

THE REPUBLIC OF RWANDA



MINISTRY OF SPORTS AND CULTURE

**Five year Strategic Plan for the development
of Creative Arts Industry**

2017-2022

Kigali October, 2016

FOREWORD



Creative Arts Industry sector is one of National Cultural heritage policy pillars that are dynamic in the world economy. It provides new opportunities for developing countries.

Being an emerging sector that employs a good number of people especially youth, it needs a guiding document insuring its development.

From the description of the historical background of creative industry in Rwanda to the identification of challenges faced by arts categories, this document provides strategic orientations for the development of the sector as it has been identified as one of the channels and tools of creating jobs that contribute to socio-economic development of the Country.

Through the implementation matrix of this strategic plan, creative artists, partners and developers of this sector are offered main intervention areas to affirm and confirm their roles in socio cultural development of the country.

I thank all partners for having contributed to the development of this valuable Five Year Strategic plan for Creative Arts Industry development. I also take this opportunity to urge each and every one to keep the rigor in its implementation to achieve the shared goal of developing the creative arts industry.

UWACU Julienne
Minister



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LIST OF ABBREVIATIONS AND ACRONYMS

AU:	African Union
CAPLAKI :	Coopératives d'Artistes Plasticiens de Kigali
CBO:	Community Based Organization
CCI:	Cultural and Creative arts industries
CEPGEL:	Communauté Economique des Pays des Grands Lacs
CHENO:	Chancellery for Heroes, National Orders and Decorations of Honour
CI:	Creative arts industries
CISAC:	Confédération Internationale des Sociétés d'Auteurs et Compositeurs
CNLG:	Commission Nationale de Lutte contre le Génocide
COMESA:	Common Market for Eastern and Southern Africa
CSO:	Civil Society Organization
EAC:	East African Community
EDPRS II:	Economic Development and Poverty Reduction Strategy II
FESPACO:	Festival Panafricain du Cinéma à Ouagadougou
FESPAD:	Festival Panafricain de Dance
FESPAM:	Festival Panafricain de la Musique
GDP:	Gross Domestic Product
GoR:	Government of Rwanda
INMR :	Institute of National Museums of Rwanda
IP:	Intellectual Property
Jamafest:	Jumuiya ya Afrika Mashariki Utamaduni Festival
MINAFET :	Ministry of Foreign Affairs and Cooperations
MINALOC :	Ministry of Local Government
MINECOFIN:	Ministry of Finance and Economic Planning
MINEDUC:	Ministry of Education

MINICOM :	Ministry of Commerce and Industry
MININFRA:	Ministry of Infrastructure
MINISPOC:	Ministry of Sports and Culture
MoH:	Ministry of Health
MYICT:	Ministry of Youth, Information, Communication and Technology
NEPAD:	New Partnership for Africa’s Development
NISR:	National Institute of Statistics of Rwanda
PSF:	Private Sector Federation
RALC :	Rwanda Academy of Language and Culture
RBA :	Rwanda Broadcasting Agency
RCA:	Rwanda Cooperative Agency
RDB :	Rwanda Development Board
REB :	Rwanda Education Board
RGB:	Rwanda Governance Board
RHA:	Rwanda Housing Authority
RNP:	Rwanda National Police
SWOT:	Strengths, Weaknesses, Opportunities and Threats
TV:	Television
UNCTAD:	United Nations Conference on Trade and Development
UNESCO:	United Nations Educational, Scientific and Cultural Organization
YEGO:	Youth Employment for Global Opportunity

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I. BACKGROUND OF CREATIVE ARTS INDUSTRIES IN RWANDA

1.1. Introduction

Rwanda creative arts industry strategic plan aims at providing strategic orientation for the development of the sector as CI has been identified as one of the channels and tools of creating jobs and contributing in socio-economic development of the Country. According to the EICV4, 2013-14, the population of Rwanda is 11.5 million with 70% aged below 30 years. Young people aged between 16-30 years are 28% of which 51.0% are female and 49% are male. Among them, 20% live in urban areas and 80% in rural areas. In the past 10 years, Rwanda's socio-economic development has been sustained and for a promising economic transformation leading to good performance in all sectors of development. GDP grew at an average of 8.8% between 2006 and 2011. Poverty trends reduced from 56% in 2008 to 44% in 2013, this implies a significant reduction of 12% within a period of five years. Poverty in Rwanda has fallen faster in comparison with other successful countries in Sub-Saharan Africa.

The Government of Rwanda is targeting an average economic growth of 11.5% so as to attain a middle-income economy by 2020. Though in 2011, the productivity (GDP/worker) increased by 59%. In order to reach the vision 2020 growth target, labor productivity must double so as to reach an average of low middle-income economy. The productivity on the other hand must increase almost four times more. Therefore, double effort needs to be put towards increasing employable skills, job creation and increased productivity.

With the aim of human capital development, the Country is doing its best to ensure all children and young people are entitled to an education that is engaging, challenging and helping them to reach their full potential. The Government is committed to a renewed focus on gifted, creative and talented education. With a big number of people engaged in creative arts industries, it is promising that the industries can contribute much in creating jobs, therefore there is a need to strengthen different creative arts industries to make them productive.

This assignment focused on developing strategies that would strengthen the creative arts industries in Rwanda. It started with the background of creative arts industries in Rwanda, scope of the work and methodology applied, key areas of intervention, lists the various challenges that have been identified as impeding the development of creative arts industries in the country, implementing strategies as well as monitoring and evaluation mechanisms. The strategic plan to strengthen the Rwandan Creative arts industries is proposing strategies based on the Rwanda Creative arts industries Policy of 2010.

1.2. Early manifestation of creative arts in ancient Rwanda

Since the earliest history of man, art has been regarded as a fundamental area for the development of intellectual abilities, cognitive faculties, manipulative skills and creative talent. Art has also been widely viewed as a therapeutic subject that facilitates mental calm. Research also shows that it can help with trauma and emotions especially through the use of color and music¹.

Indeed, the cultural and creative arts in Rwanda date as far back as the creation of nation. This is confirmed by the situation where our Ancestors were able to satisfy their daily needs through creativity and potential from the culture including craft, arts and other cultural creative capacities.

As early as 1510 Nyiraruganzu Nyirarumaga started Igicumbi cy'Abahanzi and Itorerero as a cultural school where boys learnt patriotism, social relations, language, sports, dancing, songs and defence while girls were trained in crafts Mugikari. This sector was operating informally since long, however they were linked to different issues related to their daily life. This is the case of folk dance and other expressions manifested regularly in the Royal Palace and other public places.

The traditional cultural and arts creativity best known in Rwanda are: crafts, arts, literature and sports. This sector was very valuable and it contributed a lot in unification, entertainment, responding to the needs of the community and patriotism. It is critical that in Rwanda so many culture related services were provided free of charge while they have a significant importance in cultural and social events such as moderating in wedding ceremony and other events, chief guests (speakers) in wedding ceremony (Umukwe Mukuru and Umusangwa Mukuru), hair cutting with scissors (Kogoshesha imakasi) and poems. However, Rwandan Ancestors attributed a very significant value to that sector because it was the one facilitating and responding to the majority of the needs of the entire community including entertainment, clothing, bedding, worship and others. During that period, creative arts purpose was only to resolve the daily needs (was not business oriented).

