REPUBLIC OF KENYA

PILOT MAPPING STUDY OF CULTURE AND CREATIVE INDUSTRIES IN KENYA

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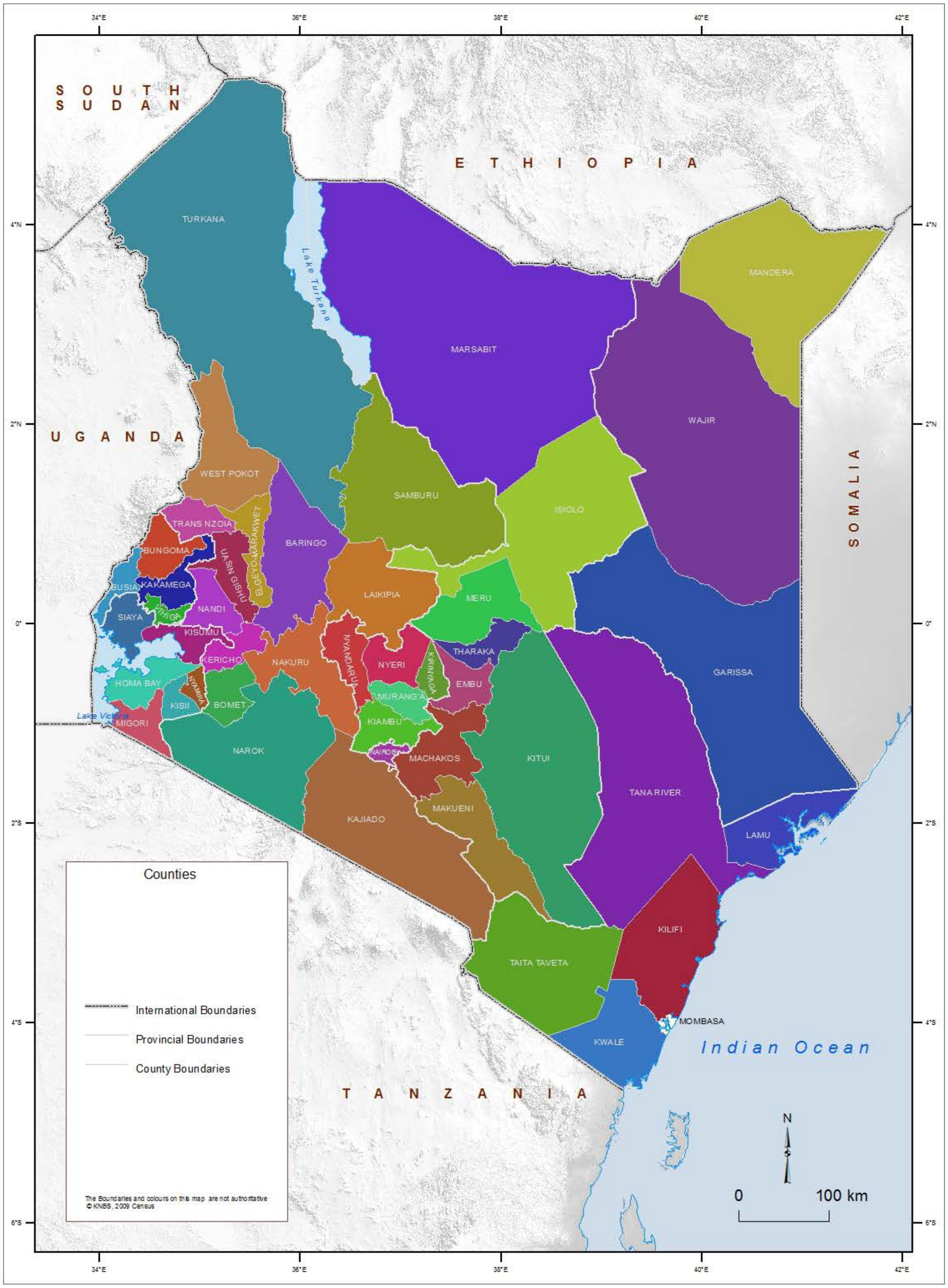
DEPARTMENT OF CULTURE

MINISTRY OF STATE FOR NATIONAL HERITAGE AND CULTURE

Figure 1: Map of Kenya by County



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ABBREVIATIONS AND ACRONYMS

ABS - Access and Benefit Sharing

CMP - Common Market Protocol

EAC - East African Community

GDP - Gross Domestic Product

ICH - Intangible Cultural Heritage

ICT - Information Communication Technology

IPR - Intellectual Property Rights

KIPPRA - Kenya Institute for Policy Research and Analysis

KNBS Kenya National Bureau of Statistics

STI - Science Technology and Innovation

UN - United Nations

UNCTAD - United Nations Centre for Trade and Development

UNDP - United Nations Development Programme

UNESCO - United Nations Educational Scientific and Cultural Organization

UK - United Kingdom

USA - United States of America

ACKNOWLEDGEMENTS

The pilot mapping study was carried out for the first time in Kenya. Its main objective was to provide baseline information which would facilitate regional culture policy formulation, planning and future studies in the field of culture.

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We feel deeply indebted to the respondents without whom there would have no data for this important mapping study.

Finally, we sincerely hope that the results of the pilot mapping study will be fully utilized in the national development planning process and comparison across the globe.

Gladys W. Gatheru (Mrs.)

Director of Culture

EXECUTIVE SUMMARY

Globally, cultural and creative industries are said to have considerable impact on national economics of all countries. National studies in many countries have revealed that these industries are major contributors in terms of their relative aggregate value added to a country's Gross Domestic Product (GDP) as well as their contribution to employment and foreign trade. The UNESCO Institute for Statistics has strove to develop frameworks for cultural statistics with a view to organizing cultural statistics both nationally and internationally. With these frameworks, countries would be able to classify cultural goods and services under various domains and their contribution to the economic development of each country would easily be established as well as being recognized. Kenya is yet to adequately compile data on culture and creative industries and therefore the sector's contribution to the GDP and well-being of the population is not well documented.

The pilot mapping study gathered information pertaining to the various forms of domains in culture and creative industries. The main objective was to identify the cultural industries that form the different domains as per international best practices on cultural statistics and assess the characteristics of the various cultural industries key players and policy environment in Kenya as well as pretesting the instruments to be employed during the full mapping study.

The scope of the pilot mapping study was limited to Nairobi province due to scarcity of the financial resources and the fact that Nairobi has organizations and individuals whose activities fall in most of the domains in culture and creative industries. A sample of organizations and individuals was drawn from a register containing the organizations and individuals names kept by the Department of Culture. Data collection was mainly done through interview schedule and both quantitative and qualitative methods were deployed. Analyzed data presented in this report represents results from different domains in terms of employment, participation, revenue, marketing channels, challenges and the sectors contribution to the economy of Kenya.

The results of pilot mapping study shows that performing arts and celebrations is the dominant domain with high participation of the organizations at 49.1 percent followed by Visual arts and crafts at 14.0 percent. Intangible cultural heritage domain accounted for only 1.8 percent out of the 57 organizations. Individual's activities were mainly confined to visual arts and crafts at 70 percent and intangible cultural heritage at 30 percent.

In terms of coverage, organizations operated internationally at 34 percent and locally at 28 percent while individuals mainly operated locally at 50 percent. The key player in culture and creative industries were government, development partners, and private organizations while the major sources of funding for the individuals were government subvention, private fund raising and scholarships.

Organizations mainly generated their funding through sales and performances, development partners and government subvention. The revenue generated by the organizations annually was mainly above US$ 6000 while individuals' activities generated revenue below US$ 5000 with long working hours.

Employment opportunities were evident in the organizations where both skilled and unskilled manpower were engaged in the sector. Majority of the institutions collect their own data on cultural and creative industries. Cultural good and services are mainly sold in the region and USA as well as some parts of Europe. The challenges facing the industry were mainly financial constraints, lack of equipment, publicity and limited market.

The pilot mapping study concluded that the major marketing strategy was through internet and that the study has provided adequate statistics to inform decision makers on the critical role played by culture and creative industries. It made a number of recommendations; key among them is to develop a policy paper to enable collection of data in cultural and creative industries for use in the computation of the country's quarterly and annual GDP. It is also clear that the Culture and Creative Industries sector if well funded has great potential for wealth creation in Kenya.

CHAPTER ONE

INTRODUCTION

1.1 Overview

The Government of Kenya has never conducted a study to establish the contribution of culture and creative industries to its economy. As the country is geared towards fulfillment of its development agenda anchored in its blue print of Vision 2030, cultural products and services will be very critical in the creation of job opportunities and the growth of Kenya's economy. Over the years, cultural goods and services in various domains have contributed significantly to the country's Gross Domestic Product (GDP) yet documentation of this sectors participation in the economy is very scanty and sometimes not recognized.

Worldwide, cultural and creative industries alone are estimated to account for over 7.0 percent of the world's GDP. In 2002, the European Union 15 occupied the leading position in the export of cultural goods. China emerged as the third biggest exporter of cultural goods with US$ 5.2 billion. United Kingdom came as the biggest exporter of cultural goods with US$ 8.5 billion followed by United States of America with US$ 7.6 billion. Developing countries account for less than 1.0 percent share of exports of cultural goods but there is indication of a limited number of emerging countries whose presence is restricted to a few specific markets such as visual arts, statuettes and video games (UNESCO, 2005).

The promotion of cultural activities for peace and economic growth in Africa had been discussed at various fora. The First Session of the African Union Conference of Ministers in charge of Social Development at Windhoek, Namibian in 2008 recommended a set of actions to be undertaken by the member states. Key among them was to implement and report progress on the Nairobi Plan of Action on Cultural and Creative Industries in Africa and the Algiers Declaration on Harmonization and Coordination of Cultural Policies and Programmes. Secondly, in accordance with NEPAD principles, give special attention to the protection and nurturing of indigenous knowledge, which includes tradition-based literacy, artistic and scientific works, inventions, scientific discoveries, designs, marks, names and symbols, undisclosed information and all other tradition-based innovations and creations resulting from intellectual activity in the industrial, scientific, literary or artistic fields (African Union Commission, 2008).

East African Community Secretariat is bent to implement some of these recommendations and has therefore funded a pilot mapping study on culture and creative arts industries within the member states to establish the existing opportunities and challenges facing the culture and creative industries. The member states were to carry out the pilot mapping study in preparation for the main study to be undertaken in the next financial year 2012-2013. The pilot mapping study would therefore provide insight into the contribution of culture and creative industries to the economy of member states.

In Kenya, culture plays an important role in social and economic development. It nurtures and concretizes the societal fabric that holds the society together since the country is a multi-cultural society with a vast and rich cultural diversity of all forms of national and cultural expressions and indigenous knowledge systems. If well nurtured, this diversity can be a powerful tool for promoting social-economic welfare and enhancement of national cohesion for sustainable development. One of the country's rich and cultural heritage resources that need to be harnessed and developed is Creative/Cultural Industries. The sector promotes development through inter linkages with other sectors such as tourism, health, food and nutrition, transport, education, entertainment, trade, technology and innovation. At the grassroots level, the sector forms a critical social and community linkage contributing to social cohesion. This is anchored in the constitution of Kenya which recognizes culture as the foundation of the nation and as the cumulative civilization of the Kenyan people and the nation (The Constitution of Kenya 2010).

Data gaps on culture and creative industries exist in Kenya due to inadequate collaborative efforts among the key stakeholders. The Kenya national Bureau of statistics compiles information on tourism with focus mainly on number of visitors, hotel bed and room occupancy, and the museums, snake parks and the historical sites. The tourism sector earned Kshs. 97.9 billion in 2011 with the major attraction being in parks and cultural sites (Economic Survey, 2012). The data obtained from censuses and other surveys conducted by the government and development partners have not been able to identify culture sector as one of the major contributor's to the economic growth. This therefore implies that the mapping study will be significant in solving some of the challenges emanating from the inadequate data on culture and creative industries.

1.1.1 Definition of Culture and Creative Industries

Culture is defined simply as a people's way of life. It is also defined as that complex whole of spiritual, material, intellectual and emotional features of a society or social group. It includes knowledge, beliefs, art, law morals and customs among other capabilities and habits in a society (National Policy on Culture and Heritage 2009).

Creative Industries are defined as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as inputs (United Nations, 2008). They constitute a vast field dealing with creative activities that encompass culture and heritage and exploit intellectual property rights such as traditional arts, crafts, design, cultural tourism, music, visual and performing arts, films and printed works among others (UNDP/UNCTAD, 2008).

1.2 Survey Objectives

The overall objective of the mapping study was to provide baseline information which will facilitate regional culture policy formulation, planning and future studies in the field of culture. The study would also guide the process of developing and promoting culture and creative industries in the region and contribute to on-going efforts to strengthen the cooperation among Partner States by providing reliable information pertaining to cultural industries at national and regional levels.

The pre-testing is aimed at providing baseline knowledge as the findings will provide reliable information on the preparedness of the country for the nationwide study on culture and creative industries.

The specific objectives of the study are to;

i. Identify the cultural industries that form the different domains as per international best practices on cultural statistics
ii. Assess the characteristics of the various cultural industries key prayers and policy environment in Kenya
iii. Pretest the instruments to be employed during the full mapping study
iv. Compile statistics of cultural industries for creation of a National data bank
v. Identify critical issues and challenges by sector that culture and creative industries businesses e.g. marketing

1.3 Rationale

Though currently there is no statistical data on the contribution of the creative cultural industry to the national economy in Kenya, there is manifestation to support that the industry has huge potential for economic growth. Cultural creativity has not been mainstreamed as a vector for development, though the country has rich and diverse cultural heritage with significant potential for economic growth.

In the recent past, there has been a transformation in the perception on the role of cultural and creative industries in the economic and social realm. The importance of the link between culture and development is receiving greater recognition. This is the case since cultural creative industries can generate revenues through tourism, crafts and artifacts and contribute to the sustainable development of a country and a region. It is acknowledged that culture influences people's behavior, their contribution to the process of economic development, their social development and their well-being (UNESCO 1995).

The creative industries in some developed countries are more economically important (at least in employment terms) than a number of older established industries (e.g mining and car manufacturing) and contributes significantly to national export earnings. While the economic impact of the cultural creative industries in the developing world is, at present, less evident with regard to employment, export earnings may be significant. Accordingly, the role of culture in development is being reconsidered and proposed as a potentially positive influence on growth in developing world (UNESCO framework for cultural statistics).

For this reason, the motivation behind research on the economic roles/contribution of Creative Industries is to make economic policy makers aware of the economic importance of these industries. This is expected to encourage mainstreaming of Cultural and Creative Industries in the development policies of a given country. It is against this background that the EAC commissioned the current study in light of the increasing importance of Creative Industries to the world economy and as an element towards introducing an improved policy framework for the operation of the creative sector both in Kenya and the East African region at large.

