Baseline Study and Actor Mapping for Public Investment in Ethiopia's Culture Sector

CONNECT FOR CULTURE AFRICA

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ACKNOWLEDGEMENTS

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List of Acronyms

CfCA	Connect for Culture Africa
CFDRE	Constitution of the Federal Democratic Republic of Ethiopia
CPFDRE	Cultural Policy of the Federal Democratic Republic of Ethiopia
EC	Ethiopian Calendar
EFY	Ethiopian Fiscal Year
EHA	Ethiopian Heritage Authority
ENT	Ethiopian National Theatre
FCS	Framework for Cultural Statistics
FGD	Focused Group Discussion
FPFDRE	Film Policy of the Federal Democratic Republic of Ethiopia
KII	Key Informant Interview
MoCS	Ministry of Culture and Sport
MoF	Ministry of Finance
NAA	National Arts Associations
NAC	National Arts Council
NALA	National Archive and Library Agency
PIM	Power-Interest Matrix
UNESCO	United Nations Educational, Scientific and Cultural Organization

Teshome Wondimu
Executive Director
Selam

Foreword

Over the years, traveling across the continent and attending various cultural events, one thing consistently stood out: the vibrant enthusiasm and energy of young people toward the cultural sector. These events were not just celebrations of arts and culture; they represented a growing job market with youth at its core. This insight has guided our work at Selam for over two decades, focusing on building a world where everyone has equal access to the potential of culture. Our initiative, Connect for Culture Africa (CfCA) exists to advance this vision by supporting young creators, policy makers and Civil Society Organisations in Africa in advocating for increased public funding for the arts, cultural heritage, and creative industries

In May 2023, the African Union Ministers of Youth, Sports, and Culture recognized the importance of the CfCA initiative. They made several resolutions to enhance its impact, acknowledging the project's potential to boost the creative economy across the continent. Their support for CfCA reflects a shared vision for a thriving cultural sector. The ministers emphasized the need for close collaboration between CfCA and the African Union Commission (AUC) and urged us to advocate for Assembly Decision AU/Dec.772, which aims to allocate 1% of national budgets to the arts, cultural heritage, and creative industries by 2030. This decision is a cornerstone of the Revised AU Plan of Action on Cultural and Creative Industries (CCIs) and is crucial for ensuring the arts, culture, and heritage sector receive the attention and resources they deserve.

Following this directive, we launched a baseline study and actor mapping exercise in Ethiopia, Uganda, Zimbabwe, and Zambia to explore public funding dynamics, identify critical gaps, and uncover future opportunities. Conducted with independent consultants and key stakeholders, these studies provided valuable insights into the allocation, distribution, and utilization of public funds within the cultural sector. They also identified key players within the cultural landscape, facilitating future advocacy and resource mobilization efforts at the national level. The studies engaged participants from government institutions, NGOs, private enterprises, and independent actors, offering a comprehensive understanding of the sector's financial landscape.

The findings across all four countries highlighted significant challenges in the allocation and utilization of funds for cultural development. There is a notable gap between policy priorities and practical implementation, with the cultural sector continuing to receive inadequate funding despite its recognized importance. This issue is particularly evident regionally, where resource distribution remains uneven.

To address these challenges, the studies recommend grassroots advocacy, strong public participation during budget planning processes, and the effective use of allocated budgets as essential for securing future funding. Diversifying funding sources and fostering collaborative partnerships among stakeholders are also crucial for enhancing financial sustainability and promoting cultural development.

Allocating sufficient financial resources to the cultural sector is not only about preserving heritage and fostering creativity but also about recognizing CCIs as vital drivers of economic growth and social cohesion. Government support should focus on investing in modern facilities, digital platforms, and resources that empower artists and cultural practitioners to excel globally. Infrastructure development is key to enabling the sector to reach its full potential and contribute significantly to our economies. Governments should also facilitate public-private partnerships and ensure policies and frameworks support such engagements for a vibrant cultural ecosystem.

Our experience with governments has taught us that dialogue is essential. Governments respond better when approached with a collaborative mindset, backed by data and practical propositions. Constructive dialogue has been crucial in making meaningful progress on budget allocations and policy changes.

I would also like to extend special thanks to Madam Angela Martins, Acting Director for Social Development, Culture, and Sport, the Department Of Health, Humanitarian Affairs And Social Developmentat the AU. Her unwavering support has been instrumental in ensuring the CfCA agenda receives the regional recognition and goodwill necessary for successful implementation.

We hope this report serves as a valuable tool in advancing advocacy efforts and securing the necessary support for the cultural sector across the continent, and that the data will be used to support advocacy efforts in these countries. .

Teshome Wondimu
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Executive Summary

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In response to the African Union's directive for member states, including Ethiopia, to allocate 1% of their annual budget to cultural development by 2030, Selam, in partnership with the African Union, has launched "Connect for Culture Africa" (CfCA). This initiative aims to mobilise efforts to secure sufficient financial resources for the cultural sector. Understanding public funding dynamics and identifying critical gaps are crucial steps toward achieving this objective. Addressing these gaps through proactive engagement with key stakeholders is essential. This necessitates a comprehensive study led by Selam, in collaboration with independent consultants, Numma Consultancy Service. The study aims to analyse trends in public funding, including allocation, distribution, and utilisation within the cultural sector, while also identifying associated challenges. Additionally, the study aims to map key stakeholders within the cultural landscape to facilitate effective advocacy and resource mobilisation efforts at a national level.

To achieve our objectives, we utilised a wide range of data sources, employing diverse data collection techniques and analytical approaches. The study engaged 38 participants from governmental institutions at both federal and regional levels, alongside non-governmental entities including private enterprises, national associations, and independent actors. Quantitative data were collected from various documents, such as closure reports, while qualitative data were drawn from primary and secondary sources. Descriptive analysis was conducted on the quantitative data, while the qualitative data informed stakeholder analysis and facilitated thematic examination.

The study reveals significant challenges in cultural funding allocation, highlighting a disparity between policy priorities and practical implementation. Despite being a priority in the ten-year perspective plan, minimal change has occurred, particularly evident in regional contexts. Over the Ethiopian fiscal years 2013 to 2015 (2020/2021-2022/2023 GC), the approved budget for the culture sector exhibited minor variations, with a share ranging from 0.127% in 2020/2021 (EFY 2013) to 0.0847% in 2022/2023 (EFY 2015). Utilisation rates remained inadequate, with the sector spending 75.3% of allocated funds in 2020/2021 (EFY 2013) and fluctuating between 78% to 83% in subsequent years. The statistical data and qualitative insights from cultural experts consistently highlight the inadequacy of government budget allocations to the cultural sector. In Addis Ababa, notable cultural investments such as the Adwa Museum, Abrhs Library, Science Museum, and others exist. However, the culture sector has not been involved in their establishment and governance, as they are overseen by entities outside the cultural sector. Despite their undeniable significance to the cultural sector, accessing relevant

information about them proves challenging. Conversely, similar investments have not been reported in regions, indicating an uneven distribution.

Furthermore, the study identifies stakeholders with varying levels of power and interest in cultural initiatives, which is crucial for determining priority stakeholders. The first stakeholder group includes those with high power and high interest. Notable among stakeholders in this group are the Ministry of Culture and Sport, National Culture Organizations, Ethiopian Intellectual Property Authority, religious institutions, and funding organisations like UNESCO and UNDP. Managing this group and closely participating is recommended. The other group includes those having power but lacking interest, such as public bodies like the Ministry of Education, Trade and Regional Integration, and large corporations like Ethiopian Airlines and Banks. Although these actors may not prioritise cultural issues, their policies and actions can have indirect implications for the cultural sector. Collaboration among stakeholders is weak and hindered by multifaceted challenges, including aggressive competitions, communication barriers, and shifting leadership landscapes.

Recommendations prioritise extensive awareness campaigns to ensure the commitment of allocating 1% of the budget. This includes grassroots advocacy to mobilise public support and foster policy reforms for increased cultural funding. Additionally, strong justifications must be presented during budget hearings, emphasising factors that influence budget increments. Consistently, initiatives should prioritise the effective utilisation of allocated budgets to improve physical performance, a crucial factor in securing future budget allocations. Promoting networking events, online platforms, and robust reward systems can incentivize collaborative efforts and foster a culture of trust within the sector. Additionally, diversifying funding sources and nurturing collaborative partnerships among diverse stakeholders are crucial strategies for enhancing financial sustainability and promoting cultural development. Ultimately, these efforts aim to drive collective action and advance cultural development by reshaping relational dynamics among stakeholders.

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1. INTRODUCTION AND BRIEF DESCRIPTION OF THE PROJECT

Ethiopia's commitment to preserving its rich and diverse indigenous cultures is evident in its cultural landscape, which stands as a testament to the nation's heritage. As elaborated in the subsequent section, the Constitution of Ethiopia guarantees the right of nations, nationalities, and peoples to safeguard their cultures and languages, reinforcing the importance of cultural development and preservation. Despite ongoing policy reforms, the cultural sector grapples with formidable challenges, primarily stemming from inadequate financial resources. This reality persists, even following a pivotal historical decision signalling the need for transformation within the African cultural sector. This decision has catalysed a collective commitment among African Union member states, including Ethiopia, to allocate 1% of their annual budget to the cultural sector. To address this pressing need, initiatives have been set in motion. A notable example of this effort is the initiative launched by Selam, in partnership with the African Union, known as "Connect for Culture Africa" (CfCA). This initiative aims to mobilise concerted efforts to ensure sufficient financial resources for the cultural sector.

At its core, this initiative addresses longstanding challenges faced by artists, cultural practitioners, and heritage custodians across the continent. Historically, insufficient funding has hindered efforts to preserve and promote Africa's cultural diversity, leading to neglect of heritage sites, diminished support for traditional arts, and limited opportunities for creative expression. The commitment
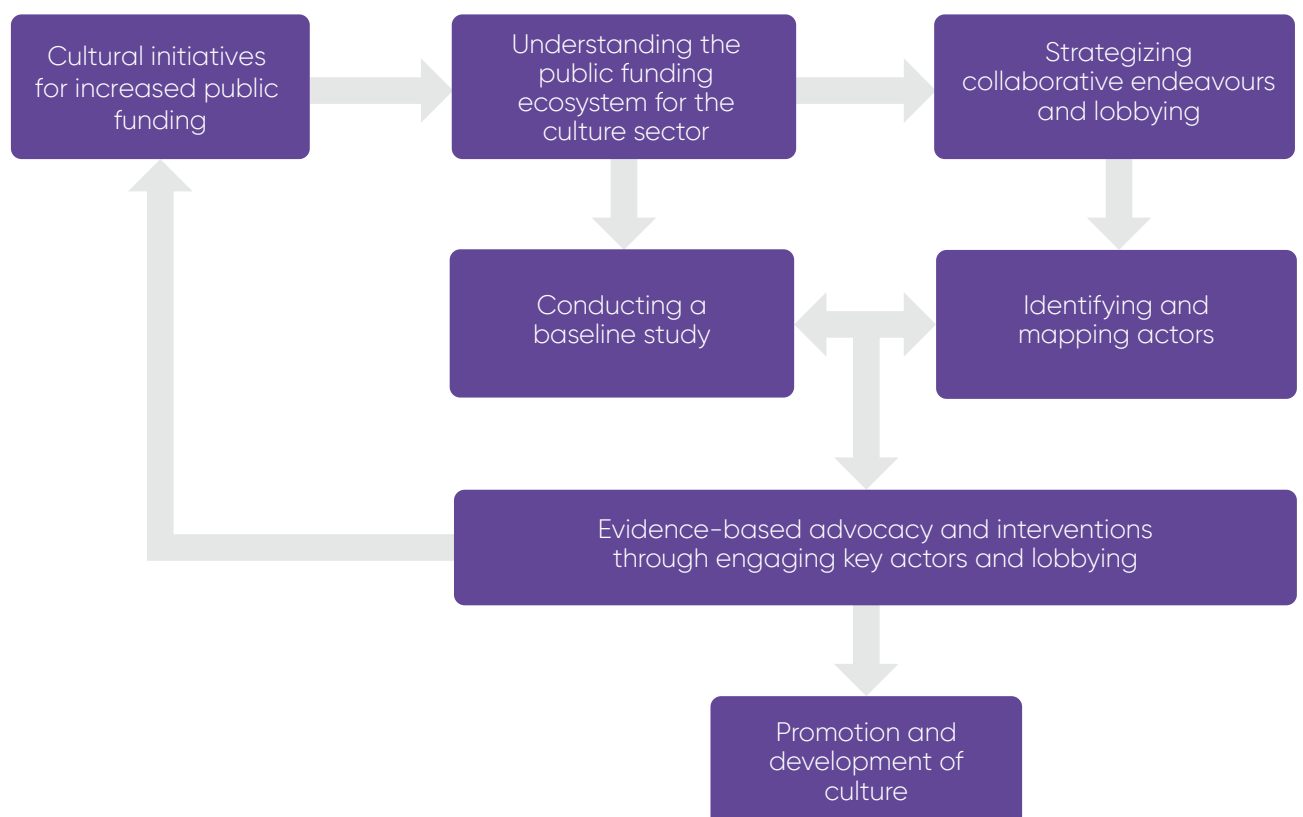
Figure 1. Conceptualising the Problem, Designed by the Researchers (2024)

to allocate 1% of national budgets to the arts, culture, and heritage sector by 2030 represents a significant step towards fostering a more inclusive, prosperous, and culturally vibrant Africa. It reflects a shared vision among African states to prioritise cultural heritage as a cornerstone of sustainable development. In this case, aligning with Goal 17 of the SDGs, which emphasises partnerships for achieving the goals, helps further this inception into the next level.

In light of the preceding discussion, the current project comprises two subsequent studies, both believed to be crucial in laying the groundwork for future measures. Firstly, the baseline study on public funding serves as a strategic initiative within this broader context. Through meticulous examination of the current levels, distribution, and utilisation of public funds allocated to the culture sector, the baseline study aims to pinpoint areas of deficiency and propose informed recommendations. This comprehensive understanding not only sheds light on existing challenges but also forms the basis for advocating enhanced financial support for cultural development.

Secondly, recognizing that meaningful change requires collaborative efforts, the study delves into mapping key stakeholders within Ethiopia's culture sector. These stakeholders include government bodies, cultural organisations, artists, academics, and experts, each playing pivotal roles in shaping the cultural landscape. Establishing a comprehensive database of these stakeholders is imperative for effective communication, collaboration, and

coordination of efforts aimed at cultural development. Moreover, the mapping exercise not only identifies various stakeholders within the culture sector but also assesses their roles, interests, and spheres of influence. This information is invaluable in fostering strategic alliances and partnerships, amplifying the collective voice advocating for increased public funding. By creating a network of stakeholders committed to cultural development, the initiative aims to transcend individual efforts and establish a unified front capable of influencing policy decisions and securing sustainable financial support for the cultural sector.

In conclusion, the baseline study on public funding, paired with the comprehensive stakeholder mapping study, forms essential components of a multifaceted strategy to address the complex financial challenges impeding cultural development in Ethiopia. Through thorough analysis of the stakeholders involved in cultural initiatives, the mapping study yields valuable insights into potential collaborations, enabling informed decision-making and strategic interventions. Together, these initiatives pave the way for a vibrant and sustainable cultural sector. Leveraging targeted investments and effective partnerships, Ethiopia can harness its cultural richness to drive socio-economic growth and promote cultural heritage preservation for future generations. Selam, through its proactive initiatives, plays a crucial role in establishing a solid foundation for Ethiopia's diverse cultural resources.

2. THE STUDY SETTING

Ethiopia consists of 12 regional states and two city administrations, each with its own rich and diverse cultural heritage, contributing to the nation's vibrant mosaic of traditions and customs. Addis Ababa, the capital city, stands as the nation's political, economic, and cultural hub, also hosting the African Union headquarters. It serves as a melting pot for various ethnicities and traditions, fostering cultural exchange. With numerous cultural institutions and attractions, including museums and theatres, Addis Ababa promotes and preserves Ethiopia's artistic heritage. Its thriving arts scene and status as a tourism hotspot contribute significantly to the promotion of Ethiopian culture globally.

The cultural sector in Ethiopia not only preserves national identity but also drives economic growth and job creation, particularly for the youth. Investments in cultural tourism, artisanal crafts, and creative industries unlock new avenues for sustainable development while preserving cultural heritage. Ethiopia's cultural sector represents a source of national pride and a strategic asset for inclusive growth. By leveraging cultural heritage for economic transformation, Ethiopia can pave the way for a prosperous and culturally vibrant future for all its citizens.

As part of the study setting, it's vital to touch upon the cultural dimension of time, which emerges as a noteworthy element, deserving of unveiling its profound implications. In Ethiopia, the budget year begins in July, known as Hamlet, and concludes in June, referred to as Scene. Despite spanning over two regular calendar years, it is treated as a single budgetary cycle. For instance, if it commences on July 8, 2013, it concludes on June 7, 2014 the following year. The onset of Meskerem in September marks the beginning of a New Ethiopian Year.

Ethiopia uses a different calendar that's about 7-8 years behind the one most of the world uses. Consequently, when referring to years such as EFY 2013, EFY 2014, and EFY 2015 in this analysis, they correspond to different periods in the Gregorian Calendar (GC) as outlined below:

- The 2013 Ethiopian Fiscal Year (EFY) spans from July 8, 2020 to July 7, 2021 in the GC.
- 2014 EFY spans from July 8, 2021 to July 7, 2022 in the GC.
- 2015 EFY spans from July 8, 2022 to July 7, 2023 in the GC.

