CfCA Study on Trends in Public Investment in Ethiopia's Culture Sector: A 2025 Follow-up to the 2024 Baseline Assessment

CONNECT FOR CULTURE AFRICA

SELAM

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Final Report

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ACRONYMS AND ABBREVIATIONS

AU	African Union
CCIs	Cultural and Creative Industries
CCE	Cultural and Creative Ecosystem
CfCA	Connect for Culture Africa
CSOs	Civil Society Organizations
EC	Ethiopian Calendar
EFY	Ethiopian Fiscal Year
ETB	Ethiopian Birr
FCS	Framework for Cultural Statistics
MoCS	Ministry of Culture and Sports (Ethiopia)
MoCT	Ministry of Culture and Tourism (Ethiopia); former structure before MoCS
MoF	Ministry of Finance (Ethiopia)
NGOs	Non-Governmental Organizations
SDGs	Sustainable Development Goals
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
WIPO	World Intellectual Property Organization

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EXECUTIVE SUMMARY

This survey was conducted to assess the budget situation following the AU-led collective commitment to increase public funding for the arts, culture, and heritage sector. The report examines trends in Ethiopia's federal budget allocation and expenditure for the culture sector in 2023/2024 (EFY 2016) and 2024/2025 (EFY 2017), building on the CfCA baseline study conducted in 2024, which analysed the preceding three fiscal years (2020/2021 to 2022/2023; EFY 2013 to 2015). The study employs a mixed-method approach, primarily based on quantitative analysis of official government documents, to provide an overview of the sector's financial status and its share within the national budget. This is complemented by qualitative data from key sector actors on efforts to increase cultural funding and the challenges encountered.

Although the federal budget for the culture sector has increased in nominal terms, its share has remained unchanged. On average, the sector received approximately 0.11% of the federal budget between 2020/2021 and 2024/2025 (EFY 2013 to 2017), showing no meaningful change over five years. This indicates that despite annual growth in absolute terms, the sector remains far from meeting the African Union target of allocating at least 1% of the national budget to culture by 2030.

A notable development is that the culture sector's budget exceeded one billion ETB for the first time in 2024/2025 (EFY 2017), marking a symbolic milestone. This increase reflects both the overall rise in the national budget and improvements in the sector's spending capacity. The data show an average utilization rate of over 89% during the period under review, which is higher than the federal average of 81% and significantly better than the 78% recorded in earlier years. This points to progress in the sector's ability to implement planned activities and use its allocated budget effectively. Major capital expenditures during this time include the ongoing construction of the new Ethiopian National Theatre and a handicraft center under the Ministry of Culture and Sport.

Despite competing national priorities that influence budget allocation, the culture sector has maintained its share while showing better results in spending. However, reaching the 1% target by 2030 remains a challenge that requires stronger and sustained action, including targeted advocacy and comprehensive sector strategies.

The qualitative study findings reveal a glimpse of hope, linked to improving budget utilization and leadership's commitment, particularly among MoCS participants who viewed effective spending as a pathway to greater allocations. Yet, the study highlights weak advocacy in raising awareness of the African Union's cultural funding commitment. It also underlines that positioning culture at the centre of conflict resolution strategies could enhance both its public value and budget support, making this a critical moment for action. While the MoCS has been reported to make efforts to improve social coexistence, the study emphasizes the need for more impactful and observable roles. Finally, the study recommends stronger advocacy through coordinated efforts among federal institutions, civil society, artists, private actors, and regional bureaus to prioritize culture with adequate funding and active engagement in the 1% initiative.

1. INTRODUCTION AND CONTEXT: ETHIOPIA'S FEDERAL BUDGET AND THE CULTURE SECTOR

1.1. Introduction

Public funding refers to financial support provided by government entities, such as federal, state, and local governments, to finance programs, projects, or sectors that serve the public interest (The Funding Family, 2024). In this study, it specifically denotes resources allocated by the federal government to support and promote the culture sector. This report presents a follow-up survey examining trends in public funding for Ethiopia's culture sector in 2023/2024 and 2024/2025 (EFY 2016 and 2017). It builds on a baseline study conducted over the past three years (2020/2021 to 2022/2023 or EFY 2013 to 2015) by Selam through the Connect for Culture Africa (CfCA) initiative, launched in response to the African Union's call for member states to allocate at least 1% of their national budgets to cultural development by 2030.

Ethiopia's culture, heritage, and arts are integral to its social and economic fabric. However, the baseline study revealed that public investment in the sector remained significantly below the 1% target. From 2020/2021 to 2022/2023 (EFY 2013 to 2015), cultural budget allocations ranged from only 0.128% to 0.087% (with an average approximately 0.11%) of the total federal budget, with utilization rates between 75% and 83% (average 78.02%) (see the baseline study by Selam, conducted by Yeshanew et al., 2024).

The broader fiscal environment continues to shape national budget priorities, with substantial allocations directed toward debt servicing, national security, infrastructure, and social sectors (MoF, 2016; MoF, 2017). These priorities influence the allocation patterns across sectors, including culture, and provide important context for assessing its place in the national budget.

This follow-up study aims to assess progress in public funding since the baseline, identify ongoing and emerging challenges, and inform future policymaking. It underscores the importance of integrating culture into national development agendas as a strategic enabler of Ethiopia's development plan and the Sustainable Development Goals (SDGs). Beyond its economic potential, culture plays a vital role in peacebuilding, social cohesion, and environmental sustainability, especially in communities recovering from conflict and drought (Hunter & Cohen, 2019; UNDP, 2022; UNESCO, 2016). Through evidence-based analysis, the study seeks to empower stakeholders and advocates to engage more effectively in government planning and budgeting processes and to promote increased, inclusive, and sustainable public investment in Ethiopia's culture sector.

1.2. Context: Ethiopia's Federal Budget and the Culture Sector

Ethiopia's federal budget increased significantly, from ETB 801.7 billion in 2023/24 (EFY 2016) to ETB 971.2 billion in 2024/25 (EFY 2017). While the culture sector's budget also rose in absolute terms during this period, its share of the national budget remained unchanged, indicating that further efforts are needed to prioritize cultural funding. In these fiscal years, recurrent and capital expenditures have primarily targeted debt servicing, national security, infrastructure, education, and responses to conflict and climate-related emergencies (MoF, 2016; MoF, 2017). Given that culture is deeply connected to these challenges and their solutions, the sector deserves greater attention and an increased allocation.

This distribution persists even as the country faces urgent needs for national healing, job creation, and social cohesion. Culture plays a critical role in post-conflict recovery by fostering dialogue, community rebuilding, and collective identity. In regions affected by internal conflict, cultural expressions and practices can serve as tools for peacebuilding and psychological restoration (Hunter & Cohen, 2019; UNDP, 2022). Moreover, the creative economy offers viable pathways for the employment of marginalized groups, including youth and women (Tasew, 2023; UNCTAD, 2024; UNDP, 2019; World Bank, 2023; Yeshanew, 2022), while also strengthening tourism, environmental protection, and national pride (OECD, 2014; Richards, 2018).

The lack of appropriate budgetary recognition undermines the sector's proven contribution to Ethiopia's broader development goals. It raises concerns about missed opportunities to invest in inclusive recovery, economic diversification, and long-term resilience. Given the government's stated commitments to transformation, equity, and sustainable development (Federal Democratic Republic of Ethiopia [FDRE], 1995; FDRE, 2020), culture requires greater recognition and emphasis within both recurrent and capital expenditure frameworks.

A more inclusive budgeting approach should recognize culture as an enabler that cuts across Ethiopia's development strategy and the Sustainable Development Goals. This includes allocating resources for cultural infrastructure, creative industries, heritage preservation, and programs that promote cultural exchange between communities, particularly in conflict-affected areas. Without such investment, a key national asset remains overlooked in the effort to build a peaceful, prosperous, and cohesive Ethiopia.

