

# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

United Republic of Tanzania

**Date of**

**Ratification:**

2011

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

**Website:** <http://www.habari.go.tz> (<http://www.habari.go.tz>)

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**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 following are the multi-stakeholder process undertaken during preparation of this report.

1. Create a National Team which include Government and Civil Society Organisation

2. Provide training for National Team on how to write a quadrennial report
3. Propose a Draft Team for preparation of report
4. Collect data and information from government and civil society organisation which are related to 2005 convention
5. foster an interactive dialogue gather comments and inputs from relevant stakeholders
6. Organise multi-stakeholders public presentation of the Draft quadrennial periodic report

**Executive summary:**

The Government of the United Republic of Tanzania foresaw the benefits of this Convention and took necessary initiatives to endorse it on 18/10/2011, with the aim of benefiting from the Convention supports in various activities in the cultural, creative and arts sectors by providing funding and capacity building for stakeholders.

This report touches on the national real situation of creative, arts and cultural issues in the development and implementation of the existing national programmes in the Constitution, Laws, Policies, Memorandum of understanding, Government sector implementation strategies, the Private Sector, Civil Society Organizations, etc. Also, the report provides opportunities in identifying challenges, achievements and proposals to strengthen and promote plans for the Nation.

Thus, definitely the preparation of this report will equip these institutions with new, professional and effective means of enhancing the development of culture, arts and creative sectors in the country, in collaboration with key stakeholders such as artists, federations and institutions.

The following are the main objectives of the Party's policies to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

1. To promote and protect the social and economic right of the Artist and Cultural Professionals
2. To strengthen and improve the implementation of the National Cultural Policy
3. To establish policy, laws and regulation for the protection of artists
4. To support equality in the distribution of cultural resources and inclusive access to search resources
5. To promote gender equality for all in the provision of employment in arts and creative industry

The following are the priorities of the Party's policies to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

1. Support on Culture and creative sectors
2. support on mobilization of Artist and Cultural professionals
3. Facilitation of capacity building to cultural experts
4. Policy Formulation.

**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.:**

Public Sector	MINISTRY OF YOUTH, CULTURE, ARTS AND SPORTS	info@utamadunismz.go.tz	<a href="http://www.utamadunismz.go.tz">http://www.utamadunismz.go.tz</a>
Public Sector	National Arts Council (BASATA)	basata@habari.go.tz	<a href="http://www.basata.go.tz">http://www.basata.go.tz</a>

Public Sector	Zanzibar Arts, Censorship and Culture Council		<a href="http://www.utamadunismz.go.tz">http://www.utamadunismz.go.tz</a>
Civil Society Organization (CSO)	Stone Town Records	<a href="mailto:strzanzibar@gmail.com">strzanzibar@gmail.com</a>	
Civil Society Organization (CSO)	Nafasi Arts Space	<a href="mailto:info@nafasiartspace.org">info@nafasiartspace.org</a>	<a href="http://www.nafasiartsspace.org">http://www.nafasiartsspace.org</a>
Civil Society Organization (CSO)	Culture and Development East Africa (CDEA)	<a href="mailto:secretariat@cdea.or.tz">secretariat@cdea.or.tz</a>	<a href="https://www.cdea.or.tz">https://www.cdea.or.tz</a>
Civil Society Organization (CSO)	Sauti Promotions		<a href="http://www.busaramusic.org">http://www.busaramusic.org</a>
Civil Society Organization (CSO)	Zanzibar International Film Festival	<a href="mailto:ziff@ziff.or.tz">ziff@ziff.or.tz</a>	<a href="http://www.ziff.or.tz">http://www.ziff.or.tz</a>
Public Sector	ZANZIBAR BROADCASTING COMMISSION	<a href="mailto:info@zbc.co.tz">info@zbc.co.tz</a>	<a href="http://www.moic.go.tz">http://www.moic.go.tz</a>
Public Sector	TANZANIA COMMUNICATION REGULATION AUTHORITY	<a href="mailto:dg@tcra.go.tz">dg@tcra.go.tz</a>	<a href="http://www.tcra.go.tz">http://www.tcra.go.tz</a>
Public Sector	Ministry of Industry and Trade		<a href="http://www.mit.go.tz">http://www.mit.go.tz</a>
Civil Society Organization (CSO)	Media Council of Tanzania (MCT)	<a href="mailto:media@mct.or.tz">media@mct.or.tz</a>	<a href="https://mct.or.tz">https://mct.or.tz</a>
Civil Society Organization (CSO)	Tanzania Association of Visual Arts (TAVA); Tanzania Federation of Crafts and Arts(TAFCA); Tanzania Music Federation (TMF); Tanzania Films Federation (TAFF); Tanzania Performing Arts Federation (TAPFA);		<a href="http://www.thefoundation.or.tz">http://www.thefoundation.or.tz</a>
Civil Society Organization (CSO)	British Council		
Civil Society Organization (CSO)	CHILDREN'S BOOK ORGANISATION	<a href="mailto:childrensbooktz@gmail.com">childrensbooktz@gmail.com</a>	<a href="https://www.cbp.or.tz">https://www.cbp.or.tz</a>

Public Sector	Copyright Society of Tanzania (COSOTA)	info@cosota.go.tz	<a href="http://www.cosota.go.tz">http://www.cosota.go.tz</a>
Public Sector	Ministry of Foreign Affairs and East Africa Cooperation	nje@nje.go.tz	<a href="http://foreign.go.tz">http://foreign.go.tz</a>
Public Sector	Ministry Of Foreign Affairs And East Africa Cooperation	info@mofzanzibar.go.tz	<a href="https://www.eac.int/overview-of-eac">https://www.eac.int/overview-of-eac</a>
Civil Society Organization (CSO)	Tanzania League of the Blind (TLB); Tanzania Publishers Association (PATA); Zanzibar Association of the Blind; Tanzania Federation of Disabled Peoples Organization	patapublishers@gmail.com; info@shivyawata.or.tz	<a href="http://www.dailynews.co.tz/news/2019-09-115d78ff4e43ef1">http://www.dailynews.co.tz/news/2019-09-115d78ff4e43ef1,</a>
Public Sector	Ministry of Finance and Planning		<a href="http://mof.go.tz">http://mof.go.tz</a>
Public Sector	Ministry of Finance and Planning – Zanzibar	info@mofzanzibar.go.tz	<a href="http://www.mofeaznz.org">http://www.mofeaznz.org</a>
Public Sector	Tanzania Film Board.	filmboard@habari.go.tz	<a href="http://www.filmboard.go.tz">http://www.filmboard.go.tz</a>
Civil Society Organization (CSO)	Dr Ntuyabaliwe Foundation		<a href="https://drntuyabaliwefoundation.org/index.htm">https://drntuyabaliwefoundation.org/index.htm</a>
Civil Society Organization (CSO)	Readership for Learning and Development (Soma)		<a href="https://www.somabookcafe.com/">https://www.somabookcafe.com/</a>
Civil Society Organization (CSO)	ZANZIBAR FILM ACTORS ASSOCIATION		
Public Sector	The EU Delegation in Tanzania		<a href="https://eeas.Europa.eu/delegations/Tanzania_en">https://eeas.Europa.eu/delegations/Tanzania_en</a>
Public Sector	The Copyright Society of Zanzibar		<a href="http://www.cosoza.or.tz">http://www.cosoza.or.tz</a>
Public Sector	COMMISSION FOR HUMAN RIGHTS AND GOOD GOVERNANCE, COURTS, GOVERNMENT AND NON GOVERNMENT INSTITUTIONS, RESIDENTS AND NON RESIDENTS OF TANZANIA (MAINLAND AND ZANZIBAR)		<a href="http://www.chragg.go.tz">http://www.chragg.go.tz</a>