¹ Rwanda Education Board (2015), fine art and crafts syllabus for ordinary level S.1-S.3

1.3. Colonial period and dilution of creative arts

During colonial era, creative arts in Rwanda faced so many challenges where creative arts were not encouraged. The following are some of identified issues faced by the sector during that period:

- They were no arts' schools for capacity building and no promotion of the sector, and artists were not motivated;
- After the introduction of Christianity, tradition dancing and other cultural values were considered as pagan acts and tradition music and dances were replaced by Choirs;
- Female artists especially singers were considered as Ibyomanzi (the girls without values and morals), and this reduced motivation for the female artists;
- The colonial administration abolished also other creativity related to culture and creative arts;
- Soon after independence, lack of cinematic houses, communication channels and writing houses where only one Radio was in Rwanda (Government radio), one Government TV, Imprimerie scolaire and Ikinyamateka printed media only were established;
- After independence, Rwanda had a bad leadership with no consideration of creative arts industries;
- No policy on cultural and creative arts industries in place to promote this noble field;
- Some traditional arts like Gushayaya were abolished due to country divisionism and segregation.

The colonialists and bad leaders ignored this sector while the creative arts contributed a lot in job creation, foreign earning, mobilization during liberation struggle, country reconstruction and healing process after genocide committed against Tutsis in 1994, Rwanda unity and reconciliation process, Gacaca jurisdictions, Government program sensitization campaigns, fighting against infiltration (Abacengezi), lobbying and advocacy for other Government Programs.

The marginalization of the sector had negative impact to creative arts industries in Rwanda including:

- Creative minds of Rwandans were weakened and limited;
- Resistance of society members to some activities especially girls in relation to some artistic activities like music and dance;
- Lack of protection, promotion and preservation of culture;
- Invisibility of cultural and creative arts industries;
- Stigma for some artists.

II. ARTS EVOLUTION AND MODERN TRENDS OF CREATIVE ARTS INDUSTRIES

Many scholars have tried to define Creative Industry (CI), nevertheless, the following are the definitions provided by UNCTAD on creative arts industries²:

- are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- are at the cross-road among the artisan, services and industrial sectors; and
- constitute a new dynamic sector in world trade.

It refers to the socio-economic potential of activities that trade with creativity, knowledge and information³. The creative arts industries are a fast-growing economic sector that holds great potential for developing countries which often have rich traditions of art, music, dance, literature, film, and other forms of creative talent as well as a vast cultural heritage and profound traditional knowledge⁴. This sector variously also is referred to as the cultural industries (especially in Europe⁵ or the creative economy⁶), and most recently they have been denominated as the Orange Economy in Latin America and the Caribbean⁷.

Different studies confirmed that there has been a contribution to GDP at a level of 3% while this sector contributes around 1% in job creation. In general, all the definitions are confirming that this sector can create jobs, generate incomes for the artists and are crucial to the socio-economic development of the entire country. In spite of its contribution to socio-economic development, this sector is still neglected and ignored by some Governments, Organizations and individuals. As per UNCTAD, throughout this decade, the CIs became one of the most dynamic sectors in the world economy and in international trade. However, the large majority of developing countries are not yet able to harness the potential of their creative economies to create jobs, revenues and export earnings⁸.

² UNCTAD (2008), Creative Economy

³ creativitycities.britishcouncil.org/creative-industries/what_are_creative_ind

⁴ UNCTAD (2009), Strengthening the Creative industries for development in Zambia

⁵ Hesmondhalgh, David (2002), The Cultural Industries, SAGE

⁶ Howkins, John (2001), The Creative Economy: How People Make Money From Ideas, Penguin

⁷ Buitrago, Pedro & Duque, Iván (2013). the orange economy: An Infinite Opportunity. Washington, DC: Inter-American Development Bank

⁸ UNCTAD (2008), Secretary General's high-level panel on the creative economy and industries for development. Background paper.

It is against this background that currently MINISPOC developed a five year Strategic Plan on Creative arts industries. The main purpose of this Strategic Plan is to guide CI development in the country. This Strategic Plan set the objectives and targets to be achieved by the creative arts industries’ sector in five years period as well as illustrating the responsibilities of each stakeholder to be involved in the industry. This Strategic Plan will guide the development of Creative Sector considering the period from 2017 to 2022 targeting Public Institutions, Civil Society Organizations, Private Sector and individuals.

Table 1: Added value in CI (percentage of GDP), 2012

Countries	2012
Sweden	5.934
United Kingdom	5.411
Spain	4.934
Finland	4.820
Slovakia	4.746
Germany	4.60
Latvia	4.543
France	4.481
Denmark	4.472
Slovenia	4.368
Estonia	3.433
Lithuania	2.889

Source: Eurostat, 2013

Added value is the most important indicator for economic development and structural competitiveness. As illustrated in the table above, on top of selected countries are Sweden followed by UK with 5.9% and 5.4% input to GDP. Another group with interval of 4% to 5% of GDP consists of most advanced European countries. The last group with a share below 4% include Estonia and Lithuania.

Having learnt that CI has contributed to the countries’ economies, the existing CI potentialities of Rwanda will need to be streamlined and exploited too to have a tangible role in the country’s economic development. Rwanda is potentially rich in cultural industries and is a tourism destination Country with a good number of cultural potential and touristic attractions. The traditional cultural and creative arts industries best known in Rwanda are: sculptures, ceramics, graphic arts, handicrafts, songs and potential in oral and written tales and sports. Modern trends of awakening of cultural industries have seen the emergence to the print edition and multimedia, film production, photography and design to name a few. There is no sufficient available gathered data on the income from this sector to date. However it is obvious that

many Rwandans are mainly employed by this sector and definitely generate incomes. Currently, the creative arts industries in Rwanda are gradually growing and becoming more professionalized and the political will is supportive enough. An increasing number of companies are investing in the development of new talent including the production of major music festivals like Kigali Up and Primus Guma Guma Super Star, and the music competition television show, Ishusho ku muziki Nyarwanda and others.

Some indicators show the creative arts industries revival at organizational level and at the practical level. Thus, there is a rise of cultural organizations whose hope leads to believe that they will be developed as they are becoming more active including cinema, visual artists, musicians, traditional dancers, photographers, etc. It is clear that the culture in general and the cultural industries in particular are such a money-making field as natural resources and other trade. That is why its promotion requires a profound change in mentality within the population. Thus, on one side, the songwriter should be proud of his trade, and on the other hand, consumers should also understand that the cultural product is payable like other consumable products. This sector was taken in the strict sense of the word according to the current boom after colonization and with the introduction of modern capitalist economic system where the intellectual as physical rendering service to be remunerated.

Culture and related areas including cultural and creative arts industries have been classified as the fourth pillar of sustainable development at the World Summit on Sustainable Development held in Johannesburg in 2002 successively after the economy, the environment and the social pillars. At national level, this sector has also been a priority compared to other sectors. Hitherto, UNESCO recommends that the culture budget for the harmonious development of the country should in principle be at least 1% of the country's overall budget though this recommendation is not yet fully implemented in the past five years⁹, this is paralyzing its development worldwide.

Under Rwanda's Vision 2020, cultural heritage is described as comprehensive framework that makes Rwanda a nation founded for several centuries on a shared history, having shared values and a shared vision of the world and a country with inclusive identity¹⁰. By its pillar, Rwanda's Vision 2020 highlights Human Resource Development and a Knowledge-based economy pillar that is essential for Rwanda to become a sophisticated knowledge-based economy, where emphasis will be placed on vocational and technical trainings in the fields of technology, engineering and

⁹ World Summit on Sustainable Development Report (26 August- 4 September 2002) South Africa, Johannesburg

¹⁰ MINISPOC (2014), Policy on cultural heritage, Kigali, Rwanda

management and distant learning trainings¹¹. EDPR2 has translated the above pillar as the biggest successful tool in service delivery¹². However, the national noble document is silent about specific activities/components of CI.

