

# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Eswatini

**Date of**

**Ratification:**

2012

**Officially Designated Point of Contact of the Convention:**

**Country:** Eswatini

**Website:** <http://www.sncac.org.sz> (<http://www.sncac.org.sz>)

Mr.

Stanley Dlamini

Eswatini National Council of ARTS and Culture

PO Box 5626 Mbabane

Plot 501, Coates Valley. Jacaranda Close.

Manzini

H100

Swaziland

+26825054437

**Phone Number:** +26876025350

**Email:** [info@sncac.org.sz](mailto:info@sncac.org.sz)

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local**

**governments and civil society organizations.:**

The stakeholders met in a two day session to make the reports. CSO, Public Sector and Private sector stakeholder provided the sector data. A two day meeting was also held to finalise the report attended by public, private, academic and CSOs

**Executive summary:**

This report is written by all culture and creative sector stakeholders in a participative approach. It details the activities conducted by all stakeholders under the cultural diversity convention. No international funding was received during the period under reporting. Activities were funded from public funds, local business and other funders.

cultural Music in the form of choral received sponsorship from the financial sector. The country has a dire lack of facilities for cultural and creative expressions.

During the period preparation of the legislative and police frameworks were accomplished. This created a strength for rapid development of the sector in the coming years

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Civil Society Organization (CSO)	Eswatini Music and Arts Association	swamamusic@yahoo.com
Civil Society Organization (CSO)	Association of Christian Arts of Eswatini	phetsilemasilela123@gmail.com
Civil Society Organization (CSO)	Eswatini Poets Association	ntobie9501@gmail.com
Civil Society Organization (CSO)	Umdladla Writers and Authors Association	oliveaps@gmail.com
Civil Society Organization (CSO)	Visual Artists Network of Eswatini	carolelungilelubeloCLL7@gmail.com
Civil Society Organization (CSO)	imigidvo yeSintfu KaNgwane	mathabelagiven@gmail.com
Civil Society Organization (CSO)	Motion in Pictures of Eswatini	
Civil Society Organization (CSO)	Lutsango LakaNgwane	
Civil Society Organization (CSO)	Eswatini National Choral Music Association	swazichoral@gmail.com

Public Sector	Eswatini National Youth Council		<a href="http://www.snyc.org.sz">http://www.snyc.org.sz</a>
Public Sector	Eswatini Youth EnterpriseFund	<a href="mailto:info@yef.co.sz">info@yef.co.sz</a>	<a href="http://www.yef.co.sz">http://www.yef.co.sz</a>
Public Sector	Eswatini TV	<a href="mailto:info@swazitv.co.sz">info@swazitv.co.sz</a>	<a href="http://www.swazitv.co.sz">http://www.swazitv.co.sz</a>
Public Sector	Eswatini Broadcasting and Information Services	<a href="mailto:dlaminimart@gov.sz">dlaminimart@gov.sz</a>	<a href="http://www.esccom.org.sz">http://www.esccom.org.sz</a>
Private Sector	imisebe Publishing	<a href="mailto:imisebe.yelilanga98@gmail.com">imisebe.yelilanga98@gmail.com</a>	
Private Sector	MacMillan Education of Eswatini	<a href="mailto:marketing@macmillan.co.sz">marketing@macmillan.co.sz</a>	<a href="http://www.macmillan.co.sz">http://www.macmillan.co.sz</a>
Public Sector	University of Eswatini	<a href="mailto:smohammed@uniswa.sz">smohammed@uniswa.sz</a>	<a href="http://www.uneswa.ac.sz">http://www.uneswa.ac.sz</a>
Public Sector	Eswatini National Trust Commission	<a href="mailto:info@sntc.org.sz">info@sntc.org.sz</a>	<a href="http://www.sntc.org.sz">http://www.sntc.org.sz</a>
Private Sector	Eswatini MTN	<a href="mailto:mtnbusines,sz@mtn.com">mtnbusines,sz@mtn.com</a>	<a href="http://www.mtn.co.sz">http://www.mtn.co.sz</a>

