



ADDIS ABABA UNIVERSITY
College of Business and Economics
Department of Public Administration and Development Management

Key Elements of Creative city development: An Assessment of
Local Creative Industry in Addis Ababa

BY: WASYEHUNE MEKONNEN

October, 2018
ADDIS ABABA

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**Key Elements of Creative city development: An Assessment of
Local Creative Industry in Addis Ababa**

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A Thesis is submitted to the department of public administration and development management of Addis Ababa University in Partial Fulfillments of the Requirements for the Degree of Master in Public Management and Policy (MPMP)

October 2018

Addis Ababa, Ethiopia

ADDIS ABABA UNIVERSITY
College of Business and Economics

Department of Public Administration and Development Management

This is to certify that the thesis prepared by **Wasyehune Mekonnen** entitled “**Key Elements of Creative city development: An Assessment of Local Creative Industry in Addis Ababa**” which is submitted in partial fulfillment of the requirements for the degree of master’s in public management and policy (MPMP), complies with the regulations of the university and meets the accepted standards with respect to originality and quality.

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October, 2018

Addis Ababa

Declaration

I, the undersigned, hereby declare that this thesis work entitled, “**Key Elements of Creative city development: An Assessment of Local Creative Industry in Addis Ababa**” is the original work and it hasn’t been presented for the award of any other Degree, Diploma and other titles of any other University or institution and that all source material used for the thesis has been duly acknowledged and hence adheres to the regulations of the university.

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ADDIS ABABA UNIVERSITY, SCHOOL OF GRADUATE STUDIES

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Local Creative Industry in Addis Ababa**

By: Wasyehune Mekonnen

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Acknowledgments

During this research, many individuals and institutions provided me great support and guidance which helped me to complete this study successfully. First I would like to thank Almighty God for giving me the strength to accomplish this task.

Then I express my sincere thanks to Addis Ababa University for providing me the opportunity to undertake my M.A study. Next I would like to thank my advisor Frehiwot Gebrehiwot (PhD) for her passion and willingness for giving me advice and support by avoiding unclear things in my work by expending her time and also follow my work attentively.

I would also like to thank those informants who are willingly giving me their time and information for the success of the study Mr. Napoleon Alemu Film director and Writer, Yisma Tsige; FDRE Cultural Industries Directorate Director, Bekele Mekonnen (prof) at Addis Ababa University, and Selamawit Mekonnen lecturer at Addis Ababa University. Finally I would also like to thank Yilikal Mekonnen, Yared Tadesse, Marta Derebew and my family for their support both morally and financially.

Abstract

Innovation and creativity are broadly used terms and Creative city concept is present in European and other countries policy documents, including EU policy, UNDP and other international organization strategies. Ethiopia has historically exhibited creativity in economic activities as demonstrated by their contribution to various aspects of culture. Today this creativity has definitely been minimized by the nature of technological changes and structural shift in economics, particularly in most productive activities. In order to enhance creative city, there is a need to assess creative industries. Which is lagging behind, the understanding of its implications often causes confusion, both among policy makers and the broader public. This thesis aims at providing the justification for emphasis on creative industry for the advancement of creative city, and tries to show the prospects and challenges in relation to the creative industries and city development in Addis Ababa. The objective of this study is to examine what actually are essential elements of a creative city, and to what extent are these have the potential to be viable for urban economic development, also in the longer term. In view of the above, this study reflects on the long-term value of the creative city thesis for the economic competitiveness of the city from a creative industry perspective. Coherent with this in this study qualitative models have been significantly utilized in analyzing the contributing factors of creative city elements. In this creative industry development analysis, the principle Criteria Indicator (PCI) descriptive method of data analysis used to explain whether these key elements are existed. Next, it analyses their practical application in Addis Ababa. By assessing these cases against the background of the listed success factors, the paper concludes with the opportunities and the threats that currently Addis has faced in relation to creative city development. Finally, the study recommend that Addis has to work more on the opportunities and threats that the city faces in relation to creative industry development in order to transform in to creative city and further study has to be done to narrow the gap in relation to the concept of creative city development in Addis Ababa.

Keywords: *creative city, creative/cultural industry, and creative economy*

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ACRONYMS

AACPPO	Addis Ababa City planning Project Office
AACTB	Addis Ababa Culture and Tourism Bureau
CSA	Central Statistical Agency
COST	committee on science and Technology
DCMS	Department of Culture, Media and Sport (UK)
GDP	Gross Domestic Product
GTPI	Growth and Transformation Plan I
GTPII	Growth and Transformation Plan II
KG	Kindergartens
LDCs	Less Developed Countries
LMMSI	Large and medium scale industries
MIC	Medium Income Countries
MMDP	Merkato Millennium Development partnerships
NGA	The national governors association
NPC	National Planning Commission
OAU	Organization of African Union
OECD	Organization for Economic Cooperation and Development
PCI	Per-Capita Income
SDG	Sustainable Development Goals
SME	Small and Medium Enterprises

TVETs	Technical and Vocational Education and Trainings
UNCTAD	United National Conference on Trade and Development
UNESCO	United Nations Educational Scientific and Cultural Organization
UK	United Kingdom
USD	United States Dollar
WIPO	World Intellectual Property Organization
WTO	World Trade Organization

CHAPTER ONE

1. Introduction

Globally the concept of the creative industry is recent and is still evolving. There is however a consensus that creative assets can generate economic growth, job creation and export earnings. The creative industry becomes challenging due to the debate that surrounds the term 'creative industries'. Initially used in a 1994 Australian Report entitled Creative Nation, the notion of the 'creative industries' gained wider exposure in 1997 when policy makers at the UK's DCMS set up the Creative Industries Taskforce. This term has broadened the scope of what are generally considered the 'cultural industries' beyond the arts to the potential of commercial activities (UNCTAD, 2004). What can be agreed upon however is that in whatever form the industries are defined, they lie at the Centre of what can be labeled in broader terms, the creative economy. In an export driven environment the role of creative assets has been acknowledged as growing in importance. Creative assets have been shown not only to promote economic growth and trade but also social inclusion, cultural diversity and human development. The UNCTAD XI ministerial meeting in Sao Paolo in 2004 called on the international community to help developing countries "foster, protect and promote their creative industries". UNCTAD (2004) is actively involved in policy oriented research and pioneering trade and development analysis, to inform the promotion of creative industries and the creative economy globally. It recognizes creative industries among then emerging and most dynamic sectors in world trade. The creative economy is a sub-set of the national economy. The national economy provides the complex set of markets and institutions that enables an industry to grow. Creative industries need an entire industrial complex and the infrastructure and business and financial institutions that make the entire economy work. UNCTAD's (2004) definition of creative industries embraces activities ranging from traditional folk art, cultural festivities, books, painting, music and performing arts to more technology-intensive sectors, such as design and the audiovisual industry, including film, television and radio. Also contained are service-oriented fields, such as architecture, advertising and new media products, such as digital animation and video-games. It is not only these types of activities (jobs) that are being labeled 'creative', but also entire branches of industries (firms). Furthermore, these industries are

called rather randomly either creative or cultural. At best, we can observe a certain tendency to refer to the design of new products in close connection with advanced technology as creative industry, and to arts, performances and heritage-based products as cultural industries.

Based on the above facts this thesis will try to investigate whether Addis Ababa has the basic (key) elements for the creative industry development. In addition to this, this thesis will try to reflect on the value of the creative industry thesis for the economic competitiveness of cities from a local policy perspective. Its recent, quick spread across cities worldwide resembles hype/build-up (cf. Peck, 2005; Harris, 2006) by which policy makers are swayed by the message of today. And also the study will focus on the longer term by exploring the sustainability of these ideas. Moreover, this thesis would fill the gap in the literature that exists on the creative industry in Ethiopia specifically in Addis Ababa. In order to achieve an acceptable level of accuracy in this study; the parameters for this study have to be narrowed. Research conducted in a limited area during a limited period and stating that this information represents a larger whole runs the risk over generalization. The spatial boundary of this study includes the city of Addis Ababa. In this study, Addis Ababa will be treated as a unique place. The reason to set this city apart is that there are many features that make it very different from any other settlement in Ethiopia. Addis Ababa is the largest city in Ethiopia and because of this, the city has expensive market places including such locations as the Markato and a large population to serve as a consumer base for these markets. This city is also the international, commercial and governmental center of the country. This results in the city having a significant number of relatively wealthy businesspersons and government officials who can be potential patrons who can understand and afford the creative industry.

1.1. Background of the study

Ethiopia holds a unique position in Africa for many reasons, not least because of its long established written language which has enabled it to produce documents for at least two thousand years. A close examination of the economic history of these shows periods when they exhibited high levels of creativity that resulted in comparable economies with that elsewhere in the world. Despite the present state of development of many of these there are historical evidences of the dynamism and creativeness of them. It is generally acknowledged that Ethiopians are creative, as demonstrated by a long history of unique cultural goods that have been accepted around the world. Ethiopian history suggests that Ethiopians were creative peoples who have demonstrated over the centuries, skills and entrepreneurship in various areas of the creative economy. Ethiopian arts and craft, music, textile, architectural designs have shown the quality that could make them competitive items of trade. The skills exhibited in these areas are rooted in the Ethiopian experience.

Ethiopian history is said to have dawned sometime in the millennium before the birth of Christ when the Aksumite Empire was established by the Sabaeans, a people of south Arabia who crossed to the western side of the Red Sea and settled in the highlands of present day northern Ethiopia (Richard, K.P.Pankhurst.1967.P.VII).

In the Aksumite period the Ethiopians have learnt how to produce manuscript on parchments and to write on them in Geez. The first such Geez manuscripts were in all probability translations of the bible and other religious texts. The other major magnificent achievements by the Aksumite were the Architectural advancement, a monolithic stele which stands in the queen of Sheba palace.(Richard, K.P.Pankhurst.1967.P.VII).

The Aksumite Empire declined in the ninth century A.D., but Ethiopian civilization continued to develop. Sometime around the tenth century a new center of political and cultural importance emerged to the south of Aksum when a line of usurping/misappropriating kings, the Zagwe dynasty, established themselves in the province of Lasta. The most significant cultural achievement of this dynasty was the building of the famous rock-hewn churches at Roha, a town subsequently renamed Lalibela (Richard, K.P.Pankhurst.1967.P.VII).

After some civilizations passed through northern Ethiopia the first Ethiopian Empire was established around 1270 by the Salomonic Dynasty, (claiming descent from the Kings of b Axum, from Salomon and from the keen of Sheba). (Uli WesslingTolon, p.6, 2008) the solomonic restoration, as it has been called, was an important event in Ethiopian history, inaugurating as it did a creative era in which the new line of kings and the church, now perhaps wealthier than ever before, both greatly patronized the arts (Richard, K.P.Pankhurst.1967.P.VII).

The other remarkable happening in Ethiopia history was that of the establishment of Gondar in 1636. The Gondar period continue to give us many insights in to the changing character of the times. It shows a great advancement in literature, painting, Architecture and cultural handcrafts. However, the Gonderian period come to an end with the following and rise of the Masafint. Which was more characterized by a local prince's rule and administration, the monarchy collapsed, and war and political unrest existed during this time. The era of the Mesafint was brought to an end in the middle of the nineteenth century by Emperor Tewodros II, who endeavored to reunify the country, reassert the power of the sovereign and begin the work of modernization.

Emperor Menelik II the founder of modern Ethiopia between 1889 and 1913. He founded Addis Ababa as the capital city in 1886, the conflict with the Italians culminating in the battle of Adowa 1895/96, and achieved diplomatic recognition on the international plane. But it was not only Ethiopian politics that turned sharply towards Europe at the end of the 19th century; in art especially in painting foreign influence were evident. The nature of the Ethiopian creative act changed and especially the Ethiopian fine art like painting, architecture and literature changed due to the establishment of various institutions, among them the first national currency, the telegraph, the earliest modern roads and bridges, as well as the first hospital, the first hotel, the first school and the beginnings of cabinet government (Richard, K.P.Pankhurst.1967.P.XV-XVI).

In 1930 Haile Selassie (known as well as the king of the Rastaffaris) became Emperor of Ethiopia until the invasion of Mussolini's Italian troops (1936-41). In the first part of the 20th century Ethiopia forged strong links with Britain, whose troops helped evict the Italians in and put Emperor Haile Selassie back on his throne. From the 1960s British

influence gave way to that of the US, which in turn was supplanted by the Soviet Union. Although largely free from the coups that have plagued other African countries, Ethiopia's turmoil has been no less devastating. Drought, famine, war and ill-conceived policies brought millions to the brink of starvation in the 1970s and 1980s in 1974 this helped topple Haile Selassie. His regime was replaced by a self-proclaimed Marxist junta led by Mengistu Haile Mariam under which many thousands of opponents were purged or killed, property was confiscated and defense spending spiraled. The overthrow of the junta in 1991 saw political and economic conditions stabilize, but not enough to restore investors' confidence. Eritrea gained independence in 1993 following a referendum. Poor border demarcation developed into military conflict and full-scale war in the late 1990s in which tens of thousands of people were killed (Uli Wessling Tolon, p.7, 2008).

In relation with this, Today, According to the projection of Population Census Commission, Addis Ababa city populations expected to be 3,434,000 in 2017. Addis Ababa is home to 25% of the urban population in Ethiopia and is one of the fastest growing cities in Africa. It is the growth engine for Ethiopia and a major pillar in the country's vision to become a middle-income, carbon-neutral, and resilient economy by 2025. Addis Ababa's economy is growing annually by 14%. The city alone currently contributes approximately 50% towards the national GDP, highlighting its strategic role within the overall economic development of the country. Despite the strong economic growth trends, Addis Ababa faces significant development challenges. For example, unemployment and poverty levels in Addis Ababa remain high, estimated at 23.5% and 22% respectively. More than one in four households report an unemployed adult compared to one in 10 households in other urban areas, and the informal sector employs about 30% of the economically active labor force in the city. Providing clean water to only 44% of the population and sewerage services to less than 30%. Moreover, the physical development patterns witnessed in recent years are driving up the cost of infrastructure delivery. Addis is expanding in a sprawling manner, with growth in urban extent outpacing population growth. The result of this growth is an estimated 46% of vacant or underutilized land. At the same time, the city center has extremely high density (up to 30,000 people per km), concentrating around 30% of the population on 8% of the land, generally with poor living conditions (WORLD BANK, p.33, 2015).

In this study Addis Ababa will be treated as a unique place. The reason to set this is that there are many features that make it very different from any other settlement in Ethiopia. Addis Ababa is the largest city in Ethiopia and because of this, the city has expensive market places including such locations as the “Markato” and a large population to serve as a consumer base for these markets. This city is also the international, commercial and governmental center of the country. This results in the city having a significant number of relatively wealthy businesspersons and government officials who can be potential patrons who can understand and afford the creative industry. Peoples have flocked from all over the country in order to settle in Addis Ababa, mostly in the hopes of finding better opportunities in this cosmopolitan, international and comparatively advanced part of Ethiopia. This creates one of the most diverse populations in the country. Addis Ababa is also a major cultural center complete with a sizable population of creative act practitioners and number of museums, galleries and other institutions focused on the promotion of culture and creative acts in the city.