Like some other countries and Rwanda in particular, the mentioned field has not been well organized and aligned to economic development tools while it is one of the major sources of revenue of many families. This is confirmed by the situation whereby the Rwanda's arts and cultural dance are bought and liked worldwide. In fact they have taken a lead in the related international competitive cultural markets (culture being a component of CI). Some of the Rwandan fashion designers have been targeting foreign markets by hosting their exhibitions abroad. Rwanda is committed to creating conducive environment for necessary investment to transform the available strengths in the creative arts sector into a viable CI. This is evidenced by the existence of various government initiatives that aim at job creation including the decentralized programme of Youth Employment Global Opportunity (YEGO) implemented by MYICT, Business Innovation Centers (BICs), Hanga Umurimo programme managed by MINICOM, MIFOTRA and MINECOFIN respectively that think ahead of job creation and propose the financing models for such initiatives. All these are supported by the Government and in fact, a political will towards this field is immense but needs alignment and consolidation of fragmented initiatives as well as extracting the green part of the field.

III. SCOPE OF THE WORK AND METHODOLOGY

3.1. Scope

This work is centered on the strategies of developing creative arts industries in Rwanda considering the period from 2017 up to 2022. It is also focused but not limited to plastic arts and handcraft, publishing, cinema (visual arts), performing arts, music, design, cultural institutions, tourism and language industries. The central question to this Strategic Plan work is: "Can creative arts in the process of the development of creative arts industries in Rwanda contribute to the socio-economic development of the Country?"

3.2. Methodology

The methodology tackled various areas such as documentary survey, field research which led to interviews at different levels.

¹¹ Republic of Rwanda (2000) - Vision 2020

¹² Republic of Rwanda (2013) -EDPRS2 2013-18

3.2.1. Documentary survey

The documentary survey intended to compare and contrast various works, summarize, correlate issues and evaluate CI implications in various studies. It is for this purpose that books, research articles and other documentary sources that are directly related to CI were consulted. Documentary materials reviewed are included policies and documents like National Culture Heritage Policy of 2015, laws and regulations related to intellectual property mainly the Law No 31/2009 of 26/10/2009 on the protection of intellectual property, existing activities on arts, data, studies, programs, project documents, plans, reports, manuals, structure, best practices from the Ministry of Sports and Culture, EDPRS II, Vision 2020, GoR's cultural heritage policy, conducted studies and local and international reports on creative arts industries. Here the focus on analyzing how the GoR can capitalize on CI activities and their spillovers. How the GoR intends to develop the field, identify the scattered and unstructured CI opportunities, available strength, analyze relevant international best practices that may be applicable to Rwanda, institutional framework around the creative economy, cultural policy situation, regulatory framework and legislation employment conditions, intellectual property rights and draft the appropriate strategies in the report for efficient utilization to the development of CI according to Rwandan context.

3.2.2. Field research

The field research intended to collect information outside the documentation research. It was done through field visits where cooperatives, groups and individuals were visited. The field visits facilitated data collection through interviews and observation to supplement the available information from the documentation.

3.2.3. Guided interviews

Interviews were conversations between the managers of CI practitioners and managers in the public institutions. The intention of meeting managers was to extract situational facts related to CI at management and policy orientation levels. It involved gathering information on Institutional Framework around the creative economy, cultural policy situation, regulatory framework and legislation of employment conditions, intellectual property rights.

This targeted interviewee from their work place, whereby sample was selected from different stakeholders. This also included public institutions, individuals, media, associations of chamber of arts, crafts and artisans in Private Sector Federation. The interviews helped to get the perception of people regarding creative arts industries. People and institutions were met with purpose of collecting relevant information of

existing situation and on what can be done to empower the sector of creative and innovation industry. Artists were selected from different categories including high categories, medium categories and low (starters).

3.2.4. Focus Group Discussions (FGD)

Focus Group discussions were conducted to some groups and associations of creative arts industries. The views from the field highlighted that arts are not encouraged in Rwanda. The artists raised also the issue of insufficiency of arts' schools and bad perception towards the artists especially for female singers who are considered as Ibyomanzi (girls with anti-values/with no values), piracy is also affecting this sector, insufficiency of cinema and writing houses, insufficiency of the areas for practices, abolished also traditional other cultural values related to culture and creative industry by Christianity and civilization, etc.

3.2.5. Observation

This technique has the advantage of giving direct information and facilitates access to the CI physical working environment. This facilitated to actually observe what the actors are doing on ground and shown the working environment and helped to indicate needs of the sector. This, in principle avoided the wide range of problems associated with self-esteem report because the results were based on primary evidences.

3.3. SWOT analysis of creative arts in Rwanda

During the elaboration of this document, it was crucial to carry out a SWOT analysis. In this case, this work embarked on SWOT analysis of CI in Rwanda.

Strengths

- Existence of creative arts' products sector on markets locally and internationally;
- Commitment of young creative artists;
- A strong partnership and institution framework in supporting creative arts industries in Rwanda including MINICOM, RALC, CHENO, INMR, CNLG, RDB, PSF, CSOs and RCA;
- Institutional framework including MINISPOC, RALC, MINICOM, RDB and RCA to support the sector;
- Number of identified talented people in field.

Weaknesses

- Insufficient fund from financial institutions as this sector is still neglected;
- Gaps and weak enforcement of Rwanda intellectual property rights;
- Working in scattered manner without structure;
- Inconsistent product standardization;
- Insufficient policies and laws in creative industry sector;
- Inexistence of strategies of promoting creative industry sector in Rwanda;
- Insufficient market information and dissemination;
- Low level of investment of Rwandans in creative and innovation sector;
- Insufficient of needed skills for creative and innovation industry.

Opportunities

- Rwandans have one culture and a common language (Kinyarwanda);
- Political will to support the creative arts industries and other innovations in Rwanda;
- Security and stability of the Country;
- Government intention to use creative industry in job creation and socio-economic development;
- Admiration and credibility of the domain in Rwanda and abroad;
- An organized Private Sector Federation;
- Multi-languages used in Rwanda including Kinyarwanda, French, English and Kishwahili;
- Partnership with economic blocks such as EAC, Commonwealth, AU, COMESA, NEPAD, CEPGL, etc.;
- Availability of multimedia in Rwanda to be used for awareness creation;
- High level of tourism as Rwanda is known as a tourism destination worldwide;
- Proud of Rwandans to their culture, country and values.

Threats

- Inadequate infrastructure in place;
- Piracy in creative arts industries' sector;
- Poverty of community to initiate some creative activities.

3.4. Vision, Mission and Objective of the strategy

3.4.1. Vision

The Ministry of Sports and Culture's vision on creative arts industries is to make it a leading sector contributing in socio-economic development of the country, generating income and creating jobs. This strategic plan intends to mainstream the sector into Rwanda's national economy and to respond to the need of enhancing and speeding up the development and visibility of the sectors towards different stakeholders.

3.4.2. Mission

The mission is centered to promote, preserve, protect, support and expand the creative arts industries to drive Rwanda's economy grow. This will provide an appropriate structure and conducive environment of preserving and protecting the Creative arts industries for enabling the sector to contribute to the development of the Country.

3.4.3. Objective of the strategy

The overall objective of the development the Creative arts industries Strategy Plan is to clearly define the right strategies to be used for the development of the sector. The Ministry of Sports and Culture intends to build the capacity of the Creative arts industries' actors in order to meet the needed standards to allow the international and national markets' penetration.

IV. AREAS OF INTERVENTION, CHALLENGES AND IMPLEMENTATION STRATEGIES

4.1. Key intervention areas

Arts like all creative arts industries are still in dynamic growth. Therefore, categorization of arts listed below is not exhaustive. In the context of cultural and creative arts industries, Rwanda has a very big number of areas to intervene in including:

- **Plastic arts:** painting, sculpture, ceramic, graphic arts, handcraft, sellers, pottery, etc.
- **Writers, illustrators, publishers and designers:** writers, publishers, print edition books, magazines, newspapers, publishers, libraries and archives, book sellers, illustrators and poetry.
- **Cinema (visual arts):** photography, printmaking, drawing, graphic arts, actors, operators, producers, directors, script writers, distributors, etc.
- **Performing arts:** modern music, traditional music, gospel music, comedy, drama and theater, dance, theater, folklore, film and video, radio, televise,

movie house, and fashion models.

