

ANNEX

Culture data for Quadrennial Reporting

Demographic context

(a) Population structure

	Male	Female	Total
Population	6 280 539	6 780 700	13 061 239
Total annual growth rates per 1000s			2.2

Age structure	%
15 – 64	55
Under 15 years	41
65+ years	4

(c) Language and literacy

Number of official languages	16
Number of languages spoken	16
Literacy rates (15 years and above)	98%

For Literacy rate, source: ZIMSTAT 2015, Labour Force and Child Labour Survey 2014

1.1 Total Flow of Cultural Goods and Services

1.1. a. Cultural Goods

Import and Exports of Goods	US\$	Year	Sources
Exports	15,126,935	2015	Zimstat 2015, Trade statistics
Imports	38,129,448	2015	Zimstat 2015, Trade statistics

The figures point to a skewed trading regime where more cultural goods are imported than being exports. This scenario is due to the absence of mechanisms that capture appropriately the export of cultural goods. Many culture goods are either miss posted under mining especially stones for sculpting or a lot of craft captured under Small-to-medium Enterprise facility. The importation records translate to musical and recording equipment and not necessarily finished culture products. Zimstat 2015 was the last records well captured as it falls within the quadrennial reporting period 2012-2015.

1.1 .b. Cultural Services

Import and Exports of Goods	US\$	Year	Sources
Exports	n/a		
Imports	n/a		

NB: Not available, the data is not being captured and measured. Exports of cultural services are difficult to detect even at the point of exit. Without declaration by the individual or the organisation exporting such services, the State Party might not know. The situation is further exacerbated by unwillingness by those involved to divulge earnings and in the process evading taxation. Imports were also difficult to ascertain owing to the fact much of culture services coming into Zimbabwe are not captured accordingly. Most of the time, they are posted as tourists and it therefore lost.

1.2. Contribution of cultural activities Gross Domestic Product

(Please refer to the 2009 UNESCO Framework for Cultural Statistics (FCS) for the list of applicable cultural codes in the International Standard Industrial Classification (ISIC). Please indicate which methodology was used to calculate the share of culture in total GDP (value added, input/output, etc).

	US\$/%	Year	Sources
Total GDP	14,196,912,534	2014	At market price-nominal, ZIMSTAT 2016
Share of cultural activities in GDP	n/a		

Zimbabwe is yet to conduct a full scale national research on the actual contribution of cultural activities to her Gross Domestic Product supported by empirically verifiable cultural statistics. Such a research, broader in scope needs to cover all cultural and creative activities in Zimbabwe. There is an absence of comprehensive instruments to measure the contribution of the creative and cultural industries to the economy.

1.3. Government expenditure on culture

(If not available, please use government expenditure on recreation and culture)

	US\$	Year	Sources
a. Total government expenditure	4 000 000 000	2012	Blue Book (Estimates of Expenditure)
	3 860 000 000	2013	
	4 472 515 000	2014	
	4 578 000 000	2015	

b. Share of culture in government expenditure	4 087 000	2012	Blue Book (Estimates of Expenditure)
	2 104 399	2013	
	1 776 000	2014	
	2 088 000	2015	

NB: These figures cover the four years of reporting. However the figures remain indicative and not the actual disbursement released by Treasury. Components of culture and creative industries remain spread over a number of ministries. During the period of reporting the department of culture was in three ministries, being;

- Ministry of Education, Sport, Arts and Culture
- Ministry of Sports, Arts and Culture
- Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage

2. Books

	Sales	Year	Sources
a) Number of published titles Sales	n/a		
b) Number of publishing companies	n/a		
Small Size Companies Sales	n/a		
Medium Size Sales	n/a		
Large Size Sales	n/a		
c) Number of Bookshops	n/a		
Bookstore chains Sales	n/a		
Independent Book stores Sales	n/a		
Book stores in other retail Sales	n/a		
Online Retailers	n/a		

- (a) Number of published titles (sales): The figures are extremely difficult to ascertain owing to the following reasons, a large percentage of authors are into self publishing as well as self marketing (distribution), high level use of technology (printing and publishing) and the increasingly informal nature of the book industry.
- (b) Number of publishing companies: Large established companies are closing down owing to a difficult business environment while others are downsizing in the face of wide spread competition from pirates and the tendency to self publish being adopted by authors. Medium sized companies have not been spared as well while small sized “companies” are largely informal and unregistered. Getting reliable data in such an environment proved extremely difficult. Most publishers are hesitant to disclose the sales figures as these are linked to royalties, with the depressed nation’s economy, producers like to maximise profit from the few products available.

(c) Number of bookshops: Firstly, no formal census on a national scale has been conducted to ascertain the number of bookshops. Secondly, informal survey show that bookshops have been severely decimated by the economic hardships and experiencing gradual collapse while the informal book sector characterized by widespread book piracy is increasingly becoming dominant. The Street book sellers trading in pirated books are in every corner in cities and towns, selling books at floor prices.

3. Music

	Number	Year	Sources
a) Production / Number of albums produced:	n/a		
Physical format	n/a		
Digital Format	n/a		
Independent	n/a		
Majors	n/a		
b) Sales / Total number of recorded music sales:	n/a		
Physical format Year Source	n/a		
Digital format Year Sour	n/a		

- (a) Production: Musical products information cannot be collected and collated owing to problems bedeviling the music industry. In terms of music production, two types exist, the formal and the informal production methods. While the formal musical production is driven by formalised music production companies, the informal part is a haven for backyard and unregistered music production organisations. Formal companies often under declare production levels driven by the wish to pay less in royalties to musicians. The figures therefore tend to be less as the actual production level(s). Informal music producing organisations have no proper records and tend to produce as per demand usually flooding the market with informal products of largely low quality. Again their production levels remain unknown. Young and new recording musicians tend to pay production/studio cost and go and duplicate or market on their own their albums leaving no records for further use. The points above apply to physical and digital formats as well as majors and independent. The pirates tend to be a step further and even swindle consumers by purportedly releasing new musical productions even if the real authors are not yet ready to release such new productions.
- (b) Sales: With two different music production and sales mechanisms in existence, the formal and informal, it is difficult to ascertain the actual volumes of sales. Formalized sales are realised through established distribution methods but the sales levels are distorted usually through understating the volumes. Ostensibly, this is done to reduce the amount of royalties accruing to the musicians. Informal sales are even more difficult to trace as the means of selling is largely vending. The backyard music studios are the

parallel market of production and promote self distribution fuelling more difficult in collecting data on sales. The other challenge is the unwillingness by both formal and informal music producers to avail their trading information which they regard as highly confidential in this competitive industry.

4. Media

(For definitions and information on media statistics, please refer to the UIS Guidebook of Broadcast and Newspaper Indicators available at this address: <http://www.uis.unesco.org/Communication/Documents/tp10-media-indicators-2013-en.pdf>)

a) Broadcasting audience and share

- Year - n/a
- Source - n/a

PROGRAMME TYPE	AUDIENCE SHARE	TYPE OF OWNERSHIP	TYPE OF ACCESS
Sample Text	Sample Text	[Private, Public, Company]	[Paid, Free]

b) Broadcasting media organizations

- Year -April 2016
- Source - **Broadcasting Authority of Zimbabwe**

OWNERSHIP	RADIO CHANNELS	TELEVISION CHANNELS	BOTH RADIO & TELEVISION CHANNELS	TOTAL
Public	4	1	0	5
Private	10	0	0	10
Community	0	0	0	0
Not Specified	0	3	0	3
Total	14	4	0	18

NB: The Broadcasting Authority of Zimbabwe as a statutory body establish to issue licenses to radio and television stations in Zimbabwe.

c) Number of newspapers (excluding online newspapers)

- Source: **Zimbabwe Media Commission**
- Year: March 2016

PUBLISHING FORMAT	DAILY NEWSPAPERS	NON-DAILY NEWSPAPERS	TOTAL
Printed			
Paid			50
Free			2
Both Paid and Free	6	46	52
Both Printed and Online			
Paid	n.a.		
Free	n.a.		
Both Paid and Free	n.a.		

5. Connectivity, infrastructure, access

	Number	Year	Source
(a) Number of mobile phone subscribers per 100 inhabitants	9,200,000	2011	Zimstat
(b) Number of households with Internet access at home	33%	2014	ZIMSTAT, ICT Report
(c) Number of individuals using the Internet	2 019 115 (16%)	2014	ZIMSTAT, ICT Report

6. Cultural Participation

(Percentage of people participating in cultural activities at least one time during the last 12 months)

Activity	Male	Female	TOTAL
Cinema	n.a.	n.a.	n.a.
Theatre	n.a.	n.a.	n.a.
Dance	n.a.	n.a.	n.a.
Live concert/musical performance	n.a.	n.a.	n.a.
Exhibition	n.a.	n.a.	n.a.

**Is there any available data on the reasons for the non-participation in cultural events?
(Options: YES/NO)**

There have been a lot of cultural events around Cinema, Dance, Theatre, Exhibitions and Live Music shows however the recording of data on attendees has been a non starter. The event organisers have overtime not worried about keeping traceable records of number of people attending the events. Most of the reports are usually narrative with no usable statistical information. The regulatory agencies in the culture and creative sector have the capacity to collect and collate necessary data using appropriate instruments.

Activity	Male	Female	TOTAL
Too Expensive	n.a.	n.a.	n.a.
Lack of Interest	n.a.	n.a.	n.a.
Lack of time	n.a.	n.a.	n.a.
Lack of information	n.a.	n.a.	n.a.
Too far away	n.a.	n.a.	n.a.
Other	n.a.	n.a.	n.a.

7. Additional clarifications

There is a serious absence of data in the culture sector of Zimbabwe. There is no survey done at national level to collect data on culture and the surveys which collected data at sub national level are the 2009 Baseline Study on the Culture Sector in Zimbabwe and the 2012 Culture Statistics Survey. The former mainly focused on seven sub-sectors namely, Performing arts; Visual arts; Film and video, Music; Cultural heritage; literary arts; and the Media. The later the used the 2009 UNESCO Framework for Cultural Statistics and the following domains were focused upon: Performance and Celebration; Visual Arts and Crafts; Literary Arts & Publishing (Books and Press); Film, Audio-visual and Interactive Media; Design and Creative Services. The baseline surveys where not on a national scale and lack replicability.

Few institutions gather critical records (administrative records) which can be used for statistical purposes. Most often, the little information that is being collected in some institutions in the sector is in the format that cannot be used for statistical purposes. As a recommendation, formation of a sector statistical committee and conducting of a national survey for the sector which embraces all indicators for quadrennial report is pertinent. The National Arts Council of Zimbabwe can support and supervise the capacity building drive and put in place reporting instruments for use by all practitioners in the culture and creative sector.

The Zimbabwean situation is further worsened by the emergence of parallel economic markets, which economy is largely informal in nature. This informal nature is more pronounced in the culture sector. The collection of empirically verifiable cultural data for purposes of the Quadrennial Report production is therefore extremely difficult in the absence of structures and systems for data collection in a formalised manner. There will be a need to carry out an in-depth study on the structure, impact and effect of this parallel economy.

SUBMISSION

Title:

MR.

First Name:

GEORGE

Family Name:

MAGOSVONGWE

A handwritten signature in black ink, reading "George Magosvongwe", is written over a horizontal line.

Organisation:

MINISTRY OF RURAL DEVELOPMENT, PROMOTION AND PRESERVATION OF
NATIONAL CULTURE AND HERITAGE

Position:

PERMANENT SECRETARY

Date of Submission:

04 JULY 2017



QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

General information

Technical Information

Name of Party:

Zimbabwe

Date of ratification:

20/5/2008

Officially designed Point of Contact:

Title:

Mr

First Name:

Paul

Family Name:

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Organization:

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Organization(s) or entity(es) responsible for the preparation of the report:

National Arts Council of Zimbabwe and Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage

Describe the multi-stakeholder consultation process established for the preparation of this report:

The preparation of this report witnessed an intense implementation of a tailor-made capacity building programme in a project format. Implemented under the auspices of the Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage and spearheaded by the National Arts Council of Zimbabwe under the tutelage of UNESCO experts with support and approval from UNESCO's Southern Africa regional office, the process witnessed active involvement of a wide spectrum of stakeholders. From

these diverse stakeholders drawn from civil society, the State Party, quasi-government institutions and arts organisations amongst others, a National Team for the quadrennial report production was formed. Split into specific committees that dealt with equally specific components of the report, the National Team played a pivotal role in providing raw information (data) for the ultimate compilation of the report by the National Arts Council of Zimbabwe. With a mandate of collating data on a thematic area, each committee made scheduled reports to the National Team while at the same time ensuring wider and effective stakeholder participation. The entire capacity building process whose focus was wider stakeholder participation was underpinned by four specific components that were effectively carried out as follows:

- Identification of key stakeholders in the cultural expressions sector leading to the hosting of a multi-stakeholder consultative indaba and needs assessment relating to the quadrennial report production.
- Holding of a national training workshop on data collection, monitoring and indicator-building.
- Monitoring and coaching of the National Team in preparation for the report writing and fine-tuning other critical areas.
- Establishment of a public dialogue platform with civil society for the validation of the report.

In finalizing the data gathering and collation process, the lead agency, National Arts Council of Zimbabwe facilitated a number of focused-group-discussions with thematic committees as a gap-filling measure.