1.2. Statement of the problem

Ethiopia has historically exhibited creativity in economic activities as demonstrated by their contribution to various aspects of culture. Today this creativity has definitely been minimized by the nature of technological changes and structural shift in economies, particularly in most productive activities. To be competitive in a globalized world Ethiopia specifically Addis Ababa must promote her creative industry. This is still very weak in Addis despite the enormous resource available in the city. Development has been slow. Today, According to the projection of Population Census Commission, Addis Ababa city populations expected to be 3,434,000 in 2017. Addis Ababa is home to 25% of the urban population in Ethiopia and is one of the fastest growing cities in Africa. It is the growth engine for Ethiopia and a major pillar in the country’s vision to become a middle-income, carbon-neutral, and resilient economy by 2025. Addis Ababa’s economy is growing annually by 14%. The city alone currently contributes approximately 50% towards the national GDP, highlighting its strategic role within the overall economic development of the country. Despite the strong economic growth trends, Addis Ababa faces significant development challenges. For example, unemployment and poverty levels in Addis Ababa remain high, estimated at 23.5% and 22% respectively. More than

one in four households report an unemployed adult compared to one in 10 households in other urban areas, and the informal sector employs about 30% of the economically active labor force in the city. Providing clean water to only 44% of the population and sewerage services to less than 30%. Moreover, the physical development patterns witnessed in recent years are driving up the cost of infrastructure delivery. Addis is expanding in a sprawling manner, with growth in urban extent outpacing population growth. The result of this growth is an estimated 46% of vacant or underutilized land. At the same time, the city center has extremely high density (up to 30,000 people per km), concentrating around 30% of the population on 8% of the land, generally with poor living conditions (WORLD BANK, p.33, 2015).

The unprecedented urban growth that Addis Ababa will face over the coming decades could create the agglomeration/accumulation of people and economies that can catapult/shoot the city towards its long-term goals, but if not well managed, it could also exacerbate/worsen existing shocks and stresses related to natural hazards, access to basic services, congestion, economic opportunity, and individual well-being. The provision of infrastructure, which underpins urban economic productivity and service delivery, is significantly lagging despite the major investments being made by the city. Moreover, the overall organization of the city government is complex—comprising agencies, authorities, and city and federal government enterprises with a range of roles and responsibilities in constructing and managing infrastructure. This creates substantial demands for coordination. Business as usual is not an option; Addis needs to make a concerted and coordinated effort to be one step ahead of the anticipated growth. In February 2015, a team of specialists from the World Bank Group worked with government officials, experts and stakeholders in Addis Ababa to identify the priority actions and investments that will enhance the city's resilience to these current and future challenges. They explored options to transform planned or aspirational projects into initiatives that will also enhance the city's resilience. As the largest city in Ethiopia and one of the fastest growing cities in Africa, Addis Ababa plays an important role in promoting the well-being of the country and economic prosperity in the region. For Addis Ababa, efforts to promote greater resilience must be closely aligned with the city's vision to be a safe and livable city, ensure the national goal of becoming a middle-income

country by 2025, and become Africa's diplomatic capital. To identify the bundle of actions and investments needed to enhance resilience in Addis Ababa.

An increasing number of municipalities all over the world are using the concept of creative industries to formulate urban development strategies for reinvigorating/reviving growth with a focus on cultural and creative activities. Charles Landry in his 2000 seminal work *The Creative City* argues that the most critical resource a city has is its people: "Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success" (Charles Landry, 2000). Here the understanding of creativity is broad and can come from any citizen in any profession or sector. According to Landry it includes creative bureaucracy, creative individuals, organizations, schools, universities and so on. Encouraging creativity in this wider way is a key to a creative industry development agenda.

Coherent with this, even if the creative industries have a potential to support the city development, In Ethiopia both the social and economic role of the Creative Industries is far behind. The understanding of its implications often causes confusion, both among policy makers and the broader public. Not only this, Addis Ababa has some implication potential for the advancement of creative industry and city development. However, there is no enough research on this regard and also the government does not give much concern for this industry. Due to this fact, Ethiopia specifically Addis Ababa is not benefited from the sector as the potential the city has. Therefore, how can the creative industry help address the issues? If the direction to addressing the issue of poverty and job creation is that of promoting creativity and enhancing creative industries what are the prospects in Addis. There is a need to assess the value of creative industry in creative city development. There is a need to assessment of the sector to inform policies. We have to know the sector looks like. What products and service are involved? What are challenges to the creative industry and creative city development?

1.3. Research Questions

This paper examines what actually are essential characteristics of a creative industry, and to what extent are these have the potential to be viable for urban economic development.

This is guided by four research questions:

- 1) Does the current economic program acknowledge creative industries as a separate sector?
- 2) What are the key elements of the creative city that can be effectively incorporated and applied in local policies?
- 3) To which extent, and how, are key elements of the creative industry strategies developments are already being applied in the city?
- 4) What could be the more permanent, potentials of the creative industry for local policy-makers, from the perspective of urban economic development?

1.4. Objectives of the study

In view of the above, this article tries to reflect on the value of the creative industry thesis for the economic competitiveness of the city from the capitals development strategy perspective. It tries to identify the potential that the city has in relation to creative industry development. It also explores how the policy incorporates the key elements of the creative industry and how they are implemented currently. Finally the study will focus on the longer term by exploring the sustainability of these ideas. More over this thesis would fill this gap in the literature that exists on the creative industry.

1.5. Justification

In this era of extraordinary change and globalization, many acknowledge that creativity and innovation are now driving the new economy. Organizations and even economic regions that embrace creativity generate significantly higher revenue and provide greater stability into the future. Based on ideas rather than physical capital, the creative economy link economic, political, social, cultural and technological issues and is at the crossroads of the arts, business and technology. It is unique in that it relies on an unlimited global resource: human creativity. Growth strategies in the creative economy therefore focus on

harnessing the development potential of an unlimited resource and not on optimizing limited resources (as in traditional manufacturing industries)(OECD,2005).

Many stakeholders are involved in this process: the public sector which includes cultural institutions, e.g. museums, public service broadcasting organizations, etc.; the private sector which covers a wide range of commercial operations in all fields of cultural production and distribution; the non-profit sector including many theatre and dance companies, festivals, orchestras, which may receive government subsidies; and non-governmental organizations such as advocacy agencies, actors and musicians' unions.

Culture and creative industries have been increasingly integrated into the policy agenda of both developed and developing countries. In 2005, the United Kingdom's Commission for Africa reported that there was a 'real danger that a lack of attention to culture in policy making [...] will overwhelm many of the collective mechanisms of Survival which are part of Africa's cultures' (Commission for Africa 2005;130). In early May 2007, the European Commission announced its decision to adopt a strategy on the contribution of culture to economic growth and intercultural dialogue (European Commission, 2007).

Culture is increasingly finding a route to the market, which is leading to radical transformations in the way people create, consume and enjoy cultural products. Globalization and the convergence of multimedia and telecommunications technologies have transformed consumers from passive recipients of cultural messages into active co-creators of creative content. Digital distribution in industries such as design and music has transformed global markets and allowed new industries and consumers to emerge in developing regions such as Africa and Asia (OECD, 2005). It is estimated that licensed digital distribution of recorded music will rise from \$653 million in 2005 to \$4.9 billion in 2010, which represented a 49.5% compound annual increase (PWC, 2007).

According to UNCTAD (2004) figures international trade in creative goods and services reached a level of \$445.2 billion in 2005. This reflects a growth rate during the decade higher than the growth of output. This trade is driven by creative industries in such areas as cultural heritage, the arts, media, creative services and design. China has become the world's leading exporter of creative goods by 2005 as it presses hard to develop and modernize her economy. The expansion of trade has been restricted to developed countries. The share of African countries in this expansion of trade in creative goods and

service has been very minimal (Jonathan A. Aremu, Kingsley Okoi and Kola Oladukun, 2008).

Therefore Ethiopia, specifically Addis Ababa has to engage in creative city development sector in order to create a competitive city Advantage in relation to other international city. Moreover the creative industry itself has to stand by itself; the policy has to give its attention to the sector.

1.6 Limitation and delimitation of the scope

A. Limitation of the study

The major limitation of the study was time constraint and unavailability of locally researched literatures performed related to the creative industries by local researchers. The other difficulty in this research was unavailability of data related with the creative/cultural industry both in document form as well a person who have been working in this area before. Coherent with this thesis would fill this gap in the literature that exists on the creative industry.

B. Scope of the study

The scope of the study mainly focuses on the assessment of key elements of creative industry development and the case undertakes is Addis Ababa. The total number of key informants was eight and from those informants only six of the informants are interviewed this is due to the unavailability of persons who are aware of the subject matter. In this study Addis Ababa treated as a unique place. The reason to set this is that there are many features that make it very different from any other settlement in Ethiopia. Addis Ababa is the largest city in Ethiopia and because of this, the city has expensive market places including such locations as the “Markato” and a large population to serve as a consumer base for this markets. This city is also the international, commercial and governmental center of the country. This results in the city having a significant number of relatively wealthy businessperson and government officials who can be potential patrons who can understand and afford the creative industry. Peoples have flocked from all over the country in order to settle in Addis Ababa, mostly in the hopes of finding better opportunities in this cosmopolitan, international and comparatively advanced part of Ethiopia. This creates one of the most diverse populations in the country. Addis Ababa is also a major cultural center complete with a sizable population of creative act

practitioners and number of museums, galleries and other institutions focused on the promotion of culture and creative acts in the city.

1.7. The organization of this study

In summary, the first chapter of the research consist introductory part, statement of the problem, research questions, objective, significance, the scope and organization of the paper. The research question consist four major questions, the first questions focuses on either the current economic program acknowledge creative industries as a separate sector or not, the second question emphasized on the key elements of the creative industry that can be effectively incorporated and applied in local policies. The rest two questions focus on to what extent and how these key elements of the creative industry strategies are applied in the city and what more permanent potentials the industry has from the urban economic development perspective.

Chapter two of the study elaborates definitions about the concept of creative industries. The chapter also conceptualizes the role of creative industries in urban economic development and the role of the state for the advancement of creative industry. In addition to this chapter two present an overview on the role of the creative industry in sustainable development, and to what extent and how policy impact the creative city development and creative industry. Finally, the chapter concludes with the overall view of the creative industry. Chapter three elaborates how this thesis intends to use the research design and method. In this creative city development analysis, the principle Criteria Indicator (PCI) descriptive method of data analysis used to explain whether these key elements are existed or not. In order to address the topic in the study, purposive sampling technique implemented, the total populations for this study were eight knowledgeable persons about the topic, from selected sectors. Two from ministry of cultural and tourism, two from cultural bureau of Addis Ababa, the other two from Addis Ababa university college of fine arts, in order to include those scholars who are working on this area and the rest two from the creative industry sector who are professionals and knowledgeable about the current stand of the industry. Chapter four of this thesis focuses on the data analysis and this elaborate how the data were analyzed using principle criteria indicator (PCI) descriptive method of data analysis.

Finally, Chapter five summarizes the findings of the data and elaborates those findings based on the analysis. Chapter six concludes the topic and suggests recommendation based on the findings from the thesis.

Table 1.7. Organization of This Study

Chapter	Description
Introduction	<ul style="list-style-type: none"> • acknowledgements; • table of contents; • List of tables and figures.
Chapter One	Introduction to central research questions, objective, scope and organization of this research.
Chapter Two	Literature review of creative industry, how it impacts the economic development and how it plays role in creative city development and the state and the role in creative industry.
Chapter Three	Research design and methodology; how the research is design, the population, the sample and theoretical frame work.
Chapter Four	The data analysis, this presents the collected data and sources about the creative industry using PCI method.
Chapter Five	The summary and finding of the analysis
Chapter Six	Conclusion and Recommendation
	<ul style="list-style-type: none"> • Reference • Appendix

CHAPTER 2

2. REVIEW OF LITERATURES

2.1. Definitions and basic concepts

UNCTAD's (2004) definition of creative industries embraces activities ranging from traditional folk art, cultural festivities, books, painting, music and performing arts to more technology-intensive sectors, such as design and the audiovisual industry, including film, television and radio. Also contained are service-oriented fields, such as architecture, advertising and new media products, such as digital animation and video-games.

UNESCO defines creative industries as 'Those industries that combine the creation, production and commercialization of products which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services'.

The United Kingdom's Department of Culture, Media and Sport (DCMS) placed its definition of creative industries at the heart of its policy-making agenda in the late 1990s and defined creative industries as;

Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property' (DCMS) These include advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure, software, music, the performing arts, print media and publishing, software, television and radio, heritage and tourism services.

WIPO copyright model (2003) defines creative industries as "All industries involved in the creation, manufacture, production, broadcast and distribution and consumption of copyrighted works"

This is a more expansive definition. It encompasses the producers of the intellectual property, thus the embodiment of the creativity that is needed to produce the goods and services. It encompasses the mechanism of distribution and marketing and finally the consumers. They are all parts of the chain of the creative industrial. A comparison of four models creative industries shows the scope covered by each model. As is evident the

different models cover basically the same core cultural activities and industries. The different models then add on various industries in line with their intended use of the model.

Table 2.1 Comparison of models of Creative/Cultural Industries

Models: DCMS, Symbolic Texts, Concentric Circles, WIPO: a comparison			
DCMS Model	Symbolic Texts Model	Concentric Circles Model	WIPO Copyright Model
Advertising Architecture Art and Antiques market Crafts Design Fashion Film and Video Music Performing arts Publishing Software Television and radio Video and Computer	Core Cultural Industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software	Core Creative Arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion	Core copyright industries Advertising services Copyright collection management societies Motion picture and video Music Theatre and opera Press and literature Software and databases Television and radio Photography, Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musician instruments Paper Photocopiers, photographic equipment Manufacture, wholesale and retail of TV sets Radio CD recorders Computers and equipment Cinematographic instruments Partial Copyright Industries Architecture Clothing, footwear Design Fashion Household goods Toys

Source: Joffe, Avril. Understanding Creative Industries: Drivers of the creative economy, methodologies of measurement, evidence of contribution, conceptual frameworks CAJ, 2009

Creative industries are therefore a broader concept of which cultural industries are but a sub-set. Yet a broader concept which still has a more relevance to developing economies as they face the challenges globalization is that of the creative economy.

Summary of the definition

For this research concern the researcher used the WIPOs definition since the concept is more broad and inclusive both for the cultural and the creative industry. The other major issue related with the creative industry is its naming, in this research cultural industry and creative industry used interchangeably. The other term is creative economy.

Creative economy, defined as the network of institutions that support the initiation, modification and diffusion of new ideas and technologies is encapsulated by a national innovation system.

Developing countries need to develop strong creative economies to be competitive on a global scale. Cultural industries have a major role to play but countries must also look at other creative sectors within the creative economy is a sub-set of the national economy. The national economy provides the complex set of markets and institutions that enables an industry to grow. Creative industries need an entire industrial complex and the infrastructure and business and financial institutions that make the entire economy work. One distinction between developed and developing countries is the fact that the economic environment for creative activities can be taken for granted in developed economies. Developing economies are struggling with limited success to create this environment in the context of the national innovation system.

Developing countries need to develop the necessary environment for industries of all types to thrive. The creative economy is the first step to transforming cultural activities and creativity into industries. The creative economy provides the necessary linkages required for cultural and creative industries to be formed within the dynamics of

industrialization. A comparison of four models creative industries shows the scope covered by each model. As is evident the different models cover basically the same core cultural activities and industries. The different models then add on various industries in line with their intended use of the model.