Given that we are currently in the midst of 2016 EC, this study did not include it in examining the allocation and utilisation of public funding in the culture sector, as accurate data for ongoing years is unavailable. Instead, we focused on the years 2020/2021, 2021/2022, and 2022/2023 (EFY 2013, EFY 2014, and EFY 2015 EFY).
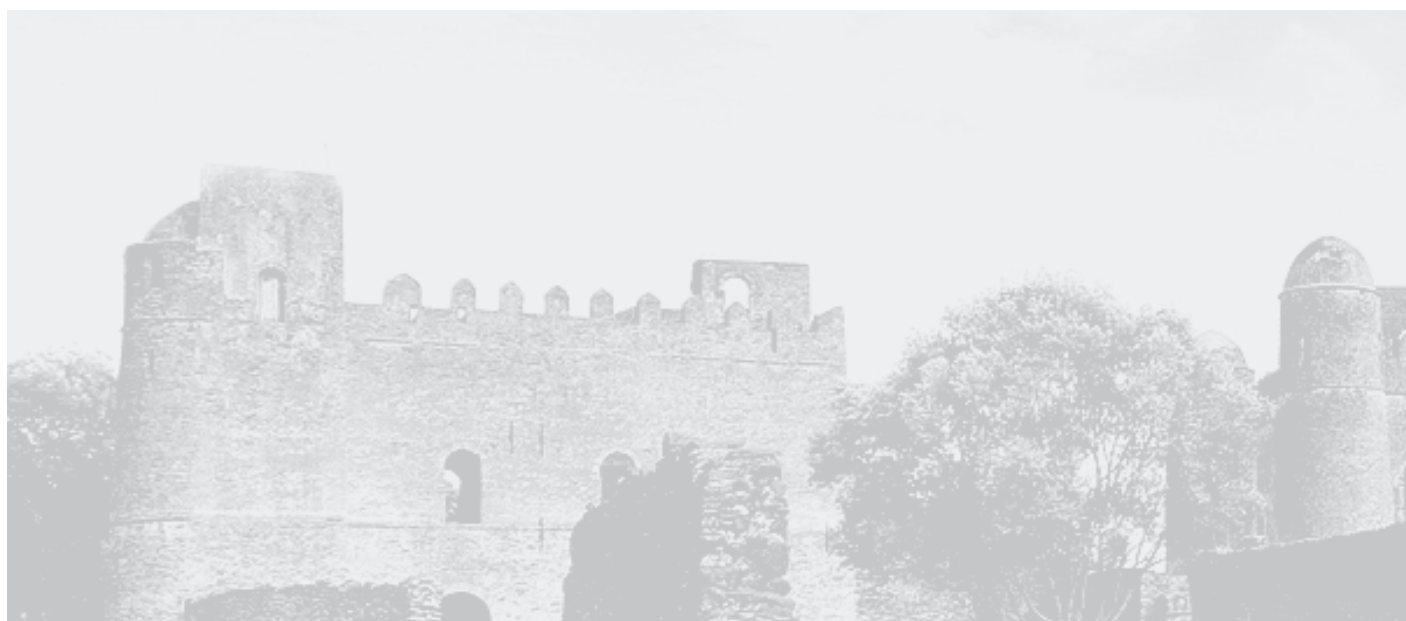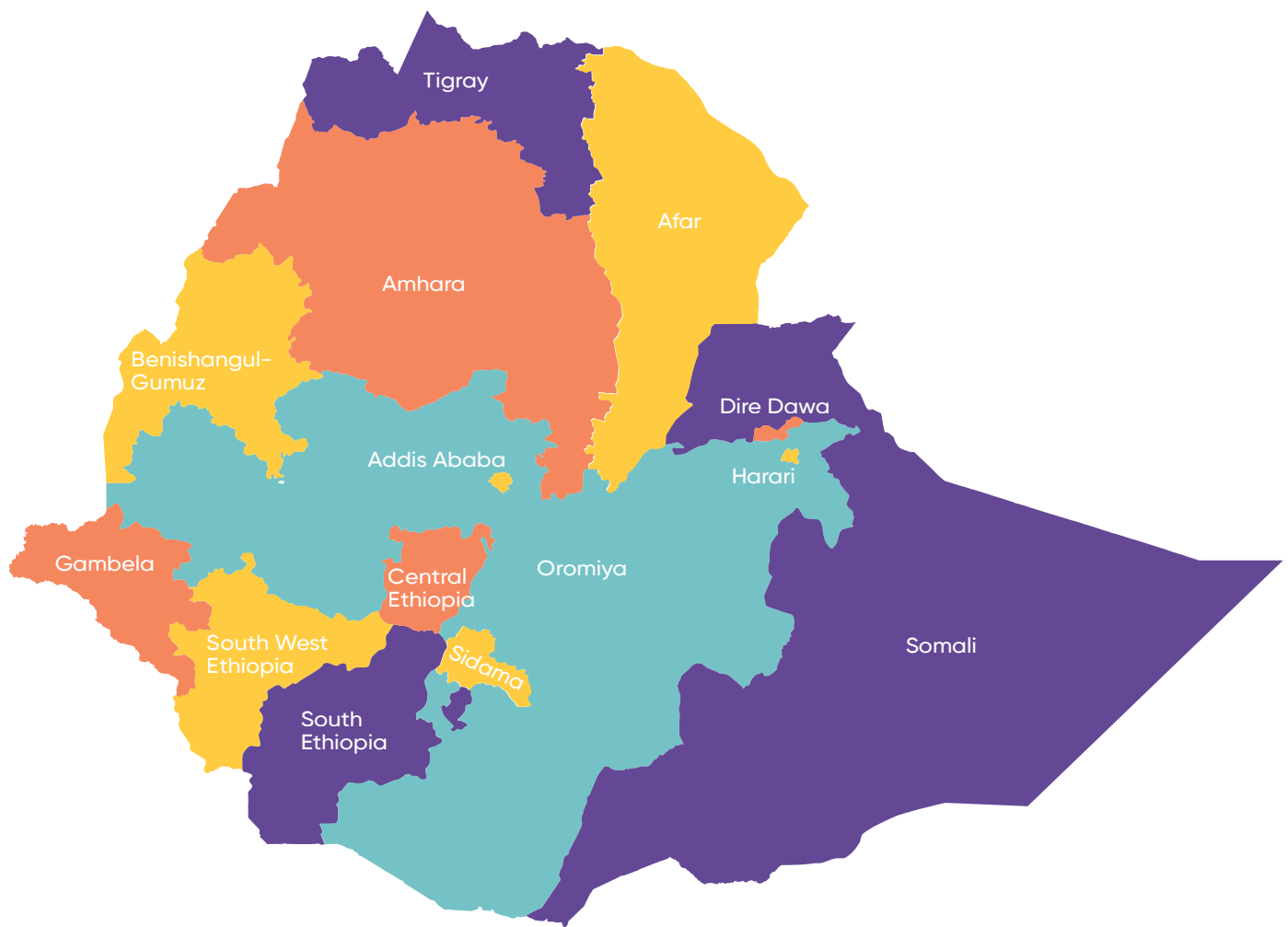
Figure 2. Political Map of Ethiopia

3. LEGAL AND POLICY FRAMEWORKS FOR CULTURAL ADVANCEMENT IN AFRICA AND ETHIOPIA

Fostering cultural development in Africa and creating a conducive legal and policy environment are essential endeavours for promoting the continent's rich cultural heritage and ensuring its sustainable growth and prosperity. Over the years, African nations and regional bodies have implemented various strategies and instruments to achieve these goals, including the Lagos Plan of Action 1980–2000 and the African Union (AU) Agenda 2063. In addition, the AU has adopted several key instruments specifically aimed at promoting and protecting African culture, such as the Cultural Charter for Africa (1978), the Charter for African Cultural Renaissance (2006), the Statute of the African Audio-Visual and Cinema Commission (2019), and the AU Model Law on the Protection of Cultural Property and Heritage (2018).

The Lagos Plan of Action, developed in 1980, provided a comprehensive framework for economic development and cooperation among African countries over a 20-year period. While its primary focus was on economic issues, the plan also recognized the importance of culture in shaping African societies and promoting unity and identity. By integrating cultural considerations into its development strategies, the plan laid the groundwork for fostering cultural development across the continent.

Building on the legacy of the Lagos Plan of Action, the AU Agenda 2063 represents a visionary blueprint for Africa's development and transformation over the next five decades. It emphasises the importance of harnessing Africa's cultural resources for sustainable development and promoting cultural diversity as a source of strength and resilience. The agenda underscores the need for African countries to invest in cultural industries, promote cultural exchange and dialogue, and strengthen the legal and policy frameworks for protecting and preserving cultural heritage.

To support the implementation of Agenda 2063, the AU has adopted several key instruments aimed at promoting cultural development and protecting cultural heritage. The Cultural Charter for Africa, adopted in 1978, reaffirms the importance of culture in African societies and calls for the promotion of cultural diversity, creativity, and cooperation among African nations. Similarly, the Charter for African Cultural Renaissance, adopted in 2006, emphasises the role of culture in fostering social cohesion, economic development, and political stability.

In addition to these charters, the AU has also established specialised agencies and bodies to promote cultural development and protect cultural heritage. The Statute of the African Audio-Visual and Cinema Commission, adopted in 2019, seeks to promote the development of the African film industry and enhance cooperation among African filmmakers. Likewise, the AU Model Law on the Protection of Cultural Property and Heritage, adopted in 2018, provides a legal framework for safeguarding cultural property and preventing its illicit trafficking and destruction.

These instruments represent important milestones in Africa's efforts to promote cultural development and create a conducive legal and policy environment for protecting cultural heritage. However, challenges remain, including the need to address issues such as cultural appropriation, cultural commodification, and the impact of globalisation on African cultures. Moving forward, African countries and regional bodies must continue to prioritise cultural development and invest in initiatives that promote the richness and diversity of African cultures while preserving them for future generations. By doing so, Africa can harness the full potential of its cultural resources to drive sustainable development and build a brighter future for all its people.

In Ethiopia, a nation characterised by its rich cultural heritages, the legal and policy landscape reflects a deep commitment to cultural diversity and heritage preservation. In acknowledgment of this reality, the Ethiopian Constitution underscores the importance of the culture of every ethnic group, demonstrating a strong commitment. Article 91(1) of the Constitution states, "Government shall have

the duty to support, on the basis of equality, the growth and enrichment of cultures and traditions that are compatible with fundamental rights, human dignity, democratic norms and ideals, and the provisions of the Constitution." Article 91(3) emphasises the government's duty, to the extent of its resources, to support the development of the arts, science, and technology. Moreover, Article 5, 39, 41, and 51 of the Constitution affirm the fundamental rights of nations, nationalities, and peoples to preserve, develop, and take pride in their cultures, languages, and histories. In these articles, the government underscores its commitment to supporting the expansion and development of culture and freedom of expression (The Constitution of the Federal Democratic Republic of Ethiopia [CFDRE], 1995). The Constitution, as the supreme law of the land, ensures that these granted rights cannot be undermined.

Following the ratification of the Constitution, Ethiopia has witnessed numerous changes. Notably, there has been a transformative achievement in integrating multiple ethnic languages into the school system. Despite reported issues related to the quality of education, the opportunity created for children from diverse backgrounds to learn in their mother tongue marked a significant departure from the era of restricted language use (Tsige, 2011).

Simultaneously, Ethiopia's cultural policy, ratified in 2015, envisions substantial development in the cultural sector. The policy addresses key strategic issues, including the development of heritage resources, cultural industries, cultural resources, indigenous knowledge, cultural identity and diversity, cultural institutions, culture and education, popular participation and public benefits, development of cultural tourism, cultural diplomacy, national cultural data preservation system, protection of cultural heritages and creative products, cultural research, and language (Ministry of Culture and Tourism, 2016). While the cultural policy serves as a sector-specific guide, it lacks detailed information on financial resources and stakeholder participation. In the third part of the policy, sources of finance, such as government budgetary allocation, loans and donations, a future trust fund, the public, and other sources, are identified. However, specific details regarding major sources of finance or key actors are unavailable. The policy designates the Ministry of Culture and Tourism as the principal implementer, while other implementers, including non-governmental stakeholders, religious and faith institutions, and the private sector, are

categorised without specific information (Ministry of Culture and Tourism, 2015).

In a similar fashion, the Film Policy of the Federal Democratic Republic of Ethiopia distinctly articulates the government's dedication to advancing the film sector. Within its key policy issues and strategies, the government commits to addressing crucial issues like finance, technological equipment, human resource development, fostering collaboration, and resolving procedural challenges. The third section of the policy mirrors the culture policy in outlining the policy's implementation and the roles of stakeholders. While designating the Ministry of Culture and Tourism as the primary executor of the policy, it doesn't explicitly mention other stakeholders except identifying the roles of four distinct groups: civil society organisations, the private sector, educational and research institutions, and the society at large. The policy outlines similar sources of finance for its execution, including government budgetary allocation, loans and donations, a prospective trust fund, public contributions, and other potential sources (Ministry of Culture and Tourism, 2017). Recognizing that a policy is a general guide envisioning a sector's or organisation's prospects, detailed information may not be feasible within the policy itself. Implementation modalities, such as strategic plans and research, typically respond to inquiries about such details.

Despite the favourable legal and policy framework outlined above, the anticipated growth in the culture sector is not assured. The existing challenges, such as insufficient resources and a lack of coordination among key stakeholders, contribute significantly to this reality and warrant in-depth exploration. This study aims to fill the information gap, shedding light on these obstacles and providing insights for targeted interventions. By strengthening legal and policy frameworks, enhancing coordination among stakeholders, and ensuring adequate financial resources, Ethiopia and other African nations can unlock the full potential of their cultural resources, driving sustainable development and promoting cultural diversity and heritage for future generations.

4. BUDGETING COMPLEXITY FOR THE CULTURE SECTOR

Effective budgeting is not just a financial exercise; it's a cornerstone of economic well-being and inclusive growth. It serves as a testament to the government's commitment, fostering trust among its citizens (OECD, 2019). While budgeting is crucial for supporting the creative economy and driving economic growth (Bob, 2019), its complexities are magnified by the diverse needs and circumstances of different nations, necessitating nuanced approaches tailored to specific contexts. Historically, governments have recognized the societal significance of the creative economy, understanding that its products and services hold value beyond mere economic metrics (Lobos, López, & Gribnicow, 2021).

Due to diverse understandings, needs, and interests among nations, finding an acceptable budgeting strategy that works universally is challenging. Furthermore, accessing information about budgeting itself is often difficult (Lobos, López, & Gribnicow, 2021). Although the same percentage of cultural budget allocation in different countries doesn't carry equal value or significance, citing some indicators seems important. For instance, in 2023, Zambia allocated 444 million (0.3%) to the Recreation, Culture, and Religion sector, marking a significant increase from previous years, where it was 156.4 million (0.1%) in 2022 and 151.4 million (0.1%) in 2021 (PMRC, 2022). Similarly, a study examining budget allocations for cultural institutions across Latin America and the Caribbean in 2018 unveiled considerable variations. Costa Rica, Trinidad and Tobago, and Uruguay stood out with cultural budgets comprising a larger percentage of their total government expenditures compared to other nations in the region. Specifically, Costa Rica's cultural budget was 0.79%, Trinidad and Tobago's was 0.69%, and Uruguay's was 0.56%, while the average for the analysed countries was 0.34%, ranging from 0.07% to 0.41% (Lobos, López, & Gribnicow, 2021).

In Africa, where 60% of the population is under 25, investing in education and fostering innovation is critical for the development of creative industries. With an estimated 200 million people aged 15-24, job creation becomes paramount, with a need to absorb a million new entrants into the workforce monthly (M'hammdi & Jaïdi, 2023). Despite these challenges, the creative industries hold immense potential for providing decent employment opportunities, particularly for the youth, although working conditions often remain poor, exacerbated by the prevalence of the informal economy.

Therefore, as Africa navigates the complexities of budgeting for the culture sector, it not only addresses demographic challenges but also reaffirms its commitment to fostering vibrant, inclusive, and culturally rich societies. By strategically allocating resources to support artistic expression, cultural preservation, and creative entrepreneurship, African nations can unlock the transformative power of culture to drive social progress, economic resilience, and global competitiveness in the 21st century.

5. UNVEILING THE ECONOMIC IMPACT OF ETHIOPIA'S CULTURE SECTOR

Ethiopia's culture sector stands as a beacon of economic vitality, despite the absence of comprehensive statistical data. At its heart are the artisans and artists, whose intricate creations not only preserve tradition but also drive economic activity within local communities. Though their individual earnings may evade official metrics, their collective impact resonates through the cultural landscape, bolstering livelihoods and fostering community cohesion (Tsige, 2009 EC).

Moreover, the symbiotic relationship between the culture sector and tourism amplifies its economic relevance. Ethiopia's rich cultural mosaic acts as a magnet for tourists seeking authentic experiences, generating a ripple effect that extends far beyond ticket sales and hotel bookings. The demand for artisanal products, guided tours, and culinary experiences within local markets underscores the sector's indirect yet substantial contributions to the tourism industry and the broader economy.

Furthermore, the culture sector's influence extends beyond tourism, permeating various economic spheres such as hospitality, retail, and technology. Artisanal products find global markets, showcasing Ethiopia's cultural heritage, while digital platforms provide new avenues for artists to reach buyers worldwide. This adaptability and interconnectedness highlight the sector's potential to drive inclusive and sustainable economic development, fostering a vibrant ecosystem of creativity, entrepreneurship, and cultural exchange within Ethiopia and beyond.

6. OBJECTIVES

The primary objective of the project is to conduct a comprehensive baseline study on public investment in Ethiopia's culture sector and to map key stakeholders. These efforts aim to foster collaboration and amplify lobbying for cultural development initiatives.

The Specific Objectives are as follows:

- Conducting a comprehensive baseline study that examines:
  - The extent of public investment in the culture sector,
  - The distribution and utilisation of funds allocated to culture in Ethiopia.
- Identifying key stakeholders within the culture sector to facilitate the formation of national networks. These networks will subsequently expand to regional levels, amplifying lobbying efforts for cultural development.

7. SCOPE OF THE CONSULTANCY

The scope of this project encompasses three main components:

7.1. Baseline Study

- Review existing literature and data related to public investment in the culture sector.
- Design and implement FGDs, interviews, and data collection processes to gather information on funding allocation and utilisation.
- Analyse data to determine investment levels, distribution, and utilisation of public funds within the culture sector.
- Prepare a baseline study report, including findings, conclusions, and recommendations.

7.2. Actor Mapping

- Identify government bodies, cultural organisations, artists, academics, and experts within the culture sector.
- Develop a database of stakeholders to facilitate communication and collaboration.
- Assess the roles and interests of key stakeholders.
- Present findings on actor mapping, including a comprehensive list of stakeholders and their potential contributions to cultural development.

7.3. Collaboration with Government Stakeholders

- Engagement with government representatives to gather information on government funding for the culture sector.
- Collaboration in the development of the proposal for the activities.

8. DEFINITION OF KEY TERMS

In the realm of cultural development, stakeholders play diverse roles, some actively promoting its advancement while others pose challenges or reservations. These conflicting perspectives underscore the importance of clearly defining "culture" and "cultural development" within the context of this study. By elucidating these concepts, the study aims to navigate the complexities of stakeholder engagement and foster a more comprehensive understanding of cultural dynamics. Furthermore, defining key terms such as "stakeholder," "stakeholder mapping," "public funding," and "baseline survey" is imperative to comprehensively analyse stakeholder dynamics and foster effective cultural development strategies.

Key terms	Definitions
Stakeholder	In the culture sector, a stakeholder refers to any individual, group, organisation, or institution that has a role, interest, or influence in shaping, contributing to, or being impacted by activities, policies, or developments within the cultural domain.
Stakeholder mapping	In the culture sector, stakeholder mapping involves systematically identifying, categorising, and analysing the various actors involved in the creation, preservation, promotion, and consumption of cultural elements. The process includes mapping out relationships, power dynamics, interests, and the level of influence each stakeholder holds in the cultural landscape. This mapping provides a visual representation of the cultural ecosystem, offering insights into collaboration opportunities, potential conflicts, and areas for strategic intervention.
Baseline survey	It is an initial and systematic assessment conducted at the outset of a project or study to establish fundamental benchmarks and gather foundational data, providing a snapshot of existing conditions and indicators. In the context of the culture sector, it serves as the starting point for understanding the current state of public funding, distribution patterns, and utilisation trends.
Culture	It encompasses the shared beliefs, values, customs, traditions, arts, and social practices of a particular group of people or society. It includes everything from language and religion to cuisine and artistic expression, shaping individuals' identities and shaping social interactions.
Cultural development	It refers to intentional efforts to promote, preserve, and enhance cultural heritage, creativity, and expression within a society. It involves initiatives aimed at fostering cultural appreciation, supporting artistic endeavours, preserving historical artefacts, and promoting cultural exchange and dialogue to enrich societal life.
Public funding	It refers to financial support or resources provided by governmental bodies, typically from taxpayer contributions, to fund various initiatives, programs, projects, or sectors that serve public interests. In the context of this study, it involves the allocation of financial resources by the government to support and promote the culture sector.

9. METHODOLOGY

9.1. Study Design

To achieve the study's objectives and ensure a thorough, reliable, and robust examination, a combination of mixed methods was employed. A mixed-methods design typically involves the intentional integration of both qualitative and quantitative research methods to provide a more comprehensive understanding of a research question. Mixed-methods research allowed for the capture of statistical information as well as the opinions and worldviews of diverse participants, allowing for a deeper understanding of a comprehensive story rather than narrating parallel stories (Mungai, 2019). In this research, the convergent parallel mixed method design was opted for. In this approach, the researchers gathered qualitative and quantitative data concurrently, analysed each set independently, and subsequently integrated and triangulated the findings (Creswell, 2014; Lodico et al., 2006).