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  
NO

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  
YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Visual arts

Cinema/audiovisual arts

Cultural management

Design

Music

Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

-

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

3.20%

2019

**Share of employment in the cultural and creative sectors:**

14.80%

2016

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

Female 12.6% Male 16.9%

**Total public budget for culture (in USD):**

350,000.00USD

2019

**Relevant Policies and Measures:**

**THE INTRODUCTION OF EXPRESSIVE ARTS IN THE FORMAL EDUCATION SYLLABUS**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Training

**Cultural domains covered by the policy/measure:**

Performing Arts

**Describe the main features of the policy/measure:**

Expressive arts comprises of four art forms; drama, dance, music and visual arts is aimed at developing a new generation of artists with new opportunities in the creative sector. The new syllabus provides learners with the opportunity to explore the kingdom's social and cultural values and develop an understanding of how arts reflect the country's history and contribute to its culture and creativity. expressive arts seeks to stimulate a lifelong interest, and involvement with, a variety of creative activities

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The syllabus has only been introduced two years ago into the national formal education. it has been scheduled for 2hours per week for pupils in grade 1 and 2. though with no evaluation undertaken by the Council and Ministry concern, there are signs of increased arts activities in most spaces across the kingdom, especially by pupils in grade 1 and 2. Music rehearsals rooms are receiving new faces who seemed to have new interests in the arts. Though there is no direct link but there is a growing number of young persons taking interests in arts activities.

**Financial resources allocated to the policy/measure in USD:**

With no direct funding allocated to this measure, but through the National Budget allocated to the Ministry of Education and Training, this measure has benefitted from such.

**Has the implementation of the policy/measure been evaluated?: NO**

**If yes, what are the main conclusions/recommendations?:**

The National Curriculum Centre in collaboration with the Eswatini National Council of Arts and Culture have been working on developing this measure for the purposes of introducing arts into the formal education system. However the absence of the Inter Ministerial cooperation seems to frustrate these development. while introducing this measure, it transpired that there are no qualified educators to teach the new syllabus. There is a need for establishment of a training facility for arts educators and also arts department in the tertiary institution to offer varies training in the creative.

**Partner(s) engaged in the implementation of the measure:**

National Curriculum Centre

**Type of entity:**

Public Sector

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## **THE REVISED SMALL, MICRO AND MEDIUM ENTERPRISE POLICY OF ESWATINI 2018**

**Name of agency responsible for the implementation of the policy/measure:**

MINISTRY OF COMMERCE TRADE AND

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.gov.sz>

**Describe the main features of the policy/measure:**

the Policy objectives are aimed at:  Facilitate increased access to financial products and services for SMMEs;  Create an enabling institutional and legislative environment to strengthen the business development support for SMMEs;  Support for the ease of doing business for the SMMEs through improved business start-up and growth;  Facilitate and foster a culture of entrepreneurship, innovation and increase ICT usage in the SMME sector;  Enact into law a legislative framework that will enable the promotion and co-ordination of the SMME sector;  Facilitate and foster a culture of entrepreneurship, innovation and increase ICT usage in the SMME sector; and,  Support and develop SMMEs owned by women, youth and disadvantaged groups and the informal sector.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Improve efficiency, cost-effectiveness and harmonization of the legal, regulatory and administrative environment for businesses, as well as appropriate incentive packages. Promote greater simplicity, cost effectiveness and efficiency in business licensing and registration and tax compliance procedures through greater use of Information and Communications Technologies (ICTs). Introduce "one-stop-shop" to facilitate business registration and application to reduce time and cost for setting up new businesses. Policy consideration provides for tax breaks to prescribed SMME segments. Explore the feasibility of an annual flat tax rate for particular vulnerable self-employed individuals and target business

sectors. The survival of local SMMEs depends in part on the trade policy being pursued by the government both regionally and internationally. It is imperative that the Ministry of Commerce, Industry and Trade, in partnership with the Ministry of Foreign Affairs, and other key stakeholders, work harmoniously to capitalize on these opportunities. Encourage and support the participation of the SMMEs in relevant regional and global value chains by facilitating greater linkages with regional and international production networks and the effective sharing of the information. Precondition for SMME development is to strengthen the entrepreneurial culture for all the population strata. The Introduction of entrepreneurship in the curricula of all primary, secondary and tertiary institutions has provided support to the practical component where students are encouraged to form businesses and gain useful skills from doing what they have been taught. Partner with the various development organizations, key private sector entities and academia, to promote entrepreneurship throughout the country, not just as a means of survival, but highlighting its possibilities for generating wealth and transforming the economy.

