. They used to go in the neighbourhood and beg for food mean they used to make amazing poetic writings but and they used to go hungry and the community supported them. If you're saying poor people don't need literature, don't need music, don't need all that than what do we need? And who are you to decide on behalf of the poor population? It's a very complicated question. What they're doing right now they are saying poor people don't need literature, don't need music, they don't need to question things. They just need to live and feed themselves and do that.

J: It seems like from what you're saying, earlier you mentioned that they were questioning why do we even need an art school, the public was questioning?

**A 3:** No it's the government

J: How does the public support the arts then? In that case, if they like it so much if the public likes it so much, what are the people, the communities doing to support the arts?

**A 1:** For example the public is the result of the education system here. Also the biggest nation that the public imposed is you know. So you have to educate yourself and you have to earn money and have a family and establish yourself as a very formal way. So the education system also matters. These things are not encouraged from the very beginning. These are not the things the people are aiming to *eshi*. For example we don't have art appreciation classes all those. When you finish the primary school art, art ends up there. In between there is no arts class education all that. When we join the fine arts school we never studied arts related things in the high school but we used to go to some private art training, drawing training schools in order to pass the exam in the art school.

J: You went to private?

**A 1:** Yeah private training schools or centres. There are very few. For example when I studied like drawings, there was this one guy who studied art in Czechoslovakia, he was giving training on drawing like skill in *Medhainalem* high school. So most of the art students went this place. Go there get the training in order to pass the exam in the art school. There is no infrastructure in there. Very competitive. But now a days it's becoming less so.

J: When you put on your initiatives, collective initiatives, the events, the system is difficult. It definitely doesn't sound like conducive to art production of any kind of sorts. So when you put it on does the community help you in any way? You mentioned the Goethe Institute, but that's an institute. How about the community at large?

**A 1:** The community involved more in being part of the events. They're participating in the events. That's how they became part of our festivals and our programs events.

J: These are not artists, these are layman, everyday people?

**A 1:** Yeah yeah people from the community, surrounding areas and also the art community also other people. But not like to come and buy the art works and also to fund us or to support. We don't have that culture. And also the business people, people with the money here, I don't thin they know what to do with their money.

J: That's what I'm saying. Why don't they sponsor the arts?

**A 1:** They don't sponsor the arts. You have to make them understand. They have to believe it

J: So what do they support for the most part? You said music and the rest?

**A 1:** Film, music, festivals

J: What type of festivals?

**A 3:** Music festivals. Jazz festivals like acacia.

**A 1:** Not just jazz, concerts.

J: Is it the equivalence of I don't know Beyoncé coming to concert or it a local artist who's putting on a show?

**A 1:** Beyoncé would not come with these kinds of sponsors. Only Al-Amoudi can bring her.

J: That's probably too big an example. I mean is the same as Teddy Afro coming to perform?

**A 1:** Usually whenever they have new album and they have a concert a lot of people come.

**A 3:** A lot of people come. Even acacia the jazz music festival, it happens every year, a lot of people show and they have a lot of sponsors. And that's one of the biggest festivals in Addis. It happens every year.

J: So it's known artists?

**A 3:** Yeah known from here and also from abroad



**A 1:** Known is very important

**J:** So it's not necessarily a platform for up and coming singers to be known?

**A 2:** And also the organizers are musicians so they know how to navigate

**J:** We've talked earlier about the value of arts and what it could bring to society. You were talking about the architects, if you had it from the beginning how it can create a context of your environment your growing up in and in terms of policy to have more human values to it. Is there something the arts could also give the business sector if they were to embrace it? Is there an added value? If so what could it be?

**A 1:** Yes there is a lot. For example you know when they open shops here. When somebody opens shop here. When somebody opens shop here than the next person wants to have exactly the same kind of shop next to the shop. You know. They're not that creative enough to think of what's not available in that shop but they are having exactly what is there. They are not creative enough thinking of feeding the shop next to them.

**J:** What kind of feeding?

**A 1:** For example if this shop sells eggs, the next shop might produce an egg plate you put it in.

**J:** Something to complement?

**A 1:** Yeah that's the main problem that I've seen. For example the shops in the city, there is this repeating things over and over again instead of being creative and like focused on bringing something new. So that's one problem. And also now we're having these big buildings. If you go and look at these buildings they don't have art, artworks. Also they are not really designed by really professional architects. They just want to put an object in the city that's it. They have no idea this art element they put in the building adds value to the building so this kind of things. So if they consider these things even the artists enough to accommodate all this bunch of buildings going up every day. So this kind of opportunities available if we were communicating enough to work together.

**J:** What could be done to bridge this?

**A 3:** Maybe somehow starting from the scratch. Introducing it into the curriculum the importance of art and revising everything we have done.

**J:** What do you mean by revisiting?

**A 3:** I mean we're trying to develop and we're not successful as you can see. Oh we're very successful, people are eating every day. Oh my goodness yeah. That's why people are migrating. They're like forget you man we have two digits we need three digits. Their

just like actually we prefer drowning in the Mediterranean to see the two digits. That's why. They're tired of the 2 digits. Maybe I should drown in the Mediterranean sea or walk like for a month through Libya; see things.

J: So what could be done? Revisiting what?

A 3: Yeah what we have achieved so far. The school curriculum has been criticized for being euro-centric, for being mechanical, for being a lot of things. So maybe let's revisit it, re-image, redo things to re-build. Re re re everything. I think that's also the solution. Apart from that, maybe having a platform for discussions involving a lot of people. The business peoples everyone.

A 2: Maybe changing the educational system.

J: In what sense?

A 1: Like I said earlier, the base part. Like revisiting who are the people representing us in the ministry of culture and tourism in the policy making. So those people are the people who are very close to the system and the power, who are very close to the system, who are very ok with the system than who are professional enough to do policy oriented, to come up with very good policy you can say for art policy. Also to create a very good education system with the ministry of culture. So if you put those kinds of people in this they are just implementing what is designed for you. So change is very very far away. So you have to take over those places. In order to take over those places you have to accept what's happening; the system.

*[side conversation and laughter]*

J: Ok so I had this once question for businesses. One of the things, I was talking to you about it, you know what that is? (*Nodding No*). Essentially, businesses because they operate in a society, in a community they make their money, all of these things. They have a responsibility to give back and to act responsibly. That's what the term means. You act responsibly. In some cases it's you don't pollute. If you're a big I don't now plant, you minimize your pollution. Some places give to education, some places to health other different kinds of things in different ways. So in the west there's a lot of people who put pressure on businesses with Nike for example. They were producing shoes for 10 cents, they sell them at 120\$ out of China from little kids. The people were like we're not gonna buy things from you unless you make it so that those people have good working conditions. So there is a sense of responsibility that the business has. It's not just go and make money and with the arts in certain places, like in South Africa, it's part of their policies where they have to do social giving back. So do you think that businesses here should have a responsibility towards the cultural sector in any way, the arts and culture? Do they have a responsibility in any way to do something about it?

**A 3:** It's very interesting because recently H&M they were saying we should move to this country from China because the labour is very cheap in this country, H&M. They're trying to move. Now Ethiopia is a very open cheap labour. I mean nobody cares. You get me right? There is no minimum wage, low wage. It might be 10 cents it doesn't matter. So forget corporate responsibilities. I mean the waters are polluted. There was a research recently, that most of the factories they put their chemical residues in the water and the government said, it's very expensive to treat it. So the people are forced to drink that. So I mean even with those things nobody cares. It sounds like a luxury when you talk about corporate responsibility.

**A 1:** They don't even understand it in away.

**A 3:** You can't even force them to pay a minimum standard. Like very good money for people let alone putting pressure on companies to be corporate responsible.

**J:** For example, Sheraton Hotel. I was talking to some people and they were telling me that they has an exhibition space. They sell the art. The money goes to the artists and 10% of that money goes to the college you go too.

**A 1:** You know the saddest part is when you Google Ethiopian art online the first thing that comes is Art of Ethiopia the one that Sheraton organize. That's very unfortunate because I understand the information that you have is like somehow, I mean I'm glad that you are here so we can talk, because it's very important. We are sitting here we are doing research so we are hoping this research will bring something at the end of the day. I am not just wasting my time here and I'm also respecting their time. So the Sheraton they have their own agendas. It's cool to give the space for the art exhibitions. The people who are organizing the exhibitions there, its like one that I believe could represent Ethiopian art and the art sector also. I don't believe they are very good in selecting art works and also in organizing it and putting it into the market. The way that they do it is totally unacceptable.

**J:** Why? First how do they do it and two why is it not acceptable?

**A 3:** The thing is, as I understand, they are actually twisting artists arms. Somehow telling you, you should do this art to be part of this.

**J:** So it's not free creative licence? Almost like commissioned artworks?

**A 3:** No and if you're not doing that kind of art your not part of it. So you're forced to be part of it or your forced not to be part of it. It's a choice for you. If you want money, you have to produce an art which can go bring money which can fit into their agenda, which can fit in their dimension. They have their own criteria to select artists and art works.

**J:** And their selection process comes out knowledge of art? Is it like an art curator, art historian or art something that does it or how is it selected?

**A 2:** There is an artist that selects the artworks. I mean if you make an art that is very, I mean something that cannot not saleable it's not going to be displayed there.

**A 3:** It has to be something very commercial. 80% of the art is women in different ways. One from the front, one lying down

**A 2:** And it looks like very commercial

**J:** Female portraits?

**A 3:** Yeah which is like realistic, sexually attractive ways. It's a cliché sometimes. Your no looking creativity your just looking something you can buy. Kind of commodifying it in a way. It's a very dangerous way of going because we don't have that much space. It can be an alternative, commodifying art. I mean it would not be a problem if there was alternatives but when you see in Addis there is no space. There is no venue where you can sell your art. I mean there is no platform. There is no even a collective. There is only one collective [...] and now it's not there. So when you actually put a space like that forcing all the artists to follow into that convention. You're twisting their arms and making them fall into that trap. And it's very dangerous. I mean it could have been an alternative but it's not an alternative it became the rule.

**A 1:** You're killing them

**J:** When you look at the arts sector globally, first and foremost it's a really small sector compared to all other sectors. Even at that when you go to the top layers of Biennales it's really an even smaller portion. This Italian researcher found, that within that middle, you have like 12 galleries globally that pretty much control the commercial arts market. So every artist is looking to make a living and every artist is wanting to get into that position but that position is a commercial position. That commercial position is commodification. So it's within a global system that this is operating so how do you juxtapose that?

**A 1:** One thing important to consider here, I want to sell my art works but I don't want to be forced to produce certain kinds of works which is not my creation which I don't believe in. I don't want to be in that line but I want to sell my art. I think the only option we should focus on is an alternative like she say where you could sell your art work.

**J:** So it doesn't have to be as big as long as you can sell; even if it's one or two?

**A 1:** Yeah everybody doesn't have to be forced to produce the same kind of work. For example in Sheraton if your artwork is sold in this exhibition so there is no drought for you to be, to participate in next year exhibition. So you are confirmed, you already sold. So the curator or the organizer wants you to exhibit there because you sell. So that becomes a criteria. So this is killing all the artists here. You know the artists are not

happy about doing those kinds of works but they need to make money, they need to live, they need to survive. That's the only option they have.

J: So it's not necessarily a platform for growth? Once you're in it it's essentially the same people?

**A 1:** Yeah most of the participants they are like they show every year and also the ones who doesn't sell that much are not preferable to be on the next exhibition.

J: So that's the only way space is created for another artist?

**A 1:** Yeah

**A 2:** Actually there are some artists who are forced to change the things they are bringing to the exhibition

**A 1:** They also imitate

J: Imitate who? Each other?

**A 1:** Each other. For example if a certain type of technique is saleable, this artist for the next exhibition changes the art work and depicts exactly like the one who saleable to the Sheraton market. That's the tendency we are having. You only see decoration skill.

J: So there is no creativity?

**A 1:** You only see decoration skill

J: How do you feel than about that whole thing. It restricts art creativity on this end but?

**A 1:** You should be happy about what you are doing but these people they are not happy but they don't have an alternative. At the end of the day their not happy.

**A 2:** Actually there is an artist who, I mean, in the first exhibition when he participated he just brought the art he thought that would be very good *menamin menamin*. At the end of the day he didn't sell any of his work. So in the coming year he has to change the theme that could be sellable. So he changed the theme and he sold all of his paintings. Now he continued making the same kind of *kech* series. Know it's also changing the idea of making and producing the art works. They have studio, they have contacts, art buyers I mean who go to the studio, they will sell it maybe the same price or maybe cheaper but still expensive. They'll continue just doing some kind of art work.

**A 3:** Commodification is not only the arts; it's everything, music. Rap for generation, when it was created was an underground movement. They used it to uplift the young people. They used it for political purposes but now rap is a different thing it's a business.

But the problem with Ethiopia is the art community is very very small and there's no space. That's the problem.

J: There's no space to showcase?

**A 3:** Yeah so it's kind of Sheraton is leading somehow.

J: If you take away Sheraton what's left?

**A 1:** Better to take it away instead of losing the artist, losing themselves.

**A 3:** Is change good? What if it's a bad change. It's always a question. The thing is for people who do for example always consciously there is always alternative and you have an audience. But the thing is here you have no space so where do you show your art, where do you sell? Sheraton is dictating everything.

J: How do you feel about the 10% they give back to the school? It helps in purchasing materials.

**A 3:** I was speaking to the director. They give it to the art school. Last time they bought lithography machine. It's just a cover up. For me it's problematic.

J: Why is it problematic?

**A 3:** The art school is facing a lot of problems. Birhanu can tell you about that. They have a problem with infrastructure, they cannot afford to buy things.

J: Is it not than a good thing that Sheraton is trying to buy things for the school?

**A 1:** It's a show up. It's a cover up. You know, these artists, one person is not one person. I've been spending all my time studying art and I went to art school and I studied art. I want to do something, which I believe you know. I just don't want to repeat what's happening. I don't want something ridiculous. So all this artists I think have the same vision. But just because there no alternative, because there is a shortage of galleries or exposure or space where they sell artworks. You can look at their graduation project. When they come out they totally change. They could have been continue those creative process, the research. That's what I did. I just keep going. I didn't jump into this world. But I understood there is no option for them so that's the only option, they need to live. So they just took this opportunity and make them their slave for me. So killing the generation and giving some portion of it to the art school is like a game for me.

*[side conversation and laughter]*

**A 2:** I just want to bring up something here. I mean, the other professors from our schools they did create another platform to have exhibition at the millennium hall so that there will be an alternative for the artists.

J: That's the art fair 2014?

**A 2:** Yeah so the artist is forbidden to sell their painting above 8, 000 birr. So it become an alternative kind of way. You see artists who participate in Sheraton Addis. Somehow it just brought I don't know, something to the buyers they were asking why are we buying 300, 000 birr in Sheraton *aydele*. They were questioning.

**A 3:** Addis art fair corrected all the mistakes that Sheraton did

J: Is there a 2015 version? I didn't see any.

**A 3:** I don't know you can ask Elizabeth.

**A 1:** There was a funding to support that art fair. This year, that company is not giving every year. Derban Cement which is owned by Al-Amoudi the owner of Sheraton Addis.

**A 3:** Think about it he's the owner of Sheraton Addis. [*laughter*] You should check with Dr. Elizabeth.

J: I looked for her but I couldn't find her contacts.  
[*telephone ringing*]

J I've asked you quite a bit of questions. Just so you know, I am studying the economics of art, you weren't here.

**A 3:** Where do you study?

J: Do you want to see the card?

**A 2:** She was showing us her card so we can trust her.

J I'm studying Cultural Economics and Entrepreneurship, that's the official title of it. It's looking at the business side of the arts, arts has a business element to it. But there is also a reality that we live in a market system and it's a reality. You can resist it as much as we like but at the end of the day that is the reality that we're in. So in dealing with this reality there is certain skills like entrepreneurship that in many places help artists negotiate. So that's essentially what I'm studying. So my purpose is to study the financing. It's not so much to be an advocate for or pro. I need to be objective in what I say. There is this side and there is going to be another side that's going to be completely different.

**A 3:** A conversation

J: Exactly it's a conversation and I need to present the conversation. I just wanted to put that out there.

J: So how are you going to put me in touch with Dr. Elizabeth?

A 3: I think she's in a meeting now.

A 2: This thing is still recording?

Recorder turned off. Contact information was exchanged.



## Interview with contemporary paintings gallery

R4 founder

Wednesday may 13, 2015

18:15 pm -19:15

Addis Ababa

**A 4:** *Greeting in Amharic*

**J:** *Greeting in Amharic*

[*Conversation in Amharic requesting permission to record. Permission received.*]

**J:** I don't know how much they told you about what I'm doing.

**A 4:** They told me you're doing research.

**J:** Ok so I'm studying in Cultural Economics. I'm focused on relationship between arts and business in particular the realities of this context. I've been interviewing people in different parts of the arts whether and now I'm speaking to you. Are all these yours?

**A 4:** No no. I own the gallery. But I do art show, different art shows also once a year my own show.

**J:** Ok here?

**A 4:** Here yeah. Yes

**J:** So what has been your career trajectory? Normally a gallery represents you and then you sell and go to festivals and things like that.

**A 4:** I also did national museum exhibition but not really out of Addis.

**J:** So why did you choose to be in Addis? From what I was listening in the recordings you studied in the US and did other things. So it would seem if you were out there you would get more exposure. But you're choosing to be here.

**A 4:** Yeah cause all my family they are here. We do also different kind of business so I need to be here to do also, to help them. At the same time I'm doing my art.

**J:** So how is the art scene here especially if its contemporary art?

**A 4:** Maybe I chose to be here because I feel more creative when I am in Addis.

J: You get inspired by?

**A 4:** Material wise. Like when I was in London, when I was studying, I was like trying to find material and I couldn't find it. But once I came immediately I just saw it. I found it. It's like jut cord. You cannot find it even. Here it's easy to find. Without knowing it I was searching it. But then I came here I said that's the material I want. I'm gonna take you downstairs.