1.4 Expected Outputs

The mapping study on the cultural and creative cultural industries is expected to yield a National Report on Culture and Creative Industries comprising;

- Situation Analysis of Culture and Creative Industries in the Country
- Cultural creative industries in Kenya,
- Economic contribution of cultural creative industries in the country,
- Challenges faced by cultural practitioners in the creative industry,
- Policy gaps on cultural creative industries
- Policy recommendations for cultural creative industries
- Status of commercialization of cultural groups and services.

1.5 Major Challenges in the Culture and Creative Industries

Generally, the growth of the cultural and creative industries in Kenya has been hampered by the following challenges:

1) Inadequate policy and legislative framework. The National Policy on Culture and Heritage which is expected to spar and harness the growth of the cultural and creative industries in the country is yet to be implemented. Implementation of the policy will be a big boast to the growth of the culture sector in the country. Likewise specific policy and legislative reforms are needed with regard to the enforcement of copyright and intellectual property legislation. For instance the government should promote music and creative art in the country by formulating laws and policies that would encourage the growth of the sector. It should make sure that the issue of piracy is dealt with so that talented artists are not exploited.

2) Lack of statistical data on the actual performance of the creative cultural industries has hampered recognition of the sector as an important tool for national development.

3) Lack of linkage between the education system and the cultural industry sector in Kenya has created a skills gap in the industry and the education system does not encourage creativity and innovation which are crucial ingredients in stimulating growth.

4) Protection of intellectual property and copyright issues which hinder cultural creators to reap maximum benefits from their works and has led to loss of community indigenous knowledge systems to foreigners hindering access to benefit sharing.

1.6 Methodology

This section describes the research methodology used to carry out the pilot mapping study. The research was designed to assess mapping of cultural and creative industries in Kenya at both individual and institutional levels. Similar studies have been conducted by KIPPRA and the results were not available to the report writing team in order to make comparison or reference. The research design therefore justified the choice of participants and the study area. In order to carry out the pilot mapping study, data collection, data analysis and interpretation were undertaken.

1.6.1 Scope of the Mapping Study

The mapping pilot study was carried out in Nairobi Province which is one of the eight provinces in the country and was purposively sampled to represent itself and the country. The province was selected due to its central location and the presences of all cultural activities represented by different cultural domains. The mapping pilot study focused on the mapping of cultural and creative industries in Kenya at both individual and institutional levels.

1.6.2 Study Design

The study adopted cross-sectional survey research design to assess the contribution cultural and creative industries in Kenya. This type of research is important as it aids the researcher in collecting original data for the purposes of describing a population which is too large to observe directly. Survey research is a type of descriptive research which adopts descriptive and fact finding enquiries of different kinds. Mugenda *et al*. (2003) asserts that survey research seeks to obtain information that describes existing phenomenon by asking individuals about their perception, attitudes, behavior or values.

1.6.3 Sampling

The target population was 165 organizations and individuals spread across Nairobi City. About 43 percent sample was selected for the pilot mapping survey. Purposive sampling technique was adopted when selecting the organizations and individuals with required characteristics from various domains.

1.6.4 Data Collection Methods

Both qualitative and quantitative data was collected using an interview schedule. Two sets of questionnaires were used, one for individual respondents and the other for institutional. In order to enhance reliability and validity of the instruments, research assistants were trained for one day on data collection methods and the questionnaires.

1.6.5 Data Analysis Tools

Descriptive statistics such as frequency tables, percentages and bar charts as well as pie charts were used for analysis. In this study, data was cleaned and then coded according to the variables. The data processing was done by use of CsPro data processing software while formatting of tables as well as production of charts was done in Excel computer software. The analyzed information is presented using frequency tables and charts or figures.

1.6.6 Respondents and Response Rate

The pilot mapping study had a total sample of 72 organizations and individuals. From the total sample, 66 were interviewed which translates into a response rate of 91.7 percent. The non response rate was about 8.3 percent implying that the pilot mapping study data collection coverage was successful. Information on Archiving and preserving is not covered in this report due to non response from the Kenya National Archives within the data collection period.

1.6.7 Limitations

The mapping pilot study results may be affected in two major ways. The first would be representativeness of the sample since the frame provided for both individual and institutions was from the administrative records which had not been updated and therefore non response and some domains could not be adequately covered. Secondly, due to limited time and financial constraints, the sample was relatively small.

CHAPTER TWO

SITUATION ANALYSIS

2.1 Introduction

This chapter covers situation analysis of cultural and creative industries in global context and the regional perspective as well as highlighting some of the challenges facing the industry.

2.1.1 Global Context of Cultural and Creative Industries

Globally, cultural and creative industries are said to have considerable impact on national economics of all countries. National studies in many countries have revealed that these industries are major contributors in terms of their relative aggregate value added to a country's Gross Domestic Product (GDP) as well as their contribution to employment and foreign trade. For example, as shown in a report by Siwek (2004) one of the highest contributions of the creative industries to the national economy in terms of gross added value has been the UK at 7.1 percent. Another has been the USA with a contribution of about 6 percent in 2002. The contribution of Cultural and Creative Industries in the USA in terms of GDP in the same year was an impressive 12 percent.

Creative Cultural Industries are said to be among the most dynamic sectors of the trading system with huge development potential. The World Bank has estimated that Creative Cultural Industries already contribute as much as 7percent of the World GDP, exhibiting a particularly rapid rate of expansion over the past decade. In UK for example, in 2007 the size of the Creative Industries was comparable to the Financial Service Sector contributing 7.5 percent of the GDP.

There has been a recent estimate of the contributions of the Cultural and Creative Industries to GDP of most developed countries such as UK, USA, France and Australia among others. These countries have documented their labour force including number of people working in the creative or cultural economy, thus making it possible to assess the contributions of this sector to development. A major strength of the developed countries in this area is their elaborate Information Management Systems that provide details on the labour force, earnings and overall economic indicators.

Globally, Creative Industries exports increased by 99percent between 2002 and 2008 compared to the sector's imports that grew by 87percent (UNDP/UNCTAD 2010). The growth was mainly from developed countries in Europe as well as USA, Japan and Canada. The developed countries contributed 75percent in the sector. Very limited data is available from the least developed countries, but it is held that Cultural and Creative Industries are a critical area of the economic and related development processes.

The USA had as at 2003 a total of 3.25 million workers employed in the creative industry in such activities as Performing Arts, Music, Advertising and Visual Arts among others (United Nations, 2005). This workforce accounted for 2.5 percent of the total labour force. The workforce increased to about 5.5million by 2007 representing 4percent of the total USA labour force (United Nation, 2010).

During the same period, London had a total of 525,000 people employed in the culture sector, accounting for 23.8 percent of all the UK's cultural labour force population. Between 1995 and 2001 London's creative industries grew faster than many other major industries except financial and business service and accounted for 20.0 and 25.0 percent of job growth in the city

In Africa, the potential of Cultural and Creative Industries has not been fully harnessed though the continent is endowed with a rich and diverse cultural heritage. It is estimated that Africa's share in the global Creative Cultural Industries trade is a marginal 1percent. The dismal performance in Africa is a reflection of the inappropriate policies that do not recognize the economic potential of its rich cultural heritage.

South Africa has a White Paper on Arts and Culture which has provided its country with a strong legal foundation for the growth of the Creative Cultural Industries and currently generates about 2.4 billion and directly employing over 100,000 workers in the sector. The creative industry in South Africa is rich in music and crafts, while the publishing, film and television industries have a huge potential. The country has put up a strategy on how to grow the creative industry and promote the industry's market nationally and internationally.

According to a mapping survey commissioned by Uganda National Commission for UNESCO in 2009 it was estimated that between 2004 and 2008 Uganda's export of cultural goods and services were valued at US$20 million and about 100,000 people countrywide were employed by the industry. Of this, Museums and heritage contributed about 35 percent Multi-media 15 percent visual arts 13 percent and Music industry 10 percent (The East African, Dec 6-12, 2010)

The emerging situation is that unlike the developed countries where cultural creativity is increasingly being harnessed for national development, developing countries are yet to take meaningful steps towards recognizing, understanding and mobilizing the Cultural Industries and linking them with overall national development processes.

2.1.2 Regional Perspective

Partner States comprising the East African Community (EAC) have undertaken to cooperate in the development of policies and programmes aimed at widening and deepening cooperation in political, economic, social and cultural fields, research and technology, defense, security and legal and judicial affairs, for their mutual benefit. The Partner States undertake to strengthen and regulate industrial and commercial, cultural, social and other relations to accelerate harmonious and balanced development and sustained expansion of economic activities.

In Article 119 (c) of the Treaty, the Partner States undertake to cooperate in promotion of cultural activities, including the fine arts, literature, music, the performing arts and other artistic creations. The Partner States further undertake to forge close co-operation with respect to the development of mass media programmes on matters that will promote culture within the Community. The objective of this cooperation is to promote a people- centred mutual development and to strengthen and consolidate the long standing ties and associations among citizens of the region.

The Common Market Protocol (CMP) which came into force in July 2010 aspires to accelerate economic growth and development in pursuant of the vision of widening and deepening cooperation among the Partner States in the economic, social and cultural fields. Under the Common Market Protocol, the Partner States undertake to cooperate in the field of intellectual and property rights, in the promotion and protection of creativity and innovation for economic, technological, social and cultural development.

In an effort to implement article 16 of the Common Market Protocol, Partner States made commitments on progressive liberalization of services. The Republic of Kenya made a commitment to open services relating to printing, publishing and advertising by 2010.

In their relentless quest to realize the free movement of services in the region, the Partner States continue to negotiate for additional commitments in the field of culture and creative industries.

Furthermore, the rise of the digital economy and the increasing commercialization of the arts create a window of opportunity for the East African Community (EAC) to exploit the latent economic potential of the creative economy and to explore sustainable options for socio-economic development. To this end the Community has programmed to undertake a mapping study of the cultural and creative industries to enable the region optimize on the economic benefits of trading in culture.

2.2 Opportunities Available

The Kenya Vision 2030 underscores the importance of innovation as a powerful means of fostering national development through the three pillars of economic, social and political governance that are expected to spearhead the nation’s transformation. Culture and Creative Industries sector which thrives on dynamic innovation has an important place in the promotion of national and regional development.

The sector operates in an environment dictated by external and internal socio-economic, legal and political factors which directly and indirectly impacts on its development. To effectively harness the Cultural Creative Industries to contribute to the betterment of the socio-economic livelihoods of Kenyans, and for wealth and employment creation, the Country needs to utilize the following opportunities:-

i. Rich and diverse cultural heritage – Kenya has over 42 major ethnic communities with diverse cultures which have great potential to contribute to socio-economic development not to mention the potential historic cultural sites associated with these communities.

ii. Recognition of the culture sector by the three key national instruments namely, the Constitution 2010, the Kenya Vision 2030 and the National Policy on Culture and Heritage.

iii. Ratification of the two UNESCO Conventions on Culture by the Government namely, The 2003 Convention on the Safeguarding of the Intangible Cultural Heritage (ICH) and the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

iv. Goodwill from local, regional and international development partners and stakeholders.

v. Emerging globalization and ICT advancement which is contributing to innovation in Cultural Creative Industries.

vi. A youthful Kenyan population that is embracing technology and change giving Cultural Creative Industries a new face in economic development.

vii. Cultural reawakening and renaissance leading to recognition of Cultural Creative Industries in developed countries as a dynamic sector in the "new economy".

2.3 Challenges facing the Sector

The major challenges that hinder development of the cultural creative industries in Kenya include:-

i. Inadequate Protection of Intellectual Property Rights- The current legal regime is inadequate to protect cultural and creative industries and associated innovations leading to piracy. There are also inadequate mechanisms for the protection of communal intellectual property rights (IPR) and Access to and Benefit Sharing (ABS) arising from the sector.

ii. Underdeveloped Cultural Infrastructure- The cultural and creative industries infrastructure is characterized by inadequate and poorly integrated infrastructure, inadequate funding levels, outdated technology and insufficient technical skills and personnel.

iii. Inadequate attention toward Science, Technology and Innovation (STI) - The country lacks a strong national STI system which is required to improve coordination and create linkages between skills development and the industry which is a key aspect in production of creative industries' goods and services.

iv. Negative Ethnicity and Lack of National Cohesion: - Negative ethnicity poses a significant challenge in Kenya where there is no strong sense of national values, politics and integration which pervades the daily lives of citizens. The future of Kenya's creative industries depends to a large extent on a twin challenge – the need to recognize and celebrate diversity, and the need to build a strong and cohesive national state.

v. Other challenges include:-

- Negative attitude towards culture leading to low investments in the sector
- Incomprehensive policy, legal framework and guidelines on cultural and creative industries
- Inadequate Cultural infrastructure and equipment to develop skills and tap talents
- Lack of marketing strategy for cultural goods and services
- Inadequate funding
- Ineffective monitoring and evaluation framework
- Poor channels of communication and information flow

- Fragmentation and non-linkages of government arms dealing with the sector leading to duplication of functions
- Negative political inclinations towards culture
- High poverty levels among communities hence inability to mobilize and use resources available for the sector.

  There is need therefore to address the above challenges to enable the sector to become a major driver in the Kenyan economy

CHAPTER THREE

STUDY FINDINGS

3.1 Introduction

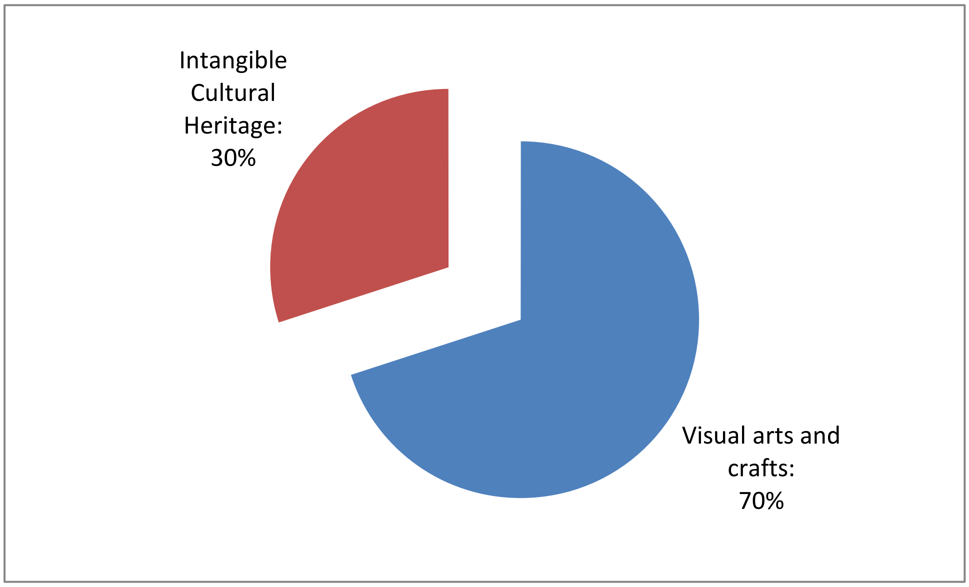
Table 3.1 presents the activity domain from the organizations covered during the mapping study while Figure 3.1 shows the activity domain from the individuals. Slightly less than half that is about 49.1 percent of the respondent were from Performing Arts and Celebrations domain. The least covered was from Intangible Cultural Heritage with 1.8 percent.