- **Beauty and Fashion:** decor, beauty shop, fashion designing, hairdresser, beauty making, leather manufacturing, tailoring, etc.
- **Language industries:** interpretation, translation and speech.

4.2. Challenges facing creative arts industries in Rwanda

After a deep analysis of key challenges facing this sector, considering the views from different stakeholders including practitioners and other partners, the identified challenges facing the creative arts industries based on the sector are many including:

4.2.1. Plastic arts

This includes painting, sculpture, ceramic, graphic arts, handcraft, sellers, pottery, etc. Among the identified challenges in this sector are:

- Insufficient number of vocational training schools and centers in plastic arts;
- Limited access to finance to invest in plastic arts sector;
- Few people investing in plastic arts;
- Inexistent schemes or initiatives supporting emerging talent in plastic arts;
- Inadequate management and leadership skills for plastic artists' platforms;
- Issues related to networks within plastic arts actors;
- Weak commitment by some artists in the sector ;
- Low level of awareness on the use of intellectual property and inadequacy in enforcement of the copyrights law and piracy;
- High cost of plastic art equipment;
- Scattered efforts of actors in plastic arts;
- Low level of technology in the production of traditional Rwandan art crafts;
- Inadequate investments in research relating to culture heritage;
- The quality of cinema in Rwanda is still poor.

4.2.2. Writers, illustrators, publishers and designers

This area is comprised of writers, publishers, print edition books, magazines, newspapers, publishers, libraries and archives, book sellers, illustrators and poetry with the following challenges:

- Weak intellectual property protection (copyrights) and piracy;
- Reading, buying and writing low level culture among Rwandans;

- Absence of strong mechanisms for private investments in this sector;
- Critically low level of institutional and organizational capacity to conserve and manage archives across public, private and civil society organizations in the country;
- Weak initiatives supporting talent in this sector;
- Inappropriate marketing strategy to sell their books;
- Insufficiency of strong networks in creative arts industries' sector.

4.2.3. Cinema industry

The cinema is made by photography, printmaking, drawing, graphic arts, actors, operators, theater, folklore, movie house, producers, directors, script writers, distributors, etc with the following challenges:

- Piracy and weak intellectual property protection;
- Insufficiency film houses;
- Perception of people vis-à-vis the sector;
- Insufficiency of the areas for practices;
- High cost of the investment for this sector as confirmed by practitioners;
- Lack of schools for training actors;
- Inaccessibility of information on source of funds for some actors;
- Marginalization of creative subjects in the curriculum;
- Weak initiatives supporting talent for growth;
- Managerial and leadership skills for creative arts industries' actors are still low in Rwanda;
- Weak networks in creative arts industries' sector;
- Limited infrastructure;
- Limited number of TV to market their products.

4.2.4. Performing arts

The performing arts are made of modern music and dance, traditional music and dance, gospel music, comedy, drama and fashion models. The following are the identified challenges in this field:

- From 1921, Itorero and other entertainments were abolished by colonialists. Since then, no other platform facilitating arts and entertainment;
- Performing art houses are limited;

- The sector is facing piracy;
- Rwandan community has negative perception towards the sector;
- Marketing strategy in the sector is not strong enough;
- Professionalism in the field still low;
- Insufficient training schools in the field;
- Awareness on the use of intellectual property rights (patent right and protectionism) low;
- Lack of performance infrastructures ;
- Insufficient financial means in the sector;
- Absence of creative subjects in the curriculum,
- Insufficient specialized training for teachers and lack of consistent careers advice;
- Lack of talent detection and development strategies
- Networks in creative arts industries sector still questionable;
- Low level of use of technology.

4.2.5. Beauty and Fashion

The beauty and fashion in Rwanda are composed of decor, beauty shop, fashion designing, hairdresser, beauty making, leather working, tailoring, etc. The following are the identified challenges for this sector:

- The sector is not yet developed in the country;
- Insufficient financial means in the sector;
- Absence of professional schools teaching students to provide these services with high standards;
- Unsatisfactory specialized training of trainers and lack of consistent careers advice;
- Unavailability of raw materials and insufficient funding.

4.2.6. Language industries

This is composed by interpretation, translation and speech. However, this sector is facing the issues related to:

- Few researches on CI;
- Low level of reading and writing culture;
- Equipment for interpretation are costing;

- A small number of school operating in the field of languages especially interpretation, translation and speech;
- Limited financing for the development of the business;
- Inadequate support of talented people in language industries;
- Challenges related to small number of archives conservation for reference among other issues that prevail.

4.2.7. Cultural tourism¹³

This is one of the sub-sectors of the tourism industry in the country that is still young with a lot of economic potential to contribute to the national development but, it is constrained by the following key issues:

- Infrastructure at various cultural and historical sites are not enough;
- Information of cultural tourism products that can be offered at cultural tourism sites is not totally available;
- Limited knowledge of the management of the sector to support the process of delivering cultural tourism products and information resources at cultural sites;
- Inadequate mechanisms to actively and effectively attract the involvement of the private sector to deliver cultural tourism products and information resources.

Summary of the challenges

The creative arts industries' sector faced many challenges as mentioned in the previous sections, however they can be summarized in the following five points:

- Low level of access to finance;
- Issue of capacity building;
- Low level of awareness;
- Limited use of new technology;
- Low levels of infrastructure development.

4.3. Strategic orientation

Creative industry as a vital to the Rwandan's economy should be now made on the official industrial strategic sectors. After identification of the common challenges, the following interventions have been set:

- Access to finance increased;
- Capacity building strengthened;
- Awareness level in creative industry raised;

¹³ MINISPOC (2015), National Culture Heritage Policy

- Use of new technology applied and promoted;
- Creative industry's infrastructure developed.

To achieve this strategy, the joint efforts for public and private sectors is needed to support the creative arts industries (the key roles for each partner are highlighted in annex IV). Therefore this sector needs to be taken into consideration as it is key in creating jobs. The following are the roles and responsibilities of Government and private sector:

4.3.1. Government of Rwanda

- Identify and gather all actors in creative arts industries' sector in associations and clusters;
- Facilitate actors to the access to finance which has been identified as one of the major challenges for future growth of creative arts industries;
- Work with stakeholders and partners in the access to Finance Working Group to support industry in delivering the above recommendations;
- Enact sounding laws promoting, preserving and protecting creative arts industries including valuating the Intellectual Property;
- Raise awareness and reinforce Intellectual Property Protection laws and policies;
- Facilitate the actors in accessing local, regional and international markets and market modernization (where people working in the same sector come together to make a strong team);
- Sensitize and encourage artists to participate in national, regional and international events for instance expo, Umuganura, Ururimi rw'Ikinyarwanda, cinema wood, Trade fair, Jamafest, Kigali up and other important events;
- Capacity building which is very crucial to boost the creative arts industries' competitiveness;
- Support the teaching of creative subjects;
- Establish an inspection framework that requires all schools and wider education providers to evidence their commitment to a broad and balanced curriculum;
- Celebrate and promote the spread, breadth and value of the creative arts industries for learners, parents and educators;
- Produce and participate in research programmes that identify skills gaps, shortages and diversity trends;
- Recognise the importance of bringing together research and innovation expertise with creative businesses and build relationships with universities and research bodies;

- Assessment of gaps in capacity;
- Training courses for actors of all categories of arts and crafts especially in technical and creative skills;
- Mainstream creative arts industries faculties (courses) in schools;
- Create arts' schools;
- Create database containing all information on creative arts industries in Rwanda including its contribution in job creation and GDP;
- Infrastructures both physical and organizational are critical to the success of Rwanda industry. Investors and entrepreneurs need a stable, supportive and future-proof framework in which to operate including appropriate infrastructure;
- Create a conducive environment and exposure to arts including availing venues for practices;
- Elaborate communication strategy and increase awareness on CI;
- Mentality change through sensitization campaign;
- More advocacy (culture is underfunded while its values are un-quantified) targeting decision and policy makers including consideration UNESCO;
- Promote entrepreneurship in creative arts industries;
- Identify the right opportunities to be used in promoting creative arts industries including venues, events, programs, ceremonies and festivals;
- Avail the needed information on the sector.