Executive Summary

Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents.:

The ratification of the Convention by Zimbabwe in 2008 laid a solid foundation for cultural expressions in their diversified forms. Specifically, a plethora of arts and culture festivals were established country-wide numbering 47 with 40 of them being hosted by civil society organisations. The emergence of such festivals that are now permanent features of Zimbabwe's arts and culture annual calendar was influenced by the Convention. Furthermore, 4 civil society organisations Nhimbe Trust, ZimCopy, Culture Fund of Zimbabwe Trust and Amagugu Heritage Trust were able to access funding for specific cultural expressions programmes under the IFCD out of the 16 submitted. This followed concerted efforts made by the National Commission for UNESCO, the responsible Ministry and National Arts Council of Zimbabwe in raising awareness on available funding opportunities for cultural expressions. The festivals alluded to are held at community, district, provincial, national, regional and international levels guided by the festival guidelines crafted by the National Arts Council of Zimbabwe to give impetus to cultural diversity and expressions. In addition, Zimbabwe was able to reformulate her 2006 Cultural Policy taking into cognizance a wide range of cultural expressions, particularly new expressions epitomizing popular culture of the day. Such new expressions are more pronounced in the performing arts genres with music being dominant. The State Party through the then Ministry of Education, Sport and Culture working in collaboration with a variety of stakeholders, particularly civil society organisations, was able to hold nation-wide consultations in reformulating the Cultural Policy. 2013 saw the establishment of a new team spearheading the reformulation process despite of the changes at Ministerial level leading to the validation of the draft policy document. All these processes were given impetus by the Convention. Another notable achievement borne out of the Convention's implementation is the National Arts Council of Zimbabwe-driven National Annual Indaba on Arts and Culture that gave birth to the Chamber for Creative Industries now championing arts and culture development. The major challenges facing Zimbabwe hitherto are:

- Language: The Convention is available in English disregarding the other 14 official languages
- Limited capacity in promoting the Convention at national level
- Accessibility of IFCD funding mainly by urban-based beneficiaries.

The future outlook is buttressed by the following existing facts:

- Existence of a standalone ministry (Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage) with a focal person at Principal Director Level for the Convention's implementation.
- Mainstreaming of Arts and Culture Education and Training into the formal education system from the lowest to the highest levels.
- Existence of a robust draft Cultural Policy awaiting Cabinet endorsement.
- Existence of a culture-friendly National Constitution that espouses the virtues of cultural identity and expressions including indigenous languages.
- Recognition of civil society in cultural governance and expressions.

The current scenario where the State Party deliberately adopted an inclusive approach and established a National Team composed of individuals from diverse institutions (stakeholders) working in the arts and culture sector in producing this report further enhanced implementation of the Convention.

.collapse">Overview of cultural policy context

Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:

Zimbabwe's Cultural Policy of 2006 operationalised under the aegis of the then Ministry of Education and Culture proved inadequate in terms of giving direction to the development of the arts and culture sector. This was occasioned by the emergence of new cultural expressions rendering the policy inadequate. The Ministry was then reconstituted to Ministry of Education, Sport, Arts and Culture the latter then initiated an inclusive reformulation process of the Cultural Policy characterized by nation-wide intensive consultations with stakeholders, notably civil society organisations, the Chiefs' Council, arts associations, academia and professionals in the arts and culture sector. In addition, stakeholders were afforded the opportunity to interrogate the reformulated draft Cultural Policy at scheduled meetings to address identified shortcomings. The creation of a standalone Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage assumed the finalization of the Cultural Policy reformulation process resulting in its validation again with civil society organisations playing a pivotal role. The same Ministry facilitated Zimbabwe's inaugural Quadrennial Report writing process. The revamped Draft Cultural Policy for Zimbabwe is underpinned by the following key mission objectives:

- To create a culturally vibrant, cohesive and progressive Zimbabwean society where various forms of arts, culture and expressions thereof serve to showcase as well as celebrate the nation's diverse heritage;
- To create an enabling environment that allows for inclusive, equitable and energetic participation by all Zimbabweans in the arts, culture and heritage sectors for greater social cohesion, economic empowerment and nation-building;
- To give due recognition to the distinctive nature of cultural activities, goods and services in the country as well as acknowledge them as vehicles of identity, values, meaning, socio-economic empowerment and nation-building;
- To encourage individuals, groups and communities, state as well as non-state actor institutions to contribute towards safeguarding Zimbabwe's culture, artistic expression, tangible as well as intangible heritage for posterity;
- To strengthen the role that Zimbabwe's rich national heritage and culture, premised on the virtues and values of *Ubuntu/Unhu*, could play in the nation's growth and sustainable development

In pursuit of the need to afford Zimbabweans an everlasting opportunity to express themselves culturally and at whatever level, community, zone, district, provincial and national, the draft Cultural Policy places emphasis on key priority areas that found traction in the Convention as indicated below: Safeguarding the Zimbabwean Cultural Identity Appreciation and Respect for Indigenous Zimbabwean Identities and Cultural Diversity Safeguarding Zimbabwean Heritage Promoting Indigenous Knowledge

Cultural and Creative Industry Development Infrastructure Development Education and Training Culture and International Relations In a digital environment opportunities exist to promote the diversity of cultural expressions as itemised below:

- Internet connectivity
- Migration from the antiquated analogue system in broadcasting to full digitilisation
- Use of digital technology in arts education and training

Challenges confronting effective promotion of the diversity of cultural expressions in a digital environment are mainl

a) It is (or has been) the basis for changing one or more policies?:

Yes

How:

The Zimbabwean draft Cultural Policy in its present form has been heavily influenced by the Convention. Key tenets of the draft Cultural Policy include fundamental issues like:

- Safeguarding Zimbabwean Cultural Identity
- Safeguarding Zimbabwean Identity
- Promoting Indigenous Knowledge
- Cultural and Creative Industry Development
- Culture and International Relations
- Education and Training

b) It is (or has been) a tool to promote policy discussion?:

Yes

c) It is (or has been) a reference for ongoing policy development?:

Yes

Constituting the pillars of the Convention, these cardinal matters are the backbone of the draft Cultural Policy, a direct result of the reformulation of the Zimbabwean Cultural Policy framework as promulgated in 2006. Upon the realization that the then 2006 Cultural Policy contained deficiencies in-so-far-as the emerging cultural expressions were concerned, Zimbabwe through the Ministry of Education and Culture embarked on a Cultural Policy review process that was informed by inclusiveness with civil society organisations playing a prominent role in the discussions and information gathering processes. The ratification of the Convention by Zimbabwe in 2008 gave impetus to the reformulation process of the 2006 Cultural Policy. The inclusion of key components of the Convention in the draft Cultural Policy gave birth to the requisite need to involve all cultural stakeholders in the mould of the Chiefs' Council, local authorities, cultural organisations and arts and culture funding institutions. The views of such organisations on both the Convention and diverse cultural expressions provided vital information for the draft Cultural Policy. The revamping of the 2006 Cultural Policy was therefore done at the behest of the Convention whose interpretation by the State Party broadened the scope of cultural expressions in general. The seriousness Zimbabwe attaches to the issues of arts and culture particularly preservation and promotion of the same resulted in the creation of a standalone Ministry – Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage that facilitated the production of this report.

How:

The outreach process that was facilitated by the State Party through the appropriate

Ministry and its agencies with civil society organisations and other stakeholders actively participating focused on addressing pertinent issues contained in the Convention. Informed by the Convention, the reformulation of the 2006 Cultural Policy was also driven by Zimbabwe's quest to elevate the arts and culture sector and its attendant cultural expressions as an important economic facet whose contribution to the nation's Gross Domestic Product was largely underestimated. Picking thematic areas largely influenced by the Convention, extensive discussions were held at national level whose focus was on the following:

- Multi-stakeholder national consultations designed to build national consensus and buy-in on the draft Cultural Policy;
- Validation of the draft Cultural Policy in order to ascertain gaps and finding solutions to address them;
- Establishment of public dialogue platforms with civil society organisations as a measure for ensuring effective cultural governance mechanisms;
- The necessity of holding periodic cultural policy reviews in tandem with the sprouting of new cultural expressions.

With reference to Zimbabwe, the Convention played a role in laying bare the obsolescence of the 2006 Cultural Policy. The Convention therefore became a vital tool in providing guidance and direction to the draft Cultural Policy reformulation process. Furthermore, through the Convention gaps in the 2006 Cultural Policy were identified and addressed in the draft Cultural policy particularly the role of civil society in cultural governance. The Convention came at an opportune time for Zimbabwe as it gave a wider view for the reformulation of the Cultural Policy. The fact Zimbabwe ratified the Convention bears testimony to its status as a critical tool in shaping the nation's policy framework as a response to the growth and development of the arts and culture sector and by extension cultural expressions.

How:

While Zimbabwe has been keen at governmental level to designate a particular ministry to spearhead development of the arts and culture sector, as recently as last year the State Party created a standalone ministry, Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage in sync with the philosophy of the Convention. The creation of this standalone Ministry replete with a point individual at Principal Director Level constitutes a reference point of the Convention's influence going forward. In addition, the preparation and subsequent production of the Quadrennial Report itself was guided by the Convention's tenets particularly the involvement of civil society organisations. Of particular note at policy level, all quasi-governmental institutions that deal with cultural expressions are now housed under the responsible Ministry and these are National Arts Council of Zimbabwe, National Gallery of Zimbabwe, National Archives and National Museums and Monuments of Zimbabwe for ease of coordination and allocation of funds from Treasury. The creation of the National Chamber for the Creative Industries composed of civil society organisations, arts institutions, policy makers and professional in arts and culture sector has its roots in the Convention. The Chamber's mandate has the development of the creative industries as its backbone and with it cultural expressions in their diversified forms. The annual Arts and Culture Indaba, an event for all

practitioners in the arts and culture sector, Government, civil society, professionals and practitioners that is hosted under the aegis of the National Arts Council of Zimbabwe is now seized with matters about the Convention in addition to its traditional introspection role of the arts and culture sector. The Arts and Culture Indaba and the Chamber represent fertile sources for information on policy reviews, matters affecting the arts and culture sector and above all lately issues dealing with the Convention.

MEASURES TO IMPLEMENT THE CONVENTION

SUMMARY

CULTURAL POLICIES AND MEASURES

Name of the measure	Scope of the measure	Nature
The Disabled Persons Act	National	regulatory
The 75% Local Content Policy	National	regulatory, institutional
The National Constitution of Zimbabwe (Amendment No. 20)	National	legislative
National Intellectual Property Policy	National	regulatory
Culture Week Celebrations	National, International	institutional
The National Tourism Policy	National	regulatory

INTERNATIONAL CULTURAL COOPERATION

Name of the measure	Scope of the measure	Nature
Ratification of Conventions	Local, Regional, International	regulatory, financial
Participation and Hosting International Expos	International	institutional
- Cultural Exchange Programmes	International	institutional

PREFERENTIAL TREATMENT

Name of the measure	Scope of the measure	Nature
Enhancing the production of cultural goods and activities through a duty rebate facility (Duty Free SI 136 of 2003)	National	legislative
North – South Exchange	International	institutional
Building competencies in management and business skills in the culture sector	National	institutional

INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
Draft National Cultural Policy	National, International	legislative, regulatory
Arts and Culture Festival Guidelines	National	regulatory

Constitution of Zimbabwe (Amendment No: 20 2013)	National	legislative, regulatory
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EMERGING TRANSVERSAL ISSUES: Resolution 5.CP 9b

Name of the measure	Scope of the measure	Nature
Equal Participation of Women and Men in Cultural Expressions	Regional, National, International	regulatory, institutional

CURRENT UNESCO GLOBAL PRIORITY: GENDER EQUALITY

Name of the measure	Scope of the measure	Nature
: Promotion and protection of the rights of women working in the arts and culture sector.	Regional, National, International	legislative, regulatory, institutional

YOUTH

Name of the measure	Scope of the measure	Nature
Promotion of skills acquisition through vocational training.	National	legislative, regulatory, financial, institutional

list of measures

The Disabled Persons Act

b. Key objectives of the measures:

- To achieve equal opportunities for disabled persons by ensuring that they obtain education and employment, participate fully in sporting, recreation and cultural activities
- To enable disabled persons, so far as possible to lead independent lives
- To prevent discrimination against disabled persons resulting from or arising out of their disability
- To encourage and secure the rehabilitation of disabled persons within their own communities and social environment
- Encourage the use and development of forms of communication suitable for persons with physical or mental disabilities.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

The Disabled Persons Act came into force in 1992. According to the Act, a disabled person is, “a person with a physical, mental or sensory disability, including a visual, hearing or speech functional disability which gives rise to physical, cultural or social barriers inhibiting him or her from participating at an equal level with other members of society in activities, undertakings or fields of employment that are open to other members of society”. The Act makes provisions for the welfare of disabled persons as well for the appointment and functions of a Director for Disabled persons’ affairs. It provided for the establishment of a National Disability Board.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

People living with disabilities

e. What are the results expected through the implementation of the measure?:

- Mainstreaming of disability issues in every facet of life
- Development of programmes for the welfare of people living with disabilities, especially work programmes consistent with their capabilities and acceptable to them or their legal representatives
- Fostering social organizations aimed at improving the quality of life of persons with all forms of disability
- Putting in place appropriate measures to ensure that buildings and amenities to which the public has access are accessible to persons with disabilities
- Having access to medical, psychological and functional treatment
- Provision of special facilities for their education

- Provision of State funded education and training where needed.