Table: 3.1: Organizations/Institutions Activities

Activity domain	Frequency	Percent
Cultural and Natural Heritage	5	8.8
Books and Press:	4	7.0
Performing Arts Celebrations	28	49.1
Visual arts and crafts:	8	14.0
Audiovisual and Interactive Media	3	5.3
Design and Creative services:	4	7.0
Culture Tourism:	3	5.3
Intangible Cultural Heritage:	1	1.8
Other	1	1.8
Total	**57**	**100**

The main cultural productive activity by individuals are presented in Figure 3.1 which shows that 70.0 percent of the individuals had activities in the domain of Visual Arts and Crafts while 30.0 percent were in the domain of Intangible Cultural Heritage. This suggests that individuals mainly earn their income from visual arts and crafts.

Figure: 3.1: Main Cultural Domains Activities by Individuals



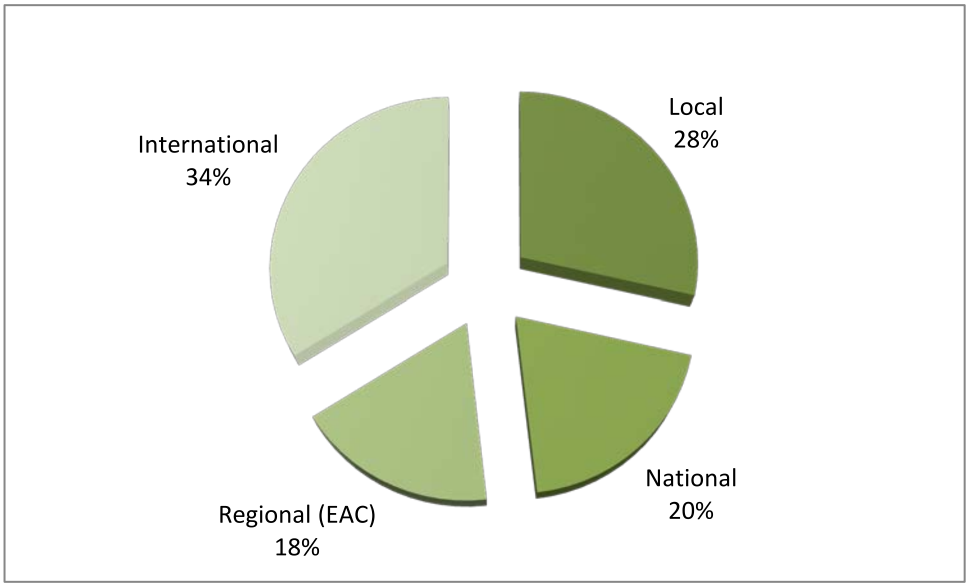
3.1.1 Productive Economic Activities (Cultural Products and Services)

The organizations specific productive economic activity from various domains in the culture and creative industry are presented in Appendix III. The mapping study reveals that majority of the activities are in the performance and celebrations domain. Activities from the Visual arts domain are also significant. This suggests that the country exports more of activities falling under the domain of performance and celebrations.

3.1.2 Characteristics of the Cultural Products and Services

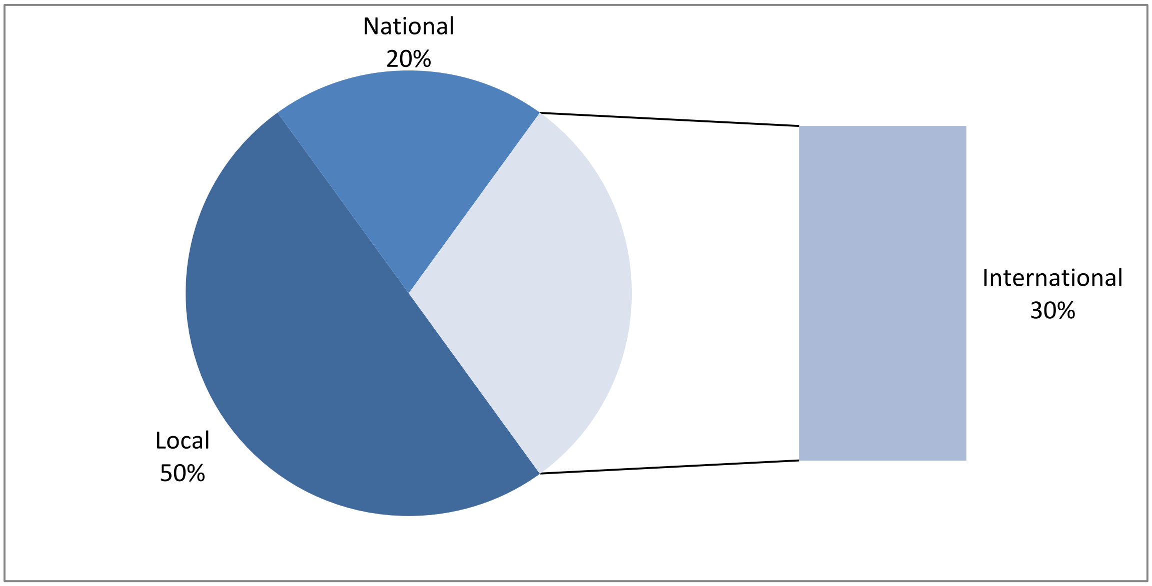
Figure 3.2 shows the coverage of cultural productive activities with economic values. The proportion of institutions with an international coverage is 34.0 percent compared to East African Community with 18.0 percent and national at 20.0 percent. Local coverage was among 28.0 percent of the institutions. This suggests that significant number of institutions have market coverage outside Kenya. The country is thus able to benefit from foreign exchange due to exporting of cultural goods and services.

Figure: 3.2: The coverage of Cultural Productive/Economic Activities



The Coverage of Cultural productive/economic activity by individuals is indicated in Figure 3.3. About 50 percent of the individuals have mainly local coverage. This implies that their goods and services are mainly consumed locally and therefore, their earnings are confined in the area of production. The mapping study reveals that 30 percent of individuals have market spread across the globe and therefore attracts foreign earnings. It is shown in the figure that 20 percent of the individuals sell their products nationally and earns from the whole country. This suggests that individuals' market share is within the country.

Figure: 3.3: Coverage of Cultural Goods and Services by Individuals



3.1.3 Key Players

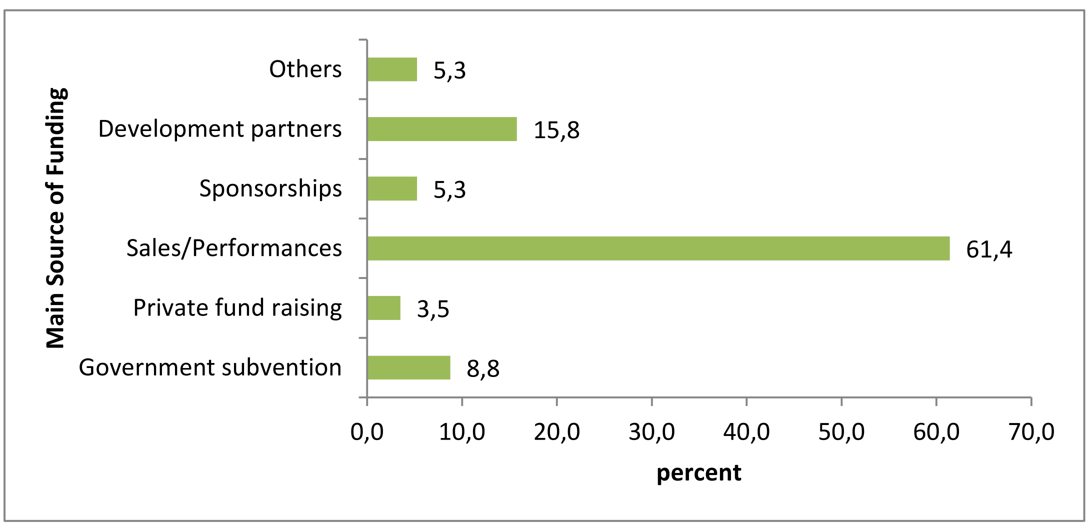
Table 3.2 indicates the sources of funding for the institutions. The dominant source of funding is from sales and performances with 36 institutions having a score of 5. The other sources of funding though insignificant are government subvention at 5 with a score of 5 and development partners at 8 institutions out of 55. This may suggest that majority of organizations covered under the survey are from performance and celebrations domain.

Table: 3.2: Sources of Funding for the Organizations/Institutions

Revenue Sources	Total	Score 0	Score 1	Score 2	Score 3	Score 4	Score 5
Government subvention	53	44	0	3	1	0	5
Private fund raising	55	29	3	8	4	7	4
Sales/Performances	57	8	2	4	3	4	36
Sponsorships	55	34	3	5	4	6	3
Development partners	55	33	4	4	4	2	8
Others	29	24	0	0	0	2	3

Table 3.3 further shows the main sources of funding of cultural productive and economic activities. It confirms that the main source of funding is sales and performances at 61.4 percent of the institutions. This is followed by development partners at 15.8 percent and government subvention at 8.8 percent.

Table: 3.3: Main source of funding of Cultural Productive/Economic Activities



The sources of funding for the cultural activities for the individuals are shown in Table 3.4. The source of funding for the individuals is similar to that of organizations. Funding from sales and performances had the highest score of 5 with all the individuals interviewed indicating that their main source of funding is from sales and performances.

Table: 3.4: Sources of Funding for the Individuals

Source	Score 0		Score 1		Score 5	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Government Subvention	9	90	1	10	-	-
Private fund raising	9	90	1	10	-	-
Sales/performances	-	-	-	-	10	100
Sponsorships	8	80	2	20	-	-
Development Partners	9	90	1	10	-	-
Others	6	100	-	-	-	-

3.1.4 Indicators

3.1.4.1 Revenue Generated by the Institutions

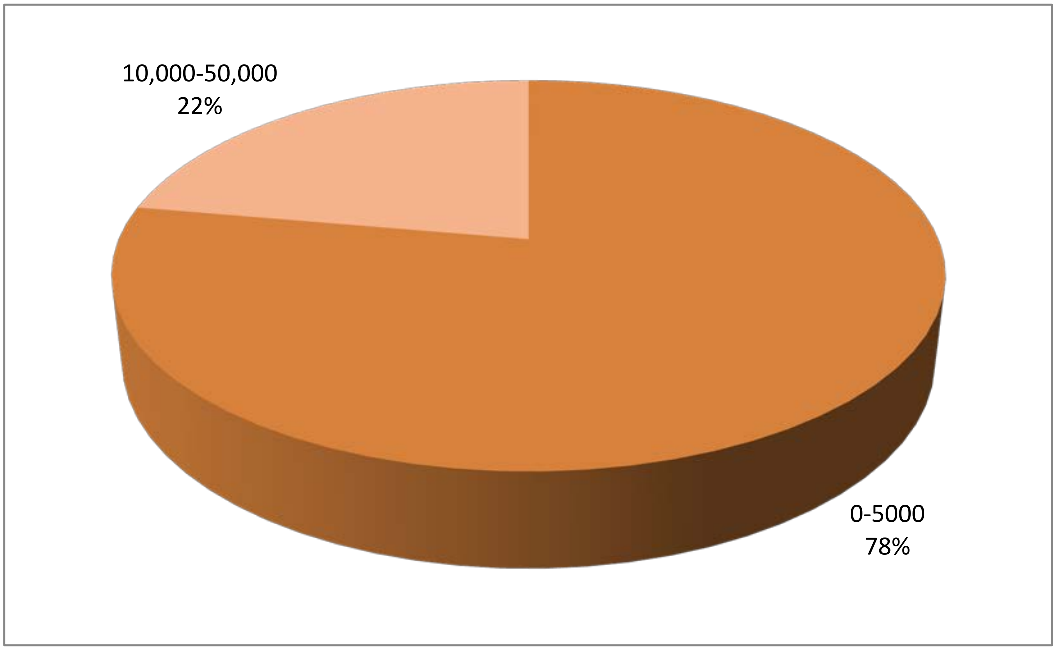
The amount of revenue generated by any organization determines its growth. Organizations that generate little revenue are bound to be pushed out of business as savings and investment is not guaranteed. The mapping pilot study therefore sought to establish the amount of revenue in US Dollars generated by each of the responding organizations. The results are presented in Table 3.5. The survey reveals that 75 percent out of 20 institutions had an international income above USD 6000 during the last twelve months. On the other hand, 44.2 percent out of 52 institutions generated revenue above USD 6000 while 55.3 percent out of 47 organizations had an annual budget exceeding USD 6000. The mapping study therefore suggests that the revenue generated and the annual budget by the organization is almost balancing. The contribution of National Heritage and Creative Arts towards economic growth is therefore evidenced from the organizations income and expenditure.

Table 3.5: Total Revenue and Expenditure from the Institutions

Income/Expenditure US$	Number of Institutions					
	International Income		Annual revenue/Income		Annual budget/expenditure	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
0-60	0	0.0	0	0.0	0	0.0
61-120	0	0.0	1	1.9	1	2.1
121-600	1	5.0	6	11.5	3	6.4
601-1200	1	5.0	4	7.7	4	8.5
1201-6000	3	15.0	18	34.6	13	27.7
Above 6000	15	75.0	23	44.2	26	55.3
Total	20	100.0	52	100.0	47	100.0

Figure 3.4 shows the amount of revenue generated by individuals for the past 12 months in the domain of Visual Arts and Crafts and Intangible Cultural Heritage. About 78 percent of individuals earned US$ 5000 and below from the cultural products while 22 percent earned between US$ 10,000 and US$ 50,000 annually. The huge income is an indication of the contribution of cultural products to the economy. About 10 percent of individuals generated their revenue from private funding while 90 percent generated the revenue from sales of cultural products and performance.