4.3.2. Private sector

- Gather all people in creative arts industries' sector in groups based on their domain;
- Make them competitive through capacity building including study tours, training and networking;
- Sensitize and encourage artists to participate in national, regional and international events for instance expo, Umuganura, Ururimi rw'Ikinyarwanda, cinema wood, Trade fair, Jamafest, Kigali up and other important events;
- Facilitate actors to the access to finance which has been identified as one of the major challenges to future growth and maturity in the Rwanda creative arts industries;
- Establish an exchange scheme between the creative arts industries and financial institutions;
- Build awareness and skills among creative businesses;
- Advocate for the reinforcement Intellectual Property Protection law;
- Encourage cooperation and network in public institutions and civil society organizations and individuals;

- Advocate for the sector;
- Promote entrepreneurship in creative arts industries;
- Advocacy to the high authority through some events including Umuganura, Ururimi rw'Ikinyarwanda, cinemawood, Trade fair, Jamafest, Kigali up and other important events;
- Conduct advocacy and lobbying in order to provide incentives to the people operating in this sector;
- Sensitize people in order to increase arts and cultural products consumption locally and internationally.

Table 2: Implementation matrix for creative industry Five Year Strategic Plan 2017-2022

After a deep analysis of creative arts industries in Rwanda, the following activities have been proposed to be done in order to reach the targeted outcomes and outputs. The formulated outputs will contribute in achieving the outcomes of strategic plan. The implementation matrix is comprised by outcomes, outputs, activities, indicators, estimated budget and role of everyone.

N ^o	Strategic Activity	Performance Indicator	Total Budget	Estimated Budget in Rwf's millions for the period 2017-2022				Key partners
				17-18	18-19	19-20	20-21	
1. Plastic arts								
Outcome 1: Access to finance increased								
Output 1: Actors grouped in cooperatives and associations								
1	Update the list of actors in this field	Actors identified and matriculated	5	5				MINISPOC, RALC, PSF, MINALOC and MINICOM
2	Continue to group them in associations based on their domain of specialization	Plastic artists are all in associations	10	10				MINISPOC, RALC, PSF, MINALOC and MINICOM
3	Conduct a baseline study on plastic arts including number of people in the sector and its socio-economic contribution	Baseline report available including its contribution to socio-economic development	10	10				MINISPOC, RALC, PSF, MINALOC and MINICOM

Output 2: Information shared and advocacy conducted											
1	Hold regular meetings on the improvement of the sector	One meeting is held every year	50	10	10	10	10	10	10	10	MINISPOC, MINICOM, MINAFFET, PSF, MINALOC and RDB
2	Advocate to access financial facilities	Artists are accessing financial services	40	30	10						MINISPOC, MINICOM, MINECOFIN and RDB
3	Facilitate them to get markets locally and internationally	Availability of the market locally and internationally	50	10	10	10	10	10	10	10	RDB, PSF and MINICOM
4	Sensitize artists to participate in national, regional and international competitions	Artists are participating in national, regional and international competitions and one competition is organized every year	75	30	20	15	10				RDB, MINISPOC, MINAFFET, PSF, INMR, RALC, MINEAC, MINAFET and MINICOM
5	Conduct advocacy activities	Two public dialogues held every year on plastic arts	100	20	20	20	20	20	20	20	MINISPOC, RALC, RDB, PSF and MINICOM
6	Lobby for trade facilitation with particular emphasis on export and Consider the value chain of creative arts industries in Rwanda.	List of incentives is available and incentives are provided to the sector especially for raw materials and equipment acquisition	50	10	10	10	10	10	10	10	MINISPOC, MINAFFET and MINICOM

Outcome 2: Actors capacity built										
Output 1: Capacity gaps assessed										
1	Conduct capacity needs assessment	Capacity gaps in the sector identified	10	10	10	10	10	10	10	MINISPOC, PSF, RCA, WDA and RALC
2	Screening and talent detection for youth from primary and secondary schools	Talented youth in arts are selected and oriented to CI schools from Primary and Secondary schools	50	10	10	10	10	10	10	MINEDUC and MINISPOC
Output 2: Skills developed and necessary equipment acquired										
1	Train artists based on their gaps in capacity and increase the contents of its products	Actors are trained with focus to association leaders.	100	20	20	20	20	20	20	PSF, RCA, WDA, MIFOTRA and RALC
2	Develop a marketing strategy	Marketing strategy available	50	10	10	10	10	10	10	MINISPOC, PSF and RDB
3	Mainstream the plastic arts in vocational trainings, colleges and secondary schools and develop the appropriate curricula	Plastic arts are taught in vocational schools, colleges and secondary schools	100	20	20	20	20	20	20	MINEDUC, MINISPOC and MINICOM

4	Build one plastic arts center in each Districts to produce creative human capital in this field	New 30 centers are built countrywide in five years	1,000	500	500	500					MINISPOC, MINICOM, MINEDUC, PSF and MININFRA
5	Link the actors with financial institutions	Plastic artist associations are accessing financial institutions' services	50	10	10	10	10	10	10	10	MINECOFIN, MINISPOC, MINICOM, and PSF
6	Conduct study tours where CI are developed (district, regional and international study tours)	5 inter-District, 4 regional and 3 international study tours organized every year	100	20	20	20	20	20	20	20	MINISPOC, MINAFFET, MINICOM and PSF
7	Establish network regionally and internationally	3 regional and international partnership memorandum of understanding signed every year	100	20	20	20	20	20	20	20	MINISPOC, MINAFFET, MINICOM and MYICT
8	Acquire the appropriate equipment to promote the sector	Modern and professional equipment to promote the sector available	1,000	700					300		MINISPOC, MINICOM and PSF
9	Create an industrial park in Rwanda	Industrial park is created	1,000	1,000							RALC, MINICOM and PSF

10	Conduct an annual evaluation	Annual evaluation is done	100	20	20	20	20	20	20	20	20	MINISPOC and PSF
Outcome 3: Awareness on plastic arts created												
Output 1: Sensitization campaign conducted												
1	Elaborate communication and awareness creation strategy	Communication and awareness creation strategy developed	20	20								MINICOM, MINISPOC and PSF
2	Conduct a sensitization campaign to encourage innovation in creation industries and using local plastic arts products	Awareness on this field increased and perception is changed and local community are using plastic arts at 15%	100	20	20	20	20	20	20	20	20	RDB, MINISPOC, MINICOM, MYICT and PSF
3	Organize competition and reward the winners	One competition is organized every year and the winners are rewarded	100	20	20	20	20	20	20	20	20	MINISPOC and MINICOM
4	Network with media and other stakeholders at national and international levels	One publication every month and TV & Radio show aired every week	25	5	5	5	5	5	5	5	5	MINISPOC, MINAFFET, PSF, RALC and RCA
5	Advocacy to enact laws protecting the sector	Appropriate policies and laws on plastic arts are enacted	10	10								Parliament, MINISPOC and MINICOM