2.2. State and Development

The ever growing demand of citizens for a better and stable economic life makes the government activity hard from time to time in order to satisfy the demand of its citizen. The goal of a democratic state is to establish a society in which citizens are intellectually socially, economically, and politically empowered (marwala 2007). In order to achieve this major goal of certain conditions need to be in place in order to mobilize social, economic and political forces, to capacitate the state to galvanize the productive forces that would ensure that the goals are achieved (marwala 2007).

Development concerns are in the front burner of most African countries. There is a global consensus that development of the least developed countries should be of global concern and that developed countries should commit resources towards addressing this problem. The world's attention on development in most of these countries has resulted in financial aid to most of them. The result has been mixed. The majority of Africans live in rural areas, characterized by poverty and subsistence agriculture on which they depend for their livelihood.

Before seeing what the basic relation between the creative industry and development is, it's better to see individually what development is to have a clear understanding about a development. There for This literature will start by discussing this basic term.

2.2.1 What is development?

Development - perhaps more precisely qualified as 'human development' – usually entails intentional as well as unintentional processes of change and evolution towards a new situation that is better in social, cultural, and environmental terms. This can for example be expressed through high level values such as democracy, health, food and water security, equality of opportunity and access to resources, social equity, justice or economic prosperity. The latter is some-times foregrounded to the partial exclusion of the others, but such a focus on economic growth, especially if accompanied by social and

cultural inequalities, or without regard to environmental balance, cannot move to-wards sustainability.

Development has been described, in the UN Development Program (UNDP) first Human Development Report in 1990 as a process ('the enlargement of relevant human choices') as well as an achievement ('the compared extent to which, in given societies, those relevant choices are actually attained') [3: 17]. It will generally also involve specific goals of the type emphasized in sustainability, notably equity, justice and responsibilities within and between the generations.

This can entail a spontaneous evolution towards such goals, without self-conscious or intentional actions, or it can refer to (social) processes that are deliberately designed to transform a social environment and which may be instigated by institutions or actors not necessarily belonging, or deriving from, the place or community in question. As well as recognizing this broad spectrum of development, we are also in this document strongly aware that the concept of development cannot be objectively defined but is value laden in ways that are specific to culture, context and history or time. It is therefore a continuously (re-)negotiated concept. Whether a situation, context or place is regarded as being more developed than another, or not, or a particular development proposal is regarded as being 'good' or 'bad', depends on the viewpoints and agenda of those assessing the changes. The introduction of a new crop variety in a farming system, for example, might be an improvement for some people because of its better production and/or better social and economic conditions, but others might consider this as a decline through, for example, its impact on biodiversity or landscape character, or through loss of economic independence; both viewpoints may be culturally-informed assessments. Culture is often considered as a positive cause or result of development. But might it sometimes be a hindrance or obstacle to development, for example if entrenched traditions, tastes or ways of thinking discourage change or adaptation to new technologies or ways of life? It is possible in some circumstances to question how far every aspect of a particular culture can be valued. As already mentioned, development can be defined in terms of achievement as well as of process, taking various directions, and potentially for-ward and backwards. It is also common for development to be seen as a continuous evolutionary path; but the

trajectory can be changed, or even broken, for example by political, social or technical ruptures.

In general development includes a process of economic and human development change involving the construction of more complex and productive economies capable of generating higher material and physical standards of living (Amino Edigleje, 2005).

2.2.2 The Role of State

The debate on the role of state in economic development had consistently been at the heart of development studied from market led to state led growth or from market to state facilitate the central concern in any developmental model is a theory about the role of the state in development. Despite the crisis of legitimacy which had characterized the neo liberal paradigm leading to the most severe recession since the great depression of the 1930s the ideological meeting of major western countries and multilateral financial economic institutional which they control remain rooted in unfettered market mechanism free on going global financial classes and sovereign debt classes. In Europe being the role of the state to the frequent burgher (golden which enough 2012) Africa and twenty first century development challenges in the north- south development agenda reconsidered.

The failure of these market based policies to address Africa's economic crisis and revamp economic growth feeds in to the growing demands to bring the state back in to the agenda as a central actor in the development project on the continent.

The assessment of the role of the state in the development process on Africa must be based on specific historical trajectories. The state in most of Africa is colonial project and a product of competition between colonial powers for access to resources a development which had left some lasting impression on the association of the post-colonial state Africa (Arrighi 2002). Post-colonial state formulation in Africa was logically a product of certain historical and geographical development which contained to inform the nature of political economics and society. Africa In the first two decades of independence made efforts to give meaning to the social base and that underpinned the struggle for independence. Irrespective of their ideological leanings socialist, free market or mixed economy orientation post-independence government in Africa invested a great deal in the

expansion of physical and social infrastructure of their countries in a manner which exceeded what colonialism offered and they also renewed an important role for the state in this process.

In spite of this Ethiopia was free of colonialism, over the decades Ethiopia has tried a number of development strategies. From import substitution industrialization to export promotion efforts have been made to create a sustainable economic growth process. From a mixed economy led by the state to the current market based, private sector driven economic strategy, policies to privatize and commercialize public enterprises have been put in place. The current regime lends itself more amenable to mobilizing the creative ability of the population. The state is still however important in facilitating such mobilization. Creative industries have a better chance of success in the liberalized environment. As Ethiopia tries to diversify her economy and move away from overdependence on Agriculture, creative industries can play a role in this process. They can contribute to the growth of export and help diversification the country's export structure (Jonathan A. Aremu, Kingsley Okoi and Kola Oladukun, 2008).

Creative industries have emerged as one of the world's most dynamic economic sectors. Developed countries have demonstrated that creative industries can play a major role in economic growth. In the past few decades available data shows that creative industries have facilitated cultural, social and economic development in most developed economies. They have contributed in creating jobs and played important part in promoting trade.

According to UNCTAD figures international trade in creative goods and services reached a level of \$445.2 billion in 2005. This reflects a growth rate during the decade higher than the growth of output. This trade is driven by creative industries in such areas as cultural heritage, the arts, media, creative services and design. China has become the world's leading exporter of creative goods by 2005 as it presses hard to develop and modernize her economy. The expansion of trade has been restricted to developed countries. The share of African countries in this expansion of trade in creative goods and service has been very minimal (Jonathan A. Aremu, Kingsley Okoi and Kola Oladukun, 2008).

Linking business, culture and technology, the creative economy holds great potentials for developing countries to mobilize and transform untapped creative resources into growth. Most of these countries have demonstrated the existence of creativity which would make this possible. Globalization and connectivity are benefiting the creative industries of developed countries and they can do the same in developing countries that are able to create the enabling environment for its growth. A few developing countries provide evidence for this. India's movies and software have penetrated the world market. India has shown how creativity in the communications area can enable it to compete effectively with developed countries in that area. Mexico's TV stations and the Republic of Korea's digital animation products have also made good progress in entering markets around the world. These are success stories from developing countries. However, many developing countries are not yet able to harness their creative capacities for development, due to a combination of external and internal constraints (Jonathan A. Aremu, Kingsley Okoi and Kola Oladukun, 2008).

2.3. The roles for culture in sustainable development

Thriving/Booming on complexity both culture and sustainable development are broad concepts, covering different spheres of life from past to future. Trying to define the roles of culture in sustainable development opens up questions about what we mean by culture, how it is related to various types of development and how it lives with diverse interpretations of sustainability. In this chapter we examine some of the difficult ideas that underpin culturally focused and culturally-informed sustainability. This involves reconsidering apparently familiar ideas such as culture, and even 'development'. It is also necessary to explore what lies behind the two terms sustainability and sustainable development: are they inter-changeable, complementary or in conflict? And where does social and cultural sustain-ability intersect, interact or overlap?

2.3.1 Culture

As Raymond Williams now-famously said, 'Culture' is one of the two or three most complicated words in English usage. There have been, and will continue to be, many attempts to list all the things the word embraces. Whilst used in different ways in several few things in human life are more powerful than ideas and concepts, and culture is one of the most influential in all walks of life. (Graham Fairclough, cited atCOST, 2015)

Distinct intellectual disciplines and distinct systems of thought, culture is additionally also an everyday concept; it has 'public' meanings and understandings, and is used in many different ways and contexts. Its meaning has changed through time as well, from early ideas of culture as action in real life-worlds and its interaction with nature, which are essential aspects for anthropological use of the concept even today, to culture as the cultivation of the human mind and behavior. World conference on cultural policies held in Mexico City in 1982, UNESCO retained the following definition of the notion of culture: "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only art and letters, but also modes of life, the fundamental rights of the human being, value system, traditions and beliefs"(Journal of Culture and Tourism, 2017).

The other definition is COST, 2015 defined culture as "a loosely integrated totality of practices, institutions and mechanisms that deal with the production, distribution, consumption and preservation of collectively shared meanings, as well as the explicit and implicit rules that govern the relevant processes." The cultural system is only relatively organized and embraces the tensions and internal contradictions of the social and spatial world, in which it appears, perpetuating and subverting its norms of behavior and power relations, as well as providing loopholes for escape from its everyday routines to imaginary spaces.(Hannes Palang)Williams came up with three main meanings of culture that have become popular both in research and policy: culture as the general process of intellectual, spiritual or aesthetic development, culture as a particular way of life, whether of people, period or group, and culture as works and intellectual artistic activity . Often, however, two distinct higher level distinctions are drawn, broad-based and narrowly-defined: a 'broad, life-style-based concept referring to all domains of human life', which is akin to Williams' 'way of life', an anthropological-archaeological interpretation, and on the other side, a 'narrow, art-based culture referring to both the general process of intellectual and spiritual or aesthetic development and its results'. Many policy conventions and declarations define culture in a broad way, but in politics and in public discourse culture are often treated in a narrower sense. In addition to these two formulations, we can bring in the symbolic dimension of culture: culture as semiotic, drawing on symbols as vehicles, arguably as the broadest view of all, including as it does

both intentional and unconscious behavior. In this paper we settle on a usage of the term culture that encompasses all these perspectives, whilst recognizing the possibility, indeed necessity, of both subdivision and overlap (COST, 2015).

2.4 Sustainability or sustainable development?

In this work I have taken the Brundtlands report on sustainable development and the pillar-approach to sustainable development as one of the principal starting point.

The Brundtland definition of ‘sustainable development’ is world famous: “Development that meets the needs of the present without compromising the ability of future generations to meet their own needs”. Although the definition talks about sustainable development, sustainability has also become popular (COST, 2015).

The two terms are often used interchangeably; are they therefore synonyms? Presumably not a number of governments and global business corporations are prepared to discuss policies for sustainable development, but pull back from sustainability. It may be that for such governments sustainable development is ‘safe’ in its implication that any type of development can go ahead as long as it is mitigated usually in practice environmentally, occasionally in theory at least socially. ‘Sustainability’, in contrast, with its implication that an association with further development is not essential, can seem threatening to those sectorial interests for whom ‘growth’ (usually defined as economic growth) is the only way ahead. This would suggest that ‘sustainability’ is a term with a more reaching set of objectives and values, one that can support de-growth and no growth agendas as well as growth, one that might have social equity and justice not economic prosperity as its goal(COST, 2015).

Sustainable development or sustainability is usually seen as a win-win-win solution between ecological (protection), social (justice) and economic (viability), hence the widely-used model of the three pillars, or axes. Other pillars like institutional, cultural and other dimensions of sustainability have been proposed. Our position is that, whilst acknowledging some shortcomings related to the pillar model (reduction of reality and culture and leading to sectoral rather than cross sectorial/disciplinary thinking), we also recognize their value as metaphors in sustainability debates, as relatively well-accepted

and understood tools, and therefore as means to explore the role of culture in that framework and bring it to the policy debate (COST, 2015).

Some scholars think it less a problem to define sustainability than to find ways to achieve it, and this has been explored in a number of ways. Perhaps some of the most familiar is the spectrum from ‘(very) weak’ to ‘(very) strong’ sustainability, or the distinction between ‘broad’ and ‘narrow’ sustainability. Such concepts are important, in particular when the substitution of various forms of capital (social, human, natural, economic) are being negotiated in the face of developmental change. Another relevant discussion concerns the intrinsic and instrumental values of both culture and nature, and how they should be understood, balanced and treated in a sustainable manner. This is an important issue when culture is used purposively as an instrument in development (e.g. to boost creative industries). Questions such as which and whose culture is used, and for what purposes, are deeply founded on issues of power. Sustainable development does not mean the same in all parts of the world, and current meanings are subject to change over time. Nor can it be understood independently of cultural context(s). There is no single definition of sustainable development or sustainability that works for all circumstances, and it is necessary to acknowledge the diversity of these meanings. Meanings are shaped by diversity in human life-modes and by adaptations to living conditions that vary around the world; even more so by aspirations and needs or wants. Consequently the key ideas and values of sustainable development, inter- and intra-generational equity, justice, participation and gender equality, and ecological quality vary from culture to culture, and within them(COST, 2015).

The undefined ‘needs’ mentioned by the Brundtland’s definition are not on the whole consistent across the globe, through all levels of society, or at different stages of life, or even when filtered through ideology or faith. One person’s need is another person’s excess or dearth; when one set of ‘needs’ is fulfilled, another (often someone else’s) is denied (Constanza Parra, cited by COST, 2015).

2.4.1. Social and cultural sustainability: same or different?

Until now the cultural aspects of sustainable development have mainly been discussed or elaborated as a part of the social pillar of sustainable development, or else combined with

social sustainability (socio-cultural sustainability). In the former case cultural issues are solely considered as part of the social dimension; in the latter there is recognition that culture is different from social but the difficulty of separating them in practice or existing policy means that they are kept linked(COST, 2015).

Only a very few researchers or policy documents have tried to separate them, yet not necessarily with a proper way to make a difference between them. Are they the same or different? Are cultural issues, as many actors consider, a part of the realm of social issues, or (as implied above) does culture act through societal frameworks and mechanisms? How to separate the cultural and the social in sustainability?

These questions lead us to discuss the relationship between society and culture. In its broadest sense culture covers all spheres of life, and therefore also of society.

Defining culture in this way, however, makes it so full of meaning ('conceptually obese') that it may cease to be a concept with practical use. Yet, much research in the social sciences (particularly since the so called 'cultural turn') recognizes not only the separateness but also importantly the inter likeness of culture with society and/or social structures (COST, 2015).

In Habermasian thought, for example, the constituents of the life-world are seen as individuals, culture and society; many commentators have also added concepts of power, and emphasized the symbolic as well as material importance of all these things.

We assume that culture and society have to some degree an iterative and reciprocal relationship, in which culture constructs society but society also shapes culture. To make an analogy, people have for thousands of years designed their architecture to contain their specific, culturally constructed lifestyles and economic activities; yet once built, the architecture in its turn shapes and changes how people live, so that their future 'ways of living', their culture, fit into the (by then) pre-existing structure(COST, 2015).

Whilst society and culture are in many ways interlinked and constitutive of each other, however, their different constituencies' nevertheless allow for distinctive social and cultural dimensions in sustainability.

2.5 Policy

Policy can be almost as challenging a word as culture. It has so many actual or potential meanings that it can be overloaded, impossible to use without qualification. It is often taken to refer to ‘public policy’ defined by governments at various levels, but individuals and social groups have policies as well, explicitly or not (COST, 2015).