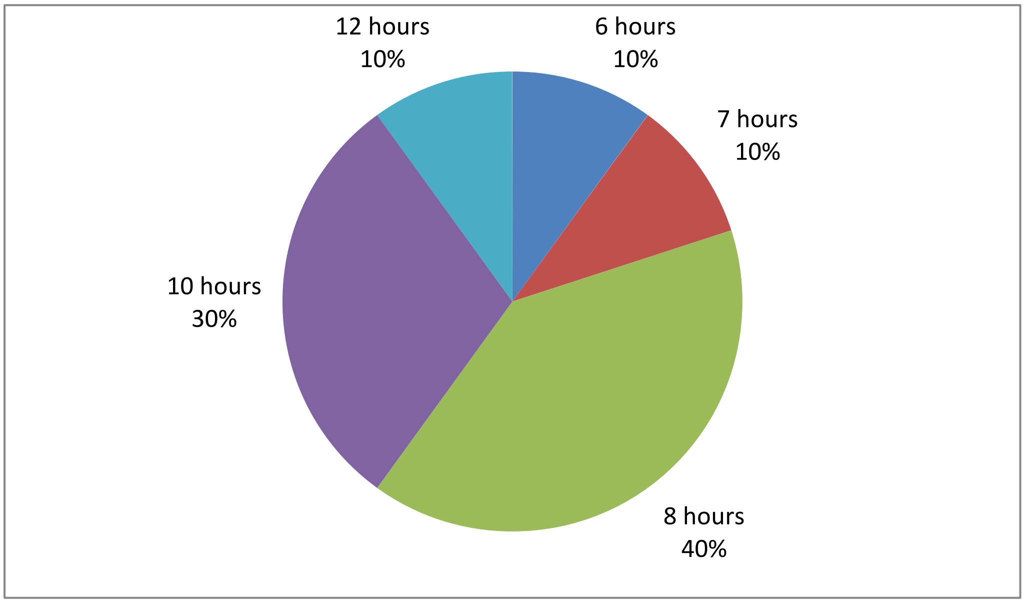
Figure 3.4: Revenue Generated by Individuals



3.1.4.2 Working Hours

Figure 3.5 presents the duration of working hours by the individuals in the Cultural Productive/Economic activity. This is mainly on the domain of visual arts and crafts and the intangible cultural heritage. About 40 percent of the individuals work for 8 hours a day while 30 percent work for 10 hours a day. The rest of the individuals, or about 10 percent each work for 12 hours, 7 hours and 6 hours. It is therefore evident that majority of the individuals work for 8 and 10 hours.

Figure 3.5: Number of Working Hours by Individuals



The number of employees in the organizations by type and gender are presented in Table 3.6. The male permanent skilled employees were 77.2 percent compared to 21.8 percent unskilled male workers. Similarly, the female skilled workers were 74.5 percent compared to 29.1 percent unskilled employees. Skilled temporary workers were fewer than the unskilled temporary employees. The male skilled workers under voluntary terms of employment were low for both sexes at 4.7 percent and 7.1 percent for males and females respectively. There were more female unskilled under voluntary terms of employment than males. This therefore suggests that majority of persons employed in the national heritage and creative arts are skilled and therefore professionals. The skilled manpower is therefore likely to improve on investment in cultural goods and services.

Table 3.6: Number of Employees in the Organizations by Type and Gender

Terms of Employment	Skilled				Unskilled			
	Male	percent	Female	Percent	Male	Percent	Female	Percent
Permanent	1324	77.2	817	74.5	71	21.8	58	29.1
Temporary	310	18.1	201	18.3	198	60.7	38	19.1
Voluntary	81	4.7	78	7.1	57	17.5	103	51.8
Total	1715	100	1096	100	326	100	199	100

Figure 3.6 reveals that 60 percent of the individuals covered in the mapping study have formal training in cultural productive activities. This suggests that these individuals who are mainly employed in the cultural productive activities derive their livelihood from cultural production.

Among the individuals with no formal training, 75 percent acquired skills through self training while 25 percent was through apprentice.

Figure: 3.6: Individuals with Formal Training in Cultural Productive Activities

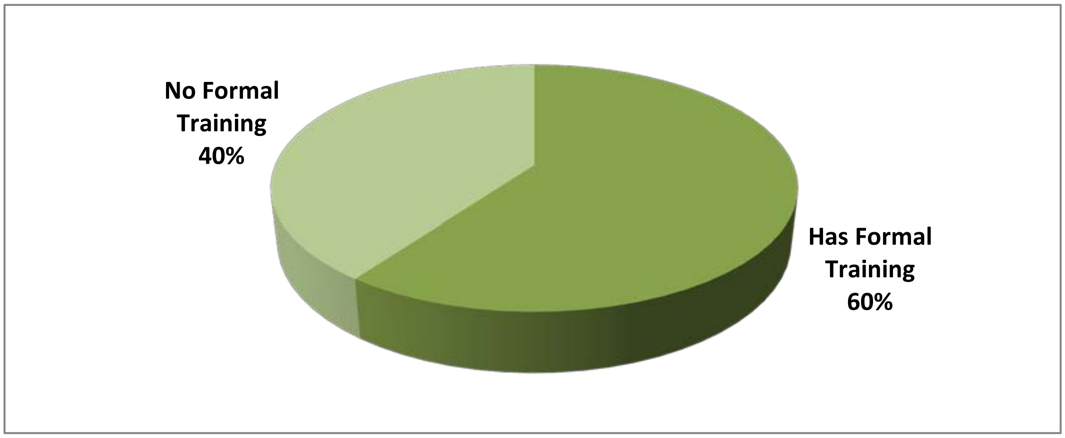
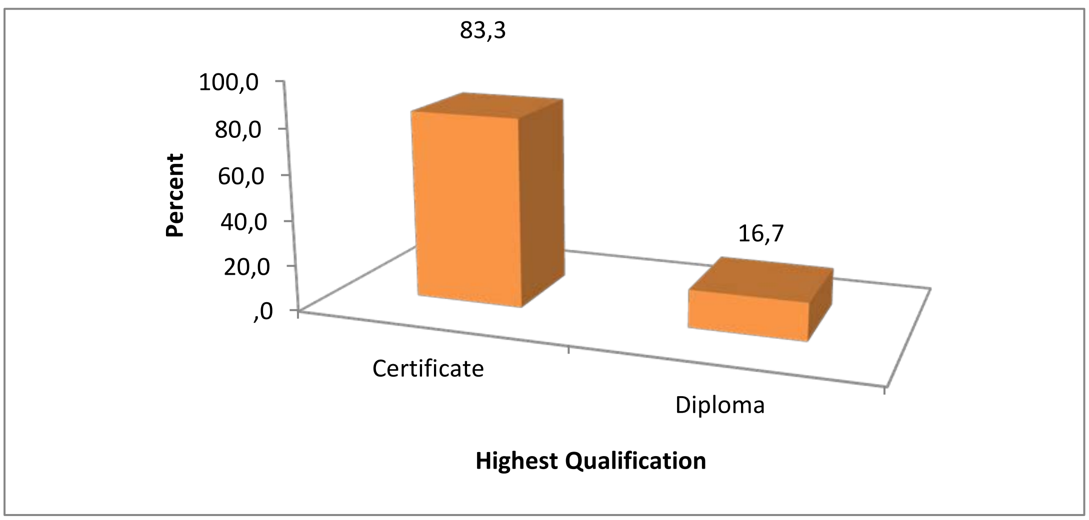


Figure 3.7 shows that for the individuals with formal training in cultural production activities, 83.3 percent had certificate as the highest level of qualification while 16.7 percent had diploma as the highest qualification. This indicates that majority of the individuals who are employed in these domains have certificate level training in cultural production activities.

Figure: 3.7: Individuals Highest Level of Qualification



3.1.5 Data Sources

Data collection and storage of the same is critical for an organization in identifying its weaknesses and strength in terms of market, production, revenue, customers and funding sources among other pertinent organizations' needs. The mapping study collected information regarding the modes of cultural and creative arts industry data collection methods. The survey results are shown in Table 4.7 and Figure 4.9. From Table4.7, data collection is mainly done on a monthly basis and some organizations collect their data annually. The organizations mainly collect their data from administrative records and therefore their mode is mainly administrative data. Business surveys are another significant mode with 10 institutions collecting their data on a monthly basis. Time use surveys are conducted occasionally by three organizations out of the 57 institutions.

Table 3.7: Modes of Cultural/Creative Industry data collection methods used by Institutions

Modes of data collection	Total	Monthly	Yearly	After 2 years	After 5 years	After 10 years	Occasionally	NS
Administrative data	57	24	7	0	0	0	2	24
Systems of national Accounts	57	6	6	0	0	0	0	45
Business Surveys	57	10	5	3	0	0	0	39
Census	57	2	2	0	0	0	0	53
Labour Force Surveys	57	3	4	0	0	0	1	49
Household expenditure surveys	57	3	0	0	0	0	1	53
Time use Surveys	57	2	4	0	0	0	3	48
Visitor Surveys	57	5	2	0	0	0	4	46
Others	57	2	2	0	0	0	0	53

NB: NS stands for Not Stated.

Figure 3.8 presents the proportion of organizations that keep their own records. The pilot mapping study shows that 96.0 percent keep their own data and records. This suggests that organizations that collect their own data may be capable of tracking the performance of their businesses.

Figure: 3.8: Proportion of Institutions keeping their own data/records

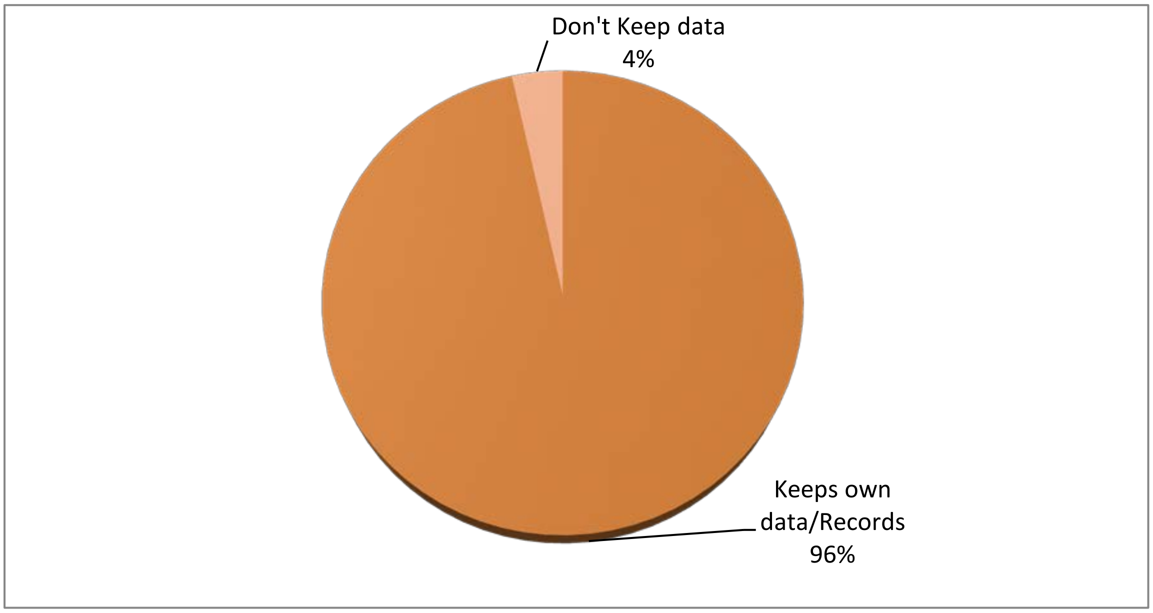
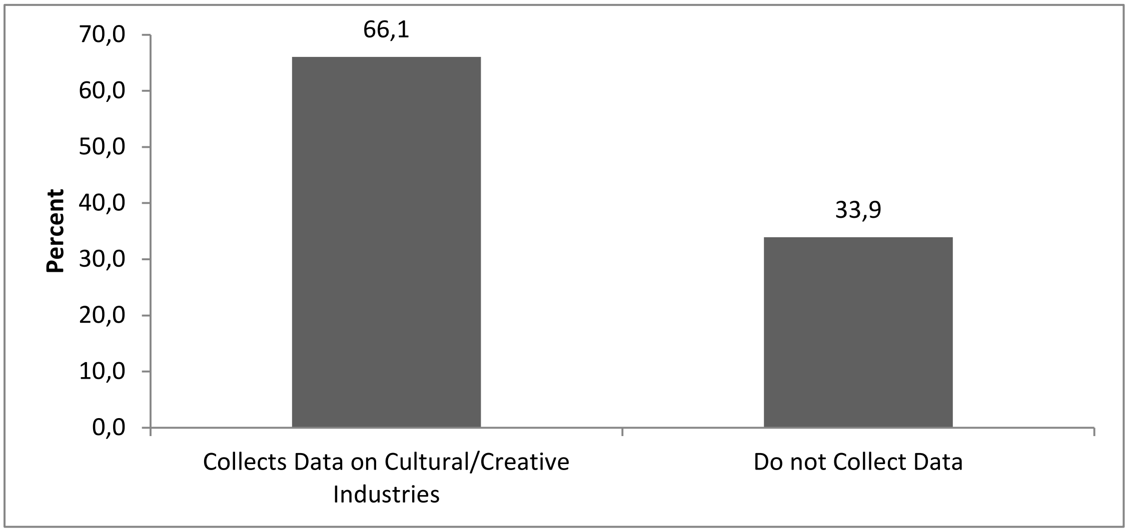


Figure 3.9 indicates the proportion of institutions that collect data on culture and creative industries. The analysis shows that 66.1 percent out of 57 organizations collects data on cultural and creative industries. The significance proportion of these organizations suggests the critical

role played by culture and creative industries in the Kenyan economy and its contribution to the welfare of the country's population.

Figure 3.9: Proportion of Institutions collecting data on Culture/Creative Industries



3.1.6 Strengths

The mapping study identified the country's strength in culture and creative industries in the areas of training, level of education, availability of market channels and credit facilities as well as grants.

3.1.7 Opportunities

The mapping study revealed some of the opportunities that exist in the cultural and creative industries. These include market, employment, education and training, credit facilities and raw materials. Market was identified as the main opportunity in the industry.

3.1.7.1 Marketing

The organizations or individuals have the responsibility of ensuring that their products are competitive within the available market environment. Demand for various cultural goods and services are driven by the quality of products and their prices. Prices on the other hand stimulate the demand of goods and services in a free market economy. Therefore the demand of goods and services is stimulated through sound marketing channels. These include proper communication channels, advertisements strategies and use of website. The pilot mapping study sought to establish the various marketing channels used by the organizations or institutions.

Table 3.8 shows the major forms of communication used by the institutions. The major form of communication is by telephone at 87.7 percent out of 57 organizations. Internet as a form of communication is significantly used by 78.9 percent of the organizations. Newspapers and Magazines are used by 33.3 percent out of 57 organizations. Post Office is majorly used by 43.9

institutions as a mode of communication. The least used communication channel is fax at 10.5 percent.