Public Sector	COMMISSION FOR HUMAN RIGHTS AND GOOD GOVERNANCE, COURTS, GOVERNMENT AND NON GOVERNMENT INSTITUTIONS, RESIDENTS AND NON RESIDENTS OF TANZANIA (MAINLAND AND ZANZIBAR)		<a href="http://www.zanzibarassembly.go.tz">http://www.zanzibarassembly.go.tz</a>
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Civil Society Organization (CSO)	International Association of Women in Radio and Television, Tanzania Chapter (IAWRT)		<a href="http://www.iawrt.org">http://www.iawrt.org</a>
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Public Sector	Ministry of Information Culture Arts and Sports	<a href="mailto:ps@habari.go.tz">ps@habari.go.tz</a>	<a href="http://www.habari.go.tz">http://www.habari.go.tz</a>
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# 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::**  
YES

**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:**

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management  
Design  
Digital cultural and creative sectors  
Media arts  
Music  
Performing arts  
Publishing  
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:**

related to cultural and creative sectors  
evaluating cultural policies

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

0.30%

**Please provide whenever possible disaggregated data by sector:**

Growth rate for culture and arts sector in 2017 is 9.9% Growth rate for culture and arts sector in 2018 is 13.7%

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

The copyright-based industries in Tanzania make a significant contribution to the national economy. The copyright-based industries generated in 2007-2010 an added value of between TZS 391.635 and TZS 680.990 billion respectively, translating to a contribution of 3-4.6% to the gross domestic product (GDP). They also generated TZS 38.930 billion and TZS 83.686 billion as income to employees, or a proportion of 2.8 and 5.2% of the total national economic value, and employed 28,202 and 44,331 people, or 4.5 and 5.7% of the total national workforce.

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

245,117.84USD

**Relevant Policies and Measures:**

**Culture Policy Of Tanzania 1997**

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

Ministry of Information, Culture, Arts and Sports

**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.habari.go.tz>

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

Language –Kiswahili is the national language and has been stated in the proposed new constitution. It is the language of communication and for creative expression. Arts and Crafts –The Policy recognizes Visual Arts, Music, Film and Performing Arts. And they are under Management of National Arts Council and Tanzania Film Board. The Authorities have the role of facilitate the establishment and formulation of Arts, Federation and Associations Recreation –Recreation identify media participation, areas for recreation, research, encourage the observance of values, traditional and Customs, Health of Citizen, Investment and Community centers Cultural and Community Participation –Government Institutions Civil Society, People with special needs, women’s companies shall be involved in research, revived, conserved and develop cultural industries. Education and Training –The Policies identifies measures, which enhance the visual arts, film, music and performing arts to promote the education and protect of the culture through the implementation of education curriculum from the primary level to higher learning institutions. Management and Financing Cultural Activities –The Management would be administrated by institutions like: National Kiswahili Council, National Film Board, National Sports Council, Copyright Society of Tanzania.

**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?:**

Language Kiswahili is both the national language and also and official language for in Regional Communities for example East Africa Community, Southern African Development Community, and African Union. Language used in International Broadcasting/Media. In addition, it the language of creative expression for domains such as music, film, performing arts and publishing in Tanzania. National values and Identity Creative expressions have been used to build national coherence and supporting peace initiatives for example Member states of the Southern African Development Community. Arts and Crafts Establishment of Arts Associations, Public Sector, Private Sector, Art centres, Strengthened Government Institutions, Export, employment, feel good factor and creation of National (identity) Brand.



Laws and Regulations for the protection of the Arts and Crafts. Recreation Availability of recreation area, researching of urban and rural plan, Tourism master plan, Radio and Television stations, online TV, production company, festivals and Film and music Infrastructures for example Zanzibar film and music studio, National Arts Council and Institute of Arts and Culture Theatre Hall and Cinema Hall. Cultural and Community Participation Festival and Awards, International days

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

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

The government has decided to review cultural policy so as to include what has been missed like ICT, Films issues and innovation . The evaluation policy process has to be participatory to include a new suggestion from CSO and private sectors which are dealing with creative industry Reviewed policy should include and acknowledge international convention concerning creative industry

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

**Type of entity:**

Public Sector

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## **ZANZIBAR CULTURE POLICY 2005**

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

MINISTRY OF YOUTH, CULTURE, ARTS AND SPORTS

### **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.utamadunismz.go.tz>

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

Language – Kiswahili is a national language and a language of wider communication in Zanzibar and medium of instruction. It is an instrument to preserve, protect and promote Zanzibar culture. Arts and Artists The policy recognizes music, traditional dances, performing arts, drama, circus, visual arts. Also realizes the need to establish and formulate arts councils, arts associations, federations and networks. They are under Management of Zanzibar Arts, Censorship and Culture Council National values and Identity The Government shall identify, preserved, inherit and develop national identity which are Stone Town Cultural Heritage, National anthem, Uhuru torch, Red Collubus Monkey, Jozani Forest and Cloves and Spices. Copyright Protect rights and interest of right holders and right users Recreation Recreation identify media participation, areas for recreation, research, encourage the observance of values, traditional and Customs, Health of Citizen, Investment and Community centres. Cultural and Community Participation Community has the role in the preservation and promotion of Zanzibar culture as it connects with faith, peace and tranquility and patriotism. The policy recognizes all groups of people (women, disables, people with special needs, children, youth) in performing culture and arts activities in Zanzibar. Education and Training The Policies identifies measures, which enhance the visual arts, film, music and performing arts to promote the education and protect of the culture through the implementation of education curriculum from the primary level to higher learning institutions. Management and Financing Cultural Activities The Management would be administered by institutions like: Zanzibar National Kiswahili Council, Zanzibar Censorship Arts and Culture, Copyright Society of Zanzibar, Commission for Culture and Arts, and Ministry of Youth and, Culture, Arts and Sports at large.

**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?:**

Language One means of communication throughout Zanzibar. The growth of media and publishing industry, growth of creative industry, commercialization of Kiswahili language. Zanzibar Constitution draft recognizes Kiswahili as a national language. In promoting Kiswahili different dialect dictionaries developed such as Kimakunduchi dialect, Kipemba dialect and Kitumbatu dialect dictionary. Establishment of Kiswahili Association to promote Kiswahili. Establishment of Government Regulatory Body which is Zanzibar National Kiswahili Council and institutes that promote Kiswahili such as Institute of Kiswahili and Foreign Languages and non state actors like Zanzibar Writers Association. National values and Identity Building National coherence and supporting peace initiatives for example Member states of the Southern African Development Community. Arts and Artists Establishment of Arts institutions and organisation like Zanzibar Arts, Censorship and Culture Council, Zanzibar National Kiswahili Council, Copyright Society of Zanzibar, Dhow Country Music Academy, Sauti za Busara, Zanzibar International Film Festival, Zanzibar Film Actors Association etc. Improvement of arts industry especially film in which Zanzibar film practitioners can perform their artistic works in and outside Zanzibar. Zanzibar films compete in national, regional and international platforms and have opportunity to perform in different forums/ events. . Recreation Availability of recreation area, researching of urban and rural plan, Tourism master plan, Radio and Television stations, online TV, production company, festivals and Film and music Infrastructures for example Zanzibar film and Zanzibar national studio, National Arts Council and Institute of Arts and Culture Theatre Hall and Cinema Hall. Cultural and Community Participation Availability of entrepreneurs engaged in culture and arts activities such as traditional dancing, arts and crafts, printing, visual arts, performances. Recognition of cultural festival like Zanzibar Culture Festival, Mwaka Kogwa, Local Food Festival, Reggae Music Festival for environmental preservation, Kizimkazi festival and Rafiki Network Festival.  Copyright In protecting rights and interests of artists and creators the government has established regulatory bodies like COSOZA under the Copyright Act No. 14 of 2003, BASSFU the Zanzibar Arts, Censorship and Culture Act No. 7 of 2015 and BAKIZA under the Zanzibar National Kiswahili Council Act No. 4 of 2004 and their regulations thereof for the purpose of protecting and promoting right of creators, owners of contents and artists.