Smith suggests that ‘the concept of policy denotes . . . deliberate choice of action or inaction, rather than the effects of interrelating forces’: he emphasizes ‘inaction’ as well as action and reminds us that ‘attention should not focus exclusively on decisions which produce change, but must also be sensitive to those which resist change and are difficult to observe because they are not represented in the policy-making process by legislative enactment’ (1976, p. 13).

Jenkins sees policy as ‘a set of interrelated decisions . . . concerning the selection of goals and the means of achieving them within a specified situation . . .’ (1978, p. 15).

Policy is in fact highly plural and highly di-verse. It can be created at any scale from the smallest community or municipality, through business or industrial corporations and all levels of municipality up to and including a ‘World City’ like London, to regions and upwards to nation states, federal states, and supra national communities such as the EU, NATO or global multinationals such as Shell, Rio Tinto or Google. Policies can be bottom up or top down; in both cases they may be democratic or participatory, or not. They may be mandatory rules or optional guidance, bedded in law or in custom, or ideologically -based. Whilst increasing attention is being given to integrated policy and planning processes, and to holistic thinking about development, policies still usually arise from particular sectorial groupings, or specific areas of governance, or particular government departments. These different origins, and their relationship (or lack of) to each other, may prevent successful functioning or lead to un-intended consequences. In this document, we consider ways to monitor the effect of policy, as of other planned or prospective changes, for example by monitoring through indicators. However, it is necessary to describe the ways in which we see culture operating and functioning through sustainability (COST, 2015).

2.5.1 Creative Industry Policy in Ethiopia

The creative industry history has a long history back to the time of pick civilization period of Axum 200 years before the birth of Christ. However this industry passes through different up and downs in history. In modern History of Ethiopia the creative or cultural industry has been seen as the part of tourism act and do not as a separate sector during the reign of Emperor Haile Selassie I, when ministry of cultural and tourism established for the First time the creative industry seen as part of tourism, The same to the Marxist junta 'Derg'. Today in the period of the EPRDF, both the constitution the national growth and transformation plan tries to incorporate the creative industry concept in its policies, strategies and programs unlike the Monarch and Marxist junta the current regime gives recognition for creative/ cultural industries (NPC, GTP 2, 2016).The cultural policy depending up on the national GTP II has clearly stated the cultural/ creative industry development strategy (FDRE cultural policy, 2016).

The policy also clearly articulated and describes the role of cultural industries in the economic, social and cultural development. Both the government and every Ethiopian to protect the country's natural resources and historical heritages, and articulating the government's responsibility to develop the arts and expand science and technology demonstrates the special attention the constitution gives to sustainable development of the peoples cultures (FDRE Cultural policy,2016).

Even if the cultural policy clearly out lined the strategies to implement, there is a gap in the implementation. The policy mainly focuses on detail planning than creating condition for implementation (AACTB, 2017).

2.6. Increasing role of cultural and creative industries

In this era of extraordinary change and globalization, many acknowledge that creativity and innovation are now driving the new economy. Organizations and even economic regions that embrace creativity generate significantly higher revenue and provide greater stability into the future. Based on ideas rather than physical capital, the creative economy straddles economic, political, social, cultural and technological issues and is at the crossroads of the arts, business and technology. It is unique in that it relies on an unlimited global resource: human creativity. Growth strategies in the creative economy therefore focus on harnessing the development potential of an unlimited resource and not on optimizing limited resources (as in traditional manufacturing industries).

Many stakeholders are involved in this process: the public sector which includes cultural institutions, e.g. museums, public service broadcasting organizations, etc.; the private sector which covers a wide range of commercial operations in all fields of cultural production and distribution; the non-profit sector including many theatre and dance companies, festivals, orchestras, which may receive government subsidies; and non-governmental organizations such as advocacy agencies, actors and musicians' unions.

Culture and creative industries have been increasingly integrated into the policy agenda of both developed and developing countries. In 2005, the United Kingdom's Commission for Africa reported that there was a 'real danger that a lack of attention to culture in policy making [...] will overwhelm many of the collective mechanisms of Survival which are part of Africa's cultures' (Commission for Africa 2005;130). In early May 2007, the European Commission announced its decision to adopt a strategy on the contribution of culture to economic growth and intercultural dialogue (European Commission, 2007).

Culture is increasingly finding a route to the market, which is leading to radical transformations in the way people create, consume and enjoy cultural products. Globalization and the convergence of multimedia and telecommunications technologies have transformed consumers from passive recipients of cultural messages into active co-creators of creative content. Digital distribution in industries such as design and music has transformed global markets and allowed new industries and consumers to emerge in developing regions such as Africa and Asia (OECD-2, 2005). It is estimated that licensed

digital distribution of recorded music will rise from \$653 million in 2005 to \$4.9 billion in 2010, which represented a 49.5% compound annual increase (PWC, 2007).

The digital distribution of music is but one aspect of much larger economic phenomena, as will be discussed in this paper. Yet it is important to note that culture and creativity also have a tremendous impact on social cohesion and development. In Europe, the role of culture in development shows that ‘the arts enrich the social environment with stimulating or pleasing public amenities... [and] artistic activity, by stimulating creativity... [and enhancing] innovation. Works of art and cultural products are a collective “memory” for a community, and serve as a reservoir of creative and intellectual ideas for future generations. Arts and cultural institutions improve the quality of life’ (Council of Europe, 1997). Likewise, Australia has underscored the fact that ‘the culture and leisure sector contributes to economic development through facilitating creativity innovation and self-reflection’ and, as such, recognizes culture as a key component of society’s well-being (ABS, 2001). Culture should not only be considered as a means (or a barrier) to achieve economic growth but also as a factor of social cohesion and human development.

Before exploring the social and economic importance of culture any further, certain conceptual differences should be discussed. One choice of orientation, already highlighted in the very title of this session, is to differentiate between ‘cultural’ industries and ‘creative’ industries¹. (Another approach, adopting the term ‘copyright’ industries, is considered briefly below while other categorizations, such as design industries, lie beyond the scope of this paper). Cultural industries relate to the creation, production and commercialization of the products of human creativity, which are copied and reproduced by industrial processes and worldwide mass distribution. They are often protected by national and international copyright laws. They usually cover printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions, crafts and design. Creative industries encompass a broader range of activities than cultural industries including architecture, advertising, visual and performing arts. The United Kingdom’s Department of Culture, Media and Sport (DCMS) placed its definition of creative industries at the heart of its policy-making agenda in the late 1990s and defined

creative industries as those requiring creativity, skill and talent, with the potential for wealth and job creation through exploitation of their intellectual property. The principal practical difference between these approaches has been the definition of the sectors and occupations to be included in the statistic Diverging conceptual terms is not, however, the only difficulty when trying to measure the impact of culture and creativity. For an organization like UNESCO, which is primarily concerned with developing countries, a lack of key data poses a major problem. Since most data on culture are from the developed world, such as OECD and the European Union (EU) countries, the most significant challenge facing UNESCO's Institute for Statistics (UIS) is to develop cultural indicators which are relevant to the developing world, especially Africa. A different approach to measuring culture must therefore be advocated but what form should it take? A certain number of proposals are presented in the latter half of this paper but first it is important to understand fully the economic and social role of culture.

2.6.1 Contributions of culture to sustainable development

In this paper, we recognize that culture is capable of being integrated within sustainable development in three more-or-less separate but never fully distinctive and indeed often interlocking ways, or 'roles'. These are derived from a literature review of scientific articles using the concept of 'cultural sustainability'. Each role is discussed in summarized form:

- First, a supportive and self-promoting role (characterized as 'culture in sustainable development'), which simply, and fairly un-controversially, expands conventional sustainable development discourse by adding culture as a more or less self-standing or freestanding 4th pillar. Culture stands, linked but autonomous, alongside separate ecological, social, and economic considerations and imperatives of sustainability (COST, 2015).
- Second, a role ('culture for sustainable development') which offers culture as a more influential force that can operate beyond itself; this role moves culture into a framing, contextualizing and mediating mode, that can balance all three of the pillars and guide sustainable development between economic, social, and

ecological pressures and needs (which of course grow out of human cultural aspirations and actions)(COST, 2015).

- Third, a role (‘culture as sustainable development’) which sees culture as the necessary overall foundation and structure for achieving the aims of sustainable development. By recognizing that culture is at the root of all human decisions and actions and an overarching concern (even a new paradigm) in sustainable development thinking, culture and sustainability become mutually intertwined, and the distinctions between the economic, social and environmental dimensions of sustain-ability begin to fade. The diagram below shows the relationship of these three defined roles to sustainability and to each other (COST, 2015).

They are not mutually exclusive, but rather represent different ways of thinking and organizing values, meanings and norms strategically and eclectically in relation to discussions on sustainable development.

2.7. Creative and cultural spillover

The term “spillover” has a complex and diffuse history, and is related to the many cultural policy debates of the last few decades on knowledge transfer, social impact, public value, and more recently, cultural value (ACE, 2014)¹. In other words, it addresses the ways in which arts and cultural activities and organizations possess knowledge, capabilities and capital that can generate forms of value or impact beyond their own cultural orbit or beyond the cultural “sector” itself (Landry, 2000; Frontier Economics, 2007; BOP, 2013). Of course, terms like “value” and “impact” require Critical investigation.

To define spillover in a way that will have a direct purchase on governmental strategies for public investment and more generally on the financial politics of culture and cultural governance, particularly in an age where “austerity” has become an acceptable option for national economic strategy across the European continent (Pratt, 2012).

Spillover may involve cultural products, projects, processes, techniques, and consist of communication, ideas and strategic models, brands and publicity, information and research, shared spaces and audiences, and many other things.

Of course, spillover has played very conventional roles in economic growth, for R&D, B2B collaboration and partnerships, or even the routine production of knowledge for industrial application by university institutions (indeed see European Commission, 2010a; Carlino, 2001; Chapain, 2010; Acs, Audretsch& Lehmann, 2013). Moreover, “internal spillovers” are common in large multinational corporations, where interactions between different projects or departments can enhance value chains, among other things. And so perhaps because of the conventional industrial and economic orientation of spillover theory, it has not universally attracted the attention of cultural researchers. Yet, as I have noted above, the recent trajectory in EU cultural policy points towards the need for cultural sector development to position itself within larger policy fields. It needs to define shared interests between culture and economy, and can do so involving knowledge, places, networks and cross-border engagement.

Today Governors and their staff confront a global economy that is increasingly competitive. Countries such as China, Korea, and Ireland are outpacing the United States in key indicators such as economic growth, new product innovation, broadband penetration, and educational attainment among younger generations (NGA, 2008).

As this gap widens, states recognize that a competitive edge and a creative edge go hand-in-hand to support economic prosperity. In today’s economy:

- Creative and new media industries are growing in number and playing increasingly prominent economic and social roles;
- The market value of products is increasingly determined by a product’s uniqueness, performance, and aesthetic appeal, making creativity a critical competitive advantage to a wide array of industries
- The most desirable high-wage jobs require employees with creativity and higher order problem-solving and communications skills and
- Business location decisions are influenced by factors such as the ready availability of a creative Workforce and the quality of life available to employees.

In this environment, a state’s arts and cultural resources can be economic assets. The arts and cultural industries provide jobs, attract investments, and stimulate local economies

through tourism, consumer purchases, and tax revenue. Perhaps more significantly, they also prepare workers to participate in the contemporary workforce, create communities with high appeal to residents, businesses, and tourists, and contribute to the economic success of other sectors.

States define their creative economies in a variety of ways, depending on the composition and character of businesses, nonprofits, individuals, and venues that exist in any given area.

The creative economy may include human, organizational, and physical assets. It also includes many types of cultural institutions, artistic disciplines, and business pursuits. Industries that comprise the arts and culture sector may include advertising, architecture, the art and antiques market, crafts, design, fashion, film, digital media, television, radio, music, software and computer games, the performing arts, publishing, graphic arts, and cultural tourism (NGA, 2008).

Though the creative industries are broadly defined, they are important to state economies. First and foremost, they contribute directly to jobs, tax generation, and wealth. For example, the creative economy in Arkansas employs nearly 27,000 individuals and generates \$927 million in personal income for Arkansas citizens.

Creative enterprises are the third largest employer in Arkansas—after transport and logistics and perishable and processed foods. States have studied economic contributions of the arts using a range of measures, from the work of nonprofit arts agencies to the impact of cultural tourism (NGA, 2008).

Whether it is the \$3.9 billion infused into North Carolina's economy in 2006 through the wages and income of workers employed by creative enterprises or the 17.6 percent yearly growth of the cultural sector in Massachusetts (and its \$4.23 billion economic contribution), it is clear that the creative sector is important to individual state economies. In addition to direct financial contributions, the arts and culture can offer states a wide array of other economic benefits, such as the following:

- **Helping Weak Economic Areas:** The decentralized nature of the creative industries can benefit residents of areas often thought to lack economic strength—such as rural areas and the urban core at the heart of the creative industries are individual artists who are typically well-connected to the communities where they reside. Linking these artists with entrepreneurial opportunities both inside and beyond their regions offers many economic development possibilities.
- **Recruiting and Developing a Skilled Workforce:** The arts are an important complement to community development. They provide an enhanced quality of life, enrich local amenities, and play an important role in attracting young professionals to an area. Richard Florida, a leading expert on economic competitiveness, innovation, and demographic trends, is credited with coining the term “Creative Class,” which describes young and talented individuals who are mobile and more likely to locate where there is a vibrant and creative environment. Attracting and retaining talented young people and companies is becoming increasingly important to states. The arts and culture within an area plays an important role in attracting these professionals.
- **Attracting Tourism Dollars:** The audiences drawn to arts venues and cultural events also bring economic benefits for other businesses. A thriving cultural scene helps attract visitors who not only spend their money on the events themselves, but also contribute to local economies by dining in restaurants, lodging in hotels, and purchasing gifts and services in the community. A recent study on the drivers of tourist spending found that tourist expenditures correlate directly with the number of arts and design workers employed in a region.

In recognition of these benefits, numerous states have adopted a wide range of strategies designed to foster arts and culture and tap into the resulting economic benefits.

2.8. Analytical Frame Work

The creative city thesis: a brief overview and key-elements

Florida (2002) cited by Romein and Trip (2008) clearly point out the popularity of the creative city thesis as an urban development strategy. The creative city thesis as an urban development strategy is partly explained by overarching processes of societal change that are beyond its emergence, and that are structural rather than momentary. These processes are economic (globalization, service economy) as well as geo-political (vanishing national borders and rise of regions as engines of growth), technological (ICT and transport), and socio-cultural (consumption) in nature. As a result, a consumer market has emerged in advanced economies that are driven by an increasingly diverse and volatile demand for goods and services. Particularly the consumption of symbolic values and experiences, and the diversity and authenticity of goods and services have become important. In a broad perspective, urban atmospheres and spaces are also considered such 'goods'. Competitive high-cost urban economies can no longer compete on mass products, but have to focus on symbolic values. This requires a shift of their production structures towards creative design activities. Moreover, it requires a capacity for permanent and rapid innovations. Hence, creative innovation now constitutes the main activity of a broad range of industries. In view of this, the observation that (creative) people is the most crucial resource for economic performance of cities today, is fundamental to the creative city thesis. It is not only types of activities (jobs) that are being labeled 'creative', but also entire branches of industries (firms). Furthermore, these industries are called rather randomly either creative or cultural. At best, we can observe a certain tendency to refer to the design of new products in close connection with advanced technology as creative industry, and to arts, performances and heritage-based products as cultural industries. Small wonder then, that the creative city thesis includes a variety of ideas and perspectives. A fundamental distinction can be made between a focus on innovative production milieus and a focus on consumption milieus. The first focus is innovative ideas and processes and how these are born, transferred and implemented throughout clusters of firms — not necessarily all part of the creative industry — due to their mutual proximity. The boost that was given (Florida, 2002 cited by Romein and Trip, 2008) to the creative city debate concerns the urban consumption milieu. This

approach focuses on the qualities of place and lives in a city that make creative talent decide to move there. It assumes that ‘capital (investments, jobs) follows labour (creative people)’ instead of the classical reverse order (Florida, 2002 cited by Romein and Trip, 2008).