[*someone walks in*]

**R4:** When you said contemporary arts. I want to bring Ethiopia arts, actually I think it's globalised now.

J: What do you mean?

**A 4:** Art. Anyways this is contemporary.

J So how is the reception? Because you are based in Addis, so how is the reception to contemporary arts in Addis in terms of the public?

**A 4:** They love it yeah. Especially young people this is what they want. The problem is maybe I did it expensive. The market is not really there. But only few people. The customers are always the same.

J I don't need to know who they are but what kinds of customers are they that come? If it's expensive I'm assuming affluent.

**A 4:** Expensive for here not really for abroad. The customers like people working at the AU or I used to have customers who own real estate company or shipping line company.

J: Do they buy because they understand the work or is it more of an aesthetic value? What's your opinion on that?

**A 4:** So far they are people who are very they know what they are having. They really know. They read also. They ask me questions like who do I have to read like about art cause they're always interested in new things. So they usually come here like you did they want to have a drink with me and not only my work they like to chat about art. Because like I told you it's different artist work. These ones are mine. These ones are different artists. That one he lives in Vegas.

J: So you show works from people abroad as well?

**A 4:** Yeah he moved like 15 years ago or something

J: What motivated you to have artists from abroad? Is this a private business? Do you run it as a business?

**A 4:** You mean the place? The place is a family building I took this part.

J: So is it for profit that you're running this because you said demand is not really there?

**A 4:** No because I'm an artist I needed to solve where I can do my solo exhibition space. So because I had this chance, I have my studio in there, so once I do my work they are ready. It's easy for me to sell it here.

J: Is there no other space in Addis to expose your work?

**A 4:** Solo exhibition space there not. That's why I created this space.

J: You say you have other artists, is that also for that reason you have them? Are you giving them a platform to showcase their work?

**A 4:** Yes because I didn't want to show just my work. Also I want to help other artists. I don't charge them anything. It's just to do their show.

J: Even if they sell?

**A 4:** After they sell I just take a profit, if they sell. If they don't sell I don't charge them anything.

J: Yes. I think that's the regular way a gallery works.

**A 4:** Some people charge them if it's a gallery they charge.

J: And how do you get people to come in? If it's a platform for artists to be able to be seen? How do people hear of you? Do you organize events things like that?

**A 4:** Yeah every month. Recently I was busy I didn't do much. But monthly I have new shows, new artists so there is opening wine cocktail things like that. One night, like one day opening, and the next day for like 3 weeks or 4 weeks. I do emails, invite different embassies because we have a lot of embassies. I usually invite them a lot of people coming.

J: And amongst them are Ethiopians?

**A 4:** Also, yeah oh yeah yeah. For sure that's for sure. This is plenty.

J: You have this perception that because the art seen is not developed here as the way it is in other places you have this perception that interest in it may not be there. I wonder, if it's because they just don't have the avenues or exposure to this art form. The general public in terms of accessing this art form, is your door open to the general public? The neighbourhood people, do they walk in?

**A 4:** Yeah but the more it's going to be in the future it's better.

J: Do you think it's growing interest in the contemporary art?

**A 4:** Yeah these 5 years yeah there's a lot of people.

J: So how do you finance all this? Did you get loans from the government, private investors, to operate this gallery? I know the building you said is from your family but you still have expenses, utilities, overhead.

**A 4:** That's when I sell art works I cover myself. But when there is like shows, when like there are few places that they do promotions. Maybe wine, from the wine factory or something. They do this kind of sponsorship.

J: Do they sponsor any of your events?

**A 4:** Yeah they did. Like Awash winery like that. Because now there is a new wine coming in Addis. I don't know if you saw it. There are different wines so they sponsor for that.

J: What do you mean for that?

**A 4:** Also for them it's good. When there is a gallery that's the way they can advertise it. People they are tasting it.

J: Why would they chose the gallery over any other event.

**A 4:** I think they heard about this gallery also. They know the people coming so that's why.

J: It's interesting. When they sponsor it, is it financial contribution or is it product?

**A 4:** Just product. They ask you how many people do you have they give you. BGI company BGI?

J: They sponsored you as well?

**A 4:** Also as well.

J: How do you approach them?

**A 4:** I write a letter first. I tell them that I have a show and then they see that.

J: I ask you because I'm trying to see if you highlight the interest for them? In the sense that here I'm having a show, sometimes they brush it off. There has to be something in it for me.

**A 4:** Usually I don't go myself usually. Like I told you I do different works for ...so I don't have time to go myself.

J: So it has to be face to face?

**A 4:** Yeah but thing I do I let the artist do that. If it's my show maybe I'm gonna go myself like I go like I did with BGI but with the other shows like every month with different artists I tell them to go themselves to convince for the sponsorship. And when they say [*The Gallery*] usually they say yes.

J: Because you've established a brand?

**A 4:** Maybe that's why

J: It's a particular skill that's tied to marketing. When the people go, the artists, are they already aware of how you approach them, this is what you tell them to convince them to come to your show or not? Am I being clear?

**A 4:** You mean to convince them to come?

J: Yeah cause for a lot of the time for art and artists the business side of it, getting sponsorship is the business side. Most of the artists, at least from what I've come across, that's not the part they are focused on. They're focused more on producing and expressing the arts. So I'm wondering if you give these artists, before they go, give them a little bit of training?

**A 4:** Training for what?

J: Training for sponsorship. How to do it?

**A 4:** I do have a guy working here so first for sure they need a letter. We give them the letter. He explains everything to them but not really a big thing. If they get it they get it. If they can't get it, maybe I cover first the expense. When they sell it they pay it back.

J: For the most part do they get the sponsorship? What's the rate?

**A 4:** Usually yeah. The only thing you need time before the show you need time to do these things because everything is rush.

J: How long

**A 4:** At least three months

J: Do you see any kind of conflict in having relationships with the business sector in terms of the sponsorship with the arts? Sometimes businesses they're for profit and sometimes art is romanticised as art for art sake. So when you go build relationships in sponsorship for arts types of events do you feel there is conflicting interest in that? What do you think?

**A 4:** For me personally it's art for art sake. That's how I always do my art. But you need financial benefits. That's why I started to sell it.

J: You never wanted to sell it?

**A 4:** Never. Actually in that room I have plenty of things since childhood since I was 14-15. I never wanted to sell it. Only the new stuff I sell it. I don't sell the old ones. That's your portfolio, that's your history.

J: So how do you feel about that? Going from not selling, and keeping, and arts for arts sake to sponsorship.

**A 4:** I mean I know the difference. Things I need to sell things I don't so it doesn't really bother me. Like I mean my background, my dad he's a furniture maker. This is all my family's work and you know it's also artwork for me these things. So I know the things he likes to sell and the things he doesn't so I leant from him.

J: So you don't see it necessarily as a conflict engaging with business to foster the art scene?

**A 4:** Not really. Really if some customer insisted to buy something that they really want at that time yeah

J: One of your sponsors is wine. Wine and arts go well together but what if it was sponsorship from I don't know a beer company, I don't know a nuclear plant, random example.

**A 4:** No I don't want to do that

J: Why?

**A 4:** Because it doesn't fit

J: So you're looking for something that fits with your mission and the company as well?

**A 4:** Yeah I think it's normal. Depends you know. If the show is not here, if I do my show in different place maybe open air green area, green garden open air maybe beer is good also. It depends.

J: Do you think there is anything the business sector can learn from the arts sector?

**A 4:** Say it again

J: Do you think the business side, do you think they can learn from the arts sector? Is there a value that the arts has that could be useful for businesses, traditional businesses that is?

**A 4:** Yeah I think so. For me everything is related. I mean like I said, my family does this my sister does another thing. We always related you know.

J: In what way?

**A 4:** We have a like a house to fix to decorate, they need me I need them. So we all fix it together. That's how we work. So everything, the business needs the art.

J: As you see it right now, do the businesses in Addis value what you just said? Is that something they look for to get out of the arts sector?

**A 4:** There are a few customers but still it's all about connections in Addis. Connections but also there are a few people they want that stuff.

J: How come it's a few? Do others not embrace this?

**A 4:** Maybe few because contemporary is loved by young people. So young people are coming a few. They should come more I think. There are few people that want to change. That's the problem I think.

J: What was the traditional way? If they want to change what is the normal way? What do they want to change from?

**A 4:** From, it's not because it's bad or something. Just because some people they know that thing and they think that thing has to be like that.

J: They've been doing things the same way for so long kind of thing?

**A 4:** Yeah they think that's the right way

J: Do you see change happening?

**R4:** Yeah a lot.

J: With the young?

**R4:** Have you been to St-George gallery?

J: Not yet why?

**A 4:** That's like this, classic art. Still you can find this kind of things like frame and everything. People think if it doesn't have frame it's not good art. There are people who think like that, a lot. It's not good like that. The main thing is the inside.

J: In a way it is a frame

**A 4:** Yeah but they respect the frame

J: yeah we are traditional culture

J: So you get sponsored by wine companies but businesses here what else do they sponsor? And what kind of businesses sponsor the arts and arts events?

**A 4:** I'm sure there are lots of companies but I never really went there. For example that show, Gaia show, it's about climate change that I did where this work was displayed. There were like 16 artworks. So for this one I could have gone for maybe green NGO like Green Green about the what do you call it. Actually there is an NGO called Gaia. I could have gone there because it's related to their work. But I didn't.

J: Why didn't you?

**A 4:** Maybe I was busy doing my work. That's the problem.

J But you do seek out sponsors for your event or sometimes you do sometimes you don't. Does it depend on the show?

**A 4:** I go few places but I get board. You need always someone. Maybe I need to hire someone in the future to do that.

J: So this show that you did, the Gaia show, why did you choose to do environmentally related show?

**A 4:** At the time I was watching a lot about what's happening in the world. That's why I started doing that.

J: Is that a particular interest or momentary interest?



**A 4:** Every time I do artworks, its like for me like one subject. Anything I want. Next time maybe I draw. Every time change.

J: Do you have any plans of exhibiting outside of Addis or is it in Addis that you want to grow.

**A 4:** For sure I want to grow. Actually this work I want to show it abroad starting from here. Some of the work I sold, like this one it's sold, it's huge painting. With the same material jut but not 3D.

**A 4:** Where do you live?

J: Originally I live in Canada Montreal, but I'm in Rotterdam now for my studies.

**A 4:** Oh Rotterdam is very good for art.

J: Yeah there's a lot of festivals, a lot of things going on.

J: I guess I also wanted to know, the environment involves social responsibility. It involves everybody doing there part, businesses doing their part as well. In terms of social responsibility in Ethiopia where does art fall in that thought process? I know we have a lot of issues in of other social contexts but where does art fall as a responsibility for the business side to nurture this?

**A 4:** Even though I did this about climate change, the same time my family is doing this. We're cutting the trees and it's like everything is messed up in this world.

J: And your family who cut trees for example, you're an artists and they have a separate business, would they see value for their business, for society in being responsible for the cultural sector whether its arts or arts for children, or arts for therapy arts for anything. Is that something, as a business they would invest in as a social responsibility and extend that to the general business sector in Ethiopia? Do they see that as something they have a responsibility towards?

**A 4:** Yeah I think so

J: For your family or for the general business sector?

**A 4:** Even my family they think like that. They love art, they appreciate. Like I said, there are few people that's the problem. But I don't know if it is really a problem because Ethiopia, you know art, for most of the population, especially orthodox, it's more biblical art. That's more important. I think they're right. It's good. They buy small things about biblical art. It doesn't mean they're wrong it's just what your interest.

J: Yes absolutely it doesn't matter religious art or contemporary art. It's more to understand the support, what businesses support. Would businesses support religious art or contemporary art, dance or visual? Along those lines, how much of the responsibility do businesses or part of that do businesses see supporting the arts as a responsibility relevant to society is more the line of question.

**A 4:** Few people I know, have only religion based art in their house. They meditate with the art, they relax. That's what they want. There's art market a lot. I'm answering your question?

J: No no

**A 4:** I would do better in Italian or Amharic.

J: You're doing better in English than I would in Amharic

**A 4:** Were you born in Addis?

J: Yeah

**A 4:** When did you leave?

J: When I was 6

**A 4:** And you left?

J: Montreal

**A 4:** Montreal ok but you're good

J: I'm good in English?

**A 4:** In Amharic

J: What Amharic have you heard me from me that I'm good?

[*laugh*]

J: I'm happy I kept my Amharic as much as possible. My parents refused to speak to us in anything but Amharic. I think you answered my question. There is no right or wrong to it. It's just really to get an understanding because in many places, South Africa for example, it's part of the policy that businesses give back to the communities they work in. That's part of the whole CSR thing where you're making money or profit in many ways and you are a part of that so you should be in some way to minimize the damage. For the cultural sector, the many countries the money is not exactly abundantly available to go and do those things. So private sector plays a role in helping to make that happen. Whether it be in sponsoring different shows, projects all these things. Some businesses chose to focus on arts, other in environments. So I wanted to see if businesses here in Ethiopia view arts as part of their responsibilities. That's why I was asking.

J: I don't know do you think it should be part of their responsibility.

**A 4:** It is actually. That's why the customers, even though their not interests, I know they buy to keep the gallery. Sometimes I feel like that. Of course there are people they love art, they buy but they are also the same customers. Sometimes they just buy to support. And it's right. They should do that quite often because you know if they don't buy I'm gonna, there's no profit actually. Cause I've been lucky cause it's my own family building. I run actually the building, everything. We do have apartments. I have to be here so at the same time I'm doing my art but there is no profit just because I love art I do art here.

J: The people buy because they love art. They're are business people too I image.

**A 4:** If you really have to make profit you have to do a lot of things, extra stuff. Like St-George gallery they do like that.

J: They're purely for profit?

**A 4:** Yeah. They're really focused in I mean they have contracts with a few artists. Maybe 7-8. They have contract with them. They do the framing extra, they do furniture Ethiopian traditional furniture. So it's actually the first gallery in Ethiopia. But if you really want profit you have to do that. Mine it's like 4 years old gallery. But I really need, professionally I'm an artist not a gallerist. But I really need someone to take care of the gallery. In the future I want to hire someone to run it. So that's my plan in the future. If I have extra money.

J: Ok that's been a very fascinating conversation. I could keep on asking you questions.

**A 4:** The thing I can say to you, the gallery name [...], You know [...]?

J: What's [*that*]?

**A 4:** The scroll [...].

J: Why that?

**A 4:** Because it's Ethiopian oldest paintings are [*on scrolls*]. Like for the bible. That's why. When in London I did my thesis on [*scrolls*].

J: Did you? Can I read it?

**A 4:** No it's not good.

J: I'm sure it's good. I would love to read it. Might even help me out with my thesis. One of the things I found there is not much on the arts and economics in Ethiopia. It might give me some backdrop on arts, culture, history.

**A 4:** You know what, when I was studying art, Rembrandt is the oldest abstract painter they say in Europe, 500 years old. That's how I start, 500 it's just here. In Ethiopia there is abstract long time ago. I start researching and I found, you know Axumite, 2000 years ago, they used to do in the bible abstract drawings. So abstract existed before that you know. That's how I start.

J: Hopefully if you change your mind you'll send it to me. When you speak about that, I also had a question. This just for personal interest, the way you work, you studied in London, when you do your paintings do you use old Ethiopian techniques or is it what you learnt in Europe applied to an Ethiopian image?

**A 4:** I think both cause even there

*[Someone walks in asking if we're done]*

**A 4:** I used to have a lot of books when I was a kid. I did Italian school so we have books like you know when you do art class they show us that kind of drawings. At the same time, I do both because I see. I used to mix it but in my way because I used to have my way of doing it. Even I used to use leather. You know the painting they do on leather?

J: Oh you're talking about the Ethiopian ones

**A 4:** Yea like *Dawit bebegena* I used to do those one also. I used to do all kinds of art from Ethiopian art to everything because I want to always discover. So I did that. But they noticed I was in Italy, when I use to paint, they noticed this is African colours. I didn't notice them but they noticed because they know the difference. It was the teacher. It was brownish, the colour that they don't know I know you know. It's good to have everything to know and to see.

J: Thank you, do you mind if I take a picture?

**A 4:** Sure. I'll get you some posters.

Interview ends when a person walks in again

### **Interview with contemporary/experimental dancer**

A 5 Jupiter hotel  
Cassanchis, Addis Ababa  
7pm -8pm  
Friday may 15, 2015

Earlier in the day, around 1pm, we had started a telephone interview, where the purpose of the research was explained. 15 minutes into the conversation the networks shut down. We manage to schedule an appointment later on at night. Permission to record is asked before beginning this interview

J: So I'm going to put this here. It's recording. I remember the days you had to get tape recorders.

**A 5:** Ok You studying PhD?

J: No masters I'm studying at Erasmus University. You know it?

**A 5:** No

J: It's in Rotterdam

**A 5:** Where Rotterdam?

J: You know it?

J: Yeah. I didn't know about Rotterdam until I got there.

**A 5:** It's beautiful. I'll come July also. We have one month tour. I work with Dutch band. July I'm there in Amsterdam, after Hungary, France Belgium

J: You were telling me about your touring with the [your] group and the rock band and that you have many contacts abroad as well when the phone cut off on us I was about to ask you, when you perform here in Addis, did you ever think of getting sponsorship from companies or local private sector?

**A 5:** Yeah somehow you find *beera* company. That's why I did example Meta for Lions. You see this advertisement?

J: No

**A 5:** They take my story to influence the young people. They chose me in Ethiopia that's why they do my half face with lion. Half is lion half is me beer advertisement. I don't like to advertise in beer but I need the money. This way I'm thinking but they give. Local company Meta

J: Did you do that for an ad campaign? Is that an ad campaign or

**A 5:** No that's an advertisement for themselves. It was personal. But same time when I ask them to sell their beer in [the club] for one night, only Friday, example today, only meta I sell, they give me money. So that money to support. Or also sometimes writing projects to give them the project to support. Sometimes writing they give you sometimes they don't. But more the *beera* company to promote the drink they give you.

J: So not for the live shows? When you put on live shows do...

**A 5:** It's very rare unless you are very popular and they want to promote

J: But you are very popular? The minute I mentioned [the group] everybody new what I was talking about. So you're very popular.