2. OBJECTIVES

The major objectives of this follow-up survey are:

- To assess the progression of public funding for Ethiopia's culture sector over the past two fiscal years, 2023/2024 and 2024/2025 (EFY 2016 and 2017), within the context of a growing national budget.
- To identify trends, disparities, and potential areas for improvement in budget allocations, especially in light of the cultural sector's historically minimal share, which ranged from 0.087% to 0.128% of total federal budget allocations during the previous baseline period (EFY 2013 to 2015).
- To evaluate how the increase in the federal budget from ETB 801.7 billion in 2023/2024 to ETB 971.2 billion in 2024/2025 has been reflected in the culture sector.
- To understand the efforts made to advocate for increased budget allocation and to examine the challenges encountered in doing so.
- To generate actionable recommendations for enhancing inclusivity, sustainability, and strategic integration of culture into Ethiopia's broader development agenda, given the sector's potential role in job creation, peacebuilding, and economic diversification.

3. CULTURAL AND CREATIVE ECOSYSTEM

This study adapts the 2025 draft UNESCO Framework for Cultural Statistics (FCS) to identify and align the cultural sectors it covers. The framework recognizes the Cultural and Creative Ecosystem (CCE) as the appropriate scope for socioeconomic analysis (UNESCO, 2025a). Accordingly, the survey focuses on the core cultural sectors presented in the framework, with minimal contextualization when selecting applicable sub-fields. Transversal sectors, which are also integral to the framework, are omitted in this study (see Figure 1); readers are encouraged to consult the original framework for the full scope.

<table>
<tr><td rowspan="3">Core Sectors</td><td rowspan="3">Cultural & Natural Heritage
Artefacts
Monuments
Museums
Historical & archeological sites
National Parks
Cultural Landscapes
Libraries</td><td>Cultural Knowledge
Language
Crafts
Festivals</td><td>Performance Arts
Theatrical Performance
Dance Opera
Festivals & Markets</td><td>Visual Arts
Fine Arts
Photography
Illustrations
Festivals & Markets</td><td>Publishing
Books
Festivals & Book Fairs</td></tr>
<tr><td colspan="4"></td></tr>
<tr><td>Audiovisual
Film & Video
Festivals & Markets</td><td>Design
Fashion Design
Festivals & Markets</td><td>Music
Record Music
Live Music
Musical Instruments
Festivals & Markets</td><td>"Multimedia"
[Not applicable under the CCIs sector in the Ethiopian context]</td></tr>
</table>

Figure 1 Cultural and Creative Ecosystem (adapted from UNESCO, 2025a; core sectors only, with fields not applicable to Ethiopia omitted; see original source for full framework)

Tracking public funding in transversal sectors such as cultural education, cultural tourism, and advertising is particularly complex, as these areas are embedded in diverse domains and are not always budgeted separately. While the FCS provides a structure, adapting it to the local context is necessary to ensure meaningful analysis. This approach also enables comparisons with earlier surveys to observe changes over time.

Accordingly, this study reviews budget allocations for selected cultural domains, including administration, cultural and natural heritage, performing arts (such as theatre), visual arts, publishing, audio-visual media, design, and music. These allocations are tracked through institutions such as the Ministry of Culture and Sport (responsible for the culture and arts), the National Archives and Library Agency (books and publishing), the Ethiopian National Theatre (performing arts), Ethiopian Wildlife Conservation Authority (natural heritage), and Ethiopian Heritage Authority (cultural heritage). The combined public budgets of these institutions are considered indicative of the overall condition and share of the culture sector within federal public funding.

Within the broader framework, certain sub sectors such as television, radio, architectural services, and publicly funded blogs were not included in this survey. This exclusion is due to the fact that these sub sectors are not nationally defined as part of the cultural sector, and their budgets are managed by various authorities. Additionally, this approach allows for comparison with a previous baseline survey commissioned by Selam (see Yeshanew et al., 2024), which used the 2009 FCS.

At the regional level, the budget situation for the culture sector is not only more constrained but also more difficult to assess. The absence of program-based budgeting and structural variations across regions complicate tracking efforts. Continued discussions with regional actors in the sector consistently highlight a serious lack of financial resources. This situation was also clearly reflected in Selam's 2024 baseline study on public funding mentioned above.

4. ETHIOPIA'S FEDERAL BUDGET OVERVIEW FOR 2023/24–2024/25 (2016–2017 EFY)

The total approved federal budget for the 2023/24 fiscal year (EFY 2016) was Ethiopian Birr (ETB) 801.7 billion, marking a 1.9% increase from the previous year. In the subsequent year, the 2024/25 fiscal year (EFY 2017), the federal budget rose substantially to ETB 971.2 billion, a 21.13% increase from the previous year.

In 2023/24 (EFY 2016), recurrent and capital expenditures accounted for 61% and 35.5% of the total budget, respectively. Major spending areas included public debt servicing (ETB 159.2 billion or 27.8%), road infrastructure (ETB 68.4 billion or 11.9%), education (ETB 55.8 billion or 9.7%), and defense (ETB 50 billion or 8.7%). The government emphasized key priorities such as repaying debts, strengthening national security, delivering humanitarian assistance to drought and conflict-affected communities, and restoring damaged public services (MoF, 2016).

This focus persisted in 2024/25 (EFY 2017), where recurrent expenditure to be ETB 451.3 billion, constituting 46.5% of the total budget. These funds were mainly allocated to debt servicing, national security, and support for citizens and infrastructure impacted by conflict and drought. Capital expenditure for the year stood at ETB 283.2 billion (29.2%), with priorities including the completion of ongoing and new development projects aimed at fostering sustainable economic growth (MoF, 2017).

The preparation of the 2024/25 (EFY 2017) budget was informed by the 2023–2025 (EFY 2016–2018) development and investment plan, itself part of Ethiopia's broader ten-year development strategy. Budgetary assumptions emphasized continued focus on social and economic transformation, industrial development, export expansion, employment creation, and the enhancement of irrigation and agricultural systems. Additional considerations included maintaining national security, responding to natural and man-made disasters, sustaining productive safety nets, and rehabilitating infrastructure and services damaged by internal conflicts (MoF, 2017).

In terms of distribution, 2023/2024 (EFY 2016) allocated 71.5% of the budget to federal government expenditures, 26.7% to regional subsidies (general-purpose grants), and 1.7% to capital projects supporting local-level Sustainable Development Goals (SDGs). Similarly, 2024/2025 (EFY 2017) designated ETB 222.7 billion (22.9%) for regional subsidies and ETB 14.0 billion (1.4%) for SDG-related projects (MoF, 2016; MoF, 2017).

Across both fiscal years, the budget demonstrates a consistent commitment to national recovery and transformation, highlighting continuity in public investment priorities, particularly in infrastructure, human development, and resilience building (MoF, 2016; MoF, 2017).

5. ECONOMIC IMPLICATIONS OF THE CULTURAL INDUSTRIES SECTOR IN THE ETHIOPIAN CONTEXT

Before discussing the economic contributions of the cultural and creative industries (CCIs), it is essential to clarify what is meant by the terms CCIs. For the purpose of this report, we use an operational definition provided in an earlier study by the Ministry of Culture and Tourism (MoCT) to help frame these terms in the national context. According to this study, CCIs are sectors that draw on cultural knowledge, traditional values, and creative expressions to produce goods and services with substantial economic potential. Rooted in indigenous knowledge systems and artistic creativity, these industries encompass a wide range of fields, including literary arts (such as prose, storytelling, poetry, and folklore), visual arts (painting, photography, and sculpture), performing arts (music, theatre, film, and dance), handicrafts (weaving, pottery, embroidery), and applied arts (fashion design) (Yeshanew, 2017). By transforming cultural expressions into marketable outputs, CCIs not only preserve and promote cultural heritages but also serve as powerful drivers of economic growth and social development (Muulila, 2022; UNESCO, 2025b; Yeshanew, 2017).

Despite verifiable global contributions, the economic significance of Ethiopia's CCIs sector remains largely unrecognized. Researchers, experts, and industry actors suggest this limited recognition may result from several factors, including the absence of reliable national data and the informal nature of many cultural activities (see also Connect for Culture Africa podcast series launched in 2025, featuring key researchers and industry actors; link available in References).