This is mostly a summary by Romein and Trip, 2008 systematic analysis of literature in this field. Noteworthy, most are elements that refer to both the production and the consumption milieu and are indeed difficult to separate. This reflects the close intertwining of working, living and leisure by workers in the creative economy in both place and time. Hence, local creative city policy should not focus exclusively on either the people-oriented or the business-oriented policy perspective, but should combine both perspectives. It is not the exclusive domain of ‘traditional’ economic policy, but requires a more integrated local policy with ramifications into other fields, especially art and culture, leisure, housing, spatial development and urban (re)generation. The ranking of the key elements from top down (except the bottom element) reflects the ascending degree to which Romein and Trip, suppose — to the best of their knowledge — that these can be influenced by local policies. The bottom element presents ideas on governance, i.e. how, by which institutional arrangements, cities work on these success factors.

Table 2.8 presents main success factors, or key elements, of the creative city

Key Elements	Characteristics
Social climate	prevailing values and attitudes; social tolerance; openness towards diversity (e.g. diversify and foreign born population, subcultures)
Representation	Image; symbolic value of cultural heritage; ‘story’, humus soil or DNA of the city as a whole or specific intra-city areas
Labor market and employment	Diverse pool of talented workers; vocational training; ‘thick’ labor market
Buzz; atmosphere	Face-to-face networks; tacit knowledge; street life; possibilities for unplanned encounters in ‘third spaces’
Built environment	Living and residential environment diversity and size of buildings; vibrant street life; diverse, pedestrian-friendly public spaces; authentic neighborhoods
Amenities	Cultural festivals; outdoor sporting facilities; parks; education facilities; specialist libraries; specialist shops; diversity of cafes and restaurants
Clusters; incubators	Affordable spaces; old industrial buildings; authenticity
Policy	Creating conditions rather than detail planning;
Government and governance	Cooperation between local authorities, firms and interest groups

Source: Based on Romein and Trip (2008).

2.9 Conclusion

As a conclusion, this chapter tries to reflect the general concept of the creative industries and their role in cities specifically and human and economic development in nationwide, policy and theoretical frame work. States define their creative economies in a variety of ways, depending on the composition and character of businesses, nonprofits, individuals, and venues that exist in any given area.

The creative economy may include human, organizational, and physical assets. It also includes many types of cultural institutions, artistic disciplines, and business pursuits. Industries that comprise the arts and culture sector may include advertising, architecture, the art and antiques market, crafts, design, fashion, film, digital media, television, radio, music, software and computer games, the performing arts, publishing, graphic arts, and cultural tourism (NGA, 2008). From the above discussions we can say that the creative industry is base for creative city development without having a well-developed creative industry it's difficult to develop and achieve a creative city because they are the two sides of one coin. Coherent with this without having sound policy design and implementation it's challenging to go through with the concept of creative city agenda. Policies can be bottom up or top down; in both cases they may be democratic or participatory, or not. They may be mandatory rules or optional guidance, bedded in law or in custom, or ideologically –based (COST, 2015).

This chapter ends by discussing about the theoretical frame work model that Romein and Trip (2008) stated out in their discussion on creative city thesis key elements of creative city development, and which is used as a key theoretical for this thesis.

In general, the literature review tries to assess how the creative industry impacts the creative economy and city development directly as a means of revenue generation, employment creation and or indirectly through its spillover effect through attracting tourism, generating foreign direct investment and foreign currency generation etc....

CHAPTER 3

3. Research methodology and Design

3.1 Research methodology

The research method used in this thesis is descriptive qualitative method because of the nature of the study. In this creative city development thesis, the principle Criteria Indicator (PCI) descriptive method of data analysis used to evaluate urban policy strategy and to explain whether these key elements pointed out by Romein and Trip (2008) are existed or not. PCI comprises principles (fundamental laws or truths, expressing a core concept), criteria (optional standards by which to judge the principles), and Indicators are information to measure or describe observed trends (prabhu et.al. 1996). In this paper the principles (key elements) are directly drawn from Romein and Trip (2008) Analytical frame work model. This due to Romein and Trip clearly point out the popularity of the creative city thesis as an urban development strategy. Moreover, the criteria's and indicators are extracted from literatures in similar case studies were reviewed.

3.2 sampling technique and sample size

The sampling technique used in this literature is purposive/ judgmental sampling technique; it is important to select respondents deliberately to address knowledgeable persons about the topic, since the topic is recent and is still evolving. The total population size for this study were Eight key informants are also used through purposeful selection from the ministry of Tourism which has a direct relation with the study, cultural association (Visual and performing art Associations), private sector and academia. The entire informant was willing and the same question presented to all.

3.3 Method of Data Collection

In this thesis both primary and secondary method of collecting data tool used, key informant Interviews and observation are used as a means to gather data for the analysis.

3.3.1 Interview

In this thesis Semi-structured type of interview were conducted to collect the relevant information. The researcher interviewed Eight key informants are also used through purposeful selection from the ministry of Tourism which has a direct relation with the

study, cultural association (Visual and performing art Associations), private sector and academia.

3.3.2 Observation

Observation, since the researcher is living as a student and working as visual artist in this industry for the last six years, and as a dweller of the city from birth up to the time of the study, the researcher have detail information that can support and strengthen the study. In order to avoid biases both high and low inference method of recording used and duration recoding method implemented.

3.3.3 Literatures

Literature in particular similar case studies were reviewed. In respect to document analysis, renowned international tourism organizations like World tourism Organization (WTO) and World Travel and Tourism Council (WTTC) statistical data's are used and triangulated with the national statistical data of selected Ethiopian ministry office reports.

3.4 Method of Data analysis

The collected and or gathered data analyzed using descriptive method of data analysis. The data obtained from respondents is organizes and interpreted in tables using PCI method of data analysis, moreover Romein and Trips (2008) analytical frame work used. The interviews were transcribed (for audio recorder conversations) and summarized (for non-recorded conversations) in to word processing files for analysis. Key contents and concepts were searched for within each file and in the secondary data documents.

CHAPTER 4

4. Data analysis

In this chapter the researcher used qualitative method of data analysis and all the qualitative data were analyzed based on the procedure of Bith (2011). The interviews were transcribed (for audio recorder conversations) and summarized (for non-recorded conversations) in to word processing files for analysis. Key contents and concepts were searched for within each file and in the secondary data documents. The analysis mainly based on the theoretical frame work of the key elements of creative city set by Romein and Trip (2008). As stated in chapter 3, the theoretical frame work used due to Romein and Trip clearly point out the popularity of the creative city thesis as an urban development strategy.

4.1. Social climate

Addis Ababa is a home for millions of peoples. The city consists of diversified geographical locations, diversified nations and nationalities and religious sects of the country such as Orthodox, Protestant and Catholic Christians, and Muslims are the major religious groups in Addis Ababa. The results of the 2007 population and housing census in Addis Ababa showed that followers of Orthodox Christianity constituted close to 75% of the total population in the city followed by followers of Islam that accounted for 16%. Forty two different religious denominations that belong to the Protestant faith currently exist in the city (CSA, 2007).

Some of the social values and norms of Ethiopian society include nationalism, patriotism, and hospitality, respecting elders, generosity, compassion, truthfulness, and helping one another in time of need. The social aspect focuses on the value related to the longstanding tradition of helping one another, as it has direct or indirect relation with most of the other norms. Ethiopians, regardless of identity markers or social standing, have always helped each other out in times of crisis. It is commonplace, especially in heterogeneous urban settings, to observe this social value transcend communities to encompass strangers, neighbors, relatives and friends alike. This in part is translated in associational life, where people help one another financially or otherwise during times of

sadness (when death occurs, a person falls ill, etc.) and happiness (during wedding, child delivery) etc. (AACPPO, 2017).

However due to several political and social reasons some social values and customs are becoming loose and one of the reason for this is the re-construction of Addis Ababa. Even if, the re-construction of the city has an opportunity but also it has a threat. According to the informant “the reconstruction of Addis Ababa is an opportunity to include the key elements for the development of creative city. On the other hand it needs to look the social aspect of the society, such us social norms and values of the community.”(YismaTsige, 29 May, 2018).

The AACPPO reports also support this. Data collected from 212 households in condominiums at Bole, Yeka, NifasilkLafto and Kirkossub-cities indicate that there was stronger social interaction and ties among the residents in their previous settlement areas. But the social fabric is becoming loose after displacement/relocation. 84%, 81%, 72%, 56%, 54% and 52% report that they used to drink coffee with their neighbors (in the traditional way), were members of Edir, celebrated holidays \with their neighbors, had Equb, were members of Kircha and Mahiber, respectively. After displacement/relocation, these had gone down to 7%, 4%, 3.8%, 3.8%, 3%, and 1.2%, respectively. 84% reported that residents in the previous respective settlement areas were used to helping each other in various aspects, while only 3% said that this still is the case in their new localities (AACPPO, 2017).

On the other hand, Addis Ababa benefits from its central geographic location within the country and as Ethiopia’s major gateway. “Merkato” is still the main market center not only for the city but for the nation as a whole. The concentration of both social and financial service rendering institutions and better infrastructure constitute a major pull factor for local investment. Yet, the service industry is still deficient in terms of its quality to attract FDI. The provision of infrastructure (water, electric power and ICT) is not on par with an African or national capital (AACPPO, 2017).

4.2. Built Living and residential environment

The concept promotes working, living and getting different services nearby, diversity and size of buildings, vibrant street life diverse pedestrian friendly public spaces and

authentic neighbor hoods (Romein and Trip 2008). This idea of mixing different economic activities within residential areas has created many jobs and somewhat relieved pressure from certain parts of the city that previously had much of economic and other activities. In a city like Addis Ababa where the proportion of street infrastructure and public transport are limited, its negative consequences are also visible. Significant pollution, traffic congestion and etc. have become common features of the city. On the other hand, very few hazardous and pollutant industries and similar establishments with greater negative implication on the environment had been zoned (YismaTsigie, 29 May, 2018).

Land use change in response to the economic dynamics, regardless of the plan or because of it, has occurred in many parts of nearly all commercial and related activities are concentrated at the Centre of the city. The fringe and intermediate parts of the city lack sufficient commercial facilities (YismaTsigie, 29 May, 2018).

Major indicators in Built Living and residential environment;

- ❖ **Existing commercial activities;** are concentrated along corridors and boulevards/avenues. This is the reality even within the Centre. It is an indication that commercial activities could easily flourish in more accessible areas. Even though this type of commercial development is good to create vibrant street scene, it also requires parking spaces, which are currently unavailable or limited at best. It also requires adequate connection to mass transport services so that street activity will not be overloaded with vehicle traffic. This does not preclude the need for block-based commercial development. From a different perspective, commerce is the major employer in the city. This requires smooth movement in commercial areas, among other things. Hence, commercial areas must be structured within the context of or in relation to street and transport (Alemu, 28 May, 2018).
- ❖ **Manufacturing industries and storage facilities;** the gap between what had been proposed by the City Development Plan (2002-2012) and what has been implemented is significant. Two concepts were promoted in order to accelerate economic development as well as to safeguard the environment. The development plan had recommended relocating large industries to the outskirts, and that small and

compatible industries and workshops should be maintained within residential areas provided that they are not pollutant. It is important to point out that the plan did not clearly state the limit or proportion or extent of mixing these industries with residences and other land uses. Nonetheless, the pollution created by even small-scale industries has not been controlled. Large industries have yet to be relocated. How to organize space for the development of manufacturing industries is a big challenge. The demand for large tracts of land, and the pressure on the environment by a random unstructured ‘mixture’ remain problematic (AACPPPO, 2017).

❖ **living environment in residential neighborhoods**

According to the data reported by AACPPPO, of the total of 628,986 housing units that were available in 2007, about 40% (270,000) are considered unfit for living (i.e., of substandard quality) According to the data obtained from CSA, 40% of the units constitute single room housing, 14.3% do not have toilet facilities, 20% do not have kitchen, 2.32% lack private water connection. From the living environment point of view, many of the residential communities in the city lack proper open spaces for socializing (CSA, 2013).

❖ **Substandard neighborhoods:** besides the poor quality of the housing units, such neighborhoods also lack related services such as access to safe roads, mass transport facilities, water, sewerage and drainage systems, and open spaces for recreation and interaction, public services such as for health, education, etc.(World Bank, 2015).

Addis Ababa is currently facing three serious problems regarding the desire to achieve a balanced housing mix. The first is related to the more recent proliferation/spread of gated communities, especially in recently developed settlements and older neighborhoods where the affluent/wealthy reside. Such gated communities are mushrooming at an alarming rate, which is going against the mixed social fabric that identifies the city from most other cities. Today, many old established communities and new public housing areas are putting concrete walls and gates following the pattern set by some developers on the outskirts of the city. If this trend continues unabated, we will witness the tragic transition from “Addis Ababa: the African city where the poor and rich live together” to “Addis Ababa: the city of gated communities.” The second problem is related to the mix of residential functions

with other socially unacceptable uses such as the so called “Massage Bet”, “Shisha Bet”, “Zig Bet”, “Chat Mekamia Bet”, “Chifera Bet”, etc. that have penetrated and in some cases, have taken over many decent residential neighborhoods in the city. The third is related to centers. Developments in such areas and along major development corridors do not leave space for residential functions since it is less profitable. The result is that such areas in the city have become dull outside working hours and during weekends (Sundays) and holidays, thereby killing the vitality and vibrancy of such areas (AACPPO, 2017).

Informants also agree with the above reports of AACPPO. According to the informants the absence of “social mix” the presence of gated community and socially unacceptable uses between different social classes will result social chaos such as robbery, burglary and different socially unacceptable did (Alemu, 28 May, 2018).

4.3. Amenities

This concept includes cultural festivals, outdoor sporting facilities, parks, education facilities, specialist libraries specialist shops, diversity of cafes and restaurants Romein and Trip (2008). The revised plan (2002-2012) had given less emphasis to recreational facilities; it had proposed different hierarchies of various recreational facilities including sport fields, galleries, and youth centers. However, the existing spaces and facilities are not sufficient in number to serve the existing population. In addition, the available facilities are not well distributed. They are concentrated in the older parts of the city. Due to poor planning and poor attention given to the proposed norms and standards, these facilities and open spaces are inaccessible, or are not located near residents (YismaTsigie, 28 May, 2018).