**A 5:** Yeah but when the real thing is coming asking for money nobody is there.

J: Do you find a challenge when asking for money?

**A 5:** For example I rent [*azmari bet*] now I buy the land. It's a lot to buy 4 million birr. You know why I start to buy the land? Because now this area, Cassanchis they start to destroy the place to sell for the investor. But when it's destroyed you need also nostalgia memories of the place. You need heritage. Why is people coming from new york, or Canada or Arab countries; to see your heritage and culture. In that case I want to keep the place because around this area around 17, now the only one is [this one] because destroyed; construction and building. In that case first I want to buy from landlord, I rent before, and he asked me 10 million birr. He's crazy. Negotiation we agree 4 million birr. That means around 2000000 dollars. So I do this beer company stuff, what I tour and save 1.2 million birr and I put in Indegogo, my friends they helping me from all over. Not Ethiopian people, like many peoples they collect.

J: Did you do that through a website? Like crowd funding?

**A 5:** Yeah crowd funding. 30, 000 dollars I collect. And here before the burning of Taitu Jazzamba, there is fire, the venue's damage but not Taitu hotel. There is before the damage all the top musicians they prepare for me fundraising concert. Like 90% the foreigners is coming. Not Ethiopians. This culture is our culture.

J: Why is that though? Exactly, if its our culture our music history and yet it's foreigners who live here that come?

**A 5:** They (Ethiopian) proud of me a lot. They hug me, congratulate me good good things but when I ask this to fight for that its like 90% foreigner. I'm sad. After I don't want. Sammy pianist, Abega and Henok all this jazz musician, Signy Solomon reggae, I have a band Ethiocolor, 4 band and everybody is my friend performing in one night and 90% is foreigners. The ambassadors they appreciate my work because I also work with Holland. So I feel sad. That's the idea what I told you before, love anger is what makes me do this responsibility. So finally I got this traditional *ekube*...you know *ekube*..yeah I know *ekube*..so they I put every weekend 10, 000 birr. They will give me 1.2 million birr. I will give him, the owner after 3 months the 3<sup>rd</sup> million birr so he will go out from the house. 1.5 million I will pay him 2 times by 2 year. And after he is waiting me to build because my idea is to build a cultural centre. Record label, lessons music and dance, residency can stay there eat and sleep and shop and concert venue and tourism as a business. So that's the plan. Already there is a very amazing architect Facil Negus maybe you know him...no I don't know him..he's teaching in Addis Ababa University. Right now he's in German for 2 days. So he's very appreciate and he's support me always. He want to do the architect. Other people also..Konjit, Alula Bikust...konjit is the gallery...the gallery she' also amazing support, Azeb Werku also. So these people they really like my work.

**J:** In what way do they support you? How do they support you?

**A 5:** Knowledge. Support to find the right person to write business plan, architect. All of these things. I am only dance. I am not writer projects. Even I go travel they call me and I go because they love my work. That's it.

**J:** I know when you dance the *eskista* and *azmari* it's very traditional but you put a contemporary twist on it. I see it has an appeal abroad. Why do you think that here, everybody knows the culture and grew up in it, why is it in your opinion that they don't support? The public

**A 5:** Maybe a lot of misunderstanding, maybe a lot of financial problems. They don't believe it.

**J:** Do they know that the shows are happening? The promotion part.

**A 5:** The promotion part is fast and short time.

**J:** In terms of embassies you put it on their walls or doors. How would you go about getting the actual everyday Ethiopians to know about your events?

**A 5:** That's in short promotion but now there is radio and television they are ready. But when I get this *ekube* I don't have to bother my people. So I cool down. If I have time I will ask popular Teddy Afro to do concert to build the brand locally. Here also they proud. I have a film about my work documentary film. I think your subject and question

is right place it's coming because of challenge of fundraising. One thing is we don't have manager the artist here. Even I want, we don't have professional managers here.

[Someone speaking loudly on the telephone]

J: Would it be rude to ask to lower the volume?

**A 5:** You can put it here

J: You were saying the change with fundraising.

**A 5:** Challenge example I am not writing projects I'm just dancer. To have rent channel to collect organize things. There is people maybe they are smart they can you know count percentage and have for themselves income and can support the art but not a lot. I mean almost I can say no. You know individual they work. They are afraid; they are only focused money ego to collect for themselves this kind of afraid of each other.

J: Is there a culture of giving? I know there is a culture of giving in terms of church giving to the needy but in terms of giving back to society is that something culturally present in Ethiopia, in the Ethiopian society?

**A 5:** There is. What to support the art?

J: Not just the arts the general public, if they don't give to the arts to they give to something else?

**A 5:** The people give me and I want to give back. first here its still really really really the majority they don't have to give back to the others. Survival things. People not satisfaction for material things. So I think forget it. Europe and Canada its normal.

J: Even in Europe the culture of giving donations for example is not as big as Canada or the US. In Europe there is a lot more government support. So the culture of giving is a bit different than Canada or the US. So that's why I was asking about the culture of giving here. In some places there may not be policies but there's a historical element that makes it so culturally you've been brought up with the idea of giving. It may not be the arts but something else.

**A 5:** The religion teaching you to share. When it comes to art and music, when you take it to the *azmari* story, they bring them home to the royal family at dinner time and stuff they sing for food or tip. When you see this background, you can see which way people viewed the *azmari*.

J: So how is the *azmari* viewed in our society?

**A 5:** Very important. They know its very important. And kind of weak. The *azmari* not a lot.



J: Why?

**A 5:** Because some of them change professional, they go to other country. For many reasons they change. better life to have, salary.

J: Do they have the same status as the *shemane* for example? Because the *shemane*, as important as his skill is, he's not seen as valuable.

**A 5:** The same with *azmari*. People they don't even marry with *azmari* but they are very important people these days. Its better *shemane* because when they sell it they have money.

J: From the interviews I've been doing, as the craft and textile industry is growing, they're becoming more valuable because now they're seeing their worth. How does this compare to the *azmaris* situation?

**A 5:** They are better because *azmaris* in a moment they are improvising poetry, telling your politics, freedom, history, slavery, past and future. They are important for us. But the system is not good as it is.

J: So it's seen more like entertainment?

**A 5:** Yes exactly. It's seen like small baby. Dancer oh nice dancer. Unless you are strong to do it continue [*ously*]. I think I broke something that way.

J: It sounds like it. It sounds like your trying to change perceptions of *azmari*? When we talk about giving back. One of the things I was thinking about was corporate social responsibility. Have you heard of that?

**A 5:** Social responsibility?

J: The idea of what responsibilities do businesses have to the societies they work in. because businesses live here, do their things here in every country they are. I was wanting to ask you to what extent do you think businesses here have a responsibility in supporting these kinds of things?

**A 5:** This is very important. This is good question. I am always impressed by UNESCO and European community when they give fund. When they give fund they give fund to a group or governmental thing and stuff but world is change by personal view. When you create things, when you find medicine. That's why world is saved by few people creative thinking. When I go ask UNESCO they don't want to give me. Why? I am private. Why I chose private? Because a lot of bureaucracy as governmental unless you are propaganda politics and stuff. Art needs freedom to express. That's how it becomes powerful but still they don't support. They have a lot of money and there is misunderstanding. They are

really educated people for humanitarian and they say humanitarian, they rent 40 or 80, 000 birr one house, they have driver fancy life and 40, 000 euro or something them salary by poor people pain and stuff. This kind of things instead of support is more pain. You have pain and they put more pain because of your pain they got a salary. I do alone. That's why national theatre, Ager Fikir, I work there 12, 13 years ago and I see all the corruption to accept the dancers. When you have a cousin there or you give some money they accept. They fire me. The reason? You are short. After 12 years, every year they have competition Ager Fikir, Ras Theatre, Beherawi Theatre , and I'm the judge of them. My background and my story, I don't know my father. My mother is because of Derg she live in Sudan she was refugee for 16 years so I grew up here alone I live in street children. After I start Findika, I have permission to sleep there. After 7 years I sleep. In there I work. When I go Europe or America I come back. People say shouting me what are you doing here. If they have money, they have 300, 000 birr they buy visa to go America and marriage or they go die. And so I show that strength. That is not the cultural minister doing what I'm doing. What I am doing they will take time like 20 years. This is personal people can do it. When there is proof like video and archive, they come to support. The problem is they will not fund for this kind of thing.

J: Is that because they have other ....

**A 5:** They think its for my pocket. They know it even the directors, they are my friends. Yeah you're doing amazing thing but the law here is not for private.

J: What if you registered as not for profit? Is there NGO status here?

**A 5:** Yeah. Not profit organizing I don't know this kind of bureaucracy. I need freedom.

J: There's no business loans?

**A 5:** No

J: What about UNIDO? Because one of the businesses I interviewed said they got business support from UNIDO and USAID.

**A 5:** Which kind NGO or this is business

J: This is a business. That's why I was asking.

**A 5:** I'm not Internet person. Many people love my work, that's why I have website and Facebook is simple so I can share things when I have event. I don't like this way but still all people is with me and I am blessed

J: If the government is not supporting do you think private sector

**A 5:** They can

J: They can but you think they have a responsibility to do so or is it just freedom of choice?

**A 5:** Freedom of choice

J: So whose responsibility is it?

**A 5:** Me

J: Why just you? You don't think the government the society have a responsibility?

**A 5:** Too much to explain for that. You know what I mean. There is a lot they are speaking of culture. Now I think it's a good moment. My work the fruits go far. They will come. They don't have choice.

J: Do you see any kind of conflict working with businesses? Any conflict with your art?

**A 5:** There is. That's why I have a dance performance I call it misunderstanding. Politics and art. In contemporary way based in traditional and improvising. In mercato, in metal work. When oil burning, after they cut it. In that time amazing sound comes out. So everybody when they pass by, the workers also, block their ear. When I see that thing I want to dance so I dance to that sound. Also to show my society that the music is not only in the cassette it's in the work, the water, the forest everywhere. That's in around 30 channels around Africa they show it.

J: How can support be created for the arts here, financial support as well as emotional and communal support for the art? What can be done to bridge that missing.

**A 5:** There are amazing people like Samuel Yigay working hard. He's become very popular all over the world. His album is become top 10 but he has amazing struggle. That set up controlled by few people, political things. We don't want to get involved in those things; we are for all. Money is no problem. I can be thief, hustle the problem is I don't believe I don't want that way.

J: Would you work with businesses?

**A 5:** Yeah . That's why I start business plan for cultural centre. That's the profit to help yourself.

J: How would you foster businesses to take more interest in the arts here in Ethiopia? Is that something that is possible?

**A 5:** I build a rich history now I'm ready for that. With architect and everything to go the ministers. I hope I have a good CV for them to accept. If they don't accept there is a problem

J: They need to accept your business plan before you can build it?

**A 5:** Yeah you know government to support me. But always few people have that support. I don't know how to say it. Its some special community they have that money going around. The honest thing is to say I am Ethiopian I have rights give me that it's important but it's sometimes working sometimes not. I'm sorry my English is not so good.

J: No I understand you quite well. It's good. Where did you learn your English?

**A 5:** From the road. Touring I should to explain I'm hungry ...

J: If we talk about the bigger picture of private sector support. What value do you think arts can give the private sector. For businesses, do you think there is anything that the arts that can give businesses? That they can add value to the businesses?

**A 5:** Yeah. You know now in this time, the world market is come jump on Ethiopia. It's a fashion. The thing is I'm afraid not ready the Ethiopian. There is not enough band there is not enough to carry what's coming. My fear is few people Ethiopia promote so the country is speaking the tourism a lot but they should to be support us. Is important. Is not cultural minister working what we did. So what is this work to find who is doing that. What we need? To support. When they see that way really things change. Otherwise ...this is a country...example 2 weeks ago they call me now tourism business centres in Ethiopia, hotels and tourism. They chose me as ambassador of promotion of Ethiopian cultures these business centres.

J: What does that mean?

**A 5:** It's a good proof for me. Recognition by them.

J: What does it mean as ambassador? Does that mean you go to places and perform or *(interrupted)*?

**A 5:** Yeah perform, bring Ethiopian culture, tell Ethiopian history. I give workshop a lot and I perform 20 -30 thousand people. Big big concerts I did.

J: And those concerts are completely funded by?

**A 5:** It's not the government that pays for it. The hotel everything they pay.

J: So the businesses here do support you? More than the beer companies because the hotels they're sending you out to do all these promotions for them.

**A 5:** Yeah

J: What do they get out of it? Them paying for you and your band going abroad and performing. The businesses here, by sending you, what do they get out of it? What's in it for them?

**A 5:** Is because example when I go perform there, Ethiopia is always hunger war people know it. In 20 thousand people, when I tell them I'm from Ethiopia, when they here the music, the history, also in the middle I speech a little about the history. You know like Ethiopian music father is Yared. He wrote in the 6<sup>th</sup> century. This kind of history I bring. *Ferenj* what I like when they here this kind of they go night Google it. This way change image. This opportunity I got.

J: And that changed image helps the hotels?

**A 5:** The tourism to interest about the peace in Ethiopia, very peace land. Our alphabet, our food. Special way in Africa. So they come. When they come its tourism. So they are not promote from here. So there is link.

J: So they do see it. So the ones that you work with, which are the hotels and tourism companies, they do see the value?

**A 5:** Yeah.

J: I have one last question. The relationship, with the giving back the hotels are doing, in your case, it sounds like a business transaction.

**A 5:** It's good recognition for me but no choice. I know it. I'm always sad they cant support me. A lot of talented people to bring out, to give chance, to be proud. Before they not drinking *tej areke*, they feel shame.

J: That's funny because those of us out there we die for these things because its almost like we're stuck in time.

**A 5:** You see here, it's different. The value, whiskey and beer this is amazing.

J: But I think that's always been there. You always bring out the tej on special days, holidays.

**A 5:** There is amazing generation coming up

J: I know we spoke about dance but you have also a lot of contact with people who are in visual arts. So in your case, it's contemporary based on traditional whereas visual arts is so different. It could be elements of traditional. How is that scene. How is the visual arts accepted?

**A 5:** Very small, tiny. Its difficult the contemporary always. There is no fund so there is not acceptance of visual arts or contemporary dance. You don't dance in the wedding. So music dance, in tradition, when you perform you get paid but these things even if you call them for free nobody comes. Its challenge.

J: How did you get into dance?

**A 5:** I came with that. I learnt on the streets. It's not easy in the third world.

J: Arts in general what value do they add to the society when you have people who are hungry, in need of education, health care all of these things and a government who needs to provide this, make sure that even the basics are covered, have clean water, a home. So you have a government that has to do all of these things. so how does art become relevant in light of all of these things?

**A 5:** For me it's my religion. Politics and religion they are in a box. They see from their point of them issue. Its not open way, honest because when they are open they need to be confident. They need power to control everything. Art is ...you don't need need control you don't need ego...artists have a lot of ego...but not the art.

J: I'm just saying. It's a third world country and they have very little money. That little money has to spread to all the different things. How relevant is arts to the society if I don't have education, if I don't have health? Do you see what I am saying?

**A 5:** Because in Africa we don't have money but the strong thing is the contemporary and the traditional?

J: What makes it strong? Is there any reason why art should still be relevant even if we have these issues?

**A 5:** No choice. When you have more confused. Choice complain, complain. When you don't have you will agree what you have and do it. That's Africa, what happened for me. But the rich people in America Europe still they complain.

J: What do you mean they complain?

**A 5:** Satisfaction. Here what we have we say thank you and the freedom in giving. What I see when you have in some way you lost because you have full of money but you can't buy that. When you don't have you know love, you know hunger; you know satisfaction, very simple to express the meaning of life. When you have many things confused. I think

because we don't have we don't have choice. When we have choice we are eager to accept things, we are ready. That's why running to America. But we don't have choice so we got really a life of meaning.

J: In what sense?

A 5: What you have you can connect with the spirit value. You can appreciate it.

## Interview with video art festival organizer

A 6 founder

Monday may 4, 2015

19:00 -19:45

Telephone interview

J: Hello R6 this is Jerusalem. How are you?

**A 6:** Fine thank you

J: Is this a good time?

**A 6:** I'm home yeah it's a good time and place.

J: Thank you very much for responding

**A 6:** My pleasure. Thank you for your interest in our project.

J: Since you are short on time, maybe we can start with the questions. If you have any questions, anything you'd like to know, I'm more than willing to answer

**A 6:** You can also send me questions, email and I can write back and other options.

J: That sounds good. Thank you. If you can tell me a little bit about your

**A 6:** Festival, I know Ethiopia didn't have one. I just contacted friends and colleagues and yeah just established a project. And we want to do unholy to have mismatched video festival to have presented in art centres as well as like unconventional places locations, unexpected places. It's just a way to 1) reflect the city in its transformation state, two just a way to encourage digital media as an art form. I think even less than 10 video artists in Ethiopia also. Hopefully it will inspire people. That's just the intention.

J: Is that part of your mission?

**A 6:** Yes that's our mission to encourage and introduce digital media as an art form and video art, I don't know how much you're familiar to Ethiopian art, art scene, it's a way to think about to think about outside the canvas frame and just do you practice in sculptures or tactile material based. So basically it's also an international festival. Usually Ethiopian artists they make art and the art will be sent to somewhere else. We're actually kind of doing the reverse where kind of the world comes to Ethiopia. Ethiopia artists...like me I left Ethiopia. It's just a way to inform and create dialogue and inspire. I'm kind of having



similar subjects. This year subject is new home. And next year will be different theme and see how others respond to it nationally and internationally. And then sort of create this event to have this dialogue and inspiration.

J: How many years have you been doing this?

**A 6:** We just started. But I've been doing making video art since maybe around 7 -8 years.

J: But the festival itself is the first year?

**A 6:** The first year and we want to do it every year. The same motif, present it in this public space and art centres. We're mainly interested in sort of interacting, parleying with the city everyday passer by.

J: What's your role in this initiative? Are you the founder, what's your role?