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Social Services, Labour and Social Welfare

f.2 Financial resources allocated to implement the measure:

Treasury allocation

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

The 75% Local Content Policy

b. Key objectives of the measures:

- Availing opportunities to local artists by increasing the listenership base for their works
- Boosting of creativity as artists will be motivated to produce high quality products
- Employment creation throughout the value chain especially of music
- Preservation and promotion of Zimbabwean culture

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

institutional

c.3. the main feature of the measure:

- Increase in broadcasting and airing local productions
- Empowerment of local artists
- Enhancement of creativity amongst artists
- Opening up of more players in broadcasting services
- Brings about a sense of pride in national culture and heritage

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artists in general and musicians in particular

e. What are the results expected through the implementation of the measure?:

Zimbabwean artist in general and musicians in particular were getting a raw deal from radio and television stations. The Disc Jockeys, prior to the introduction of the 75% local content policy, were not playing local music on air. They were mainly interested music from outside Zimbabwe's borders which they felt was more popular than local music. The fortunes of musicians improved with the introduction of the policy which sought to improve the lot of musicians. The Policy also revolutionized Zimbabwean music as more genres found their way onto the music market. The rise of the Urban Grooves and the Zimdancehall movement can be directly traced to the introduction of the policy. The opening up of the air waves has provided opportunities for more players in radio and television. These have become important platforms for the expression of cultural diversity.

f.1 Name of agency responsible for the implementation of the measure:

Zimbabwe Broadcasting Corporation

f.2 Financial resources allocated to implement the measure:

N/A

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

The National Tourism Policy

b. Key objectives of the measures:

- To encourage development of a national identity and promote a culture of national pride through tourism.
- To promote gender equality and empower women and youth to participate in mainstream economic activities through tourism.
- To improve the quality of life for Zimbabweans through equitable geographic distribution of tourism products.
- To leverage all the social and economic roles of tourism to advance Zimbabwe's interests.
- To instill a sense of National pride in all Zimbabweans and build social and national cohesion.
- To provide easy entry into the mainstream economy by all sections of society with emphasis on women and youth.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

The Policy was crafted after consultations between the Ministry of Tourism and Hospitality Industry, the Zimbabwe Tourism Authority (ZTA), Zimbabwe Council for Tourism and the academia. One aspect of the policy is that of tapping into religious tourism. Out of 1,1 billion global tourism arrivals recorded in 2013, religious and faith based tourism brought in 300 million, which is a huge chunk. The country now needs to demonstrate the significance of the church as a market. Another aspect of the Policy is regional marketing and promotion of tourist resorts. Each region or province of the country is a tourism hub. The Policy also provides for the enshrinement of liberation struggle battles. In the past, Zimbabwe has been failing to turn the various venues of liberation war battles into tourist attractions. The Policy also provides for the rebranding of the various ruins dotted around the country into ancient cities. Ruins suggest abandonment while ancient cities give them the contemporary importance of historical times.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Tourists and Zimbabweans in general (Domestic tourists)

e. What are the results expected through the implementation of the measure?:

The National Tourism Policy is envisaged to result in an upsurge of tourist arrivals thereby improving the economy in general. It is also expected to instill a sense of pride in Zimbabweans in their country's rich natural heritage. Revenue streams from new markets such as churches are expected to rise as a result of the policy. Zimbabweans are expected to have an increased appreciation of their history and heritage.

f.1 Name of agency responsible for the implementation of the measure:

- Ministry of Tourism and Hospitality Industry, ZTA

f.2 Financial resources allocated to implement the measure:

-The total amount that the Ministry of Tourism and Hospitality Industry received for programmes during the period under review is \$68295.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

The National Constitution of Zimbabwe (Amendment No. 20)

b. Key objectives of the measures:

In 2013 Zimbabwe adopted a new National Constitution with a section on culture. The constitution recognizes the diversity in cultural expression with recognition given to the different ethnic groups some them previously considered as minority groups:

- Promotion and preservation of cultural values and practices which enhance the dignity, well being and equality of Zimbabweans
- Preserve and protect Zimbabwe's heritage
- To preserve and protect the dignity of traditional institutions
- Promote and advance the use of all languages used in Zimbabwe, including sign language and to create conditions for the development of the languages

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

c.3. the main feature of the measure:

In relationship to culture, the Constitution recognizes the diversity of culture. It also recognizes the sixteen indigenous languages of Zimbabwe and gives them prominence as an important form of cultural expression. The languages so recognized in the constitution are: Chewa Chibarwe English Kalanga Koisian Nambya Ndaou Ndebele Shangani Shona Sign Language Sotho Tonga Tswana Venda Xhosa The constitution also recognizes the role of traditional leadership as custodians of culture and gives them a role of leading the promotion and preservation of culture in their respective communities.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Ethnic groups whose culture and languages hitherto had been deemed inferior.

e. What are the results expected through the implementation of the measure?:

The Constitution resulted in the recognition of languages which had been accorded inferior status. Marginalised groups like those who are hard of hearing are expected to benefit as sign language is now recognized in the constitution. Some of the sixteen languages are now being examined at Grade 7 level. Traditional institutions are expected to benefit immensely from the constitution which urges the State and all institutions and agencies of government at every level to take measures to ensure due respect for the dignity of traditional institutions.

f.1 Name of agency responsible for the implementation of the measure:

Government of Zimbabwe

f.2 Financial resources allocated to implement the measure:

N/A. It's difficult to determine the financial resources allocated to the culture component.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

National Intellectual Property Policy

b. Key objectives of the measures:

- To ensure that the rights of different ethnic cultural groupings and creators of cultural content are respected
- To promote and facilitate the effective creation, protection, management and use of IP as a strategic tool for economic social, cultural and technological development.
- To create linkages between the economic objectives development priorities and resources.
- To assist practitioners acquire appropriate knowledge and skills in the management of intellectual property systems.
- Promote a culture that values, respects and protects the results of creative thought, innovation and invention.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

The Policy recognizes the implication and place of the IP to the Zimbabwe Agenda for Socio Economic Transformation (ZIMASSET). It points out that “innovation and creativity are central to economic growth and development and that IP has become a significant factor in both creating and using ideas that are translated into knowledge and inventions to promote innovation and economic growth”. The draft policy recognizes the key role of IP in driving economic development. Attached to the draft policy is a report on needs evaluation development oriented IP plan for Zimbabwe. The report gives a background to IP development strategy and needs evaluation. The Action Plan for implementing the national IP policy has six goals:

- Facilitation of the use of IP for economic development
- Facilitation of the use of IP for science, technology and innovation
- Facilitation for the use of IP in other sectors
- Facilitation for the use of IP rights for growth and competitiveness of SMEs
- Facilitation of the use of IP rights in social development
- Facilitation for the use of IP for cultural development

A Government Committee on intellectual property was set up in 2012. In December 2014 a draft Intellectual policy was produced by the inter-ministerial committee on intellectual property and was distributed to stake holders in arts and culture and in particular organisations of creators and rights holders. This draft policy reviewed and validated at a meeting held in December in Harare with the participation of a representative of World Intellectual Property Organisation (WIPO) and African Regional Intellectual Property Organisation.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Creators of cultural products, e.g., authors, musicians and artists

e. What are the results expected through the implementation of the measure?:

The Policy read in tandem with the Copyright and Neighbouring Rights Act seeks to promote artistic work. According to the Act, artistic work means “a graphic work, photograph, sculpture or collage, irrespective of its artistic quality or an architectural work or a work of artistic craftsmanship”. The Policy empowers collecting societies like ZIMURA and ZIMCOPY to:

- Act for owners of copyright in the management of their rights
- Represent owners of copyright in the negotiation and administration of licence schemes
- Negotiate or grant licences either as owners or prospective owners of copyright.

The Policy, thus, seeks to promote the right of producers of cultural goods thereby safeguarding their livelihoods. Zimbabwean artists are being hard hit by the piracy scourge, thus, the Policy seeks, among other things to counter the effects of piracy. The Policy is expected to protect artists from the exploitation of their works and the violation of their rights

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Justice, Legal and Parliamentary Affairs

f.2 Financial resources allocated to implement the measure:

It is difficult to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Culture Week Celebrations

b. Key objectives of the measures:

- To promote cultural diversity by showcasing different types of cultural expression
- To encourage inclusive, equitable and vibrant participation by communities in the arts , culture and heritage sectors
- To create employment for producers of creative goods
- To promote and preserve Zimbabwean culture and identity
- To inculcate values of tolerance and intercultural dialogue
- To bring together diverse arts and cultural activities of the sub-region and other parts of the world for public consumption.
- To instil pride in local cultures while depicting Zimbabwe's varied unhu/ubuntu as well as cultivate in us a sense of belonging.
- To promote cultural practices and improve understanding and cooperation among people from different cultures.
- To provide an opportunity for the people in Zimbabwe to appreciate the diversity of the arts and cultures of the world.
- To provide a forum for the exchange of ideas and views between artists and other cultural workers within the sub-region, African continent and the world.
- Emphasise the need for preservation, appreciation and promotion of all arts and cultural initiatives.
- To improve understanding and cooperation among people from different cultures.

c.1. the scope of the measure:

National

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The week long Culture Week programme provides an opportunity for people to deepen their understanding of cultural diversity. A National Launch heralds the beginning of Culture Week. The National Launch is done in provinces on a rotational basis. The programme will be having a theme which is crafted annually. The theme revolves around issues to with cultural diversity. Provinces throughout the country will be having their own provincial launches as well as other activities in the districts.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Communities

e. What are the results expected through the implementation of the measure?:

- The adoption of strategies, which will yield public appreciation, participation and consumption of our diverse arts and culture products.'
- Increased appreciation and understanding of the Zimbabwean culture
- Preservation of the Zimbabwe cultural norms and values

f.1 Name of agency responsible for the implementation of the measure:

National Arts Council of Zimbabwe

f.2 Financial resources allocated to implement the measure:

Culture Week The financial resources vary on an annual basis. In some instances the Culture Week gets support for the parent ministry but in most instances the NACZ funds

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Ratification of Conventions

b. Key objectives of the measures:

1. Ratification of the Conventions on protection of the cultural expressions and safeguarding of the cultural heritage is a critical international statement about Zimbabwe's commitment to the arts and culture, its immigrant communities, indigenous cultural freedom of expression, cultural diversity and human rights, foreign aid and international co-operation. Ratification of the Convention enables the preservation of diverse cultural values and norms and safeguarding of the cultural heritage at the local, regional, national and international for its continuity, transmission and development. Ratification as well as protects and boost existing and emerging cultural industries that are contributing to the growth of the Zimbabwean economy. Also ratification enables cultural cooperation within set standards and framework that encourages uniformity and standardisation of operations while fostering dialogue and exchange of information on existing legal frameworks and best practices. Moreover, synergies are created between civil society actors in Zimbabwe and the civil societies in developed countries including partnerships for development. Civil societies through such networks will therefore, widen their knowledge base and will assess the needs of communities and provide valuable information and innovative ideas regarding improvement and efficient application of preferential treatment frameworks and schemes.

c.1. the scope of the measure:

Local
Regional
International

c.2. the nature of the measure:

regulatory
financial

c.3. the main feature of the measure:

The main feature of the measure is the promotion, preservation of diverse cultural values, norms and safeguarding of the cultural heritage at the local, regional, national and international level for its continuity, transmission and development through putting safeguarding measures as well as information sharing with developed countries on best practices among other measures hence preserving the National identity and pride. The Universal Declaration of Human Rights of 1948 article 27 articulates this basic right of preserving varied and critical cultural heritage which are both tangible and intangible. Zimbabwe ratified the UNESCO convention on the means of prohibiting and preventing the illicit import, Export and transfer of ownership of cultural property in (1970) as a measure to protect national identity. In 2003 the UNESCO Convention for the safeguarding of the intangible cultural heritage was ratified hence the proclamation of Mbende Jerusarema Dance as a Masterpiece of the Oral and Intangible Heritage of Humanity with Murewa Culture Centre acting as the reference place for safeguarding purposes. The dance is performed by the community of Murewa and Uzumba Maramba Pfungwe (UMP) in the North Eastern Districts of Zimbabwe. The ancient fertility dance is celebrated yearly through a festival organised by the National Arts Council of Zimbabwe. In addition, Zimbabwe ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In Zimbabwe the convention is implemented through the creation of hybrid arts and culture festivals that are organised in all provinces. Among these festivals is Jikinya Dance festival that

is held annually by the National Arts Council of Zimbabwe aiming at encouraging primary school children to appreciate and perform Zimbabwean traditional dances thus promoting and preserving Zimbabwe's cultural heritage for posterity. However, Zimbabwe is working towards ratification of the SADC Protocol on Culture, Information and Sport.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Children, minority and indigenous

e. What are the results expected through the implementation of the measure?:

The benefits of ratifying Conventions create a conducive environment in which the diversity of cultural expressions may be affirmed and renewed for the benefit of all societies. This is in the spirit of the convention that aims to ensure that all societies and individuals enjoy the assortment of cultural expressions with openness, balance and freedom. At the same it promotes the nation's development as well as creating a favourable image for the country, hence fostering cultural tourism making a socio-cultural and economic contribution to the sustainable development of Zimbabwe. Moreover, ratification fosters socio-cultural continuity between past, present and future generations thus ensuring that certain values and norms are practiced and passed from generation to generation freely. In addition the nation benefits from a network of State Parties that aims at engaging in genuine international cooperation, assistance and exchanges of experience that is perpetuated by respect of society's freedom of expression. At the same time, it reaffirms the ties that bind culture, development and dialogue and establishes an innovative platform for international cultural cooperation. To this end, the Convention aims to: (a) create conditions for cultures to flourish and to interact freely in a mutually beneficial manner; (b) give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning; (c) identify new arrangements for international cooperation, which is the keystone of the Convention; (d) reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory, while ensuring the free flow of ideas and works.