According to UNESCO's draft FCS, informality is a significant feature of the CCIs. This condition is often driven by factors such as limited awareness of the legal and economic benefits of formalization, restricted access to legal registration, and uncertainty about the viability of cultural entrepreneurship. In the global South, many cultural workers and enterprises operate under precarious, unregulated conditions and frequently lack social protection. The widespread lack of registration among artists, freelancers, and small creative enterprises, combined with the fluid movement between formal and informal modes of work, makes it particularly difficult to measure and monitor the sector accurately (UNESCO, 2025a).

Nonetheless, despite the absence of comprehensive national data capturing the full scope of the sector, various studies at both national and continental levels have offered valuable insights into its significance. Reviewing these studies can help consolidate understanding, as most were conducted individually and are not widely known or easily accessible.

The same ministry's (MoCT) study highlighted a notable finding from an earlier survey of the handicraft sector, one of the major components of the cultural industries. It estimated that about one in five Ethiopians possesses at least one handicraft skill. Although proficiency levels vary, this places the sector second only to agriculture in terms of the proportion of the population with relevant skills. Based on Ethiopia's 2024 population estimate, this equates to over 26 million people with at least one handicraft-related skill.

Ethiopia's cultural foods and drinks generate substantial employment and income. Roadside coffee selling is now common in almost every city and even in small villages, with women as the main participants. Women are also highly active in the handicraft sub-sector, including traditional food and beverage production, with many serving as designers who add value to traditional dresses. Together, these activities illustrate the sector's role in promoting gender equality and fostering fairer income distribution in both urban and rural areas.

Although revenue from these activities has not been quantified, it is undoubtedly significant. The lack of such data is partly due to the fact that most products (e.g., traditional foods and beverages) are registered under trade categories outside culture. This is only the tip of the iceberg, as the inclusion of visual arts, performing arts, and literary arts reveals an even broader scope. Participation in these arts, from pre-production to post-production stages, is extensive. Considering this wide and diverse involvement, despite the sector's informal nature and limited data, its potential for inclusive development is evident (Yeshanew, 2017). This reflects only the direct contributions. For example, the roles of traditional knowledge in medicinal practices, contributions to environmental sustainability, support for social resilience, and the touristic value of diverse heritages are not included.

An earlier national study assessed the economic impact of Ethiopia's copyright industries using the 2003 WIPO guide. It found that the sector contributed 4.73% to the GDP, created over 240,000 jobs, and generated approximately 465.5 million Birr in export earnings, highlighting its significant role in value creation, employment, and trade (Belete & Tadesse, 2014). Selam, a Pan-African non-profit organization, has significantly advanced research on CCIs, highlighting the sector's economic importance. One such study estimated that 37,576 people are employed in the visual arts sector across government and private institutions, including both artists and administrative staff (Tasew, 2023).

At the continental level, surveys conducted by UNESCO further emphasized the economic potential of Africa's creative industries. The film and audio-visual sector alone has the capacity to generate over 20 million jobs and US$20 billion in annual revenue across the continent (UNESCO, 2021). Similarly, the African book industry, with a projected annual revenue of US$18.5 billion, is estimated to contribute 0.65% to Ethiopia's GDP (UNESCO, 2025b).

While these studies are somewhat fragmented, their combined findings clearly demonstrate a small current contribution and a vast potential for the CCIs sector. In a country with a rapidly growing population and a predominantly young demographic, neglecting this potential would be a missed opportunity. One of the most critical steps toward unlocking this potential is ensuring adequate public funding to support the sector's development and lay the foundation for sustainable future benefits. However, a baseline study commissioned by Selam in 2024, which reviewed public budget allocations over the preceding three fiscal years, revealed limited public funding, especially when compared to the 1% target (Yeshanew et al., 2024). Achieving meaningful progress and sustainable impact in the sector demands addressing and reversing this trend.

6. METHODOLOGY

6.1. Study Design

This study adopted a mixed methods approach, with a primary emphasis on document review to assess public financing trends in Ethiopia's culture sector. Budgetary data were collected mainly from the Ministry of Finance (MoF) and the Ministry of Culture and Sport (MoCS), covering 2023/2024 and 2024/2025 (EFY 2016 and 2017). To complement and contextualize the quantitative findings, qualitative data were gathered to explore the underlying dynamics of cultural budgeting. These included the institutional circumstances surrounding budget planning and execution, advocacy efforts made over the years, and challenges encountered during implementation.

This design provided a comprehensive picture of Ethiopia's public funding landscape for culture, supporting data-driven advocacy for stronger integration of the sector into national development priorities.

Throughout the study, an alternative Ethiopian budget timeline is provided, as Ethiopia follows a calendar approximately 7 to 8 years behind the widely used Gregorian Calendar. Accordingly, the Ethiopian Fiscal Years (EFY) referenced in this analysis, from EFY 2013 to EFY 2017, correspond to the following periods in the Gregorian Calendar (GC) (see Table 1).

Table 1 Ethiopian Fiscal Years in the Gregorian Calendar

Ethiopian Fiscal Years (EFY)	Gregorian Calendar (GC)
EFY 2013	July 8, 2020 to July 7, 2021
EFY 2014	July 8, 2021 to July 7, 2022
EFY 2015	July 8, 2022 to July 7, 2023
EFY 2016	July 8, 2023 to July 7, 2024
EFY 2017	July 8, 2024 to July 7, 2025

6.2. Participants

A total of 14 key informants participated in the qualitative component of the study. Participants were selected purposefully for their expertise and institutional roles in either budget or the cultural sector. These included:

Table 2 Interviews' Participants

Participants	Number of Participants
Ministry of Finance (Budget Experts)	2
Ministry of Culture and Sport (Budget and Culture Experts)	6
Regional Culture Bureaus (Addis Ababa and Oromia, Culture Experts)	2
Stakeholders from the arts sector (including independent professionals)	4
Total	**14**

The diversity of participants ensured a range of perspectives, particularly in understanding both policy-level and sector-specific developments in cultural funding. Their insights provided valuable context for the survey and helped clarify the challenges related to budget allocation and utilization.

6.3. Data Collection Methods

6.3.1. Document Review

Budget allocation and expenditure reports were collected and analysed primarily from the Ministry of Finance (MoF) and the Ministry of Culture and Sports (MoCS). These documents were used to identify trends in cultural budget allocation during the surveyed years and to compare funding for the culture sector with the overall federal budget.

6.3.2. Key Informant Interviews

Semi-structured interviews were conducted with selected individuals from government institutions, regional cultural bureaus, and stakeholders from the creative sector (see Table 2). These interviews aimed to capture expert reflections on shifts in priority, institutional advocacy, and budgetary practices. They also explored the perceived impact of federal budget growth on the culture sector, barriers to effective financing, and suggestions for more inclusive and transparent budget processes.

6.3.3. Instruments

For the quantitative review, official budget documents for EFY 2016 and 2017 were used. For the qualitative inquiry, semi-structured interview guides were developed to ensure consistency across interviews while allowing flexibility to explore emerging themes. The guides covered topics such as budget allocation, advocacy efforts, stakeholders' roles, and challenges in meeting the 1% target for the culture budget.

6.3.4. Data Analysis

Culture-related budgets were extracted from broader budget lines grouping culture with sport (at the MoCS level). The separated culture budget from MoCS was then aggregated with budgets from heritage, wildlife, and archive and library sectors before converting to percentages for comparison with the total federal budget. Budgets were summed at approved, adjusted, and actual levels. Data from MoF was cross-checked with MoCS to ensure accuracy. A budget performance analysis compared allocation and expenditure shares across fiscal years, relative to the federal government's performance and the 1% target, to examine trends and assess budget progress over time.

Qualitative data from the interviews were transcribed and analysed using thematic analysis. This process involved identifying recurring patterns, key insights, and emerging themes related to budgeting processes, institutional dynamics, and stakeholder experiences. While themes were allowed to emerge from the data, the analysis was also informed by the interview guide, which helped shape the focus of the coding and interpretation (Braun & Clarke, 2012).

7. FINDINGS AND DISCUSSIONS

7.1. Quantitative Study

The quantitative component of the study analyses federal budgetary trends in the culture sector over a two-year period, while also drawing connections to the preceding three years. Using official budget documents and expenditure reports, this section presents an overview of resource allocation and utilization from the 2020/2021 fiscal year (EFY 2013) through the 2024/2025 fiscal year (EFY 2017). The analysis reveals shifts in absolute figures and utilization rates, while the proportional share expected to grow toward 1% has remained unchanged.