**A 6:** You can meet her if you are going to Ethiopia. She has been helping with the legal issues, getting permission from the city. All this. I work in between Addis. I'm based in New York, I go back and forth. My position is I'm the founder and possibly other, almost team curator for this year. Next year it might be different but this year I created the team.

J: And how many people are in this team?

**A 6:** We are 7 or 6 members. Young people. People I know colleagues and friends. We have the biography of other members on our website.

J: Sorry about that. You would think we're in Addis the way the network cut.

**A 6:** Are you in Addis?

J: No not yet but it feels like it the way the network cut.

**A 6:** Yeah Skype is another option but I can hear you clearly though

J: You were saying the bio is on your website. I went to the website, I didn't see it but I'll double check. Maybe I missed it somehow.

**A 6:** Sure under team. You could see the other members. I have a short bio as well, brief bio of a very long bio but I just have a short one cause it's not really about me. It's about just really creating a platform to have video arts in Addis, in the city I grew up in Ethiopia.

J: Is this initiative based in Addis? Because you live in he US so is this

**A 6:** I'm mainly based in the US but I do projects in Addis. S I still go back. I still feel like I'm partially based in Addis but there is a team member fully based in Addis from our festival. The other Jurors are based in the US. Possibly one between Kenya and the US. We also have guests, silver screening, from other festivals. So we have so far three other festivals interested in screening their films as well during our festival. So that's, we just said ok because that's the whole purpose.

**J:** How do you finance this?

**A 6:** So far it's all financed by me. Personal finance. I've only applied one grant but it is just the first. We have to do it and once we make enough name I think it's possible to apply more grants. But it's fully self funded by me. But I think the media makes it accessible. It's digital so it's not really shipping cost involved. Everything is digital media so submit it through online. And my own projectors and some institutions also have video projectors and just projecting it, displaying it in different locations. So it's low cost project we're doing.

**J:** Do you know of what other ways of receiving financing in Ethiopia? In your case you said it is you and you are applying for grants. Do you get these grants in the US or do you know if there is any kind of financing you can get in Ethiopia because you are still doing the project in Ethiopia?

**A 6:** This is not business. The submission is free, everything is free. We're screening it for free. There's really no business. It's not really a business project or festival. It's just a free festival about information so I'm very sure it's not possible to get any funds from Ethiopia. So there is one, Ford foundation. You could apply for this grant. But most likely international funds. we haven't applied yet but we're aiming to apply maybe for next year for more international sponsorship providers. But in Ethiopia they think there is much more need, you know medical, other issues. I'm an artist. I know art and we're contacting these people and providing what we have and what we know. So we don't really have any support from Ethiopia. It's also a new event, a new thing to do in Ethiopia. There is film festivals, several film festivals, but you don't have a video art festival. So this will also mean something new for them too than what is supported. Once we do it, after this year, they'll be much more support.

**J:** What about the community? Do you receive any kind of support from the community itself that are out there?

**A 6:** Yes. Addis Ababa university, ALE art school, they wrote letters. They've been really incredibly helpful. And a few groups of artists we're working with like the [the collective]. I'm not sure if you've heard of them; very excited, very supportive. Yes it's been very supported by our community. There is possibility of working with Gothe Institute, Museum of Modern Art, also they're very interested to be part of it. Yeah there

is support in the art community. Basically once we do it the community will understand what it's all about. I believe they will support us in the future.

J: I'm going to move forward asking you about if you're familiar with the concept of CSR.

**A 6:** CSR am I familiar with it? The project?

J: No the concept. That term are you familiar with it? Do you know what CSR is?

**A 6:** No I'm not. Is it environmental or economical?

J: Yes it has those elements in it. For the purpose of this thesis the definition I'm working with is from the .....I'll just tell it to you so we're talking on the same page. ""

Generally, I don't know if you're familiar with it, in the US and around the world, businesses often engage with the communities. They make money but they give back to the community in some way shape or form. Sometimes they do these things through philanthropy. When it comes to arts for example it's often done through philanthropy. Where they sort of donate. Sometimes they do it through sponsorship. They do it in a bunch of different ways for different causes, environmental like you said, economical like you said, could be education, health like you had mentioned earlier. It could be those things. Is...

**A 6:** I would say, the position economically, I think in more abstract terms. I think it will inspire. It would educate the social. Our art is more the social content where applying it to every day passer by. So it's about reaching into society without having you know a pedestal. If you go into a museum or if you go into a gallery it's kind of social hierarchy. And just kind of reaching out the people and through this the subject we have the theme. Now we're looking into the transformation state of the city. Sort of to speak and educate. Yeah it's about education. The business side of it might be artist in Ethiopia will be inspired to make video art without the confinement of object based art like paintings, sculptures. Maybe they'll be inspired to do something. Seen internationally, maybe making a profit through that form. It's more an abstract term. We'll create an event, split in several places. There might be a chance for hiring people kind of for running the places. In a way it would provide some sort of job opportunities. It really makes sense. Obviously we need people to help us if this happens in safety or technical issues. But it's mainly a free festival, freely submitted and it's really provided. The educational purposes becomes first hand. The business aspect is much more subtle in the festival.

J: I get that, if I'm understanding right, for you, you're not a business as yet. You're an art organization. What I'm trying to discover in this conversation is in your relationship as an art organization with businesses. Your relationship with businesses in terms of them sponsoring arts. So I wanted to get an idea. That's why I gave you this definition. In terms of CSR and businesses sponsoring arts and sponsoring different things. I wanted to

get your perspective as a creative arts initiative founder. I wanted to get your perspective on that. I didn't anticipate you to be in the US. I had wanted to ask how common sponsorship by private sector is in Ethiopia? How common is it for them to sponsor things if you know?

**A 6:** Actually 5 years ago I had this plan to do art residency. I got permission from the city. I even had land. I was going to build this building. Kind of art centre and residency. And trying, creating, this international local dialogue. But much more concrete and place based. But because of the current city change they took back the land. And they didn't give me the land back. I think they're going to have electric line go through the land. They took off all these people, they gave the land. So in this transitional phase, I feel like the new media, the digital video art festival can nomadically present itself in all these places. Since it would be more relevant instead of waiting for things to get concrete and solidified. But ultimately over time, we do want to have art centre. We want to build things and hire people, make it into a school and have all these programs run through it.

J: Have you considered, for what you're doing right now, have you considered sponsorship from businesses? Have you considered asking businesses in Ethiopia to sponsor what you're doing? I mean you are doing it out of your own pocket, did you consider supplementing it with sponsorship from businesses in Ethiopia?

**A 6:** Right. I'm counting more, I think once we do the first year we'll make names, we will be recognized and I think it might be easier for a second year. But I applied for Ford grant, for Ford foundation. That's the only thing I've personally applied. The rest I'm just waiting. I think we need to do something. It's something new so if I ask business you want to sponsor this project they wouldn't really know what video art festival is. They know film festival or documentary festival but this is video art festival. I'm just counting on after this year; maybe we'll have much more foot in and names. But you'd be surprised just really amazing support emotionally or just how it's received submission from at least from at least 25 countries all over the world. Yeah, great artists, artists from Guggenheim with all this big prestige. So yeah it's really incredible when you think it's a small country. You wouldn't think they'd be interested. But yeah we're submitting all this support from people really being excited by it and also all these countries, Albania and Sweden, Australia, just all over the world, Romania, all over Africa. It's really really exciting. I think we having, given the really strong work, we'll be selecting around 30 short films. Once we really have that happened event. Once we're able to do that, we will have something an experience to move on to do other things. But so far it's really really exciting.

J: It is exciting. That's really exciting. Do you think then, even perhaps now or later on when you have a name or you are more established, do you think there is a value for businesses to sponsor the arts based initiatives? Do you think there is some value they can get out of it, to sponsor the arts based initiatives?

**A 6:** I mean it's still, if some business wants to sponsor us, it's still a fine line for us because I would assume you would see like art. You wouldn't really see a coca cola sponsorship. It just because it's sort of like we're avant guard. We're the free providers. Kind of a romantic notion of it, not having this big corporate brand but who know maybe there might be some compromises. Yah cause we don't really want our screening starting with and end with a corporate brand. Maybe that's what they will ask us to do. But we'll see. It's just our initial idea. Sort of have arts for arts sake. But there might be some interest. I'm sure that's how other festivals in Addis function. They be getting support from Beherawi Lottery and all this business, big business sponsoring some aspect of their cost. I think we're kind of saved from those commitments because one it's free art and free space and 2 it's a medium, it's just digital. It's freely transportable and low cost way presentable.

**J:** I was going to ask you later on if there is any negative or positive consequences to this but you just mentioned some of the negative consequences of getting sponsorship. Do you think there is anything positive about getting sponsorship outside of getting direct financial support?

**A 6:** The positive aspect would be other than finance, I would assume maybe for others, other business sponsors to sponsor us because they see a trust. They would say oh this company sponsored you we can sponsor you. Maybe sort of like we gain trust among sponsors, like business sponsors. But artistically we're nit sure we want to get associated with some sort of corporate. But the positive side, the more sponsors you have the more easy to get sponsors. You sort of get into this competition. if Pepsi sponsors maybe Coca Cola wants to sponsor. But artistically it's sort of I really think, maybe that's why we're having this strong submission, maybe the ideology of art for art sake. But once we'll be able to do it we'll see how it goes. But so far yeah, it's fully supported and run by my own expense.

**J:** In your opinion what value do think business would see if they were to sponsor arts? What is the thing that would say to them I'm going get this out of it so I'm going to sponsor the arts and not the education program you know.

**A 6:** Personally I think society trust art. Art means something special for society. I feel like maybe corporate, for them too, businesses like sponsoring art it's sort of the escape from other, it's sort of like the escape for business is art in a way. It's a paradox. Makes them much more trusted. I've done one time, or maybe one or two times, I've done commercial art for a company. I think the only reason they wanted to work with me was because I was an artist. Just here's an artist. There is this like trust. Artists are honest and sincere. It's a sincere idea. So maybe also publicity. The way we're presenting this work it would be also all over the city. Addis has close to over 4 million population. We want to reach thousands and thousands of people. There's going to be office space and all these study centers and Meskel Adebabay and all these location. We want to present these videos of art so they would get direct publicity and trust because this is art. This is something sincere, something real. That's what I think.

J: I only have a few more questions left. I wanted to ask you in terms of the context of Ethiopia, sponsorship within the context of Ethiopia, how is non-traditional art perceived in the Ethiopian context? So that's what you do, non-traditional dances, how do you think it's viewed by the Ethiopian society?

**A 6:** It's a challenge because it's not really a matter of modernity or tradition. It's really the space in between. I think that's more accessible for everyone. It's a challenge when it's purely modern or purely academic or something away from what everyday passer-by understands. I think that becomes elite and it's difficult. Part of this festival is really to blur that, that hierarchy of something being a pedestal, something being avant guard and really contemporary. It's got it's own higher art form. Kind of taking away the higher art form into making it accessible, not necessarily lower art form, but making it more accessible. Hopefully maybe it will provide something, it will provide some form of education without people paying 20\$ 10\$ to go to a museum. Plus for everyday passer-by in Addis to go to a museum you have to be part of the middle class. You have to be part of some class. But this is for the shoes polisher to the *weyala* taxi man to just everyone. Just to access this without necessarily going to the museum of modern art. Again we need to move forward, we need to move forward as an idea, progress. At the same time we need to consider the tradition. We have to value what we're going to be presenting in the video. Some content we wouldn't show in respect to society. Ethiopia is 4, 000 years, it's an ancient culture and tradition. We still have to find this negotiation and balance with something ancient and old with something new. So it is a challenge but that's the whole part of it too. Face this and maybe find a common ground.

J: Do you think that the public, it is avant guard it is contemporary, in terms of the public how receptive, perhaps you haven't delved into it your but you've done other things in Ethiopia, how receptive are they to these kinds of little bit more contemporary forms of art?

**A 6:** How? I'm sorry I lost that one

J: How receptive is the society in terms of more contemporary more avant guard forms of art? Do you find a willingness to experience avant guard?

**A 6:** I would say they don't even know contemporary, modern in a way. It's not in the daily conversation I feel like. So as a way to sort of making it, to take away the myth of it, the mythology of it. It's not absurd or bizarre or something weird. It's actually just something common they know but at the same time putting in a time context of right now. I think we have to do this year and really get engaged to really speak about it clearly I feel like. Again it's about putting it out there and just freely providing it. And really do something to society's mind how they would view life.

J: Given what you just said, what could be done to improve the present state of these art forms in Ethiopia?

**A 6:** I think to have more dialogue, more events, more accessibility. Kind of creating this gateway. Actually to go back to the earlier question, 2011 I projected one of my video in *Meskel Adebabay*. There is a big screen they have. I wanted to rent to screen this video I had and they actually were nervous about it. They just thought it was political. And I have to be no it's art. It's art first politics can be second but they thought it was political, they didn't want to screen it. They were afraid because it's a new thing for them. They really didn't know. What is this politics? It was actually for me it was a very common art piece. It was an animation I made based on the city, based on Addis Ababa itself, the city, the neighbourhood I grew up. And I showed it all over the world and just the city I grew up, I just wanted to show it there. Was very hard to make them think it's ok. Eventually, after really major back and forth, back and forth eventually they did it. Nothing happened it was fine. So there is this fear of ambiguity because it's new thing. So just to do it slow by slow. Not just intervention, I guess intervening peacefully not in their face. I think it has to be gradual and subtle. And just to do it more often eventually they will accept it more. I think if we do it aggressively, it would even make it close more and just block it away. I think it's a subtle space.

J you mentioned doing more, having dialogue. It sounds like education through some sort of exposure. Is that what you are saying? Did I understand you right?

**A 6:** Yes, it's education ultimately

J: We're almost done but before we do that I wanted to ask you this whole discussion we spoke about CSR, sponsorship and I wanted to ask you what if any responsibilities do you think businesses have towards the communities they operate in. Do you think they have any kind of responsibilities towards the communities?

**A 6:** Yes I don't think business is a bad. I think business inspires. Responsibility could be in broad terms environmental subject, what materials they bring, and also creating jobs for people out there and trading. I think it creates inspiration, exciting and so they have that responsibility. I personally think environmentally, that's a big issue for Ethiopia to consider because of this like desperation to get out of poverty and development. You have to consider all this construction, the material they use and all the stuff they bring and selling. I'm not sure if that answers your question.

J: Do you think in that, do you think businesses should extend, should that responsibility be extended to other parts of the society and should that also include arts and culture? Should it include that as a responsibility for business?

**A 6:** Yes that's actually an excellent point. I agree. Arts should be incorporated because it brings inspiration and excitement to a place their building. Having much more art, supporting art and it's much more approachable. It's not just profit oriented. Art takes away that. It's not only about profit. It's about life and the people as well. I think if the business considers artistic means in their presence.

J: You've dealt with Ethiopia a little bit, actually quite a bit because you're actually starting this initiative out there, and through your experiences what would you say is the main constraint in obtaining sponsorship for from businesses for arts in Ethiopia?

**A 6:** It's something new. They wouldn't really know so they less likely would support if it's such a new idea. Not even only support even sponsor. In my experience to try and present my own works just by paying for screen time, they didn't even want to screen it because it's something new. They didn't want to do it because they were afraid. Is it political? But I still still think because the country is opening up it's I feel like that's very optimistic to go to Ethiopia. Everything is being established. I feel like it's a place it could really grow, it could really do things because everything is forming. Like here the developed world everything is already well established. You kind of function individually. I feel like our impact in Ethiopia would be really really big because it's new and something grows. And you don't have competition in a way so you can really grow. Actually my own brother he went back to Ethiopia for, many diaspora going back, like doing business and most of them have really inspiring positive news. But again the hole country transition transformation and so paper work and it takes time. They function differently and city people, city council, position they always changing the people. That's what happened to my project. I went and you have to reapply again because the people who work here now they don't work anymore. So there is this kind of loss of consistency happening to build something up. But at the same time it's still very inspiring. You can bring all this creative idea that you have, that you've learn from all over the world. You still can do something much more larger way. Like you have really big ambition.

J: It's something to be said about overcome challenges and still putting it on at the end of the day. Great satisfaction that comes out of that. Just my last question, what do you think, now that Ethiopia is in this whole transition phase, what do you think it's looking like the future of arts in Ethiopia?

**A 6:** Some of the artists I met I was really surprised. Just really brilliant, really informed; as well as informed as the people I studied in school with. It's really incredible. Maybe in part it has to do with the internet and information being accessible but I really feel like it's exciting. It's just brilliant brilliant artists. Amazing artists. And I think that it gives me somewhat hope in the place and art established. Yeah they do everything, everything I think of, forms of art I think of. So yeah it's really exciting. It might be slower pace but it's really happening.

J: **A 6** thank you so much

**A 6:** Oh it's my pleasure

J: You mentioned Nests Art Village. I don't know if you have any other contacts, I don't know if you are able to put me in touch with them. I would love to speak with them as well.



**A 6:** Sure actually one of them is a member of our festival. She's the founder of [the collective]. I'll email you her contact. When you go Addis, she's based in Addis. She actually has done all that getting fund and all things you asking me in Addis. She established [the collective]. herself so she will give you much more detail about the process. Thank you very much again for your interview. Feel free to let me know if you have any questions. I'm gonna just run right now to work.

**J:** Thank you so much. I took up so much of your time. You too reach out to me if anything and I hope I'll be around when your festival happens.

**A 6:** We have 10 days. Festivals are usually 3- 4 days but we have a 10 day festival.

**J:** Seriously the city gave you 10 days?

**A 6:** We just planned it to make it 10 days. Doing it in all these places. A lot of places to cover.

**J:** All right thank you very much have a good day.

## Interview with music initiative

A 7 manager

May 11 2015-05-12

11:30 am -12pm

The purpose of the meeting was explained as being for a thesis research. I explained I am studying at Erasmus University. I asked if I can record the interview but the respondent was made uncomfortable by the request and refused. I proceeded by recording the interview via notes.

Explaining what the initiative is a 3 year project doing outreach work for girl empowerment through art (music & radio programs) and that it's part of a larger programme. She tells me to look at the website for more information.