Major indicators of Amenities;

- ❖ **The green coverage of the city** is 37% of the total area of the city. This does not mean the existing green cover has been well protected. The proportion of green areas has decreased and the violation on green spaces was large scale and had unfortunately also been done by the public sector. Such proposals as riverside development were not implemented, new parks were not successfully developed, and urban agriculture is practically none existent. (AACPPO, 2017)

❖ **Streets are primary structuring elements of cities**, and determine movement and circulation. Due to the nature of topography and settlement patterns, radial and irregular street patterns are common. Grid iron street, loop or ring road patterns have been developed subsequently to curb the difficulties of the radial pattern. In the past ten years, Addis Ababa has been developing alternative routes, connecting missing links and doubling major arterial streets. However, the coverage still stands at 17%. Streets should be developed for people and facilitate social and other activities, and regenerate the local economy. However, its design and every aspect of its implementation so far have given priority for vehicular movement than human interaction. It is dangerous or not convenient to cross streets, pedestrian lanes are neglected, level separate lanes and roundabouts are impossible to traverse on foot. And much needs to be done to increase density along appropriate street junctions. From economic perspective, density, pattern of street, and mass transport service provision should be central to our planning (AACPPPO, 2017)

❖ **Street Network**

The city currently has mainly radial and orbital road pattern where main roads radiate from the Centre to the 5 outlets; and the ring road encircles the core and intermediate parts of the city, serving to link the peripheral areas of the city. According to the City Development Plan of Addis Ababa (2002-2012), road hierarchies are classified into five:

- ✚ Express way (the ring road 40m width and above) with controlled access and high speed;
- ✚ (PAS) Principal Arterial/Main streets above 30m width (East –West, and North – South axes);
- ✚ (SAS) Sub-arterial streets 20m – 25m width;
- ✚ (CS) Collector streets 15m-19m width; and
- ✚ (LS) Local Street (<15m width) and other exceptions such as Bole Michael to RR foot Bridge.

The total length of roads in the city before 1983 was 1,503Km, while the share of asphalted roads was below 20%. Following the establishment of the Addis Ababa City

Road Authority (AACRA) in 1998, large scale road construction had commenced. The total length of roads in the city almost doubled (to 3,731km) between 1992 and 2012, and road density reached 12.9 %.

The total roads of the city (of 7m width and above) are 3,731km. Out of these 1,807km (48.4%) is asphalted, 1,777km (47.63%) is gravel and 147km (4%) is cobblestone. There are currently around 214 roads of arterial level (PAS and SAS) that structure the city. The total length of the major roads (PAS, SAS and CS) constructed in the past ten years is about 468.63km. 38 major roads were proposed by the pervious city development plan to be built in the planning period. Out of these, 42% have already been implemented (constructed). The rest either under construction, under design or in the process of entering into contracts. Few have yet to be implemented (AACPPO, 2017).

The AACPPO, 2017 also reported that at present, the existing road density is below the universally accepted standard of 25%. Road density of the total built up area is about 13%. On the other hand, the total urban space is about 54,000ha. This makes the gross density less than 10%, and the area covered by road is about 5199ha. The road infrastructure is insufficient and not comfortable for smooth vehicle movement. Most of the intersections are very narrow and prone to traffic congestion.

The absence of adequate transport infrastructures (parking, loading and unloading, etc.) and Weak traffic management are major factors behind congestions around major business areas. This affects the performance of the road network. The other thing is that the existing road Hierarchy is currently characterized by roads built without knowing the real volume of Pedestrians and vehicles, and had been designed without adequate consideration given to land use. Violation of width (right-of-way) and connection of incompatible road hierarchies created pressurized routes (AACPPO, 2017).

The city does not have comprehensive and safe pedestrian facilities. The total lengths of the Pedestrian path ways constructed in the last 10 years in the city are about 440km, which is almost 12% of total road length. 53% of streets in the city core do not have enough pedestrian facilities. Existing walkways and streets are congested due to on-street parking, passenger and goods loading/unloading activities, and informal trading activities.

Shortage of infrastructure is a persistent challenge as can be exemplified by the lack of Sewerage system in the entire district, contributing to poor sanitation and urban quality. On the other hand, loose enforcement of traffic regulations has resulted in lack of compliance in terms of parking requirement and accessibility(AACPPO, 2017).

❖ **Specialist shopping**

The existing market structure in Addis Ababa majorly concentrated on the down town of the city like Merkato, Piassa, and Shola etc. the major challenges for those market centers is shortage of infrastructure like absence of loading and unloading spaces, poor sewerage systems etc. for instance AtkiltTera, which is functioning as the city's exclusive fruit and vegetable market, is facing similar problem as Merkato. The lack of storage and efficient transport system coupled with the perishable nature of the products contribute to serious sanitation and hygiene related problems. Institutional setup like Urban Development Company (UDECOM) and Business improvement district (BID) proposed to manage the land development and the operation and maintenance works by the City Development Plan did not materialize, mainly because the necessary legal framework was not put in place (AACPPPO, 2017).

Changing lifestyle is initiating different pattern of consumption. Shopping malls and large supermarkets are coming up along major corridors in the affluent/rich districts such as Bole and along the CMC- Ayat road. Nonetheless, traditional and small-scale trade still dominates the market. Most traders do not have adequate finance to expand their activities. Daily small-scale purchasing is common. As per the Trade and Industry bureau, there are 15 7 market places in the city. But a more recent land use survey only accounted for less than 50 market places, including Gulit areas. The expansion of business activities has resulted in congestion of existing market places and their spilling over along major roads, impairing traffic movement. Moreover, small trading activities and street vending are mushrooming haphazardly along major streets and around transport terminals as well as on unhygienic locations along riversides (AACPPPO, 2017).

The absence of a responsible body to guide the development of such market places has been a major limitation. The understanding of the overall market functioning is

very limited-the database is highly deficient (almost nonexistent), the actors are very diverse suppliers, traders (formal and informal), brokers, transporters, consumers, and so on.

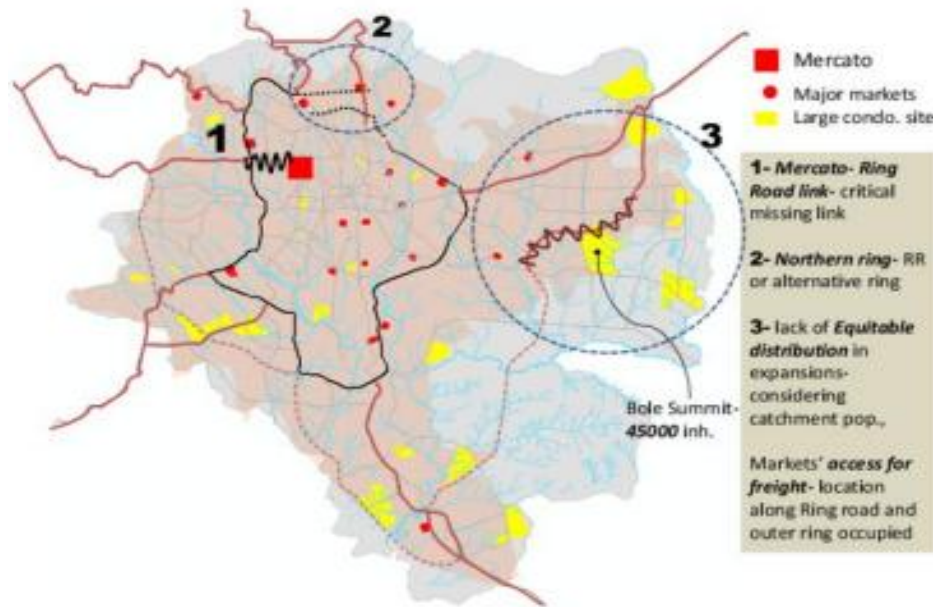


Figure 4.1 Existing major markets and challenges In Addis Ababa

Source: AACPPO, 2017

❖ Transport service

Today, the Anbessa Bus Enterprise, which has a fleet of 733 busses that operate in 112 different routes in the city, as well as the numerous small taxis, minibuses and midi buses (“HigerBuses”), can only cover about 46% of the total travel demand. Despite the increase in the number and quality of roads and public transport vehicles in recent years, the transport problem in the city as well as its environs has not yet been alleviated. There are a number of reasons for this but the most important one is lack of integration between land use and transport planning, while limited attention to pedestrian transport, delays in the installation of mass transit, etc. all have contributed to the problem. The modal share of private car in Addis Ababa is 5%, as the number of private cars reached 40,344 in 2011 (CSA, 2011).

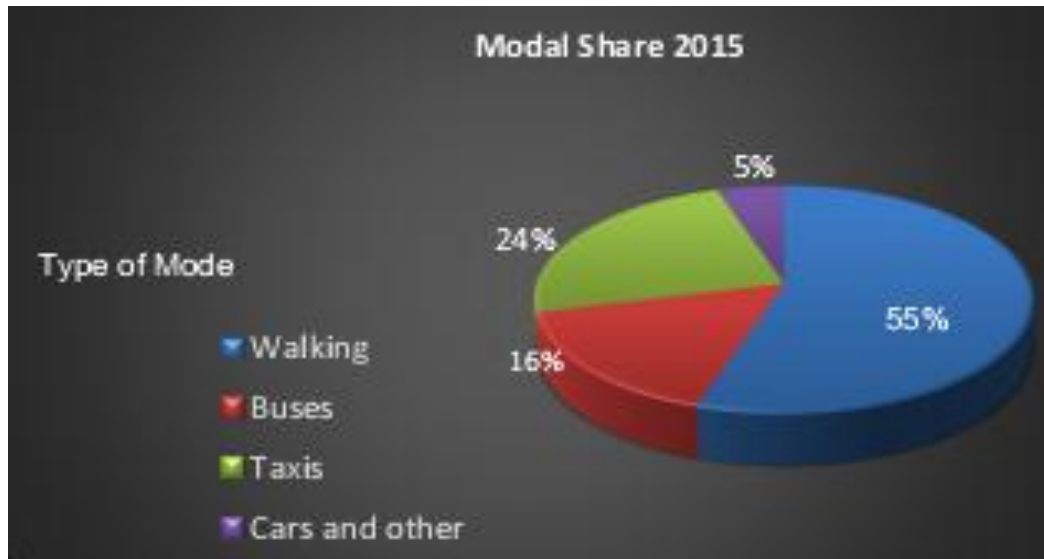


Figure 4.2 Modal shares of cars in Addis Ababa

Source (CSA, 2011)

The car-people ratio is estimated to be 17:1000 now as there are a total of 200,000 cars in the city. The other important components of the transport systems are terminals and parking. Terminals also function as social and cultural focal points and provide an interface between intercity and intra city traffic, between people and transport modes, between mode and activity, and among modes themselves. Terminals are also an important feature of urban landscape, and can be important landmarks and elements of identification. The construction of terminals consumes large amount of resources, as they require an extensive land at strategic locations and incur huge capital outlays for their development and maintenance. Car parking plays a key role in influencing travel decisions, in terms of route, mode and destination. Often the cost and availability of parking are factors when making decisions about whether or not to drive to a particular location (AACPPPO, 2017).

❖ Educational Service

According to data obtained from the Educational Bureau of Addis Ababa, educational services were being provided by 1000 kindergartens, 767 primary, and 188 secondary and

85 preparatory schools as well as by 380 colleges & TVETs and five higher educational institutions in 2012. The majority of the schools in the city (76% of the KGs, 61% of the primary, 46% of the secondary, 51% of the Preparatory, 85% of the TVET and 91% of the Higher Institutions) belonged to the private sector. This is due to government policy to encourage the involvement of the private sector in the provision of education services. Data obtained from the same source showed that a total of 755,928 students were enrolled, including those in KGs (118,840), primary (484,517), secondary (109,731) and preparatory (42,840) schools in 2012 (AACPPO, 2017).

The major problems related to the education services include: low enrolment ratio (68% in case of KGs, 73.4% in case of Primary schools and 36.1% in case of Secondary schools), dominance in the number of private schools which are not affordable to the majority of low income population, occupation of below standard plot size (50% of the KGs, 80% of the primary schools and 52% of the secondary schools), incompatibility of schools with nearby functions (which refers to 14% of the secondary schools) and shortage of laboratory facilities in secondary schools (AACPPO, 2017).

❖ **Cultural festivals and outdoor sporting's**

Addis Ababa experienced cultural festivals and outdoor sporting's. Among from them the findings of the true cross which is registered by the UNESCO and celebrated on (Meskerem 17) September 28, and epiphany on (Tir 11) March 19 are the biggest ones. The other recent phenomena related with the outdoor sporting activity is the Ethiopian Great Run, which is undertaken for more than a decayed and still attracts a number of local and foreign tourists. The number of participants also increased from time to time. The other outdoor sporting activity held in Addis is that the "Janmeda" outdoor cross country. Which is Host and guide by the Ethiopian Athletics Federation with the aim of cultivating new athletes, coherent with this the federation invites other professional athletes from other nations. This attracts both foreign and local tourists to attend the event.



Figure 4.3 Celebration of “Meskel”(The Finding of the True Cross) at Meskel square

Source: (Addis Ababa cultural and Tourism Bureau)



Figure 4.4 Ethiopian Great Run

Source: (Addis Ababa cultural and Tourism Bureau)

4.4. Representations

These include conserved Historical Buildings and Sites, Immovable artifacts (monuments) and caves as well as cultural or religious sites.

Addis Ababa is permanent city in Ethiopian History next to “Axum” and “Gondar”. And still serve as the country’s main capital. The city is a home for different local nations and nationalities and foreigners more over this a seat for Embassies, the African Union, African Economic Commission and the International community. This enables Addis Ababa to have several cultural heritages and historical buildings, artifacts, religious sites etc... Among the cultural and historical heritages such as historical buildings both built by local community and foreign dwellers like the Armenians, Arabs, Hindus, Greek etc. monuments, like “Abune Petros”, “Yekatit 12” martyrs, “Dillachin” or “Miazia 27” etc. bridges like “Adewadildey” churches specially (Ethiopian Orthodox “Tewahido” church) “EntotoRaguel and Mariam”, “Yeka Michael” etc... and mosques “Nur Meskid”, “Wole Mohamed Meskid” etc. caves “Washa Michael”, “AbuneHabte Mariam Washa” etc.... and other intangible cultural heritages such as the “Demera” a religious celebration of the finding of the true cross, “Timket” epiphany etc. The other heritage related with Addis Ababa is different residential and market areas, bridges, buildings etc. Built during the Italian occupation (1935-1941) such as “piassa/Arada”, “Kassanchis” and “Merkato”etc... (AACTB).



Figure 4.5 “RasBirus” Residence today Addis Ababa Museum

Source: (AACTB)

Hence the AACPPO (2017-2027) Final draft stated that the Structure Plan will give protection to identified immovable objects and sites. Within the general framework of protection of historical buildings, artifact and sites the following provisions are made by the plan.

- ✓ All identified historical building and sites will appear on the Structure Plan for legal protection;
- ✓ Historical buildings and sites shall not be demolished or replaced;
- ✓ Supervised maintenance, or replacement of missing or damaged elements of buildings is allowed; and
- ✓ Separate documents that explain in detail maintenance regulation will be prepared by the responsible bodies.

