

The case of gondar city administration tourism essay



**ASSIGN
BUSTER**

With its historic heritage, cultural diversity, and urban vitality, Istanbul has significant potential upon which creativity and cultural industries could flourish. This paper examines the current structure of three cultural industries in Istanbul from a spatial perspective. These sectors are arts and culture festivals, the film industry, and the fashion design industry.

This study attempts to define and measure cultural industries in Gondar city. It starts with a discussion of the definition and delineation of the term “cultural industries”, arguing that a large range of goods & services can be considered culture industry products & that it is important to place the production and exchange of such products in the context of an industrial systems approach.

The concept is then operationalized using the city data on employment and the activity of firms.

The aim of this paper is to assess and analyze the provision of cultural industries and its contribution to the Gondar city administration economy in terms of employment. The main focus of the study is cultural industries especially performing art activities in the town. To this result, the practice of cultural industries, stakeholders participation, the existing rules and regulation will be examined.

While a variety of definitions of the term cultural industries have been suggested, this paper will use the definition suggested by UNESCO (see www.unesco.org) is based on the notion that cultural industries add value to contents and generate values for individuals and societies. They are knowledge and labor intensive, create employment and wealth, nurture

<https://assignbuster.com/the-case-of-gondar-city-administration-tourism-essay/>

creativity-the " raw material" they are made from-, and foster innovation in production and commercialization processes. At the same time, cultural industries are central in promoting and maintaining cultural diversity and in ensuring democratic access to culture. This twofold nature-both cultural and economic-builds up a distinctive profile for cultural industries.

The main questions/issues addressed in this paper are:

What is the existing condition of cultural industries in Gondar town ?

What are the contribution of cultural industries on the economy in terms of employment?

What are the needs and threats of cultural practitioners?

What are the challenges of the municipality in the provision and management of cultural industries? What solutions are needed?

What options exist for cultural industries provision and management?

To attain this, descriptive survey research method will be working based upon primary and secondary data gathering and interviews with stakeholders and responsible government officials.

Finally, the study is believed to be a new input, since there has been no research on this area especially for this city.

Acronyms

UNESCO

US

UK

TV

Statement of the problem

There is debate about how to define corruption; thus, it is important to define it thoroughly from the outset to determine what use the definitions play in our understanding of the phenomenon.

In the new global economy, X has become a central issue for.....

In recent years, there has been an increasing interest in.....

This paper will focus on/examine/give an account of.....

This paper seeks to address the following questions:

This essay critically examines/discusses/traces.....

The purpose of this paper is to review recent research into the.....

This paper will review the research conducted on.....

In this paper I argue that.....

This chapter reviews the literature concerning the usefulness of using.....

The aim of this paper is to determine/examine.....

The aim of this study was to evaluate and validate.....

<https://assignbuster.com/the-case-of-gondar-city-administration-tourism-essay/>

Defining or establishing what keywords mean in your work:

While a variety of definitions of the term X have been suggested, this paper w definition first suggested by Smith (1968) who saw it as.....

Throughout this paper the term X will refer to/will be used to refer to.....

In this article the acronym/abbreviation XYZ will be used.

.; to identify the current challenges and opportunities of cultural industries, and to assess the existing rules, laws and regulation of cultural industries; and also to recommend necessary policy intervention measures that could be helpful for this areas.

CHAPTER ONE**Introduction****Background of the Study**

In recent years, there has been an increasing interest in the place of culture in the economy. In recent years government and regional authorities in the Ethiopia countries have begun to take seriously the idea of cultural activities being crucial components of their economies in need of industrial support and development. The role of culture in the functioning and development of Ethiopian economies has become an increasingly popular topic for both researchers and policymakers alike. In particular, there has been a growing awareness in recent years that ' cultural industries such as film, music and the media are increasingly important and vibrant parts of many countries' economies...../unpublished/

This paper argues that cultural industries sector is an area of the global economy where SIDS enjoy some comparative advantage in production and where there is a window of opportunity given the rise of the digital economy and the increasing commercialization of the arts. The view is that cultural industries may offer more sustainable development options since they draw on the creativity and enterprise of local artists and communities. It is also argued that the cultural industries play a dual role in that it is an economic sector with growth potential and an arena for identity formation.

The paper identifies ways in which SIDS can benefit from the increased commercialization of the arts and cultural industries. The paper will also outline the main challenges and opportunities for SIDS in the global cultural economy as well as give broad recommendations by drawing on the experience of the Caribbean.