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage National Arts Council of Zimbabwe National Archives National Museums and Monuments Culture Fund Trust Nhimbe Trust

f.2 Financial resources allocated to implement the measure:

Culture Fund of Zimbabwe Trust total funding for the year 2015 that was channeled to arts and culture projects amounted to \$1 023 418.37. The allocation was as follows

PROJECT NAME	RECEPIENT	(USD)
GRANT1 MULTI-LINGUAL MUSIC CD AND DVD	Albert Nyathi	20,000.002
YOUR RUBBISH	Laurie Macpherson	23,500.003
INTERNATIONAL IMAGES FILM FESTIVAL FOR WOMEN (II FF)	ICAPA Trust	35,000.004
WOMEN'S ARTS FESTIVAL (WAFEST)	Young Voices Network	35,094.005
WOMEN IN ENTREPRENEURSHIP DIALOGUE	STIMULUS Hub	30,000.006
PRACTICE NORMS THAT REINFORCE GENDER EQUALITY (TV SERIES)	Afrovision Entertainment	50,000.007
TRADITIONAL VILLAGE AT GREAT ZIMBABWE	National Museums and Monuments	19,000.008
PROMOTING AN UNDERSTANDING OF DISABILITY RIGHTS	Zimbabwe Deaf Media Trust	17,610.009
INTWASA ARTS FESTIVAL	KOBULAWAYO Intwasa Arts Festival	17,000.0010
BEITBRIDGE INTERNATIONAL FESTIVAL		

OF ARTS Beitbridge Arts Festival 15,000.0011 JIBILIKA DANCE FESTIVAL Jibilika Dance Trust
18,000.0012 GALLERY DELTA FOUNDATION FOR ART AND THE HUMANITIES Gallery
Delta Foundation 20,000.0013 ZIMBABWE INTERNATIONAL BOOK FAIR (ZIBF) 2015 Zimbabwe
International Book Fair 50,000.0014 CAPACITY BUILDING OF DRAMATIC ARTISTS PROJECT
Almasi Productions 20,000.0015 EMPOWERING COMMUNITIES THROUGH ARTS AND
CULTURE Pamberi Trust & n T

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Participation and Hosting International Expos

b. Key objectives of the measures:

1. An Expo is a global event that aims at bringing people together and share ideas, experiences while educating the public, entertaining while promoting progress and fostering international cooperation. It is organized by a host country that invites other countries to exhibit. However, due to the diversity of its participants Expos offer a multifaceted event where unique exhibitions, diplomatic encounters, business meetings, public debates and live shows take place at the same time. Expos basically are a marketing platform that is devised to sell specific ideas and products that members of the public can recognise and associate with a specific country. Normally countries thrive to invest and display those unique aspects peculiar to their Nations at these expos cognisant of the impact and impression created by diverse activities. In addition expos to a greater extent are platforms that promote freedom of expression.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of this measure is that an Expo brings the whole world together to devise solutions to a fundamental challenge of humanity. The major challenge is then coined to be the theme of the Expo. In Milan 2015(Italy) where Zimbabwe exhibited at its pavilion mainly the crocodile burger and baobab drink, the theme was "*Feeding the planet, energy for life*". Zimbabwe also participated in Shanghai Expo in 2010 whose theme was '*Better City – Better Life*' and China created a "Shanghai Manual - A Guide for Sustainable urban development in the 21st Century" that was availed to participants. 192 countries as well as 50 international organizations participated with more than 73 million people having had visited. In 2015 Zimbabwe also participated at the 56th International Art Exhibition in Biennale (Venice).

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Participation in expos is paramount because through the expo conferences, workshops, debates as well as diplomatic and professional meetings that are organized participants from different countries exchange ideas, come up with solutions and develop new cooperation ties. New networks are vital for the social and economic development of every nation because normally the ties extend beyond expos translating to signing of memorandums for different aspects like Cultural Exchange programme or business contracts that foster nation development. An Expo is one of the few events that attract millions of visitors hence posing a critical opportunity for a country to strengthen its international image and strategically position itself as a key player in the international arena. However apart from participating in International Expos, Zimbabwe can bid to be the hosting country and that will boost the improvement of infrastructures and transportation networks that will benefit its citizens even after the Expo. Also it will generate employment and job creation and improves business and investment opportunities of the country. Expos are also refreshing, informative and educative. Various entertainment activities are always lined up to give visitors a refreshing feeling as they move around

pavilions gathering information as well as being educated. Expos pose an opportunity for countries to strengthen their cooperation ties with the host country and other participating countries, as well as promote their local products

f.1 Name of agency responsible for the implementation of the measure:

Government through the Ministry of Industry and Commerce (Milan Expo) National Gallery of Zimbabwe (Biennale Expo). Since Zimbabwe signed the Convention we have been able to participate at 3 Venice Biennales, a debut for any African country.)

f.2 Financial resources allocated to implement the measure:

The amount for Bienalle Exhibition that was expended amounted to \$300 000. Part of the funding was used for mobility of the visual artists who were exhibiting and these included Chikonzero Chazunguza, Masimba Hwati and Gareth Nyandoro. g. Name of NGOs and /or private companies engaged in the

implementation of the measure Name	Type of Entity	Type of
Involvement Venice is mainly funded by the Government		\$270 000 Culture Fund
Civil Society	\$7455	

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

CADS

Type of Entity:

Private company

Type of Involvement:

The company supplied traditional foods which were exhibited at the Milano Expo Zimbabwean pavillion. Th theme of the Milano Expo revolved around food.

Name:

Mediterranean Shipping Company

Type of Entity:

Private company

Type of Involvement:

The company was responsible for the shipping of exhibits to the Expo

Name:

Zimbabwe Tourism Authority (ZTA)

Type of Involvement:

ZTA is a parastatal of the Ministry of Tourism and Hospitality mandated with the marketing of destination Zimbabwe. At the Expo, ZTA was, thus, marketing brand Zimbabwe.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

International

i.2 What were the main conclusions?:

Venice is an important showplace that the country needs to keep participating. Besides benefiting the individual artists it has benefited the Zimbabwean visual arts as a whole a lot of collaborative

exhibitions were born out of Venice. Many of the artists who have shown in Venice have been very successful in their career

i.3 Which indicators were used to determine impact?:

The number of projects that came out as a result of the Biennale as well as the number of awards those local artists who have participated in the Venice Bienanale have won after the event. Quite a number of artists have signed contracts with gallerists abroad artists like Portia Zvavahera, Virginia Chihota and Misheck Masamvu.

- Cultural Exchange Programmes

b. Key objectives of the measures:

To promote respect and understanding for other cultures hence promoting cultures to flourish in their diversity cross cultural skills in a globalised world. It is fundamental that nations as they interact they understand each other's values and norms for the relationships to last. Cultural exchange also adds value to lives **by inspiring new forms of artistic expression. Visitors create new networks and** learn how to talk and interact with people from other cultures. In addition, cultural exchange programmes helps individuals to adjust and learn about new environments.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The main feature of the measure is to promote respect and deepening understanding for other cultures while strengthening relations. The more people learn to cooperate and collaborate there is mutual understanding of each other's way of life which then translates to promotion of international friendship and goodwill. In learning institutions such as the Midlands State University, the university enrolls international students and a Culture day is set aside to celebrate the varied cultures paving a way to improve the cultural foundation of everyone.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

A better understanding, respect for other cultures and signing of Cultural Exchange agreements. In 2014, the then Minister of Sport, Arts and Culture Honourable Andrew Langa on the 22nd of September 2015, signed an exchange agreement with Chinese Culture Minister Cai Wu. The three year exchange programme that was signed at Grand Hotel in Beijing was in accordance with cultural agreement that was signed between China and Zimbabwe on May 14, 1981 in Beijing. According to the agreement in arts and culture both countries will periodically facilitate cultural trips for a government delegation (ministry policy makers and senior arts and culture programme administrators and managers) of four to six persons. Moreover, it was agreed that both countries would send a performing art troupe not exceeding 20 persons to visit and perform in either country for 10days as often as possible

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage National Arts Council of Zimbabwe National Arts Gallery Arts and Culture Organisations Embassies

f.2 Financial resources allocated to implement the measure:

N/A. There is a lot of fluidity hence the figures are difficult to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Enhancing the production of cultural goods and activities through a duty rebate facility (Duty Free SI 136 of 2003)

b. Key objectives of the measures:

- To provide rebate of duty on music, sound, recording and broadcasting equipment imported by registered arts organizations.
- To establish a window for the importation of musical instruments to promote creativity in the production of music
- To promote the importation of quality public address systems for the promotion of consumption of musical products in public spaces.
- To promote government policy trajectory in the area of music and broadcasting in Zimbabwe
- To encourage the wide distribution of creative products through high quality broadcasting avenues.
- To contribute to employment creation in the music industry

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

c.3. the main feature of the measure:

- The Statutory Instrument gives preferential treatment to creators, producers and distributors in the music, film and broadcasting sectors an opportunity to import equipment duty free.
- the applicant has to be registered with the National Arts Council of Zimbabwe (NACZ) as defined in the NACZ Act [Chapter 25:07]
- The Statutory Instrument covers only music instruments, public address systems, recording and broadcasting equipment but excludes spare parts and consumables.
- The equipment imported under the facility should be used in the entertainment industry and cannot be sold within a period of five (5) years.
- The duty free clearance certificate is issued by the Commissioner General (of Taxes) after being satisfied that the applicant meets the requirement as recommended by the National Arts Council of Zimbabwe

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

1. Musicians 2. Filmmakers 3. Recording Studios 4. Broadcasting Studios

e. What are the results expected through the implementation of the measure?:

Growth of the Zimbabwe Creative sector The measure has broadly promoted the diversity of cultural

expressions in Zimbabwe and the following were the targets;

- Involvement of youths in the creation, production and distribution of music and film products in Zimbabwe
- Increased number of female musicians and film producers in Zimbabwe.
- An increased quota of local content in broadcasting arena so as to promote creativity and consumption of local creative products thus contributing to the economy of the country.
- Increased number studios and broadcasting players in the creative industry, thus contributing to employment creation.
- The measure is expected to spur the growth of the film and music sector for both creators and producers alike.

f.1 Name of agency responsible for the implementation of the measure:

Zimbabwe Revenue Authority (ZIMRA)

f.2 Financial resources allocated to implement the measure:

N/a

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Zimbabwe Music Rights Association

Type of Entity:

NGO

Type of Involvement:

Referrals

Name:

Promoters Association

Type of Entity:

NGO

Type of Involvement:

Applicants

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

The upholding in 2013 by government of a statutory instrument of 2003 that allows duty-free importation of instruments by cultural and creative industry players is one measure that have broadly promoted the diversity of cultural expressions in Zimbabwe. The measure was responsible for the establishment of many audio and video recording studios whose products have become the backbone of the viability and promotion of the diversity of cultural expressions. The instrument has over the years now saw the growth of music by young people and young females getting their space alike. The period saw the growth of urban grooves and the current rolling ZimDancehall.

i.3 Which indicators were used to determine impact?:

1. Register of licensed broadcasting houses
2. Register of licensed recording studios and agencies
3. Register of remittances to rights and royalties companies
4. Reports from registered promoters

North – South Exchange

b. Key objectives of the measures:

- To provide avenues for creation of exchange programmes covering skills, expertise and products.
- To establish cooperation through exchange of creative products within cooperating countries.
- To provide support and enhance mobility within Zimbabwe of visiting artists and practitioners.
- To encourage collaboration between people in general and artists in particular in areas of performing and visual arts.
- To promote technology transfer in various scope of the creative industries.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

- Cooperation for sustainable development in the culture sector through initiation of programmes by developed countries to benefit artists and cultural practitioners in Zimbabwe.
- Programmes in the culture sector designed in Zimbabwe and tapping from the exchange and expertise from the developed countries.
- Collaborations with International organizations by artists and organizations in Zimbabwe for the strengthening of cultural productions and management capacities in Zimbabwe.
- Facilitation of clearance on the mobility of culture sector players from the developed world, through enabling policies.
- Skills training, information exchange, product showcasing and human resource capacity building in Zimbabwe by partner organizations from developed countries.
- Development assistance in monetary terms for organizations and programmes in Zimbabwe.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

1. Individual Artists 2. Festivals 3. Arts Organizations

e. What are the results expected through the implementation of the measure?:

The measure has broadly promoted the Growth of the Zimbabwe culture sector and the following were the targets;

- Transference of skills and technology in the areas of cultural practitioners, cultural industries and businesses.
- Increased number of cultural exchange programmes, goods and services between partnering organizations and collaborating nations

- New business models and new forms of marketing, communication, presentation, promotion and distribution of culture products, goods and services.
- An increased appetite of new and improved local productions within local markets and external markets.

f.1 Name of agency responsible for the implementation of the measure:

None specifically

f.2 Financial resources allocated to implement the measure:

N/A

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Harare International Festival of the Arts

Type of Entity:

NGO

Type of Involvement:

Capacity Building

Name:

Intwasa Arts Festival koBulawayo

Type of Entity:

NGO

Type of Involvement:

Capacity Building

Name:

Amagugu Heritage Trust

Type of Entity:

NGO

Type of Involvement:

Capacity Building

Name:

Culture Fund of Zimbabwe Trust

Type of Entity:

NGO

Type of Involvement:

Development assistance

Name:

Nhimbe Trust

Type of Entity:

NGO

Type of Involvement:

Development assistance

Name:

Children Performing Arts Workshop

Type of Entity:

NGO

Type of Involvement:

Capacity Building

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

The measure was responsible for the establishment of a number of festivals with an international component in the last decade. The festivals were a platform to showcase productions by international groups from the developed countries. Some festivals used that opportunity to create skills training programmes on the sidelines in order to facilitate skills and knowledge transfer. These visits by international artists opened opportunities for exchange programmes, to some reciprocal in nature. The instrument has over the years now saw the growth of culture sector with its products being become the backbone of the promotion of the diversity of cultural expressions.

i.3 Which indicators were used to determine impact?:

1. Records of international culture practitioners and productions coming to Zimbabwe.
2. Records of programmes of cooperation by various players
3. Statistics of attendances and patronage of programmes that are products of the measure
4. Register of agreements and levels of renewals by cooperating partners.
5. Records of residencies given to Zimbabweans in developed countries.

Building competencies in management and business skills in the culture sector

b. Key objectives of the measures:

- To promote professionalism in the creative sector through capacity building of practitioners.
- To engage training partners within and outside Zimbabwe in areas of arts management and business.
- To organize capacity building programmes for the culture sector to strengthen competencies in both artistic and entrepreneurial skills.
- To provide support for the development of business models based on best practices from across the globe in the creative industries.
- To promote information and technology transfer in various areas of the cultural industries.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

- National arts Council of Zimbabwe made a call to professionalize the sector in the period 2010 – 2020 and since then promoted the building of capacity and competencies of the practitioners in the culture sector.
- Training programmes done by various organizations drawing skilled and competent facilitators in Zimbabwe and abroad for the purpose of meeting the set goals.
- Collaborating with Foreign agencies for development of business and entrepreneurial training models for the creative industries and tapping from the systems and expertise from the developed countries.
- Collaborations with educational institutions for the strengthening of the training programmes in both arts management and entrepreneurial development.
- Certification of trained individuals.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

1. Individual Artists 2. Band Managers 3. Festivals 4. Leaders and captains in the industry 5. Arts Organizations

e. What are the results expected through the implementation of the measure?:

The measure did impact greatly in the sector and contributed to the growth of business in the cultural industries and the following were the targets;

- Transformed thinking by artists and preferences of adoption of best practices in the execution of their businesses.
- Increased number of arts managers and administrators, overseeing the business side of the

artist portfolio.