Table 4.1 Cultural Heritages Registered and Included in the city master plan

No.	Name of the Heritage	Quantity
1	Historical Buildings	99
2	Churches	33
3	Mosques	2
4	Bridges	1
5	Historical places	6
6	Caves	6
7	Monuments	10
	Total	157

Source: AACTB, 2017

4.5. Labor market and employment

Unemployment rate is high at 23% and 28% of the population lives is below the absolute poverty line. A double digit inflation rate (hitting a high at 38% during the past two and three years), life has increasingly become too expensive for a great majority of Addis Ababa's residents. Addis Ababa's GDP at constant prices had increased from 9.5 billion birr to 22.7 billion birr (1.2 billion USD) between 2001 and 2011. According to the city (BoFED, cited by AACPPO, 2017) the city's economy has been growing by an annual average rate of 10.3% during the past five years. Compared to other cities of comparable

stature (national capitals of more or less similar population sizes) in the region, for instance relative to cities such as Nairobi or Johannesburg, the size of Addis Ababa's economy is at least twenty and seventy times smaller. Even though the contribution of the city to the national economy has been declining, the city's PCI 7,322 (430 USD) in 2011 was higher than the national average by at least 75 USD. However, the GTP2 document claims that the city's GDP has reached 95 billion birr in 2015, and will be growing by close to 15% annually in the coming five years. It also states that PCI has passed the 1000 USD mark in 2014 (AACPPPO, 2017).

The manufacturing sector's contribution to Addis Ababa's GDP was 1.4 billion birr in 2003 (13% of City's GDP). This is expected to have reached Birr 2.6 billion (11% of the city's GDP) in 2010. Despite the fact that 86% of the industries in the city are micro and small scale (cottage and handicrafts, and small-scale), the majority of the country's large and medium scale industries are found in the city. Even though Addis Ababa's share at the national level had decreased from 60% in 2003 to 38% in 2011, there have been noticeable increases registered in other aspects of industrial growth. For instance, regarding the number of persons employed by the sector, gross value of production, value added, fixed assets and additional investments, all have grown considerably in the city during the period considered. The service sector is both the largest contributor to the city's economy and the largest employer. It contributes to 76.4% of the city's GDP while industry's share makes up (almost all) the rest. This sector is dominated by three major sub-sectors: Transport and communication; Real estate, Renting and Business services; and Trade, Hotel and Restaurants. The service sector has also been responsible for more than 50% of the growth in the estimated annual growth of the city's GDP. Although 75% of employment in the city is also generated in the service sector, a large proportion of the employed work in low skill and low paying jobs as shop sales persons, petty and 'gullit' traders, sales workers in small shops, domestic helpers or doorkeepers and restaurant service workers. The employment structure within the service sector does not leave much room for innovation. Most of the employed in the city are engaged in service related and elementary line of works. This does not indicate that the structure of the city's economy provides the basis for a larger proportion of the labor force to add value to the city's economy. Although unemployment level has gone down in recent years, almost a quarter

of the economically active population cannot find a job. And of those employed, the majority (close to 66%) in the city is engaged in low skill and low paying jobs(AACPPO, 2017).

4.6. Clusters, incubator spaces

This refers to the targeting public investments to trigger and support market-driven developments by the private sector. The public sector is actively engaged in the provision of a number of social services- health centers, youth centers, public libraries, gymnasiums and sport fields as well as amenities like public toilets and communal taps. On the other hand, bureaus like the City Beautification, Parks and Cemetery Development and Management are actively engaged in upgrading the urban quality of the city through activities like (road) island refurbishing, establishment of community parks and development of open spaces and plazas.

This concept focus on affordable spaces; old industrial buildings; authenticity Industrial development and MSEs: The manufacturing sector's contribution to Addis Ababa's GDP was 1.4 billion birr in 2003 (13% of City's GDP) and is expected to have reached Birr 2.6 billion (11% of the city's GDP) in 2010. As per the Addis Ababa Trade and Industry Bureau, the number of industries in the City had reached 5,730 with a total capital of Birr 5.997 billion in the same year (EiABC, 2011). In terms of numbers, it is the micro (cottage and handicrafts) and small -scale that makes up for at least 86% of the industries in the city. And most industrial establishments are cottage and handicrafts industries (60%). Equally true is that in 2009, 46.42% of the country's large and medium scale industries (LMMSI) were concentrated in Addis Ababa, although this share has gone down to 40% in 2011. There were 873 large and medium scale manufacturing industries in Addis Ababa in 2011. Food, leather and beverage industries dominate large and medium scale industries (31%); paper products and printing (11%); and fabrication of other non -metallic mineral products (11%).

The MSE Development Program has created large employment opportunities between 2004 and 2012 (more than 843,000 people). However, these numbers consider both temporary and permanent jobs. The program has contributed significantly to reducing the number of those living under the absolute poverty line. Nevertheless, many doubt its

success in creating credible future development partners or future industrialists. The creation of sustainable jobs and the promotion of innovation have yet to be given due emphasis by the program. A graduation rate of less than 2% does not indicate that the program had been successful in creating future industrialists (EiABC, 2011).

4.7. Policies

According to NPC, The second Growth and Transformation Plan (2015/16-2019/20) is considered to be an important vehicle for Ethiopia's renaissance. Accordingly, the Government as a developmental state is fully committed to mobilize the necessary resources including capacity for implementation of the Plan. Modernization in the development of the agriculture sector, expansion of industrial development with primary focus on light manufacturing, significant shift in export development are at the core of GTPII. GTPII is an important milestone towards realizing Ethiopia's vision of becoming a lower middle income country by 2025 (National Planning Commission, GTP II, 2016).

The national vision; existing national and sectorial policies, strategies and programs; performance under GTPI; commitment to Sustainable Development Goals (SDGs) and regional and international economic collaboration initiatives were the basis for the formulation the Second Growth and Transformation Plan (GTPII) through, high level political leadership, public participation & ownership. The formulation of the GTPII has also passed through broad based consultation processes with relevant stakeholders at both regional & federal levels to enrich its content & forge national ownership of the Plan (National Planning Commission, GTP II, 2016).

The post-2015 sustainable development goals, the Common African Position (CAP) on Post-2015 Development Agenda, Agenda 2063 of Africa, and the Addis Ababa Action Agenda have been embraced and their integration in to the national plans, policies and strategies is well underway. This presents a unique opportunity for integrating and mainstreaming the principles of sustainable development goals and the tenets of Agenda 2063 of Africa into policies and programs to articulate the national priorities, opportunities and challenges to the pursuit of economic structural transformation. Therefore, domesticating these international and regional agendas in to the national policies, strategies and development priorities is considered as a basis for GTP II. This is

also an opportunity for creative /cultural city development, since the city government can integrate its agenda with the national and international goals and one of these agenda in global stage is cultural sustainable development (National Planning Commission, GTP II, 2016).

Basing the constitution and GTP II different policies are formulated and implemented to accelerate the economic, social and technological advancement. Among from those policies one is cultural policy of the FDRE is mentionable. Ethiopia has drawn and started to implement the Ethiopian Tourism development policy (ETDP) since 2009.

The cultural policy depending up on the national GTP II has clearly stated the cultural/creative industry development strategy (FDRE Cultural policy, 2016).

The policy also clearly articulated and describes the role of cultural industries in the economic, social and cultural development. both the government and every Ethiopian to protect the country's natural resources and historical heritages, and articulating the government's responsibility to develop the arts and expand science and technology demonstrates the special attention the constitution gives to sustainable development of the peoples' cultures (FDRE Cultural policy,2016).

Even if the cultural policy clearly out lined the strategies to implement, there is a gap in the implementation. According to the informants “policy by itself is an achievement but it's not an end, If not implemented it will be for paper consumption only.” (Alemu, 28 May, 2018).

Based on the evidences, the policy has outlined the serious of barriers of the tourism development and designs the appropriate measures to be addressed. Though the issues are clearly addressed to different stakeholders directly involved in the industry, there is still practical gap in the implementation of the policy due to lack of coordination and integration modalities (YismaTsige; 29 May, 2018).

4.8. Government and Governance

Governance

Despite the fact that a lot has been accomplished since 2003, management of the city and governance need much improvement. Although Addis Ababa Green Initiative and Merkato Millennium Development partnerships (MMDP) are among the few working relationships with societal and private actors worth mentioning, interactions and trust with non-government actors including with private businesses and civil society is constrained. Sustaining government trust by citizens not only encourages civil participation and building social capital, but also creates opportunities for collective action and feedback. On the other hand, “the absence of social capital in the form of trust, social tolerance and grassroots civil society impedes the process of building a mature democratic society”. These are crucial elements that make the social fabric cohesive and converge for the realization of mutually transforming development vision/project (AACPPO, 2017).

Efficiency, effectiveness and sustainability in the provision of services and equitable access are becoming major challenges in the governance of cities in developing countries. Even though there have been improvements in some areas, the state of service delivery in Addis Ababa is unsatisfactory. The serious dearth of qualified managerial and technical manpower has resulted in deteriorating professionalism in service delivery, and policy making and implementation. As a result, there is lack of integrated and sustainable provision of public infrastructure and services (Mekonnen (prof), June 12, 2018).

Lack of decision making structures and mandates that separate the corporate and political body of the City Government; and lack of check and balances for oversight and holding the executive branch accountable.

According to the interviewees, there is a high cadre deployment within the industry rather than protecting and promoting the industry they used to promote their political intention or simply they are politically trusted person. “The man who is assigned to administrate a theatre is men who do not have knowledge even a passion to a theatre, even he do not have courage to see theatre” (Alemu, 28 May, 2018).

Lack of coordination between Federal entities and the City Government; and lack of coordination among the center, sub-city and woreda level administrations, Lack of coordination between (sectorial and spatial) planning entities; lack of coordination between planning and implementing entities; and lack of coordination among infrastructure/utility agencies (Mekonne, 29 May, 2018).

According to interviewees, there was participation of stakeholders is that it was the tourism and culture federal and regional states and others which assumed have direct relation with the industry are consulted. But the other sector like Energy, Water, Environment, Education, Agriculture, the manufacturing and research institutes need to be equally consulted. This is because; creative/cultural industry supply is highly dependent on the overall performance and coordination of this ministries. (YismaTsigie; 29 May, 2018)

CHAPTER 5

5.1 Discussion and Summary of Findings

Cultural/ Creative industries, creative city development are strongly interlinked. Well-designed policies in these areas can make growth and creative city development objectives compatible and mutually reinforcing in both the short and medium term. In the long term, if the city does not change its policy and the current problem is not tackled, growth itself will be at risk. Ethiopia is currently in a very strong position of having very low emissions per capita, huge renewable heat and electricity resources and the opportunity to address climate risks into the short term that result from out dated fossil fuel technology and seek clean and renewable alternatives. And one of the alternatives can be the creative city development The Government has recognized this and plays a leading role in driving the climate resilient green economy agenda (National Planning Commission, GTP II, 2016).

Efficiency, effectiveness and sustainability in the provision of services and equitable access are becoming major challenges in the governance of cities. Even though there have been improvements in some areas, the state of service delivery in Addis Ababa is unsatisfactory. The serious dearth/lack of qualified managerial and technical manpower has resulted in deteriorating professionalism in service delivery, and policy making and implementation. As a result, there is lack of integrated and sustainable provision of public infrastructure and service (Mekonnen, June 12, 2018).

This is perpetuated also by lack of ‘downward accountability’. Lack of efficient and reliable transport service, water and electricity, and waste management; adequate and affordable housing; and public spaces and parks are pressing challenges that need concerted efforts for redress. Diseconomies due to lack of coordination among public service providers and absence of strategic infrastructure investment plan have rendered interventions inadequate (Mekonnen, June 12, 2018).

5.2 PCI Findings

Table 5.1 Principle -1- The social climate

Principle	Criteria	Indicator	Measurement	Recommendation
1.Social climate	1.prevaling values and attitudes; social tolerance;	1.1- Some of the social values and norms of Ethiopian society include nationalism, patriotism, and hospitality, respecting elders, generosity, compassion, truthfulness, and helping one another in time of need.	guard position as a tolerant and diversified city; position As an ‘African capital’ and foreign residence and resident including more than 113 Embassies,2consulates and international institutions(http://www.addisababa.gov.et/el/web/guest/embassies)	Maintaining the existing social tolerance and Avoid the existing threat.
	2.openness towards diversity; subcultures	2.1-diversify and foreign born population diversified nations and nationalities and religious sects of the country.	Religious sects of the country such as Orthodox, Protestant and Catholic Christians, and Muslims are the major religious groups in Addis Ababa& other denominations are also existed (YismaTsigie, 29 May, 2018).	Maintain the Existing Environment and appreciate diversity.

According to the study in 2017 by AACPO, Addis Ababa is a diversified and tolerant city. However due to several political and social reasons some social values and customs are becoming loose and one of the reason for this is the re-construction of Addis Ababa. Even if, the re-construction of the city has an opportunity but also it has a threat. According to the informant “the reconstruction of Addis Ababa is an opportunity to include the key elements for the development of creative city. On the other hand it needs

to look the social aspect of the society, such us social norms and values of the community.

Table 5.2 Principle -2- Representation

Principle	Criteria	Indicator	Measurement	Recommendation
2- Representation	1.image; symbolic value of cultural heritage; ‘story’, humus soil or DNA of the city as a whole or specific intra-city areas	1.1-Number of national Museums, galleries, monuments, institutions, the city as a whole. city with many possibilities for experiments; conflictions with City as a Lounge/sprawl	The city is very ‘rough’ and ‘unfinished’ city with City as Lounge/sprawl. In contrast to this the city have great dell of opportunity related with historical sites. (AACTB,2017)	Protecting the existing city icons &Establishing integrated city master plan and control the sprawl movement

According to both the informants and the AACPPPO, 2017 report Addis Ababa lack integrated master plan because of this the city lack regular movement. However in recent years the city starts a reconstruction program and this facilitate the city with many possibilities for experiments and this enable the city to establish integrated city master plan and to control the sprawl movement.

Table 5.3 Principle-3- labor Market and Employment

Principle	Criteria	Indicator	Measurement	Recommendation
3.Labor Market and Employment	1-diverse pool of talented workers; vocational training; ‘thick’ labor market	1.1-un employment rate, skilled man power and poverty.	Unemployment rate is high at 23% and 28% of the population lives is below the absolute poverty line. Life increasingly become too expensive for a great majority of Addis Ababa’s residents(CSA, 2011)	Improve level of education of working force. Need to establish strong manufacturing industries, transportation, and Construction branches that can employ.

There is high rate of unemployment in the city (CSA, 2011).It is also clear that there is huge skilled man power gap. Human resources already deployed in different sector and those needed for new deployment are limited in terms of type, number and quality. Consequently, following the demand higher and middle level training institutions has started producing man power. However, based on the observation and interviewee, the number and quality of the human skill they produce is questionable. Even though unemployment level has gone down in recent years, almost a quarter of the economically active population cannot find a job. And of those employed, the majority (close to 66%) in the city is engaged in low skill and low paying jobs. due to this life increasingly become too expensive for the majority of the society in Addis Ababa. (AACTB, 2017)

Table 5.4 Principle-4-Buzz; Atmosphere

Principle	Criteria	Indicator	Measurement	Recommendation
4. Buzz; Atmosphere	face-to-face networks; tacit knowledge; street life; possibilities for unplanned encounters in ‘third spaces’	Vibrant city street life; unplanned encounters and opportunities to experiment attract certain creative talents	Very weak inner city; lacks liveliness and ‘third spaces’; roughness/irregularities’ (Informants)	need to upgrade inner city; liveliness and ‘third spaces’

The cities atmosphere in relation to street life, tacit Knowledge and “third spaces” Addis Ababa lack attractive inner city with many “third spaces” liveliness/interest, and readiness due to lack of integrated work habit between different sectors. ‘Roughness’/irregularities creates opportunities to experiment attract certain creative talents; However the city is less attractive for general public. Informants also agree with the aforementioned idea “the irregularities and following reconstruction of the city is an opportunity to create a “third spaces” and a creative city in general”.