Table 3.8: Major Forms of Communication Used by the Institutions

Forms of Communication	Total	Institutions	Percent
Telephone	57	50	87.7
Fax	57	6	10.5
Internet	57	45	78.9
Post office	57	25	43.9
Radio	57	11	19.3
Television	57	9	15.8
Newspaper/Magazines	57	19	33.3
Other	57	9	15.8

Figure 3.10 indicates the website ownership by various organizations. Slightly more than half of the organizations owns website at 51.0 percent. This suggests that marketing of products by the organizations can easily be achieved by these organizations especially when targeting other institutions and international buyers as the major markets.

Figure 3.10: Website Ownership

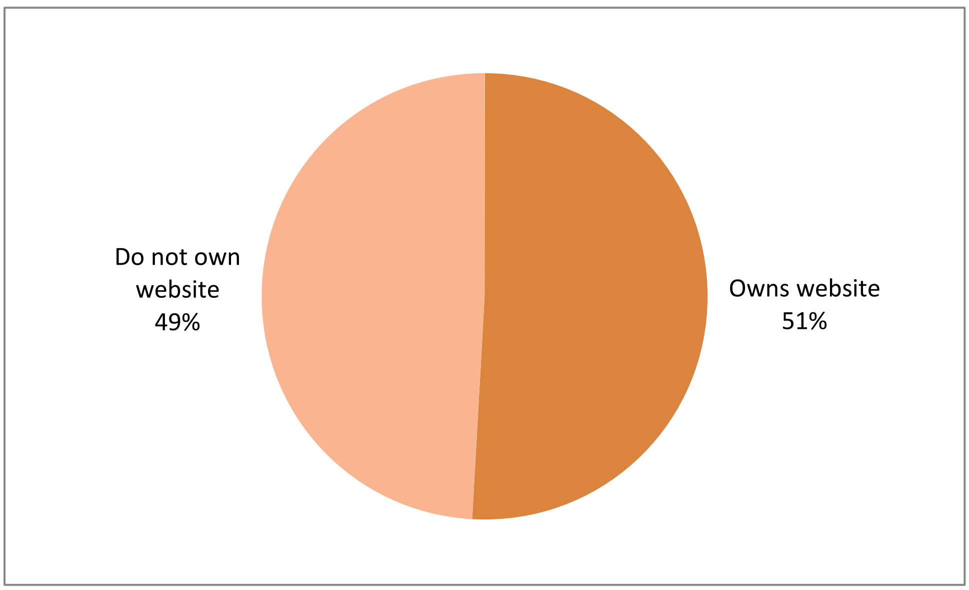


Table 3.9 shows that the main uses of website are information sharing at 30.4 percent, marketing at 20.3 percent and networking at 18.8 percent. The least use of website by the organizations is

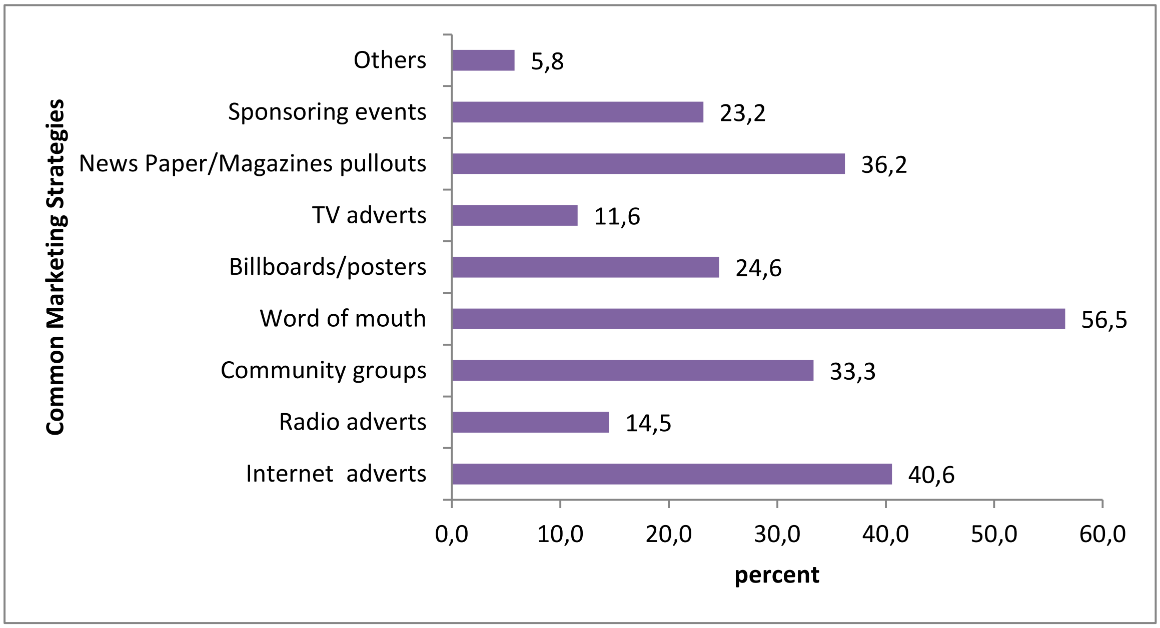
advocacy at 2.9 percent and fundraising at 4.3 percent. This therefore suggests that website is mainly used for information sharing and marketing.

Table 3.9: Uses of the Website

Uses	Institutions	Percent
Information sharing	21	30.4
Marketing	14	20.3
Advocacy	2	2.9
Sales	5	7.2
Fund raising	3	4.3
Networking	13	18.8
Show casing	7	10.1
Other	4	5.8
Total	69	100.0

The common marketing and advertising strategies are presented in Figure3.11. Majority of the organizations market/advertise their products by word of mouth at 56.5 percent out of 57 organizations. Internet advertisement is also significantly used by 40.6 percent out of 57 organizations. Television adverts is least used probably due to cost and targeted audience. The significant common marketing /advertisement strategies are Newspaper/Magazine at 36.2 percent, community groups at 33.3 percent, Billboards/posters at 24.6 percent and radio at 14.5 percent. The use of these strategies suggests that the organizations consider marketing and advertisement as a means of improving the sales of their products with a view to maximizing the institutions profit margin.

Figure 3.11: Common Marketing/Advertising Strategies



3.1.8 Countries of Export

Cultural goods and services from various domains are exported to different countries in the world. The consumption of cultural goods and services is determined by the volume of export but the mapping study did not capture the volume of export and instead covered the revenue generated from various domains. Export of cultural goods and services is a prerequisite since it contributes to the country's GDP and the welfare of the population.

Table 3.10 shows the countries where the organizations export their products from cultural and creative industries by domain. The mapping study reveals that the products are mainly sold in East African countries of Tanzania, Uganda, Rwanda and Burundi in the domains of Culture and Natural Heritage, Performing arts and celebrations, Visual Arts and Crafts and from other domains. Export to rest of African Countries is very insignificant. However, exports to United States of America and Europe is very significant especially for the domains of Culture Tourism, Culture and Natural Heritage, Performing arts and celebrations, Design and creative services and the Intangible cultural heritage.

Table 3.10: Countries Organizations/institution Export Culture Products

RUSSIA	0	0	1	0	0	0	0	0	0	1	1.1
RWANDA	2	1	3	1	0	0	0	0	0	7	7.9
SCADNAVIA	0	0	1	0	0	0	0	0	0	1	1.1
SOUTH AFRICA	0	0	0	1	0	0	1	0	0	2	2.2
SOUTH SUDAN	0	1	1	0	0	0	0	0	0	2	2.2
SPAIN	0	0	0	0	0	0	1	0	0	1	1.1
TANZANIA	3	0	5	2	0	0	0	0	0	10	11.2
UGANDA	3	1	4	2	0	0	0	0	0	10	11.2
UNITED KINGDOM	1	0	3	0	0	0	1	0	0	5	5.6
UNITED STATES OF AFRICA	1	0	4	0	0	0	3	1	0	9	10.1
WORLDWIDE	0	1	0	0	0	0	0	0	0	1	1.1
ZANZIBAR	1	0	0	1	0	0	0	0	0	2	2.2
Total	**15**	**4**	**41**	**10**	**1**	**4**	**11**	**3**	**0**	**89**	**100.0**
Percent	16.9	4.5	46.1	11.2	1.1	4.5	12.4	3.4	0.0	100.0	

3.1.9 Threats

The functions of any organizations are faced by numerous challenges. These challenges may impact negatively on the revenue collected and the profit margin. Table 3.10 presents some of the challenges facing the organizations in cultural/creative arts industry. Almost three quarters of the organizations are faced with financial constraints since 73.7 percent out of 57 institutions/organizations have financial difficulties. Lack of publicity and equipment are among the challenges at 35.1 percent and 33.3 percent, respectively. Some organizations are also facing the major challenges of limited market at 33.3 percent. Limited human capacities and insecurity are challenges that may contribute to closure of the organizations.

Table 3.11: Challenges Faced by Institutions

Challenges	Total	Institutions	Percent
Financial constraints	57	42	73.7
Limited human capacities	57	17	29.8
Lack of equipment	57	19	33.3
Lack of publicity	57	20	35.1
Insecurity	57	7	12.3
Limited market	57	19	33.3
Others	57	12	21.1

3.1.10 Recommendations

The following recommendations were made by organizations and individuals to help improve cultural and creative industries sector in the country:

i. Government should increase subvention to individuals and organizations in this sector.
ii. Improvement in management organization.
iii. Loans for business should be readily available and accessible.
iv. More botanical gardens should be established to provide raw materials for herbalists.
v. Arts and Craft curriculum should be re-introduced in primary schools.
vi. Change policy on Youth fund to include individuals as beneficiaries of the established fund.
vii. Building of more cultural and creative arts centers.
viii. Assist in marketing of the cultural goods and products as well as identifying new markets.
ix. Provision of sound policy to promote cultural creative industries.
x. Create platform where cultural practitioners can air their views and highlight challenges facing the sector.
xi. Fair prices of resources.
xii. Improve security of cultural products and artists.
xiii. Appreciation of cultural goods and services and the creators of those products.
xiv. Ensure more training opportunities are available to cultural practitioners.

CHAPTER FOUR

CULTURE AND CREATIVE INDUSTRIES DOMAINS

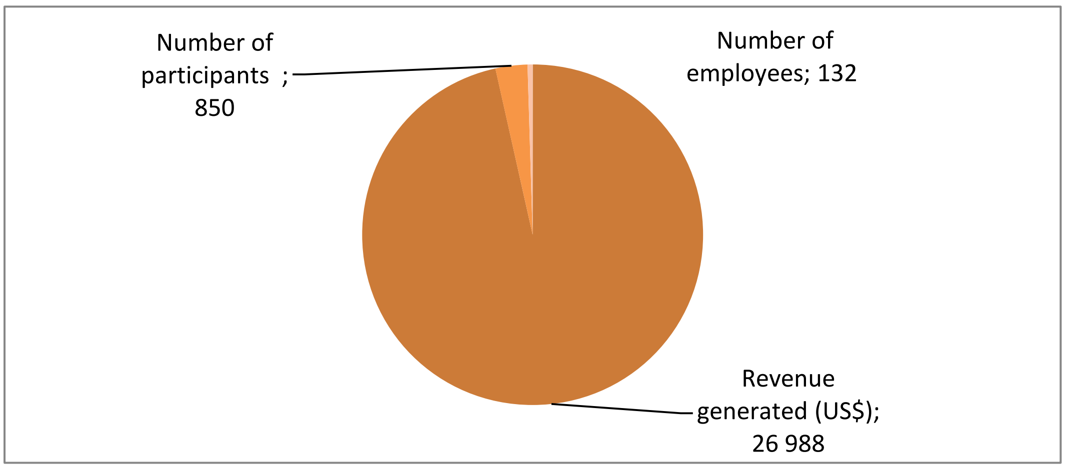
4.0 Domain Activities

This section discusses the various domain activities. The coverage is mainly on the revenue generated, number of employees, production and participants by domain. The presentation is done by both table and charts.

4.1 Cultural and National Heritage

Figure 4.1 presents the revenue generated from creative arts and entertainment activities. The domain had 132 employees and 850 participatants in the last twelve months. The revenue generated is US$ 26,988 while the average revenue collection is US$ 2,249 per month.

Figure 4.1: Revenue Generated from Creative Arts and Entertainment Activities



The museums activities and operation of historical sites, building and monuments are shown in Table 4.1. The number of museums covered in the pilot survey was four with total workforce of 1,043 employees. These museums received a total of 700,520 local visitors and 131,002 foreign visitors. The total amount of revenue generated from the visitors was US$ 1,211,928. Domestic visitors to the museums have significantly contributed to the revenue collected by the museums. The mapping study therefore reveals that earnings from the museums and historical sites are contributing to the country's economic growth.

Table 4.1: Museum Activities and Operation of Historical Sites

Museum Activities	Number/Amount
Number of museums	4
Number of local visitors	700,520
Number of foreign visitors	131,002
Number of employees	1,043
Revenue generated (US$)	1,211,928

4.2 Performance and Celebrations

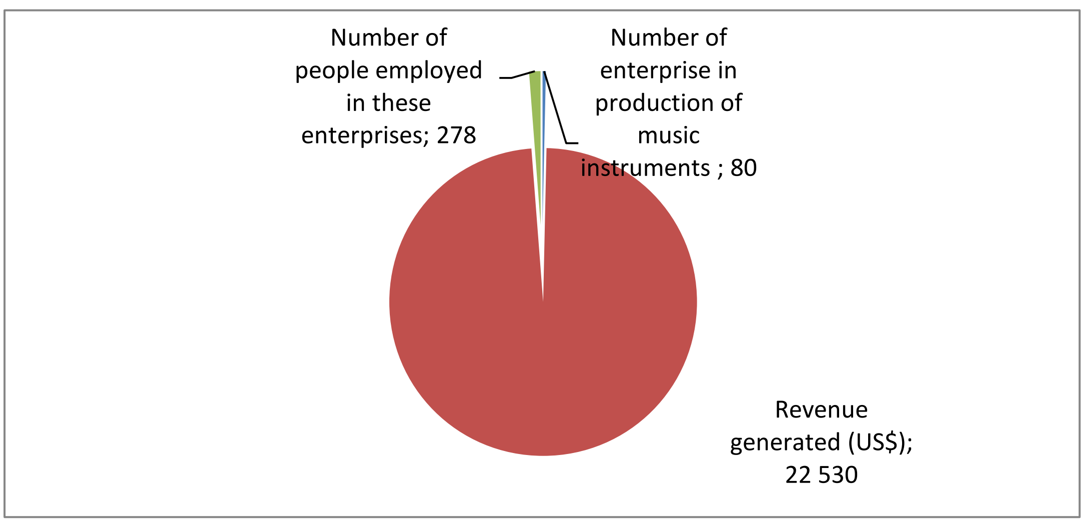
Table 4.2 provides information on the revenue generated, number of artists and participants in the creative arts and entertainment. The number of registered musicians was 7,593 with 455 people employed by the registered music groups while the number of registered dramatists including comedians/stage actors and actress were 691 with a total of 85,225 people employed in this cultural activity. There were 405 registered dance groups who perform at various fora with 1,295 people employed by various dance groups. The amount of revenue generated by registered music groups dance groups and dramatist groups were US$ 2,783,313. This suggests that the creative arts and entertainment under performance and celebrations domain contributes substantially to the country's economic growth. The major challenge is whether its contribution is actually recognized and documented by the government.