7.1.1. Federal Budget and Cultural Sector Allocation: A Brief Overview (2020 to 2025 / EFY 2013 to 2017)

Over the past five years, the federal budget has largely shown a steady upward trend. The average adjusted federal budget for the three-year period from 2020/2021 to 2022/2023 (EFY 2013 to 2015) was ETB 696.16 billion. In the subsequent two years, 2023/2024 and 2024/2025 (EFY 2016 and 2017), this average rose to ETB 1.2 trillion, reflecting a 73.61% increase from the average of the preceding three years.

A similar upward trajectory is observed in the culture sector. During the same initial three-year period, the average adjusted cultural budget amounted to ETB 740.45 million. This figure increased to ETB 1.2 billion in the following two years, marking a 68.3% rise (see Table 3). However, despite this considerable increase in absolute terms, the culture sector's share of the total federal budget has remained virtually unchanged. This may be attributed to a larger portion of the increased budget being allocated to sectors considered national priorities.

Table 3 A Summary of Average Federal and Culture Budgets by Fiscal Year (in ETB)

Fiscal Year	Average Federal Budget (ETB)	Average Culture Budget (ETB)
2020/2021 to 2022/2023 (EFY 2013 to 2015)	696.16 billion	740.45 million
2023/2024 and 2024/2025 (EFY 2016 and 2017)	1.2 trillion	1.2 billion
Growth in %	73.61%	68.3%

To unlock the transformative potential of culture in strengthening social cohesion, national identity, and the creative economy, a more strategic and equitable budgeting approach is needed. Greater investment in the cultural sector could play a key role in promoting inclusive and sustainable development across the country.

7.1.2. Trends in Cultural Budget Allocation and Expenditure: 2023/2024 (EFY 2016)

The federal budget allocated to the culture sector in the 2023/2024 fiscal year, showed noticeable growth in absolute terms when compared to previous years. However, despite this nominal growth, the share of the culture budget within the overall national budget remained relatively small. When assessed in light of the African Union's continental commitment to allocate at least 1% of national budgets to culture by the year 2030, Ethiopia's current level of investment indicates a substantial gap.

Table 4 The 2023/2024 (EFY 2016) Federal Budget and Expenditure on the Culture Sector

Item	Approved	Adjusted	Expenditure	Utilization
MoCS	61,722,200	287,290,010.54	267,933,350.47	93.24%
Archive and Library	151,175,220.00	162,930,684.82	145,810,906.27	89.49%
Heritage	186,790,700.00	190,976,157.32	139,927,254.81	73.30%
Wildlife	168,348,347.00	212,679,639.03	204,801,106.98	96.27%
Theatre	58,320,240.00	64,503,797.15	61,498,591.14	95.38%
Total Culture Funding	**626,356,707.00**	**918,380,288.86**	**819,971,209.67**	**89.54%**
Total Federal Budget	**801,672,359,017.48**	**770,105,877,346.08**	**797,348,139,557.22**	**103.54%**

As shown in Table 4, the share of the adjusted federal culture budget for the 2023/2024 fiscal year amounted to 918 million ETB, constituting 0.12% of the total national budget. This represents a modest improvement from the average share of approximately 0.11% recorded over the preceding three fiscal years, from 2020/2021 (EFY 2013) to 2022/2023 (EFY 2015). Although the overall cultural sector budget increased 21.37% from the preceding budget year (2022/2023), the proportion of the national cultural budget has not seen significant growth.

The limited change in budget share underscores the need for a more strategic and prioritized approach to cultural funding. If Ethiopia is to reach the 1% target before 2030, substantial policy shifts and enhanced advocacy will be required to elevate the visibility and importance of culture in national development planning. This would not only fulfil a continental commitment but also recognize the role of culture in promoting national identity, cohesion, creativity, and sustainable development.

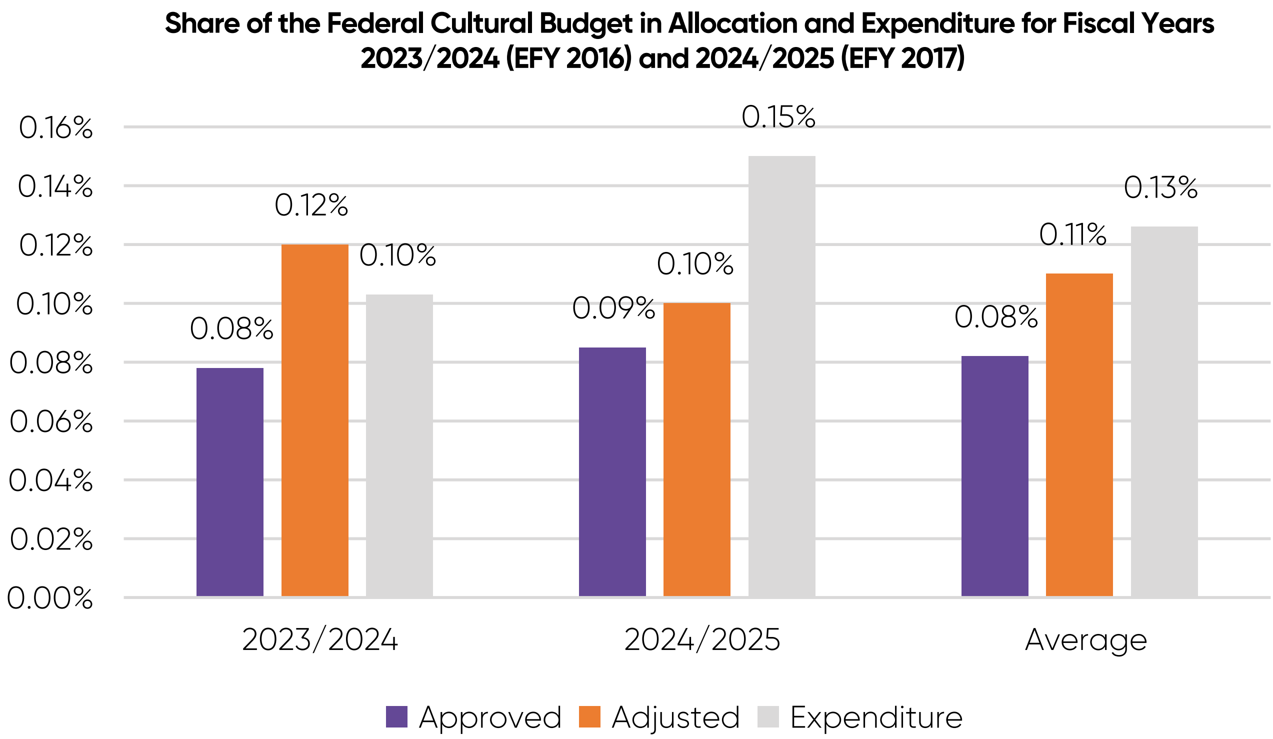

Figure 2 Share of the Culture Budget, Fiscal Years 2023/2024 (EFY 2016) and 2024/2025 (EFY 2017)

As illustrated in Figure 2, the share of the culture sector in the national budget was 0.12% in 2023/2024 and remained at 0.10% in 2024/2025. This consistent underallocation may signal a missed opportunity to capitalize on the sector's potential, particularly at a time when public investment in culture could support broader social and economic transformation.

7.1.3. Cultural Budget Allocation and Expenditure Trends in 2024/2025 (EFY 2017)

The 2024/2025 fiscal year, corresponding to EFY 2017, marked a significant milestone for the culture sector. For the first time, the allocated budget surpassed the one billion Ethiopian birr threshold. This growth coincided with the national budget reaching the trillion-birr level, symbolizing an era of expanding public investment. In absolute terms, the increase in the cultural budget from the previous year is indeed remarkable, representing a 71.39% growth.