How do you finance the project?

Funding comes from DFID& Nike Foundation. They are strategic partners for mutual interest.

The money is funnelled through 3 private corporate consortium: Emerge handles the outreach portion, Deloitte handles the financial and operations of the program, Mango productions (local Ethiopian music production company) oversees the distribution of the music)

When asked if they sell CDs of the music they produce for extra income:

They do not sell the CD for extra income nor fundraise.

When asked if they have considered sponsorship to have extra income:

Sponsorship is not considered for a few reasons:

- It is a brand of its own that stands on its own.
- They do not want to take away from it by associating with sponsorship. She gave example of music sector in Ethiopia being highly supported by beer companies. This goes against their social mission of empowering girls as they do not want to promote or associate with youth and drinking.
- Decisions are made higher level with DFID and this branch executes but has no say on the matter.

When asked what do most businesses in Ethiopia sponsor?

- As to what businesses in Ethiopia sponsor she is not certain what each does but outside of beer companies that sponsor music, private sector sponsor the essential for development such as roads, health, education.

She wished me luck, told me Ethiopia is a difficult place to do research and referred me to the website for more information.

## Interview with textile & handcraft cooperative

B8 Responsible for sales

May 12 2015-05-12

9:30 am -10 am

Founder: Sara Abera – former designer, also designed traditional outfits worn buy Ethiopian airlines stuwerdances.

Partners – 1 French and 1 greek person

Business type: For profit Cooperative

How long has the business existed?

12 years. The owner is a designer. She design the uniforms for the stuwerdesses of Ethiopian airlines. The traditional ones. She wanted to keep the talent of the Shemane and the shekla sery so she started this business.

What's the circumstance of the *shemane* and *shekla sery*?

The only place *shemanes* can sell is on *Shiro Meda* so they have to lower their prices. They don't have a collective either. Here we give them:

- better wages because -no need to sell individually
- cheap food sold on site
- access to showers
- steady income

Is it difficult to get them to come to work here?

In the beginning because they didn't know the concept and they didn't understand it so it was difficult to recruit. They were also scattered and they didn't trust it.

But once the fist *shemanes* were recruited, the rest come looking to be hired. Today they don't solicit them they come on their own. They have so much that want to work there they are looking to expand.

Founded 12 years ago, 80 employees (*Shemanes*). Today 300 employees.

Product sold- traditional hand woven products (scarfs, table clothes, table naps etc..) and pottery (clay decorative) and leather bags

Who designs the products?

- Pottery is designed locally and at times with the partner from France.
- Clothe based goods are locally designed,
- All materials come from Ethiopia. Ethiopia has lots of leather so they use it for their leather goods.

I received a tour of the working areas at this point. I was shown where the *shemanes* work. I noticed that it's mostly men which she confirmed is the case because traditionally

the work is reserved for me but she doesn't know why. The *shekla sery* work station was only women again because it's traditionally a women's work. I was shown the quality control room where she explained that each item produced is brought by the workers for inspection. If it doesn't pass inspection it is rejected. The more goods that meet the quality standards they produce the more they make so they have incentive.

The prices are high compared to what you find elsewhere in Addis. Who buys them?

- 90% export 10% locally sold to government offices, embassies or foreigners including diaspora Ethiopians. The latter get informed through website and the partnerships with tourist agencies in the countries who come to them for tours.
- to NYC, France (France mostly pottery)
- Produce Lemlem brand owned by supermodel Leya Kebede
- Leya Kebede also distributes goods to JCrew and Byrans

When asked why more locals don't buy?

She explained that the material they use is of a higher cotton quality so the cost is higher which increases costs making it unaffordable for the average Ethiopian. They can buy Ethiopian crafts at local markets for less. Two factors that influence this decision to choose a cheaper option – money can be used for other necessities and two the value of design quality is not appreciated and they don't see why they should pay more.

Do you do any promotions or hold events?

No they don't because demand for the goods is high so little marketing is needed. Sometimes they hold events but they are small. Also they collaborate with tourist companies who bring people to see the place.

## Interview with textile business

B9 Founder/owner

In person interview

Wednesday May 13 2015

10am-10:30 am

### Interview notes

Sister is designer, mother used to bring crafts and textiles to friends in USA, sold them some times.

He studied international marketing and loves the crafts

How many employees?

47 permanent, 187 artisans

How long have you been in business?

12 years now

How did you finance your business?

With the help of UNIDO, USAID and the government.

How did the government help?

Because the textile industry is one that it is looking to expand. This industry can employ many people, increase trade and foreign currency so it's one of the sectors they look to promote. Businesses like mine are a source of employment that is needed in the country because we have ample skill *shemanes* in this country.

Do the *shemanes* realise the value of their skill?

That's the sad part. Most would like to be a mechanic or some other trade because it's a skill that was never valued in the society either. They don't earn much doing it so they look for other work but things are changing. They are seeing the value of their skills especially when the sector is growing and they earn more.

Who is they?

The *shemane* but also the society. Now people in Ethiopia wear garments made of Ethiopian textile and traditional clothing in their everyday and not just for special occasions so there is change happening in the society as well.

Products sold: hand made textile goods. We sell internationally to high end stores like Barnes and Nobles and Holt Renfrew. Some are from cooperatives we collaborate with.

How do you promote your product?

We do local fairs. We did one this past weekend. It's a crafts fair but they also have paintings and other art works. Addis is an international city so we get a lot of locals that come but also foreigners who work here. We also collaborate with tour companies who bring people to visit our shop. It's open to the public so anyone can come and see the textiles being made.

Who designs the print?

The print is by sister who is a designer and an architect by trade and also foreign designers because our market is abroad. We ship to high-end stores in USA like Barnes and Nobles and Holt Renfrew in Canada.

Do you do private brands?

No we want to promote our own brand.

Have you thought of using local designers?

I've thought of collaborating with them but I haven't got around to it. To collaborate would keep the designs fresh and he's.

Is collaboration with local designers or artists something businesses of your size in other sector consider as beneficial to their business?

Most don't think of it either in my sector or others.

Does your business give back to the community you work with or the society at large?

Employment is one way. As I said earlier, there is a need for work in the country so it's up to us to create it. I also follow the employment laws of the country which prohibit exploitative acts like child labour and things of that sort.

## Interview with commercial photography business

B10 Owner

May 12, 2015 12:37-13:55

Telephone interview

Owner Abate- photographer 14 yrs 1 year training London

Interview notes

Mission – reconfiguring the image of Ethiopia Operates as a business.

I had been informed about the interviewees business and requested to be put in touch. I received a call from interviewee who was informed of my research by another person. He informed me he is going out of town in a day and that he set out that time to call me to do the interview over the telephone.

The business is his bread and butter

Speaking about the business:

He trains his employees from scratch because

- They don't have formal training hence there is a lack of discipline & energy or hunger. They look for shortcuts, even if they had local training can view photography as means of making quick money and not as a trade that requires skills. They lack discipline in paying attention to detail, getting ready for the work, energy for it, attention for detail.

Is it symptomatic of the general societal view of arts?

It's for three reasons

- One the market is not mature enough so any works presented is viewed as amazing
- Two more than the artists himself it's the attitude or persona that sells the arts in 2 streams
- Stream A the more exposed buyers buy without really knowing that artist, his exposure etc.. Rather because he is known and brings prestige
- Stream B are for commercial purposes for which there are few players
- Artistic photography is not a major art form in Ethiopia

How do businesses give back to the arts in Ethiopia?

Hotel offer places to exhibit

Sheraton has an annual function to sell arts. It's a competition where 50 artists are selected and 500 works. I photographed the catalogue for the competition. The point is to give the artists exposure. A portion of the money from sales is given to the Addis Ababa arts college. They buy material for them or give cash. Omar Carrera started it about 6 years ago but he's based out in the Middle East now.

Monarch hotel allows artists to exhibit the works. It's a win-win for them because the artist sell his works and the hotel gets to decorate and attract people

Coffee shops like Tomaca Coffee in front of the Canadian Embassy in old airport, showcase young photographers works too.

There is also St-George that hosts art pieces but it looks more like a souvenir shop. Makoush is another but I think its retail

You are working on a photographic book. Why are you doing it?

-Enlightening ourselves to the richness the country has to offer in landscape, wildlife, culture

-Educate Diaspora Ethiopians of the country's culture

-Remind ourselves and the world there is more to Ethiopia than the stigmatized famine of the 80's

How do you finance it?

Self finance because I want to keep creative licence because of the social element in it.

Have you exhibited any of your work?

Some small exhibitions for the UN and in NYC, also competition vision of Africa . Once the book is done, I am planning a road show in USA, Europe and parts of Africa.

Why are you based in Ethiopia? Why didn't you move elsewhere?

1 it's home

2 I can succeed more based from here than in London. In London I am a photographer amongst many. Here I can be a great Ethiopian photographer because there are so few.

Business sector

-They adopt their marketing from others like food processing plants

Private business lack professionalization in marketing. Advertisements are sporadic, adaptive and limitedly conceptually thought out. The idea of design artistic representation is not there yet.

- Artistic representation of your business is a benefit to the businesses

What can be done to bridge gap between art and business?

- Awareness creation:

- Educate businesses about better artistic value – as to why you are doing it-the greater idea to get buy in

Artists need to be hence be true-in the training of Chester Higgins- people buy from people like them

- by artists in educating receiving audiences appreciation of the art and the work that goes in it

- then they will get support

- Businesses don't have luxury of understanding marketing

- creating awareness amongst businesses that artistically thought out concepts can help build their brand and not just a logo – branding wise local businesses



are limiting customers to chaotic promotion not branding – we need to educate businesses and society about better artistic values and use e.g using arts as an ad campaign for condom use. creating behaviour and ad campaigns

Is there positive or negative implications for artist associating with businesses?

-Some artists don't even have the tools to make the works. They draw on A4 papers. arts is extra curricular in policy, geographical, traditional cultural instead of love of art. You are not encouraged. Some support themselves through other jobs so if a private business sponsors them it would be seen more as an opportunity because they must eat first. I don't think to be a "true" artist you need to be a struggling artist. You don't have to struggle to convince others that you are an artist. If an artist does this in creating his persona it can be strategic but to limit your opportunities to remain authentically a struggling artist is unnecessary. I think you can tell your story your experiences.

I do commercial photography, wedding, product, landscape, wildlife because that's how the market is in Ethiopia. Social events are where I get many of my clients. Once they know you will also buy your work.

## Interview with hotel

B11 Owner

90 employees, 3 years in business

Friday May 22, 2015

15:30-16pm telephone interview

The interview was done via telephone as the owner was leaving Addis Ababa upon my arrival and returning to the city after my departure.

J: Selam Gash (...)Is it ok if I record the interview? Is it ok with you?

**B 11:** Yeah

**J:** So the purpose is, a lot of arts they don't get funding in many places. Sometimes in developing countries the private sector plays a role in how they're financed. I wanted to see how that plays out in Ethiopia. I wanted to do an interview to find out in what capacity the private sector plays a role in the financing of the arts in Ethiopia. If they don't finance it in what ways do they support the arts. So that's the purpose of my thesis. It's titled Why not arts? I wanted to interview you because of your hotel and because you have an interest in the arts. I thought it would give a greater insight into it as a pose to a factory or anything of that sort. IF I can start by asking you, if you can tell me a bit about your hotel how it came to be? How long it's been there and the number of people? If you can tell me about your hotel and how it came about.

**B 11:** How it came about that is really very accidental you know. We never really dreamt of having a hotel. Friends of us received land from the government and they were not able to built on it and in Ethiopia if you don't build on it within six months you loose the land. So they asked us if we were interested. We said yes without really knowing the implications. So that's how it came about. We started very very small. We wanted to have like a recreation place where people come have coffee beer and listen to the music, you know, and organise debates things like that. But bit by bit it just became a hotel. We have no idea how. So that's it. Right now it has 72 rooms, it has an art gallery but the two are not really connected. Our art collection is very very personal. These are personal collections that we had at home. When we built the hotel we sort of said it's a good opportunity to show what we have. But you know one is not related to the other. It is now because we put our collection in the hotel.

J: So the arts it's not part of the mission. What is the mission of the hotel? Because I noticed, when I was looking at your website that you are environmentally friendly.

**B 11:** Yes we wanted to build a hotel that is environmentally friendly. I think it is because we recycle the waste that comes out of the hotel. We have a biogas registers in the hotel.

We also filter the water that come out of the room, the shower, the kitchen water and use it for the garden. We have a few rooms that are built with recycled plastic bottles.

J: Why did you do that? Why did you choose that avenue versus the many hotels that don't do that kind of stuff?

**B 11:** No this is personal convictions. Even our home it's very very green. We're real environmentalists by conviction rather than by anything else. I also work in environmental programs. That's a very important component of our work. In Ethiopia it's a very expensive undertaking environmentally friendly. There is no support system for you. That's it.

J: Is art also part of the conviction? Is the display of the art part of that conviction? Also a conviction I mean.

**B 11:** Yes it is. You know we love African art. We worked in many African countries, 30-35 years and we've been collecting art from everywhere we went but it was at home. We had it in our warehouse, it was piled up. So the hotel gave us the opportunity to display and talk about it. Sort of show off what we have.

J: Do you find that people come to visit the art part?

**B 11:** You know that we don't have the advertise it's word of mouth. People who heard about it come especially young people, the students. They come in bus loads sometimes just to visit that gallery.

J: Do they come from the city from where you're located?

**B 11:** Mostly from Addis. They come from Debre Zeit also. Debre Zeit is a very small town so they just walk.

J: How does it work? You called it a gallery. Normally, from what I've understood about galleries they do it for business purposes where they have the art works, they display they sell the art, they have artists whose art works they show. They keep a profit. They give a certain percentage to the artist. So is that the way your gallery also works?

**B 11:** No no we don't make anything out of it. I mean we have artists' friends in Ethiopia that once in a while, like once a year or twice a year, but they take all the money. We don't get involved selling or in commission. If they sell they take the money if not they take back their arts. The gallery itself is just a display. As I said these are personal collections. They're not for sell. We don't accept works from artists for sell. Except for special occasion. For example, for the 50<sup>th</sup> anniversary the African Union we had an art show for 2 months or so and all the sale from those, all the sale went to the artists. They got the money directly.

J: You don't even charge them for use of the venue or anything like that?

**B 11:** No we're not a very good business people.

J: Do you put on events at your gallery? These artists are particular that they put on their own exhibitions at your space but do you put on events yourself at the gallery, art events?

**B 11:** Yes but we're not organised properly yet with regular basis. We did it but those are special occasions. For example the official opening of the hotel there were quite a few artists who came and displayed their works. As I said the African Union. In the future our hope is to make Asham an African cultural centre. We want to show cultural activities. It's not only from Ethiopia but where ever on the continent. Come and show their works.

J: Do you find that having this art gallery, I understand it came out of a passion for you, but do you find that it is also adding value to your hotel having it around?

**B 11:** I don't know really. The hotel is not fully functional so it's difficult to say whether. In some cases I guess. It's too early to say now but that has not been the intention from the beginning. We don't want to use it too market for the hotel. We have invested on that. It's difficult for me to say whether it has attracted people, attracted business for the hotel. I have no idea. People like it that much I know. Whether they are spending money is difficult to tell.

J: As an art lover, and as a person who owns a hotel, do you engage in any kind of sponsorship as part of your marketing?

**B 11:** Sponsorship of what?

J: For example, have you ever sponsored any type of events? Cause some companies, if they're into environment they'll sponsor environmental cause. If they want education they'll sponsor events education related. Or concerts like the beer companies in Ethiopia that sponsor festivals cause it shows off their brand. So in your case have you ever sponsored anything and does that include art?

**B 11:** We sponsor from our own activities but not on behalf of the hotel. I don't think we said Asham is sponsoring. We do that, Glo and I we do that. I'm trying to think. A year or 2 years ago there was this program in one of the private radio stations. It was a book reading programme. It came from a radio program that I was member or a long time ago, about 7 or 8 years ago. It was Ager Fikir. Ager Fikir theatre there was this programme with Ethiopian writers and artists used to come and read their works. I used to be very involved. So recently, I think Asham sponsored for about 6 months reading. We never really do it systematically. So it's difficult to say. What we do personally and what we do part of Asham is a big blur.

J: So what do you sponsor on a personal level? You said you and Glo sponsor arts related events individually. What do you sponsor.

**B 11:** A lot of artists friends.

J: Are you sponsoring their events? What are you sponsoring independent of Asham?

**B 11:** We help them organize shows. Just before I came we had a big meeting to raise money for a water project in western Ethiopia, a place called Awramba, and all our artists friends came they sold their art and they gave part of that proceeds to the water projects. We do those kinds of things on a regular basis.

J: Do you think that, you in the future, you would consider doing sponsorship of the arts as part of Asham?

**B 11:** Yes definitely. That's the idea but we haven't gotten around.

J: Do you see any value for businesses in sponsoring the arts? When I say arts I mean contemporary arts. Not necessarily the traditional forms.....Do you see any value for businesses in sponsoring art initiatives like that?

**B 11:** Yea you know the promotion of art is exclusively the purview of the private sector. I don't see any involvement from the government in this area. I don't know if you've been at Makoush? Markoush the restaurant they're pretty active in promoting art in Ethiopia. The cultural centres, the French cultural centres, the Italian, German cultural centres are pretty active in this area. So almost exclusively the, it's the private sector that is involved in promoting art in Ethiopia really. I haven't heard anything from the public sector supporting artwork.

J: What value do you think can arts add to the business people, to the private sector? Because the British council is not necessarily a business. So for the businesses in Ethiopia themselves.

**B 11:** The private sector does it to make money. As you may have noticed, Markoush makes a lot of money from the artist. They charge them 30 or 40% to the artists.

J: But that makes them a gallery

**B 11:** They are galleries yes but you know if it weren't for them, the work of the artist would just. Yes they make money, they do it for business purpose but they also seriously promote the art both locally and internationally. I know Markoush has displayed Ethiopian art in New York and several US cities. So that is the only way artist to show their work.