Table 4.2: Number and Revenue from Creative Arts and entertainment

Creative Arts and Artists	Number/Amount
Number of registered musicians	7,593
Number of registered dramatists Including comedian stage actors/actress	691
Number of registered dance groups	405
Number of people employed in registered music groups	455
Number of people employed in dance groups	1,295
Number of people employed in registered dramatist groups	85,225
Revenue generated by registered music groups dance groups and dramatist groups (US$)	2,783,313

Figure 4.2 shows the revenue generated from the manufacture of music instruments by the organizations. The number of enterprise in the production of music instruments were 80 with 278 employees. These organizations in a year generated a total of US$ 22,530.

Figure 4.2: Manufacture of Music Instruments and Revenue



The number of registered enterprises in sound recording and music publishing activities are presented in Table 4.3. There were 79 registered enterprises in sound recording and music publishing activities with 525 employees. The number of music and video recording outlets were highly significant at 12,046. The revenue generated through this sector is US$ 65,482.

Table 4.3: Sound Recording and Music Publishing Activities

Registered enterprise in sound recording and music publishing activities	Number/Amount
Number of registered enterprises	79
Number of people employed in registered enterprises	525
Revenue generated (US$)	65,482
Number of music and video recording outlets	12,046

4.3 Visual Arts and Crafts

The creative arts, crafts and entertainment activities are indicated in Table 4.4. The study covered six photographic activities. The total number of people employed in the visual arts was 456. Visual arts including paintings and sculpture generated US$ 443,123 as the annual revenue. From the sale of jewellery, ornaments and related articles toys, basketry and weaving, a total of US$ 67,696

Table 4.4: Creative Arts, Crafts and Entertainment Activities

Creative arts crafts and entertainment activities	Number/ Amount
Photo graphic activities	6
Number of people employed in visual arts	456
Revenue generated from visual arts including paintings and sculpture (US$)	443,123
Revenue generated from jewellery, ornaments and related articles including jewellery, toys, basketry, weaving (US$)	67,696

4.4 Books and Press

Table 4.5 shows that the number of registered outlets in retail sale of books, Newspapers and specialized stores were 81 while the revenue collected including domestic and foreign was US$ 8,313,458. The significant total revenue generated suggests that retail sale of books, Newspapers and stationery is one of the major contributors to the economic growth in the cultural and creative arts industry. This sector attracts both foreign and domestic revenue.

Table 4.5: Revenue generated from Retail Sale of Books, Newspapers and Stationery in Specialized Stores

Retail Sale of books, Newspapers and Stationery	Number/ Amount
Number of registered outlets in retail sale of books, newspapers and stationary in specialized stores	81
Revenue generated including domestic and foreign revenue (US$)	8,313,458

Library and archives activities are presented in Table 4.6. There were 12 public libraries covered in the mapping study with 250 employees. These libraries registered 39,455,844 users in a year. This high number may prompt expansion of public libraries and as result, more job opportunities may be created.

Table 4.6: Library and Archives Activities

Library Activities	Number
Number of public libraries	12
Number of users	39,455,844
Number of employees	250

Table 4.7 presents the revenue generated from different sources in books and press.

Table 4.7: Revenue generated from different sources in Books and Press

Sources	Number/ Amount
Number of registered publishing enterprises	294
Revenue generated including domestic and foreign revenue (US$)	3,856,386
Number of registered publishing enterprises	102
Revenue generated including domestic and foreign revenue in US$	40,001
Number of registered outlets in retail sale of books, newspapers and stationary in specialized stores	81
Revenue generated including domestic and foreign revenue (US$)	8,313,458

4.5 Audio Visual and Interactive Media

The core elements of this domain are radio and television broadcasting including internet live streaming, film and video, and interactive media. The interactive media covers video games and new forms of cultural expressions that mainly occur through the web or with computers (UNESCO FCS, 2009). Table 4.8 presents advertising, motion picture video and television programme production activities in the Audio Visual Interactive Media domain. The mapping study covered only one enterprise in motion picture video and television programme production activities with 25 employees. The revenue generated from this enterprise was US$ 26,506 in a year. The sample never included advertising enterprises including television and radio companies producing adverts

Table 4.8: Advertising, Motion picture video and Television programme production Activities

Motion picture video and television programme production activities	Number/ amount
Number of enterprises in motion picture video and television programme production activities	1
Revenue generated in motion picture video and television programme production activities (US$)	26,506
Number of people employed in motion picture video and television programme production activities	25
Number of advertising enterprises Including TVs Radio companies producing adverts	0
Revenue generated from advertisement (US$)	0
Number of people employed	0

4.6 Design and Creative Services

Design and creative services covers goods and services resulting from the creative artistic and aesthetic design of objects, buildings and landscape (UNESCO FCS, 2009). Table 4.9 presents the revenue generated from the design and creative services. The pilot mapping study covered 34 registered fashion and interior design enterprises including presentation fashion interior designers. The revenue generated including domestic and external was US$ 7,410

Table 4.9: Revenue generated from advertisements and Fashion/Interior Design Enterprises

Design and Creative services	Number/Amount
Number of registered fashion and interior design enterprises including presentation fashion interior designers	34
Revenue generated by registered fashion and interior design enterprises including domestic and external revenues in (US$)	7,410

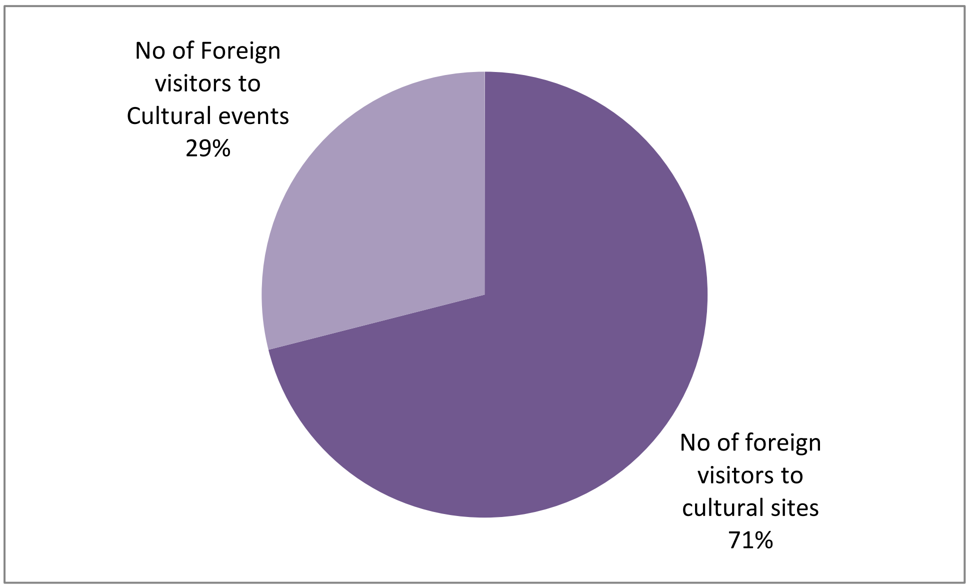
4.7 Related Domains

According to UNESCO FCS (2009), related domains represent activities that may have cultural character but their main component is not cultural. These include Sports and Recreation and Tourism. The mapping study covered Tourism but there was no traditional and sports events sampled.

4.7.1 Tourism

Tourism is a demand-driven consumer-defined activity which is linked intimately with all other domains within the cultural sector since each contains activities that are undertaken regularly by tourists (UNESCO FCS, *ibid*). Figure 4.3 indicates the proportion of foreign visitors to cultural sites and events. Slightly less than three quarters or 71.0 percent of the foreigners visits cultural sites while 29.0 percent visit cultural events.

Figure 4.3: Proportion of Foreign Visitors to Cultural Sites and Events



4.7.2 Sports and Recreation

No traditional and sports events were covered

4.8 Supporting Areas/Fields

The supporting Areas or transversal domain includes Intangible Cultural Heritage, Archiving and Preserving, Education and Training, and Equipment and Supporting Materials. The transversal domain can be applied across other cultural domains. In the pilot mapping study, the transversal domain covered was in education and training.

4.8.1 Education and Training

The UNESCO Framework for Cultural Statistics considers education only when it is a means of transmission of cultural values or cultural skills. It further states that learning activities support the development, understanding and reception of culture. Education is thus a process by which culture is transmitted between generations. Table 4.10 shows that the mapping study did not cover institutions including Technical and Professional Training Institutions Offering Formal Training. However, there were 10 persons who had completed training in the creative arts sector. The non coverage of these institutions and the low number of persons who had completed the training could be attributed to the scope of the mapping study and lack updating of the sample frame.

Table 4.10: Number of Institutions and Persons who completed Training

Institutions/Persons	Number
Number of institutions including Technical and professional training institutions offering formal training	0
Number of persons who completed creative Technical and professional training institutions offering formal training	10

4.8.2 Archiving and Preserving

Information on Archiving and preserving is not covered in this report due to non response from the Kenya National Archives within the data collection period.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.0 Conclusions

The findings of this mapping study have provided baseline information which will facilitate regional culture policy formulation, planning and future studies in the field of culture. From the study findings, the following conclusions were made:

- Majority of the organizations and institutions are in the performing arts and celebrations domain while the main cultural domain activities from individuals are in Visual arts and crafts.

- The coverage of cultural productive economic activities for the organizations are mostly international while for the individual is mainly local.

- Main source of funding for the both organization and individuals was sales and performances

- One of the major indicators in the culture and creative industry was revenue, working hours, education and training. The mapping study concludes that majority of institutions generated revenue above US$ 6,000 whereas for the individuals, the revenue generated was less than US$ 5,000. This suggests that the sector contributes significantly to the economy of the country.

- The study also shows that the main mode of data collected is administrative data and business surveys and that about 66.1 percent collects data on culture and creative industries. The study concludes that the administrative data and business data collected are not published to form source of reference by the organizations

- With regard to marketing of cultural goods and services, internet and utilization of website is a major channel for marketing cultural goods and services. The strategies of marketing include word of mouth, News papers/magazines. The study concludes that cultural goods and services marketing coverage is worldwide and can easily expand depending on the quality of cultural products.

- This study covered domain activities in Cultural and national Heritage, performance and celebrations, Visual Arts and Crafts, Books and Press, Audio Visual and Interactive Media and the related domains. From these domains, employment opportunities existed and substantial revenue was generated. The study therefore concludes that cultural and creative arts industry has significantly contributed to the GDP and in creation of employment opportunities.

- The study identified critical issues and challenges by sector that culture and creative industries businesses face. These challenges may impact negatively on the revenue collected and the profit margin. Almost three quarters of the organizations are faced with financial constraints leading to financial difficulties. Other challenges identified are lack of publicity and equipment, limited market, limited human capacities and insecurity. The study concludes that some of these challenges may prompt closure of cultural and creative industries.

5.1 Recommendations

In light of these conclusions and the mapping study findings, the following recommendations are made:

- There is need for the Department of Culture to develop a register of all the organizations and individuals in the culture and creative industries.
- As a policy, there is need for the data in cultural and creative industries to be collected annually for use in the computation of the country's GDP.
- Annual reports on performance of cultural and creative industries should be prepared by the Ministry of National Heritage and Culture.
- There is need for the organizations and individuals to expand their market coverage beyond East African countries so as to maximize on their profit and expand the sector.
- For the Department of Culture to deliver on some of these recommendations, the government and other stakeholder in the industry should increase the financial allocations to the Department of Culture.
- There is need to provide grants to some of the organizations and individuals faced with challenges leading to their closure.

5.2 Recommendations for the full mapping study

Based on the pilot mapping study results and logistics, the following are recommended for the full mapping study.

- A two day Training for the enumerators and supervisors on the survey instrument is necessary.
- The instruments will require thorough discussion before implementation since the mapping study tools shows some gaps especially on the key players, characteristics of the cultural products and services and strengths.
- In order to adequately cover a representative sample, the funding of the study must significantly improve.

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Appendix I: Organizations/Institutions Questionnaires

EAST AFRICAN COMMUNITY SECRETARIAT

QUESTIONNAIRE

(Organization/Institutional)

FOR THE MAPPING STUDY OF CULTURE AND CREATIVE INDUSTRIES IN EAC

We would like to request you to provide your response on issues presented in this questionnaire. The responses provided will be treated with utmost confidentiality and will facilitate policy making on Culture and Creative industries in the East African Community (EAC).