Table 5 The 2024/2025 (EFY 2017) Federal Budget and Expenditure on the Culture Sector

Item	Approved	Adjusted	Expenditure	Utilization
MoCS	139,820,880	410,079,853	447,533,852.48	109.14%
Archive and Library	123,514,183.00	139,082,898.00	105,015,657.30	75.51%
Heritage	241,212,022.00	613,256,091.16	573,624,323.37	93.54%
Wildlife	253,493,236.00	337,466,322.20	258,408,569.23	76.57%
Theatre	67,735,280.00	75,159,920.00	66,058,710.20	87.89%
Total Culture Funding	**825,775,601.00**	**1,574,045,084.36**	**1,450,641,112.58**	**88.53%**
Total Federal Budget	**972,165,184,575.00**	**1,646,892,480,642.20**	**973,649,017,936.37**	**59.13%**

As shown in Table 5, the culture sector's budget reached 1.5 billion ETB for the 2024/2025 fiscal year. While this reflects a continued trend of increasing nominal allocations, the sector's share remains low at 0.10%, lower than the preceding year's 0.12% (see Figure 2). Budget adjustments led to a remarkable increase in cultural allocations in both the 2023/2024 and 2024/2025 fiscal years. This may be viewed as a positive indication of more effective spending.

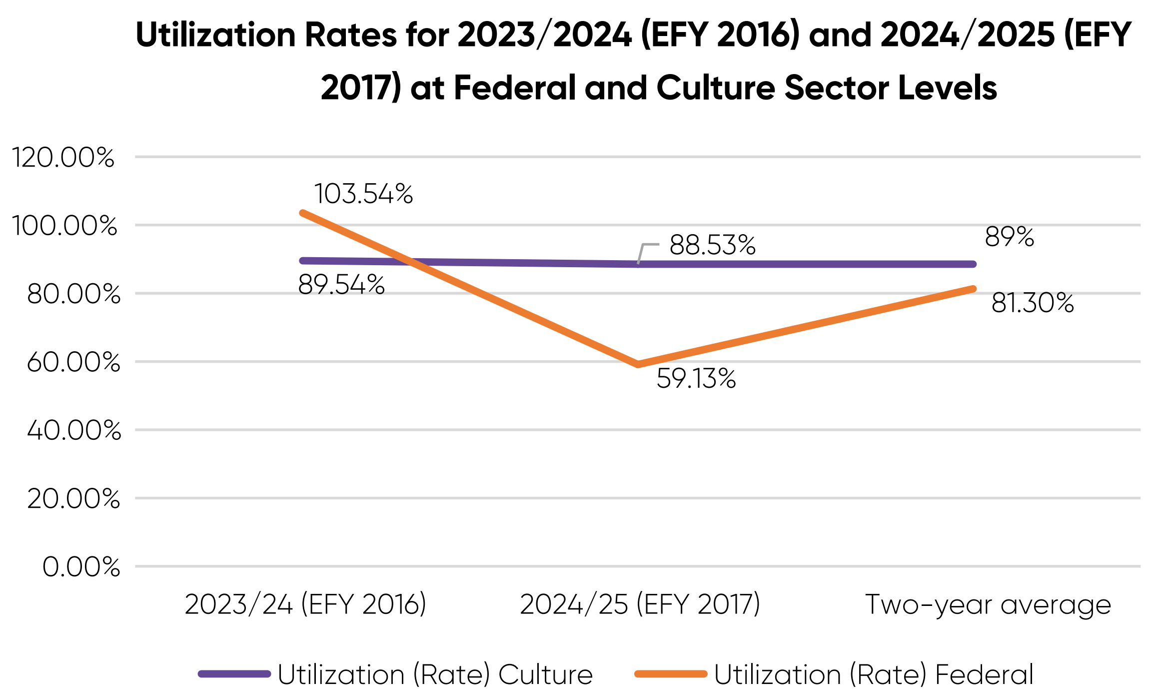

Figure 3 Utilization Rates, 2023/2024 (EFY 2016) and 2024/2025 (EFY 2017)

As mentioned above, a further encouraging sign is the improved budget utilization. Figure 3 shows that the culture sector achieved a utilization rate of 89%, signifying notable progress in the effective use of allocated funds. When this is compared to the three year (2020/2021 to 2022/2023) average of the sector, 78%, the improvement is very significant. The average utilization rate of the 2023/24 and 2024/25 (EFY 2016 and 2017) exceeded also the average rate of the federal government which was 81%, contrary to the average rate in the three years baseline from 2020/2021 to 2022/2023 (EFY 2013 to 2015). Efficient budget execution is essential in making the case for future increases in funding. It indicates improved institutional capacity and planning within cultural institutions and signals to decision-makers that the sector is capable of managing larger resources effectively.

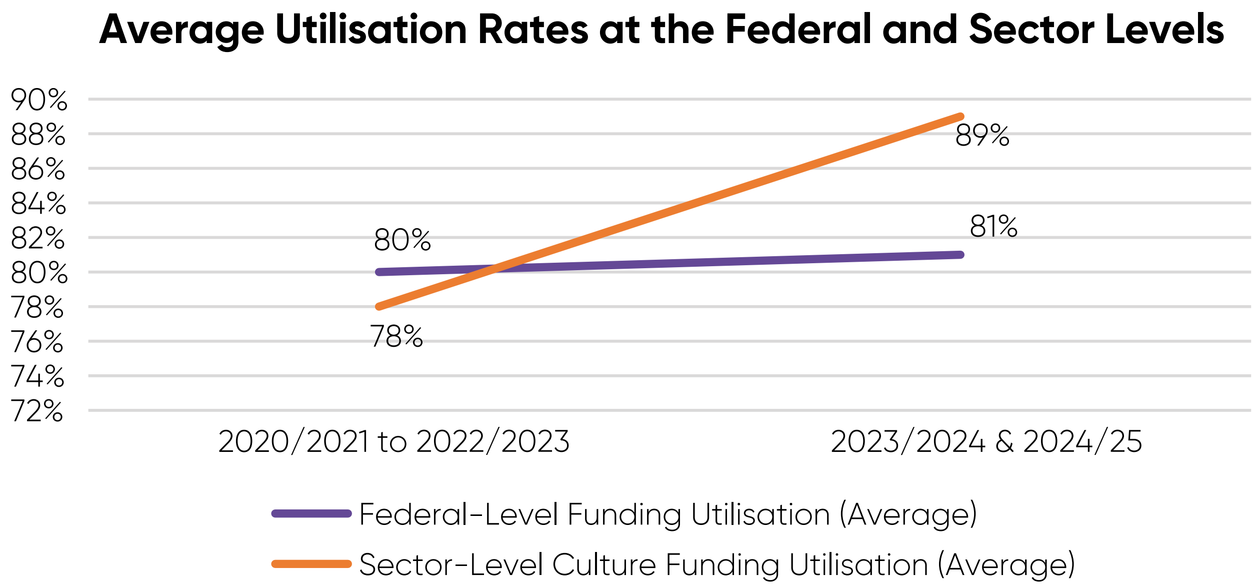

Figure 4 Average Utilisation Rates at the Federal and Sector Levels by Fiscal Year

Maintaining a positive trajectory in both allocation and utilization is essential if the country is to meet the 1% target set by the African Union. Beyond fulfilling a formal commitment, increased investment in culture offers multiple benefits, including job creation in the creative industries, preservation of heritage, promotion of tourism, and strengthening of national identity. A deliberate effort to raise the culture budget share and ensure its efficient utilization could thus play a transformative role in Ethiopia's broader development agenda.

7.2. Summary of the Culture Sector's Five-Year Budget Allocation, Federal Share, and Utilization Rates

Over the past five fiscal years, the federal government's adjusted budget for the culture sector has fluctuated. It was 674,250,487.25 in 2020/21 (EFY 2013), rose to 790,406,890.48 in 2021/22 (EFY 2014), slightly declined to 756,710,135.60 in 2022/23 (EFY 2015), increased again to 918,380,288.86 in 2023/24 (EFY 2016), and reached 1,574,045,084.36 in 2024/25 (EFY 2017). The five-year total amounts to 4,713,792,886.55, with an average annual allocation of 942,758,577.31, reflecting a nominal upward trend in budgetary support for the sector (see Table 6).