J: In your opinion why is it that, contemporary forms of art don't have that kind of visibility in Ethiopia? I mean how is it perceived in the context of Ethiopia, in the Ethiopian society. Contemporary forms of art that is.

**B 11:** You know I would say cultural thing. We're not used it yet. People don't have a lot of money in Ethiopia. As the country gets richer, it's starting to get rich now I'm sure we'll develop this culture. For the time being it's the minority middle class that is interested in this. And that's not a big crowd so it's difficult to be an artist in Ethiopia. They struggle a lot. Those who are very well known like Yared's they make quite good money but most of the artist, otherwise, just getting by. It's a question of means. People don't have a lot of money to spend for the arts.

J: In terms of appreciation of the arts is that something that is fostered in Ethiopia?

**B 11:** Absolutely yes because whenever there is exhibition there are literally thousands of people that come to visit. Recently, how recently I don't know, but 7 -8 months ago, there was an exhibition at the millennium conference? It's huge. There was like 50 or 60 artist who had exhibited. It was crowded. I went 2 or 3 times. It's just just amazing how people are interested in work of art. I'm not quite sure the artist make money out of it. If they do it's the expatriates, the diplomats, the small well to do Ethiopians. There is no mass buying of art in Ethiopia.

J: So you would say it is more out of lack of income rather than lack of interest?

**B 11:** Yes definitely. Ethiopians are very interested in arts. Wherever I went, the French cultural centres, it's always crowded whenever there is an exhibition. It's just amazing how they are interested in the arts but I haven't seen a lot of exchange of money. And a friends that I have, the artists friends, they always tell me if you

J: In you opinion what are the main constraints for businesses in terms of supporting the arts? What constraints do they have to supporting them?

**B 11:** I really don't know. I don't know them very well but the thing is there is no financial incentive in promoting art in the private sector. They don't get a tax break they don't get anything, you know what I mean? In many western countries if you do this kind of cultural artistic promotion you sort of get compensated in one way or another but they don't get that in Ethiopia. And the culture is so far as I said is not developed so people are not used to doing that kind of thing yet. So yeah we're at a very early stage of art development.

J: As we move forward, we're at the early stages right now, but as we move forward what do you think could be done to improve the business support for the arts in moving forward?

**B 11:** I hope encouragement for people to promote art, I mean art in the larger sense, including music, including literature you know what I mean. They should give some kind of incentive for people to promote that. I also think that and hope that the private sector will be more interested in engaging involved in this thing. I have no idea how this would come up. I know when a nation gets richer they get spare money they get to spend on art and culture. That's what happened in the west and some developed African countries.

**J:** Is it common though? Is sponsorship a common thing in Ethiopia? Sponsorship in general?

**B 11:** It is but you know sponsorship in Ethiopia means advertisement. By sponsoring something you're advertising your business and that's what corrupts the notion of promoting arts. Whenever Georgis promotes football they do it so that they can sell their beer or you know what I mean? So it's a marketing gimmick rather than an interest in art.

**J:** Earlier on we were talking about your hotel and it being environmentally friendly and in some sense that kind of stuff is also part of CSR in many countries. I'm assuming your aware of CSR right? So in some countries sponsoring, supporting the arts is part of policy as in south African but it's also part of a businesses responsibility. So what if any responsibilities do businesses have towards the art sector, the contemporary art sector if at all?

**B 11:** Like in any private sector in any country, they have a huge responsibility. Whether they assume the responsibility is another one. It's a...you know the private sector in Ethiopia is too busy making money to worry about issues like corporate social responsibility. Theoretically they should because the more they support the social sector the more people will have additional income the more they spend the better it is for the private sector. But we're not there yet. We're really not there yet. Right now the private sector is getting rich and is busy getting richer. That takes all their time. I don't think they are interested other nonsense. Whose considered nonsense.

**J:** In this theoretical conversation, do you think arts should be part of this responsibility?

**B 11:** Absolutely Ethiopia has got thousands of years of history in art and culture and it would be phenomenal if there was a programme that supported that history of art literature music and you know. But as I said we're not there yet.

**J:** I'm just curious to know why you think that should be part of the private sectors responsibility as well

**B 11:** Private sector is part of the society as well, AS members of the society they have responsibilities. As I said even in Europe and America when they have companies talk about CSR their investing in the social sector to promote the private sector really by supporting the culture they are investing in people and in ...any improvement in the income of people is an improvement for the private sector. At the end of the day it will

revert back to the private sector. I don't think we have that long view of business yet who says let's support the arts so that 20 years 30 years down the road it will help us maybe. We don't think that far.



**Interview with commercial farming company**

B 12 Owner

200 employees

5 years in business

Friday May 15, 2015

10am -11am

One on one interview at head office in Bole, Addis Ababa

Interview rejected due to inaudible recoding

## Appendix C-Coding

### Alternative sources of support

Response #	Respondent & page #	Quote	Theme	Sub-theme
1.	A1	We start from zero. So how we supported our collective, was some times whenever the artist sells the art work 60% goes to the artist 30% goes to the art village and 10% goes to the government taxation.	Alternative financing	Sales
2.	A4	After they sell I just take a profit, if they sell. If they don't sell I don't charge them anything.	Alternative financing	Sales
3.	A4	That's when I sell art works I cover myself.	Alternative financing	Sales
4.	A5	That's why I start business plan for cultural centre. That's the profit to help yourself.	Alternative financing	Sales
5.	A6	So far it's all financed by me. Personal finance.	Alternative financing	Self-financing
6.	A5	Negotiation we agree 4 million birr. That means around 2000000 dollars. So I do this beer company stuff, what I tour and save 1.2 million birr	Alternative financing	Self-financing
7.	B10	Self finance because I want to keep creative licence because of the social element in it.	Alternative financing	Self-financing
8.	B10	Some support themselves through other jobs	Alternative financing	Self-financing
9.	A5	I put in Indegogo, my friends they helping me from all over.	Alternative financing	Crowd funding
10.	A5	Yeah crowd funding. 30, 000 dollars I collect.	Alternative financing	Crowd funding
11.	A5	There is before the damage all the top musicians they prepare for me fundraising concert.	Alternative financing	Fundraising
12.	B8	Partners – 1 French and 1 Greek person	Alternative financing	Private investment
13.	A4	That's why the customers, even they're not interests, I know they buy to keep the gallery.	Alternative financing	Philanthropy

14.	A4	Of course there are people they love art, they buy but they are also the same customers. Sometimes they just buy to support	Alternative financing	Philanthropy
15.	A4	Like Awash winery like that. Because now there is a new wine coming in Addis. I don't know if you saw it. There are different wines so they sponsor for that.	Alternative financing	Private sector sponsorship
16.	A4	Also for them it's good. When there is a gallery that's the way they can advertise it. People they are tasting it.	Alternative financing	Private sector sponsorship
17.	A4	Just product. They ask you how many people do you have they give you.	Alternative financing	Private sector sponsorship
18.	A4	But when there is like shows, when like there are few places that they do promotions. Maybe wine, from the wine factory or something. They do this kind of sponsorship.	Alternative financing	Private sector sponsorship
19.	A5	But more the <i>beera</i> company to promote the drink they give you.	Alternative financing	Private sector sponsorship
20.	A1	they gave us money to cover the dome.	Alternative financing	International institutions
21.	A7	Funding comes from DFID& Nike Foundation. They are strategic partners for mutual interest.	Alternative financing	International institutions
22.	B9	With the help of UNIDO, USAID and the government.	Alternative financing	International institutions
23.	A1	They also sometimes invite professionals to give capacity workshops to the artists	International institutions	Skill building
24.	A1	They were relatively closer than other cultural institutes.	International institution	Ignore individual initiative
25.	A5	When they give fund they give fund to a group or governmental thing and stuff but world is change by personal view.	International institution	Ignore individual initiative
26.	A5	They have a lot of money and there is misunderstanding. They are really educated people for humanitarian and they say humanitarian, they rent 40 or 80, 000 birr	International institution	Disconnected from local reality

		one house, they have driver fancy life and 40, 000 euro or something them salary by poor people pain and stuff. This kind of things instead of support is more pain.		
27.	A7	Decisions are made higher level with DFID and this branch executes but has no say on the matter.	International institution	Disconnected from local reality
28.	A4	If it's my show maybe I'm gonna go myself like I go like I did with BGI but with the other shows like every month with different artists I tell them to go themselves to convince for the sponsorship. And when they say [ <i>The Gallery</i> ] usually they say yes.	Collaboration	Social entrepreneurship
29.	A4	I write a letter first. I tell them that I have a show and then they see that.	Collaboration	Social entrepreneurship
30.	A4	First for sure they need a letter. We give them the letter. He explains everything to them but not really a big thing. If they get it they get it. If they can't get it, maybe I cover first the expense. When they sell it they pay it back	Collaboration	Social entrepreneurship
31.	A4	The place is a family building I took this part.	Alternative space	Business locations
32.	A4	No because I'm an artist I needed to solve where I can do my solo exhibition space.	Alternative space	Business locations
33.	A4	So because I had this chance, I have my studio in there, so once I do my work they are ready.	Alternative space	Business locations
34.	A4	Yes because I didn't want to show just my work. Also I want to help other artists.	Alternative space	Business locations
35.	R10	Sheraton has an annual function to sell arts. It's a competition where 50 artists are selected and 500 works. I photographed the catalogue for the competition.	Alternative space	Business locations
36.	B10	Coffee shops like Tomaca Coffee in front of the Canadian Embassy in old airport, showcase young photographers works too.	Alternative space	Business locations
37.	B10	Monarch hotel allows artists to exhibit the works.	Alternative space	Business locations

38.	B10	There is also St-George that hosts art pieces but it looks more like a souvenir shop. Makoush is another but I think its retail	Alternative space	Business locations
39.	B11	The gallery itself is just a display.	Alternative space	Business locations
40.	B11	We don't accept works from artists for sell. Except for special occasion. For example, for the 50 <sup>th</sup> anniversary the African Union we had an art show for 2 months or so and all the sale from those, all the sale went to the artists. They got the money directly.	Alternative space	Business locations
41.	B11	For example the official opening of the hotel there were quite a few artists who came and displayed their works.	Alternative space	Business locations
42.	A6	we want to do unholy to have mismatched video festival to have presented in art centres as well as like unconventional places locations, unexpected places.	Alternative space	Public places
43.	A6	The same motif, present it in this public space and art centres.	Alternative space	Public space
44.	A6	We just planned it to make it 10 days. Doing it in all these places. A lot of places to cover.	Alternative space	Public space
45.	A5	he is waiting me to build because my idea is to build a cultural centre. Record label, lessons music and dance, residency can stay there eat and sleep and shop and concert venue and tourism as a business.	Alternative space	Build your own
46.	A1	No no no whenever we have programmes we just post it in their cultural institutes. So when the people pass they see it.	Alternative skill	Entrepreneuria 1
47.	A4	Yeah every month. Recently I was busy I didn't do much. But monthly I have new shows, new artists so there is opening wine cocktail things like that. One night, like one day opening, and the next day for like 3 weeks or 4 weeks.	Alternative skill	Entrepreneuria 1
48.	A4	I do emails, invite different embassies because we have a lot of embassies. I usually invite them a lot of people coming.	Alternative skill	Entrepreneuria 1
49.	A4	I think they heard about this gallery also.	Alternative	Entrepreneuria

		They know the people coming so that's why.	skill	1
50.	A4	I write a letter first. I tell them that I have a show and then they see that.	Alternative skill	Entrepreneuria 1
51.	A5	If I have time I will ask popular Teddy Afro to do concert to build the brand locally. Here also they proud.	Alternative skill	Entrepreneuria 1
52.	A5	I'm not Internet person. Many people love my work, that's why I have website and Facebook is simple so I can share things when I have event.	Alternative skill	Entrepreneuria 1
53.	A1	We had musicians from the US from also the Netherlands. I don't know if you know the EX band. They come here every year.	Alternative skill	Collaboration
54.	A1	when they come to his place he also brings them to our place and they preform.	Alternative skill	Collaboration
55.	A1	We assembled metal tubes found in the park we had an architect member. He designed a dome like a Georgis dome for the gallery	Alternative skill	Collaboration
56.	A5	there is a very amazing architect Facil Negus (...). So he's very appreciate and he's support me always. He want to do the architect.	Alternative skill	Collaboration
57.	A5	Other people also..Konjit, Alula Bikust...Konjit is the gallery...the gallery she' also amazing support, Azeb Werku also.	Alternative skill	Collaboration
58.	A5	Knowledge. Support to find the right person to write business plan, architect. All of these things. I am only dance. I am not writer projects.	Alternative skill	Collaboration
59.	A6	I just contacted friends and colleagues and yeah just established a project.	Alternative skill	Collaboration
60.	A6	She has been helping with the legal issues, getting permission from the city.	Alternative skill	Collaboration
61.	A6	I still feel like I'm partially based in Addis but there is a team member fully based in Addis from our festival. The other Jurors are based in the US. Possibly one between Kenya and the US. We also have guests, silver screening, from other festivals.	Alternative skill	Collaboration

<b>62.</b>	A6	Addis Ababa university, ALE art school, they wrote letters. They've been really incredibly helpful.	Alternative skill	Collaboration
<b>63.</b>	A6	And a few groups of artists we're working with like the [the collective]. I'm not sure if you've heard of them; very excited, very supportive. Yes it's been very supported by our community.	Alternative skill	Collaboration
<b>64.</b>	A6	There is possibility of working with Goethe Institute, Museum of Modern Art, also they're very interested to be part of it.	Alternative skill	Collaboration
<b>65.</b>	A6	But you'd be surprised just really amazing support emotionally or just how it's received submission from at least from at least 25 countries all over the world. Yeah, great artists, artists from Guggenheim with all this big prestige. So yeah it's really incredible when you think it's a small country.	Alternative skill	Collaboration
<b>66.</b>	B8	Produce Lemlem brand owned by Ethiopian supermodel Leya Kebede. Leya Kebede also distributes goods to JCrew and Byrans	Alternative skill	Collaboration
<b>67.</b>	B8	They collaborate with tourist companies who bring people to see the place.	Alternative skill	Collaboration
<b>68.</b>	B9	Some are from cooperatives we collaborate with.	Alternative skill	Collaboration
<b>69.</b>	B9	We also collaborate with tour companies who bring people to visit our shop.	Alternative skill	Collaboration
<b>70.</b>	B11	We help them organize shows. Just before I came we had a big meeting to raise money for a water project in western Ethiopia, a place called Awramba, and all our artists friends came they sold their art and they gave part of that proceeds to the water projects. We do those kinds of things on a regular basis.	Alternative skill	Collaboration
<b>71.</b>	A5	Challenge example I am not writing projects I'm just dancer. To have rent channel to collect organize things.	Technical skills	Writing organizing
<b>72.</b>	A5	There is people maybe they are smart they can you know count percentage and have for themselves income and can support the art		

but not a lot.



## Institution

Response #	Respondent	Quote	Theme	Sub-theme
1.	A1	Yeah private training schools or centres. There are very few	No Alternative	Education space
2.	A3	The art school is facing a lot of problems. (...) They have a problem with infrastructure, they cannot afford to buy things.	No alternative	Education space
3.	A2	I can say that the private section we have 2 gallery spaces, which is very...the space is very limited.	No alternative	Exhibition space
4.	A1	There is no like free space or funds for artists	No alter native	Exhibition space
5.	A1	There is no infrastructure	No Alternative	Exhibition space
6.	A1	Very competitive but now a days it's becoming less so.	Small sector	
7.	A1	I think the only option we should focus on is an alternative ...where you can sell your art work	No Alternative	Exhibition space
8.	A3	Commodification is not only arts; it's everything. (...) but the problem with Ethiopia is the art community is very very small and there's no space. That's the problem.	No Alternative	Exhibition space
9.	A1	Just because there no alternative, because there is a shortage of galleries or exposure or space where they sell artworks	No Alternative	Exhibition space
10.	A4	Solo exhibition space there not. That's why I created this space.	No alternative	Exhibition space
11.	A5	The problem is they will not fund for this kind of thing.	No alternative	Income source
12.	A1	They need to live. So they just took this opportunity and make them their slave for me.	No alternative	Income source
13.	A5	I don't like to advertise in beer but I need money	No alternative	Income source
14.	A1	You know the artists are not happy about doing those kinds of works but they need to make money, they need to live, they need to survive.	No Alternative	Selling space

		That's the only option they have		
<b>15.</b>	A4	But you need financial benefits. That's why I start selling	No alternative	Selling space
<b>16.</b>	A5	I do alone. That's why national theatre, Ager Fikir, I work there 12, 13 years ago and I see all the corruption to accept the dancers. When you have a cousin there or you give some money they accept.		Nepotism
<b>17.</b>	A4	I go few places but I get board. You need always someone. Maybe I need to hire someone in the future.	Lack of resources	Human capital
<b>18.</b>	A4	If you really have to make profit you have to do a lot of things, extra stuff. Like St-George gallery	Professionalization	Lack of business skills
<b>19.</b>	A4	They have contract with them. They do the framing extra, they do furniture. Traditional Ethiopian furniture. (...)If you really want profit you have to do that. (...)	Professionalization	Business skills
<b>20.</b>	A4	Professionally I'm an artist not a gallerist.	Professionalization	Business skills
<b>21.</b>	A5	I am only a dancer. I am not writer projects. Even I go travel they call me and I go because they love my work. That's it.	Professionalization	Business skills
<b>22.</b>	A5	The promotion is fast and short time	Professionalization	Business skills - marketing
<b>23.</b>	A5	I'm not internet person. May people love my work, that's why I have website and Facebook is simple so I can share things when I have events	Professionalization	Tech skills - marketing
<b>24.</b>	A4	Really if some customer insisted to buy something that they really want at that yeah	Artists mindset	paradox