- Fostering private sector uptake and investment in the culture sector
- Functioning business models and new forms of marketing, communication, presentation, promotion and distribution of culture products, goods and services.

f.1 Name of agency responsible for the implementation of the measure:

National Arts Council of Zimbabwe

f.2 Financial resources allocated to implement the measure:

N/A

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name: Harare International Festival of the Arts	Type of Entity: NGO
Type of Involvement: Facilitation	
Name: National Arts Council of Zimbabwe	
Type of Involvement: Capacity Building	
Name: Intwasa Arts Festival koBulawayo	Type of Entity: NGO
Type of Involvement: Facilitation	
Name: British Council	
Type of Involvement: Capacity Building	
Name: Culture Fund of Zimbabwe Trust	Type of Entity: NGO
Type of Involvement: Development Assistance	
Name: Nhimbe Trust	Type of Entity: NGO
Type of Involvement: Development Assistance	
Name: Savanna Arts	Type of Entity: NGO
Type of Involvement: Capacity Building	
Name: University of Zimbabwe	
Type of Involvement: Intellectual Support	
Name: Kennedy Centre	
Type of Involvement:	

Capacity Building

Name:

Business Arts South Africa

Type of Involvement:

Capacity building

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

The measure was responsible for the increased periodic reporting by the culture sector thereby allowing organizations to take stock of their work and measure accordingly. There has been an increased engagement and signing of artists as brand ambassadors by various companies and organizations. This is clear testimony of the confidence that clients have on the sector, because of the way the culture sector now packages itself. The trainings in arts management, adjudication and entrepreneurship drew a lot of support from the sector and were oversubscribed at all times. There has also been observed that practitioners yearn for new knowledge to take their works to the next level.

The instrument has over the years also empowered the sector to be better advocates of the promotion of the diversity of cultural expressions.

i.3 Which indicators were used to determine impact?:

1. Registration into companies and trusts by various practitioners.
2. Increased number of bank accounts by artists and arts organizations.
3. Engagement of competent administrators and managers by artists and arts organizations.
4. Increased level of corporate governance and improved services by players in the creative industries.
5. Records of reports submitted by players in the culture sector.
6. Increased community participation and appreciation of culture sector goods, services and practitioners.

Draft National Cultural Policy

b. Key objectives of the measures:

The Draft Cultural Policy of Zimbabwe is in sync with the country's home-grown Constitution that clearly articulates the aspirations of the people. It also strives to be consistent with the African Union Charter for Cultural Renaissance and aspiration number 5 of the African Union's Agenda 2063 among other international Conventions, Protocols and Agreements that the Zimbabwe Government is party to. Its objectives are as follows:

- To create a culturally vibrant, cohesive and progressive Zimbabwean society where various forms of arts, culture and expressions thereof serve to showcase as well as celebrate the nation's diverse heritage;
- To create an enabling environment that allows for inclusive, equitable and energetic participation by all Zimbabweans in the arts, culture and heritage sectors for greater social cohesion, economic empowerment and nation-building;
- To give due recognition to the distinctive nature of cultural activities, goods and services in the country as well as acknowledge them as vehicles of identity, values, meaning, socio-economic empowerment and nation-building;
- To encourage individuals, groups and communities, state as well as non-state actor institutions to contribute towards safeguarding Zimbabwe's culture, artistic expression, tangible as well as intangible heritage for posterity;
- To strengthen the role that Zimbabwe's rich national heritage and culture, premised on the virtues and values of *Ubuntu/Unhu*, could play in the nation's growth and sustainable development;

The Draft Cultural Policy contains the following as key strategic areas of focus (priority areas):

1. Safeguarding Zimbabwean Cultural Identity
2. Appreciation and Respect for Indigenous Zimbabwean Identities and Cultural Diversity
3. Safeguarding Zimbabwean Heritage
4. Promotion of Indigenous Knowledge
5. Cultural and Creative Industry Development
6. Infrastructure Development
7. Education and Training and
8. Culture and International Relations.
9. Resource Mobilisation

c.1. the scope of the measure:

National

International

c.2. the nature of the measure:

legislative
regulatory

c.3. the main feature of the measure:

The Draft Cultural Policy contains the following as the main feature on the integration of Culture in Sustainable Development at National and International levels: Zimbabwe recognizes that culture is one of the mainsprings of development. It also acknowledges the important need to consider the cultural aspects of development as being just as important as its economic aspects. The imperative therefore is for all Zimbabweans to fully participate in and enjoy the country's heritage and culture, as well as the artistic expressions thereof. It is in society's unfettered participation as mentioned above that sources of livelihood will be positively affected resulting in better economic activity of each community. The Draft Cultural Policy acknowledges that cultural identity and diversity are rich assets for individuals and societies within the country. In order to fully benefit present and future generations, the protection, promotion and maintenance of cultural identity and diversity are essential requirements for sustainable social and economic development. This therefore is inevitably the basis for supporting the deliberate integration of culture in Zimbabwe's development policies at all levels, for the creation of conditions conducive to sustainable development as well as to foster aspects relating to the protection and promotion of the diversity of cultural expressions. A robust institutional framework for ease of coordination and implementation of the draft policy constitutes the backbone of this document. The following ministries are identified and mandated to ensure effective integration of culture into sustainable development:

- Ministry of Rural Development, Preservation and National Culture and Heritage – core mandate of arts, culture and heritage the National Arts Council of Zimbabwe, the National Gallery of Zimbabwe, National Library and Documentation Services, National Museums and Monuments of Zimbabwe, National Archives of Zimbabwe, Chiefs and Local Authorities

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

- Nationwide including marginalized indigenous communities

e. What are the results expected through the implementation of the measure?:

Safeguarding Zimbabwean Cultural Identity: The State Party's cultural identity shall be safeguarded and preserved for posterity in the global village we call world today. **Appreciation and Respect for Indigenous Zimbabwean Identities and Cultural Diversity:** Cultural identities and diversity define the different people of Zimbabwe and such traits need to be appreciated and respected with equal measure. **Safeguarding Zimbabwean Heritage:** The country's rich heritage is a national treasure whose safeguarding is apriority. **Promotion of Indigenous Knowledge:** Indigenous knowledge is critical for development to take. It must be harnessed for the benefit of local communities. **Cultural and Creative Industry Development:** This economic facet is awash with business opportunities and sustainable livelihoods. It needs to be supported and nurtured for the benefit of the people, particularly those endowed with innate artistic skills. **Infrastructure Development:** Appropriate, purpose-built and accessible infrastructure is required for the creative industries to blossom. **Education and Training:** The full integration and development of the arts, culture and heritage in education and training is of paramount importance. It enhances cultural expressions. **Culture and International Relations:** As a member of the community of nations, Zimbabwe needs to ensure the visibility, practice and

appreciation of Zimbabwean culture locally and abroad.

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Rural Development, Preservation and National Culture and Heritage – core mandate of arts and culture, and its agencies, the National Arts Council of Zimbabwe, the National Gallery of Zimbabwe, National Library and Documentation Services, Natio

f.2 Financial resources allocated to implement the measure:

In order for the Draft Policy to be fully implemented by Government and various stakeholders, it is imperative to ensure funding and resource mobilisation support across the board. Funding and resource mobilisation therefore are facets which involve the active participation of internal and external stakeholders. Existing Government instruments that may also be invoked to ensure the implementation of the Draft Policy are key to its functionality. According to the Draft Policy, the State Party pledges to:

- To give financial and technical support to reclamation, repatriation, preservation and protection of Zimbabwean archives and historic places within and outside the country.
- To support the promotion and development of the cultural and creative industries.
- To promote investment in the sector.
- To support the growth of the sector through tax incentives
- To develop sustainable funding models for the growth of the cultural and creative industries.
- To create private and public partnerships for the development of the sector.
- To facilitate technical and material investment for the growth of arts, culture and heritage.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

No

Arts and Culture Festival Guidelines

b. Key objectives of the measures:

Festivals are the most effective way for communities to flaunt their cultural expressions. Besides, festivals are of economic value to the communities in which they are hosted. As a result, they constitute an economic activity whose importance to the economic development of the host communities is immense. As economic ventures, arts and culture festivals through their inherent value chain create employment and business opportunities to the host localities. Given the importance of Arts and Culture Festivals, particularly as a platform for diverse artistic and cultural expressions, the regulatory body (National Arts Council of Zimbabwe) crafted general guidelines for the hosting of all Arts and Culture Festivals in the country. The guidelines ensure that festivals are held in line with the country's aspirations in-so-far as the development of the creative industry is concerned over and above efforts to safeguard cultural identity, heritage and their attendant expressions. The Festival Guidelines were designed to ensure the following:

- Registration of all Arts and Culture Festivals with the National Arts Council of Zimbabwe for purposes of documentation and information management.
- Appropriate naming of the respective festivals for example, one genre festival shall be referred to as such, music festival, dance festival, theatre festival and not as an arts festival that normally is multi-disciplinary in content.
- Ensuring that festivals are self-sustaining in nature. Free festivals are permissible as well but organisers are encouraged to secure adequate funding.
- Promotion of good corporate governance, transparency and accountability by ensuring that a properly constituted Board of Directors is in place for the various Arts and Culture Festivals especially when such festivals receive donor funds.
- Ensuring that each festival has a proper programme indicating venues,

scheduled activities and the number of days.

- An Arts and culture Festival shall have a theme at any given time that guides all proceedings and shall assist in impact ass

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

Influenced by the Convention, the main feature of the measure is its ability to give a platform to marginalized cultural expressions to be showcased. The guidelines promote local participation by communities in the provision of services to the festival as well as giving preference to the locally-based artists and cultural practitioners. That way, indigenous and previously neglected cultural expressions

are given a platform to be marketed. Besides, the guidelines give direction and formal status to those cultural expressions that are viewed as routine cultural practices by the communities yet they constitute integral components of cultural expressions of the communities concerned. The guidelines also are part of efforts to regulate and formalize the activities of the expressive sector through the enhancement of data collection, preservation and promotion of cultural expressions threatened with extinction. Localized Arts and Culture Festivals present employment opportunities for local people while contributing to the development of the communities as well through establishment of appropriate infrastructure for hosting the festivals. Localized Arts and Culture Festivals also contribute immensely to the unearthing of those respected cultural expressions the local people hold dear and are eager to share with the rest of the country

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

The Arts and Culture Festival Guidelines are targeted at all festival organisers in the form of civil society organisations, loc

e. What are the results expected through the implementation of the measure?:

The measure seeks to create a level ground in terms of giving equal opportunities to all cultural expressions. Further, the guidelines give parameters on the status and nature of each festival in terms of scope, format and the hiring of service providers including artists and cultural practitioners to be involved. Cognisant of the fact that the arts and culture sector is an important component of economic activities, the guidelines also seeks to usher in professional ethics in the sector, particularly on the issues good governance, transparency and accountability. Through the same guidelines, marginalized cultural expressions are given ample time to be flaunted alongside major ones. The desire is to unearth, preserve and promote those cultural expressions threatened with extinction. In addition, the guidelines promote the involvement of local artists and cultural practitioners, particularly in festivals happening in their respective areas. Cultural expressions happen in communities and through the framework provided by the guidelines, community involvement is enhanced. Integration of culture in sustainable community development is also enhanced through implementation of the festival guidelines.

f.1 Name of agency responsible for the implementation of the measure:

All festival organisers at all levels local, national and international; Harare International Festival of the Arts, Intwasa Arts Festival koBulawayo, Murehwa Culture Centre, Great Limpopo Culture Fair, Zimbabwe International Film Festival, Nhimbe Trust an

f.2 Financial resources allocated to implement the measure:

Most festival organisers are self-funding and they fundraise each year for the hosting of their respective festivals

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

HIFA

Type of Entity:

NGO

Type of Involvement:

Operationalisation of the guidelines

Name:

Intwasa Arts Festival koBulawayo

Type of Entity:

NGO

Type of Involvement:

Application of the festival guidelines

h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

Major lessons drawn from the review sessions are itemized below:

- Cultural expressions are very dynamic just like society itself. New creations and expressions regularly emerge and stakeholders in the culture sphere need to be constantly on the lookout for new developments.
- The guidelines are a fertile ground for the cross-fertilisation of the diversity of cultural expressions through exchange programmes.
- The framework created by the guidelines promotes peace, harmony and peaceful co-existence in communities. Festivals are rallying points by nature and are also used for mass communication strategies designed to promote community development.
- The guidelines act as catalysts for the nurturing of professionalism in the arts and culture sector.
- Arts and culture education is enhanced through the guidelines as they provide the basis through which mainstreaming of arts and culture education into the formal education trajectory is attained.

i.3 Which indicators were used to determine impact?:

The indicators used in determining the impact of the implementation of the measure were:

- Number of festivals held at district, provincial and national levels;
- Participation of minority groups in the festivals with a special focus on youths, women, artists and cultural practitioners living with disabilities.
- Use of indigenous languages;
- Governance of entities organising the festivals;
- Festival documentation, programmes, reports both narrative and financial and other relevant documentation;
- Review meetings of the festivals;
- Number of networks created.