The quantitative facet of the study encompassed the systematic gathering and analysis of secondary data, with a specific focus on examining the allocation and expenditure patterns within the culture sector by both the federal and regional governments. By investigating government budgetary allocations, the objective was to evaluate the level of financial support dedicated to cultural activities. This quantitative approach allowed for the quantification and scrutiny of the financial commitment directed toward fostering cultural development, shedding light on the fiscal priorities and resource distribution in this sector.

Conversely, the qualitative approach entailed a comprehensive review of literature, documents, and interviews with key stakeholders, individuals, and groups. This qualitative exploration sought to gather insights into perceptions about the subject matter and identify challenges in public funding for the culture sector, along with potential mitigation mechanisms. Additionally, qualitative methods aided in pinpointing key stakeholders within the culture sector and shed light on challenges impeding collaboration among them.

9.2. Data Sources

This study leveraged a combination of primary and secondary data sources:

Primary data was gathered through Focus Group Discussions (FGDs) and interviews, which entail direct interactions with various stakeholders. These stakeholders encompassed government entities such as the finance and planning departments, alongside cultural organisations, artists, academics, and experts within the culture sector, from both federal and regional states. Engaging a diverse range of participants was aimed at capturing various perspectives and insights on the topic, thereby ensuring a comprehensive understanding of the issues and dynamics within the culture sector.

In selecting sample institutions and individual participants, we adopted a systematic approach guided by the Framework for Cultural Statistics (FCS) classification of cultural domains (UNESCO, 2009), which aided in identifying potential sample sources within the value chains of each domain. Congruently, we employed purposive sampling to select individual participants based on criteria such as alignment with the study objectives, representativeness, experience, expertise, and obtained consent. Phone interviews were conducted with regional bureau representatives, while participants in Addis Ababa were engaged through face-to-face and mail interviews. Virtual meetings were utilised for focus group discussions (FGDs), and ongoing discussions with participants were facilitated via the Telegram app to assess and prioritise key actors. Despite these diverse methods of engagement, obtaining consent from each participant remained the overarching priority. Additional calls and ongoing discussions were conducted within a group formed via the Telegram app, comprising participants from both the regions and Addis Ababa, to clarify and validate points. Member checking was also conducted post-analysis to ensure accuracy.

Secondary data was gathered from existing sources, including government policies, financial and expenditure reports, researches, media, and online sources. The objective was to grasp both qualitative and quantitative information. The quantitative aspect involved collecting numerical data

Table 1. Sources of Data

Sources of Data for Baseline Study	Sources of Data for Stakeholder Mapping:
1. Government Budgets and Reports: **Budgetary Data:** Obtain official government budget reports that detail allocations for the culture sector. **Annual Reports:** Analyse annual reports released by cultural institutions or relevant government departments	**1. Stakeholder Identification:** **Document review:** Review existing reports, publications, and organizational documents to identify stakeholders. **Expert Consultation:** Seek input from experts in the culture sector to identify key stakeholders.
2. Policy Documents: **Cultural Policy:** Study national cultural policy to understand the government's priorities and objectives. **Legislation:** Review laws related to cultural funding and investment.	**2. Interviews:** **Key Informant Interviews:** Conduct interviews with key individuals representing various stakeholder groups.
3. Interviews: **Government Representatives:** Conduct interviews with government officials responsible for cultural affairs.	**3. Public Consultations:** **Focus Groups (FDGs):** Conduct (virtual) FGDs with different stakeholder groups.
4. FGDs: **Professionals:** Public and private sector.	**4. Document Reviews:** **Media and Publications:** Review media coverage and publications related to the culture sector for insights into stakeholder activities.
	5. Online Presence: **Website and Social Media:** Analyse the online presence of organizations and individuals in the culture sector for clues about their influence and interests.

on budget allocation and utilisation, while the secondary data sources assisted in identifying key actors and offering valuable qualitative insights.

9.3. A Systematic Approach to Sampling Participants

In navigating the complexities of sampling participants for the study on public funding and stakeholder mapping in the culture sector, a systematic approach was deemed essential. To initiate this process, UNESCO's comprehensive framework for culture was enlisted, offering a structured lens through which to view the multifaceted landscape of cultural activities. By categorising cultural activities into six distinct domains, including Cultural and Natural Heritage, Performance and Celebration, Visual Arts and Crafts, Books and Press, Audio-visual and Interactive Media, and Design and Creative Services, a foundational framework was established. Despite their ability to stand independently, transversal domains are categorised as such because of their applicability across other cultural domains (UNESCO, 2009), which consequently led to their exclusion as independent entities within this study's framework. While it's understood that this framework is

designed to serve as a tool for organising cultural statistics both nationally and internationally, its effectiveness in capturing all cultural goods, services, and activities is paramount. The framework facilitated understanding of value chains and roles within each of the cultural domains, thereby paving the way for stakeholder identification.

Subsequently, attention turned to delineating the roles associated with each domain, unravelling the intricate web of activities involved in the creation, production, promotion, and preservation of cultural assets. This process involved reviewing relevant materials and group brainstorming and discussions. With the roles illuminated, the focus shifted to identifying the key actors embedded within these roles. This phase entailed a meticulous exploration of institutions, organisations, associations, governmental bodies, artists, practitioners, and experts, each contributing unique perspectives and expertise to the cultural landscape.

With this comprehensive understanding, the sampling process focused on individuals who played crucial roles at various stages of the value chain based on the "culture cycle" model (UNESCO, 2009). Primarily, purposive sampling techniques were employed, with convenience sampling used in three cases due to internet and telephone

UNESCO's cultural domains	Roles within cultural domains	Stakeholders
CULTURAL and NATURAL HERITAGE - Museums (also virtual) - Archaeological and Historical Places - Cultural Landscapes - Natural Heritage	⬇ Preservation and Conservation ⬇ Promotion and Education ⬇ Tourism and Visitor Experience ⬇ Community Engagement ⬇ Research and Innovation ⬇ Policy and Governance	Ministry of Culture and Sport, Ministry of Tourism, Ministry of Planning and Development, Ministry of Finance, Regional Bureaus for Culture, Heritage and Arts, National Museum, Academia
PERFORMANCE and CELEBRATION - Performing Arts - Music - Festivals, Fairs and Feasts	⬇ Creation and Production ⬇ Promotion and Presentation ⬇ Education and Training ⬇ Community Participation ⬇ Documentation and Archiving ⬇ Policy and Support	Ministry of Culture and Sport, Ministry of Planning and Development, Ministry of Finance, Regional Bureaus for Culture, Heritage and Arts, National Theatre, Theatre Association, Circus Association, Music Association
VISUAL ARTS and CRAFTS - Fine Arts - Photography - Crafts	⬇ Creation and Production ⬇ Exhibition and Display ⬇ Marketing and Sales ⬇ Training and Apprenticeship ⬇ Preservation and Conservation ⬇ Policy and Advocacy	Ministry of Culture and Sport, Ministry of Planning and Development, Ministry of Finance, Regional Bureaus for Culture, Heritage and Arts, Visual Art Association, Gallery
BOOKS and PRESS - Books, Newspaper and Magazine - Other printed matter - Library (also virtual) - Book Fairs	⬇ Authorship and Publishing ⬇ Distribution and Retail ⬇ Literary Events and Festivals ⬇ Education and Literacy ⬇ Digital Publishing and Innovation ⬇ Policy and Regulation	Ministry of Culture and Sport, Ministry of Planning and Development, Ministry of Finance, Regional Bureaus for Culture, Heritage and Arts, National Archive and Library, Writers Association
AUDIO-VISUAL and INTERACTIVE MEDIA - Film and Video - TV and Radio (also Internet live streaming) - Internet podcasting - Video Games (also Online)	⬇ Content Creation and Production ⬇ Broadcasting and Distribution ⬇ Film Festivals and Screenings ⬇ Digital Media and Innovation ⬇ Training and Talent Development ⬇ Policy and Regulation	Ministry of Culture and Sport, Ministry of Planning and Development, Ministry of Finance, Regional Bureaus for Culture, Heritage and Arts, Filmmakers
DESIGN and CREATIVE SERVICES - Fashion Design - Graphic Design - Interior Design - Landscape Design - Architectural Services - Advertising Services	⬇ Design and Innovation ⬇ Creative Industries and Entrepreneurship ⬇ Design Education and Training ⬇ Design Promotion and Exhibitions ⬇ Policy and Advocacy	Ministry of Culture and Sport, Ministry of Planning and Development, Ministry of Finance, Regional Bureaus for Culture, Heritage and Arts, Design Association

Figure 3. A Systematic Approach to Sampling Participants, Designed by the Researchers (2024), based on UNESCO's (2009) Framework.

challenges for regional participants, and selected participants being unavailable for field missions. By targeting participants based on their specific contributions and functions within the cultural ecosystem, a diverse and representative sample was curated, ensuring a holistic portrayal of the sector's dynamics and stakeholders. This systematic approach not only facilitated the identification of relevant participants but also provided a structured framework for engagement, enhancing the study's comprehensiveness and depth.

The framework is built upon the Culture Cycle model within the cultural sector, aiding in comprehension of the interconnections among various cultural processes. This model outlines the entirety of actions, engagements, and essential resources required for transforming concepts into cultural products and services, thereby reaching consumers, participants, or users (UNESCO, 2009). Additionally, the framework is explicitly designed to provide flexibility and adaptability at the national level, enabling consideration of diverse contexts. Due to variations in institutional arrangements, tracking allocated funds and investment information can be challenging. For instance, in Ethiopia, certain domains like media and natural

9.4. Data Collection Techniques

This study employed a combination of quantitative and qualitative data to ensure triangulation and enhance the reliability of findings. Qualitative data was collected through document review, Key Informant Interviews (KII), and Focus Group Discussions (FGDs) to assess the effectiveness of various processes used in analysing public funding and stakeholder mapping in the culture sector of Ethiopia. Interestingly, virtual FGDs were also conducted with regional culture experts. These discussions provided insight into public funding and investment in the culture sector. Furthermore, they facilitated the analysis and identification of key stakeholders in the culture sector. The interview guidelines for KII and FGDs were carefully designed to guide respondents and participants in providing essential information.

Additionally, quantitative data was also gathered from a variety of sources. This included thorough examination of government finance documents, official reports, publications from international organisations, and existing literature pertinent to the study. The quantitative assessment specifically targeted the comparison between budget allocations and actual expenditures at both federal and regional levels. This analysis covered the period from 2020/2021 to 2022/2023 (EFY 2013 to 2015), allowing for a comprehensive understanding of financial trends and patterns within the culture sector.

9.5. Procedure

After the kick-off meeting with the client, which assured the progress of the project, the research team prepared and translated the data collection tools into the Amharic language. This was done to ensure the understanding and accessibility of the tools. Before commencing data collection from respondents, a pilot study was conducted with three culture experts who were not part of the main study. This effort aimed to identify and correct any limitations beforehand. In this case, the pilot study helped in making minor modifications, such as merging two similar questions into one and adjusting the order of questions. Following these revisions, the research team endorsed the tools and prepared a request letter outlining the study's objectives and distributed it to all study participants. After obtaining their consent, interviews and FGDs were conducted in person, virtually, over the phone, and via email. The fact that stakeholder mapping and analysis entail a multi-layered process that often involves ongoing discussions with study participants, the research team facilitated ongoing discussions with interview participants via the Telegram app. These discussions helped to collaboratively assess and prioritise stakeholders. The discussions involved a group of eighteen individuals both from Addis Ababa and regional states. Meanwhile, document review was carried out concurrently with other data collection endeavours.
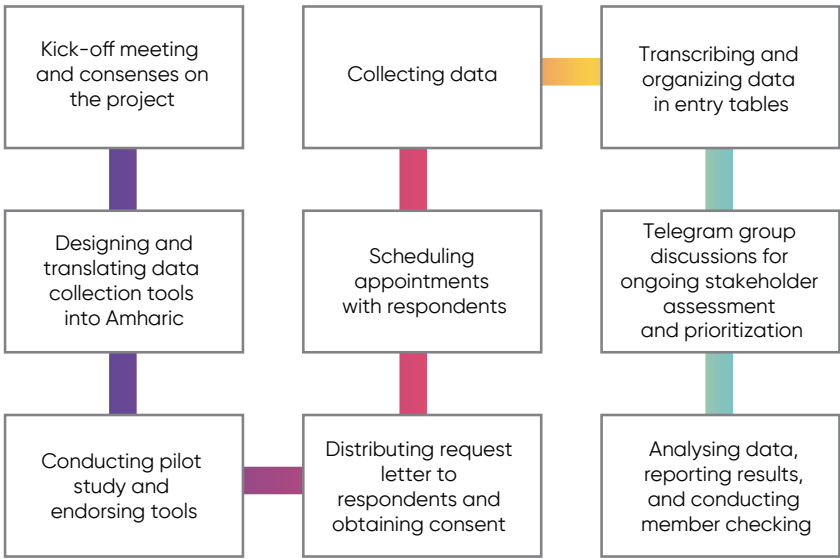

Figure 4. Trend of Public funding on Culture from 2020/2021–2022/2023 (EFY 2013–2015)

9.6. Document Review

An assessment checklist was developed to compile secondary data, examining the trends, distribution, and utilisation of the cultural budget and expenditures by both the federal and regional governments. This tool aimed to evaluate the government's commitment, determine the extent to which cultural expenditure was utilised, and analyse its distribution among other key budget items.

The study involved a comprehensive review of statistical data, and reports from the Ministry of Finance and Ministry of Culture and Sport of the Federal Republic of Ethiopia. This analysis was focused on understanding the budget allocation to the culture sector within the past three fiscal years 2020/2021-2022/2023 (EFY 2013-2015). By exploring this information, the research aimed to uncover underlying assumptions guiding budget allocations and ascertain the percentage of the allocated budget at the federal government level.

Additionally, government documents such as the culture and film policies of Ethiopia were reviewed to gain budgetary clues and identify some key stakeholders in the sector. Research and online resources were also used to get more evidence about the subject under study. In general, conducting a document review involved systematic steps to ensure a comprehensive and organised analysis.

9.7. Focus Group Discussion

To enhance the study's depth and breadth, a Focus Group Discussion (FGD) was held, gathering cultural experts from both the Ministry of Culture and Sport and regional Bureaus of Culture, Tourism, and Arts, fostering active engagement in the study. Although challenges arose in convening representatives from national arts associations due to scheduling conflicts, their invaluable participation in interviews and ongoing dialogue via a telegram group helped mitigate potential setbacks (see Appendix – J). The virtual discussion with regional bureau representatives yielded fruitful results, facilitating a dynamic exchange of ideas, perspectives, and experiences within the cultural sector. This interactive exchange provided a comprehensive understanding of challenges related to acute budget deficiencies and facilitated productive stakeholder identification and mapping within Ethiopia's diverse cultural landscape. Notably, while representatives from five regions and the federal ministry participated in the FGD, engagement from all regions was ensured through

interviews and continued participation in the telegram group discussion. Moreover, data saturation was attained as ongoing discussions and interviews were concluded, yielding no new insights.

9.8. Key Informant Interviews

To comprehend the trajectory of public funding and investment and identify key stakeholders within Ethiopia's culture sector, we conducted in-depth interviews with various participants. Building on UNESCO's classification framework for cultural domains and the subsequent assessment of roles within each domain, participants were selected using purposive sampling techniques from among the actors involved in these roles (refer to Section 10.3 for more details). These interviews involved experienced representatives from the Ministry of Finance, Ministry of Planning and Development, and Ministry of Culture and Sport. Additionally, discussions were held with representatives from cultural organisations, national arts associations as well as independent artists and researchers in academia.

In this study, a mixed-methods interview approach was employed to gather data from a diverse range of participants involved in the cultural sector. Participants included representatives from federal government, regional culture bureaus, associations, private entities, and independent artists. This mixed-methods interview approach combined the use of written interviews with follow-up phone calls or virtual meetings for clarification and elaboration. Initially, participants were provided with written interview questions, each accompanied by 'essential considerations'—points for the interviewee to consider while responding. This approach allowed for flexibility in accommodating participants' schedules and preferences while providing an opportunity for thoughtful reflection on their responses in light of relevant considerations. Subsequently, follow-up phone calls or virtual meetings were conducted to clarify any points of ambiguity, probe into specific areas of interest, and foster a deeper understanding of participants' perspectives. This approach facilitated a comprehensive exploration of the diverse viewpoints within the cultural sector, enhancing the richness and depth of the data collected. It also allowed for triangulation of data sources, strengthening the validity and reliability of the findings. Therefore, a combination of 38 Key Informant Interviews (KIIs) were conducted using face-to-face, telephone, virtual, and mail methods.

Table 2. List of Key Informant Interviews' Participants

No.	Participants		Number
1	**Ministry of Culture and Sport**		3
2	**Ministry of Tourism and Ethiopian Heritage Authority**		2
3	**Ministry of Planning and Development**		1
4	**Ministry of Finance Budget and Treasury sections**		2
5	**Regional Bureaus of Culture, Heritage, and Arts**		
	• Addis Ababa Culture, Tourism, and Arts Bureau		2
	• Afar Region		1
	• Amhara Region		1
	• Benishangul-Gumuz Region		1
	• Central Ethiopia Regional State		1
	• Dire Dawa (City)		1
	• Gambela Region		1
	• Harari Region		1
	• Oromiya Region		1
	• Sidama Region		1
	• Somali Region		1
	• South Ethiopia Regional State		1
	• South West Ethiopia Peoples' Region		1
	• Tigray region		1
6	**Cultural Organisations**	National Theatre	1
		National Archive and Library Agency	1
		National Museum	1
		Private Gallery	1
7	**National Arts Associations**	Filmmakers Association	2
		Writers Association	1
		Musician Association	1
		Theatrical Art rofessionals Association	1
		Ethiopian Visual Artists	1
8	**Independent Graphic Designer**		1
9	**Independent Artist**		2
10	**Experts in Academia (Addis Ababa University)**		2
	Total number of participants		**38**

9.9. Methods of Data Analysis

The analysis method involved assessing the legislative, judiciary, and executive bodies of the government system. Exploring the various ministerial mandates and relationships with the culture sector provided insights for analysing key stakeholders in public sectors at both the federal and regional level. Thematic analysis of document reviews and interviews highlighted the trends in financial resource allocation and roles of stakeholders in the culture sector. The data recorded through voice recorders and field notes were transcribed and translated into English. The transcription underwent a thorough verification process, including cross-referencing with voice recordings and field notes by the researchers. The transcribed data was carefully examined, identifying key categories and thematic frameworks that were colour-coded (see Appendix K). Triangulation of data from diverse sources was conducted to ensure the reliability of the information generated. Furthermore, member checking was implemented to validate whether the emerged themes aligned with participants' opinions.

For the quantitative analysis, descriptive statistics were employed to evaluate the trend, distribution,

and utilisation of the budget and expenditure on culture. Percentage and average were used to analyse and interpret the collected data. These strategies aimed to validate the interpretation of the data and enhanced confidence in the validity of the findings. The results were presented through narratives organised by thematic areas, incorporating quotes from respondents to illustrate key points. Additionally, figures, tables, and descriptions were employed to present the findings derived from both quantitative (secondary) and qualitative (primary and secondary) data.

9.10. Stakeholder Mapping and Analysis

A stakeholder is an individual, group, or organisation who may affect, be affected by, or perceive itself to be affected by a decision, activity, or outcome of a project. Stakeholders may include those who are actively involved in the project or whose interests may be positively or negatively affected by the execution or completion of the project (Project Management Institute, 2021). Stakeholder mapping involves visually organising all relevant stakeholders of a product, project, or idea on a single map. The primary advantage of a stakeholder map lies in providing a tabular or chart representation of individuals, organisations,

and other pertinent entities that can influence the project, along with understanding their connections in each phase of implementation. Hence, the consultant conducted a thorough and adaptable stakeholder analysis and mapping exercise to identify key stakeholders in the culture sector, public funding, and other relevant areas. This encompassed government organisations, NGOs, private companies (in the fashion, film, art, and other sectors) that may be affected.