**Financial resources allocated to the policy/measure in USD:**

The SMME Policy has not direct budget line but benefit from the departmental budget as outlined in the National Budget through the parent Ministry

**Has the implementation of the policy/measure been evaluated?: NO**

**If yes, what are the main conclusions/recommendations?:**

The policy is still yet to be evaluated

**Partner(s) engaged in the implementation of the measure:**

Ministry of Commerce, Industry and Trade

**Type of entity:**

Public Sector

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## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

Eswatini Communication Commission

Media Complaints Commission

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

**Relevant Policies and Measures:**

### **THE ESWATINI BROADCASTING BILL 2020**

**Name of agency responsible for the implementation of the policy/measure:**

MINISTRY OF INFORMATION, COMMUNICATION AND TECHNOLOGY

ESWATINI COMMUNICATIONS COMMISSION

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

**Website of the policy/measure, if available:**

<http://www.gov.sz>

**Describe the main features of the policy/measure:**

the objectives of the bill is (a) provide for television and sound program services; (b) provide for types of broadcasting licences; (c) provide for licensing terms and conditions; (d) provide for content and scheduling of programs and advertising; and (e) provide for other matters incidental to broadcasting.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Bill which has been approved by the Government has seen the establishment of the Eswatini Communication Commission which has assumed the responsibilities of regulating broadcasting in the kingdom. ESCCOM's Broadcasting Responsibilities The Commission's function in relation to Broadcasting will be as follows: Establish a strong and committed public broadcasting service which will service the needs of all Swazi society; Ensure that the commercial and community licenses viewed collectively, are controlled by persons or groups of persons from a diverse range of communities in Eswatini; Ensure that broadcasting services are effectively controlled by Swazis Integrate multi-channel distribution systems into the broadcasting framework Provide access to signal distribution services for content providers Provide access to signal distribution services for broadcast content receivers; Encourage the development of local programming content development of society , gender equality, nation building, provision of education and strengthening the spiritual and moral fibre of society safeguard, enrich and strengthen the cultural, social and economic fabric of Eswatini; Encourage ownership and control of broadcasting services through participation by persons from historically disadvantaged groups Ensure plurality of news, views and information and provide a wide range of entertainment and education programmes Cater for a broad range of services and specifically for the programming needs in respect of children, women, the youth and the disabled Encourage the development of human resources and training, and capacity building within the broadcasting sector especially amongst historically disadvantaged persons Encourage investment in the broadcasting sector Ensure fair competition in the broadcasting sector Ensure efficient use of broadcasting frequency

spectrum Provide for a three tier system of public, commercial and community broadcasting services Provide a clear allocation of roles and assignment of tasks between policy formulation, regulations and service provision as well as articulation of long-term and intermediate-term goals

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

THE ESWATINI COMMUNICATION COMMISSION

**Type of entity:**

Public Sector

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## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** YES

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** YES

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

51.00%

2020

**Relevant Policies and Measures:**

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## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Music