Constitution of Zimbabwe (Amendment No: 20 2013)

b. Key objectives of the measures:

To give impetus to the recognition of sixteen languages namely Chewa, Chibarwe, English, Kalanga, Koisan, Nambya, Ndau, Ndebele, Shangani, Shona, Sotho, Tonga, Tswana, Venda, Xhosa and Sign Language as official means of communication. To lay the basis for the prescription of other languages as official means of communication through an Act of Parliament. To give the power to the State and all its institutions and agencies to ensure that all officially recognized languages are treated equitably and to take into account the language preferences of people affected by governmental measures or communications. Language is pivotal in cultural expressions. Measures brought about by the Constitution are both legislative and regulatory. Previously marginalised and so-called minority languages are now being treated just like the other dominant languages. Use of indigenous languages therefore enhances cultural expressions particularly in the intangible realm. People from all over the country through the constitutional provisions can now fully express themselves in their own mother languages, giving the nation an opportunity to unearth those cultural expressions that were hitherto "suppressed" owing to languages. The situation is further buttressed by the opening up of radio and television stations with some of them dedicated to using indigenous languages as a medium of communication. Furthermore, the Zimbabwean Constitution fully recognizes the role of Traditional Leaders who are considered to be the custodians of the Zimbabwean culture and its attendant expressions both in the tangible and intangible forms. According to the Constitution under Article 16, it is the obligation of the State and all its institutions and agencies and indeed all Zimbabwean citizens to preserve and protect Zimbabwe's Cultural Heritage while at the same time respecting the dignity of traditional institutions.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

regulatory

c.3. the main feature of the measure:

The main feature of the measure is informed by the constitutionality of cultural matters. By virtue of making culture matters constitutional, the State party is alive to the fact that culture and its attendant expressions is a fundamental aspect of people's lives. All aspects of culture including language are therefore matters of constitutionalism. Zimbabwean citizens in their diversity are therefore duty-bound to respect all tenets of the supreme law of the land and through that alone, respect the cultural diversity of the land and their respective expressions. Today in Zimbabwe the diversity of cultural expressions are treated with the same reverence just like other constitutional provisions like human rights, property rights, citizenship and many other constitutional matters.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

The Constitution of Zimbabwe is meant for every citizen of the country. It was promulgated for any Zimbabwean and covers all sec

e. What are the results expected through the implementation of the measure?:

In relation to culture and its expressions, the constitutional measure ensures that the citizen of Zimbabwe:

- Respect cultural diversity;
- Use indigenous languages in official communication as well as expressing themselves culturally;
- Respect traditional leadership that is the custodian of the country's revered *Ubuntu/Hunhu* that is the epitome of the Zimbabwean culture;
- Preserve, promote and market the nation's cultural heritage in tangible and intangible forms (including cultural expressions) as an important component of world culture;
- Through the respect and elevation of culture, exploit business opportunities presented by cultural industries for the benefit of communities and the nation at large;
- Use the cultural sphere as a sustainable source for life-long sources of livelihoods;
- Ensure that community development at whatever level takes cognizance of peoples' cherished values, beliefs and ethos;
- Encourage marginalised and often overlooked communities of the nation to fully participate in programmes and activities designed to flaunt national culture;
- Preserve, promote and document cultural practices threatened with extinction;
- Promote peaceful co-existence and harmony through absolute respect for cultural diversity.

f.1 Name of agency responsible for the implementation of the measure:

Mainly the State and all its institutions and agencies

f.2 Financial resources allocated to implement the measure:

Treasury allocation for the responsible Ministry and all its institutions and agencies working in the area of arts and culture.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Equal Participation of Women and Men in Cultural Expressions

b. Key objectives of the measures:

: Keeping abreast with global trends, particularly those falling under the realm of the UN, UNESCO included, the State Party adopted affirmative action that promotes women participation on an equal footing with men in all spheres of life. In some instances, entry requirements in institutions of higher learning are crafted to promote women participation. The area of cultural expression, critically the performing arts genre for long periods was viewed as a predominantly male domain and women who ventured into it were classified as people of loose morals. This measure was also designed to quell this misplaced notion. Accordingly, the women folk enjoy equal opportunities like their male counterparts in all spheres of life, be it economic, social or political. In pursuit of this measure, infrastructure for cultural expressions is being upgraded to meet the minimum requirements that ensure full participation of the women folk in that area. Another intention of the measure is to have cultural expression programmers and activities being spearheaded by women. Zimbabwe now has women ensembles in dance, theatre and other genres of the arts. All female dance groups have become a permanent feature on entertainment circuits, bolstering the participation of women in cultural expressions. The visual arts sector, particularly the craft and fashion disciplines are largely dominated by women and it is another intention of this measure to upscale the participation of women in such fields.

c.1. the scope of the measure:

Regional
National
International

c.2. the nature of the measure:

regulatory
institutional

c.3. the main feature of the measure:

This measure is further buttressed by provisions of the Gender Equality Policy and the Domestic Violence Act. These two pieces of legislation besides criminalizing gender violence and violence against women provide fertile ground for effective women empowerment. The measure also deliberately assumes an all inclusive approach where all women benefit; marginalised women, women living with disabilities, women facing life limiting illnesses, oppressed women and young women and girls in all situations. The girl child in particular is the target of tailor-made programmes and activities whose implementation is the responsibility of the State Party and a large number of civil society organisations. The measure vigorously fights for the rights of the women in education, including arts and culture education. This measure proved to be a master-stroke in fighting male bigotry in the field of the arts. Through the narrow-mindedness of a male-dominated, the participation of the women folk in cultural expressions was hampered and this measure is a panacea to this problem. Equal opportunities for both sexes in the creative sector with zero tolerance to discrimination and preconceived ideas define the thrust of the measure.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

The women folk in general, targeting all groups of women.

e. What are the results expected through the implementation of the measure?:

: Women constitute 52% of the State Party's population. Besides, women play a central role in family life, communities and ultimately the entire nation. They are the custodians of the socialization process that introduces children to socially acceptable values and beliefs. Arguably, women occupy a central role in inculcating cultural expression values in children. The family unit, a critical component of cultural life and its attendant expressions is nurtured generally by women. Through this measure, the following are the expected results:

- Equal opportunities for women and men, particularly in the creative sector.
- Total emancipation and empowerment of women socially, economically and politically.
- Zero discrimination in all spheres of life based on gender.
- Elevation of women status at all levels of society.
- Identification and nurturing of women's innate artistic talent at whatever level on equal footing with that of men.
- Ensuring the State Party's involvement in the promotion of current transversal issues at any given time.

f.1 Name of agency responsible for the implementation of the measure:

The State Party and all its institutions and agencies and civil society organisations working in the area of women empowerment.

f.2 Financial resources allocated to implement the measure:

Treasury allocation for ministries responsible for women affairs, including health and education.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

: Promotion and protection of the rights of women working in the arts and culture sector.

b. Key objectives of the measures:

- To empower women economically and socially while transforming them into innovative economic players in all facets of the economy including the creative sector.
- To raise awareness amongst women artists and cultural practitioners in relation to the National Gender Policy and the Domestic Violence Act.

The issue of gender equality in Zimbabwe is being addressed through the Gender Policy with the Domestic Violence Act becoming a vital supportive piece of legislation. Issues of gender equity, disparity and equality can be traced to the historical background that ascribed male domination as the norm since time immemorial. Women for a long period of time played second-fiddle to their male counterparts. The Gender Policy becomes particularly important in that women play an important role in cultural expressions. They are critical in inculcating primary cultural expression values and beliefs to children. Women through socialization processes play a fundamental role in moulding children – instilling in them ethics that shape acceptable personality values as dictated by culture, values and beliefs as components of the national philosophy. Occupying such a critical position in society, women therefore are the front-runners in the teaching of cultural expressions. As cardinal pillars in family life, it is through women that children are introduced to socially acceptable behaviour that finds traction in cultural expressions from a very young age. As primary players in the socialization process, women therefore need to be empowered economically and socially so that they become strong agents for social development that is imbued with cultural expressions as well. Despite their central role in society's development, women are faced with a plethora of challenges spanning the economic and social spheres in which they are sometimes treated as second-class citizens. This happens notwithstanding the multitude of roles that women play in the socio-economic life of any community. Zimbabwe's Gender Policy and the Domestic Violence Act are two pieces of legisla

c.1. the scope of the measure:

Regional
National
International

c.2. the nature of the measure:

legislative
regulatory
institutional

c.3. the main feature of the measure:

: Constituting 52% of the State Party's population, women represent a constituent of people in dire need of affirmative action in all facets of life, be it social, economic and even political. The imbalance in professional opportunities that women were subjected to also affected the creative sector. Furthermore, the arts and culture sector for decades was viewed by the general population as a haven for "failures" in life, an area for people with loose morals. No sane woman therefore was expected to join the sector, patriarchal in nature and populated by "non-conformist" people. All these negative views were held against the sector's positive pivotal contribution to cultural expressions in general and

the potential to grow national economies. The realization by the State Party of the sector's potential contribution to the economy and the value chain that such genres as music creates, jolted government into action, hence the crafting of the Gender Policy whose tentacles spread to the creative sector as well. Following years of marginalization and enduring a second class status, women through the Gender Policy are now competing with their male counterparts at the same level, enjoying equal opportunities in any aspect of life. As the majority in the country women are now actively participating in arts and cultural activities boosting the nation's cultural expressions. Favourite areas that they concentrate on include fashion creation, basketry (weaving), cosmetics (make-up), dance, acting, music, beadwork, sculpting and many others including those that used to be male-dominated. Through the Gender Policy and the Domestic Violence Act, gender equality and equity and women's rights in whatever facet of life including economic spheres like the creative sector have given birth to massive areas for advocacy work designed to facilitate the realization of women's full potential in those areas. Admittedly owing to their "privileged" status in what used to be male-dominated professions in the ar

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Yes, all women in Zimbabwe, marginalized women, women artists, disabled women, women in business, professional women, urban and

e. What are the results expected through the implementation of the measure?:

1. The Gender Policy is designed to eradicate gender-based exploitation, discrimination, unfair treatment of women and enhance women socio-economic empowerment in all economic facets. The policy advocates for men and women to compete on equal footing with success being determined by individual talent as opposed to sex. Success in the creative sector is determined by both innate talent and skills acquired, hence the need to level the playing field being cognisant of the disparities spawned by inequalities based on gender. Chiefly, the measure is also intended to attain the following in respect of the creative sector:

- Availing equal opportunities to both women and men in the creative industry locally, nationally, regionally and internationally.
- Provision of both financial and material resources to all actors in the arts and culture sector. Women and men must enjoy equal access to financial and material resources as and when they require them.
- Identification, nurturing, marketing and promotion of artistic talent to the level of full actualization for both sexes without prejudice.
- Respecting cultural diversity in communities, country, region and international stage irrespective of the gender aspect.
- Women's rights are human rights, respecting human rights in totality in all aspects of the arts and culture.

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Women's Affairs, Gender and Community Development and other women focused civil society organisations

f.2 Financial resources allocated to implement the measure:

Besides an allocation from Treasury, women's issues receive financial and material support from the

donor community. Development organisations, local, regional and international ones always have a component on women's issues under their funding regimes. Such funding opportunities bolster the State Party's allocation to the responsible Ministry. Civil society organisations in their numbers are seized with women's issues, particularly empowerment programmes and activities, issues to do with reproductive health, HIV and Awareness campaigns, domestic violence, education and training (Women's University in Africa domiciled in Zimbabwe is a key example). The efforts of all these organisations when combined add up to substantial funding opportunities for women's issues. The funding also covers issues to do with cultural expressions. As a result, the number of women in the arts and culture sector increased significantly covering women with diverse backgrounds. The State Party's funding for women in arts and culture is availed to all Ministries that have a component on women issues, the Ministry of Women's Affairs, Gender and Community Development, Ministry of Industry and Commerce, Ministry of Small Scale and Mediums Enterprises and the Ministry of Youth Development, Indigenisation and Economic Empowerment. The Ministries' combined allocations for women's issues, including the allocation for the creative sector add up to substantial funding.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Promotion of skills acquisition through vocational training.

b. Key objectives of the measures:

1. : Equipping youths with skills that will enable them to create own

employment in the creative industries. The then Ministry of Youth Development, Employment Creation and Cooperatives turned Youths Training Centres from institutions that offered off-the-shelf courses into Vocational Training Centres that offer training programmes informed by the existing business and employment opportunities in the creative industries. Through the Training for Enterprise Programme, vocational skills are offered in music, clothing technology, metal fabrication and other areas addressing specific business and employment opportunities in a particular province. The Ministry of Youth, Indigenisation and Economic Empowerment replaced the old ministry and scaled-up the vocational training programme, creating synergies with similar privately-run and local authority-owned vocational training centres as well as conducting youth exchange programmes at regional and international levels. Buttressed by the National Youth Policy and the Zimbabwe Agenda for Sustainable Socio-Economic Transformation (the nation's economic policy) the programme seeks to equip the youths with survival skills in equal measure with spiritual and physical well-being. Embedded in the training programme are cultural values and beliefs that inform the Zimbabwean national consciousness. The youths are given equal opportunities regardless of sex, race, tribe or creed. As a matter of vocational training that covers all sectors of industry including the creative sector, the Training for Enterprise concept is the backbone of vocational training in Zimbabwe. The principle guides vocational training in both public and private institutions. Each province has a Provincial Vocational Training Centre with district ones complimented by private centres. The Zimbabwe Youth Council a statutory body provides another policy framework and registers youth groups in various industries. The creative sector is

c.1. the scope of the measure:

National

c.2. the nature of the measure:

legislative

regulatory

financial

institutional

c.3. the main feature of the measure:

While it is largely accepted that artistic expression or talent are innate in nature, it is increasingly becoming important to identify, nurture and ultimately promote the talent. The major feature of this measure is the acquisition and sharpening of new and potential artistic talents respectively.