The term cultural industries encompasses a wide variety of co modified activities, including the mass media, film, art, design, music and architecture. Their effects are important to national economies in terms of their impacts on trade, employment levels (Casey, Dunlop, and Selwood 1996; European commission 1999; European union 2000; Greffe 1997; Pratt 1997b) industrial ownership and investment patterns of consumption.

This study starts by discussing some of the definitional problems that characterize research on cultural industries. Using a broad definition of cultural industries understood as an industrial or production system (pratt 1997b), I then analyze statistical data on the levels of employment and the activity of firms in Gondar cultural industries b/n 1994 and 1995.

This study investigates cultural industries as both a concept and reality in the context of Gondar. I show that although cultural industries are not the most important economic activities in the Gondar economy, they represent a significant and fast growing area with some distinctive characteristics.

Globalization bring modernization. Modernization has positive and negative impact. One of its negative impact have a tendency to destroy local creativity and dominated local peoples to foreign culture and attitude. Local cultural goods if properly packaged and marketed could play an important role in economic system. Many aspects of culture, particularly in the area of dance, music and arts have influenced active industries around the world. But the ability to package cultural activities into marketable goods that can penetrate global markets is a big challenges for countries. Even local markets have not been fully exploited. A major challenges has been the ability to mobilize the creativity of people and exploit them for growth and development.

Ethiopia recognizes the role of culture and tourism in development and has national policies on culture and tourism which aims at promoting cultural activities. What the reforms have failed to do is to effectively link culture with business so as to build a sustainable industry.

The objective of this paper is focusing on the trends and issues of cultural industries in Gondr city administration. After introducing some concepts about the study area, the paper reviewed different literatures concerning the issue understudy. The research methodology that the paper adopted is also included. In addition to this data presentation and analysis is part of this

paper. Finally the researcher winds the paper up by concluding the whole parts of it and giving possible recommendation for the gaps which are researched.

1. 2 Statements of problem

Ethiopia has her own culture and identity. This culture and identity face a big challenge due to globalization. Local creativity has definitely been minimized by the nature of technological changes and the structural shift in economies, particularly in most productive activities.

To be competitive in a globalizing world Ethiopia must promote her cultural economy. This is also true to Gondar city administration. This is still very weak despite the enormous resources available in the country as well as the city. There is a need to assess the value of the arts and culture in the economy. We have to know what the sector looks like and what products and services are involved. Who are the stakeholders in the sector and also what are the elements of the cultural economy in the city are one focus of this studies. Besides what are the challenges to the cultural economy and what is the marketing structure of the sector also other concern areas.

1. 3 Objectives of the Study

1. 3. 1 General Objective

The general objective of the study is to assess and analyze the provision of cultural industries and its role for employment opportunities in Gondar city administration .

1. 3. 2 Specific Objectives

Describe cultural industries role for employment opportunities in Gondar city administration .

Identify the existing conditions of cultural industries in the Gondar city administration .

Describe the current challenges and opportunities of cultural industries in the Gondar city administration .

Assess the rules, laws and regulation of cultural industries in the Gondar city administration .

Recommend necessary policy intervention measures that could be helpful for Gondar city administration and other similar areas.

1. 4 Research Questions

What is the existing condition of cultural industries in Gondar town ?

What are the impacts of cultural industries on the economy?

What are the needs and threats of cultural practitioners?

What are the challenges of the municipality in the provision and management of cultural industries? What solutions are needed?

What options exist for cultural industries provision and management?

1. 5. Significance of the Study

The study will enable the researcher to have an overview of the existing situations of cultural industries for comprehensive understanding. The study will have a contribution to the community, private investor, local authorities and planners to give proper attention for the multifunction and benefits of cultural industries. It can also provide some policy indications that are helpful for municipal government and planner to consider as part of their overall town planning ingredients. It will also fill the knowledge gap that exists because there is no study on cultural industries in Gondar. Furthermore, this study serves as a reference for other researchers who are interested in conducting studies on this issue.

1. 6. Scope of the Study

The study is delimited spatially in the Gondar city administration which is found in the Amhara regional state. The key concerns of the study is examining the status of cultural industries and explaining factors that challenge the provision of the issue. Besides the impact of cultural industries on the economy of the town is discussed in this paper.

Furthermore, based on the indications and results of the study feasible strategies will be recommended to resolve the problem.

1. 7 Description of the study area

Gondar city administration is a city in Amhara national regional state of Ethiopia. And located on the Southern shore of Lake Tana and the source of the Blue Nile (Abay) river. The city is sited 567km north-west of Addis Ababa

along Addis Ababa- Dejen- Debremarkos-Bure road and 465km Addis Ababa- Dejen-Motta road.