## Societal constraints

Response #	Respondent	Quote	Theme	Sub-theme
1.	A3	They used to make amazing poetic writing but and they used to go hungry and the community supported them.	Culture of support	In-kind giving
2.	A5	The religion teaching you to share. When it comes to art and music, when you take it to the <i>azmari</i> story, they bring them home to the royal family at dinner time and stuff they sing for food or tip. When you see this background you can see which way people viewed <i>azmari</i> .	Culture of support	In-kind giving
3.	A4	They love it. Especially young people this is what they want.	Culture of support	Participation
4.	A4	So far they are people who are very they know what they are having. They really really know.	Culture of support	Participation
5.	A4	They read also. They ask me questions like who do I have to read like about art cause they always interested in new things.	Culture of support	Participation
6.	A4	They usually come here like you did they want to have a drink with me and not only work they like to chat about art.	Culture of support	Participation
7.	A4	Usually I invite them a lot of people coming	Culture of support	Participation
8.	A4	Also yeah oh yeah yeah. For sure that's for sure. This is plenty of (Ethiopians)	Culture of support	Participation
9.	A4	Yeah these 5 years yeah there is a lot of people	Culture of support	Participation
10.	B11	You know that we don't have the advertise it's word of mouth. People who heard about it come especially young people, the students. They come in bus loads sometimes just to visit that gallery.	Culture of support	Participation

<b>11.</b>	B11	Mostly from Addis. They come from Debre Zeit also. Debre Zeit is a very small town so they just walk.	Culture of support	Participation
<b>12.</b>	B11	Absolutely yes because whenever there is exhibition there are literally thousands of people that come to visit.	Culture of support	Participation
<b>13.</b>	B11	Recently, how recently I don't know, but 7 -8 months ago, there was an exhibition at the millennium conference? It's huge. There was like 50 or 60 artist who had exhibited. It was crowded. I went 2 or 3 times. It's just just amazing how people are interested in work of art.	Culture of support	Participation
<b>14.</b>	B11	Yes definitely. Ethiopians are very interested in arts. Wherever I went, the French cultural centres, it's always crowded whenever there is an exhibition.	Culture of support	Participation
<b>15.</b>	B11	It's just amazing how they are interested in the arts but I haven't seen a lot of exchange of money. And a friends that I have, the artists friends, they always tell me.	Culture of support	Participation
<b>16.</b>	A5	Yeah but when the real thing is coming, asking for money nobody there	Constraint to support	No culture of financial support
<b>17.</b>	A5	When I ask this to fight for that its like 90% foreigner	Constraint to support	No culture of financial support
<b>18.</b>	A5	First here it's still really really really the majority they don't have to give back to the other. Survival thing.	Constraint to support	Low income
<b>19.</b>	B10	Some artists don't even have the tools to make the works. They draw on A4 papers.	Constraint to support	Low income
<b>20.</b>	A5	There is people maybe they are smart they can you know count percentage and have for themselves income and can support	Constraint to support	Lack of social cohesion

		the art but not a lot.		
<b>21.</b>	A4	Expensive for here not really for abroad.	Small market	Low income
<b>22.</b>	A4	The customers like people working at the AU or I used to have customers who own real estate company or shipping line company	Small market	Low income
<b>23.</b>	B9	The prices are high compared to what you find elsewhere in Addis. 90% export 10% locally sold to government offices, embassies or foreigners including diaspora Ethiopians.	Small market	Low income
<b>24.</b>	B9	the material they use if of a higher cotton quality so the cost is higher which increases costs making it unaffordable for the average Ethiopian.	Small market	Low income
<b>25.</b>	B11	People don't have a lot of money in Ethiopia. As the country gets richer, it's starting to get rich now I'm sure we'll develop this culture.	Small market	Low income
<b>26.</b>	B11	They struggle a lot. Those who are very well known like Yared's they make quite good money but most of the artist, otherwise, just getting by. It's a question of means. People don't have a lot of money to spend for the arts.	Small market	Low income
<b>27.</b>	A4	The market is not really there. But only few people.	Small market	Small demand
<b>28.</b>	A4	The customers are always the same.	Small market	Small demand
<b>29.</b>	A4	There are few customers but still it's all about connections in Addis.	Small market	Small demand
<b>30.</b>	A4	Also there are few people they want that stuff	Small market	Small demand
<b>31.</b>	A4	Maybe few because contemporary is loved by young people.	Small market	Small demand
<b>32.</b>	B9	We sell internationally to high-end stores like Barnes and Nobles and Holt Renfrew.	Small market	Small demand

33.	B9	The print is by sister who is a designer and an architect by trade and also foreign designers because our market is abroad.	Small market	Small demand
34.	B10	Stream B are for commercial purposes for which there are few players	Small market	Small demand
35.	B10	I do commercial photography, wedding, product, landscape, wildlife because that's how the market is in Ethiopia. Social events are where I get many of my clients. Once they know you will also buy your work.	Small market	Small demand
36.	B11	For the time being it's the minority middle class that is interested in this. And that's not a big crowd so it's difficult to be an artist in Ethiopia.	Small market	Small demand
37.	B11	I'm not quite sure the artist make money out of it. If they do it's the expatriates, the diplomats, the small well to do Ethiopians. There is no mass buying of art in Ethiopia.	Small market	Small demand
38.	B9	They can buy Ethiopian crafts at local markets for less.	Small market	Substitute products
39.	B9	factors that influence this decision to chose a cheaper option – money can be used for other necessities and	Small market	Opportunity cost
40.	A6	I think even less than 10 video artist in Ethiopia	Small market	Supply
41.	B9	The value of design quality is not appreciated and they don't see why they should pay more.	Constraints to supporting	Appreciation of quality
42.	A1	I mean you know even the understanding of art is not there yet.	Constraints to supporting	Awareness of modern art
43.	A1	The education and the people are not exposed to the arts yet	Constraints to supporting	Awareness of modern art

44.	A4	Just because some people they know that thing and they think that thing has to be like that.	Constraints to supporting	Awareness of modern art
45.	A6	I would say they don't even know contemporary, modern in a way. It's not in daily conversation.	Constraints to supporting	Awareness of modern art
46.	B10	They look for shortcuts, even if they had local training can view photography as means of making quick money and not as a trade that requires skills.	Constraints to supporting	Awareness of modern art
47.	B10	One the market is not mature enough so any works presented is viewed as amazing	Constraints to supporting	Awareness of modern art
48.	B10	Two more than the artists himself it's the attitude or persona that sells the arts	Constraints to supporting	Awareness of modern art
49.	B10	The more exposed buyers buy without really knowing that artist, his exposure etc.. Rather because he is known and brings prestige	Constraints to supporting	Awareness of modern art
50.	B10	Artistic photography is not a major art form in Ethiopia	Constraints to supporting	Awareness of modern art
51.	B11	You know I would say cultural thing. We're not used it yet.	Constraints to supporting	Awareness of modern art
52.	A5	Maybe a lot of misunderstanding, maybe a lot of financial problems.	Constraints to supporting	Socio-economic
53.	A4	Ethiopia you know art, for most of the population, especially the orthodox, it's more biblical art.	Constraints to supporting	Awareness of modern art
54.	A5	It's difficult the contemporary always. There is no funds so there is no acceptance of visual arts or contemporary dance.	Constraints to supporting	Awareness of modern art
55.	A4	People think if it doesn't have frame it's not good art. There are people who think like that a lot.	Constraints to supporting	Awareness of modern art
56.	A6	I don't know how much you're familiar to Ethiopia art, art scene. It's always to think about outside the canvas frame and just do you practice in sculptures or tactile	Constraints to supporting	Awareness of modern art

		material based.		
<b>57.</b>	A6	It's also a new thing to do in Ethiopia. There is film festivals, several film festivals but you don't have a video art festival. So this will also mean something new for them too than what is supported.	Constraints to supporting	Awareness of modern art
<b>58.</b>	A6	Basically once we do it the community will understand what it's all about.	Constraints to supporting	Awareness of modern art
<b>59.</b>	A6	It's a challenge because it's not really a matter of modernity or tradition. It's really the space in between.	Constraints to supporting	Awareness of modern art
<b>60.</b>	A6	It's a challenge when it's purely modern or purely academic or something away from what everyday passer-by understands.	Constraints to supporting	Awareness of modern art
<b>61.</b>	A6	We need to move forward, we need to move forward as an idea, progress. At the same time we need to consider tradition.	Constraints to supporting	Awareness of modern art
<b>62.</b>	A6	Some content we wouldn't show in respect of the society.	Constraints to supporting	Awareness of modern art
<b>63.</b>	A6	We still have this negotiation and balance with something ancient and old with something new.	Constraints to supporting	Awareness of modern art
<b>64.</b>	B11	And the culture is so far as I said is not developed so people are not used to doing that kind of thing yet. So yeah we're at a very early stage of art development.	Constraints to supporting	Awareness of modern art
<b>65.</b>	A5	People they don't even marry with Azmari but they are very important people these days.	Constraints to supporting	Social stigma
<b>66.</b>	A5	It's better shemane because when they sell it they have money	Constraints to supporting	Social stigma
<b>67.</b>	A5	Yes exactly. It's seen like small baby. Dancer oh nice dancer! Unless you are strong to do it continuously	Constraints to supporting	Social stigma
<b>68.</b>	A5	The Azmari not a lot. Because some of them change professional,	Constraints to supporting	Social stigma



		they go to other country. For many reason they change. Better life to have salary.		
69.	A5	Before they not drink tej, areke, they feel shame. They value whisky and beer.	Constraints to supporting	Social stigma
70.	B9	They don't earn much doing it so they look for other work but things are changing.	Constraints to supporting	Social stigma
71.	A5	You know individual they work; they are only focused money ego to collect for themselves. They are afraid of each other.	Constraints to supporting	Social stigma
72.	B8	She confirmed is the case because traditionally the work is reserved for men but she doesn't know why. The <i>shekla sery</i> work station was only women again because it's traditionally a women's work.	Constraints to supporting	Social stigma
73.	B9	That's the sad part. Most would like to be a mechanic or some other trade because it's a skill that was never valued in the society either.	Constraints to supporting	Social stigma
74.	A6	If you go into a museum or if you go into a gallery it's kind of social hierarchy.	Constraints to supporting	Accessibility
75.	A6	I think that becomes elite and it's difficult	Constraints to supporting	Accessibility
76.	A6	It will provide some form of education without people paying 20\$ 10\$ to go to the museum.	Constraints to supporting	Accessibility
77.	A6	Plus for everyday passer-by in Addis to go to museum you to be part of the middle class. You have to be part of some class.	Constraints to supporting	Accessibility
78.	A6	It's not absurd or bizarre or something weird. It's actually just something g common they know but at the same time putting it in a time context of tight now.	Constraints to supporting	Fear of the unknown
79.	A6	There is this fear of ambiguity because it's new thing.	Constraints to supporting	Fear of the unknown
80.	A6	I think it has to be gradual and subtle. And just to do it more often	Constraints to supporting	Fear of the unknown

		eventually they will accept it more.		
<b>81.</b>	A6	I think if we do it aggressively it would even make it close more and just block it away.	Constraints to supporting	Fear of the unknown
<b>82.</b>	A6	It's something new. They wouldn't really know do they less likely would support it. it's such a new idea.	Constraints to supporting	Fear of the unknown
<b>83.</b>	A6	In my experience to try and present my own works just by paying screen time, they didn't even want to screen it because it's something new.	Constraints to supporting	Fear of the unknown
<b>84.</b>	A6	They didn't want to do it because they were afraid. Is it political?	Constraints to supporting	Fear of the unknown
<b>85.</b>	B8	In the beginning because they didn't know the concept and they didn't understand it so it was difficult to recruit. They were also scattered and they didn't trust it.	Constraints to supporting	Fear of the unknown

## Motivation

Response #	Respondent	Quote	Theme	Sub-theme
1.	A1	The need to just overcome to become strong and to create a space for us to do our artwork.	Conviction	Create space
2.	A1	we wanted to take over the space and continue the activity	Conviction	Create space
3.	A4	I feel more creative when I am in Addis.	Creativity	Inspiration
4.	A4	For me personally it's art for art sake.	Conviction	Love of art
5.	A4	there is no profit just because I love art I do art here.	Conviction	Love of art
6.	A5	For me it's my religion.	Personal conviction	Love of art
7.	A9	Sister is designer, mother used to bring crafts and textiles to friends in USA, sold them some times. He studied international marketing and loves the crafts	Personal conviction	Love of art
8.	B11	You know we love African art. We worked in many African countries, 30-35 years and we've been collecting art from everywhere we went but it was at home.	Personal conviction	Love of art
9.	B11	We sponsor from our own activities but not on behalf of the hotel. I don't think we said Asham is sponsoring. We do that, Glo and I we do that.	Personal conviction	Love of art
10.	A6	I feel like it's a place it could really grow, it could really do things because everything is forming. Like here the developed world everything is already well established.	Personal conviction	Belief in the potential of Ethiopia
11.	A6	I really feel like it's exciting. It's just brilliant brilliant artists. Amazing artists. And I think that it gives me somewhat hope in the place and art established.	Personal conviction	Belief in the potential of Ethiopia
12.	A6	I feel like our impact in Ethiopia would be really really big because it's new and something grows.	Personal conviction	Contribute to Ethiopian society
13.	A6	You can bring all this creative idea that you have, that you've learn from all over the world. You still can do something much	Personal conviction	Contribute to Ethiopian society

		more larger way. Like you have really big ambition.		
14.	B8	Here we give them better wages because - no need to sell individually, cheap food sold on site, access to showers, steady income	Personal conviction	Contribute to Ethiopian society
15.	B8	Today they don't solicit them they come on their own. They have so much that want to work there they are looking to expand.	Personal conviction	Contribute to Ethiopian society
16.	B8	Pottery is designed locally and at times with the partner from France. Cloth based goods are locally designed. All materials come from Ethiopia. Ethiopia has lots of leather so they use it for their leather goods.	Personal conviction	Contribute to Ethiopian society
17.	B9	Products sold: hand made textile goods.	Personal conviction	Contribute to Ethiopian society
18.	A5	That's the idea what I told you before, love anger is what makes me do this responsibility.	Personal conviction	Responsibility
19.	A5	When I go Europe or America I come back. People say shouting me what are you doing here. (...) This is personal people can do it	Personal conviction	Responsibility
20.	A5	I people can do it	Personal conviction	Responsibility
21.	A5	No choice. When you have more confused. Choice complain, complain. When you don't have you will agree what you have and do it. That's Africa, what happened for me.	Personal conviction	Responsibility
22.	A5	I think because we don't have we don't have choice.	Personal conviction	Responsibility
23.	A6	it's not really about me. It's about just really creating a platform to have video arts in Addis, in the city I grew up in Ethiopia.	Personal conviction	Responsibility
24.	A6	I feel like the new media, the digital video art festival can nomadically present itself in all these places. Since it would be more relevant instead of waiting for things to get concrete and solidified.	Personal conviction	Responsibility
25.	A5	You need heritage. Why is people coming	Personal conviction	Preserve culture

		from new york, or Canada or Arab countries; to see your heritage and culture.		
26.	A5	In that case I want to keep the place because around this area around 17, now the only one is [this one] because destroyed;	Personal conviction	Preserve culture
27.	B8	She wanted to keep the talent of the <i>shemane</i> and the <i>shekla sery</i> so she started this business.	Personal conviction	Preserve culture
28.	A5	Also to show my society that the music is not only in the cassette it's in the work, the water, the forest everywhere.	Personal conviction	Change perception
29.	A5	Yeah perform, bring Ethiopian culture, tell Ethiopian history. I give workshop a lot and I perform 20 -30 thousand people. Big big concerts I did.	Personal conviction	Change perception
30.	A5	Is because example when I go perform there, Ethiopia is always hunger war people know it. In 20 thousand people, when I tell them I'm from Ethiopia, when they here the music, the history, also in the middle I speech a little about the history. (...) <i>Ferenj</i> what I like when they here this kind of they go night Google it. This way change image. This opportunity I got.	Personal conviction	Change perception
31.	A6	It's just a way to 1) reflect the city in its transformation state, two just a way to encourage digital media as an art form.	Personal conviction	Change perception
32.	A6	Hopefully it will inspire people. That's just the intention.	Personal conviction	Change perception
33.	A6	That's our mission to encourage and introduce digital media as an art form and video art,	Personal conviction	Change perception
34.	A6	So basically it's also an international festival. Usually Ethiopian artists they make art and the art will be sent to somewhere else. We're actually kind of doing the reverse where kind of the world comes to Ethiopia.	Personal conviction	Change perception
35.	A6	It's just a way to inform and create dialogue and inspire. (...) sort of create this event to have this dialogue and inspiration.	Personal conviction	Change perception
36.	A6	I think it will inspire. It would educate the social.	Personal conviction	Change perception

37.	A6	artist in Ethiopia will be inspired to make video art without the confinement of object based art like paintings, sculptures. Maybe they'll be inspired to do something.	Personal conviction	Change perception
38.	A6	Sort of to speak and educate.	Personal conviction	Change perception
39.	A6	The educational purposes becomes first hand. The business aspect is much more subtle in the festival.	Personal conviction	Change perception
40.	A6	Part of this festival is really to blur that, that hierarchy of something being a pedestal, something being Avant-guard and really contemporary.	Personal conviction	Change perception
41.	B9	They are seeing the value of their skills especially when the sector is growing and they earn more.	Personal conviction	Change perception
42.	B9	The <i>shemane</i> but also the society. Now people in Ethiopia wear garments made of Ethiopian textile and traditional clothing in their everyday and not just for special occasions so there is change happening in the society as well.	Personal conviction	Change perception
43.	B10	Mission – reconfiguring the image of Ethiopia	Personal conviction	Change perception
44.	B10	Enlightening ourselves to the richness the country has to offer in landscape, wildlife, culture	Personal conviction	Change perception
45.	B10	Educate Diaspora Ethiopians of the country's culture	Personal conviction	Change perception
46.	B10	Remind ourselves and the world there is more to Ethiopia than the stigmatized famine of the 80's	Personal conviction	Change perception
47.	A6	We're mainly interested in sort of interacting, parleying with the city everyday passer by.	Personal conviction	Exposure
48.	A6	The submission is free, everything is free. We're screening it for free. There's really	Personal conviction	Exposure

		no business. It's not really a business project or festival. It's just a free festival about information		
49.	B11	Our art collection is very very personal. These are personal collections that we had at home. When we built the hotel we sort of said it's a good opportunity to show what we have.	Personal conviction	Exposure
50.	B11	We want to show cultural activities. It's not only from Ethiopia but where ever on the continent. Come and show their works.	Personal conviction	Exposure
51.	A6	it's about reaching into society without having you know a pedestal.	Personal conviction	Accessibility
52.	A6	it's mainly a free festival, freely submitted and it's really provided.	Personal conviction	Accessibility
53.	A6	I feel like the new media, the digital video art festival can nomadically present itself in all these places. Since it would be more relevant instead of waiting for things to get concrete and solidified.	Personal conviction	Accessibility
54.	A6	Kind of taking away the higher art form into making it accessible, not necessarily lower art form, but making it more accessible.	Personal conviction	Accessibility
55.	A6	Hopefully maybe it will provide something, it will provide some form of education without people paying 20\$ 10\$ to go to a museum.	Personal conviction	Accessibility
56.	A6	this is for the shoes polisher to the <i>weyala</i> taxi man to just everyone. Just to access this without necessarily going to the museum of modern art.	Personal conviction	Accessibility
57.	B11	We wanted to have like a recreation place where people come have coffee beer and listen to the music, you know, and organise debates things like that.	Personal conviction	Accessibility