To identify key stakeholders in the public sector, the consultant followed an important approach of examining the government's system. The three bodies—legislative, judiciary, and executive—were assessed from the perspective of their relationships with the culture sector. After assessing the roles of the preceding two bodies, the consultant thoroughly examined the executive branch, which encompasses diverse sectors. This endeavour started with listing all 22 ministries and analysing their relationships with the culture sector. This effort made clear that some stakeholders are closer to the culture sector than others (see Table 10). Additionally, the replicability of this approach helped to anticipate regional stakeholders.

This preliminary investigation also benefited from UNESCO's frameworks (UNESCO, 2009) for cultural statistics. Utilising UNESCO's cultural domains as a guide, coupled with the role assessment

Table 3. Template for Identifying Potential Stakeholders

Category of stakeholders	Stakeholders' name	Interests	Role and type of engagement
		• Cultural preservation • Economic gain • Community development • Education and research • Advocacy and social impact • Promotion and tourism • Media exposure	• Leading the process • Continuous engagement • Feedback • Early engagement • Launch meeting
Government and Regulatory Bodies	Ministry of Culture and Sport	• Shaping policies that prioritize and support cultural preservation and development at national level	• Decision-making • Shaping cultural policies, • Preservation of national identity, • Cultural diplomacy
	National Cultural Institutions	• Advocacy and social impact	• Economic opportunities, • Social cohesion, • Educational value, • Cultural preservation
	Regional Government Bureaus of Culture	• Shaping policies that prioritize and support cultural preservation and development at regional level	• Support for local cultural initiatives and events. • Heritage preservation efforts.
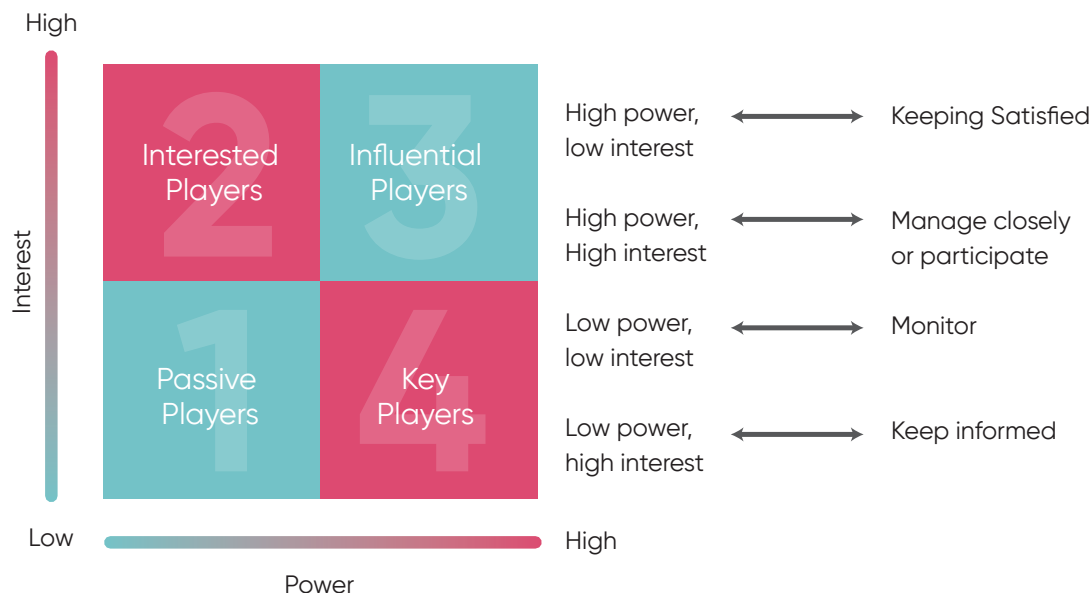
Figure 5. Power and Interest Matrix (Mendelow, 1991)

components identified within each domain by the research team, facilitated the identification of potential sample sources. In this context, an anticipated stakeholder review was conducted, drawing insights from literature, project documents, and other relevant sources.

The consultant utilised Mendelow's matrix (Mendelow, 1991) to thoroughly assess stakeholders' power and interest. Once stakeholders were identified, along with their defined roles, sphere of influence (power), and exhibited interest in the development of the sector, determining priorities became easier. The Power-Interest Matrix facilitated a more in-depth analysis by addressing aspects such as identifying interests in cultural activities, motivating and engaging stakeholders, and establishing key relationships among previously identified stakeholders.

9.11. Trustworthiness

Trustworthiness is an important aspect of qualitative research. It involves credibility, dependability, transferability, and confirmability (Gray, 2004), as well as triangulation of the data and a trail of audit (Maykut & Morehouse, 1994). It, therefore, deals with the consistency of measures to ensure the reliability of qualitative research. Improving the credibility of research and avoiding potential bias require some techniques. In this study, the use of diverse methods of data collection was considered a measure to enhance credibility. Employing individual interviews, focus group

discussions, and document review was assumed to improve the quality of the data and credibility of the research. It was also believed that involving diverse groups of participants from all domains of culture and different organisations, such as public, private, NGOs, associations, academia, independent professionals as well as from the federal and regional governments, would ensure the richness of the information and increase the validity of the research. Furthermore, member checking was used to affirm whether participants' opinions were interpreted and understood the way they meant them, which is a highly relevant method to prove responses are taken accurately (Carlson, 2010).

9.12. Ethical Issues

In this study, the ethical issues that all social research involves were carefully applied. Participants' rights were safeguarded based on ethical guidelines. No participant was coerced to participate in this study. Besides, participants were well aware of their freedom to decline to participate in and discontinue participation in the study without providing any reason to the researcher.

Consent was diligently sought from participants prior to the study's commencement, ensuring transparency and respect for their autonomy. Confidentiality was rigorously maintained to safeguard participants' privacy and trust. Moreover, measures were taken to mitigate any potential adverse effects on participants, ensuring that the study upheld the principle of doing no harm.

10. FINDINGS FROM THE BASELINE STUDY ON PUBLIC FUNDING

10.1. Scope and Context

This research focuses on the public budget and expenditure of cultural sector public institutions at federal, and regional levels. The Ministry of Culture and Sport is the primary authority responsible for allocating funds to cultural programs and activities. It plays a crucial role in sustaining and investing in the development of the cultural sector through various programs. This investment could sometimes turn off track, as national projects may be conceived and implemented by authorities other than the Ministry of Culture and Tourism.

A multi Billion Birr cultural initiatives spearheaded by the Prime Minister's Office, such as the establishment of the 4.6 Birr Billion 'Adwa Zero Km museum project (reporter, 2024), a 1.1 Billion Birr Abrehot Library (ENA, 2024) and Science Museum also have similar 1.1 Billion Birr that serve as indicators of high-level commitment. Although significant amount of money dedicated for these high value projects, there is lack of readily available and official financial records associated with these initiatives, there is also a disengagement of the ministry or bureau leading the culture sector in both the project constructions and administrative operations after completion, presenting some informational gaps within the culture sector. Despite their significant potential for fostering the development of the cultural sector, these initiatives are hindered by such issues.

Given the significance of understanding budget allocations and expenditures for cultural initiatives, this study utilised data from the Ministry of Finance and the Ministry of Culture and Sport as primary sources. By analysing these budgetary allocations and expenditure figures, it was aimed to gain insights into the distribution, trends, and allocation of funds within the cultural sector.

The data utilised in this analysis consisted of budgetary allocations and expenditure figures from relevant institutions within the cultural sector spanning the Ethiopian Fiscal years from 2013 to 2015 (2020/2021 to 2022/2023 GC). It's important to note that due to organisational restructuring, the names of ministries may have varied across the fiscal years under examination. The analysis was conducted using the datasets provided below to identify trends and distribution patterns in public funding within the cultural sector.

Data Sources:

i. Budget and Expenditure for the years 2020/2021-2022/2023 (EFY 2013-2015) from the Ministry of Culture and Sport, and other relevant bodies (such as the Ethiopian Heritage Authority), categorised by Program and Activities, including sources such as Treasury, Revenue, and Assistance.

ii. Budget and Expenditure for the years 2020/2021-2022/2023 (EFY 2013-2015) from the Ministry of Finance pertaining to Culture-related Programs and Activities, also categorised by sources like Treasury, Revenue, and Assistance.

iii. Relevant Documents obtained from the Ministry of Culture and Sport, along with any external funding sources, detailing assistance provided during 2020/2021-2022/2023 (EFY 2013-2015), including donor names, financial details, and the specific programs they supported.

iv. Triangulation involved gathering information from key informant interviews conducted with representatives from the Ministry of Finance, regional finance bureaus, and other key informants.

v. Related documents that provide evidence to substantiate the results.

10.2. Overview of Public Funding 2020/2021-2022/2023 (EFY 2013-2015)

For more than a decade, the government of Ethiopia has actively pursued economic growth, a pursuit marked by consecutive development plans (GTP-I, GTP-II, and the 10-year perspective plan). To fund these development initiatives, the government has consistently demonstrated its commitment to allocating budgets to key sectors that play a paramount role in driving the country's economic growth and development.

The financing of these development plans and projects relies on various sources, both internal and external, with domestic resource mobilisation being considered a dependable focus of the government at the time. The budget allocation primarily prioritised sectors aimed at fostering social and economic development. In previous years, key sectors such as health, infrastructure, agriculture, water, and education—targeting poverty alleviation—accounted for more than half of the federal budget. However, the current allocation of funds seems to be shifting priorities due to conflicts and security concerns in various regions of the country.

Regions also adhered to the poverty-oriented policy in allocating budgets for the mentioned basic services. The cultural sector stands out as a crucial area that the government is committed to supporting through financing and various schemes. Both federal and regional governments allocate budgets for the cultural sector, at the ministerial (program level) at the federal level and at the sector office level in regions.

Despite the commitment of both the federal and regional governments to finance this sector, literature and key stakeholders alike assert that the focus on the cultural sector, given its paramount importance, is undermined. They highlight significant indicators such as low budget allocations and minimal policy support for private sectors involved in cultural development. This argument necessitates evidence regarding the extent of government contributions, specifically in terms of the increasing trend and share of the cultural sector budget compared to the total national, federal, and regional budgets.

The implementation of the AU decision for Member States to allocate at least 1% of the national budget to the arts, culture, and heritage by 2030 indicates a need for increased public commitment in terms of funding. This commitment is pivotal for achieving the outlined objectives and for enhancing the sector's contribution to economic growth and development. Hence, this assessment includes an examination of the trend and share of the public budget allocated to the cultural sector relative to the entire budget, serving as the baseline for understanding the current situation. The data utilised spans fiscal years 2020/2021-2022/2023 (EFY 2013–2015) and covers both federal and regional budgets and expenditures, providing insights into the sector's budget utilisation rate.

10.3. Budget Approval Process in Brief

Budgeting helps as a multifaceted instrument of economic policy, encompassing various functions and contributing to social and economic development of the country. Firstly, from a policy perspective, it signifies the direction of the economy and articulates intentions concerning the utilisation of community resources. Operationally, it plays a pivotal role in setting national growth and investment objectives, detailing resource allocation among consumption, transfer, and investment outlays, as well as among different sectors.

Secondly, a primary function of the budget is to foster macroeconomic balance within the economy. Policy decisions in this realm involve specifying the level of growth that aligns with employment, price stability, and equilibrium in the external sector. The economics of budgeting necessitate careful consideration of revenue, expenditure, and monetary policies. It is imperative to allocate available revenues among various uses in a manner that maximises benefits. Managing total revenues involves ensuring an equitable distribution of the tax burden while minimising adverse effects on the economy. The budget must aim to balance the social benefits of expenditure with the social cost of withdrawing resources from the private sector. Financing the budget deficit should align with goals of growth and price stability, and coordination with monetary policy is essential. In developing countries, this entails a meticulous evaluation of foreign aid and external borrowing.

Thirdly, given the recent emphasis on redistributing resources in an egalitarian manner, the budget serves as a vehicle for reducing inequalities. It is crucial to continuously assess the roles of taxation and expenditure programs, along with the distributional effects they entail. Distributional goals are pursued through various instruments, with the budget being a significant one.

Fourthly, the budget should be structured to enable a prompt and meaningful assessment of its impact on the national economy as a whole. It should facilitate determining the government's share in national income and the extent to which growth and associated government objectives are realised through the budget. In recent years, there have been significant advancements in comprehending the relationship between the budget and the economy, as well as their reciprocal impact. This understanding includes the acknowledgment that economic policy changes require time to take effect.

In contemporary perspectives, the budget is not solely perceived within the confines of a single year (although legally it remains so), but rather within a multi-year framework. It is increasingly regarded as an annual component of a medium-term plan. The structuring of the budget is also anticipated to meet several institutional prerequisites, which, albeit not exhaustive, reflect the intricacies of economic management tasks. The budget must establish a significant correlation with the development plan, aid the central bank in evaluating its influence on credit and financial institutions, and, on a narrower scale, streamline government management of cash balances and debt.

The functions outlined above are translated into tangible policies within the budgetary process. Government revenues and expenditures are deliberated upon, endorsed, and executed concurrently with a multitude of other decisions. This process entails the generation, dissemination, and utilisation of vast amounts of diverse information. Over the years, the budgetary process has evolved to accommodate these tasks. Hence, when delineating the budget process, caution is warranted in categorising it as a singular stage of budget development.

In an ideal sense, reflecting the cumulative experience of the years, the budgetary process

can be described as one where there is first an establishment of goals in the light of available data and recognition of economic, political, and administrative constraints. The next stage consists of the development of plans and programs for short, medium, and long terms. This stage involves looking ahead at issues and alternatives. More specifically, it involves the preparation of projects with sizable outlays. Experience indicates that, on average, the identification, preparation, and selection of projects, as well as determination of their financing, take up to a decade.

This consideration alone requires organised forecasting. The formulation of a development plan is followed by the annual budgeting or the allocation of resources. The implementation of the budget involves the ongoing recognition of new issues and reallocation of resources. The final stage is the appraisal and evaluation of the implemented budget for accountability and, more significantly, as feedback for the formulation of new goals. Each stage leads to the next, facilitating decision making on the policy, accountability, and management aspects of the budget. At each stage, there are a number of issues. But before considering the specific operational issues, it is appropriate to raise the question of how public expenditures are determined and to review the body of theoretical literature available.

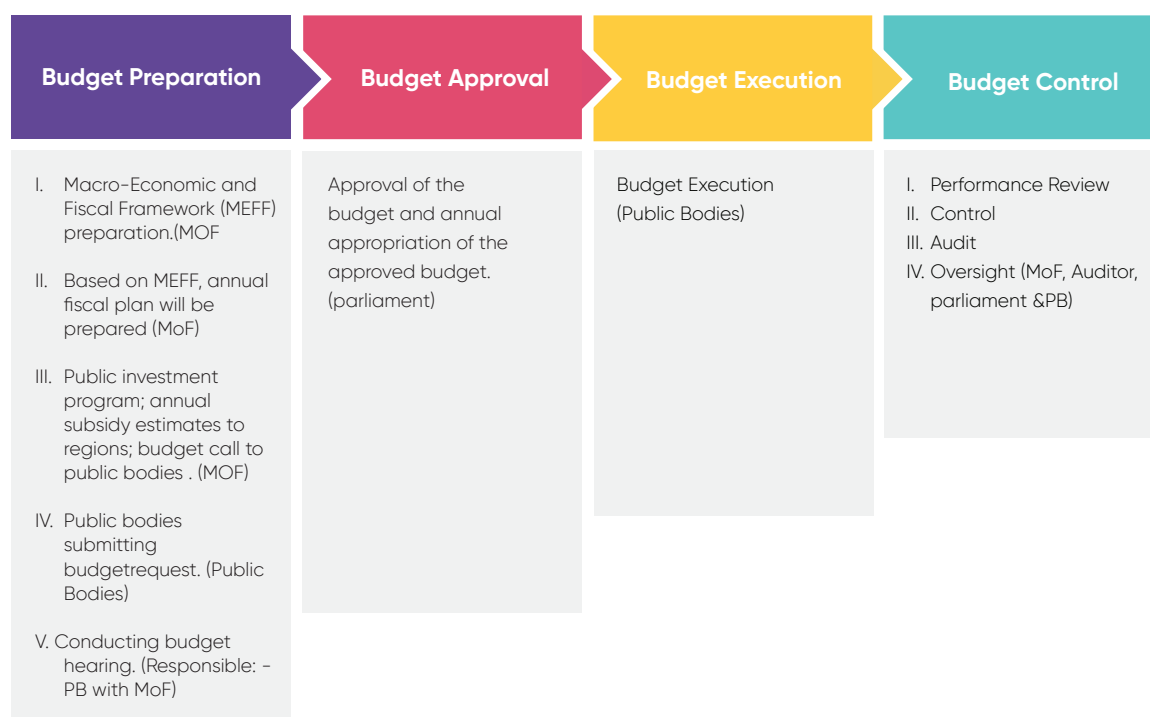| Budget Preparation	Budget Approval	Budget Execution	Budget Control
I. Macro-Economic and Fiscal Framework (MEFF) preparation.(MOF II. Based on MEFF, annual fiscal plan will be prepared (MoF) III. Public investment program; annual subsidy estimates to regions; budget call to public bodies . (MOF) IV. Public bodies submitting budgetrequest. (Public Bodies) V. Conducting budget hearing. (Responsible: - PB with MoF)	Approval of the budget and annual appropriation of the approved budget. (parliament)	Budget Execution (Public Bodies)	I. Performance Review II. Control III. Audit IV. Oversight (MoF, Auditor, parliament &PB)

Figure 6. Phases of the Budgetary Cycle
Source: Ministry of Finance; Citizen's Budget for EFY (2015)

The federal government, through the Ministry of Finance, will call upon or require public bodies or budgetary institutions to prepare and submit program budgets based on the prescribed budget ceiling. These budgetary institutions will then proceed to prepare and submit the Program Budget to the Ministry of Finance. Subsequently, budget hearings will be conducted, during which high-ranking government officials will be invited to present the budget process of each public body.

The budget undergoes adjustments based on justifications before it is approved by parliament. The prepared budget amount is based on the budget sources. Major sources include internal sources such as taxes and retained revenue, and external sources like assistance and loans. The adjusted budget is categorised into three major components: recurrent, allocated for salaries and operational expenses; capital, allocated for development projects; and regional subsidies disbursed to regions based on a formula developed by the House of Federation.

To summarise, the federal-level budget preparation process consists of four major stages: budget preparation, budget approval, budget execution, and budget control. The following flowchart offers a succinct overview of these stages in the budget process.