Gondar city administration currently structured as a metropolitan city including 9 city ' kebles', 4 adjacent rural ' kebeles' and 3 satellite towns(Meshenti, Zeghie and Tis Abay). The city has a latitude and longitude of 11° 38' N and 37° 15' E and an elevation of 1840m above sea-level (BDIDP, 2006). Its location at this spot favors the city with many and multifaceted opportunities like water resource (Lake and River), suitable topography, favorable climate to live. Based on figures issued by the central statistical agency in 2007, the city has an estimated total population of 230, 344 of whom 107, 578 males and 112, 766 females (CSA, 2007).

CHAPTER TWO

2. Literature Review

culture is different from society to society. Even though, cultural activities vary from society to society, they have the same economic impact. So that, in this part the paper tries to utilize different literatures, which are very relevant for the study like the existing situations, socio-economic benefits, challenges and opportunities and policies and strategies related to art, culture and cultural industries extensively by reviewing from the works of different authors.

2. 1 Theoretical and conceptual Frame work

2. 1. 1 The concept of cultural industries

The term cultural or creative industries describes the economic activities of artists, arts enterprises and cultural entrepreneurs, for-profit as well as not-
<https://assignbuster.com/the-case-of-gondar-city-administration-tourism-essay/>

for-profit, in the production, distribution and consumption of film, television, literature, music, theatre, dance, visual arts, masquerade, broadcasting, multimedia, animation, fashion and so on.

The sector is not just a commercial arena, it is a symbolic and social space where spiritual values, psychic meaning and bodily pleasures are displayed, enacted and represented. From this perspective the cultural/creative industries play a dual role: they are an important area for investment in the new knowledge economy and a means of bolstering spiritual values and cultural identity. This is why UNESCO recommends that countries should “ maximize potential economic contribution” as well as “ facilitate national, regional and world dissemination of endogenous cultural creativity”. /www.caricomorg/index. php? options= com-docman&task/

For the purpose of this study we use the term cultural industries to describe the activities of cultural entrepreneurs and arts enterprises, for-profit as well as not-for-profit in the production, distribution and consumption of film, television, books, music, theatre, dance, visual arts, multimedia, animation, fashion and so on.

The concept of cultural industries comprises all enterprises and self-employed persons whose economic activities focus on the production, dissemination and intermediation of artistic and cultural products or services. In other words: all subsectors and market segments that are related to “ culture in a wide sense”, e. g. music industry, publishing industry, arts, film industry etc. This embraces individual artistic ideas or original works of art, products of the applied arts, the trade of art works and

products of popular culture, even the dissemination of cultural goods and services through the mass media. /www. unesco.

de/fileadmin/.../culture_and_creative_industries. pdf/

In terms of industry definition, the cultural goods and services involve creativity in their production, embody some degree of intellectual property and convey symbolic meaning. (David Throsby, 2001)

Cultural products are goods and services that include the arts (performing arts, visual arts, architecture), heritage conservation (museums, galleries, libraries), the cultural industries (written media, broadcasting, film, recording), and festivals. UNESCO has declared that these products are “ not like other forms of merchandise”.(publications. gc. ca/collections)

The production, distribution, exhibition and preservation of cultural products can be a source of inspiration and creativity for cultural industries, generating considerable income and employment fuelled by the growing demand for cultural goods and services in an expanding marketplace. Many businesses today, small, medium and large, create wealth using the forms and materials of traditional cultures. Local cooperatives have been formed in some countries to produce and market handmade crafts, textiles that employ traditional designs, audio recordings of traditional music, pharmaceuticals that use indigenous knowledge of healing plants.

Trade in cultural products can contribute to the quality of life in the places they are produced, and can enhance the image and prestige of the local area. Some cultural products can also play an important role in community food security, nutrition and health. Their benefits are relatively more
<https://assignbuster.com/the-case-of-gondar-city-administration-tourism-essay/>

important for poorer households, women and disadvantaged groups. Sadly, the commercialization of cultural products has often not benefited the countries of origin, particularly in the fields of music, film, video production, visual arts, crafts and performing arts and dance. And despite their economic potential, most cultural products are hardly researched and rarely feature in national economic statistics. / www.thecommonwealth.org/