Recognizing the importance of the young people in cultural expressions, the State Party through the Ministry of Youth, Indigenisation and Economic Empowerment converted Youth Training Centres into fully-fledged Vocational Training Colleges in all provinces of the country offering skills training in areas spanning the visual arts, performing arts and other economic sectors. The skills trajectory under the programme has entrepreneurship as one of its key learning area. As a measure, this intervention is designed to evoke the creative spirit of young artists and cultural practitioners, particularly in the beneficiation and value addition in cultural expressions. In addition, cultural expressions by the young people epitomize popular culture of the day, particularly in the performing arts genre. In some cases

cultural expressions are inseparable from the way people live and the measure seeks to induce enterprise development in those cultural expressions people view as ordinary, routine practices yet they are imbued with business opportunities. Through Training for Enterprise activities, existing cultural practices are converted into business opportunities in local communities. Zimbabwe is blessed with such manifestations of cultural expressions that find traction in the production of functional art products, namely basketry, localized crafts and traditional dances peculiar to certain parts of the country. It is these cultural expressions that policy for Enterprise Development was crafted with special focus on the youths. The premise of the policy framework is to encourage young women and men who are artistically gifted to express themselves in a business manner.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Economically disadvantaged people mainly youths, both women and men.

e. What are the results expected through the implementation of the measure?:

: The intervention was designed to reorient training offered in the then Youth Training Centres moving away from off-the-shelf routine training programmes into entrepreneurship-driven training programmes that speak to existing business opportunities in a particular province. The expected direct result was the production of entrepreneurs in all sectors of the economy including the creative sector who would then exploit existing business opportunities. Employment creation would be enhanced through the churning out of business minded creative practitioners. The thrust is to produce through vocational training employment creators as opposed to job seekers. Besides, the initiative is designed to economically and socially empower the youths and women who happen to constitute the largest percentage of the Zimbabwean population. Skills acquisition and the requisite funding are effective poverty alleviation strategies that the programme seeks to address as a precursor to total poverty eradication. As a national programme, the Training for Enterprise initiative seeks to equip both rural and urban youths and women with the necessary skills to create sustainable sources of livelihoods particularly in the creative sector that hitherto had been relegated to the periphery of the main economic activities. With the creative sector occupying the centre-stage of the training programme, the Training for Enterprise Programme has as one of its intended outputs the mainstreaming of arts education and training and its attendant cultural expressions into the main economic activities otherwise read as formalization of the arts and cultural sector as an important facet of the State Party's economic activities. Vocational training therefore becomes a vehicle through which marginalised sections of the population are empowered through facilitation for the establishment of micro to medium scale enterprises in all sectors of the economy including the creative sector. The pillars for the training programme are the National Youth Policy, Vocational Training Policy and to some extent the Gender

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Youth, Indigenisation and Economic Empowerment working in collaboration with its agencies, Zimbabwe Youth Council, Youth and Women Associations and key stakeholders in the youth development area.

f.2 Financial resources allocated to implement the measure:

: Besides private funding and donors who provide funding for the programme, the State Party through Treasury always allocates funding for vocational training. The allocation is a statutory requirement. The Training for Enterprise Programme also attracts donor funding. During its early implementation stages, substantial support both in financial and material forms was provided by the United Kingdom's

Department for International Development (DFID). With the establishment of Boards of Trustees at the Provincial Vocational Training Centres, retention of funds was introduced while strategic business units were also established that generated funds for the centres. As an example of entrepreneurship, strategic business units are also used as demonstrations during training sessions. With dwindling support from Treasury, the vocational training centres are becoming more and more centres of excellence in terms of generating income. At some Provincial Training Centres notably Magamba in Manicaland and Kaguvi in Midlands, the strategic business units are in the form of creative expressing such as fashion and design, functional art products peculiar to the surrounding communities and innovative metal work products. All these initiatives are designed as extra revenue streams for the centres and their programmes. Agricultural activities, particularly horticulture are proving to be viable revenue sources as most vocational training centres are situated on agricultural land. In essence, the centres are becoming more and more self-sustaining in terms of funding.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:	Type of Entity:
Glen Forest Training Centre	NGO
Type of Involvement:	
complimenting enterprise development in vocational training covering the creative sector.	
Name:	Type of Entity:
Empretec Zimbabwe	Private company
Type of Involvement:	
Specialist Entrepreneurship Training in the arts and culture sector.	

h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

The main conclusions laid bare the importance of offering demand-driven and business related vocational courses particularly in the creative sector. In addition, it was noted that the arts and culture sector is awash with business opportunities that the youths (men and women) can undertake in order to eke out sustainable livelihoods. The production of functional art products while it is a component of cultural expressions is a viable business opportunity that attracts customers nationally, regionally and internationally. One of the conclusions was that the State Party through ineffective funding and support was leaving the arts and culture sector out of its mainstream economic activities at the expense of the youth who happen to be the major practitioners in this sector. In addition, many cultural expressions were not being recognized, especially those emanating from marginalized communities. In point form the conclusions were as follows:

- Vocational training programmes must be in sync with existing business opportunities in any particular area, particularly courses in the creative sector;

- The arts and culture sector constitute a vital economic activity whose effective exploitation leads to the enjoyment of sustainable livelihoods by the practitioners;
- Functional art products are a vital component of cultural expressions especially those produced by marginalised communities;
- The creative sector, particularly where it involves issues to do with arts and culture is a vital component of a nation's identity in the community of nations;
- Enhancement of cultural expressions, particularly its diversity in training can be attained through exchange programmes at national, regional and international levels;
- Entrepreneurship in the arts and culture sector as a vital aspect of the skills acquisition trajectory is a critical component of the economic development process for any nation.

i.3 Which indicators were used to determine impact?:

Indicators used in determining impact: Following the evaluation of the programme, a tracer study of the graduates was conducted to determine the impact of the training programme. At provincial levels, the study focused on businesses established as a direct result of the training offered. In an economy facing challenges like Zimbabwe's, the focus was on the establishment of micro and small enterprises and entrepreneurial practices in ventures undertaken. While other sectors of the economy require modest financial input as start-up capital, the creative sector, particularly the performing arts genre by its nature requires very little funding as capital injection. To determine impact, the study strove to establish the number of arts groups formed in terms of gender and specific areas of focus – dance, music, drama (theatre) and spoken word. In addition, new creations were used as indicators of impact where practitioners as a result of the vocational training intervention created new productions some of which were influenced by digital technology. The issue of professional conduct in the creative sector was also used in determining the impact of training wherein practitioners who underwent the training programme were assessed on how they conduct themselves in relation to customer care, public relations, costing of their productions and general professional conduct. Special focus was also placed on women artists and cultural practitioners with the aim of establishing their competitiveness in a hitherto male-dominated environment.

CIVIL SOCIETY

Have you taken or supported initiatives involving civil society in activities::

Promote the objectives of the convention through awareness raising and other activities: Yes

Please explain how:

The promotion of the Convention was characterized by vigorous awareness campaigns targeted at identified stakeholders, key amongst them being civil society organisations. The popularization of IFCD funding, particularly where it involves civil society and State Party funding was carried out widely during scheduled meetings culminating in the following organisations making successful applications; Nhimbe Trust (Creation of a Forum for Networking for Festival Managers), Culture Fund of Zimbabwe Trust (Cultural Statistics Survey Measuring the Economic Contribution of Cultural Industries) and ZimCopy (Intellectual Property Rights in the Book Sector). During such awareness campaigns, the Convention was extensively explored, particularly its objectives and the role of civil society organisations in its implementation. Furthermore, through the National Arts Council of Zimbabwe, Festival Guidelines were crafted and widely circulated to all stakeholders notably the civil society community. The guidelines were heavily influenced by the tenets of the Convention, especially on matters dealing with cultural diversity, cultural expressions and heritage both in tangible and intangible forms. Over 80% of Zimbabwe's 47 Arts and Culture festivals nation-wide are hosted by civil society organisation resulting in the pervasive understanding of the Convention. Through the National Arts Council of Zimbabwe, private arts and culture promoters are registered and details about the Convention constitute a critical part of the information package issued out to registered promoters. Scheduled meetings are held with both promoters of the arts and arts associations whose composition include civil society organisations through which updates on the Convention's implementation strategy are given. The State Party also uses the commemoration of UN International Days on Arts and Culture to reach out to many practitioners, unregistered civil society institutions, unregistered arts associations and other targeted stakeholders creating awareness amongst them about the Convention.

Collect data and share and exchange information on measures adopted at local and international level:

Yes

Please explain how:

Upon receiving IFCD funding, the Culture Fund of Zimbabwe Trust in collaboration with Government and its agencies notably Zimbabwe National Statistics Agency and National Arts Council of Zimbabwe carried out a Cultural Statistics Survey (2012) measuring the Economic Contribution of Cultural Industries particularly to the nation's Gross Domestic Product. The findings were extensively shared amongst stakeholders that included the civil society. Nhimbe Trust again with IFCD funding weighed in with a gathering of Festival Managers that culminated in the creation of a robust festival network, cultivation the cross-fertilization of ideas on cultural expressions. ZimCopy focusing on Intellectual Property Rights in the book industry gathered information shared extensively in the sector in the face of rampant book piracy. The Gaza Trust's arts and culture festival focused on the expression of cultural traits of marginalised communities in the southern parts of the country spreading the festival's tentacles regionally. At local level, those initiatives ensured collection of data and effective exchange of information on cultural expressions. At international level, iconic arts and culture festival in the mould of Intswasa KoBulawayo, Harare International Festival of the Arts, Musica (a collaborative event between National Arts Council of Zimbabwe and the Italian Embassy) and many other events are held boosting data collection and information sharing. In addition, a number of civil society organisation conduct arts and culture exchange programmes at both regional and international levels. Nhimbe Trust has a twinning arrangement with a partner in Belgium while a number of arts groups carry out numerous international tours covering Europe, USA, Asia and other parts of the world. All these programmes

and activities are fertile grounds for data collection and information sharing and the majority of participants in them are civil society organisations. The exchange programmes attract as participants both adult and young artists.

Provide spaces where ideas of civil societies can be heard and discussed while developing policies:

Yes

Please explain how:

The annual Arts and Culture Indaba held under the jurisdiction of the National Arts Council of Zimbabwe provides civil society organisations and all stakeholders in the arts and culture sector with a platform discussions and interrogation of pertinent matters related to the sector. The Indaba played a critical role in raising issues pertaining to the reformulation of the 2006 Cultural Policy. As an annual event the Indaba gives all stakeholders time to take stock of the developments in the arts and culture sector as well as discussing issues related to the objectives of the Convention. The Chamber of the Creative Industries was borne out of the resolutions of one of the indabas. Administered and run by the civil society organizations whose composition also include professionals in the arts and culture sector, the academia and others, the Chamber is an organisation of choice for arts and culture practitioners. It was created to enhance the economic value of the sector, particularly in view of Zimbabwe's quest to formalize the sector. The Chamber and the Indaba act as forums for amplifying the sector in such areas as policy reviews, advocacy for arts and culture friendly laws and regulations. In sync with Zimbabwe's new economic trajectory, both the Chamber and Indaba have provided the arts and culture sector with effective means to be listened to and taken as a serious economic sector. Other civil society organisations have deliberately created spaces for artists to interact and influence the way the sector operates. There exist spaces for women artists where they meet and discuss issues peculiar to them and proffering solutions. Issues raised at such platforms are relayed to the relevant authorities for action to be taken. Such spaces cover all artistic genres with others deliberately targeting disabled artists and others facing challenges.

Implement Operational Guidelines: Yes

Please explain how:

The State Party through the appropriate Ministry, its arts and culture parastatals and National UNESCO Commission with assistance from UNESCO experts conducted scheduled training programmes on how to apply for IFCD funding as well as familiarization sessions on the Convention. Targeting all stakeholders in arts and culture sector mostly state institutions and civil society organisations, the programmes also included capacity building sessions on the preparation for the Quadrennial Report. The Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage appointed a focal person for all matters related to Convention at Principal Director Level. Accessibility to the focal person is open to all stakeholders, notably civil society organisations. In addition, National Arts Council of Zimbabwe and other quasi-government organisations who work in the arts, culture and heritage sphere; National Gallery of Zimbabwe, National Archives and National Museums and Monuments of Zimbabwe work in unison in the implementation of operational guidelines for the Convention. Programmes designed to bolster implementation of operational guidelines resulted in some civil society organisations' access to IFCD funding and these include Culture Fund of Zimbabwe Trust, Nhimbe Trust, ZimCopy and lately Amagugu Heritage Trust. Accessibility of such funding was made possible by the State Party's effort in publicizing the operational guidelines through meetings and training sessions. The Cultural Reformulation process presented another opportunity through which the State Party and its stakeholders implemented the operational guidelines of the Convention, notably issues that inform fundamental thematic areas of the Zimbabwean draft Cultural Policy. Civil society organisations that benefited from IFCD funding are critical players in the implementation of the Convention's operational guidelines and their respective visions and mission statements including core values are testimony to this fact. Further, culture is increasingly becoming a vital cog for su

Other: Yes

Please explain how:

Out of their own volition, other civil society organisations during the period under review carried out numerous cultural expressions. Of note is Pamberi Trust with scheduled performances at the then Book Café, a place that was synonymous with cultural expressions in the mould of poetry slams, women musical performances (Sisters Open Mick Sessions), e-business facilities for artists and jam sessions. Book Café had evolved into an artistic and cultural hub that even attracted visitors wanting to sample the nation's cultural expressions. The revered Artistic Voices Programme through which arts and cultural practitioners discussed pertinent issues affecting them and the sector in general was held at this place at scheduled times. Panelists were drawn from a diverse range professional fields, law, business, finance, enterprise development, arts and culture sector, civil society and government to present papers on particular topics for the benefit of the creative industry. Other civil society organisations invited professionals including UNESCO experts to present themed papers and held plenary sessions with artists to interrogate issues of importance. Nhimbe Trust is such organisation that facilitated such focused group discussions. Besides hosting the Arts and Culture Indaba annually, the National Arts Council of Zimbabwe each year hosts focused meetings with registered arts associations, arts education and training institutions (both formal and non-formal), civil society organisations, arts and culture promoters, festival managers and organisers to deliberate on sector-related issues including the Convention. Professionals inclusive of UNESCO experts are invited to make presentations at such gatherings. It is at such gatherings that a composite national annual Arts and Culture Calendar is jointly produced for purposes of ensuring effective data collection on cultural expressions, creation of networks in programming and information sharing amongst the stakeholders. Such gatherings are also used to review and revamp issues like festival guidelines and other rules

Is Civil Society contributing to this report?:

Yes

Name of the Organization(s):

Nhimbe Trust

Culture Fund of Zimbabwe Trust

Savanna Trust

Amagugu Heritage Trust

Contribution from Civil Society

This section is to be completed with information provided by civil society:

Has the civil society taken initiatives to::

Promote the principle and the objectives of the Convention locally and internationally: Yes

Please explain how:

Different CSOs under the banner of NPAAC and Arterial Network discussed and popularized the convention at different for a. Nhimbe Trust has indeed taken the initiative to promote the principle and objectives of the convention both locally and internationally through its advocacy and research programme which primarily seeks to lobby the Zimbabwean government to put in place laws that promote diversity of cultural expressions and freedom of artistic expression. Nhimbe advocates for public policies that recognise, enhance and foster the contribution that cultural industries make to the socio-economic development of Zimbabwe. In 2012 Nhimbe conducted a baseline survey on cultural governance in Zimbabwe, which resulted in the production of a "Cultural Compendium" a SWOT analysis on national and international arts and culture standard setting instruments effective in Zimbabwe. Other activities carried by Nhimbe were:

- 2012 baseline survey on cultural governance producing the "Cultural Compendium" document.