10.4. Distribution and Trend of Public Funding for Culture

10.4.1. Federal level

The Federal Government allocates a significant portion of the budget to budgetary institutions and subsidies regions (excluding Addis Ababa City Administration). Additionally, the federal budget finances national projects and mega projects implemented in regions, making the federal budget substantially larger than the combined budgets of all regions and city administrations. Moreover, the federal government has the mandate to represent

Table 4. The 2020/2021 (EFY 2013) EFY Federal Budget and Expenditure on the Culture Sector

2020/2021 (EFY 2013)	Approved	Adjusted	Actual	Utilization Actual over Adjusted
Admin	83,916,200.00	87,778,412.97	58,672,660.75	
Archive and Library	222,613,000.00	233,253,088.00	191,132,419.23	
Heritage	112,402,100.00	112,402,100.00	51,494,926.35	
Wildlife	137,278,500.00	188,366,471.76	163,977,098.54	
Theatre	46,644,280.00	52,450,414.52	42,470,367.16	
Total Culture Funding	**602,854,080.00**	**674,250,487.25**	**507,747,472.03**	**75.3**
Total Federal Budget	**475,820,984,939.08**	**526,204,030,690.84**	**352,345,768,371.85**	**66.9**
%Share	**0.127%**	**0.128%**	**0.144%**	

Source: Ministry of Finance IBEX System (2013)

Table 5. The 2021/2022 (EFY 2014) Federal Budget and Expenditure on the Culture Sector

2021/2022 (EFY 2014)	Approved	Adjusted	Actual	Utilization Actual over Adjusted
Admin	93,667,000.00	133,999,771.16	93,622,254.36	
Archive and Library	228,145,702.00	241,825,492.83	222,076,500.24	
Heritage	134,879,890.00	134,879,890.00	128,812,195.35	
Wildlife	148,525,540.00	210,746,230.64	196,239,227.21	
Theatre	56,728,030.00	68,955,505.85	55,404,040.81	
Total Culture Funding	**661,946,162.00**	**790,406,890.48**	**696,154,217.97**	**80.07**
Total Federal Budget	**561,673,150,343.20**	**697,979,487,850.32**	**631,418,859,319.39**	**90.4**
%Share	**0.118%**	**0.113%**	**0.110%**	

Source: Ministry of Finance IBEX System (2014)

Table 6. The 2022/2023 (EFY 2015) Federal Budget and Expenditure on the Culture Sector

2022/2023 (EFY 2015)	Budget			Utilization
	Approved	Adjusted	Expenditure	
Admin	62,977,000.00	100,895,380.00	90,11,000.72	
Archive and Library	235,174,725.00	235,174,725.00	197,038,579.33	
Heritage	164,212,000.00	170,712,000.00	78,453,000.01	
Wildlife	151,700,119.00	184,726,085.84	168,443,034.85	
Theatre	50,031,080.00	65,201,944.76	61,331,332.20	
Total Culture Funding	**664,094,924.00**	**756,710,135.60**	**595,576,947.11**	**78.7**
Total Federal Budget	786,610,000,000.00	864,292,810,959.3	720,169,176,418.71	**83.3**
%Share	**0.0847%**	**0.0876%**	**0.0827%**	

Source: Ministry of Finance IBEX System (2015)

Table 7. Summary of Public Funding on Culture from 2020/2021-2022/2023 (EFY 2013–2015)

Fiscal Year	Funding	Approved	Adjusted	Expenditure
2020/2021 (EFY 2013)	Total Culture Funding	602,854,080.00	674,250,487.25	507,747,472.03
2021/2022 (EFY 2014)	Total Culture Funding	661,946,162.00	790,406,890.48	696,154,217.97
2022/2023 (EFY 2015)	Total Culture Funding	664,094,924.00	756,710,135.60	595,576,947.11
2020/2021 (EFY 2013)	%Share	0.127%	0.128%	0.144%
2021/2022 (EFY 2014)	%Share	0.118%	0.113%	0.110%
2022/2023 (EFY 2015)	%Share	0.0847%	0.0876%	0.0827%

Source: Ministry of Finance IBEX System

the country and to commit to receiving assistance and loans, which are major sources of the nation's expenditure.

Furthermore, the federal government is committed to allocating a budget for the cultural sector, encompassing important programs such as archives, libraries, heritage conservation, and more. However, the share of the cultural sector budget to the total federal budget remains relatively low. As seen in the table below, the share of the culture sector budget stood at 0.127%, 0.118%, and 0.144% in the fiscal years 2020/2021 (EFY 2013), 2021/2022 (EFY 2014), and 2022/2023 (EFY 2015), respectively. This indicates that the share has consistently remained below 1%.

In 2022, general government expenditure across EU countries on cultural services represented 0.9% of all general government expenditure. Despite a decreasing trend in cultural expenditure, the spending share on cultural services in OECD countries remained at 1.2% of total spending (OECD, 2022). While this context and comparison may not directly apply to Ethiopia, it is essential to consider

the potential cultural values Ethiopia possesses and its contribution to the broader realms of economic and social development.

In the fiscal year 2020/2021 (EFY 2013), the approved budget for the culture sector represented a mere 0.127% of the total federal approved budget. Following adjustments, this share experienced a marginal increase to 0.128%, while the actual expenditure for cultural initiatives amounted to 0.144% of the total amount spent. This clear disparity underscores the profound underfunding of the culture sector, with allocations falling far below 1% of the national budget.

In 2021/2022 (EFY 2014), the approved budget for the culture sector constituted a mere 0.118% of the federal budget, with the adjusted budget share slightly decreasing to 0.113% of the national budget. Additionally, the actual expenditure for cultural initiatives amounted to only 0.11% of the federal budget. These figures underscore the limited allocation of funds to the culture sector,
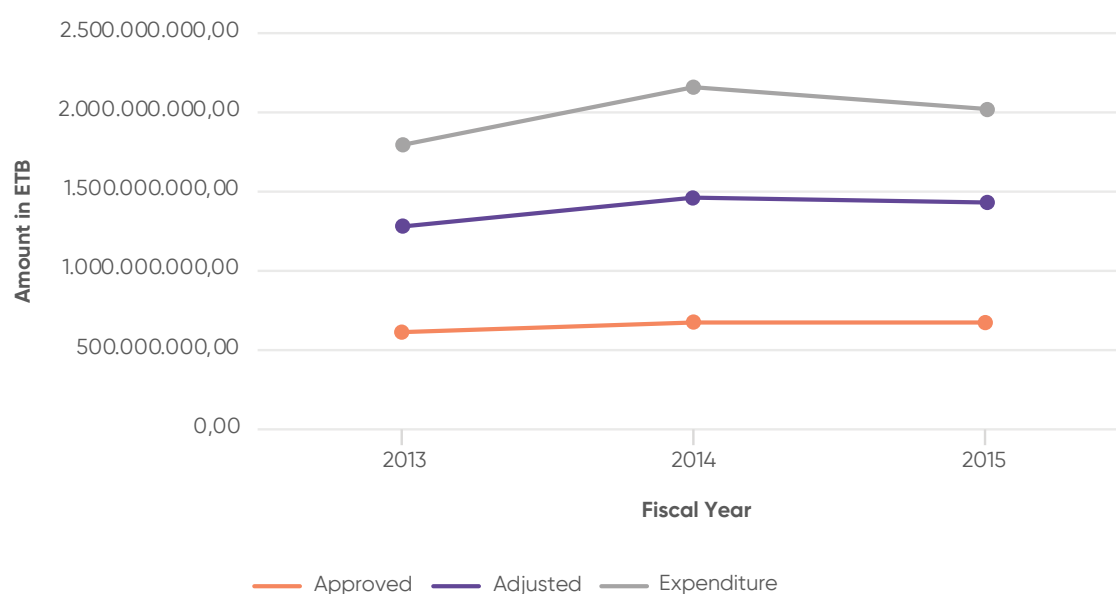
Figure 7. Trend of Public funding on Culture from 2020/2021–2022/2023 (EFY 2013–2015)

emphasising the need for increased investment to make a more substantial impact.

As indicated in Table 6, the share of approved, adjusted, and actual expenditure in the 2022/2023 (EFY 2015) fiscal year stood at 0.0847%, 0.0876%, and 0.0827%, respectively. Similarly, the share of the culture budget at the federal level remains very low, especially when considering Ethiopia's commitment pledged at the AU to increase the culture budget to at least 1% by 2030. In 2022/2023 (EFY 2015), the approved budget for the culture sector showed a slight increase compared to previous fiscal years, while the adjusted budget remained below that of the previous fiscal year.

As depicted in Table 7 above, the share of the approved budget for the culture sector has declined over time, decreasing from 0.127% to 0.0847%, while the total federal government budget has witnessed an increase. The share of the adjusted culture budget has similarly declined in the 2022/2023 (EFY 2015) fiscal year compared to previous years under assessment.

As illustrated in Figure 7, the allocation of public budget to the culture sector has generally been on the rise, with the exception of the 2022/2023 (EFY 2015) fiscal year, which experienced a decline compared to the preceding year, 2021/2022 (EFY 2014). Despite the government's efforts to

mobilise funds for various development projects, the overall increase can be viewed in a positive light. However, significant disparities become evident when considering the impact of rising inflation and calculating the sector's share of the federal budget.

The allocation of budget to public bodies has been influenced by several factors. Key considerations include the development policies pursued by the nation, prioritised sectors outlined in the national development plan, prevailing economic conditions, responses to emergencies, persuasive capacity, international commitments, performance in expenditure, and numerous other factors.

In general, the federal government has shown a focus on the culture sector, which is administered at the ministerial level. However, the budget allocated for the culture sector from 2020/2021 to 2022/2023 (EFY 2013 to 2015) remains consistently around 0.1%, falling short of the commitment Ethiopia made at the AU to increase it to at least 1% of the total budget, by 2030. Culture and sport sector compete each year with over 170 budgetary institutions, including the health sector, which the country pledged to raise to 15% as per the Abuja declaration, 2001, for budget allocations.

Furthermore, the federal government has been actively engaging in cultural initiatives across various regions, allocating a significant amount

of the budget to restore, conserve, or preserve cultural heritages and undertake other related activities. Nationally, the conservation of cultural heritage and related research is the responsibility of the federal government, which finances these activities through the federal budget. This underscores the federal government's commitment to cultural heritage conservation and related endeavours across the regions. Additionally, the federal government is responsible for the preservation and management of cultural heritages registered by UNESCO.

The budget allocation process in Ethiopia follows an incremental nature, with all sectors registering proportional increases primarily determined by budget pillars which have positive contributions to the gradual and sustainable realisation of 1% budget for culture sector from total budget. Over time, both the federal government's budget and those of its sectors have been increasing proportionally. The factors determining budget allocation primarily arise from the national development plan, presently the 10-year perspective plan, which prioritises essential sectors. These priority sectors, including pro-poor sectors, absorb a substantial portion of the budget allocated by the federal government. Despite this, there was a 9.8% increase in the amount allocated to the cultural sector in 2021/2022 (EFY 2014) compared to 2020/2021 (EFY 2013), along with a 0.45% increase from 2021/2022 to 2022/2023 (EFY 2014

to 2015) fiscal year, indicating a consistent upward trend over time despite variations in the amounts allocated.

Moreover, culture and tourism have emerged as priority economic sectors that have received due focus in the 10-year perspective plan. The objectives outlined for the culture and tourism sector in this plan encompass a wide range of initiatives, including the promotion of diverse languages and cultures, the preservation of natural and cultural heritage sites, the provision of archival and library services, as well as the facilitation of research and conservation efforts focused on cultural heritage. These objectives are meticulously outlined and underscored. Consequently, the cultural sector assumes a pivotal role within the national development plan, crucial for the realisation of its overarching goals and objectives, thus warranting sufficient financial support. Priority serves as a significant justification in the budgetary process to secure the anticipated budget allocation.

Notably, when assessing financial performance, it becomes evident that there is still a significant deficit in the effective utilisation of resources. While the allocation remains inadequate, the challenge lies in the utilisation, underscoring the necessity to address this issue. This is particularly significant because, as demonstrated by a senior budget expert at the Ministry of Finance, financial performance is one of the factors influencing budget allocation
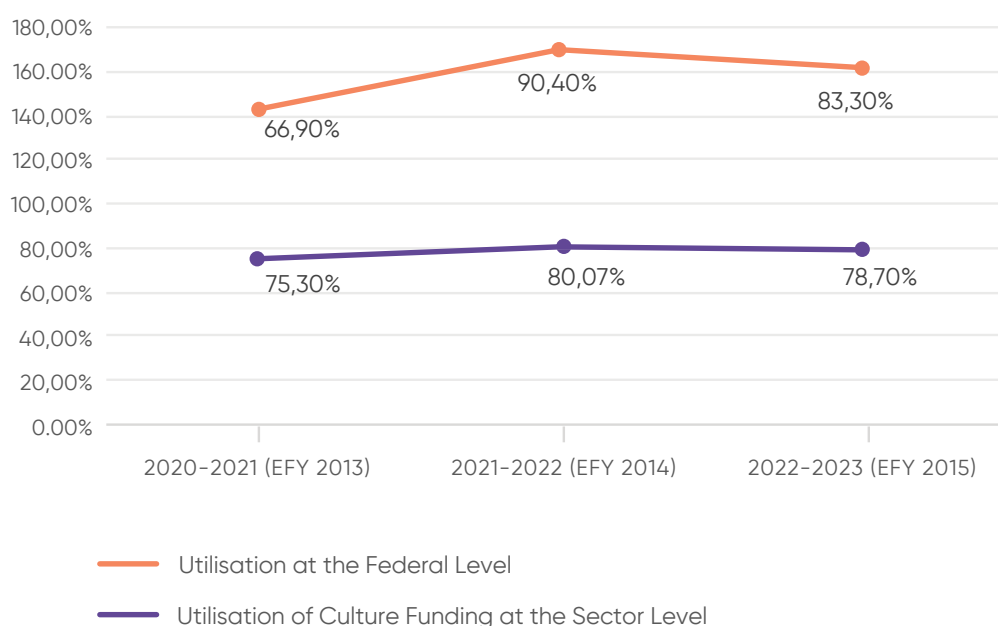

Figure 8. Trend in Public Expenditure at the Federal and Culture Sector Levels

decisions. Furthermore, the same source noted that meeting the requirement of utilising over 90% of the allocated budget in the fiscal year serves to further substantiate the justification for the budget increment. As illustrated in Figure 8 below, the utilisation of funding for the cultural sector stood at 75.3%, 80.07%, and 78.7% in 2020/2021, 2021/2022, and 2022/2023 (EFY 2013, 2014, and 2015) respectively. At the federal level, utilisation rates amounted to 66.90%, 90.40%, and 83.30% during the same fiscal years. The average utilisation rate across the sector and federal levels for the three fiscal years was 78.02% and 80.2% respectively. This indicates that the shortfall cannot solely be attributed to funding inadequacies but also to inefficiencies in resource utilisation, resulting in more than 20% of the allocated budget remaining unutilized.

Therefore, improving resource utilisation not only ensures that allocated funds are utilised efficiently but also increases the likelihood of receiving adequate budget allocations in the future. Additionally, effective resource utilisation contributes to the overall success of projects and initiatives, leading to better outcomes and greater impact on the sector. Thus, addressing the gap in resource utilisation is essential for maximising the effectiveness and efficiency of public expenditure and achieving the desired development objectives.

In this regard, a senior budget expert at the Ministry of Finance explained that multiple factors are taken into consideration when determining the budget allocation for a public body. Physical performance is another criterion considered in the budget allocation process, as the federal government budget is allocated according to programs and results set by the public body, which also aims to realise program objectives.

The key informant also highlighted that the Ministry of Finance is not aware of the 1% commitment signed in the AU, indicating that awareness sessions should have been conducted for MoF authorities and concerned experts. He further added that the respective institutions have not raised the campaign to justify the budget during the hearing process thus far, which could influence the budget allocation for the sector. Strong justification during the budget hearing process, convincing the MoF about the program budget, is crucial. In general, it should be noted that following an appropriate and clear budget process, along with strong justification during the hearing session and awareness creation about the 1% campaign, can influence the budget allocation.

10.4.2. Regional Budget and Expenditure on Culture

The regional governments have their regional councils, which approve the budget allocated by regional finance bureaus. The budget sources primarily consist of retained revenue and taxes collected based on the region's capacity. Additionally, the regions receive subsidies from the federal government, allocated through the House of Federation using a formula known as "Kemer" (ቀመር).

All regions utilise line item budgeting, which differs from the federal government's approach of program budgeting, where budget allocation is based on programs and results. In contrast, regions use line item budgeting to allocate budget based on cost/budget items. However, both the federal government and regions use similar natural accounts for administrative and general services (100), economic services and development (200), social development (300), and 400 for various disbursements. The regional budget is divided into recurrent and capital categories.

Moreover, the description of the budget allocated for the culture sector varies from one region to another. In most regions, it falls under the purview of the youth and sports office, while in a few regions, it is referred to as culture and tourism. According to the findings from the review of regional account reports, the budget allocated for the culture sector is often difficult to identify or separate, except in a few regional states such as Oromia. The region has given due attention to the Oromo Cultural Centre and Oromo Research Institute, for which a significant budget allocation in millions of Birr has been made.

The Benishangul-Gumuz region also provides a clear budget description and allocations under the Culture and Tourism Office. This includes budget allocations for various projects such as history, culture, language, tourism, heritage studies, as well as for the establishment of cultural teams, festivals, and park development. These allocations are specifically designated for culture-related activities.

The Addis Ababa City Administration allocates a budget under the Culture and Sport sector, which is administered by both the Youth and Sports Office and the Culture, Arts & Tourism Bureau. Although the budget is clearly allocated for the Culture, Arts & Tourism Bureau, it may not always be specifically distinguished for culture sector activities.

Table 8. Review of Regional States' Budget Structure of Public Funding for Culture from 2020/2021-2022/2023 (EFY 2013-2015)

Regions	Visibility of Budget for Culture	Implementing Office
Amhara	Invisible	Youth and Sport Bureau
Oromia	Visible	Culture & Tourism Bureau
Tigray	Invisible	Culture & Tourism Bureau
SNNP	Invisible	Youth and Sport Bureau
Gambela	Invisible	Culture and Tourism Bureau
Benishangul-Gumuz	Visible	Youth and Sport Bureau
Addis Ababa	Visible	Culture, Arts & Tourism Bureau
Afar	Invisible	Youth and Sport Affairs Bureau
Somali	Invisible	Youth and Sport Affair Bureau
Dire Dawa	Invisible	Youth and Sport Affairs Bureau
Harari	Visible	Culture and Tourism Bureau
Sidama	Invisible	Youth and Sport Affairs Bureau

Source: Ministry of Finance

The remaining regions often lack a visible budget item and description for cultural activities, with the majority of the budget allocated to the Youth & Social Affairs Office or the Youth and Sports Office. In many cases, the restoration of cultural heritages recognized by UNESCO is the responsibility of the federal government, using treasury funds or assistance budgets. This allocation pattern may justify the relatively lower focus some regions place on the culture sector in their budgets. The following checklist is provided to assess the position of regions regarding culture spending and budget structure.

As depicted in Table 8 above, many regions lack a clear delineation of expenditure specifically allocated to the culture sector in their reports. While the Youth and Sport offices typically have budgets designated for sports activities or the construction of stadiums and other sports facilities, allocations for cultural activities are often not discernible in most regions. Therefore, the absence of clearly defined and appropriately represented cultural sectors in terms of institutions, programs, budgets, and financing poses significant challenges in accessing information regarding the allocation of budget and expenditure performance for the sector.

Exceptions in this regard include Harari, Benishangul-Gumuz, Addis Ababa, and Oromia, where expenditure reports indicate that budgets are allocated and utilised for certain cultural activities. Notably, the Tigray Region stands out as an exception due to the conflict during the fiscal period under consideration, resulting in the unavailability of expenditure reports.

The preservation of cultural heritages stands as a significant program, alongside research and development activities. Numerous cultural heritages adorn various regions, including the Addis Ababa City Administration. However, these regions frequently suffer from inadequate budget allocations for the safeguarding of these invaluable assets, while the federal government bears the responsibility for conserving UNESCO-registered heritages, with oversight provided by the Ethiopian Heritage Authority.

10.5. Challenges and Strategies in Cultural Funding and Investment

This section provides a qualitative analysis of data collected from key informant interviews and focus group discussions (FGDs) regarding the challenges associated with public funding practices for cultural initiatives. Additionally, it presents the current dilemmas in public investment in culture and suggests strategies for addressing these challenges.

10.5.1. Dilemmas in Public Funding for Culture

Budget allocation is intricately tied to governmental priorities, often prioritising sectors considered basic or poverty-oriented, such as health, infrastructure, water, education, and agriculture. In examining the determinants of budget allocation, disparities in awareness were apparent between participants from the culture sector and the finance sector. While most participants from the culture sector assert that allocation is solely determined by the previous year's budget performance, participants from the finance sector introduce additional considerations. These include the priority assigned to the sector in the national development plan, justifications made during the budget hearing process, and other pillars of budget allocation. However, the latter didn't leave out the impact of poor budget performance on the subsequent year's allocation.