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:** YES

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:** YES

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):** YES

**If YES, please provide up to 2 examples:**

1. The development of the community radio bill

Development of the National arts and Culture policy and strategic plan

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:** YES

**Relevant Policies and Measures:**

### **THE RECOGNITION AGREEMENTS**

**Name of agency responsible for the implementation of the policy/measure:**

ESWATINI NATIONAL COUNCIL OF ARTS AND CULTURE

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.sncac.org.sz>

**Describe the main features of the policy/measure:**

This is a instrument that was developed to establish a working relationship with arts and culture organisations, associations and companies that seeks to recognise their existence in the kingdom. This instrument was developed in consultation with these bodies for the purposes of creating a a conducive environment for these organisations to also participate in the development of the arts and culture sector in the kingdom.it is through these agreements that government through Council would provide technical and financial support to the various programmes of these bodies.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Through the implementation of this measure, more organizations are receiving financial support for their programmes as well administrative grants for running such bodies. These bodies also participate in the shaping of the creative sector in the kingdom, as they are a critical stakeholder, they have participated in the formulation of the arts and culture bill, the copyright act, the national arts and culture policy, the development of the national arts and culture syllabus and many other areas that is shaping the landscape of the arts in the kingdom.

**Financial resources allocated to the policy/measure in USD:**

The Eswatini National Council of Arts and Culture has allocated over 45 000 US dollars for the implementation of this measure. This is about 21% of the Council budget that is allocated to the recognised arts and culture organisations

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

in the first year of the implementation of the measure, 2017, it transpired that most bodies were not eager to sign these agreements due to lack of understanding the intentions of the agreements. But through training and raising awareness on the purpose of the agreements, most organisations were able to sign. In a nutshell, the agreements were for accounting purposes on the part of Council when releasing funds to these organisations. We have seen an increase in numbers of organisations that are now working within the arts space for the purposes of developing the creative sector in the kingdom

**Partner(s) engaged in the implementation of the measure:**

Eswatini National Council of Arts and Culture

**Type of entity:**

Public Sector

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## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or

between developing countries, including through North-South-South and South-South cooperation

**Relevant Policies and Measures:**

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## FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Cultural management

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

YES, I have granted preferential treatment

YES, I have benefited from preferential treatment

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

-

**If YES, please provide up to 2 examples:**

There has been an exchange of films and television programmes with South African television channels such as Mzansi Magic, where Eswatini films were allocated a certain quota for broadcasting.

Participation of Eswatini Choral music groups and individuals in South African Choral Music festivals has been ongoing for over a period of 10years.

**If YES, please provide up to 2 examples:**

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**Relevant Policies and Measures:**



## **ESWATINI EXPORT TRAINING MANUALS**

**Name of agency responsible for the implementation of the policy/measure:**

ESWATINI INVESTMENT PROMOTION AUTHORITY

**Cultural domains covered by the policy/measure:**

Design

Media Arts

Visual Arts

**Website of the policy/measure, if available:**

<http://www.investeswatini.org.sz>

**Describe the main features of the policy/measure:**

The Government of Eswatini has therefore identified the export sector as an important driver for rapid economic growth and development. The country's National Development Strategy and most recently, the Strategic Road Map 2019-2023 identify the Small, Micro and Medium Enterprises and the private sector as the engine for economic growth and the export sector as the main means of ensuring a vibrant and a self-sustaining economy. Export success contributes to job creation and the reduction of poverty in the country. The need for an Export Guide was identified by Government through the Eswatini Investment Promotion Authority, as necessary to promote the participation of SMME in the export industry. The purpose of this document is to provide a training guide that clarifies steps and process which an aspiring Eswatini exporter would take, in developing their export business. It is based on the experience of current exporters and especially support organizations in the export business

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

there has been an improved participation of the creatives in the export of their products. The handicraft sector have benefitted from this trainings as some have established shops in the United States of America and some parts of Europe.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Agriculture

**Type of entity:**

Public Sector

Ministry of Commerce, industry and Trade

**Type of entity:**

Public Sector

Gone Rural

**Type of entity:**

Private Sector

Eswatini Small Enterprise Development Company

**Type of entity:**

Public Sector

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## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:** NO

**Relevant Policies and Measures:**

### **AFRICA GROWTH AND OPPORTUNITY ACT**

**Name of agency responsible for the implementation of the policy/measure:**

MINISTRY OF FOREIGN AFFAIRS

MINISTRY OF COMMERCE, INDUSTRY AND TRADE

GOVERNMENT PARASTATALS

**Cultural domains covered by the policy/measure:**

Design

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.gov.sz>

**Describe the main features of the policy/measure:**

Eswatini by signing the African Growth and Opportunity Act (AGOA) has been able to tap into the United States of America markets. AGOA provides Eswatini with duty-free access to the U.S. market for over 1,800 products, in addition to the more than 5,000 products that are eligible for duty-free access under the Generalized System of Preferences program.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the**

**policy/measure?:**

By providing new market opportunities, AGOA has helped bolster economic growth especially the crafts sector in the kingdom.