- Production of the 2nd Universal Periodic Review report with Freemuse on freedom of artistic expression.
- Production of a Cultural Policy for City of Bulawayo
- Baseline survey (2013) in 47 African countries on the state of artistic expression
- Hosted a Cultural Policies symposium (2014)
- Submitted a report to UNESCO – Status of an Artist in Zimbabwe
- Hosted the Nhimbe-NPAAC “Management and Business Training for Zimbabwe’s Cultural Professionals and Arts Associations.

Promote ratification of the Convention and its implementation by governments: Yes

Please explain how:

One of the pillars of implementation of the Convention is unpacking provisions of the Convention. In 2012 Nhimbe organized a cultural policy seminar at the Book Café where the Convention was one of the major topics of discussion with a view to raise awareness on the provisions of the Convention in order to facilitate for implementation. Nhimbe Trust has lobbied the government to implement the UNESCO 2005 convention by producing and providing the parliamentary portfolio committee with a civil society position paper on the Draft National Culture Policy which included elements of the convention in it. Nhimbe has also commissioned Research (Cultural Governance Reports) in 2012 on cultural governance which had a whole section dedicated on the UNESCO Conventions ratified by the country and how they should be domesticated for effective implementation. NhimbeTrust has been leading the call for the ratification of the convention and arterial network coordinated and drafted a letter representing all associations to government through the President’s Office requesting them to ratify some conventions that include UNESCO 2005 Convention.

Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:

Yes

Please explain how:

There was an engagement of the Parliamentary portfolio committee on sport arts and culture in between the years 2012 and 2015 by different parties that include Nhimbe Trust and Arterial Network. Nhimbe has done this through the collection of the concerns of artists, citizens and groups such as women for inclusion in lobby papers such as the civil society position paper on the draft national culture policy. The concerns of such groups were also included in the UPR 2nd cycle review report that Nhimbe crafted in partnership with Freemuse on the status of freedom of artistic expression in Zimbabwe.

Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:

Yes

Please explain how:

The promotion of greater transparency and accountability in cultural governance has been particularly through monthly newsletters such as the Nhimbe – NPAAC which monitored government implementation of cultural policies. In an effort to domesticate the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Nhimbe launched the “Culture Lens Index” to replace the NPAAC Index, which was discontinued at the end of NPAAC in 2015. The Culture Lens Index is the first of its kind in Zimbabwean arts and culture public policy discourse – it is an amalgamation of qualitative and quantitative monitoring frameworks and is set to capture Zimbabwe’s progress in complying with the provisions of the 2005 UNESCO Convention. Civil society has been engaging government through various Ministries to prioritise cultural governance issues. For example the participation of the civil society at different levels to ensure that the government adopts a cultural policy that is relevant and takes into consideration the needs of

cultural players.

Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:

Yes

Please explain how:

Nhimbe Trust has done this through its monthly culture lens and Nhimbe - NPAAC newsletters which monitor culture policy. Within these newsletters has been the Parliament Artwatch, which monitors, documents and publicises parliamentary legislative discourses relating to culture. Nhimbe has also monitored policy and programme implementation on the conventions measures through its advocacy and research which have resulted in civil society position papers and research documents such as the civil society position paper on the draft National Culture policy in which we argued that it needed more consultation processes as it did not speak to the needs of the artists and did not promote cultural expression to the best of its abilities.

Build capacities in domains linked to the Convention and carrying out data collection: Yes

Please explain how:

Capacity building initiatives that have been done by Nhimbe include the Women in Theatre and Television (WiTT) which provides capacity building training and resources to emerging women writers, directors and producers for television and theatre as well as Children in Theatre and Television (CiTT) which provides vocational training in acting, playwriting and directing for theatre and television to children in high school. This was done mainly to improve the role of theatre in improving livelihoods of citizens.

Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:

Yes

Please explain how:

Nhimbe established partnerships with the Ministry of Sports, Arts and Culture and the Chiefs Council of Zimbabwe towards capacity building of chiefs concerning the Draft National Culture Policy. A number of partnerships were established with civil society leading to the formation of associations such as the Zimbabwe Festivals Network, Arterial Network Zimbabwe and Zimbabwe Theatre Association. Civil society partnerships extended to other regions of the world as they included a partnership with Freemuse on the UPR 2nd cycle review project as well as the Norwegian Embassy and continued partnership with Africalia Belgium. Further, through its national and international networks, Nhimbe fortified its influencing work at grassroots or local government level, to national level, and through to the African Union's 4th Pan-African Cultural Congress (PACC4) and UN Human Rights Council amongst other partnerships. In addition, there have been increased collaborations especially at Savanna Trust with South African arts and culture organisations. Other collaborations have also been through networks like the arterial network.

Challenges encountered or foreseen to implement the Convention:

- There is limited understanding of the convention by cultural players.
- Resources to implement programmes that promote the convention are very limited
- There is still limited awareness on the provisions of the Convention. There is need to raise awaren

Solutions found or envisaged:

- Solutions envisaged include continual engagement with the government on matters concerning the implementation of the convention's requirements thereby strengthening relations with stakeholders and relevant departments in government in order to ensure th

Activities planned for next 4 years to implement the Convention:

Activities planned for the next 4 years include the rolling out of the Nhimbe Status of Women Artists Action

Plan (SOWAP) which seeks to achieve the promotion of diverse cultural expressions by promoting the participation and status of women within the ar

Supporting attachment provided by the Civil Society:

Achievements, challenges, solutions and next steps

Describe main results achieved in implementing the Convention:

The implementation of the Convention yielded the following results: IFCD – The publicizing of this fund that was spearheaded by the State Party working closely with National Commission for UNESCO resulted in the following organisations accessing funding; Culture Fund of Zimbabwe Trust, Nhimbe Trust, ZimCopy and Amagugu Heritage Trust recently. As part of this information sharing strategy, the Convention was explained to civil society organisations and State Party agencies resulting in many arts and culture activities taking place nation-wide. The Convention gave birth to numerous major arts and culture festivals now numbering forty seven with many other fringe arts and culture events taking place at local (community), district and provincial levels. Specific results of the Convention's implementation include the following: Arts and Culture Festival Guidelines National Arts and Culture Indaba Draft Cultural Policy

Challenges encountered or foreseen to implement the Convention :

The challenges encountered in implementing the Convention can be described as follows:

- The Convention is available in the English language and this hampers its full understanding by all the people, particularly those hailing from marginalised communities.
- Skewed flow of cultural goods and services with the country being saturated with such services and goods from the developed countries in areas like film (animation), visual arts and other technologically-driven cultural expressions.
- Disparity in technological advancement between the development world and developing countries. This fact is further pronounced in the analogue and digital areas where the former characterize the broadcasting services scenario in the majority of developing countries yet the developed world has gone full throttle in digitalization. Broadcasting services are critical in enhancing cultural expressions and the developing world is struggling to keep abreast with the rate at which technological advancements in broadcasting services are taking place.
- Public media falls under the aegis of the State Party that lays the editorial policy and in some instances the editorial policy may act as an impediment to full cultural expressions. The tendency may be to ban seemingly unpalatable cultural expressions in the eyes of the State Party.
- Regional and international treaties, while they may exist on paper, their full implementation are hampered by competing priorities on the part of the State Party in the face of inadequate resources. As a result, the arts and culture sector may receive minimal governmental support in fulfillment of treaties and protocols.

Piracy has become a global scourge of colossal proportions and its effects are strongly felt in developing countries whose enforcement of intellectual property rights is not robust. The scenario is further exacerbated by the sophistication brought about by technological innovations. The ease with which ordinary people are accessing ICTs has its own downside. Technology is watering piracy and in the process distorting data on the trade of cultural goods.

Solutions found or envisaged to overcome those challenges:

Critical as it is in the protection and promotion of the diversity of cultural expressions, the Convention must be translated into local languages in order to enhance its full understanding by a wide section of the people. Its availability in English limits its effective use and impact. Languages are critical in cultural expressions. Furthermore, the World Trade Organisation needs to up its game in ensuring equitable trade in cultural

goods and services with preferential (affirmative) treatment being given to the developing countries. If possible a quota system can be put in place for every export of cultural goods and services to the developing nations from the developed world being matched by a reciprocal stipulated amount of exports from the developing world to the developed one. In addition, more expos, fairs, festivals and performing acts can be hosted at international level with deliberate efforts to involve artists and cultural practitioners from the developing world being made. While efforts have been made to attain universal digitalization in broadcasting services, it may prudent for the developed world to double its efforts in assisting the developing world in terms of constructing appropriate infrastructure capable of being upgraded in line with the ever evolving technological advancement. It is critical to transfer technological advancement knowledge to developing countries as a way of ensuring that such countries adopt and localize such technology to suit the expression of their respective cultures. Civil society organisations must advocate for the establishment of more independent radio and television stations that are conduits for diversified cultural expressions. Truly independent radio and television stations are fewer in developing countries and this is an impediment to freedom of expression, a key component of diversified cultural expressions. Intensive lobbying and advocacy for such independent stations may be the panacea to this challenge.

Steps planned for the next 4 years:

1) Translation of the Convention into local languages 2) Capacity building in data collection for both government agencies and civil society organisations on a national scale. 3) Capacity building of government officials on the Convention itself. 4) Awareness raising of the media personnel engaged in cultural expressions 5) development of a language policy to influence legislation as stated in the constitution

SOURCES AND STATISTICS ANNEXES

1. Economy and Finance

When reporting data in this section, it is important to define the “cultural sector” for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

1.1. Total Flows of Cultural Goods and Services

1.1.a Cultural Goods

(a) Exports in cultural goods	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>
(b) Imports in cultural goods	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>

1.1.b Cultural Services

(a) Exports in cultural services	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>
(b) Imports in cultural services	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>

1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

(a) Total GDP	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>
(b) Share of cultural activities in GDP	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>

Which methodology was used to calculate the share of culture in total GDP?

[? More information about text formats](#)

1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

(a) Total government expenditure	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>
(b) Share of culture in government expenditure	<input type="text"/>	<input type="text" value="▼"/>	<input type="text"/>

2. Books

	Num	Sales, USD	Year	Source
(a) Number of published titles	<input type="text"/>		<input type="text" value="▼"/>	<input type="text"/>
(b) Number of publishing companies				
Total all companies	<input type="text"/>		<input type="text" value="▼"/>	<input type="text"/>
Small Size Companies	<input type="text"/>		<input type="text" value="▼"/>	<input type="text"/>

Small Size Companies

Medium Size

Large Size

(c) Bookshops and sales

Bookstore chains

Independent Book stores

Book stores in other retail

Online Retailers

d) Translation flows

Number of published translations

3. Music**(a) Production / Number of albums produced:**

	Num	Year	Source
Physical Format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Digital format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Independent	<input type="text"/>	<input type="text"/>	<input type="text"/>
Majors	<input type="text"/>	<input type="text"/>	<input type="text"/>

(b) Sales / Total number of recorded music sales:

Physical format

Digital format

4. Media**(a) Broadcasting audience and share**

Year

Source

Programme type	Audience share	Type of ownership	Type of access	Remove
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	

(b) Broadcasting media organizations

Year	Source
<input type="text" value=""/>	<input type="text" value=""/>

Number of domestic media organizations providing

Ownership:	Radio channels	Television channels	Both radio & television channels	Total
Public	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Private	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Community	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Not specified	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Total	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>

(c) Newspapers (excluding online newspapers only)

Year	Source
<input type="text" value=""/>	<input type="text" value=""/>

Publishing format - printed:	Daily newspapers	Non-daily newspapers	Total
Free Only	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Paid Only	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Both Free and Paid	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>

Publishing format - both printed and online

Free Only	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Paid Only	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Both Free and Paid	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
Total	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>

5. Connectivity, infrastructure, access

	Num	Year	Source
(a) Number of mobile phone subscribers per 1000 inhabitants	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>
(b) Number of households with Internet access at home	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>

at home

(c) Number of individuals using the Internet

	▼	
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6. Cultural Participation

Percentage of people participating in cultural activities at least one time during the last 12 months

Activity (in %)	Female	Male	Total
Cinema	<input type="text"/>	<input type="text"/>	<input type="text"/>
Theatre	<input type="text"/>	<input type="text"/>	<input type="text"/>
Dance (including ballet)	<input type="text"/>	<input type="text"/>	<input type="text"/>
Live concert/musical performance	<input type="text"/>	<input type="text"/>	<input type="text"/>
Exhibition	<input type="text"/>	<input type="text"/>	<input type="text"/>
TOTAL	<input type="text"/>	<input type="text"/>	<input type="text"/>

Is there any available data on the reasons for the non participation in cultural events?

No Yes

Main reasons for non-participation (in %).	Female	Male	Total
Too Expensive	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lack of Interest	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lack of time	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lack of information	<input type="text"/>	<input type="text"/>	<input type="text"/>
Too far away	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other	<input type="text"/>	<input type="text"/>	<input type="text"/>

7. Additional clarifications:

Additional Annexes (if any):

SUBMISSION

Title:

Ms

First Name:

THOKOZILE

Family Name:

CHITEPO

Organization:

MINISTRY OF RURAL DEVELOPMENT PRESERVATION AND PROMOTION OF NATIONAL CULTURE AND HERITAGE

Position:

PERMANENT SECRETARY

DATE OF SUBMISSION: 30/6/2016