2. 1. 2 Creative Industries and Development

Globally, creative industries are estimated to account for more than 7 per cent of the world's gross domestic product and are forecast to grow, on average, by 10 per cent a year. While the economic and employment-generating potential of these industries is vast and many developing and transition countries have great potential in this area, most are still marginal players, despite their rich cultural heritage and an inexhaustible pool of talent. That position reflects a combination of domestic policy weaknesses and global systemic biases. Ongoing research has emphasized the potential of these industries in developing countries. Creativity, more than labour and capital, or even traditional technologies, is deeply embedded in every country's cultural context. Excellence in artistic expression, abundance of talent, and openness to new influences and experimentation are not the privilege of rich countries. With effective nurturing, these sources of creativity can open up new opportunities for developing countries to increase their shares of world trade and to " leap-frog" into new areas of wealth creation. (unctad.org/en/docs/tdxibpd13_en.pdf)

2. 1. 3 cultural industries in urban regeneration and regional growth

Throsby noted that the importance of the arts in the economic life of the city and as a means for urban regeneration was first recognized several decades ago. More recently, interest has widened to embrace broader issue of the urban cultural fabric, community values and the prospects for re-thinking urban design along environmentally and culturally sensitive lines.

Culture is importantly implicated in the process of urban development. At least four non-mutually-exclusive roles for culture in the life of cities can be observed. First, a specific cultural facility may comprise on its own a significant cultural symbol or attraction affecting the urban economy. Second, a ' cultural district' may act as a node for development in the local area. Third, the cultural industries, especially the performing arts, may constitute a vital component of a city's economy. Fourth, culture may have a more pervasive role in urban development through the fostering of community identity, creativity, cohesion and vitality, via the cultural characteristics and practices which define the city and its inhabitants. (Throsby 2001, p. 124)

With in this context the concept of cultural capital is a useful way of depicting the place of culture in the urban setting. Heritage buildings, cultural institutions, facilities such as theatres, concert halls, crafts workshops, artists' studios and so on can all be seen as capital assets, and the People who produce cultural goods and services in these facilities-actors, musicians, craftspeople, writers, technicians, designers, administrators and

many others- all contribute to the generation of economic and cultural value over time. (Throsby 2001, p. 126)

2. 1. 4 cultural industries/economy in Ethiopia

Ethiopia is an ancient country with a rich cultural heritage which includes both tangible and non tangible assets, centuries old handicraft production, an exceptional variety of ceremonies, festivals, celebrations and rituals, as well as eight cultural and natural heritage sites registered on the on UNESCO's World Heritage list.

Given its rich cultural heritage and having emerged as the most stable country in the Horn of Africa, Ethiopia's potential for economic growth through tourism is highly underutilized. The abundant supply of labor is a potential resource for development with little requirement for investment, in particular in regards to handicrafts and other arts that require intensive manual labor. The government has expressed its desire to improve management of the major cultural sites and the promotion of Tourism as a source of income and sustainable development. Centuries old local industries are at risk by the lack of cultural status assigned to bearers of cultural traditions within society, as well as traditionally low prices, which translate into low incentives to learn the trade, putting at risk the national cultural heritage. Population pressures together with environmental degradation, poverty and global warming endanger Ethiopia's natural and cultural heritage. Indigenous knowledge and practices need to be safeguarded from globalization. History of cultural homogenization, together with a pressure for modernization, have undermined the value of cultural diversity. /www.

mdgfund.org/

<https://assignbuster.com/the-case-of-gondar-city-administration-tourism-essay/>

In spite of existing legal instruments, such as the recently enacted intellectual property laws can create an enabling environment, Ethiopia does not have a policy framework to guide the development of the cultural industry, and its instruments do not yet incorporate indigenous knowledge and natural heritage management traditions. The lack of comprehensive laws and policies, as well as poor enforcement and implementation of existing policies and regulatory frameworks, in part due to lack of capacity and public awareness, has resulted in a poor institutional framework. Although most products are original and functional, there is no standardization, which would allow them to compete in the international market. Additionally, there are no market linkages between producers and traders, with agents retaining a good share of the profit. Further to income loss this translates into low specialization and the inability to respond to market demand. Poor coordination leads to lack of integration and synergies, while efforts of stakeholders become fragmented and possibly duplicated.

[/www.mdgfund.org/](http://www.mdgfund.org/)

2. 1. 5 challenges and opportunities of cultural industries

The challenges facing the creative industries are different from those posed to the traditional goods sector.

Firstly, intellectual property protection and commercialization is a top priority. The creative industries cannot survive in the marketplace without adequate protection from copyright infringement. Without such protection cultural entrepreneurs would be at the mercy of piracy, bootlegging, counterfeiting and other forms of infringement such as unlicensed broadcasting.