6	Build the confidence to creative arts industries actors	This sector is respected and much consumed	100	20	20	20	20	20	20	20	MINISPOC, RDB and MINICOM
7	Encourage the new comer participation in plastic arts	New participants adhered in plastic arts	25	5	5	5	5	5	5	5	MINISPOC, MINICOM and RDB
8	Sub-total		4,430	875	2,480	265	560	250			
2. Cinema (Visual arts)											
Outcome 1: Cinematic artists access to finance increased											
Output 1: Cinema actors grouped in cooperatives and associations											
1	Conduct a countrywide assessment and come up with a database of all visual artists	A countrywide assessment report on database of all visual artists available	10	10							MINISPOC, RALC, PSF, MINALOC and MINICOM
2	Update the list of actors in this field	Actors are gathered and working in groups	5	5							MINISPOC, RALC, PSF, RFF and MINICOM
3	Continue to group them in associations and categorize them	Artists are all in associations	5	5							
Output 2: Information shared and advocacy conducted											
1	Hold regular meetings on the improvement of the sector and for awareness raising	One meeting is held every year	25	5	5	5	5	5	5	5	MINISPOC, MINAFFET, MINICOM and PSF

2	Encourage participation in visual arts	New participants are adhered in visual arts sector	25	5	5	5	5	5	5	5	MINISPOC, MINICOM, MYICT and PSF
3	Mainstream this sector in vocational trainings, institutes and secondary schools	Visual arts mainstreamed in vocational trainings, institutes and secondary schools	150	100	50						MINEDUC, MINISPOC and MINICOM
4	Sensitize people to join this sector	Investors in this sector increased	100	20	20	20	20	20	20	20	MINISPOC, RDB, PSF and MINICOM
5	Advocate to access financial facilities	Visual arts associations are accessing financial institutions' services	100	40	30					10	MINISPOC, MINICOM, MINECOFIN, PSF and RDB
6	Create network for local and international markets	The number of foreigners and nationals are coming to consume local visual artistic services	50	10	10					10	MINISPOC, RDB, PSF and MINICOM
7	Advocacy to enact laws protecting the sector	Laws regulating this sector improved and adapted	50	30	20						Parliament, MINISPOC and MINICOM
8	Lobby for trade facilitation with particular emphasis on export and Consider the value chain of creative arts industries in Rwanda.	List of incentives is available and incentives are provided	50	30	20						MINECOFIN, MINISPOC and MINICOM

Outcome 2: Visual artist capacities developed										
Output 1: Capacity gaps assessed										
1	Conduct capacity needs assessment	Capacity gaps report available	100	50			50			MINISPOC, RDB, PSF and MINICOM
2	Screen and detect talented youth from primary and secondary schools	Youth talented in arts are selected and oriented to CI schools from Primary and Secondary schools	100	20	20	20	20	20	20	
3	Conduct annual evaluation	Annual evaluation is done	100	20	20	20	20	20	20	MINISPOC and PSF
Output 2: Skills developed and necessary equipment acquired										
1	Train visual artists based on the capacity building needs and increase the contents of its products	40% of actors are trained with focus to their leaders	100	20	20	20	20	20	20	MINISPOC, PSF and MINICOM
2	Build one center in each Districts	One visual arts center in every District built	3,000	1,000	1,000	1,000	1,000			MINISPOC, MINEDUC, PSF and MININFRA
3	Acquire the appropriate equipment to promote visual arts	Modern and professional equipment to promote visual arts available	3,000		2,000			1,000		MINISPOC, MINICOM and PSF
4	Develop a marketing strategy	Marketing strategy available	20	20						MINISPOC and PSF

5	Conduct study tours where CI is developed (district, regional and international study tours)	3 district study tours every year, 2 regional study tours and 2 international study tours every year	150	30	30	30	30	30	30	MINISPOC, MINAFFET, RDB, PSF and MINICOM
6	Establish network regionally and internationally	4 memorandum of understandings signed every year	100	20	20	20	20	20	20	MINISPOC, MINAFFET, RDB, PSF and MINICOM
7	Develop a comprehensive M&E strategy that will be used to track the sub-sector's progress at all levels	Annual evaluation one	50	10	10	10	10	10	10	MINISPOC and MINICOM
8	Prevent and fight against piracy and corruption	Piracy reduced and arts products aired equitable	50	10	10	10	10	10	10	RNP, RALC, RDB, PSF, MINICOM and actors
9	Acquire and install the software to track arts consumption and to facilitate distribution	Artists are paid based on the consumption of their products	500	300	200					MINISPOC, MINICOM and PSF

Outcome 3: Market extended									
Output 1: Key strategic documents elaborated									
1	Elaborate a marketing strategy	Marketing strategy elaborated	10	10					PSF and MINISPOC
2	Enact law on incentives and tax exemption for their equipment	Incentives and exemption provided	2	2					MINISPOC, MINECOFIN, PSF and MINICOM
3	Conduct consultative meetings with Districts and the key concerned stakeholders	One consultative meeting held every year in each of the 30 Districts of Rwanda and one national consultative meeting held annually	50	10	10	10	10	10	MINISPOC, PSF and MINALOC
4	Sub-total		7,902	1,782	3,500	1,250	1,190	180	
3. Writers, illustrators, publishers and designers									
Outcome 1: Writing, illustration, publishing and designing sector growing									
Output 1: Writing and publication spirit strengthened									
1	Conduct a baseline study on writing, reading and publishing sector	Database on the sector is available	5	5					MINEDUC, MYICT, MINISPOC, RALC, MINALOC and MIINICOM
2	Hold regular meeting on the improvement of the sector	One meeting is held every year	50	10	10	10	10	10	MINISPOC, MINAFFET, MINICOM, and RDB

3	Set up one documentation center in each district to promote reading and writing culture	One documentation center is built in each District	3000	1,000	1,000	1,000	1,000			MINEDUC, MINISPOC and MININFRA
4	Put in place an effective mechanism to research, write and publish books to the wide market for revenue generation	Number of publishers, sold books and income from this sector increased	100	20	20	20	20	20	20	MINEDUC and MINISPOC
5	Sensitize people to read and write	Number of writers and book buyers increased and service consumption increased	100	20	20	20	20	20	20	MINEDUC and MINISPOC
6	Organize competition in reading and writing field and reward the winners	One competition is organized every year in each District and the winners are rewarded	300	60	60	60	60	60	60	MINEDUC and MINISPOC
7	Lobby for schools to promote the culture of reading and writing in Rwanda	Inter-school competitions organized every semester (Primary and secondary schools)	80	16	16	16	16	16	16	MINEDUC and MINISPOC

8	Preventing and fighting piracy	Intellectual property is protected	50	10	10	10	10	10	10	10	RNP, MINISPOC, MINICOM and PSF
9	Sub-total		3,685	1,141	1,136	1,136	1,136	1,136	136	136	
4. Performing arts (music presentation, drama, gospel music, comedy...)											
Outcome 1: Performing arts actors access to finance increased											
Output 1: Actors grouped in cooperatives and associations											
1	Update the list of actors in this field	All actors are identified and registered	5	5							MINICOM, MINISPOC, MINALOC and PSF
2	Continue to group them in associations based on their fields of specialization	Performing artists are grouped in cooperatives and associations	5	5							MINICOM, MINISPOC, MINALOC and PSF
Output 2: Information shared and advocacy conducted											
1	Hold regular meetings on the improvement of the sector	One meeting is held every year	50	10	10	10	10	10	10	10	MINISPOC, MINAFFET, MINICOM, PSF, PSF and RDB
2	Mainstream performing arts faculties in vocational trainings, colleges and secondary schools	Plastic arts are Mainstream mainstreamed in vocational schools, colleges and secondary schools	30	30							MINEDUC, MINISPOC and MINICOM