**Financial resources allocated to the policy/measure in USD:**

This agreement has generated over 5 million US dollars for Eswatini exports

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

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## GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)

Creativity and innovation

Cultural and creative industries

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 3**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 1**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 3**

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**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and**

audiences awareness-raising): YES

**Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):**

1. 170 000 populations in cultural participation 2. 30 000 music festival 3. 200 of theater 4. 8000 on school theater 5, 2000 Choral Music

**Relevant Policies and Measures:**

**Eswatini Strategic Road Map: 2019-2022**

**Name of agency responsible for the implementation of the policy/measure:**

National Government

THE NATIONAL DEVELOPMENT PLAN 2022

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.gov.sz>

**Describe the main features of the policy/measure:**

The kingdom's strategic roadmap seeks to establish a policy framework that will ensure sustainable economic development, financial stability & growth, improving the quality of life of Emaswati. The integration of the government policies and programs is stimulate the country's economy.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

There has been a several policy reviews and enactment and reviews of legislatures that stimulate economic activity in the kingdom. The government goal of removing the barriers of doing business in the kingdom are attainable. The ease of business registration and licensing has seen more new entrants in business.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

all government ministries and parastatals

**Type of entity:**

Public Sector

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## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

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**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

MOU between Eswatini and Ivory Coast

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Artists and cultural professionals in developing countries

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

0.00

**Relevant Policies and Measures:**

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# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** YES

**Data is regularly collected and disseminated to monitor:**

-

**Percentage of total public funds given to female artists and cultural producers:**

0.00%

2019

**Percentage of women receiving art national prizes/awards:**

30.00%

2019

**Percentage of women participation in cultural activities:**

13.00%

2019

**Relevant Policies and Measures:**

**THE SWAZILAND NATIONAL GENDER POLICY 2010**

**Name of agency responsible for the implementation of the policy/measure:**

DEPUTY PRIME MINISTER'S OFFICE

**Website of the policy/measure, if available:**

<http://www.gov.sz>

**Describe the main features of the policy/measure:**

To monitor and evaluate the implementation of gender and development activities in all development sectors (public, private and civil society levels). To facilitate gender mainstreaming in sector development programs at all levels. To provide capacity building on gender mainstreaming and analysis for gender focal points within government, civil society and private sector organisations. To promote a conducive family environment for the both men and women. To support and promote the family structure and ensure cohesion.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The establishment of the Gender Coordination Unit by the government has facilitated the improved participation of women and other disadvantaged groups in development programmes and at all levels.

**Financial resources allocated to the policy/measure in USD:**

We could not access the budget allocation for this policy

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Gender Coordination Unit

**Type of entity:**

Public Sector

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## ARTISTIC FREEDOM

**The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** NO

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** NO

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** NO

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** YES

**Relevant Policies and Measures:**

**THE NATIONAL CONSTITUTION**

**Name of agency responsible for the implementation of the policy/measure:**

NATIONAL GOVERNMENT

**Website of the policy/measure, if available:**

<http://www.gov.sz>

**Describe the main features of the policy/measure:**

The National Constitution of Eswatini provides for the Bill of rights which include the rights of freedom of expression and association. and the National Arts and Culture Policy also promotes for the fair compensation of creatives for their material consumed.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Artists have been enjoying this rights in the kingdom and there has never been a criminal or civil matter where an artist right have been violated.