<https://assignbuster.com/the-case-of-gondar-city-administration-tourism-essay/>

Secondly, research and development must be placed higher on the agenda. In the cultural industries research and development means investment in human and creative capital. This is a critical area as the cultural industries start with creativity and it accounts for a large share of investment in the sector.

Lastly, marketing and branding are crucial because audience loyalty is difficult to build and predict. With the rise of the digital and Internet economy there is a tendency to underestimate the level of the challenge of introducing new and alternative genres into the world market for creative goods and services. Ultimately, the issue that arises for developing country regions is whether they will be able to develop the expertise along with the distribution infrastructure and marketing savvy to tap into the growth potential of the rising creative sector.

One of the main challenges in penetrating the international market is that of introducing new and alternative art forms and genres in global, regional and national markets that are increasingly saturated with content from the main cultural exporters (e. g. the US, UK and India). Participating in these markets is not just a matter of building competitiveness it also calls for changing consumer tastes and lifestyles, which is requires heavy, capital-intensive marketing and alliances with global firms.

The countries of the region are also faced with a number of challenges that are associated with small and peripheral economies such as weak management and inadequate information systems, shortage of skilled personnel, low levels of training, poor manufacturing and service facilities,

uncompetitive packaging and branding, weak marketing and distribution channels, high levels of copyright infringement and piracy and weak rights management and royalties collections. There also tends to be an historical, institutional and commercial bias against indigenous content in the home market that marginalizes and limits local entrepreneurship, investment and market development.

The key opportunities relate to changes like rising domestic cultural content in developing countries, the growth of Diaspora markets and networks, the increasing interest in “authenticity” and indigenous culture in the tourism industry, cost reductions in new digital technologies, the growth of global media (e. g. cable TV, satellite radio, Internet), and the emergence of Internet marketing and broadcasting. In this context existing strategies for ensuring competitiveness and sustainable development are inadequate. It is against this backdrop that recommendations for developing the potential of the cultural industries through the application of industrial, trade and innovation policies must be made. /www. caricomorg/index. php? options=com-docman&task/

Chapter -3

3. Research Design and Methodology

3. 1. Research design

To make the data valid and up to date and to arrive at reliable findings, the researcher applying the field and desk surveying method and then collects various types of data related to the study under consideration. Review of available literature and documents, collection and analysis of both primary

and secondary data will be carried out. Interviews and discussions with relevant officials of the government and stakeholders will be also held. Relevant documents, journals, reports, books, newspapers, project reports, etc used as a source of information.

3. 1. 1 The types of research

The study categorizes descriptive types of research and will carry out by quantitative research that can produce quantifiable numerical data.

3. 1. 2. Source of the data

The researcher used both primary and secondary source of data to gather accurate and reliable information.

3. 1. 3. Data collection techniques

To gather the reliable information, the researcher will use the following data instruments. Those are: Questionnaire, Interview, and Field observation.

3. 1. 4. Sampling Design

The researcher distributes the Questionnaire for the stakeholders who are dwellers of the town and practice on cultural activities. The sample size will decide after actual observation done on cultural activities practitioners.

3. 1. 5. Sampling Technique:

The researcher use both probability and non-probability sampling technique in collecting the information. From non-probability sampling the researcher use purposive (judgmental sampling). He uses his judgment to choose or pick only those who best meet the purpose of the study. From the probability

sampling the researcher use stratified random sampling method to make the inclusive and to get data from different subject population

3. 1. 6 Limitation of the study

Financial and time constraints will be the main challenges of this research study. Moreover, during the time of data collection, the study may face different problems such as unwillingness of the respondents and informants. Finally, the study will be challenged by lack of organized data which are relevant to the study.

4. CONCLUSION

Misunderstanding of the impact of cultural industries on the economy system will be a challenge in Sub-Saharan African countries including Ethiopia even though the level and impact of cultural industries in creation of job vary from city to city.

Hence, the general objective of the study will be to assess and analyze the impact of cultural industries on Gondar city administration economy, and to come up with possible solution to improve the existing problems. To substantiate the study, cultural industries related literatures are reviewed. To conduct the study both primary and secondary data will be obtained and analyzed. The primary data will be collected through questionnaires and structured interview and the collected data will be analyzed using descriptive methods of data analysis and will be presented with the help of table's graphs, figures and charts. Finally, based on the findings, possible recommendations will be drawn to improve the role of cultural industries on the economy of Gondar city administration city.