Table 6 Federal Budget Allocation for the Culture Sector (2020/21–2024/25)

Fiscal Year	Approved	Adjusted	Actual
2020/21 (EFY 2013)	602,854,080.00	674,250,487.25	507,747,472.03
2021/22 (EFY 2014)	661,946,162.00	790,406,890.48	696,154,217.97
2022/23 (EFY 2015)	664,094,924.00	756,710,135.60	595,576,947.11
2023/24 (EFY 2016)	626,356,707.00	918,380,288.86	819,971,209.67
2024/25 (EFY 2017)	825,775,601.00	1,574,045,084.36	1,450,641,112.58
Five-Year Total	**3,381,027,474.00**	**4,713,792,886.55**	**4,070,090,959.36**
Five-Year Average	**676,205,494.8**	**942,758,577.31**	**814,018,191.872**

During the same period (2020/21–2024/25, EFY 2013–2017), the culture sector's share of Ethiopia's federal budget remained consistently under 0.13%, with minor annual fluctuations. The highest allocation, 0.128%, was recorded in 2020/2021, while the lowest, 0.0876%, occurred in 2022/2023 (see Figure 5). Although there were slight recoveries in subsequent years, the share never returned to its initial peak and remained far below the intended 1% target set for 2030.

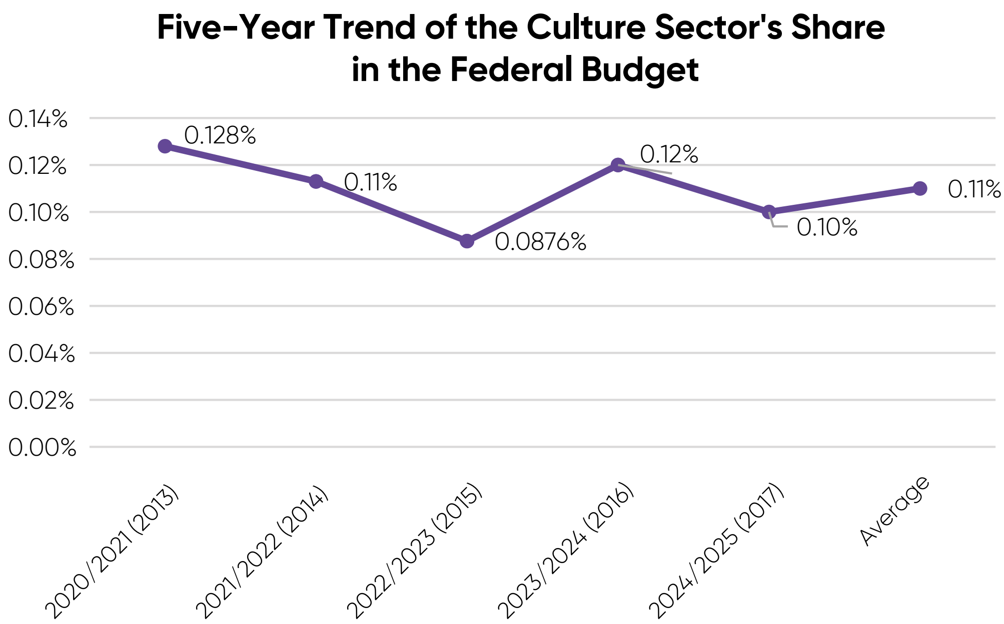

Figure 5 Five-Year Trend of the Culture Sector's Share in the Federal Budget

On average, the culture sector received only 0.11% of the federal budget, indicating that the sector has yet to gain greater emphasis in federal budgetary planning. Minimal year-to-year variation suggests no substantial policy shift toward increased funding. Meanwhile, the average share of actual federal spending was slightly higher, at 0.12%, suggesting relatively effective utilization of the limited allocations, although this does not necessarily mean the sector spends more than its allocated funding.

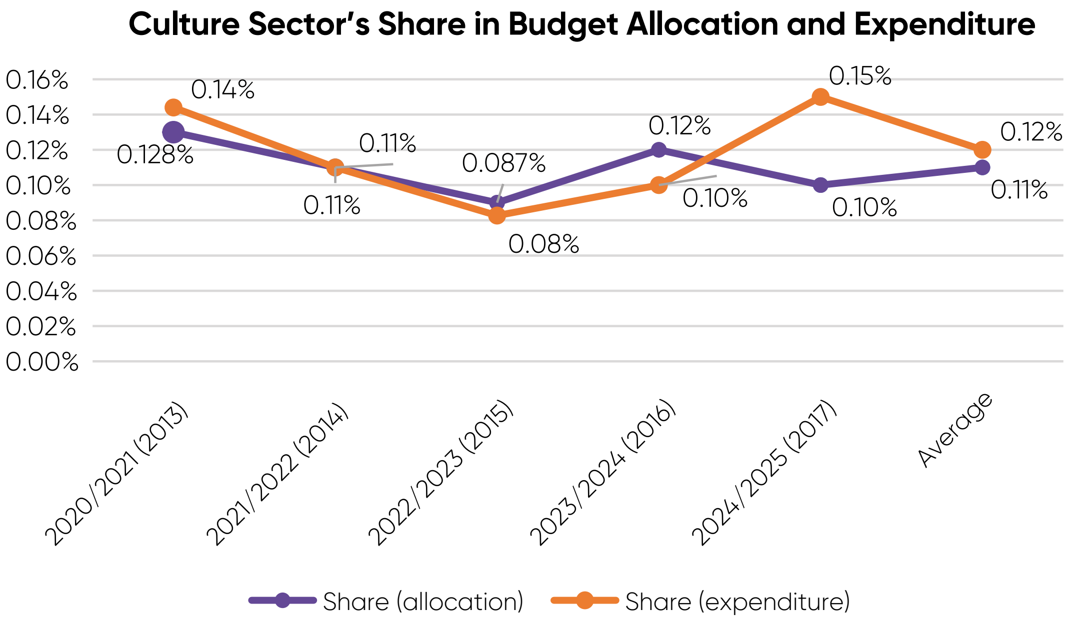

Figure 6 Culture Sector's Share in Budget Allocation and Expenditure Over Five Years

The share in expenditure peaked at 0.15% in 2024/2025 (EFY 2017), surpassing the corresponding allocation share for that year. Conversely, the lowest share in expenditure, 0.0827%, occurred in 2022/2023 (EFY 2015), aligning with the year of the lowest share of budget allocation. Overall, the trend shows that while expenditure shares generally followed allocation trends, the culture sector's spending occasionally exceeded its proportional budget share (see Figure 6).

Regarding total spending, the federal budget utilization rate during this period averaged 80.65%, with considerable annual fluctuations. The peak rate of 103.54% in 2023/2024 (EFY 2016) reflected expenditure exceeding the adjusted budget, while the lowest rate of 59.1% in 2024/2025 (EFY 2017) indicated substantial underutilization (see Figure 7), highlighting inconsistency in budget execution at the federal level. Despite actual expenditure slightly exceeding the approved budget (100.15%), utilization against the adjusted budget remained low. There is no official explanation for this underperformance. Based on commonly cited factors, underutilization might be associated with procurement delays, security-related disruptions, and overambitious budget revisions, though this remains an assumption.