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

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

MINISTRY OF INFORMATION, TOURISM AND ANTIQUITY

**Type of entity:**

Public Sector

MINISTRY OF EDUCATION AND VOCATIONAL TRAINING

**Type of entity:**

Public Sector

MINISTRY OF TRADE AND INDUSTRY

**Type of entity:**

Public Sector

MINISTRY OF FINANCE AND PLANNING

**Type of entity:**

Public Sector

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## **Education, entertainment and training programs to arts stakeholders and school children**

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

National Arts Council (BASATA)

### **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.basata.go.tz>

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

Describe the main features of the policy/measure: Education and training program Arts programs – National Arts Council has been implemented various programs through its action plan and budget. Those include; Children art workshop for Primary schools, BASATA Awards for Secondary Students (Awarding secondary schools best students in Theatre, Music and Fine Arts in collaboration with stakeholders), E- Business training for Individual Artists, Groups, Associations and Federations). Through these programs the students were motivated to value and opt for arts subjects hence promoting the art industry. Also knowledge imparted to upcoming artist and groups resulted to affect them with the development with effective skills with art and connected with digital world of Arts. Jukwaa la Sanaa – This has been a weekly vigorous platform for Tanzanian artist to present and discuss on various agenda concerning the development of Arts sector in general. Entertainment Arts Festivals, Competitions and Exhibitions supervised by National arts Council resulted to promote talents to young people and also create employment opportunities.

**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?:**

Education and training program – collaborating with partners to train artists, arts associations and arts federations in Tanzania Arts programs – Creating awareness and offering awards to students that have inspired them to study arts subjects Jukwaa la Sanaa – This is a monthly arts dialogue platform on issues related to arts and the development of the arts sector in

general. Entertainment– offering permits for national and international artists to hold shows in Tanzania Contribution to GDP – The arts and entertainment sector were considered to be one of the fastest growing sectors in 2018 at a rate of 13.7% .

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

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

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## **Arts competition in primary and secondary schools Programme**

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

Zanzibar Arts, Censorship and Culture Council

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

Cinema/ Audiovisual Arts

Music

Performing Arts

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

<http://www.utamadunismz.go.tz>

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

To raise art talents To develop the raised talents in term of arts To facilitate arts talent to performing professionals Recognition and identification of arts talent among youths

**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?:**

This programme involves 495 students from 33 primary schools who participated in the drawing and performing art. Out of this number 11 students qualified to final competition in which one student from and one student from Pemba selected as winner and awarded as the best in each category by Zanzibar Arts, Censorship and Culture Council.

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

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

MINISTRY OF EDUCATION

#### **Type of entity:**

Public Sector

MINISTRY OF INFORMATION, TOURISM AND MUSEUMS

#### **Type of entity:**

Public Sector

MINISTRY OF YOUTH, CULTURE AND SPORTS

#### **Type of entity:**

Public Sector

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## **COPYRIGHT RESPECT JURISDICTION PROGRAM**

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

COPYRIGHT SOCIETY OF ZANZIBAR

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

Media Arts

Music

Performing Arts

Publishing

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

<http://www.cosoza.or.tz>

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

Creation in writing in term of essay and drawing To respect the right of other creators or owner of contents and their own rights To draw upon and re use the creative works of others in a legal and ethical ways. The program created as a platform of education for public and private institutions to educate their issues

**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?:**

Programme commenced for eight pilot primary and secondary schools in Urban West Region of Ungula with eighty students; ten from each school. Thirty primary school students compete in drawing and fifty secondary students compete in essay writing. The essay writing was on the importance of receipts in buying and selling. The aim is to create awareness on the importance of tax payment. The primary students asked to draw Zanzibar tourism attractions. They were taken to study tours in different sites like historical sites, spices tours, JOZANI national forest. The tours intends to make them able to draw Zanzibar tourism attraction. The final competition brought out three winners in essay competitions and three winners in drawing competition. Winners awarded by the government and other collaborated institutions. The government intends to promote the available talents and invite other like minded organizations to join hand in this good endeavour.

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

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

Ministry of Education

**Type of entity:**

Public Sector



Peoples Bank of Zanzibar (PBZ)

**Type of entity:**

Public Sector

Zanzibar Social Security Fund (ZSSF)

**Type of entity:**

Public Sector

Zanzibar Revenue Board (ZRB)

**Type of entity:**

Public Sector

Zanzibar National Kiswahili Council

**Type of entity:**

Public Sector

Ministry of Youth, Culture, Arts and Sports

**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

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):**

Tanzania Communication Regulatory Authority

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

Public media

Community media

Private sector media

Online 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:**

### **Zanzibar Broadcasting Policy 2008**

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

ZANZIBAR BROADCASTING COMMISSION

**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.moic.go.tz>

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

Copyright piracy, right to privacy Protection of user Promotion of digital broadcasting Film,  
Performance arts and music Marketing, promotion and distribution Gender and social diversity  
Freedom of information Protection of culture

**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?:**

Established copyright laws and regulations for the protection of contents and right holder.  
Availability of digital TV online Availability of media programmes the suit interest of the user,  
community can access local contents that they required.. Availability of Zanzibar films with  
archival essence that competes in national, regional and international arena/ platform Increase  
the production of local contents that promote Zanzibar culture. The policy recognizes gender  
issues, youth, disables and special group in the media field.

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

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

ZANZIBAR BROADCASTING COMMISSION

**Type of entity:**

Public Sector

COSOZA

**Type of entity:**

Public Sector

NATIONAL KISWAHILI COUNCIL

**Type of entity:**

Public Sector

MINISTRY OF YOUTH, CULTURE ARTS AND SPORTS

**Type of entity:**

Public Sector

MINISTRY OF INFORMATION, TOURISM AND HERITAGE

**Type of entity:**

Public Sector

NATIONAL ARTS COUNCIL

**Type of entity:**

Public Sector

ZANZIBAR MINISTRY OF INDUSTRY AND TRADE

**Type of entity:**

Public Sector

EDUCATION INSTITUTION

**Type of entity:**

Public Sector

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**Electronic and Postal Communications (Radio and Television Broadcasting Content) , 20/18 local content and 80/20 local music (Regulation 31)**

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

TANZANIA COMMUNICATION REGULATION AUTHORITY

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

Design

Media Arts

Music

Visual Arts

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

<http://www.tcra.go.tz>

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

Increase in broadcasting and airing local productions Empowerment of Tanzanian local artists Enhancement of creativity amongst local artists Opening up of more channels in broadcasting services Brings about a sense of pride in national culture and heritage Playing Tanzania Music increased

**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?:**

Improve welfare of artists. Tanzanian artist in general and musicians in particular were getting a raw deal from radio and television stations. The fortunes of artistic improved with the introduction of the policy which sought to improve the lot of artist. The Policy also revolutionized Tanzanian artist as more genres found their way onto the market. -The Disc Jockeys, prior to the introduction of the 60% local content policy, were not playing local music on air. They were mainly interested music from outside Tanzania's borders which they felt was more popular than local music. -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 -Increase in Tanzanian local film in terms of content and market as well.