SECTION A: GENERAL INFORMATION

A1	QUESTIONNAIRE NUMBER.	|__|__|__|__|__|		
A2	Name of the interviewer:	…………………….	Code	Skip
A3	Date of the interview	___\ ____ \ 2012 (DD\MM\YYYY)		
A4	Country	1. Kenya 2. Rwanda 3. Uganda 4. Burundi 5. Tanzania	1 2 3 4 5	
A9	Name of the Supervisor			
A11	Time Interview started	[__|__:__|__] AM/PM		
A12	Time Interview Ended	[__|__:__|__] AM/PM		

SECTION B: ABOUT YOUR ORGANIZATION /INSTITUTION

			Code	Skip
B1	Name of the institution			
B2	Contacts of the institution	District: __________ Postal Address:__________ Telephone:__________________ Fax: Email:_____________________		

		Website: _________________		
B3	Name of the Respondent: (optional)			
B4	Title/role of Respondent:			
B5	Sex:	1.Male	1	
B6	Contact details of the respondents	Postal Address:______________ Telephone:_________________ Email:____________________		
B7	Education level of the respondent	1. Certificate 2. Diploma 3. Degree and above	*1* *2* *3*	
B8	For how long have you been working with this institution	______Years ______Months		
B9	When was your organization/ Institution established?	_____/______(MM/YYYY)		
B10	Is your organization/institution registered with the registrar of companies/organization	1. Yes 2. No 3. Don't know	1 2 3	 →C1 →C1
B11	If yes, when was it registered	_____/______(MM/YYY)		
B12	Under what category is your organization/institution managed/registered	1.Sole proprietorship 2.Partnership 3.Private Company 4.Public Company Others, specify:……………..	1 2 3 4 5	

SECTION C: CULTURAL PRODUCTIVE/ECONOMIC ACTIVITY

<table>
<tr><td>C1</td><td>Please circle the MAIN activity domain of Culture and Creative industry that best describes your organization/institution.</td><td>1. Cultural and Natural Heritage
2. Books and Press:
3.Performing Arts Celebrations
4.Visual arts and crafts:
5.Audiovisual and Interactive Media
6. Design and Creative services:
7. Culture Tourism:
8. Intangible Cultural Heritage:
9. Other; please specify: ……………</td><td>1
2
3
4
5
6
7
8
9</td><td></td></tr>
<tr><td>C2</td><td>Please, list all the specific Cultural Productive/Economic activity your organization/Institution undertakes in the domain in C1 above. E.g. Sound recording, Music publishing, Manufacture of music instruments etc</td><td>1………………………………………………………………………
2………………………………………………………………………
3………………………………………………………………………
4………………………………………………………………………
5………………………………………………………………………
6……………………………………………………………………..</td><td></td><td></td></tr>
<tr><td>Bc3</td><td>How many employees do you have in your organization/institution who under take cultural productive/Economic activities?</td><td><table>
<tr><td rowspan="2"></td><td colspan="2">Skilled</td><td colspan="2">Unskilled</td></tr>
<tr><td>Male</td><td>female</td><td>male</td><td>female</td></tr>
<tr><td>Permanent</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Temporary</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Volunteer</td><td></td><td></td><td></td><td></td></tr>
</table></td><td></td><td></td></tr>
<tr><td>C4</td><td>What is the coverage of your cultural productive/Economic activities?</td><td>1.Local
2.National
3.Regional (EAC)</td><td>1
2
3</td><td>➔C13
➔C13
</td></tr>
</table>

		4.International	4	
C5	If Regional/international, In what countries does the organization/institution sell its products	**1…………………………………………………………** **2…………………………………………………………** **3…………………………………………………………** **4…………………………………………………………**		
C6	If Regional/international, What was your estimated total revenue from foreign sales in the last 12 months in USD.	1. 0-5,000 2.5,000-10,000 3.10,000-50,000 4.50,000-100,000 5.100,000-500,000 6.Above 500,000	*1* *2* *3* *4* *5* *6*	
C7	Basing on the last 12 months, what was your annual revenue/income from the productive/economic activity in USD	1. 0-5,000 2. 5,000-10,000 3. 10,000-50,000 4. 50,000-100,000 5. 100,000-500,000 6. Above 500,000	*1* *2* *3* *4* *5* *6*	
C8	Basing on the last 12 months, what was your annual budget/expenditure on productive/economic activity in USD	1.0-5,000 2.5,000-10,000 3.10,000-50,000 4.50,000-100,000 5.100,000-500,000 6.Above 500,000	*1* *2* *3* *4* *5* *6*	

C9	What is the main source of funding/income for your Cultural productive/economic activity?	1.Government subvention 2.Private fund raising 3.Sales/Performances 4.Sponsorships 5.Development partners 6.Others specify	*1* *2* *3* *4* *5* *6*	
C10	On a scale of 0 to 5, How do you score the contributions of each of the sources in C9 to your revenue? ***5 (highest) and 0 (no funding)***	<table><tr><td></td><td>score</td></tr><tr><td>Government subvention</td><td></td></tr><tr><td>Private fund raising</td><td></td></tr><tr><td>Sales/Performances</td><td></td></tr><tr><td>Sponserships</td><td></td></tr><tr><td>Development partners</td><td></td></tr><tr><td>Others specify</td><td></td></tr></table>		

SECTION D: CULTURE AND CREATIVE INDUSTRIES STATISTICS

			Code	Skip
D1	Does your organization/institution keep its own data /records? *Please circle*	1.Yes 2.No 3.Don't know	1 2 3	
D2	Is your organization collecting data on cultural/creative industries? *Please circle*	1.Yes 2.No 3.Don't know	1 2 3	➔D3 ➔D2 ➔E1
D3	If no, why don't you collect such data	**a)** ………………………………………. **b)** ………………………………………. **c)** ………………………………………. **d)** ………………………………………. **e)** ………………………………………. **f)** ……………………………………….		➔E1

D4	If yes, please indicate which modes of cultural/creative industry data collection method your institution uses.		***Frequency***		
		Administrative data			
		System of National accounts			
		Business surveys			
		Census			
		Labour Force Surveys			
		Household expenditure surveys			
		Time use surveys			
		Visitor surveys			
		Others, specify			
		Frequency Codes: 1=Monthly, 2=Yearly, 3=after 2 years, 4=after 5 years, 6= after 10 years, 6=occasionally			
D5	Are there any challenges you encounter in collecting/using the data?	1.Yes		1	
		2.No		2	➔E1
		3.Don't know		3	➔E1
D6	If Yes, what challenges	**a)** …………………………………………………….			
		b) …………………………………………………….			
		c) …………………………………………………….			
		d) …………………………………………………….			
		e) …………………………………………………….			
		f) …………………………………………………….			

SECTION E: MARKETING STRATEGIES AND EXPERIENCES

			Code	Skip
E1	What are major forms of communication used in conducting business in your organization/institution? ***Circle all that you use.***	1.Telephone 2.Fax 3.Internet 4.Post office 5.Radio 6.Television 7.News Paper/Magazines 8. Other Specify …………………….	*1* *2* *3* *4* *5* *6* *7* *8*	
E2	Do you have a website. ***Circle***	1.Yes 2.No 3.Don't know	*1* *2* *3*	 ➔E4 ➔E4
E3	If yes, what do you use your organizational website for? ***Circle***	1.Information sharing 2.Marketing 3.Advocacy 4.Sales 5.Fund raising 6.Networking 7.Show casing 8. Other specify:……………..………………………………………	*1* *2* *3* *4* *5* *6* *7* *8* *9*	
E4	What are the common marketing/advertising strategies you use? ***Circle***	1.Internet adverts 2.Radio adverts 3.Community groups 4.Word of mouth 5.Billboards/posters	*1* *2* *3* *4* *5*	

		6.TV adverts 7.News Paper/Magazines pullouts 8.Sponsoring events 9.Others, specify______________	*6* *7* *8* *9*	
E5	What challenges do you face/encounter affecting the performance of your main cultural productive/Economic activities? ***Circle.***	1.Financial constraints 2.Limited human capacities 3.Lack of equipment 4.Lack of publicity 5.Insecurity 6.Limited market 7. Others, specify…………………………………………………………	*1* *2* *3* *4* *5* *6* *7*	
E6	How do you address these challenges listed above? ***Write***	**a)** ………………………………………. **b)** ………………………………………. **c)** ………………………………………. **d)** ………………………………………. **e)** ………………………………………. f) ……………………………………….		
E7	As an organization/institution, list four main opportunities in the domains you are dealing with. ***Write***	**a)** ………………………………………. **b)** ………………………………………. **c)** ………………………………………. **d)** ………………………………………. **e)** ………………………………………. f) ……………………………………….		

E8	Please make recommendations on how your organization can improve in the performance of its cultural productive/Economic activities. ***Write***	**For Government** **a)** …………………………………….. **b)** ………………………………………. **c)** ………………………………………. **d)** ………………………………………. **e)** ………………………………………. **f)** …………………………………….. **For Private Sector** **a)** …………………………………….. **b)** ………………………………………. **c)** ………………………………………. **d)** ………………………………………. **e)** ………………………………………. f) …………………………………….. **For Development Partners/Internationally** **a)** …………………………………….. **b)** ………………………………………. **c)** ………………………………………. **d)** ………………………………………. **e)** ………………………………………. f) ……………………………………..		

ANNEX I

National Mapping of Cultural and Creative Industries in the EAC

Data Collection Table

SN	DOMAIN/ACTIVITY	Measurement (in the last 12 Months)	Quantity
A	CULTURAL AND NATURAL HERITAGE		
A1	Creative, Arts and entertainment activities	Revenue generated	
		Number of participants	
		Number of employees	
A2	Museum activities and operation of historical sites, building and monuments	Number of museums	
		Number of local visitors	
		Number of foreign visitors	
		Number of employees	

		Revenue generated	
B	PERFORMANCE AND CELEBRATION		
B1	Creative Arts and entertainments	Number of registered musicians	
		Number of registered dramatists, Including comedian, stage actors/actress	
		Number of registered dance groups	
		Number of people employed in registered music groups	
		Number of people employed in dance groups	
		Number of people employed in registered dramatist groups	
		Revenue generated by registered music groups, dance groups and dramatist groups.	
B2	Manufacture of music instruments	Number of enterprise in production of music instruments, Including Include comedian, stage actors/actress	
		Revenue generated	
		Number of people employed in these enterprises	
B3	Sound recording and music publishing activities	Number of registered enterprise in sound recording and music publishing activities	
		Number of people employed in registered enterprise in sound recording and music publishing activities	
		Revenue generated by enterprise in sound recording and music publishing activities	
B4	Retail sale of music and video	Number of music and video recording	

	recordings	outlets	
C	VISUAL ARTS AND CRAFTS		
C1	Photographic activities		
C2	Creative arts, crafts and entertainment activities	Revenue generated from visual arts including paintings and sculpture	
		Number of people employed in visual arts	
C3	Manufacture of Jewellery, ornaments and related articles	Revenue generated from jewellery, ornaments and related articles including jewellery, toys, basketry, weaving	
D	BOOKS AND PRESS		
D1	Library and archives activities	Number of public libraries	
		Number of users	
		Number of employees	
D2	Book publishing	Number of registered publishing enterprises	
		Revenue generated including domestic and foreign revenue	
D3	Publishing of news papers, journals and periodicals	Number of registered publishing enterprises	
		Revenue generated including domestic and foreign revenue in USD	
D4	Retail sale of books, newspapers and stationery in specialized stores	Number of registered outlets i.e retail sale of books, newspapers and stationery in specialized stores	

		Revenue generated including domestic and foreign revenue in USD	
E	AUDIO VISUAL AND INTERACTIVE MEDIA		
E1	Motion picture, video and television programme production activities	Number of enterprises in motion picture, video and television programme production activities	
		Revenue generated by enterprises in motion picture, video and television programme production activities	
		Number of people employed in enterprises in motion picture, video and television programme production activities	
E2	Radio broadcasting	Number of radio broadcasting enterprises	
		Number of people employed in radio broadcasting enterprises	
	Television programming and broadcasting activities	Number of enterprises in television programming and broadcasting activities	
		Number of people employed in enterprises in television programming and broadcasting activities	
F	DESIGN AND CREATIVE SERVICES		
F1	Advertising	Number of advertising enterprises, Including TVs, Radio, companies producing adverts,	
		Revenue generated	
		Number of people employed	
F2	Specialized design activities	Number of registered fashion and interior design enterprises, including presentation fashion, interior designers	

		Revenue generated by registered fashion and interior design enterprises, including domestic and external revenues in USD	
G	CULTURE TOURISM		
		No of foreign visitors to cultural sites	
		No of Foreign visitors to Cultural events	
H	TRADITIONAL SPORTS		
	Traditional Sporting events and entertainment	No. of Traditional sports events	
		No. of participants	
		Revenue generated	
		No of people employed in traditional sports activities	
	Manufacture of Traditional sports equipment	No. of enterprises in the production of traditional sports equipment	
		Revenue Generated	
		No. of people employed in traditional sports equipment manufacturing	
I	INTANGIBLE CULURAL HERITAGE/Traditional expressions (Cross cutting domain)		
	Cultural Education	Number of institutions including Technical and professional training institutions offering formal training	
		Number of persons who completed creative Technical and professional training institutions offering formal training	

Note: You can add more measurements to the provided list as appropriate during administration of this tool.

Appendix II: Individual Questionnaire

EAST AFRICAN COMMUNITY SECRETARIAT

QUESTIONNAIRE

(*Individual*)

FOR THE MAPPING STUDY OF CULTURE AND CREATIVE INDUSTRIES IN EAC

We would like to request you to provide your response on issues presented in this questionnaire. The responses provided will be treated with utmost confidentiality and will facilitate policy making on Culture and Creative industries in the East African Community (EAC).

SECTION A: GENERAL INFORMATION

A1	QUESTIONNAIRE NUMBER.	|__|__|__|__|__|__|		
A2	Name of the interviewer:	……………………	Code	Skip
A3	Date of the interview	__\ ___ \ 2011 (DD\MM\YYYY)		
A4	Country	1.Kenya 2.Rwanda 3.Uganda 4.Burundi 5.Tanzania	1 2 3 4 5	
A5	District/Province			
A9	Name of the Superior			
A11	Time Interview started	[__|__:__|__] AM/PM		
A12	Time Interview Ended	[__|__:__|__] AM/PM		

SECTION B: RESPONDENTS CONTACT DETAILS

			Code	Skip
B1	Name of the Respondent: **(optional)**			
B2	Sex:	1.Male 2.Female	1 2	
B5	Title of Respondent:			
B6	Postal Address:			
B7	Telephone			
B8	Email:			

SECTION C: CULTURAL PRODUCTIVE/ECONOMIC ACTIVITY

			Code	Skip
C1	Please circle the one domain/category of Culture and Creative industry that best describes your main Cultural Productive/Economic activity. ***Circle***	1.Cultural and Natural Heritage 2.Books and Press: 3.Performing Arts Celebrations 4.Visual arts and crafts: 5.Audiovisual and Interactive Media 6.Design and Creative services: 7.Culture Tourism: 8.Intangible Cultural Heritage: 9. Other; please specify: …………..	1 2 3 4 5 6 7 8 9	
C2	Please, list all the Cultural Productive/Economic activity you under take in the domain circled above: Sound recording, music publishing etc .***Write***	a) …………………………………….. b) …………………………………….. c) …………………………………….. d) …………………………………….. e) ……………………………………..		
C3	Is the Cultural productive Activity you indicated in C1 above your **MAIN** activity? ***Circle***	1.Yes 2.No	1 2	 ➔C7
C4	If Yes, How many hours of your working time do you spend on this activity daily? ***Write in 24 hour clock***	_______________hours		
C5	Do you have any formal training in the Cultural productive activity you are engaged in? ***Circle***	1.Yes 2.No	1 2	 ➔C7
C6	If Yes, what is you highest level of qualification? ***Circle***	1.Certificate 2.Diploma	1 2	➔C8 ➔C8