Table 5.5 Principle -5- Built Environment; living and Residential Environment

Principle	Criteria	Indicator	Measurement	Recommendation
5-Built Environment; living and Residential Environment	1-commercial activities	The concept promotes working, living and getting different services nearby.	Very traditional commercial activity with emerging moles and shopping centers in newly emerging residential areas like CMC road &Bole(Informants).	Need to Modernize the Market & commercial activity. Create modernized sewerage system, loading & Unloading spaces and Parking's etc... upgrading of inner city for leisure, shopping and living
	2-manufacturing industries and storage facilities	Modernization, Employment capacity, infrastructure, labour quality (professionals)	Low employment capacity, poor labour quality & Modernization with the hope of change related with the emerging cities Industrial park. (Informants)	Upgrade both the industrial &labour capacity, infrastructure, and support the emerging industrial park
	3- living environment in residential neighborhoods	diversity and size of buildings, vibrant street life diverse pedestrian friendly public spaces and authentic neighborhoods	Very poor residential neighbor, un fit for living, Vibrant street life but unmanaged, poor pedestrian public spaces with dependable neighborhoods. (World bank, 2015& Informants)	despite large-scale construction still need to address shortage of high-quality housing address shortage of, particularly, middle-income housing;

The existing situations related with built environment; and Living and/residential environment Addis Ababa can be seen in two ways first the existing old and primal towns and the resent emerging very luxurious gated community and condominiums. The first towns are very slam and sprawl and now days they are under reconstructions but we can say most of these primal residential environments were very vibrant with different social mix consists both the Lower, Middle, and Upper class. The living and the commercial activities were handled side by side. The living environment such as “Arat kilo”, “Kazanchis”, “Sengatera”, piazza “Doro Manekia” etc...are good example with very good social life. In contrast to the first primal towns villages the second ones are very structured and well planned villages relatively with equal social status especially in the gated community such as “Ayat”, Sun Shine, Ropak, country club developers (CCD) etc...commercial activities are modern but very Poor Social mix and social life. Even if the commercial and the living environment are advanced in this emerging society such as the condos and the newly emerging residential environments lack to participate (afford) the middle income and lower income class. There for its better to inculcate this social group. The other opportunity related with this is the reconstruction of Addis Ababa gives a chance to inculcate the commercial activity nearby with the residential environment. In general from the creative city development point of view the existing situation gives hope. This mainly the 10th master plan tried to inculcate all this in the master plan if it’s implemented practically.

Table 5.6 Principle -6- Amenities

Principle	Criteria	Indicator	Measurement	Recommendation
6-Amenities	1-The green coverage of the city	City's Green area coverage, parks & third spaces.	Very low green area coverage near to 37% with very low third space. (AACPPO,2017& Informants)	Keep the existing green area from sprawl movements& design to include parks and Third spaces in the Master plan
	2- Streets	Road facilitation & transportation,	Very poor road and transport facilitation. (AACPPO,2017& Informants)	improve transportation system upgrading of inner city for leisure, Shopping and living etc...
	3-Educational Service	Number of KG, primary, secondary, preparatory schools and higher institutions	Data obtained from the Educational Bureau of Addis Ababa, source showed that a total of 755,928 students were enrolled, including those in KGs (118,840), primary (484,517), secondary (109,731) and preparatory (42,840) schools in 2012. (AACPPO, 2017)	Need to focus on the Quality of education and the sensitive price in privet school.
	4.Cultural festivals and outdoor sporting's	Public festivities, outdoor sporting's	Addis Ababa has a unique celebration like "Demera"& "Timket" and also outdoor sporting's like Ethiopian Great run and "Janmeda" cross country. This can attract both tourism and investment. (AACTB, 2017)	Policy need to focuses on construct amenities In arts, sports, tourism, leisure etc.

The other basic element related with the creative city development concept is that the cities amenities (infrastructure). In this regard Addis has both the opportunity and threat. Especially in relation to infrastructure Addis Ababa seems very weak however, Addis Ababa has her own unique future. Addis by itself is formed out of non-colonial enrolment. The other unique future is Addis Ababa is a seat for international organization such as African Union, Economic Commission for Africa, and other international communities' residences and embassies. The existence of cultural festivals and outdoor sporting activities are all this opportunities. In contrast poor facilitations of the existing amenities in all aspect such as road and transportation, telecom, electrification, education quality, health etc....are all threats for the creative city development. Therefor curving all the threats, upgrading the infrastructures and keeping the existing opportunities can result better creative environment.

Table 5.7 Principle-7- Clusters; Incubators

Principle	Criteria	Indicator	Measurement	Recommendation
7-Clusters; Incubators	1-affordable spaces; old industrial buildings; authenticity	Originality of the city, buildings, creativity, and work including affordable space.	In these days Addis's authenticity is very questionable and highly price sensitive regarding to space (Informants).	Expansion of clusters and incubation hubs. Policy measures are also must to gain originality of the city.

Clusters and incubators are basics for creative city development. In this regard Addis Ababa found far behind. There for the city administration need to focus on the cities originality. Especially in this days the city almost lost her identity especially the cities buildings do not represent the city. Creativity and creative industries are considered as a

luxury especially art considered as addition rather than as a necessity. This is resulted due to having very poor knowledge about the impact of art both on mental and economic development. In general, to make Addis Ababa authentic, must to come up with cities identity policy measures. There are nations who have cities identity policy such as Israel like building height, color and standard. Addis Ababa also tried to have these standards but they are not strictly implemented. And these are impediment for creative city development.

Table 5.8 Principles-8- Policy

Principle	Criteria	Indicator	Measurement	Recommendation
8-Policy	1-creating conditions rather than detail planning;	Re cognition of the creative industries in the local policy. And are they implemented or only for paper consumption	The policy mainly focuses on detail planning rather than creating conditions.(AACTB,2017, Informants)	Policy review and integrating with the creative city development. Facilitating in creating workable conditions rather than planning.

According to the Journal of culture and tourism volume1, 2017 cultural and tourism minister identified policy gap In relation to human resource in terms of type, number and quality. Therefor the policy needs to be reviewed to tackle such problem. The other issue related with creative/cultural industry policy is that, even if it's stated on the policy document it's not implemented strictly. According to the informants "policy by itself is an achievement but it's not an end, If not implemented it will be for paper consumption only." (Alemu, 28 May, 2018).

Table 5.9 Principle-9- Government and Governance

Principle	Criteria	Indicator	Measurement	Recommendation
9- Government and Governance	1.cooperation between local authorities, firms and interest groups	Cooperation between local authorities and service delivery to the public Accountability, Responsibility, transparency & responsiveness etc...	Good governance is a question throughout the country. Very weak governance. (Informants)	The government system has to be fully transformed to governance. Responsibility and responsiveness are at the heart of effective and accountable governance.

The other major issue in relation to creative city development is government and governance. Responsibility and responsiveness are at the heart of effective and accountable governance. Unless government acts responsibly (i.e. in accordance with its mandate and within resource and capacity constraints) and is responsive to local conditions and demands, constitutional rights remain unrealized, and trust in government and the political system is eroded. While it would be incorrect to pretend that no progress has been made since 1994, of deep concern is the fact that a large proportion of the population continues to experience socio-economic exclusion and spatial poverty, without reasonable opportunities to transform their reality. Responsibility in this regard embeds a sense of prudence and consistency: for leaders and government to act responsibly requires that decision-making and policy implementation adhere to accepted and established procedural norms and practices. In turn, responsiveness can be defined as ‘the degree to which government listens to what people want and acts on it, and to which public policies and institutions respond to the needs of citizens and uphold their rights’ (DFID 2006 in Edwards and McGee 2014: 3 cited from GGLN 2015). In this regard Addis Ababa is far behind, but there are implications that can transform government to

governance. Especially in this day several reforms have been taken to change such challenges.

CHAPTER 6

6. Conclusion and Recommendation

6.1 Conclusion

As the oldest free African nation with a long history of indigenous civilization, the name Ethiopia had been synonymous with anti-colonial struggle and the movement of pan-Africanism. Addis Ababa, as the nation's capital, is emblematic of these values. Consequently, its international role has historically evolved over time. As a result of this and the political ingenuity of its leaders, the capital has continued to be the seat of the African Union (formerly known as the Organization of African Union) since its establishment fifty years ago. It is now the third largest diplomatic center in the world with more than 115 embassies. It is therefore paramount that Addis Ababa provides high quality services on par with its stature as the diplomatic capital of Africa. It should be able to recreate itself and make Africa proud.

The major factors that provide opportunities for the development of creative city development in Addis Ababa include the following:

- Owing to the location of the Bole International Airport, Addis Ababa serves as the main gateway for the African Continent as well as for all tourists planning to visit tourist attractions in the various parts of Ethiopia. The Ethiopian Airlines, which is one of the first airline companies in Africa, has more than 90 destinations throughout the world and uses the Bole International Airport in Addis Ababa as its main departure and arrival terminal. Other airline companies make connection flights to Addis Ababa, and this has given the city the opportunity to receive numerous international arrivals.
- Addis Ababa is the diplomatic capital of Africa, the seat of United Nations Economic Commission of Africa (UNECA) since 1958, and the seat of Organization of African Unity (OAU), now the African Union, since 1963. This has enabled it to become a major venue for conference tourism in the continent. It is also the third important diplomatic capital city in the world next to Geneva and New York in terms of the number of Embassies, consulates and international organizations.

- Addis Ababa is one of the safest and secure capital cities in Africa that is also currently experiencing one of the fastest demographic, economic and infrastructural growths among the metropolises of the developing world.

On the other hand, beyond its status as the African capital and Federal Capital, Addis Ababa benefits from its central geographic location within the country and as Ethiopia's major gateway. Merkato is still the main market center not only for the city but for the nation as a whole. The concentration of both social and financial service rendering institutions and relatively better infrastructure constitute a major pull factor for local investment. Yet, the "Creative/ cultural industry" is still deficient in terms of its quality to attract FDI. The provision of infrastructure (water, electric power and ICT) is not on par with an African or national capital (AACPPPO, 2017). These are crucial elements that make the creative/cultural industry cohesive and converge for the realization of mutually transforming in to a creative city.

In contrast, lack of 'downward accountability', Lack of efficient and reliable transport service, water and electricity, and waste management; inadequate and expensive housing; and public spaces and parks are pressing challenges that need concerted efforts for redress. Diseconomies due to lack of coordination among public service providers and absence of strategic infrastructure investment plan have rendered interventions inadequate.

The current cultural and tourism policy clearly state the strategy for creative/ cultural industry. However the policy mainly focuses /emphasis/ on planning not on implementation. The policy need to see the modality of integrating creative /cultural industry development with the countries other sector development strategies. Since the policy lacks this major issue of the integration and coordination, it's difficult to achieve a creative city development.

In respect to human skill development, the policy has identifies that there is a limitation of man capacity in the industry "Human resource capacity building shall be undertaken for the implementation of the policy" (FDRE Cultural policy, 2016).

In general Addis Ababa has both the opportunity and the capacity in the long run to transform her to creative city, since there is an implication of those key elements for creative city development are exist. In contrast there are hindering factors that threaten Addis Ababa not to transform in to creative city. And this is due to the existing problems especially related to infrastructure, policy issues and governance.

6.2 Recommendation

Based on the findings, the study strongly recommends the following key points which the researcher thinks essential to cultivate and develop creative/cultural industry and city. To be sustainable there must be a national consensus on the need to promote and advance the creativity and ingenuity of the Ethiopian people. The core cultural industries are important and would continue to form the focal point of Addis's creative industry and city development.

Currently even if the cultural industry gets recognition and stated in the ministries policy it lacks clarity regarding to implementation. More the policy focus on detail planning, therefore the Addis Ababa cultural tourism bureau as a concerned office needs to focus on the implementation activity. Government should improve national capacities for protecting, creating, producing, distributing and exhibiting cultural goods. The city should facilitate new institutional partnerships between the public sector, private sector and civil society. Addis would have to strengthen the private and community initiatives of small and medium enterprises. It should also be engaged in building the Capacity of Stakeholders. City Government should also actively negotiate these accesses. The city Government should work to ensure that globalization works for the betterment of Addis Ababa by bringing together both global and local actors/producers of cultural goods and services.

Regarding to Amenities, today Addis can be seen as like unfinished city, many of the infrastructures are lagging behind, in different sectors construction in the city seen here and there e.g. Maine streets , sidewalks, parking's, residential homes, green area, etc... there for the city office need to work in cooperation and integration with concerned parties in order to Improve infrastructure for the development of the cultural and creative

industries and the working conditions of artists and creators in Addis. It's important and requires aggressive action by government.

The other major factor related with creative industry development is that of human resource development. Addis Ababa cultural and tourism office should give priority to the training of competitive personnel's for conception and commercialization of cultural products. The office should foster entrepreneurship training and adopt appropriate measures to increase access to private sector investment and financing opportunities for the advancement of cultural and creative industries through mechanisms such as guaranteed funds, tax incentives etc...Since creative industry and creative city development are not a timely and a single party activity it needs cooperation among different sectors Government should support in-depth organization and structure of firms involved in producing and disseminating cultural goods and services (book publishing, audio-visuals and recording industries, arts and craft, tourism etc.).

To summarize, today there is a better prospect for Addis to become a creative city and there is a space for the advancement of creative industry. However there is still hindering factors that need for in-depth studies of the present situations in terms of Intellectuals, Artists, creators, craftsman and other specialists directly or indirectly related with creative industry development.

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Appendix

Interview Questionnaire

1. What is a creative industry for you?
2. Does the current economic program acknowledge creative industries as a separate sector?
3. What are key elements that determine whether a city is a creative city or not?
4. Does Addis Ababa have a creative industry policy?
5. To what extent, and how, can these key elements be effectively influenced and applied in local policies?
6. To which extent, and how, are they already being applied in local policies at present?
7. What could be the more permanent, long-term potentials of the creative city for local policy makers, from the perspective of urban economic development?
8. What initiatives are taken to support policy objectives?
9. Does the concerned body (ministry of cultural and tourism office) work with other offices, i.e. ministry of trade, science and technology, foreign affairs etc. for the development of creative industry and urban economic development?
10. Does the city have basic infrastructure for the development of creative industries?
11. What are the major opportunities and challenges that the city has in relation to creative industries?
12. What do you suggest (recommend) for the development of creative industries in Addis Ababa?

Key Informants

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2. Selamawit Mekonnen (Lecturer) Addis Ababa University College of performing and Visual Arts, Ale school of fine Arts, 2018.
3. Yisma Tsige: Ethiopian Ministry of Cultural Tourism, Cultural industry Directorate Director 2018.
4. Binyam GebreEgziabher: Addis Ababa Cultural Tourism Bureau; Directorate Director, 2018.
5. Napoleon Alemu: film Director, photographer and scriptwriter; Lives in Addis Ababa, 2018.
6. Yared Taddese: Visual Artist Lives in Addis Ababa, 2018.
7. Wasihun Belay: Actor and Novelist; Lives in Addis Ababa, 2018.
8. Yewondwossen Asegedew: Lawyer and Actor; Lives in Addis Ababa, 2018.