Another insightful perspective was provided by a participant from the heritage authority, who approached the issue sensitively, noting, *"The low budget allocation is due to the absence of Sustainable Funding Models, common in heritage conservation initiatives relying on one-time grants or project-based funding, hindering sustainable long-term financing"* (P5). According to him, the absence of dedicated funding mechanisms or sustainable revenue streams can hinder the continuity and effectiveness of cultural resources.

Similarly, the lack of suitable financial instruments, like loans or investments, and the absence of proper representation of the culture sector in regional governments, coupled with frequent restructuring of government institutions, were reported to hinder the sector's ability to fully utilise its allocated budget. Additionally, participants expressed concerns about the access to technology or infrastructure, insufficiency of human resources, and governance and management hindering the effective utilisation of limited resources for essential developmental activities.

The results revealed that the strategic plans of the cultural sector often exhibit poor quality, either due to challenges in measurement or being overshadowed by less significant issues. These recurring trends have garnered agreement among some participants, with one individual from the regional culture bureau highlighting the challenge of allocating funds effectively. He lamented a lack of meaningful planning and the rush to expend even meagre budgets by the end of the fiscal year. Similarly, another participant emphasised that the

issue extends beyond mere funding shortages, citing a deficiency in managing available resources. However, a unanimous viewpoint among all study participants is the inadequacy of government budget allocations to the cultural sector.

There's a prevailing sentiment that budget allocations fail to recognize the inherent value and potential of the cultural sector, resulting in it receiving the lowest funding among social affairs sectors. This discrepancy is largely attributed to decision-makers' limited understanding of the sector's significance. To tackle this issue, participants advocate for decision-makers to develop a deeper understanding of the sector, acknowledging its long-term benefits and impacts that may not always be immediately apparent. Participants emphasised the legal and sectoral evidence supporting the need for an increase in the budget. They pointed out the significance of various factors, including international human rights provisions, constitutional mandates, insufficient cultural infrastructure, the sector's potential for generational advancement, poverty alleviation, foreign exchange generation, educational enhancement, scientific development, peace promotion, and fostering creativity. Moreover, they stressed the importance of recognizing the non-economic or intangible contributions of culture alongside economic metrics to ensure sustainability.

10.5.2. Supplanted Investment as a Challenge

Regarding public investment, regions excluding Amhara and South Ethiopia, as well as the Dire Dawa City Administration—reporting construction and renovation projects for museums and libraries, alongside technical and material assistance—did not report comparable investments. Even in regions where investments were reported, a significant deficit in key cultural infrastructures remained apparent. A participant highlighted this shortfall, stating, *'Efforts towards establishing, organising, and activating cultural infrastructures like theatres, language academies, and craft centres have barely begun, primarily due to financial constraints'* (P10).

In the process of gathering data, many participants expressed concerns regarding cultural investments that may be overlooked due to their implementation by other public sectors, without the involvement or knowledge of cultural authorities. These investments are planned, executed, and reported by seemingly unrelated sectors, leaving them overshadowed and unrecognised

within the cultural landscape. As one partici-
pant aptly stated, *"Consider the Adwa Museum,
Science Museum and Abrupt [Enlightenment]
Library, for instance. While they represent intriguing
cultural investments by the government, their con-
nection with cultural institutions remains ambigu-
ous, as far as I am aware"* (P2).

The recently inaugurated thirteen-story building,
housing the National Archive and Library Agency,
along with other ongoing substantial investments
such as the Ethiopian National Theatre and craft
centre, stands as significant public investments
evident at the federal level. However, the issue lies
in the fact that some national projects are typi-
cally overseen by sectors other than culture. This
makes it challenging not only to access relevant
information, such as investment costs, but also
subsequent statistical data that determine cultur-
al participation and consumption, among other
factors. Furthermore, as demonstrated above,
there appears to be a notable absence of similar
investments at the regional level, raising ques-
tions about the equitable distribution of resources
across different administrative regions.

10.5.3. Strategies for Mitigating Budgetary Challenges

During the FGDs, participants emphasised the
critical importance of policy advocacy and
awareness campaigns as a primary strategy for
advancing cultural funding agendas. They high-
lighted the need for concerted efforts to educate
policymakers and the public about the multifac-
eted benefits of investing in culture. Participants
stressed that by effectively communicating the
economic, social, and developmental advan-
tages of cultural investments, policymakers could
be persuaded to allocate a greater share of the
national budget to cultural initiatives. Moreover,
they underscored the significance of grassroots
advocacy campaigns in mobilising public sup-
port and fostering a conducive environment for
policy reforms. Participants shared successful
examples of grassroots campaigns, such as social
media initiatives, community events, and public
petitions, which had effectively raised awareness
and galvanised public engagement in cultural
funding issues. They emphasised the importance
of fostering partnerships with local communi-
ty organisations, cultural institutions, and youth
groups to amplify the reach and impact of these

campaigns. Additionally, participants highlighted the need for capacity building programs to equip grassroots advocates with the necessary skills and resources to advocate effectively for increased cultural funding at the local level. By harnessing the power of grassroots advocacy, participants believed that implementation of cultural funding strategies could be simplified and more responsive to the needs and aspirations of communities.

Furthermore, participants emphasised the potential of international partnerships and funding mechanisms in augmenting national cultural budgets. They recognized the value of collaborating with international organisations, donor agencies, and cultural foundations to access additional financial resources and technical expertise. Participants cited examples of successful collaborations with international partners that had resulted in significant boosts to their cultural funding. They stressed the need for proactive engagement and strategic alignment with international agendas to leverage these opportunities effectively. A participant from the heritage authority offered insights, particularly regarding strategies that benefit the heritage sub-domain. According to him, International Donor Funds and

community initiatives significantly finance the culture sector, especially the cultural heritage sub-sector. He emphasised, *"International organisations, like Embassies, the World Monument Fund, and Agence Française de Développement (AFD), often have specific programs or funding mechanisms dedicated to supporting heritage preservation efforts in different countries"* (P5). He further suggested that the government and heritage organisations should apply for grants to finance their conservation activities. Additionally, he proposed employing community initiatives by involving local communities and stakeholders and initiating fundraising campaigns to safeguard their cultural heritage, leveraging community support and engagement.

Furthermore, participants highlighted the importance of establishing clear frameworks for collaboration and ensuring transparency and accountability in financial transactions with international partners to maximise the benefits for their respective cultural sectors. This proactive approach aims to liberate the sector from its heavy reliance on a single source of funding, thereby opening avenues for exploring alternative financial resources. Additionally, participants recommended developing innovative financial mechanisms, nurturing public private partnerships, and encouraging collaboration between cultural organisations, financial institutions, and philanthropic foundations to leverage expertise and funding opportunities.

By diversifying funding streams, the sector can unlock opportunities for its sustainable growth and development, thereby reducing the sector's vulnerability to dependence on a sole funding channel. In addition to diversifying funding sources, another crucial strategy involves fostering collaborative partnerships and alliances to boost support for the cultural sector. By forging alliances with diverse stakeholders, including government entities, private organisations, and community groups, the sector can tap into a broader pool of resources and expertise. Collaborative efforts not only enhance the sector's financial sustainability but also promote knowledge-sharing, innovation, and the development of synergistic initiatives. Moreover, fostering strong partnerships can help cultivate a supportive ecosystem that advocates for the cultural sector's interests and ensures its continued growth and vibrancy. Through strategic collaboration and partnership-building, the sector can navigate the complexities of funding challenges and establish a robust framework for its long-term sustainability and success.

11. CONCLUSIONS AND RECOMMENDATIONS FOR THE BASELINE STUDY

11.1. Conclusions

According to the findings, the cultural sector is considered one of the priority sectors in the prospective plan. The federal budget, including funding for the cultural sector, has shown an incremental trend in the fiscal year under assessment. The budget increase has been proportionally aligned with the priority given to the cultural sector and the justifications made during the hearing sessions.

The share of the budget allocated for the cultural sector has been found to be approximately 0.11%, significantly below the threshold of 1% of the national budget outlined in the AU agreement. Notably, there are only five years remaining to meet the commitment by 2030. Initiating an eventual increase in the cultural budget sooner will allow public institutions in the sector to build the structural capacity to manage, thus mitigating the risk of sudden budget overflow and mismanagement.

The utilisation rate of the cultural sector accounts for 75–80% of the total budget, which in turn influences the amount of budget allocation in the subsequent fiscal year. According to a key informant, a senior budget expert from the Ministry of Finance, the major factors determining the allocated budget amount include development priority sectors outlined in the national plan, financial performance, physical performance, and strong justifications made during budget hearings.

The campaign to raise the share of the budget allocated to culture to 1% of the federal budget has not been adequately communicated, and awareness creation among senior officials and experts at the Ministry of Finance has not been sufficient to influence the allocated budget amount for the sector.

In contrast, the budget descriptions and allocated amounts for the culture sector in most regional governments were not clearly stated in the expenditure reports, with the exception of Oromia and Benishangul. In these regions, some of the budget allocations were clearly designated for the culture sector. Additionally, it was found that youth development and sports are prioritised in the regions, with the federal government primarily funding cultural programs in the regions.

11.2. Recommendations

I. Extensive and continuous awareness campaigns should be conducted to encourage the MoF to uphold the 1% commitment, thereby influencing an increase in the budget allocation.

II. Strong justifications should be presented during the budget hearing sessions, utilising budget pillars and factors that influence the increment of the budget.

III. Efforts should be directed towards utilising the allocated budget effectively to enhance physical performance, which is a crucial factor in budget allocation. Furthermore, enhancing processes and procedures to increase the budget utilisation rate can further contribute to effective budget management.

IV. Extensive and ongoing awareness campaigns should be conducted in all regions to highlight the cultural sector's contribution to economic development, along with promoting awareness of the 1% commitment.

V. Advocating for increased public funding by highlighting the importance of cultural development and advocating for increased government investment in the sector to support its growth and sustainability.

VI. Promoting private sector involvement by encouraging partnerships with private entities, such as businesses, foundations, and philanthropists, to supplement public funding and expand resources available for cultural initiatives.

VII. Leveraging international partnerships through exploring opportunities for international collaboration and funding partnerships to access additional resources and expertise for cultural projects, while also showcasing the cultural richness of the region on a global scale.

12. STAKEHOLDER MAPPING ANALYSIS IN THE CULTURE SECTOR

This section provides a comprehensive analysis and mapping of key stakeholders within the Ethiopia culture sector, drawing insights from data collected from seven distinct cohort groups and document reviews. Participants were categorised into specific groups based on their affiliations and roles: those associated with the federal government culture sector were coded as P1–P3 (n=3); tourism and heritage experts were labelled as P4–P5 (n=2); individuals from government finance and planning sectors were designated as P6–P8 (n=3); participants representing the regional government culture sector were denoted as P9– P23 (n=15); national cultural organisations were identified as P24–P27 (n=4); national arts associations were labelled as P28–P33 (n=6); independent artists were categorised as P34–P36 (n=3); and participants from the academic sector were designated as P37–P38 (n=2) (refer Table 9).

The inclusion of diverse participant groups was essential to enrich the validity of the findings and provide multifaceted insights into the phenomenon under study. Qualitative analysis was conducted utilising three primary instruments: interviews, focus group discussions, and document reviews. Each participant's input, as well as data from individual instruments, underwent thematic analysis to derive meaningful insights.

This qualitative study explores emerging insights concerning the diverse roles played by stakeholders within Ethiopia's cultural landscape. It scrutinises collaboration challenges and proposes strategic measures for addressing them effectively.

Through analysing stakeholder perspectives and contributions, the study aims to comprehensively understand the sector's funding and collaborative dynamics and challenges.

12.1. Stakeholder Identification, Analysis and Mapping

Identifying stakeholders proved to be more complex than initially anticipated. Without a systematic approach, there's a risk of excluding key stakeholders. Therefore, establishing a systematic approach is crucial to mitigate this risk. In this study, the identification process began by considering the government system, aiming to assess the relationships of organs within the government system with the culture sector. The aim of understanding these relationships was to gain insights into identifying their roles and significance in cultural initiatives during the subsequent phases of the study. Notably, with a few structural differences aside, this evaluation can be applied to regional governments as well. In this regard, primary focus was given to assessing legislative bodies, such as the House of People's Representatives and the House of Federation. Their influence on budgeting, policy adoption, ratification and amendment of legislation, as well as their role in promoting cultural resources and identities, is paramount. Henceforth, the actual or potential relationships of all ministries with the culture sector were evaluated, commencing with the listing of their current names (refer Table 10).

Table 9. Codes for Participants Used in Data Reporting

Participants								
	Ministry of Culture and Sport	Ministry of Tourism and EHA	Ministry of Planning and Development & Ministry of Finance (Budget and Treasury)	Regional Bureaus of Culture, Heritage, and Arts	National Cultural Organizations	National Arts Associations	Independent Artists	Academics
Code	P1–P3	P4–P5	P6–P8	P9–P23	P24–P27	P28–P33	P34–P36	P37–P38
Number of participants	3	2	3	15	4	6	3	2

EHA=Ethiopian Heritage Authority

Table 10. Assessment of Federal Ministries' Relationships with the Culture Sector

List of Ministries	Relationships with the culture sector	Relevance to overall cultural initiatives: "High" or "Moderate/low"
Minister of Foreign Affairs	Facilitating international cooperation across cultural, educational, and scientific domains, promoting diverse cultural exchanges through various activities such as festivals and exhibitions, encouraging participation in international events, and deploying cultural attachés to represent and advance cultural diplomacy initiatives.	High
Minister of Défense	Upholding and reinforcing cultural values that underpin the defense of the nation's territory, encompassing principles of patriotism, resilience, and national identity, to ensure the readiness and effectiveness of the armed forces in deterring and repelling aggression.	Moderate/low
Minister of Finance	Responsible for allocating and administering financial resources, implementing regulatory measures to ensure financial stability and sectoral development, and devising various incentive schemes to promote growth and investment in the sector.	High
Minister of Justice	Ensuring the protection of freedom of expression and copyright to safeguard the creative and intellectual contributions of artists, creators, and cultural institutions. This involves enacting and enforcing laws, policies, and regulations that promote cultural diversity, preserve cultural heritage, and foster an environment conducive to artistic innovation and expression.	High
Minister of Peace	Ensuring peace and safeguarding cultural heritage from the ravages of war and conflict. This entails implementing strategies for heritage preservation and advocating for international conventions protecting cultural property, alongside broader peace-building initiatives.	High
Minister of Education	Conducting research to understand and document cultural values, implementing strategies to preserve these values through education, and actively teaching and promoting arts within the education system.	High
Minister of Health	Advocating for the integration of traditional medicine into healthcare systems, supported by public awareness campaigns and research initiatives. Concurrently, the ministry prioritizes preserving traditional medical knowledge through documentation and training, while facilitating its scaling as a viable alternative in healthcare delivery.	High/Moderate
Ministry of Innovation and Technology	Promoting the integration of technology in the creation, distribution, and preservation of cultural products and services, while fostering the recognition and support of creative and cultural content.	High
Ministry of Transport and Logistics	Facilitating transportation access to cultural and natural heritage sites through infrastructure development and optimized transportation services. Collaborating with stakeholders to address accessibility challenges.	High
Minister of Industry	Recognizing cultural industries, including the music, film, fashion, and other related sectors, as key drivers of economic growth and innovation. Implementing policies and initiatives to support their development, foster creativity, and enhance their contribution to the economy.	High
Ministry of Trade and Regional Integration	Facilitating international trade in cultural products and services by tailoring strategies to the unique characteristics of the sector. This includes addressing intellectual property protection and market access barriers while leveraging regional integration efforts to enhance cross-border cooperation and trade opportunities.	High
Minister of Revenues	Conducting assessments to grasp the economic and non-economic significance of cultural products and services and devising tailored incentives for sectoral growth. This encompasses exploring tax incentives, grants, and regulatory measures to foster innovation and economic prosperity while ensuring revenue benefits for the government.	High
Minister of Planning and Development	Incorporating the culture sector's pivotal roles into national development planning, assessing its direct economic contributions and broader impacts on sectors like tourism and social cohesion, and seeking to leverage the sector's potential for driving sustainable and inclusive development through coordination and integration efforts.	High

List of Ministries	Relationships with the culture sector	Relevance to overall cultural initiatives: "High" or "Moderate/low"
Minister of Water and Energy	Integrating cultural knowledge, indigenous practices, and beliefs into water and energy management while researching and promoting inclusive and sustainable approaches to governance.	Moderate/low
Minister of Mines and Petroleum	Providing training for artisans and jewellers who utilize minerals to enhance the overall benefits for the country and the actors in the value chain.	Moderate/low
Minister of Tourism	Ensuring that cultural heritages, products, and services provide both economic and image-building benefits.	High
Minister of Agriculture	Integrating indigenous knowledge for environmental protection and agricultural productivity.	Moderate/low
Minister of Irrigation and Lowland Areas Development	Considering the cultural contexts of communities in irrigation and developmental initiatives.	Moderate/low
Minister of Urbanization and Infrastructure	Ensuring the presence of cultural and creative spaces in urbanization efforts and integrating cultural infrastructures and concerns into the overall infrastructural development endeavour.	High
Ministry of Labour and Skills Development	Appreciating the potential of the culture sector in creating jobs and employment in both urban and rural setting, and working to that effect.	High
Ministry of Women and Social Affairs	Acknowledging the cultural roots of gender and social dynamics, fostering inclusive policies and initiatives that address societal issues, and promote gender equality and social cohesion.	High
Minister of Culture and Sport	The main actor in safeguarding and nurturing cultural resources, fostering artistic expression, ensuring the vibrant preservation and enrichment of the country's diverse cultural mosaic, contributing to national identity and collective pride.	High

This assessment supplements the stakeholder identification process utilising the UNESCO (2009) framework. While the former provides an initial grasp of the federal executive bodies' relationships with the culture sector, the UNESCO framework offers precision and comprehensiveness concerning specific sub-sectors and stakeholders across the board. It aids in evaluating which domains these ministries may have interests or relationships with. Following this analysis, attention was directed towards other key federal institutions not classified at the ministerial level. These include various national cultural organisations, including the Ethiopian National Theatre, National Archive and Library Agency, National Museum, Ethiopian Heritage Authority, Ethiopian Investment Commission, and Federal Small and Medium Manufacturing Industry. These entities hold significant relationships with the culture sector. Subsequently, by employing UNESCO's division of cultural domains such as cultural and natural heritage, performance and celebration, visual arts and crafts, books and press, audio-visual and interactive media, and design and creative services (UNESCO, 2009), a variety of stakeholders were identified through brainstorming, review, interviews, and debriefing sessions.

After the assessment on the government organs, addressing non-governmental entities was preceded using the UNESCO's framework as a signpost. At the initial stage of this endeavour, an inclusive approach to identifying stakeholders with vested interests in the culture sector was adopted. This phase posed anticipated challenges due to the unique and broad-reaching nature of the sector, where nearly everyone feels connected in some way to cultural heritages and activities. Nevertheless, it was meticulously recorded the potential stakeholders listed by participants of the study. These identified groups bear significant importance and possess the potential to influence the progression of the cultural sector.