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

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

TANZANIA COMMUNICATION REGULATORY AUTHORITY

**Type of entity:**

Public Sector

MINISTRY OF WORKS COMMUNICATION AND TRANSPORT

**Type of entity:**

Public Sector

TANZANIA FILM BOARD

**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.):** NO

**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:** -

**Relevant Policies and Measures:**

**The Electronic and Postal Communications Act, 2010. The Electronic and Postal Communications (Online Content) Regulations, 2018.**

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

Tanzania Communication Regulatory Authority

**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:**

<https://www.tcra.go.tz>

<http://tanzania.go.tz>

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

Obligations of online content providers and users. Obligations of application services licence. Obligations of online radio, online television and bloggers and online forums. Obligations of online content hosts. Obligations of internet cafe. Obligations of social media user. Disclosure of information. Prohibited content and Protection of children against indecent online content. Application for online content services licence and cancellation of online content services licence.

**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?:**

Increase control of the online content provider Protection of child rights Ensure safety of online content The increase number of licenced online service providers Promotion of local content Increased public awareness on proper use of online services Increased the participation of the public on the control of online content Increase in employment opportunity to the youth Increase competition to local content providers

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

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

MINISTRY OF INFORMATION CULTURE ARTS AND SPORTS

**Type of entity:**

Public Sector

MINISTRY OF WORKS TRANSPORT AND COMMUNICATION

**Type of entity:**

Public Sector

TANZANIA FILM BOARD

**Type of entity:**

Public Sector

COPYRIGHT SOCIETY OF TANZANIA

**Type of entity:**

Public Sector

MEDIA COUNCIL OF TANZANIA

**Type of entity:**

Public Sector

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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

Media Arts

Music

Publishing

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:**

STAKEHOLDERS MEETING IN THE EVALUATION OF THE IMPLEMENTATION OF NATIONAL CULTURE POLICY OF 1997 HAVE BEEN DONE 2019

FOCUS GROUP DISCUSSION BETWEEN GOVERNMENT AND CSO FOR COLLECTION OF INFORMATION ON THE IMPROVEMENT OF POLICY EVALUATION HAS BEEN CONDUCTED

**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:**

**Marrakesh Treaty To Facilitate Access Of Published Works To Persons Who Are Blind, Visually Impaired Or Otherwise Print Disabled (MVT 2013)**

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

Ministry of Industry and Trade

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

Publishing

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

<http://www.mit.go.tz>

<http://www.cosota.go.tz>

<http://www.cosoza.go.tz>

<http://www.bunge.go.tz>

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

The Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013) is the treaty related to copyright aiming at social development to persons who are blind, visually impaired or otherwise print disabled for providing them exceptions with access to books and other reading materials across boarder without the need of obtaining permission prior to usage Access to information is a human right. Implements the need of Tanzania to frequently ratify/sign treaties, conventions and agreements related to copyright and update the copyright laws both in mainland and Zanzibar. The result needs to assure there is no misuse on the exemption. Artists and creative people also need smooth access of published materials hence this treaty among others. Through partnership between the Government and different CSOs including Tanzania League of the Blind (TLB), Tanzania Publishers Association (PATA), Zanzibar Association of the Blind, Tanzania Federation of Disabled Peoples Organization and the Government that is the Copyright Society of Tanzania (COSOTA), Ministry of Industry and Trade, The Copyright Society of Zanzibar (COSOZA), the Ministry of Youths, Information, Arts and Sports, Attorney General's Chambers; the Cabinet Secretariat, Cabinet and Parliament approved signing of the Marrakesh Treaty in 2019.

**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?:**

Awareness made on the Treaty More published accessible books Draft bill on the amendment of the Copyright Acts prepared More Library and schools Signing of the Treaty, after notification to the World Intellectual Property Organization (WIPO) Authors and Publishers will soon allow the VIP access to published materials in Tanzania More distributions systems Cooperation between CSO and Government of Tanzania and Zanzibar More cooperation with the World Intellectual Property Organization and African Regional Intellectual Property Organization, International Federation of Reproduction Rights Organization and the International Publishers Association.

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

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

COPYRIGHT SOCIETY OF TANZANIA (COSOTA)

**Type of entity:**

Public Sector

COPYRIGHT SOCIETY OF ZANZIBAR (COSOZA)

**Type of entity:**

Public Sector

TANZANIA LEAGUE OF THE BLIND

**Type of entity:**

Civil Society Organization (CSO)

ZANZIBAR ASSOCIATION OF THE BLIND

**Type of entity:**

Civil Society Organization (CSO)

MINISTRY OF YOUTH CULTURE ARTS AND SPORTS

**Type of entity:**

Public Sector

SIGHT SAVERS

**Type of entity:**

Private Sector

ATTORNEY GENERALS CHAMBERS

**Type of entity:**

Public Sector

PUBLISHERS ASSOCIATION OF TANZANIA (PATA)

**Type of entity:**

Private Sector

MINISTRY OF FOREIGN AFFAIRS AND EAST AFRICA

**Type of entity:**

Public Sector

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## **Signing of the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)**

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

: Ministry of Industry and Trade

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

Publishing

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

<http://www.dailynews.co.tz/news/2019-09-115d78ff4e43ef1>

<http://www.bunge.go.tz>

<http://www.cosota.go.tz>

<http://www.cosoza.go.tz>

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

The Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013) is the treaty that allows us who are blind, visually impaired or otherwise print disabled to be able to enjoy the exceptions with access to books and other reading materials across boarder without the need of obtaining permission prior to usage as required by the Copyright Laws. Through cooperation of the above-mentioned CSO, Ministry of Industry and Trade, Attorney General's Chambers; the Cabinet Secretariat, Cabinet and Parliament approved signing of the Marrakesh Treaty in September 2019.