**Financial resources allocated to the policy/measure in USD:**

There is to specific budget allocation for this measure

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

THE HUMAN RIGHTS COMMISSION

**Type of entity:**

Public Sector

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# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

A two-day draft report writing and data collection meeting was held with CSOs and was followed by an inclusive two day final report writing session.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **Artists code of conduct**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Association of Christian Artists Eswatini

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

**Describe the main features of the measure/initiative:**

A list of principles of conduct Artists should adhere too. A procedure for conducted gospel music business in he country

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Reduced conflicts in the gospel music industry Proper coordination of the sector

## **Development of an Artist Directory**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Eswatini Music Association

ACASWA

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

**Describe the main features of the measure/initiative:**

A detailed profile and contacts of all Artists in the Country

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Easy search of artists contacts when organizing projects Ease of coordination for programming

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

**Intercultural Exchange programmes**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

SWAMA

Virtual Art

ACAESWA

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

Visual Arts

**Describe the main features of the measure/initiative:**

Ensuring access to international festivals and platforms Creating accessibility to international market Building Artists profiles

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Exposed national artists to the international markets Increased knowledge about the field among artists and their organisations

**Arts and Council policy**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Arterial Network

SWAMA

ACAESWA

ASTEG

Visual Artist Network  
Choral Music Association  
Schools Culture Association  
Independent Film Producers

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Describe the main features of the measure/initiative:**

Promote artist to create their own work their own way

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Created a diversity of genre in all artistic forms in a variety of subjects

**GOAL 3 - Integrate culture in sustainable development frameworks:**

**definition of arts and culture into our national GDP**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

ACAESWA  
ESWAMA  
VISUAL ART  
AESTG

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts  
Design  
Music  
Performing Arts  
Visual Arts

**Website of the measure/initiative, if available:**

<http://www.sncac.org.sz>

**Describe the main features of the measure/initiative:**

Influence of the Arts and Culture in the nation's creative economy.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

a well defined performing creative sector and its potential as an economic stimuli in the country

#### **GOAL 4 - Promote human rights and fundamental freedoms:**

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**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

1. To develop capacity to produce quality cultural and creative products and services 2. To make use of the digital platforms for creating and marketing cultural products 3. To participate in the building of cultural and creative products facilities

## **EMERGING TRANSVERSAL ISSUES**

**Relevant Policies and Measures:**

-

## **CHALLENGES AND ACHIEVEMENTS**

**Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

1. Enactment of the IPR 2. Development of Arts and Culture Bill 3. Formulation of the 5 year Arts and Culture Strategic plan 4. Reorganization of CSOs 5. Development and implementation of the guidelines for the registration CSOs and festivals

**Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

1. Lack of infrastructure - Used inadequate infrastructure and temporal tents 2. Lack of Funding - Solicited local funding, did activities that were low cost 3. Difficulty in planning due to the Lack of



artist registry - An Artist register was developed

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**


1. Increase training on cultural diversity and creative Art skills 2. Empower through training and exchange programme CSOs on quality management and organisational skills 3. Lobby for access international funds 4. Strengthen Advocacy for the convention in government, private sector and CSOs 5. Develop cultural and creative art facilities 6. Increase outward and inward mobility of artists

## ANNEXES


**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

### Attachment


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 The policy document represents Government's commitment to the implementation of ICT initiatives


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 An Act to provide for television and sound program services, community radio services and other services provided on media

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 An Act to provide a framework for the further development of electronic communications networks and services in Ewatini


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 abridged\_sncac\_2012\_2017\_strategic\_plan\_-\_final\_2.pdf

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 sncac\_-\_arts\_and\_culture\_policy\_-\_dec\_2009.pdf


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 the\_national\_arts\_and\_culture\_council\_bill.pdf

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 revised\_final\_final\_smme\_national\_policy\_11-05-2018\_1\_1.pdf

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 eswatini-export-readiness-manual.pdf

# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** Stantely

**Family name:** Dlamini

**Organization:** Eswatini National Council of Arts and Culture

**Position:** Chief Executive officer

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**Date of submission:**

2020

**Electronic Signature:**

A handwritten signature in blue ink, appearing to be 'S. Dlamini', written on a light blue background.