## Policy

Response #	Respondent	Quote	Theme	Sub-theme
1.	A1	So they forced us to have business licence. In order to get a professional licence you have to have a trade licence.	Policy supporting art	Non-existent
2.	A1	But the system here in order to have a professional licence you have to have a business licence first.	Policy supporting art	Non-existent
3.	A2	There is a policy whenever you have a studio you have to be registered as a business.	Policy supporting art	Non-existent
4.	A1	there is no particular policy for the arts. They are using what they use for coffee macchiato and other supermarket and all that.	Policy supporting art	Non-existent
5.	A5	My fear is few people Ethiopia promote so the country is speaking the tourism a lot but they should to be support us. Is important.	Policy supporting art	Non-existent
6.	A5	Is not cultural minister working what we did. So what is this work to find who is doing that.	Policy supporting art	Non-existent
7.	A6	I'm very sure it's not possible to get any funds from Ethiopia.	Policy supporting art	Non-existent
8.	A5	That is not the cultural minister doing what I'm doing. What I am doing they will take time like 20 years.	Policy supporting arts	Non-existent
9.	B10	Arts is extra curricular in policy, geographical, traditional cultural instead of love of art. You are not encouraged.	Policy supporting arts	Non-existent
10.	B11	Yea you know the promotion of art is exclusively the purview of the private sector. I don't see any involvement from the government in this area.	Policy supporting arts	Non-existent
11.	A1	He was forced to pay taxation even if he does not sell so he wanted to return it back.	Policy supporting art	Coercive
12.	A2	now they brought the system into your studio space. It could be your home. It's very problematic.	Policy supporting art	Coercive
13.	A1	If you don't have a licence you cannot have	Policy supporting	Coercive



	a studio.	art	
14.	A1	At first he was forced to buy a cash register machine. He might sell in 3 months or 4 months in a year but he cannot sell everyday like macchiato.	Policy enforcement C
15.	A2	It's like a writer without a cash register machine you cannot produce anything. It's crazy.	Policy Enforcement C
16.	A5	Because a lot of bureaucracy as governmental unless you are propaganda politics and stuff.	Policy enforcement C
17.	A5	That set up controlled by few people, political things.	Policy enforcement C
18.	A5	But always few people have that support. I don't know how to say it. Its some special community they have that money going around.	Policy enforcement C
19.	A5	I build a rich history now I'm ready for that. With architect and everything to go the ministers. I hope I have a good CV for them to accept. If they don't accept there is a problem	Policy enforcement C
20.	A5	That set up controlled by few people, political things.	Policy enforcement C
21.	A6	But because of the current city change they took back the land. And they didn't give me the land back. I think they're going to have electric line go through the land.	Policy enforcement C
22.	A6	I projected one of my video in <i>Meskel Adebabay</i> . There is a big screen they have. I wanted to rent to screen this video I had and they actually were nervous about it. They just thought it was political.	Policy enforcement C
23.	A6	Was very hard to make them think it's ok. Eventually, after really major back and forth, back and forth eventually they did it.	Policy enforcement C
24.	A1	So they couldn't understand, they didn't understand.	Awareness of art sector L
25.	A2	I don't think they have the knowledge how you have to deal with the art market.	Awareness of art sector L
26.	A2	There are some artists who are now forbidden from selling there art production.	Awareness of art sector L

27. A1	Like revisiting who are the people representing us in the ministry of culture and tourism in the policy making.	Awareness of art sector	I
28. A1	who are very ok with the system than who are professional enough to do policy oriented, to come up with very good policy you can say for art policy.	Awareness of art sector	I
29. A1	The arts and humanities are considered a luxury.	Perception of arts	I
30. A3	What they're doing right now they are saying poor people don't need literature, don't need music, they don't need to question things.	Perception of arts	I
31. A3	They talk about infrastructure; they talk building not human development.	Policy focus	I
32. A3	when they talk about development they talk about the train, the railways or condominium houses but the other parts no.	Policy focus	I
33. B11	Friends of us received land from the government and they were not able to built on it and in Ethiopia if you don't build on it within six months you loose the land. So they asked us if we were interested.	Policy focus	I
34. A3	the government has a new policy what they called 70/30. 70 is for the science and 30 is for the humanities social science and art.	Policy focus	T
35. A3	they want to create a kind of technocrat because they want to bring industries, investors to open up.	Policy focus	T
36. A1	So you have to educate yourself and you have to earn money and have a family and establish yourself as a very formal way. So the education system also matters.	Policy focus	T
37. A1	For example we don't have art appreciation classes all those. When you finish the primary school art, art ends up there.	Policy focus	T
38. A1	In between there is no arts class education all that. When we join the fine arts school we never studied arts related things in the high school	Policy focus	T
39. A1	The school curriculum has been criticized for being euro-centric, for being mechanical, for being a lot of things.	Policy focus	T

Willingness to work with private sector

40. B10	Because the textile industry is one that it is looking to expand. This industry can employ many people, increase trade and foreign currency so its one of the sectors they look to promote.	Policy focus	T
41. A6	In Ethiopia they think there is much more need, you know medical, other issues.	Policy focus	S
42. B9	Businesses like mine are a source if employment that is needed in the country because we have ample skill <i>shemanes</i> in	Policy focus	S

Response #	Respondent	Quote	Theme	Sub-theme
1.	A1	I don't believe they are very good at selecting art works and putting it into the market. They do it is totally unacceptable.	Artist willingness to engage with private sector	Sustaining growth quality of art
2.	A1	So you are confirmed, you already sold. So the curator or the organizer wants you to exhibit there because you sell. So that becomes a criteria.	Artist willingness to engage with private sector	Lowering quality of art
3.	A2	I don't think they see it that way. The way I see it they actually want monetary value; you give something they take something.	Culture of support from private sector	Market oriented
4.	A3	Even acacia the jazz music festival, it happens every year, a lot of people show and they have a lot of sponsors.	Culture of support from private sector	Market oriented
5.	A3	If you want money, you have to produce an art which can go bring money which can fit into their agenda, which can fit in their dimension. They have their own criteria to select artists and art works.	Culture of support from private sector	Market oriented
6.	A3	It has to be something very commercial. 80% of the art is women in different ways. One from the front, one lying down	Culture of support from private sector	Market oriented
7.	A2	I mean something that cannot not saleable it's not going to be displayed there.	Culture of support from private sector	Market oriented
8.	A4	I think they heard about this gallery also.	Culture of support	Market oriented

		They know the people coming so that's why.	from private sector	
9.	A4	I think they heard about this gallery also. They know the people coming so that's why.	Culture of support from private sector	Market oriented
10.	B11	The private sector does it to make money. As you may have noticed, Makoush makes a lot of money from the artist. They charge them 30 or 40% to the artists.	Culture of support from private sector	Market oriented
11.	B11	Yes they make money, they do it for business purpose but they also seriously promote the art both locally and internationally. I know Makoush has displayed Ethiopian art in New York and several US cities.	Culture of support from private sector	Market oriented
12.	A3	The thing is, as I understand, they are actually twisting artists arms. Somehow telling you, you should do this art to be part of this.	Artist willingness to engage with private sector	Limiting creativity
13.	A3	No and if you're not doing that kind of art your not part of it. So you're forced to be part of it or your forced not to be part of it.	Artist willingness to engage with private sector	Limiting creativity
14.	A3	Your no looking creativity your just looking something you can buy. Kind of commodifying it in a way.	Artist willingness to engage with private sector	Limiting creativity
15.	A3	You're twisting their arms and making them fall into that trap. And it's very dangerous. I mean it could have been an alternative but it's not an alternative it became the rule.	Artist willingness to engage with private sector	Limiting creativity
16.	A1	The ones who doesn't sell that much are not preferable to be on the next exhibition.	Artist willingness to engage with private sector	Limiting creativity
17.	A2	Actually there are some artists who are forced to change the things they are bringing to the exhibition	Artist willingness to engage with private sector	Limiting creativity
18.	A1	They also imitate	Artist willingness to engage with private sector	Limiting creativity
19.	A1 73	Each other. For example if a certain type of technique is saleable, this artist for the next exhibition changes the art work and depicts exactly like the one who saleable to the Sheraton market.	Artist willingness to engage with private sector	Limiting creativity
20.	A2	At the end of the day he didn't sell any of	Artist willingness	Limiting

		his work. So in the coming year he has to change the theme that could be sellable. So he changed the theme and he sold all of his paintings. Now he continued making the same kind of <i>kech</i> series.	to engage with private sector	creativity
21.	A2	Now it's also changing the idea of making and producing the art works.	Artist willingness to engage with private sector	Limiting creativity
22.	A1	I want to sell my art works but I don't want to be forced to produce certain kinds of works which is not my creation which I don't believe in.	Artist willingness to engage with private sector	Limiting artistic freedom
23.	A1	But I understood there is no option for them so that's the only option, they need to live. So they just took this opportunity and make them their slave for me.	Artist willingness to engage with private sector	Limiting-artistic freedom
24.	A1	Better to take it away instead of loosing the artists, loosing themselves.	Artist willingness to engage with private sector	Limiting-artistic freedom
25.	A3	Yeah so it's kind of Sheraton is leading somehow	Artist willingness to engage with private sector	Limiting alternatives
26.	A1	You should be happy about what you are doing but these people they are not happy but they don't have an alternative. At the end of the day their not happy.	Artist willingness to engage with private sector	Limiting alternatives
27.	A3	Commodification is not only the arts; it's everything, (...)But the problem with Ethiopia is the art community is very very small and there's no space. That's the problem.	Artist willingness to engage with private sector	Limiting alternatives
28.	A1	just because there no alternative, because there is a shortage of galleries or exposure or space where they sell artworks.	Artist willingness to engage with private sector	Limiting Alternatives
29.	A2	they did create another platform to have exhibition at the millennium hall so that there will be an alternative for the artists.	Artist willingness to engage with private sector	Limiting Alternatives
30.	A2	You see artists who participate in Sheraton Addis. Somehow it just brought I don't know, something to the buyers they were asking why are we buying 300, 000 birr in	Artist willingness to engage with private sector	Limiting Alternatives

		<i>Sheraton aydele.</i>		
31.	A6	It's something new so if I ask business you want to sponsor this project they wouldn't really know what video art festival is.	Private sector awareness of art sector	Limited
32.	A1	There was a funding to support that art fair. This year, that company is not giving every year. Derban Cement which is owned by Al-Amoudi the owner of Sheraton Addis.	Artist willingness to engage with private sector	Unequal distribution of power
33.	A4	Some people charge them if it's a gallery they charge.	Artist willingness to engage with private sector	Unequal distribution of power
34.	A4	Never. Actually in that room I have plenty of things since childhood since I was 14-15. I never wanted to sell it. Only the new stuff I sell it. I don't sell the old ones. That's your portfolio, that's your history.	Artist willingness to engage with private sector	Conflict of values
35.	A6	I mean it's still, if some business wants to sponsor us, it's still a fine line for us because I would assume you would see like art.	Artist willingness to engage with private sector	Conflict of values
36.	A6	It just because it's sort of like we're avant guard. We're the free providers. Kind of a romantic notion of it, not having this big corporate brand but who know maybe there might be some compromises.	Artist willingness to engage with private sector	Conflict of values
37.	A6	There might be some interest. I'm sure that's how other festivals in Addis function. They be getting support from Beherawi Lottery and all this business, big business sponsoring some aspect of their cost.	Artist willingness to engage with private sector	Conflict of values
38.	A6	Artistically we're not sure we want to get associated with some sort of corporate.	Artist willingness to engage with private sector	Conflict of values
39.	A6	But artistically it's sort of I really think, maybe that's why we're having this strong submission, maybe the ideology of art for art sake.	Artist willingness to engage with private sector	Conflict of values- artistic credibility
40.	A7	They do not want to take away from it by associating with sponsorship. She gave example of music sector in Ethiopia being highly supported by beer companies. This goes against their social mission of empowering girls as they do not want to promote or associate with youth and drinking.	Artist willingness to engage with private sector	Conflict of values- artistic credibility

41. A6	I'm just counting on after this year; maybe we'll have much more foot in and names.	Artist willingness to engage with private sector	Selective
42. A4	Depends you know. If the show is not here, if I do my show in different place maybe open air green area, green garden open air maybe beer is good also. It depends.	Artist willingness to engage with private sector	Selective
43. A4	We have a like a house to fix to decorate, they need me I need them. So we all fix it together. That's how we work. So everything, the business needs the art.	Artist willingness to engage with private sector	Selective
44. A4	I could have gone for maybe green NGO like Green Green about the what do you call it. Actually there is an NGO called Gaia. I could have gone there because it's related to their work. But I didn't.	Artist willingness to engage with private sector	Selective
45. A6	I think we're kind of saved from those commitments because one it's free art and free space and 2 it's a medium, it's just digital. It's freely transportable and low cost way presentable.	Artist willingness to engage with private sector	Selective
46. A3	It sounds like a luxury when you talk about corporate responsibility.	Culture of business support	Do not see value support
47. A1	They don't even understand it in away.	Culture of business support	Do not see value support
48. A2	But no you can't go to Romina and ask money for your exhibition.	Culture of business support for art	Do not see value support
49. A2	Apart from that, they can get people even without advertising so even with bad service they come everyday. So I don't think they want to give the stuff.	Culture of business support for art	Do not see value support
50. A2	I don't think there will be anyone who wants to go and ask.	Culture of business support for art	Do not see value support
51. A2	It's very exhausting, frustrating. I went to places and asked for money and they kind of reduce you into a beggar status and that's not cool. That's not cool for anyone especially if they think it's charity aah no. It's diminishing.	Culture of business support for art	Do not see value support

<b>52.</b>	A1	And also the business people, people with the money here, I don't thin they know what to do with their money.	Culture of business support for arts	Do not see value
<b>53.</b>	A1	They don't sponsor the arts.	Culture of business support for arts	Do not see value
<b>54.</b>	A1	You have to make them understand. They have to believe it	Culture of business support for arts	Do not see value
<b>55.</b>	B11	The thing is there is no financial incentive in promoting art in the private sector. They don't get a tax break they don't get anything, you know what I mean?	Culture of business support for arts	Do not see value
<b>56.</b>	A1	They're not that creative enough to think of what's not available in that shop but they are having exactly what is there.	Professionalization of private sector	Limited
<b>57.</b>	A1	They are not creative enough thinking of feeding the shop next to them.	Professionalization of private sector	Limited
<b>58.</b>	A1	If you go and look at these buildings they don't have art, artworks. Also they are not really designed by really professional architects.	Professionalization of private sector	Limited
<b>59.</b>	A1	They have no idea this art element they put in the building ads value to the building so this kind of things.	Professionalization of private sector	Limited
<b>60.</b>	B10	They adopt their marketing from others like food processing plants	Professionalization of private sector	Limited
<b>61.</b>	B10	Private business lack professionalization in marketing.	Professionalization of private sector	Limited
<b>62.</b>	B10	Advertisements are sporadic, adaptive and limitedly conceptually thought out.	Professionalization of private sector	Limited
<b>63.</b>	B10	The idea of design artistic representation is not there yet.	Professionalization of private sector	Limited
<b>64.</b>	B10	Businesses don't have luxury of understanding marketing	Professionalization of private sector	Limited
<b>65.</b>	B10	Branding wise local businesses are limiting customers to chaotic promotion not branding	Professionalization of private sector	Limited
<b>66.</b>	B10	We need to educate businesses and society about better artistic values and use e.,g using arts as an ad campaign for condom use. Creating behaviour and ad campaigns	Professionalization of private sector	Limited



67. B10	Educate businesses about better artistic value – as to why you are doing it-the greater idea to get buy in	Private sector awareness of art	Limited
68. A6	They would say oh this company sponsored you we can sponsor you. Maybe sort of like we gain trust among sponsors, like business sponsors.	Benefits of being sponsored	Gain more sponsors
69. A6	The more sponsors you have the more easy to get sponsors.	Benefits of being sponsored	Gain more sponsors
70. A6	Businesses like sponsoring art it's sort of the escape from other, it's sort of like the escape for business is art in a way.	Benefits for businesses to sponsor arts	Image transfer
71. A6	Makes them much more trusted.	Benefits for businesses to sponsor arts	Gain trust
72. A6	Maybe also publicity. The way we're presenting this work it would be also all over the city. Addis has close to over 4 million population. We want to reach thousands and thousands of people. There's going to be office space and all these study centers and <i>Meskel Adebabay</i> and all these location. We want to present these videos of art so they would get direct publicity and trust because this is art.	Benefits for businesses to sponsor arts	Publicity
73. B10	Artistic representation of your business is a benefit to the businesses	Benefit of arts for business	
74. B10	Creating awareness amongst businesses that artistically thought out concepts can help build there brand and not just a logo	Benefit of arts for business	Branding

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