**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?:**

Awareness of the Marrakesh treaty to the targeted group, Ministries, parliament and Cabinet in Mainland and Zanzibar Cooperation between the Government Ministries, The Copyright Society of Tanzania, The Copyright Society of Zanzibar and CSOs including Sight Savers and (please add) Approval by the Cabinet and Parliament for Tanzania to sign the treaty Cooperation of Tanzania Mainland and Zanzibar in treaty signing process and its application More link between artists and non artists who are affected by the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)

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

Tanzania League of the Blind (TLB)

**Type of entity:**

Civil Society Organization (CSO)

Tanzania Publishers Association (PATA)

**Type of entity:**

Civil Society Organization (CSO)

Zanzibar Association of the Blind

**Type of entity:**

Civil Society Organization (CSO)

Tanzania Federation of Disabled Peoples Organization

**Type of entity:**

Civil Society Organization (CSO)

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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)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

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 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:**

-

## 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:**

-

**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:**

-

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

-

**Relevant Policies and Measures:**

**Resale right introduced in The Copyright and Neighbouring Rights Act No. 7 Of 1999 (Amended in 2019)**

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

Ministry of Industry and Trade

the Copyright Society of Tanzania (COSOTA)

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

Visual Arts

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

<http://www.cosota.go.tz>

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

The Law has introduced resale rights in Section 9 a (i) that reads “right to benefit from re-sale” This identifies the right to artists to benefit from resale of their works. Creators / Artist to enjoy the rights to any sale of work subsequent to the first transfer of their work. To improve social economic status as the Creators / Artist To promote and Advertise Tanzania culture

**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?:**

Having the provisions in place, COSOTA is now working on the regulation. Creators/ Authors to receive royalties from resale of their works. Promotion and Advertisement of Tanzanian culture will improve social economic status of the artist and creators. Recognition to the artist / Creators Inclusion of the resale rights on the Act

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

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

TANZANIA FEDERATION OF ARTS AND CRAFT

**Type of entity:**

Civil Society Organization (CSO)

NATIONAL ARTS COUNCIL

**Type of entity:**

Public Sector

MINISTRY OF INDUSTRY AND TRADE

**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:**

YES

**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:**

-

**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:** YES

**Relevant Policies and Measures:**

### **East African Community Treaty**

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

Ministry Of Foreign Affairs And East Africa Cooperation

**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:**

<https://www.eac.int/overview-of-eac>

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

The treaty for the establishment of the East African Community was signed on 30 November 1999 and entered into force on 7 July 2000. The treaty is composed of four integration pillars namely: Customs Union, Common Market, Monetary Union and Political Federation. Under the Common Market the EAC Partner States maintain a liberal stance towards the four Freedoms of movement for all factors of production and two Rights between themselves. Culture is one of the sectors under the Common Market which is embraced as an enabler and driver of a people-centred integration.

**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 treaty is composed of four integration pillars namely: Customs Union, Common Market, Monetary Union and Political Federation Free movement of East African citizens (up to six months) Discounted resident permit for East Africans (\$500) working in Tanzania. Discounted entry permits for East African artists and cultural professionals visiting in Tanzania (TZS 1,500,000/-) The Incubator for Integration and Development in East Africa (IIDEA ) has incubated small-scale regional integration projects, which include 9 projects that were implemented in Tanzania and another partner state 2016/2017. Tanzania hosted Jamafest 2019. Knowledge and Skills exchange between people of different countries

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

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

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## **Signing of the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)**

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

Ministry of Industry and Trade  
the Copyright Society of Tanzania (COSOTA)

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

Publishing

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

<http://www.mit.go.tz>

<http://www.cosota.go.tz>

<http://www.cosoza.go.tz>

<http://www.bunge.go.tz>

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

The Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013) is the treaty related to copyright aiming at social development to persons who are blind, visually impaired or otherwise print disabled for providing them exceptions with access to books and other reading materials across boarder without the need of obtaining permission prior to usage. Access to information is a human right. Artists and creative people needs smooth access of published materials. This treaty among others implements the need of Tanzania to frequently ratify/sign treaties, conventions and agreements related to copyright and update the copyright laws both in mainland and Zanzibar. The result needs to assure no misuse on the exemption. Through partnership between the Government and different CSOs including Tanzania League of the Blind (TLB), Tanzania Publishers Association (PATA), Zanzibar Association of the Blind, Tanzania Federation of Disabled Peoples Organization and the Government that is the Copyright Society of Tanzania (COSOTA), Ministry of Industry and Trade, The Copyright Society of Zanzibar (COSOZA), the Ministry of Youths, Information, Arts and Sports, Attorney General's Chambers; the Cabinet Secretariat, Cabinet and Parliament approved signing of the Marrakesh Treaty in 2019.

**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?:**

Awareness made on the Treaty Draft bill on the amendment of the Copyright Acts prepared Signing of the Treaty, after notification to the World Intellectual Property Organization (WIPO)

Authors and Publishers will soon allow the VIP access to published materials in Tanzania Cooperation between CSO and Government and Tanzania and Zanzibar More cooperation with the World Intellectual Property Organization and African Regional Intellectual Property Organization, International Federation of Reproduction Rights Organization and the International Publishers Association.

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

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

COPYRIGHT SOCIETY OF TANZANIA

**Type of entity:**

Public Sector

COPYRIGHT SOCIETY OF ZANZIBAR

**Type of entity:**

Public Sector

TANZANIA LEAGUE OF BLIND

**Type of entity:**

Civil Society Organization (CSO)

ZANZIBAR ASSOCIATION OF THE BLIND

**Type of entity:**

Civil Society Organization (CSO)

MINISTRY OF YOUTH CULTURE ARTS AND SPORTS

**Type of entity:**

Public Sector

SIGHT SAVERS

**Type of entity:**

Private Sector

ATTORNEY GENERALS CHAMBERS

**Type of entity:**

Public Sector

PUBLISHERS ASSOCIATION OF TANZANIA

**Type of entity:**

Private Sector

MINISTRY OF FOREIGN AFFAIRS

**Type of entity:**

Public Sector

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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)

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): 2

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 3

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1

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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: -

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

Relevant Policies and Measures:

## **National Five Year Development Plan (2016/2017-2020/2021) in 2016**

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

National Five Year Development Plan (2016/2017-2020/2021) in 2016

### **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.mof.go.tz>

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

For the first time in national development the creative Industry has been included in the national plan 2016/17-2020/21. The entertainment industry is one of the rapidly growing tertiary economic activities in Tanzania, attracting massive youth labour force in particular. The industry, sometimes known as show business or show biz, is part of the tertiary sector of the economy and in Tanzania is broadly defined to include a large number of sub-industries devoted to entertainment. In the popular dialect, the term show biz in particular connotes the commercially popular performing artists, especially musical theatre, vaudeville, print, comedy, film, and music, cinema, television, radio, animation, gaming and visual effects, internet advertising, sports other forms of cultural activities. Promoting investments in creative industry (establishment, maintenance, sponsorship) Protecting works of art (IPRs, patents, copy rights, etc.). Raise the number of registered individuals engaged in creative industry Increase the number of arts groups registered in creative industries Raise the share of employment in creative industries Number of companies registered in creative industry Share of GDP Number of students registered for entertainment industry Training education

**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?:**

Real growth rate of the creative industry (which includes culture, arts and performing arts, crafts, fashion and designing, and film) increased and reach to reach 13.2 per cent in 2017/2018 from 12.5 per cent of 2014/2015; Raising the contribution of Creative Industry to GDP to 0.7 percent in 2020/2021 from 0.3 percent of 2014/2015; Raising the number of

registered individuals engaged in creative industry to 1,404 in 2020/2021 from 621 in 2014/2015; Increasing the number of art groups registered in creative industry to 3,894 in 2020/2021 from 3,252 of 2014/2015; Increasing the share of employment in Creative Industry to Total Employment to 0.2 percent in 2020/2021 from 0.1 percent of 2014/2015; Increasing the number of companies registered in creative industry to 1,484 in 2020/2021 from 1,184 of 2014/2015 Increasing number of students registered for entertainment industry training education to 380 in 2020/2021 from 100 of 2014/2015;

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

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

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## **Zanzibar Strategy For Growth And Reduction Of Poverty ZSGRP-III**

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

Ministry of Finance and Planning – Zanzibar

**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.mofeaznz.org>

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

Promote development of priority niche markets (cultural tourism, sport tourism, domestic tourism). Facilitation and establishment of school of arts and cultural centre in Zanzibar

**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?:**

Government established Zanzibar Film and Music Studio to enable artists in and Outside Zanzibar to records their work. The objective of the Government is to make sure Zanzibar artists produce more work with quality and affordable price for maintained market in and outside Zanzibar. Establishment of Zanzibar House of Arts for training youth in arts activities such as design, publishing, handcraft and printing. In promote Zanzibar Culture and Tourism artists get a chance to performed and show their arts activities in different festival like Zanzibar Culture Festival, Mwaka Kogwa festival, Sauti za Busara festival, ZIFF festival, Rafiki Tour Festival and other community festival.