3	Sensitize artists to participate in national, regional and international events including competition	Artists are participating in national, regional and international competitions	50	10	10	10	10	10	10	RDB, MINISPOC, PSF and MINISPOC, MINICOM and PSF
4	Advocate to access financial facilities	Artists are accessing financial services	50	10	10	10	10	10	10	MINISPOC, MINICOM, MINECOFIN and PSF
5	Facilitate them to get professional and modern equipment	Professional and modern equipment are available	500	100	100	100	100	100	100	MINISPOC and MINICOM
6	Lobby for trade facilitation with particular emphasis on export	Incentives are provided to the sector including during the purchase of equipment	40	40						MINISPOC and MINICOM
Outcome 2: Capacity of the actors built										
Output 1: Capacity gaps assessed										
1	Conduct capacity needs assessment	Capacity gaps report available	140	140						MINISPOC and MINICOM
2	Screen and detect talented youth from primary and secondary schools	Talented youth in arts are selected and oriented to CI schools from Primary and Secondary schools	100	20	20	20	20	20	20	
3	Conduct annual evaluation	Annual evaluation is done	100	20	20	20	20	20	20	MINISPOC and PSF

Output 2: Skills developed and necessary equipment acquired											
1	Train artists based on their capacity gaps and increase the contents of its products	60% of actors are trained focusing to their leaders	100	20	20	20	20	20	20	20	MINISPOC and MINICOM
2	Develop a marketing strategy	Marketing strategy available	20	20							PSF and RALC
3	Avail space (field for practices)	One area (field) of practicing is available in each District	300	300							MINISPOC, MININFRA, MINEDUC, PSF and MINICOM
4	Contribute in acquiring the appropriate equipment to promote the sector	Modern and professional equipment to promote the sector available	2,500	500	500	500	500	500	500	500	MINISPOC, MINICOM and PSF
5	Study tours to facilitate them to get experience from the region and the global	25 study tours in these 5 years where plastic arts are advanced conducted	100	20	20	20	20	20	20	20	MINISPOC, MINAFFET, PSF and MINICOM
6	Develop a comprehensive M&E strategy that will be used to track the sub-sector's progress at all levels	Annual evaluation is done	50	10	10	10	10	10	10	10	MINISPOC MINICOM and PSF
7	Prevent and fight against piracy and corruption	Piracy reduced and arts products aired equitable	50	10	10	10	10	10	10	10	RNP, RALC, RDB, PSF, MINICOM and actors

8	Contribute in acquiring and installing the software to track arts consumption and to facilitate distribution	Artists are paid based on the consumption of their products	500	500	500											MINISPOC, MYICT, MINICOM and PSF
Outcome 3: Awareness on performing arts created																
Output 1: Sensitization campaign conducted																
1	Elaborate communication and awareness creation strategy	Communication and awareness creation strategy developed	20	20												MINISPOC, MICOM and PSF
2	Sensitize people to consume local products from performing arts	Demand of performing arts increased locally and internationally	10	50	10	10	10	10	10	10	10	10	10	10	10	MINISPOC, PSF and MINICOM
3	Create awareness to influence change of perception towards performing artists	Performing arts are respected and considered as other jobs	10	50	10	10	10	10	10	10	10	10	10	10	10	MINISPOC, PSF and MINICOM
4	Sub-total		4,810	1,810	750	750	750	750	750	750	750	750	750	750	750	

5. Beauty and fashion										
Outcome 1: Number of actors increased and skills developed										
Output 1: Skills of beauty and fashion increased										
1	Mainstream beauty and fashion in vocational schools in Rwanda	Beauty and fashion are taught in vocational schools in Rwanda	20	20						MINEDUC, MINISPOC and MYICT
2	Provide incentives to the people operating in beauty and fashion field	Number of operators in beauty and fashion increased	50	10	10	10	10	10	10	MINISPOC, MINICOM and RDB
3	Hold regular meetings for the improvement of the sector	One meeting is held every year	50	10	10	10	10	10	10	MINISPOC, MINEDUC, MINICOM and RDB
Output 2: Actors in the field organized										
1	Gather them in associations	Actors gathered in associations								
2	Advocate and link them with financial institutions	Their associations are accessing financial institutions' services	50	10	10	10	10	10	10	MINISPOC, MINICOM, MINECOFIN and RDB
3	Facilitate them to get markets locally and internationally	The local and international demand increased	50	10	10	10	10	10	10	MINISPOC, MINICOM, MINECOFIN and RDB

4	Sensitize artists to participate in national, regional and international events including expos, Trade fair, Jamafest, etc	Artists are participating actively in national, regional and international events	100	20	20	20	20	20	20	MINISPOC, MINICOM, PSF and RDB
5	Contribute in acquiring the appropriate equipment to promote the sector	Modern and professional equipment to promote the sector	2,000	1,000		500		500		MINISPOC and PSF
6	Sensitize Rwandans to use local products of beauty and fashion and Consider the value chain of creative arts industries in Rwanda.	Consumption of local beauty and fashion products increased	100	20	20	20	20	20	20	MINISCOC, MINICOM and PSF
7	Conduct annual evaluation	Evaluation is done every year	50	10	10	10	10	10	10	MINISPOC and PSF
8	Sub-total		2,470	1,110	90	590	90	590	590	

6. Language industries										
Outcome 1: Language industries strengthened										
Output: Language industries promoted										
1	Conduct mapping assessment of the actors	All actors are known and grouped and database is put in place	10	10						MINISPOC, MINEDUC, and MINICOM
2	Build a small documentation center in each district	One documentation center is built in every District	3,000	1,000	1,000					MINISPOC, RHA, MINEDUC and RALC
3	Hold regular meetings on the improvement of the sector	One meeting is held every year	50	10	10			10	10	MINISPOC, MINAFFET, MINEDUC, MINICOM and MYICT
4	Sensitize people to read and write	The Rwandan's culture of reading and writing increased	50	10	10			10	10	MINEDUC and MINISPOC
5	Organize competitions in reading and writing field and reward the winners	One competition is organized at District and national levels every year	100	20	20			20	20	MINISPOC and MINEDUC

6	Lobby for schools to promote the culture of reading and writing in Rwanda	Inter-school competitions of writing and reading organized every semester at Primary and Secondary Schools	50	10	10	10	10	10	10	MINISPOC and MINEDEC
7	Increase the number of publishing houses	Publishing unit in every university in Rwanda established	15	15						MINISPOC and MINEDEC
8	Contribute in acquiring the appropriate equipment to promote the sector	Modern and professional equipment to promote the sector available	200	100	100	100	100	100	100	MINISPOC and PSF
9	Conduct annual evaluation	Evaluation done every year	50	10	10	10	10	10	10	MINISPOC and PSF
10	Sub-total		3,525	1,185	1,060	1,060	1,060	1,060	60	

7. Cultural tourism											
Outcome 1: Touristic destination accessible and necessary facilities available											
Output 1: Infrastructure improved											
1	Identify touristic and cultural sites in Rwanda	Database of touristic and cultural sites in Rwanda available	10	10	10	10	10	10	10	10	MINISPOC, INMR and RDB
2	Rehabilitate touristic and cultural sites in Rwanda including building infrastructure such as roads, guest houses and hotels to accommodate tourists	Every touristic and cultural site is accessible and have basic facilities needed by tourists.	5,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	MINISPOC, MININFRA, INMR and RDB
3	Hold regular meetings on the improvement of the sector	One meeting in this sector is held every year	50	10	10	10	10	10	10	10	MINISPOC, MINAFFET, MINICOM, MINFRA and RDB
Output 2: Income from tourism increased											
1	Develop communication and marketing strategies	Communication, marketing strategies, guide books and maps available	10	10							PSF and RALC
2	Sensitive people to invest in tourism sector including transportation and guest houses	Investors in tourism sector increased	200	80	80	80	80	80	80	80	RDB, MINECOFIN, MINISPOC and MINICOM

3	Attract tourists	Increase of tourists in Rwanda	100	20	20	20	20	20	20	20	INMR and RDB
4	Sensitize Rwandans to enjoy tourism of Rwanda	Increase of Rwandans enjoying and consuming tourism in Rwanda	50	10	10	10	10	10	10	10	MINISPOC and RDB
5	Conduct annual evaluation	Evaluation is done every year	50	10	10	10	10	10	10	10	MINISPOC and PSF
6	Sub-total		5,470	1,150	1,130	1,130	1,130	1,130	1,130	1,130	
GENERAL TOTAL:			32,628	9,053	10,146	6,181	3,916	3,096			

V. MONITORING AND EVALUATION, AND FINANCING STRATEGY

Monitoring and evaluation are very crucial for this strategic plan on the development of creative arts industries in Rwanda. It is against this background that the monitoring and evaluation system has been designed in order to facilitate the tracking of its development.