The primary tool utilised in stakeholder identification is a list of questions designed to serve as a mental guide for considering potential stakeholders. This is complemented by a table featuring an identified group of stakeholders relevant to cultural development. With the assistance of these tools, cultural experts and professionals, along with early-identified stakeholders, were able to compile an extensive preliminary list of potential stakeholders. The comprehensive list of stakeholders, including

Table 11. Summary of Steps

Reviewing and pre-identifying stakeholders	Assessing the relationships between all federal ministries and the culture sector, gathering stakeholder's names and roles through brainstorming, literature review, document analysis, and compiling them together. The UNESCO's classification framework provided insights and structured approach for pre-identifying stakeholders and study participants.
Interviewing experts to identify stakeholders at both federal and regional levels	Interviewing federal and regional culture experts, as well as other public and private actors, to gather a list of stakeholders they collaborate with or who operate within the sector. During this phase, no judgement was made regarding the roles of the provided list of stakeholders.
Identifying stakeholders based on their roles and levels of power and interest	Discussing and determining the roles and level of power and interest each stakeholder holds in influencing cultural initiatives. This step was accomplished based on predefined criteria designed to assess both power and interest levels.
Prioritizing stakeholders	Categorizing stakeholders into four quadrants based on their levels of power (p) and interest (I) as high (H) or low (L): HP-HI, HP-LI, LP-HI, LP-LI. This step facilitates determining the appropriate strategy for engaging each group of stakeholders.

those identified earlier, is provided in the appendix, with the template displayed below.

The stakeholder mapping process progressed smoothly through various stages, involving brainstorming, review, and discussions with key representatives from ministries, academic institutions, and non-profit organisations within Ethiopia's cultural sector. This initial phase facilitated the identification of a preliminary group of stakeholders, which would subsequently undergo refinement and enrichment through comprehensive data inquiry involving a diverse array of stakeholders and cultural sector experts, utilising various methodologies.

Meanwhile, the compilation of the general list of stakeholders paved the way for analysing and identifying key stakeholders using the Power–Interest Matrix (PIM) framework developed by Mendelow (1991). The Power-Interest Matrix is a widely recognized tool used to assess stakeholders based on their level of power and interest in a project or organisation. Once stakeholders were identified, they were plotted on this matrix based on their perceived level of power (influence) and interest (involvement) in the culture sector. In this study, stakeholders' ability to influence or have authority, resources, expertise, and network connections was associated with power. On the other hand, stakeholders' willingness to engage in cultural initiatives was considered as interest,

Table 12. Sample General List of Stakeholder

Stakeholders name	Core function (roles)	Reason chosen/relationship to the culture sector	
National culture organizations	National Theatre	Promotion of performing arts, cultural diplomacy	Hub for promoting cultural activities, and community engagement centre.
	National Archive and Library	Preservation and records, documentation	Custodian of cultural heritage, long-term preservation of valuable records and materials.
	National Museum	Cultural preservation, research and conservation	Conservation and promotion of cultural heritages and identity.
Ethiopian Intellectual Property Authority	Create conducive environment for intellectual property system to uplift local creativity, innovation, technology transfer and job creation so as to support the structural transition of the country.	Protection of intellectual property rights and safeguard works of creative and artistic values.	
Ethiopian Orthodox Church (EOC)	The church is a key stakeholder in the preservation of Ethiopia's Christian cultural heritage	Owner and custodian of huge cultural heritages	
Islamic Supreme Council	The Council is an important stakeholder in the preservation of Ethiopia's Islamic cultural heritage.	Owner and custodian of Islamic cultural heritage	

Table 13. Indicators for Assessing Levels of Power and Interest of Actors

Assessing power in cultural development	**Authority:** Significant decision-making authority in cultural development initiatives. **Resources:** Financial resources that impact cultural projects. **Expertise:** Specialized knowledge and skills relevant to cultural development. **Networks:** Networks that can shape public opinion and support for cultural initiatives.
Assessing interest in cultural development	**Direct Impact:** Directly impacted by cultural development projects and their outcomes. **Indirect Impact:** Indirectly affected by cultural development initiatives. **Engagement:** Actively participate in discussions related to cultural development. **Dependence:** Reliant on cultural events or attractions have a vested interest in the success of cultural development efforts.
Assigning levels in cultural development	**High Power, High Interest:** significant influence and interest in cultural development strategies and policies. **High Power, Low Interest:** have substantial power to shape cultural development initiatives but may not have a direct stake in the cultural outcomes. **Low Power, High Interest:** deeply interested in cultural development but may lack the authority or resources to drive large-scale initiatives. **Low Power, Low Interest:** Those who are neither directly involved in cultural activities nor have significant influence over cultural policies fall into this category.

Table 14. Template for Assessment Using PIM

Assessing power in cultural development	**Authority:** Government agencies, policymakers, and regulatory bodies often have significant decision-making authority in cultural development initiatives. **Resources:** Funding organizations and corporate sponsors may control financial resources that impact cultural projects. **Expertise:** Cultural institutions, academic researchers, and industry professionals possess specialized knowledge and skills relevant to cultural development. **Networks:** Community leaders, cultural influencers, and advocacy groups may have extensive networks that can shape public opinion and support for cultural initiatives.
Assessing interest in cultural development	**Direct Impact:** Artists, performers, cultural practitioners, and local communities are directly impacted by cultural development projects and their outcomes. **Indirect Impact:** Educational institutions, tourism agencies, and businesses in the hospitality sector may benefit indirectly from cultural development through increased opportunities for education, tourism, and economic growth. **Engagement:** Cultural organizations, heritage preservation groups, and community associations actively participate in discussions and initiatives related to cultural development. **Dependence:** Cultural venues, tourism operators, and small businesses reliant on cultural events or attractions have a vested interest in the success of cultural development efforts.
Assigning levels in cultural development	**High Power, High Interest:** Government agencies, major cultural institutions, and influential community leaders are key stakeholders with significant influence and interest in cultural development strategies and policies. **High Power, Low Interest:** Funding organizations, government regulatory bodies, and large corporations may have substantial power to shape cultural development initiatives but may not have a direct stake in the cultural outcomes. **Low Power, High Interest:** Local artists, grassroots cultural organizations, and community associations are deeply interested in cultural development but may lack the authority or resources to drive large-scale initiatives. **Low Power, Low Interest:** Small local businesses who are neither directly involved in cultural activities nor have significant influence over them fall into this category.

including their level of involvement, and dependency on outcomes. Aligning stakeholder interest with power aimed to prioritise engagement and manage relationships effectively. Accordingly, stakeholders with high power and interest, who are expected to play a critical role in the cultural initiatives, were identified as priorities.

The research team prioritised stakeholders by categorising them based on the above specific criteria, including authority, resources, expertise, network, and level of involvement. Focus group discussion (FGD) participants were also engaged in this categorization process. Transparent steps were planned to address any disagreements that

might arise among participants, both within the research team and with FGD participants. These steps included facilitating further discussions, reviewing the criteria, seeking additional information, and documenting decisions for future reference. While no significant disagreements occurred during the process, some expected lengthy debates did occur before reaching resolutions. For instance, the question of whether artists possessed high power was discussed to clarify their role. While those associated with advocacy groups demonstrated significant advocacy power and interest, independent artists and certain private artistic enterprises lacked such influence despite their high interest levels. In this context, it's vital to acknowledge the inherent challenge of mitigating subjectivity when employing expert evaluation methods for stakeholder prioritisation (Mints and Kamyshnykova, 2019).

The stakeholder's management strategy relies on the PIM. According to the matrix, ensuring the satisfaction of funding organisations, government regulatory bodies, and large corporations holds significance. In the pursuit of sector development, maintaining close oversight of government agencies, major cultural institutions, and influential
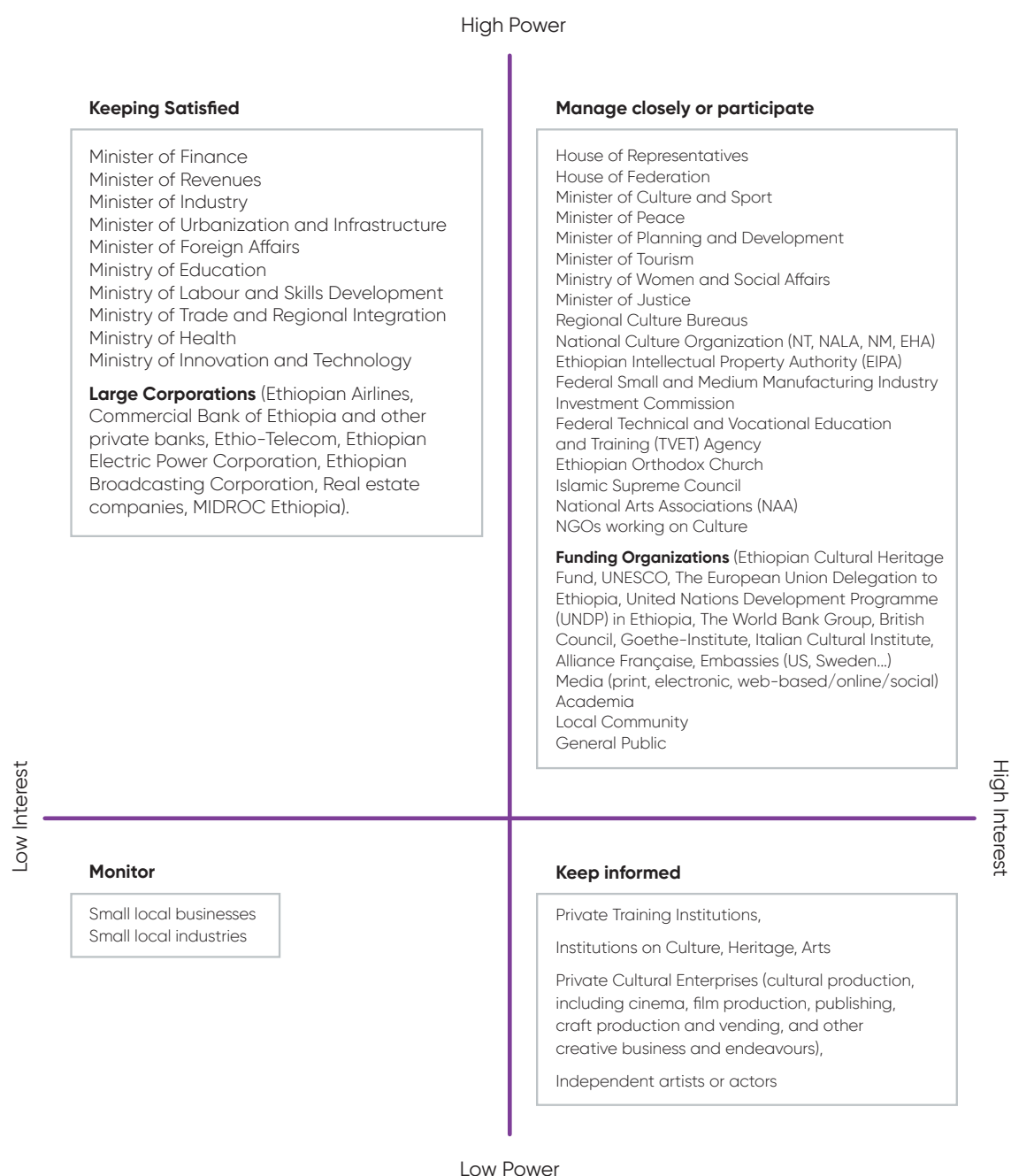
High Power

Keeping Satisfied

> Minister of Finance
> Minister of Revenues
> Minister of Industry
> Minister of Urbanization and Infrastructure
> Minister of Foreign Affairs
> Ministry of Education
> Ministry of Labour and Skills Development
> Ministry of Trade and Regional Integration
> Ministry of Health
> Ministry of Innovation and Technology
>
> **Large Corporations** (Ethiopian Airlines, Commercial Bank of Ethiopia and other private banks, Ethio-Telecom, Ethiopian Electric Power Corporation, Ethiopian Broadcasting Corporation, Real estate companies, MIDROC Ethiopia).

Manage closely or participate

> House of Representatives
> House of Federation
> Minister of Culture and Sport
> Minister of Peace
> Minister of Planning and Development
> Minister of Tourism
> Ministry of Women and Social Affairs
> Minister of Justice
> Regional Culture Bureaus
> National Culture Organization (NT, NALA, NM, EHA)
> Ethiopian Intellectual Property Authority (EIPA)
> Federal Small and Medium Manufacturing Industry Investment Commission
> Federal Technical and Vocational Education and Training (TVET) Agency
> Ethiopian Orthodox Church
> Islamic Supreme Council
> National Arts Associations (NAA)
> NGOs working on Culture
>
> **Funding Organizations** (Ethiopian Cultural Heritage Fund, UNESCO, The European Union Delegation to Ethiopia, United Nations Development Programme (UNDP) in Ethiopia, The World Bank Group, British Council, Goethe-Institute, Italian Cultural Institute, Alliance Française, Embassies (US, Sweden...)
> Media (print, electronic, web-based/online/social)
> Academia
> Local Community
> General Public

Low Interest · **High Interest**

Monitor

> Small local businesses
> Small local industries

Keep informed

> Private Training Institutions,
>
> Institutions on Culture, Heritage, Arts
>
> Private Cultural Enterprises (cultural production, including cinema, film production, publishing, craft production and vending, and other creative business and endeavours),
>
> Independent artists or actors

Low Power

Figure 9. Power-Interest Matrix
Note: NT=National Theatre, NALA=National Archive and Library Agency, NM=National Museum, EHA=Ethiopian Heritage Authority

Table 15. Analysis of Implications, Opportunities, and Decision-Making Strategies

Categories	Assessment	Implication and opportunities	Decision-making and strategy development
High Power – High Interest	These high-high power and interest actors have significant influence and stakes in cultural development and preservation. Collaboration among these entities is crucial for effective policy formulation, resource allocation, and implementation of cultural initiatives.	Opportunities exist for strategic partnerships, resource mobilization, capacity building, and cross sectoral collaboration to advance cultural preservation, tourism development, and community engagement.	Decision-makers should prioritize stakeholder engagement, policy coherence, and sustainable investment in cultural infrastructure and programs to harness the full potential of the cultural sector for economic, social, and environmental development.
High Power – Low Interest	Although these actors may not prioritize cultural issues, their policies and actions can have indirect implications for the cultural sector, such as education curriculum, labour regulations, trade policies, health policy and access (herbal medicine), and technological innovation.	Opportunities exist to raise awareness among these ministries about the importance of cultural development for broader societal goals and to advocate for mainstreaming cultural considerations into their policies and programs.	Efforts should be made to foster cross-sectoral dialogue, collaboration, and policy coherence to ensure that cultural considerations are integrated into relevant sectoral policies and programs.
High Interest – Low Power	While these actors may lack direct decision-making power, their creative and entrepreneurial activities contribute significantly to cultural production, innovation, and economic growth.	Opportunities exist to support and empower these actors through capacity building, access to finance, market development, and policy advocacy to enhance their contribution to the cultural economy.	Policymakers should engage with these actors to understand their needs, challenges, and aspirations and to develop targeted interventions that promote entrepreneurship, creativity, and cultural diversity in the cultural sector.
Low Interest – Low Power	While these actors may not be directly involved in cultural activities, their participation and support can contribute to local economic development and community well-being.	Efforts should be made to raise awareness among these actors about the potential benefits of cultural engagement and to create incentives for their involvement in cultural initiatives.	Strategies should focus on building partnerships, promoting community engagement, and creating enabling environments for local businesses to participate in cultural development initiatives.

community leaders emerged as imperative. As for local artists, grassroots cultural organisations, and community associations deeply vested in cultural development, keeping them adequately informed suffices. Lastly, monitoring small local businesses or industries who are neither actively engaged in cultural activities nor have significant influence is advisable. Prioritisation helps identify significant stakeholder clusters within the broader network by applying diverse criteria, with the objective of addressing their needs and fostering harmonious interactions (Mints and Kamyshnykova, 2019).

Once the key stakeholders have been prioritised, it is imperative for the stakeholder management strategy to undergo critical assessment. The following summary table provides a brief yet comprehensive overview of the assessment's key insights. Summarising the project's implications, opportunities, and strategies for informed decision-making and strategic development into a concise format, this table offers stakeholders a snapshot of potential impacts and growth opportunities. Serving as a valuable reference tool, it

guides future actions and ensures alignment with project goals.

While the table above provides valuable insights and implications for decision-making, it's imperative to consider contextual factors when implementing new initiatives. Changes in the attitudes and behaviours of stakeholders may often arise, especially given their varying interests across different cultural domains. For example, religious institutions, which typically hold significant power and interest in projects related to cultural heritage, may exhibit indifference or opposition to initiatives such as music or dance projects if they are perceived to conflict with their beliefs. This was evident in the Ethiopian Orthodox Church's opposition to the performance of Nigerian singer Rema, resulting in the cancellation of a scheduled concert at the Sheraton Addis on September 9, 2023, due to concerns related to religious sentiments. Therefore, it's crucial to acknowledge that stakeholders who collaborate on certain projects or domains may not always support others.

Clayton (2014) introduces a method for visualising stakeholder dynamics in projects through inter-relationship mapping. This tool helps identify common themes among stakeholders and facilitates the formation of stakeholder clusters based on shared concerns. By understanding these dynamics, project managers can tailor their engagement strategies more effectively, fostering collaboration and addressing key issues for project success.

In this regard, while some stakeholders may have interests across multiple domains, others may focus on just one or two areas. Utilising UNESCO's domains of classification still facilitates clustering. However, caution is necessary during clustering, as entities may have diverse concerns across different domains. For instance, stakeholders such as the Ministry of Culture and Sport, Ministry of Education, and Ministry of Tourism may be clustered across all domains, while religious institutions are typically clustered within the cultural and natural heritage domains. Similarly, craft producers are affiliated with the visual arts and crafts domain, while publishing enterprises are associated with books and press. To determine which stakeholders belong to which domain, reference to the provided table (Appendix – C) offers valuable insights.

12.2. Current Practices of Relationship Dynamics Among Stakeholders

This and the subsequent two sections drive from individual interviews and focus group discussions with participants. In addition to identifying and prioritising stakeholders, the study effectively explored the current state of collaboration within the culture sector, including considerable impediments and collaborative strategies. This section examines present practices, while challenges and collaborative strategies are discussed in the subsequent sections.

Participants express that stakeholder unity appears fragile, possibly due to a lack of understanding of the benefits gained from collaborative work. In the Ministry, there's a notable deficiency in recognizing key stakeholders, coupled with a lack of proactive engagement. This passive stance often leads to stakeholders remaining overlooked unless they themselves make efforts to engage. Additionally, stakeholders face similar challenges in their interactions with each other. Apart from a few influential actors, their connections within the broader ecosystem are limited, diminishing their collective impact on the sector's dynamics.

Some participants within the creative community criticise the Ministry of Culture for undervaluing their contributions and failing to give them due recognition. One participant articulated this sentiment, stating, *"We're called upon only when the country faces challenges or for specific campaigns to inspire people to take action. Once that's done, we're discarded. How can we establish lasting engagement under these circumstances?"* (P-35). Similar sentiments were echoed by others, with one participant lamenting, *"We've been relegated to simply enhancing the events organised by others"* (P-34). Representatives from the Ministry of Culture and Sport acknowledged the regrettable gap between themselves and key stakeholders, admitting they hadn't even mapped out their stakeholders to identify who they are or their significance.

From the interview data, it was observed that no government stakeholders from either the federal or regional levels expressed specific preferences for collaboration. All participants reported that their decision to collaborate is contingent upon the willingness of other parties bringing forth projects. In this context, factors like resources and technical issues may pose challenges to collaboration, but strategic considerations such as priority are never considered. In this context, the strategic directions laid out for implementing cultural and film policies didn't appear to have garnered much support.

Based on extensive data gathered from diverse participants, it becomes evident that there are weak connections among stakeholders in the cultural sector. Both vertical and horizontal relationships are often absent, a sentiment echoed by regional participants who also mentioned instances of hostility and resentment among stakeholders, hindering collaboration. While some of the factors contributing to this situation are explored in the following section, it's imperative to reshape the overall relational dynamics if collaborative efforts are to supersede fragmented individual endeavours.