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

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

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## **The Films and Stage Plays Act, 1976**

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

Tanzania Film Board.

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

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

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

<http://www.filmboard.go.tz>

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

Financial economic independence Cooperation between government and artist International cooperation Protection and promotion of the value of Tanzanian culture Equal education opportunity Awareness in implementation of rights Protection of child rights and humanity, Maintain peace, unity and security

**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?:**

Festivals like Sinema zetu, Mwalimu arts festival, Ziff etc. Equal job opportunity in creative industries increased Awareness of the rights increased Increased in education provided in creative industries Increased in tax and private sectors to build the creative industry Cooperation between governments and artist increased International cooperation on film matters (co-productions, festivals and awards, exchange programs) Promotion of Tanzanian culture Market expansion for film products from Tanzania and abroad Formation of film associations and a federation Promoted peace, unity and security

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

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

TANZANIA FILM BOARD

**Type of entity:**

Public Sector

COSOTA

**Type of entity:**

Public Sector

NATIONAL ARTS COUNCIL

**Type of entity:**

Public Sector

MINISTRY OF INFORMATION CULTURE ARTS AND SPORTS

**Type of entity:**

Public Sector

MINISTRY OF FOREIGN AFFAIRS AND EAST AFRICAN COOPERATION

**Type of entity:**

Public Sector

MINISTRY OF HOME AFFAIRS

**Type of entity:**

Public Sector

MINISTRY OF NATURAL RESOURCES AND TOURISM

**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:

-

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: NO

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

-

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

Cultural policy development and implementation in developing countries

Artists and cultural professionals in developing countries

**Relevant Policies and Measures:**

### **Foreign Policy Of The United Republic Of Tanzania (2001)**

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

Ministry of Foreign Affairs and East African Cooperation

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

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

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

<http://www.foreign.go.tz>

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

Promote and protect Tanzania's economic, social, political and cultural interests through active diplomacy; Strengthening bilateral cooperation with states; Promoting cooperation in regional and international organisations through participation in multilateral forums; Respect for national sovereignty ; and Promotion and Protection of Human Rights.

**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?:**

It created and identified tangible benefit related to cultural issues Exchange expertises  
Establishment of Cultural Centre Knowledge and Skills exchange between people of different  
countries Increased trade Exchange programmes Branding Tanzania Promotion of Tanzania  
and its products Extend stakeholders network

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

USD 30,000/- per annum

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

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

Recommendation is to consolidate the fundamental principles of Tanzania's Foreign Policy in  
the process of implementation.

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

MINISTRY OF INFORMATION CULTURE ARTS AND SPORTS

**Type of entity:**

Public Sector

MINISTRY OF INFORMATION CULTURE TOURISM AND SPORTS (ZANZIBAR)

**Type of entity:**

Public Sector

MINISTRY OF INDUSTRY AND TRADE

**Type of entity:**

Public Sector

MINISTRY OF NATURAL RESOURCES AND TOURISM

**Type of entity:**

Public Sector

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## **Tanzania and the European Union Program focusing on culture for development in Tanzania: the 10th EDF Support to Culture in Tanzania.**

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

The EU Delegation in Tanzania

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

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

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

[https://eeas.Europa.eu/delegations/Tanzania\\_en](https://eeas.Europa.eu/delegations/Tanzania_en)

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

On 14 April 2012, the EU and the Government of Tanzania signed a Financing agreement for an initial execution period of 72 months under the 10th European Development Fund (EDF) Support to Culture in Tanzania. Three consecutive addendums to the Financing Agreement extended the execution period to 90 months (cloture September 2019), and proceeded to reallocations between the budget lines. This intervention should be seen in context of the global EU framework for culture as mentioned above and in relation to the commitments of the EU development policies in the field of culture. Under the Cultural and Creative Industries (CCIs) component of the Financing Agreement, 11 grant contracts directly managed by the EU Delegation. The objectives of the 11 projects included the following: Providing an inclusive and empowering learning environment for the study and practice of contemporary dance, choreography, performance and self-management skills, enriched by regional and international exchange Enhancing the creative, training, and management activities at the Babawatoto centre for children and youth Enhancing professionalism and pride in the field of hand-woven textiles and help to improve the social, cultural and economic growth in rural in Tanzania To build a training centre and reinvigorate the Ifakara women's weavers association to increase the number of skilled weavers to produce modern products to national and international markets To be the leading Contemporary Art Centre in Tanzania that provides a platform for artists through development, production and entrepreneurship in the Visual Arts by providing training, exchange and exhibition of contemporary arts locally, regionally and beyond To increase employability and enhance marketable skills of practitioners in the Tanzanian creative industries. To increase growth potential of Tanzanian creative increasing awareness of expertise. To reduce poverty and contribute to economic development and growth in a refugee-impacted region of Tanzania through rural women, who create

handcrafted products, earn income and stimulate village-level economies. Developing capacities of Maasai communities in Loliondo to benefit from their cultural heritage Building a sustainable training centre which sources, trains, develops promotes, and markets highly qualified professional of the music industry, fostering capacity development in music performance, technology and music management skills. To establish a Cultural Centre which will promote Maasai women handcrafts and arts. Building a self-reliant market for documentary making and cultural storytelling in Tanzania

**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?:**

Some important capacity has been developed for creative entrepreneurs to be economically self-reliant and contribute to the economy, particularly relevant in the art and crafts sub-sectors A stable national, Regional and international network of artist and trainers created and involved in educating youngsters in the creative industries in Tanzania there has been an initial contribution for stronger and more self-reliant contemporary dance, circus arts and crafts creative industries. – Cultural diversity has been promoted, particularly in projects that have an intra-regional or international approach. Access to creative spaces has been promoted and cultural and creative facilities have been improved: Nafasi, CAS Loliondo. South-south and north-south cooperation and networks of exchange of expertise have been limited by the administrative and regulatory environment. Support for training and professionalisation of the creative industries has been provided but with no substantial improvements in terms of building capacity of the professional creative practitioners. Improved the capacity of 30 Maasai community facilitators (Trainees) on cultural arts, intellectual property Rights, copy rights laws, cultural eco-tourism skills, entrepreneurship and marketing through seminar and training Raised awareness of 605 members of the Maasai community on collecting conservation and protection of Maasai Cultural arts, traditional historic information, creative arts and intellectual property right. Establish one cultural centre to promote Maasai cultural arts and promote and show Maasai women craft Improve and the social and economic of Maasai women through craft by establishing 18 women's group in 22 villages with the total of 40 women representative who are received practical training on beads sewing A Master plan for the construction of the Community Arts Space with both compositions of the community Art Space with both compositions of traditional and contemporary elements developed Forty one (41) selected young girls and women acquired knowledge on tannery and production of leather products. The leather craft group acquired skills on preserving leather using locally available materials and purchased some items from their savings. Journalist from Loliondo FM trained in audio and visual content preparation

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

Euros 2,317,385 (USD2,520,580)

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

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

Capitalisation: Continuity of the support to the culture sector capitalising on cumulative experience and knowledge. New orientation: culture as a productive sector with economic potential structurally supported inside other major thematic programmes (e.g. trade development, urban/local development, youth and employment). Knowledge building and Inter-ministerial coordinated approach: Informed quality formulation and shared common visions to ensure complementarity and public ownership. EU coordination and added value: Re-dynamization of the European Union National Institutes for Culture (EUNIC) cluster possibilities for strategically planning/implementing an intervention with greater EU added value. Implementation mechanisms: alternative options to direct management ensuring strategic planning, qualified staff and sufficient resources for implementation and promotion of the interventions.