5.1. Monitoring and Evaluation

The execution of the strategic plan is followed by a monitoring and evaluation in most cases. This is a comparison of the realizations with the planned activities. Monitoring and evaluation which are the techniques that help out improving performance and achieve the desired outcome will be needed along the implementation of this strategy. Its aim is to improve current and future management of outputs, outcomes and impact. These two activities are very important and will be conducted by MINISPOC and its agencies operating in the field of creative arts industries. Quarterly reports and annual reports will be produced by the implementing agencies to facilitate the Ministry in tracking the progress of creative arts industries in Rwanda.

5.2. Financing the strategy

The creative arts industries strategic plan implementation requires big financial facilities and heavy logistics. For the case of creative arts industries, many stakeholders need to be considered including Government of Rwanda, Civil Society Organizations and Private Sector Federation.

5.3. Conclusion

The results from different sources indicate that this sector is old in Rwanda and has contributed a lot to the socio-economic development of the community. Today, Rwanda is currently considering creative arts industries as key sector which is becoming increasingly vital sector in knowledge-based economies while this sector has been neglected for long time and has been negatively impacted by colonialism and bad leadership.

Considering the current slogan of Rwanda promoting creative arts industries, this sector needs to be strengthened as it has been identified as one of many sources of income generation and jobs' creation. To make it operational, the identified challenges need to be addressed including gathering them in cooperatives, strengthened their capacities, facilitate the access to finance, facilitate them to get markets, reinforce intellectual property laws and policies, etc. As this sector is market oriented, it needs to be customer oriented by improving the quality of produced arts.

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ANNEX I: INTERVIEWS GUIDE TO BE ADDRESSED TO PUBLIC INSTITUTIONS

The questions to be addressed to them will be in the following thematic:

- Perception of the creative arts industries' sector;
- The contribution of creative arts industries in socio-economic development including job creation and revenue generation;
- Key sectors to be considered during the coming five years;
- Gaps at policy and decision making's level;
- Challenges facing the field in Rwanda;
- Strategies to overcome them;
- Contribution of the Government in the development of the sector;
- SWOT analysis.

ANNEX II: INTERVIEWS GUIDE TO BE ADDRESSED TO CREATIVE ARTS INDUSTRIES' OWNERS /PRIVATE SECTOR

The questions to be addressed to them will be in the following thematic:

- Field in which they are operating in;
- Existing structure and forum for advocacy;
- Challenges facing the field in Rwanda including legal framework, organizational framework, capacity and financial constraints;
- Expectations from the Government and the strategies which can contribute in its development;
- Capacity building and innovation in the field;
- Best practices of the sector;
- SWOT analysis.

ANNEX III: FOCUS GROUPS DISCUSSIONS WITH CREATIVE ARTS INDUSTRIES' OWNERS

The questions to be addressed to them will be in the following thematic:

- Field in which they are operating in;
- Existing structure and forum for advocacy;
- Challenges facing the field in Rwanda;
- Expectations from the Government and the strategies which can contribute in its development;
- Capacity building and innovation in the field;
- SWOT analysis.

ANNEX IV: List of partners to be involved in the implementation of CI

No	INSTITUTION	RESPONSIBILITY
1	MINISPOC	Clarify the main strategic orientations of CI; influence for the enactment of sounding policies and laws; provide support to the organizational structures of the actors of the creative industry sector; conduct advocacy in favor of cultural actors and creative arts industries and conduct research based advocacy with focus in prevention and fighting against piracy, and conduct regular monitoring and evaluation.
2	MINICOM	Conduct the activities related to Intellectual property through sensitization campaigns; form and empower cooperatives on CI; identify and empower the creative industry sector in Rwanda through financial and technical support and promote Intellectual Property Right.
3	MINAFFET	Link creative arts industries with international markets and advertize creative arts industries' products through Embassies and High Commissions; facilitate global network; connect the actors with capacity building providers at international level and link them with other international operators through Embassies.
4	MINEDUC and REB	Develop curricula of creative arts industries; mainstream CI in sections and faculties in schools from secondary up to university level; Strengthen the capacity of actors of creative arts industries related to formal and informal sectors; establish centers and vocational schools related to creative arts industries including design, music, visual arts, etc. and play a role in selection and orientation of creative arts industries' students.
5	RALC	Facilitate the identification and gathering the CI actors into cooperatives; promote the creative arts industries sector; strengthen the cultural and creative arts industries sector capacity; creative industrial parks; conduct research on the creative arts industries and their contribution to national development and propose implementation strategies for the promotion of cultural and creative arts industries and coordinate creative arts industries actors.
6	MYCIT	Participate in identification and gathering the CI actors into cooperatives; transform cultural creative arts industries into job creation opportunities especially to the youth; mainstream creative arts industries in youth centers related activities and sensitize and empower youth in creative industry sector.
7	MINALOC	Contribute in identification and gathering the CI actors into cooperatives; avail spaces for practices and sensitize people to join the sector.
8	Parliament of Rwanda	Enactment of sounding laws related to creative industry sector including the ones of fighting against piracy; overseeing the Government actions related to creative industry; enactment of policies and laws on Intellectual property protection; conducting advocacy and awareness campaigns to the entire community on CI and overseeing the Government implementation on CI policies, programs and laws.
9	CHENO	Advocate for the creative arts industries, initiate new programs on the and conduct the studies on the sector.
10	CNLG	Conduct and publish the studies on genocide; advocacy for infrastructure improvement of sites and increase the visibility of the sites.
11	CSOs	Mobilize funds, advocacy for promoting the creative arts industries and conduct sensitization campaign

12	PSF	Identify and gather them in associations and cooperatives; facilitate partnership and networking of the sector; transform creative arts industries sector to revenue generation; sensitize and motivate entrepreneurs to invest in the cultural and creative arts industries and create recreation centers related to creative arts industries of sports and recreation; create permanent exhibitions on products from the creative arts industries over the years.
13	INMR	Advocacy for infrastructure improvement of touristic destinations; mobilize Rwandans and foreigners to enjoy touristic products and increase the visibility of the Museums.
14	Faith based organizations	Contribute in sensitization through churches and other big audiences and facilitate creative industry creation. These categories of people will play a key role in gathering people and sensitize them on creative and innovation activities.
15	RCA	Identify and gather the creative arts industries actors; provide technical support to this noble sector which is expected to play a role in job creation and development of the country in general; advocate for the sector and link them with financial institutions.
16	RDB	Provide information and market access at international level; sensitize business and economic operators to the opportunities in investing in the creative arts industries insufficiently unexploited in Rwanda; promote cultural and creative arts industries and awareness creation among the policy-makers, the consumers and relevant government organs and institutions on exceptions in CI laws.
17	Media	In creative industry, media will be used for sensitization and awareness creation through disseminate the message on how to start and to improve this sector. Pursuant to the current coverage of the media, this will contribute in promoting awareness of creative arts industries diversities.
18	RNP	Rwanda National Police will play a key role in preventing and fighting against piracy and law enforcement.
19	RBA	The broadcasting agencies are very useful for distribution and a content building that is why they need to be involved in the strategy implementation. They will also contribute in awareness creation and promotion of the field.