		3.Degree and above	3	→C8
C7	If No, how did you acquire your skill? ***Circle***	1.Self -training 2.Apprentiship 3.Traditional Cultural Academy 4.Others, Specify	1 2 3 4	
C8	For how long have you practiced your current Cultural productive activity/ business?	_________________Years _________________Months		
C9	What is the coverage of your Cultural productive/economic activity? ***Circle***	1.Local 2.National 3.Regional (EAC) 4.International	1 2 3 4	
C10	Considering the last 12 months, How much revenue in USD did you get from the productive/economic activity you are involved in. ***Circle***	1.0-5,000 2.5,000-10,000 3.10,000-50,000 4.50,000-100,000 5.100,000-500,000 6.Above 500,000	1 2 3 4 5 6	
C11	In the last 12 months, what was your estimated budget/expenditure***? Circle the range where the revenue falls***	1. 0-5,000 2. 5,000-10,000 3. 10,000-50,000 4. 50,000-100,000 5. 100,000-500,000 6. Above 500,000	1 2 3 4 5 6	
C12	What is the main source of funding/income for your Cultural productive/economic activity? ***Circle***	1.Government subvention 2.Private fund raising	1 2	

		3.Sales/Performances 4.Sponsorships 5.Development partners 6.Others specify	3 4 5 6	
C13	On a scale of 0 to 5, How do you score the contributions of each of the sources in C9 to your revenue? ***5 (highest) and 0 (no funding)***	(see score table below)		
C14	Other than the cultural productive activities, are there any other services or products that you market/sale. ***Circle***	1.Yes 2.No	1 2	 ➔D1
C15	If Yes, what products/services. ***Write***	a) …………………………………….. b) …………………………………….. c) …………………………………….. d) …………………………………….. e) ……………………………………..		
C16	Where do you sell these products? ***Circle***	1.Local 2.National 3.Regional 4.International	1 2 3 4	
C17	If Regional/international, which countries do you sale these products to? ***Write***	a) …………………………………….. b) …………………………………….. c) …………………………………….. d) …………………………………….. e) ……………………………………..		

	score
Government subvention	
Private fund raising	
Sales/Performances	
Sponserships	
Development partners	
Others specify	

C18	If Regional/international, what is your estimated total revenue in USD from these sales? ***Circle***	1.0-5,000 2.5,000-10,000 3.10,000-50,000 4.50,000-100,000 5.100,000-500,000 6.Above 500,000	1 2 3 4 5 6	

SECTION D: MARKETING STRATEGIES

			Code	Skip
D1	Please circle four major communication channels that you use in your cultural business? ***Circle***	1.Telephone 2.Fax 3.Internet 4.Post office 5.Radio 6.Television 7.News Paper/Magazines 8.Other Specify	1 2 3 4 5 6 7 8	
D2	Do you have a website? ***Circle***	1.Yes 2.No	1 2	 ➔D4
D3	What do you use your website for?	<table><tr><td></td><td>1.Yes</td><td>2.No</td></tr><tr><td>Information</td><td></td><td></td></tr><tr><td>Marketing</td><td></td><td></td></tr></table>		

		Fundraising Advocacy Sales Show casing Other Specify			
D4	Please circle four main challenges affecting your performance in the domain(s) selected in C1 above. ***Circle***	1.Financial constraints 2.Limited human capacities 3.Lack of equipment 4.Lack of publicity 5.Insecurity 6.Limited market 7. Others, specify……………………………………………………….	1 2 3 4 5 6 7	
D5	What do you see as the four main opportunities for your cultural productive/economic activity in the domain you selected in C2? ***Write***	a) ……………………………………………………………… b) ………………………………………………………………. c) ………………………………………………………………. d) ……………………………………………………………….		
D6	Please make recommendations on how you think you can improve production of your cultural productive/Economic Activity you indicated in C2.	a) ……………………………………………………………… b) ………………………………………………………………. c) ………………………………………………………………. d) ……………………………………………………………….		

THANK YOU FOR YOUR RESPONSE.

APPENDIX III: Specific productive/economic activity the organisation/institution takes by Main activity domain of culture & creative industry

Specific Cultural productive/economic	Cultural and Natural Heritage	Books and Press:	Performing Arts Celebrations	Visual arts and crafts:	Audiovisual and Interactive Media	Design and Creative services :	Culture Tourism:	Intangible Cultural Heritage:	Other	Total
ACROBATICS	0	0	3	0	0	0	0	0	0	3
ACTING DRAMA	0	0	3	0	0	0	0	0	0	3
ADVICE ART COLLECTORS	1	0	0	0	0	0	0	0	0	1
ARTIST STUDIOS	0	0	0	1	0	0	0	0	0	1
BAND DRAMISTS	0	0	1	0	0	0	0	0	0	1
BATIKS	0	0	0	1	0	0	0	0	0	1
BEADED BEATS	0	0	0	0	0	1	0	0	0	1
BEADS	0	0	0	1	0	1	0	0	0	2
BEADWORK	0	0	0	1	0	0	0	0	0	1
BEVERAGES	0	0	0	0	0	0	0	1	0	1
BIOMEDICAL RESEARCH	1	0	0	0	0	0	0	0	0	1
BONE ARTICLES	0	0	0	1	0	0	0	0	0	1
CARVINGS	0	0	0	2	0	0	0	0	0	2
CHOIR AND TRADITIONAL DANCING	1	0	2	0	0	0	0	0	0	3
COLLECTION CARE	1	0	0	0	0	0	0	0	0	1
COLLECTION ON CASH ON PERFORMANCES	0	0	1	0	0	0	0	0	0	1
COMEDY	0	0	2	0	0	0	0	0	0	2
COMMUNITY SPORTING	1	0	0	0	0	0	0	0	0	1

CONFERENCES	0	0	1	0	0	0	1	0	0	2
CONSULTANCY	1	0	0	0	0	0	0	0	0	1
CONSULTANCY OF DESIGN AND CULTURE	0	0	0	0	0	1	0	0	0	1
CRAFTS-BAGS,SANDALS,JEWELLERY	0	0	0	1	0	0	0	0	0	1
CULTURAL AND TRADITIONAL ATTIRES	0	0	0	0	0	0	1	0	0	1
CULTURAL NIGTS EVENTS	0	0	1	0	0	0	0	0	0	1
CULTURE AND NATURAL HERITAGE	1	0	0	0	0	0	0	0	0	1
CURATOR	1	0	0	0	0	0	0	0	0	1
DANCE/DANCING/DANCE TRAINING	0	0	11	0	0	0	1	0	0	12
DESIGNING WEDDING DRESSES	0	0	0	0	0	1	0	0	0	1
DOG COLLARS	0	0	0	0	0	1	0	0	0	1
DRAMA	1	0	5	0	0	0	0	0	0	6
DRAWING	0	0	0	0	0	1	0	0	0	1
DRUMMING	0	0	2	0	0	0	0	0	0	2
ENFORCEMENT FUNCTION	0	0	0	0	0	0	0	0	1	1
EVENTS	0	0	0	0	0	0	1	0	0	1
EXHIBITIONS	2	0	0	0	0	0	1	0	0	3
EXHIBITIONS (LOCAL & INTERNATIONAL)	0	0	0	1	0	0	0	0	0	1
FESTIVALS	1	0	1	0	0	0	0	0	0	2
FINE ART	0	0	0	1	0	0	0	0	0	1
FLUTHENTIC KENYAN CUISINE	0	0	0	0	0	0	0	1	0	1
FOOD	0	0	0	0	0	0	0	1	0	1
GIVE SCHOOLS SCHOLARSHIPS	0	1	0	0	0	0	0	0	0	1
HERITAGE RESEARCH	1	0	0	0	0	0	0	0	0	1
INFORMATION ON ARTISTES	0	0	0	1	0	0	0	0	0	1
IT SOLUTIONS	0	0	0	0	1	0	0	0	0	1
JEWELARY CONTEMPORARY	0	0	0	0	0	1	0	0	0	1
LEATHER BELTS	0	0	0	0	0	1	0	0	0	1
LECTURES	0	0	1	0	0	0	0	0	0	1
LITERATURE SET UPS	0	0	1	0	0	0	0	0	0	1

MAKING AFRICAN ATTIRES	0	0	0	0	0	1	0	0	0	1
MAKONDE CRAVINGS	0	0	0	1	0	0	0	0	0	1
MANUFACTURE INSTRUMENTS DRUMS	0	0	1	0	0	0	0	0	0	1
MARKETING PAINTS AND SCULPTURES	0	0	0	1	0	0	0	0	0	1
MECHANICAL RIGHTS	0	0	1	0	0	0	0	0	0	1
MEETINGS	0	0	0	0	0	0	1	0	0	1
METAL WORKS	0	0	0	1	0	0	0	0	0	1
MIMES	0	0	1	0	0	0	0	0	0	1
MOTION PICTURES	0	0	0	0	1	0	0	0	0	1
MUSIC	0	0	5	0	0	0	0	0	0	5
MUSIC CONCERTS	1	0	0	0	0	0	0	0	0	1
MUSIC CULTURAL & CONTEMPOLARY	0	0	1	0	0	0	0	0	0	1
MUSICIANS	0	0	5	0	0	0	0	0	0	5
NARRATIVES	0	0	0	0	1	0	0	0	0	1
NATIONAL DAYS	0	0	1	0	0	0	0	0	0	1
NETWORKING	0	0	0	0	1	0	0	0	0	1
NEWLY MARRIED	0	0	1	0	0	0	0	0	0	1
NEWSPAPERS	0	1	0	0	0	0	0	0	0	1
OFFICIAL SUITS	0	0	0	0	0	1	0	0	0	1
OPERATION OF INSTRUMENT	0	0	1	0	0	0	0	0	0	1
ORGANISE ART COLLECTIONS	1	0	0	0	0	0	0	0	0	1
ORIGINAL BATIKS	0	0	0	1	0	0	0	0	0	1
OUTREACHS	0	0	0	0	1	0	0	0	0	1
PAINTINGS	0	0	0	3	0	0	1	0	0	4
PARTICIPATE IN DRAMA FESTIVALS	1	0	0	0	0	0	0	0	0	1
PARTICIPATE IN VISUAL ACTIVITIES	0	0	0	1	0	0	0	0	0	1
PARTICIPATORY THEATRE	0	0	1	0	0	0	0	0	0	1
PERFORMANCE CREATION	0	0	1	0	0	0	0	0	0	1
PERFORMANCE REHERSAL	0	0	1	0	0	0	0	0	0	1
PERFORMANCES	0	0	0	1	0	0	0	0	0	1

PERFORMING ARTS CELEBRATION	0	1	0	0	0	0	0	0	0	1
PERFORMING PLAYS	0	0	2	0	0	0	0	0	0	2
PERFORMING SINGING	0	0	1	0	0	0	0	0	0	1
PERIODICALS	0	1	0	0	0	0	0	0	0	1
PHOTO EDITING	0	0	0	1	0	0	0	0	0	1
PLAYS	0	0	2	0	1	0	0	0	0	3
POETRY/POEMS	0	0	3	0	1	0	0	0	0	4
PRODUCTION OF CD'S & DVD'S	0	0	1	0	0	0	0	0	0	1
PRODUCTION OF MUSIC INSTRUMENTS	0	0	1	0	0	0	0	0	0	1
PROMOTE CULTURAL HERITAGE	1	0	0	0	0	0	0	0	0	1
PROMOTING KENYA AS A DESTINATION	0	0	0	0	0	0	1	0	0	1
PUBLISH BOOKS	0	1	0	0	0	0	0	0	0	1
REGULATORY FUNCTIONING	0	0	0	0	0	0	0	0	1	1
REPAIRS AND MAINTENANCE	0	0	0	0	1	0	0	0	0	1
REPRISENT ARTISTS	1	0	0	0	0	0	0	0	0	1
RESEARCH AND DOCUMENTED	0	0	1	0	0	0	0	0	0	1
RIGHTS OF BROADCASTING THROUGH MEDIA	0	0	1	0	0	0	0	0	0	1
ROYALTUES COLLECTION	0	0	1	0	0	0	0	0	0	1
SCULPTURE MAKING	0	0	0	1	0	0	0	0	0	1
SELL AFRICAN ATTIRES	0	0	0	0	0	1	0	0	0	1
SELL BEADS ITEMS	0	0	0	0	0	1	0	0	0	1
SELL KIONDOS	0	0	0	0	0	1	0	0	0	1
SELL SANDALS	0	0	0	0	0	1	0	0	0	1
SELL TRADITIONAL FOOD	0	0	0	0	0	1	0	0	0	1
SELLING BOOKS	0	1	0	0	0	0	0	0	0	1
SERVE AS A RESOURCE CENTRE	0	0	0	1	0	0	0	0	0	1
SHOWCASING OF ARTISTS	0	0	0	1	0	0	0	0	0	1
SINGING	0	0	2	0	0	0	0	0	0	2
SOUND RECORDING	0	0	1	0	0	0	0	0	0	1

STONE JEWELLERY	0	0	0	1	0	0	0	0	0	1
STORY TELLING	0	0	1	0	0	0	0	0	0	1
T SHIRTPRINTING	0	0	0	1	0	0	0	0	0	1
TALENT SEARCHES	0	0	0	0	0	1	0	0	0	1
TEACHING	0	0	1	0	0	0	0	0	0	1
TEACHING ON CULTURAL ACTIVITIES	0	0	1	0	0	0	0	0	0	1
TELEVISION	0	0	0	0	1	0	0	0	0	1
THEATRE PRODUCTIONS	0	0	1	0	0	0	0	0	0	1
TRADITIONAL ARTS	0	0	0	0	0	0	1	0	0	1
TRADITIONAL FOODS	0	0	0	0	0	0	1	0	0	1
TRADITIONAL HOMESTEADS	0	0	0	0	0	0	1	0	0	1
TRADITIONAL ORNAMENTS	0	0	0	0	0	0	1	0	0	1
TRAIN ARTIST AND DESIGNERS	0	0	0	1	0	0	0	0	0	1
TRAINING	1	0	1	0	0	0	0	0	0	2
TRAINING AND ADVISORY	0	0	0	0	0	0	0	0	1	1
TRAINING ARTS	0	0	1	0	0	0	0	0	0	1
TYE & DYE	0	0	0	1	0	0	0	0	0	1
VIDEO	0	0	0	0	1	0	0	0	0	1
VISITATION TO HOSPITALS	0	0	1	0	0	0	0	0	0	1
VISUAL ARTS	1	0	0	0	0	0	0	0	0	1
VISUAL CRAFTS	0	0	0	1	0	0	0	0	0	1
WEBSITE ORIENTED GALLERY WALKS	0	0	0	1	0	0	0	0	0	1
WEEKLY SPEECH EVENTS	0	1	0	0	0	0	0	0	0	1
WORKSHOPS	0	0	1	0	0	0	0	0	0	1
Total	20	7	79	30	10	16	12	3	3	180