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

Stichting Cordaid

**Type of entity:**

Civil Society Organization (CSO)

Nafasi Art Space

**Type of entity:**

Civil Society Organization (CSO)

the British Council

**Type of entity:**

Public Sector

Goethe-Institute

**Type of entity:**

Public Sector

Music Mayday

**Type of entity:**

Civil Society Organization (CSO)

Maasai Pastoralists Foundation

**Type of entity:**

Civil Society Organization (CSO)

Muda Africa

**Type of entity:**

Civil Society Organization (CSO)

Parapanda Theatre Lab Trust

**Type of entity:**

Civil Society Organization (CSO)

Kilimanjaro Film Institute

**Type of entity:**

Civil Society Organization (CSO)

WomenCraft

**Type of entity:**

Civil Society Organization (CSO)

UNESCO

**Type of entity:**

Public Sector

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## **Implementation Programme for the five year (2017-2020) under Cultural Agreement between the United Republic of Tanzania and the People's Republic of China**

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

Ministry of Information, Culture, Arts and Sports

**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.habari.go.tz>

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

Exchange visits by performing arts troupes Exchange of experience, study tours, workshop, meeting, symposium, festivals and Arts exhibition Exchange of experts, researchers and information Cooperation between cultural institutions Exchange of publications such as books and audio visual products

**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?:**

Increase of Exchange programs for performing Arts troupes Increase of short term and long term exchange training Programme of experts and researchers between two countries. Increased exchange of experience, study tours, workshop, meeting, symposium, festivals and Arts exhibition Increased Cooperation between Chinese Cultural Centre in Tanzania and Tanzanians Public private cultural institutions. Increase Market for Tanzanians artistic products such film, paintings

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

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

The Ministry of Information, Culture, Arts and Sports

**Type of entity:**

Public Sector

Tanzania Film Board

**Type of entity:**

Public Sector

National Arts Council

**Type of entity:**

Public Sector

Copyright Society of Tanzania

**Type of entity:**

Public Sector

National Museum of Tanzania

**Type of entity:**

Public Sector

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## **Capacity building and Technical assistance**

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

The Copyright Society of Tanzania,  
The Copyright Society of Zanzibar

### **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.cosoza.or.tz>

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

Capacity programs for office and staffs Offering master program in Africa University  
Sensitization meeting for staff, right holder and right users Assist of law, regulation and guideline

**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?:**

Provision of equipment's and system-WIPOCOS One staff graduated in a Masters in Intellectual Property (MIP) Programme in Africa University under WIPO and ARIPO support Office are well equipped with the copyright trainings in WIPO/SWEDEN,BBC program Support the review of Zanzibar Copyright Act, no.14 2003, the copyright 9 procedures for rent or reproduction of copyright works regulations.

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

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

cosoza

**Type of entity:**

Public Sector

WIPO

**Type of entity:**

Public Sector

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## **Agreement between KOPINOR (Norway) and Ministry of Finance and Planning implemented through the Copyright Society of Tanzania (COSOTA)**

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

Ministry of Finance and Planning implemented through the Copyright Society of Tanzania (COSOTA)

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

Publishing

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

<http://www.cosota.go.tz>

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

Funding of COSOTA activities in reprography industry

**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?:**

Through this project we are able to create awareness in copyright in the area of reprographic rights especially to writers, colleges and universities. We are able to licenses users of copyrighted materials and conduct other licensing activities including conducting a sample survey on the number of students, approved publications, literatures and other writings and usage of works in universities, colleges and schools.

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

USD 33,055.00

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

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

The Copyright Society of Tanzania (COSOTA)

**Type of entity:**

Public Sector

Ministry of Finance and Planning

**Type of entity:**

Public Sector

Ministry of Industry and Trade

**Type of entity:**

Public Sector

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## **Incubator for Integration and Development in East Africa (IIDEA) Project**

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

Ministry Of Foreign Affairs And East Africa Cooperation

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

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Visual Arts

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

<http://www.eaciidea.net>

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

IIDEA initiative is part of the current GIZ- EAC cooperation programme called Support to East African Community Market driven and People Centred Integration (SEAMPEC) and it continues to provide technical and financial support to innovative projects proposed and implemented by private sector and civil society organizations that demonstrate integration benefits for citizens in the areas of Health, Culture, ICT (digital and e-commerce), Agriculture, Trade, Tourism and EAC stakeholders' as key areas in the EAC Common Market Protocol. Projects focuses on the needs of the youth and women as beneficiaries. The main objective of IIDEA is to ensure that non-state actors in the EAC-Partner States have implemented measures for people's participation in regional economic integration. To realize the objective, several measures on services and products offered in the field of social and economic integration is implemented; some of them with a focus on the needs of women and youth. Over the years, IIDEA supported innovators in the areas of culture and development that focused their interventions in facilitating mobility of art professional and services across the East African countries. These included supported the East Africa performing arts market by the Bayimba Foundation, the moving arts across East Africa by East Africa Art biennale Association, Performing arts for young East Africans by Dance Team Africa, Creative Economy Incubator for fashion design, film and music, Swahili woodedutainment solutions for regional integration by Media for Development Initiative and Hakuna Kulala Incubator project by Boutiq foundation.

**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 several results that this project has delivered not only in the field of arts, culture and development but also on health, agribusiness, trade, ICT and women and youth empowerment. However, the results attained in arts and culture as follows:- CDEA: Creative Economy Incubator for fashion design, film and music has enhanced skill development and established a functional online market for music, film and fashion accessories currently supporting huge number of musicians, artists and fashion designers DODODA: East African Performing Arts Market: has established a regular performance markets and skills development for artists in East Africa that has benefited more than 200 artists in east Africa Dance Team Africa: Performance arts for youth in Tanzania & Kenya established Artist for Youth in East Africa (AYEA) platform currently nurturing and training young orphans who are now earning income through Music and dance performances. EASTAFAB: Moving Arts Across East Africa: Has soldvisual arts and paintings worth USD 15,000 and marketed the visual artists in East Africa to East Africans. Media For Development Initiative (MFDI): Through the Swahiliwood Edutainment Solutions for Regional Integration, increased artistic educational information on the benefit to EAC citizens on the integration. Hakuna Kulala Incubator Project: Has marketed many young artists across the region through the online platform for music sales and performance booking and many East African youth artists are currently performing in Europe for money