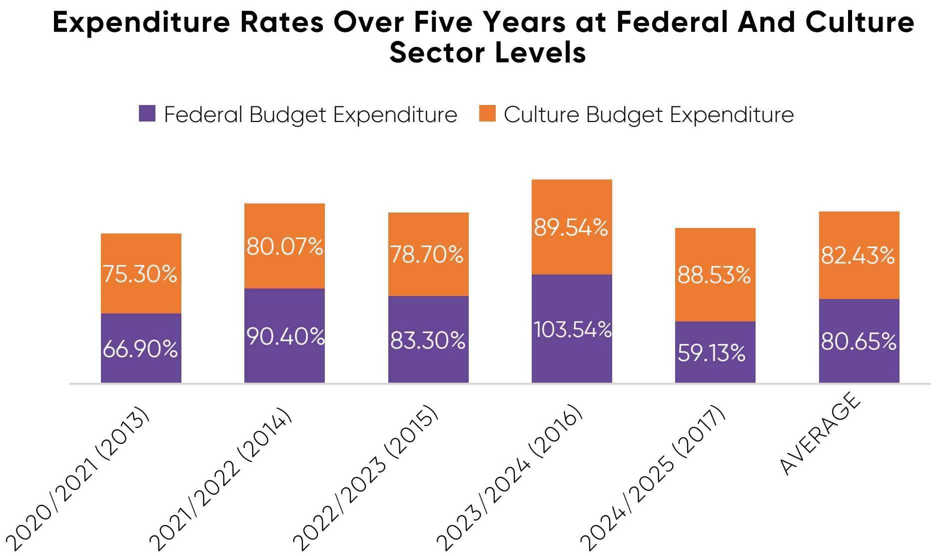

Figure 7 Five-Year Expenditure Rates at Federal and Culture Sector Levels

These variations reflect inconsistency in federal budget execution. In contrast, the culture sector's utilization rate was relatively stable, averaging 82.43%, with a high of 89.54% in 2023/2024 (EFY 2016) and a low of 75.3% in 2020/2021 (EFY 2013). Interviews with MoCS participants attributed this recent stability and improved utilization to strong leadership, a focus on high-impact activities, and renewed collaboration with regional bureaus, which had been challenged by COVID-19 and internal conflicts. The increase in 2023/24 and 2024/25 (EFY 2016–2017) was driven by a revised three-year plan (EFY 2016–2018) that introduced new initiatives and scaled up ongoing activities, including social cohesion programs, extensive public requests, the East Africa Culture and Art Festival, and sectoral monitoring. Despite these positive trends, further strengthening implementation capacity and resource allocation to meet the AU-led 1% target by 2030 is crucial.

7.3. Qualitative Study

The qualitative study aimed to provide context for the quantitative analysis, focusing on changes in budgeting trends and advocacy efforts to increase the cultural budget. Four key themes emerged: a glimpse of hope, fragmented advocacy, a timely opportunity for cultural action, and blurred budget boundaries and absence of advocacy at regional level. These themes are discussed in this section.

7.3.1. A glimpse of hope

Some participants from the culture sector, rather than budget experts, expressed cautious hope. Those from MoCS recalled the small budget allocations at the beginning of fiscal years. They reported that with effective utilization, additional funds were often allocated, sometimes twice or more the initial amount, due to improved financial performance. According to them, their hope depends on this performance: when budget utilization improves, budget adjustments tend to follow. Taking note of this, some emphasized the need to review other factors influencing the budget, a view that was unanimously supported.

Participants from the arts sector welcomed the recent revival of the sector after several years of inactivity caused by COVID-19 and internal conflict. They described their involvement in various cultural events but questioned whether some of these events were truly transformative. They called for the sector to move beyond event organization toward meaningful structural and policy reforms. One participant stated, "Spending should yield meaningful returns for the sector's development and national contributions. Sometimes events have no traceable positive outcomes and may end up as waste unless well planned."

This view was echoed by a budget expert from MoF, who said, "Physical performance should be observable and have meaningful impacts on societal needs. This could translate into facilitating job creation or economic revitalization." The expert also noted that government priorities, strong justification, and other factors must be considered to secure budget increases, adding that raising awareness of the 1% initiative remains essential.

Participants from MoCS, however, argued that the recently implemented activities were highly meaningful in both quality and scale. They highlighted efforts to address extensive public demands from various regions, including research and documentation of linguistic and cultural resources. Activities such as the East Africa Culture and Art Festival were carried out in a more vibrant and inclusive manner, significantly increasing participation from countries across the region. While this success inspires MoCS participants to build on these results and potentially secure higher budgets, other stakeholders expressed more critical perspectives.

Arts community representatives stressed that strong budget performance alone does not automatically expand economic opportunities. They questioned how many jobs were actually created during the fiscal year and what policy or legal improvements were achieved. For instance, one participant highlighted the sector's inability to oppose the imposition of VAT on the book and publishing industry. This example underscores that the culture sector's impact should extend beyond budget increases to shaping decisions that directly affect it. With a supportive environment and robust systems, sustainable sector transformation can be realized.

7.3.2. Fragmented advocacy

Except for Selam (CfCA), which funded this study, no effort was made to advocate for the AU-led budget increase for the culture sector. Participants reported that they did not recall the issue being discussed in any setting. One participant from a regional bureau noted, “This should have been the task of MoCS. As a federal institution, it had a critical role in leading advocacy, challenging budgeting traditions, and enabling regional bureaus to replicate these efforts.” This view was echoed by most stakeholders, who believed prominent public authorities should lead the effort.

The interview results revealed that no other stakeholder had promoted this issue. When asked why, participants gave diverse explanations. Most noted that the matter primarily concerns the public sector. They speculated that non-government actors might expect no direct benefit from the budget increase, as it may advantage only public organizations, which they believed should have raised the issue themselves. As a result, these participants argued, independent actors and CSOs cannot advocate for budget increases on behalf of organizations that have not expressed the need. However, this view seems mistaken, as budget increases aim to develop the sector, benefiting all actors and the nation as a whole.

Interestingly, participants were asked why the public organizations leading the sector had not initiated or shaped the advocacy effort. Responses varied. One explanation referred to concern about how such advocacy might be received by decision makers. As one participant put it, “These public institutions might feel happy with the budget growth; however, advocating for it, especially at a time when the government needs funds elsewhere, might be seen as a failure to grasp the context.” Another participant attributed the lack of initiative to the absence of a broader vision: “If the allocated funds cover routine functions, seeking more feels unnecessary. The resource is seen as meeting internal needs, not as a means to restructure or pursue broader goals.” These views reflect the perspectives of experts and industry actors; officials themselves may hold different views. Nevertheless, identifying these constraints and advancing efforts to advocate and reshape the budgeting approach remains essential.

Despite this, a growing commitment to advance the AU-led decision emerged as the most commonly suggested future action. Interviews with budget experts, including those from the MoCS and MoF, revealed that the initiative was barely known, which reflected the widespread lack of information. In the absence of coordination, raising broad awareness was seen as unachievable. Stakeholders other than those from the MoCS continued to describe culture as a neglected sector, the direct and indirect contributions of which should be better communicated to decision makers. Though this idea was also emphasized in the baseline study commissioned by Selam, participants from MoCS believe federal government emphasis on the sector is positively changing, despite no specific efforts to this effect being cited. Suggestions to improve communication and commitment were unanimously supported by all participants.

7.3.3. A timely opportunity for cultural action

One notable finding, different from the previous survey, was the view that the current national context offers a timely opportunity to highlight the culture sector’s importance. Most participants emphasized the vital role arts and cultural dialogue could play in addressing the country’s challenges. As one participant noted, “Arts and cultural dialogue are recognized for restoring peace and healing communities in theory, but this has not been shown in practice. If the sector can demonstrate its impact, the government will be compelled to increase the budget.”

Another participant described culture as a form of soft power capable of influencing people. Criticizing the prioritization of infrastructure in reconstruction, they remarked, “It is not only the infrastructure that was devastated, but also values, social bonds, and peaceful coexistence. Without addressing the latter, rebuilding the former cannot guarantee we will avoid similar destruction in the future.” According to this view, the culture sector has either been sidelined or has shown limited engagement in these critical efforts.

Some participants highlighted ongoing conflicts and the lingering fear of renewed violence as factors behind the sector’s weak performance. Yet, they expressed cautious optimism that the sector may now shift in the right direction. They argued that leveraging this soft power meaningfully could influence budget decisions if the efforts produce tangible results. One participant emphasized, “This is the right time to define the sector and demonstrate its theorized benefits. The outcome will, in turn, influence budget decisions. Failure to act now will keep the culture sector pushed aside.”

Across these discussions, there was a shared concern that neglecting culture's unique role in restoring and sustaining peace signals that the sector remains largely aspirational, lacking the tools to translate rhetoric into reality. However, interviews with MoCS participants showed that the Ministry has actively worked over the last two fiscal years to promote social cohesion. One participant explained, "The Ministry created a department focused on fostering relationships among diverse communities and promoting social cohesion, which had not existed before. Through it, various dialogues to deescalate conflicts and cultivate inclusion were conducted, and these efforts will continue." These findings indicate that while embedding culture at the heart of conflict resolution and peaceful coexistence is still an ongoing process, the initiatives already undertaken are both meaningful and significant.