12.3. Obstacles to Collaboration Among Stakeholders

The hindrances to effective collaboration among stakeholders are multifaceted and deeply ingrained within the dynamics of the sector. Often, stakeholders find themselves entangled in

unnecessary rivalries, where conflicting objectives or priorities hinder the discovery of common ground or the adoption of shared approaches. Moreover, communication barriers are significant impediments to collaboration. Instances of poor communication, misunderstandings, or the absence of robust channels for information exchange can disrupt coordination and cooperation among stakeholders. Furthermore, participants highlighted the presence of overlapping mandates and structural disarray within various public institutions and non-profit organisations, exacerbating the challenges faced in fostering collaborative efforts. Competing to showcase supremacy among all actors not only undermines the spirit of collaboration but also diminishes community engagement and saps grassroots enthusiasm.

Additionally, federal and regional experts, as well as private sector participants, have frequently noted that the constantly shifting leadership landscape contributes to fluctuations in stakeholder relationships, thereby complicating collaboration efforts. Specific stakeholder groups may gain prominence during particular leadership tenures, only to encounter challenges in sustaining established relationships when leadership changes occur. This presents a dual challenge: firstly, newly appointed leaders may lack familiarity with existing networks, requiring an adjustment period that tests stakeholders' patience. Secondly, stakeholders may grow weary of repeatedly explaining their projects to transient leaders with typically short tenures. Consequently, stakeholder relationship management often reflects leaders' interests

rather than sector realities. To tackle these issues, participants agreed on the urgent need for mandatory procedures compelling leaders to engage in collaborative efforts across both private and public sectors.

In discussions with these diverse participants from both public and private sectors, including associations and nonprofits, regarding challenges of stakeholder collaboration, there is a collective expectation for the Ministry of Culture and Sport to play a pivotal role in bringing them together. This inclination is evident in this study report. However, the notion that stakeholders should exclusively seek solutions from the Ministry of Culture and Sport, rather than engaging in various forms of collaborations, appears to lack insight.

12.4. Strategies for Stakeholder Engagement

The impact of stakeholders on shaping policy decisions is multifaceted and manifests in various forms. Collaboration among stakeholders has been observed to exert significant influence, notably evidenced by instances such as the removal of pre-screening obligations in Addis Ababa, attributed to persistent advocacy efforts by cinema stakeholders. Similarly, collaborative endeavours in the realm of copyright protection were reported to have yielded notable changes, despite the enduring nature of their impact. The active engagement of specific stakeholders in policy formulation allows them to advocate for

their interests, albeit to a limited extent. Moreover, a participant recounted his involvement in crafting the structural plan for Bahir Dar city, envisioning its essential infrastructures and land use for the next three decades. This endeavour, facilitated by Bahir Dar University, exemplified collaborative excellence, ensuring the inclusion of cultural establishments and meticulously considering cultural dimensions within the plan. The collective influence of stakeholders is particularly pronounced when they unite, underscoring the pivotal role of a robust stakeholder network in shaping both policy discourse and practical implementations.

Furthermore, as emphasised by participants of the study, fostering multifaceted collaboration is crucial for advancing the development of the sector, relying not only on financial support but also on technical expertise and strategic partnerships to bridge existing gaps. International collaborations present valuable opportunities for acquiring technical know-how and financial backing, enhancing the sector's competitiveness. However, it is vital that such collaborations are built on principles of mutual respect and mutual benefit, rather than treating stakeholders as passive recipients.

Also, as outlined, to enhance collaboration among stakeholders, there should be a focus on promoting open communication, building trust, fostering inclusivity, and aligning objectives. Establishing clear communication channels promotes transparency, while efforts to build trust cultivate reliability and integrity in collaborative efforts. Inclusivity ensures active involvement of all stakeholders in decision-making processes, incorporating diverse perspectives to inform collective action. Collaboratively defining clear goals that resonate with everyone's interests energises collective efforts, fostering a culture of collaboration and maximising collective impact. Moreover, before initiating stakeholder engagement initiatives, it's crucial to establish clear objectives outlining the purpose and desired outcomes of the engagement process, providing a framework for prioritising efforts and guiding the course of the engagement process.

Participants emphasised the critical need for comprehensive training and capacity-building programs to strengthen collaboration within the sector. They highlighted the importance of equipping stakeholders with the necessary skills and knowledge in areas such as negotiation, conflict resolution, project management, and cross-cultural communication. Such training initiatives aim to empower stakeholders to effectively engage in

collaborative efforts, navigate complex dynamics, and overcome potential barriers to cooperation. Moreover, participants stressed the significance of ongoing capacity-building activities to adapt to evolving challenges and seize emerging opportunities within the sector. By investing in training and capacity building, stakeholders can enhance their collective capabilities, foster a culture of continuous learning, and ultimately drive positive change and innovation.

Networking events and platforms emerged as vital mechanisms for facilitating collaboration and knowledge exchange among stakeholders. Participants emphasised the value of regular gatherings, conferences, workshops, and online forums where individuals and organisations from diverse backgrounds can connect, share insights, and explore potential synergies. These events provide opportunities for stakeholders to build relationships, establish partnerships, and learn from each other's experiences. Additionally, participants highlighted the importance of creating dedicated online platforms or social networks tailored to the sector's specific needs, enabling stakeholders to stay connected, collaborate on projects, and access resources and expertise. By fostering a vibrant network of stakeholders, these events and platforms serve as catalysts for innovation, collaboration, and collective action, driving positive change and progress within the sector.

Participants emphasised the significance of implementing robust reward and recognition systems to incentivize and celebrate collaborative efforts within the sector. They highlighted the need to acknowledge and appreciate stakeholders' contributions to collaborative initiatives through various means, such as awards, certificates, public acknowledgments, and financial incentives. These reward and recognition systems not only validate stakeholders' efforts but also motivate continued engagement and participation in collaborative endeavours. Participants also elucidated the importance of ensuring fairness, transparency, and inclusivity in the distribution of rewards and recognition, thereby fostering a culture of equity and trust within the sector. By instituting effective reward and recognition systems, stakeholders can cultivate a sense of belonging, pride, and commitment, ultimately strengthening collaboration and driving collective impact for the benefit of the sector as a whole.

13. COLLABORATION WITH STAKEHOLDERS

In our study, we embarked on exploring the multifaceted realm of the cultural sector, aiming to acquire insights vital for its enduring growth and sustainability. At the core of our mission was a pivotal partnership with government stakeholders, proving indispensable in garnering invaluable data and diverse perspectives. This document serves as a comprehensive outline of our collaborative journey with governmental entities, highlighting pivotal strategies employed and the outcomes achieved.

Our endeavour unfolded against the backdrop of a dynamic cultural landscape, where intricate complexities intersected with diverse interests and aspirations. Through meticulous research and concerted efforts, we resolved these complexities and facilitated informed decision-making and strategic interventions. Crucially, our collaborative engagement with government stakeholders stood as a cornerstone of this endeavour, providing access to vital resources, insights, and support systems.

In the following paragraphs, we discussed our collaborative endeavours with government and non-government stakeholders and recommendations aimed at charting a course towards a vibrant and sustainable cultural sector.

13.1. Engagement with Prominent Ministries and Regional Bureaus

Our collaborative journey began with the engagement of representatives from key ministries, including the Ministry of Culture and Sport, Ministry of Tourism, Ministry of Finance, and Ministry of Planning and Development. This strategic alliance proved instrumental in gathering essential data on government public funding allocation and conducting comprehensive stakeholder mapping within the culture sector.

Moreover, our collaboration extended beyond central ministries to encompass regional bureaus responsible for culture, heritage, and arts. Despite geographical distances, these bureaus exhibited a commendable level of dedication, actively participating in interviews and virtual focus group discussions. Their contributions, often made outside regular working hours, underscored their commitment to advancing the cultural agenda at the regional level.

Notably, the involvement of regional bureaus facilitated the identification of relevant budgetary information, enhancing the depth and accuracy of our study. These stakeholders expressed genuine satisfaction and enthusiasm in participating in
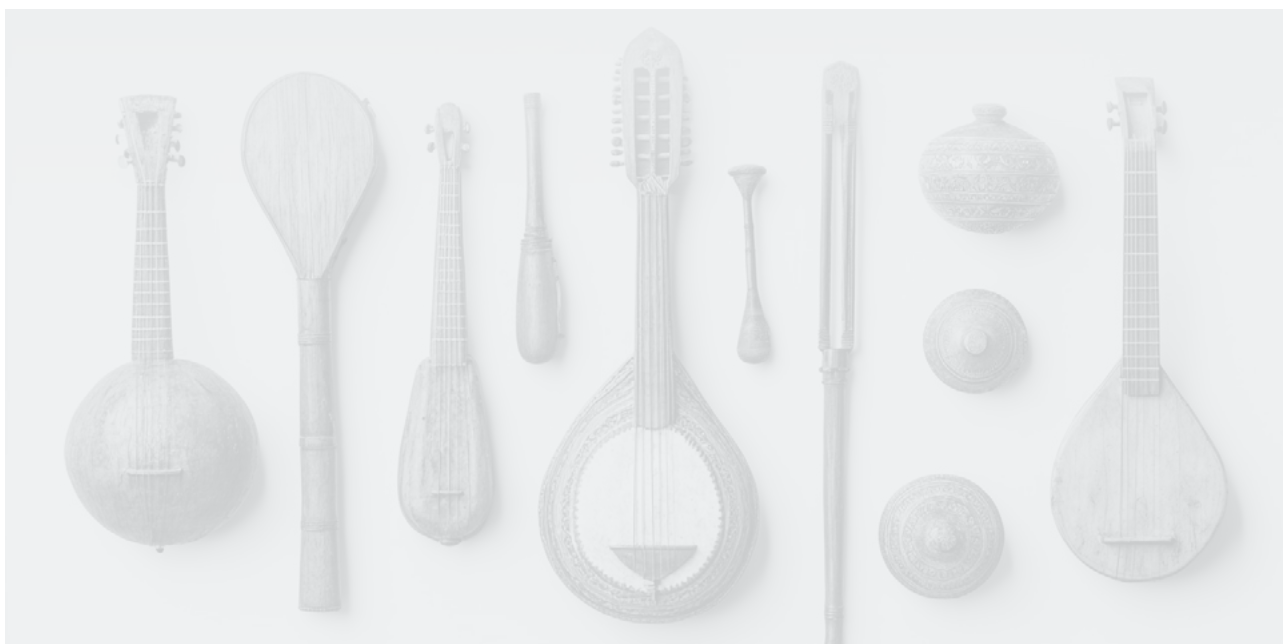
such discussions, highlighting their recognition of the importance of our collaborative efforts in driving positive change within the cultural sector.

Furthermore, our engagement with government stakeholders provided an opportunity for mutual learning and capacity-building. Through dialogue and exchange, we gained valuable insights into the challenges facing the cultural sector, while also sharing our expertise in research methodology and data analysis. This collaborative exchange of knowledge has fostered a sense of partnership and collective responsibility in addressing complex issues and driving innovation within the sector.

In summary, our collaborative endeavours with government stakeholders, both at the central and regional levels, have yielded invaluable insights and fostered a sense of shared ownership in advancing the cultural agenda. Henceforth, it's crucial to nurture these partnerships and leverage collective expertise to propel the cultural sector towards a vibrant and sustainable future.

13.2. Inclusive Collaboration with Non-Governmental Actors

Recognizing their pivotal role in shaping the cultural landscape, we also made an inclusive collaboration with non-governmental actors. Despite the absence of explicit mention in the terms of reference, we proactively engaged with a diverse range of organisations to enrich our understanding of the cultural ecosystem. Through this inclusive approach, we sought to capture a wide array of perspectives, experiences, and expertise, essential for developing a comprehensive analysis of the sector.

This inclusive engagement with non-governmental actors proved to be instrumental in enriching our actor mapping efforts. By tapping into the knowledge and networks of these organisations, we were able to identify a myriad of stakeholders, ranging from grassroots community groups to established cultural institutions. Their invaluable insights provided us with a deeper understanding of the complex interplay of factors influencing the cultural sector, thereby enhancing the relevance and depth of our study findings.

Furthermore, our collaboration with non-governmental actors facilitated a meaningful exchange of ideas, experiences, and best practices. Through interviews, active involvement, and collaborative initiatives, we fostered constructive dialogue aimed at addressing key challenges within the cultural ecosystem. This collaborative exchange not only enriched our research process but also fostered a sense of ownership and collective responsibility among all stakeholders towards advancing the cultural agenda.

In conclusion, our inclusive collaboration with non-governmental actors underscores the importance of embracing diversity and inclusivity in research endeavours. By recognizing and leveraging the expertise and perspectives of non-governmental actors, we can cultivate a more holistic understanding of the cultural sector and develop targeted collaborative interventions. In the future, it is imperative to foster collaborative partnerships that empower all stakeholders to contribute to the development of a more vibrant, resilient, and inclusive cultural ecosystem.

14. CONCLUSIONS AND RECOMMENDATIONS FOR THE STAKEHOLDER MAPPING STUDY

14.1. Conclusions

In the pursuit of advancing cultural development and ensuring the effective utilisation of resources within the cultural sector, this study has undertaken the important task of mapping key stakeholders operating within the cultural landscape. By identifying these stakeholders, the study aims to facilitate advocacy and resource mobilisation efforts on a national scale, thereby fostering greater collaboration and synergy among various actors involved in cultural initiatives.

One of the key findings of the study pertains to the diverse array of stakeholders with varying levels of power and interest in cultural endeavours. Noteworthy among these stakeholders are governmental bodies such as the Ministry of Culture and Sport, National Culture Organizations, and the Ethiopian Intellectual Property Authority, as well as non-governmental entities including religious institutions and esteemed funding organisations like UNESCO and UNDP. Managing and actively engaging with these stakeholders is essential for effectively leveraging their resources and expertise in advancing cultural development initiatives.

However, the study also reveals the presence of another group of stakeholders with significant power but limited interest in cultural issues. This group comprises public bodies such as the Ministry of Education, Trade and Regional Integration, as well as prominent corporations like Ethiopian Airlines and Banks. Despite their primary focus on other sectors, it is important to recognize the indirect influence that their policies and actions can have on the cultural sector, highlighting the need for strategic engagement and collaboration to ensure alignment of objectives and mutual support for cultural endeavours.

A critical challenge identified by the study is the weak collaboration among stakeholders, compounded by factors such as aggressive competition, communication barriers, and the dynamic nature of leadership landscapes. Overcoming these challenges will require concerted efforts to foster a culture of cooperation and partnership among stakeholders, facilitated by clear communication channels, mutual understanding, and shared objectives.

In conclusion, the findings of this study underscore the importance of effectively engaging with and mobilising key stakeholders within the cultural landscape to drive forward cultural development initiatives. By addressing the identified challenges and leveraging the strengths and resources of various stakeholders, it is possible to create a more conducive environment for the sustainable growth and advancement of the cultural sector. Through collaborative efforts and strategic partnerships, we can collectively work towards realising the full potential of cultural development and its positive impact on society.

14.2. Recommendations

Building upon the extensive stakeholder mapping conducted in this study, a series of strategic recommendations has been formulated to optimise stakeholder engagement and collaboration within the cultural sector. Through a meticulous analysis of stakeholder roles, interests, and influence levels, these recommendations serve as a roadmap for fostering stronger stakeholder relationships, enhancing communication channels, and promoting collaborative efforts that maximise the impact of cultural development interventions. The following points outline the key recommendations derived from this analysis:

I	**Advocacy Campaigns**	Launch extensive advocacy campaigns emphasizing the intrinsic value of culture to societal well-being and economic growth. Highlight the positive impacts of cultural investments on education, tourism, identity preservation, and economic development. Utilize compelling messaging and storytelling to engage policymakers and the public in supporting increased funding for cultural initiatives.
II	**Strategic Partnerships**	Forge strategic partnerships with influential stakeholders, including government agencies, cultural institutions, funding organizations, and community leaders. Collaborate on joint advocacy initiatives to amplify the message for increased budget allocation to the culture sector. Leverage collective influence and resources to advocate effectively for policy changes and increased funding.
III	**Data-Driven Arguments**	Compile comprehensive data and evidence demonstrating the tangible benefits of investing in culture. Utilize statistics, case studies, and success stories to illustrate the positive outcomes and return on investment associated with cultural funding. Present compelling arguments backed by data to policymakers, legislators, and budgetary authorities to justify increased budget allocation.
IV	**Engagement with Decision-Makers**	Directly engage decision-makers at various levels of government to advocate for increased cultural funding. Develop targeted advocacy strategies tailored to the interests and priorities of key decision-makers. Present persuasive proposals and recommendations highlighting the importance of cultural investment for social development, economic growth, and national identity.
V	**Community Mobilization**	Mobilize communities and grassroots organizations to advocate for increased cultural funding at the local and national levels. Organize grassroots campaigns, petitions, and public events to raise awareness and generate public support for cultural initiatives.
VI	**Policy Reform**	Advocate for policy reforms aimed at creating a more conducive environment for cultural funding and development. Propose legislative changes, incentives, and regulatory frameworks to incentivize investment in culture and streamline funding processes. Advocate for the inclusion of cultural funding priorities in national development agendas and strategic plans.
VII	**Capacity Building**	Invest in capacity building initiatives to strengthen the cultural sector's ability to effectively utilize increased funding. Provide training, technical assistance, and support to cultural organizations, artists, and professionals to enhance their advocacy skills, creativity, and sustainability. Empower cultural stakeholders to effectively engage in advocacy efforts and leverage increased funding for impactful cultural initiatives.
VIII	**Continued Engagement**	Maintain ongoing dialogue and engagement with stakeholders to sustain momentum and advocacy efforts for increased cultural funding. Regularly communicate progress, updates, and successes to stakeholders to demonstrate the impact of their collective advocacy efforts. Foster a culture of collaboration and cooperation among stakeholders to drive sustained advocacy for cultural funding priorities.

In sum, implementing these recommendations can foster a culture of collaboration, innovation, and inclusivity that drives positive change and sustainable development within the cultural ecosystem.

As the term 'baseline' denotes the initial assessment of crucial conditions (indicators) prior to project initiation, serving as a benchmark for evaluating subsequent changes and progress, this study offers insights into the landscape of public funding within Ethiopia's cultural sector. These findings provide a reference point for evaluating changes in the allocation and utilisation of public funding within Ethiopia's cultural sector.

In efforts to improve the funding environment, this study identifies key stakeholders and uncovers mechanisms for collaborating with them, while also exploring diverse methods for advocacy campaigns. Aligned with its objectives, this study endeavours to meet expectations and serve as a valuable resource within the relatively underexplored realm of Ethiopia's cultural sector.

15. INSIGHTS INTO STUDY CHALLENGES AND SOLUTIONS

Embarking on our study, we encountered some significant challenges. The foremost obstacle was the accessibility and quality of data. In the context of Ethiopia, where information may be sparse or fragmented, obtaining reliable data posed a considerable challenge, especially in sectors like culture. Moreover, engaging with stakeholders across all regions proved to be a challenging aspect of the study. Additionally, the lack of prior studies in Ethiopia's culture sector, both in the baseline study and stakeholder mapping, heightened the complexity of our research endeavours, making it challenging to fully grasp the context.

In response to these challenges, we implemented a series of strategic measures aimed at overcoming obstacles and ensuring the success of our study. To address the issue of data accessibility and quality, we adopted a multifaceted approach. By drawing from multiple sources and cross-referencing data, we not only expanded our pool of information but also enhanced the reliability and validity of our findings. Leveraging digital communication tools such as video conferencing and chat groups proved instrumental in bridging geographical divides and connecting with regional stakeholders. Finally, recognizing the need for contextual relevance, we embraced international best practices while carefully tailoring them to suit the local landscape. This adaptive approach ensured that our study remained pertinent within the Ethiopian context.

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