7.3.4. Blurred Budget Boundaries and Absence of Advocacy at Regional Level

While MoCS collected budget data from all regions for its own purposes, the study's attempt to use this source proved challenging because the financial boundaries between culture and related sectors such as tourism, youth, and sport within the same institution were not clearly defined. This lack of clear separation complicated efforts to accurately assess the true level of regional commitment and investment in cultural development. Without distinct budget lines, tracking the culture budget separately became difficult. This limits the ability to identify funding gaps or target areas needing urgent support, ultimately impeding strategic planning and effective resource mobilization at the regional level.

Participants from Addis Ababa and Oromia bureaus confirmed that the culture sector's budget at the regional level remains as small and insufficient as it has always been. They emphasized that without strong leadership and clear directives from the federal body, especially regarding the 1% budget initiative, regional efforts will likely remain weak. The lack of significant advocacy or proactive engagement at the regional level was described as unsurprising, given persistent challenges such as limited technical and institutional capacity, unclear or overlapping mandates, and weak coordination between regional and federal government bodies. Consequently, the culture sector remains marginalized in regional development agendas, perpetuating a cycle of neglect and underinvestment. The baseline study commissioned by Selam in 2024 provided similar evidence, showing that the regional budget for culture is both small and poorly defined. With many cultural treasures in regional states, these limited resources weaken protection and promotion efforts. However, the newly agreed approach to make the previously biannual sector conference, which had brought every region together with MoCS in different rotating locations, a quarterly event is reported to improve sector monitoring and foster effective collaboration.

8. CONCLUSIONS AND RECOMMENDATIONS

8.1. Conclusions

This study was conducted to assess the last two budget years allocation and distribution for Ethiopia's culture sector. Following the AU/Dec.772 (XXXIII) urging the member states to allocate at least 1% of their national budget to the arts, culture and heritage sector by 2030, the status of Ethiopia was examined for three years until 2022/2023 fiscal year in the CfCA baseline study conducted in 2024. This follow-up study delivers a thorough and updated analysis of budget allocation and utilization patterns, supported by qualitative findings that provide essential context for understanding both current and evolving trends within the sector.

Findings showed that despite the absolute value of the budget allocated to the sector increased over these two years following the similar growth nationally, the share the sector held remained unchanged as such. In this regard, the culture sector took a 0.12% and 0.10% (with an average 0.11%) share from the national budget for the year 2023/24 and 2024/25 respectively. This average share also matches the average of the previous three years (2020/21 to 2022/23) (EFY 2013 to 2015). Over the last five years, the sector's average share was 0.11%, which is well below the 1% target for 2030.

Contrarily, the utilisation rates of the sector over the last two surveyed years indicated that it increased significantly. From the average 78% utilisation rate in the three years survey (2020/21 to 2022/23) to an average of an 89% utilisation rate. This rate is higher than the average of the federal government, which was 81%. Taking the importance of improving budget performance, the sector's progression in this regard could be positive and an advantage for future improvement in the allocation of the sector budget.

Findings from the qualitative studies showed that key organizations responsible for advocacy have yet to fully engage in efforts to elevate the sector's profile and budget. Additionally, it was suggested that the sector should capitalize on its efficiency in spending to influence decisions, not only to increase its budget but also ensure an overall comprehensive development. Meanwhile, the sector was highly recommended to grow its impact in the peace restoration process and show its relevance, which would change perceptions on the importance of the sector and increase the intended public funding; both are essential for future steps.

Finally, findings from the qualitative study revealed that inadequate budget and lack of clear description were evident at the regional level. These same issues were observed in the baseline study commissioned by Selam. To increase the budget and meet the 1% AU led target, federal authorities were advised to lead the effort, extend their influence to the regions, and ensure that nationwide cultural development goals are achieved.

8.2. Recommendations

Based on the findings of the study, the following recommendations are proposed:

- **Coordinate advocacy efforts:** Standalone advocacy has had limited effect. A stronger and more coordinated effort is needed, with public institutions, especially the MoCS, playing a central and sustained role.
- **Demonstrate relevance during crises:** The sector should highlight its role in promoting peace, healing social divisions, and supporting dialogue during times of conflict and displacement to strengthen its case for support.
- **Strengthen public institutions for strategic cultural development:** Institutions should move beyond routine activities to lead the development of the sector, including policy reform, strategic planning, and intersectoral collaboration.

- **Link budgets to measurable outcomes:** Encouraging progress in budget utilization should be reinforced by tying spending to clear results such as job creation, cultural infrastructure, heritage preservation, and legal or policy improvements.
- **Address regional disparities and build capacity:** Encourage regional bureaus to demonstrate the value of culture in their contexts and advocate for its prioritization through adequate funding and engagement with the 1% initiative.
- **Foster inclusive partnerships:** Civil society, artists, and private actors should be actively involved in planning and advocacy to expand reach, encourage innovation, and promote shared responsibility.
- **Integrate culture into development planning:** Culture should be embedded in national planning processes, especially in areas such as peacebuilding, education, and economic development, to elevate its status and mobilize broader investment.

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10. APPENDICES

A - Federal Cultural Budget, 2023/2024 (EFY 2016)

Description	Approved Budget	Adjusted Budget	Actual Expenditure	Over / Under
Culture and Sport	2,712,647,747.00	2,515,327,350.63	2,266,576,063.03	248,751,287.60
Culture and Sport	1,546,309,280.00	1,382,532,643.54	1,265,488,305.64	117,044,337.90
Ministry of Culture and Sport	1,546,309,280.00	1,382,532,643.54	1,265,488,305.64	117,044,337.90
Culture (MoCS)	61,722,200	287,290,010.54	267,933,350.47	19,356,660.07
Archive and Library	151,175,220.00	162,930,684.82	145,810,906.27	17,119,778.55
Ethiopia Archives and Library Service	151,175,220.00	162,930,684.82	145,810,906.27	17,119,778.55
Research and Conservation of Cultural Heritage	186,790,700.00	190,976,157.32	139,927,254.81	51,048,902.51
Ethiopian Heritage Authority	186,790,700.00	190,976,157.32	139,927,254.81	51,048,902.51
Wildlife Conservation	168,348,347.00	217,063,680.87	214,961,430.97	2,102,249.90
Ethiopian Wildlife Conservation Authority	168,348,347.00	212,679,639.03	204,801,106.98	7,878,532.05
Theatre	58,320,240.00	64,503,797.15	61,498,591.14	3,005,206.01
Ethiopia National Theatre	58,320,240.00	64,503,797.15	61,498,591.14	3,005,206.01

B - Federal Cultural Budget, 2024/2025 (EFY 2017)

Description	Approved Budget	Adjusted Budget	Actual Expenditure	Over / Under
Culture and Sport	4,767,299,431.00	6,785,932,880.06	2,522,743,875.17	4,263,189,004.89
Culture and Sport	3,194,182,880.00	4,709,513,353.00	829,225,353.06	3,880,287,999.94
Ministry of Culture and Sport	3,194,182,880.00	4,709,513,353.00	829,225,353.06	3,880,287,999.94
Culture (MoCS)	139,820,880	410,079,853	447,533,852.48	37,453,999.48
Archive and Library	123,514,183.00	139,082,898.00	105,015,657.30	34,067,240.70
Ethiopia Archives and Library Service	123,514,183.00	139,082,898.00	105,015,657.30	34,067,240.70
Research and Conservation of Cultural Heritage	241,212,022.00	613,256,091.16	573,624,323.37	39,631,767.79
Ethiopian Heritage Authority	241,212,022.00	613,256,091.16	573,624,323.37	39,631,767.79
Wildlife Conservation	253,493,236.00	337,466,322.20	258,408,569.23	79,057,752.97
Ethiopian Wildlife Conservation Authority	253,493,236.00	337,466,322.20	258,408,569.23	79,057,752.97
Theatre	67,735,280.00	75,159,920.00	66,058,710.20	9,101,209.80
Ethiopia National Theatre	67,735,280.00	75,159,920.00	66,058,710.20	9,101,209.80

Website: cfcafrica.org