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

1,778, 612 United State Dollars

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

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

Engage wider stakeholders including bigger companies and governments to enable them support IIDEA projects and make the projects EAC integration success stories Secure more funding for the IIDEA project to reach out to many other interest groups such as the youth, women, professional associations IIDEA needs to take on a medium to long-term vision, e.g. 2 years project cycle and 5 years evaluation time frame; Stronger emphasis on branding (after the scope is clarified) to increase number of applications during the call for application Review the financial contribution to IIDEA partners (which again depends on the stage of the product), for early stage rather pay an incubator (20,000 USD) and fund a prototype ( 5,000 – 10,000 USD) and for later stage ensure solid scaling ( 25,000 – 100,000 USD) Extend the time span to 1-2 years, because 6 months is very short for an early-stage start-up and also difficult for cross border activities in general Work with less projects and allocate more resources to them. IIDEA to perform two key functions: platform and driver of the regional ecosystem (regional community management) & strong and holistic regional incubation program (regional program management); the community management ensures connections to all relevant actors and understands their functions and the program manager is very close to the start-ups and provides all services and support needed. Provide more coaching and mentoring (1on1) as

possible to the projects, e.g. technical industry-specific knowledge, personal development, business knowledge. Design the program holistically and make sure that it is sustainable, e.g. develop a financial plan that operations continue and provide after-incubation services to bridge the time until financial self-sustainment. Collaborate with the entrepreneurship ecosystem in the EAC and provide services through experienced actors, e.g. coaching and mentoring via technical experts.

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

GIZ-EAC

**Type of entity:**

Public Sector

Culture and Development in East Africa (CDEA)

**Type of entity:**

Civil Society Organization (CSO)

Bayimba Foundation

**Type of entity:**

Civil Society Organization (CSO)

Dance Team Africa

**Type of entity:**

Civil Society Organization (CSO)

East African Art Biennale Association

**Type of entity:**

Civil Society Organization (CSO)

Boutiq Foundation

**Type of entity:**

Civil Society Organization (CSO)

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## **The Third Arts Development Strategic Plan,2014-2017**

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

National Arts Council / BASATA

**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.basata.go.tz>

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

Equality in creative job opportunities Equal opportunities of education in in creativity provided  
Awareness of equal rights for creative jobs enhanced Leadership opportunities for the women  
increased Financial and economic independence increased

**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?:**

Festivals like Sauti Za Busara, Mwalimu Arts Festival, Ziff etc. Equal job opportunity in  
creative industries increased Awareness in their rights increased Increased of proper creative  
women in industry Increased in tax and private sectors to build the creative industry for the  
women.

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

1.5 million USD

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

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

TANZANIA FILM BOARD

**Type of entity:**

Public Sector

COSOTA

**Type of entity:**

Public Sector

She codes for change

**Type of entity:**

Civil Society Organization (CSO)

TAMWA

**Type of entity:**

Civil Society Organization (CSO)

TGNP

**Type of entity:**

Civil Society Organization (CSO)

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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:**

Gender equality in the culture and media sectors

**Relevant Policies and Measures:**

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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

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** YES

**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.): YES

**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.): YES**

**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 United Republic Of Tanzania Constitution Of 1977 As Amended From Time To Time**

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

The United Republic Of Tanzania Constitution Of 1977 As Amended From Time To Time  
Courts  
Government And Non Government Institutions  
Residents And Non Residents Of Tanzania(mainland And Zanzibar)

**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.chragg.go.tz>  
<http://www.parliament.go.tz>  
<http://www.judiciary.go.tz>

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

Right to Work and receiving just remuneration: Every person who is able to work, has the opportunity to engage himself/herself in any legitimate activity so as to earn a living. Thus, both Constitutions provide Artists with the right to work by giving them equal opportunity to perform their artistic works in the country. (ARTICLE 22) Freedom of movement: All artists have the right to move from one place (or country) to another (mobility)to conduct their arts and culture activities. (ARTICLE 17) Freedom of Association: Artists have the right to freely form associations and federations and take part in them. (ARTICLE 20) Freedom to own

properties: Artistic creations are recognised as properties (intangible). Ownership of their creative properties is their fundamental right. (ARTICLE 24) Formulation of Policies, Laws and regulations that do not contravene with freedom of artists. Both the constitutions direct the state to adhere the international treaties on human rights and good governance. Right to participate in public affairs such as electing or being elected, appointing or being appointed to take part in governance. (ARTICLE 21) Right to access information. (ARTICLE 18) Right to education. (ARTICLE 11)

**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?:**

Right to Work, Own and receiving just remuneration: Artists exercise their right to work by involving themselves in their creative work without interference. Further, Artists have been receiving royalties from both Copyright Societies collected from different users of their works. However the royalties paid is not adequate remuneration of their work due to a number of reasons; including collection hardship, low tariff rates etc. Freedom of movement: Artists are free to participate and are participating in regional and international art events such as festivals, awards ceremonies and exhibitions. Freedom of Association: There exist a number of federations and associations such as Art Federation, Music Federation, Tanzania Arts and Craft Federation, Tanzania Film Federation, Tanzania Performing Art Federation, Publishers Association of Tanzania and Media Council of Tanzania. Formulation of Policies, Laws and regulation which do not contravene with freedom of artists such as Culture Policy of Tanzania 1997, Copyright and Neighbouring Rights Act 1999 (as amended in 2019), Zanzibar Arts, Censorship and Culture Council Act 1976, National Art Council Act 1985, National Kiswahili Act YEAR, Zanzibar Kiswahili Council Act YEAR Zanzibar Industrial Property Act No 4 of 2008 and their regulations. Number of International treaties, Conventions, Agreements, and Protocols on Human rights have been signed and or ratified including the recent Marrakesh Treaty for Blind, Visually Impaired and other Print Disabled, 2013. Right to participate and universal access in several events like tourism promotion, campaigns and linked with other international like-minded creative industries. To participate in decision making on policies, laws, regulations formulation processes. Availabilities of arts professions through existing of Arts and Cultural academic institutions and other infrastructure to build their capacity that enhances their talents. Existing number of government organs for the protection, promotion and preservation of Culture such as BAKITA, COSOTA, BASATA, Tanzania Film Board, Ministry of Information, Culture, Arts and

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

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

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## **The Zanzibar Constitution Of 1984 as amended in 2010**

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

Commission for Human Rights and Good Governance

Courts

Government and Non Government Institutions

Residents and Non Residents of Tanzania (Mainland and Zanzibar)

### **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.zanzibarassembly.go.tz>

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

Right to Work and receiving just remuneration: Every person who is able to work, has the opportunity to engage himself/herself in any legitimate activity so as to earn a living. Thus, both Constitutions provide Artists with the right to work by giving them equal opportunity to perform their artistic works in the country. (ZNZ ARTICLE 21) Freedom of movement: All artists have the right to move from one place (or country) to another (mobility)to conduct their arts and culture activities. (ZNZ ARTICLE 16) Freedom of Association: Artists have the right to freely form associations and federations and take part in them. (ZNZ ARTICLE 20) Freedom to own properties: Artistic creations are recognised as properties (intangible). Ownership of their creative properties is their fundamental right. (ZNZ ARTICLE 17) Formulation of Policies, Laws and regulations that do not contravene with freedom of artists. Both the constitutions direct the state to adhere the international treaties on human rights and good governance. Right to access information (ZNZ ARTICLE 18) Right to education (ZNZ ARTICLE 6) Protection and promotion of Culture: Constitution declares that culture shall be protected, promoted and preserved. (Zanzibar Constitution ARTICLE 6)

**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?:**

Right to Work, Own and receiving just remuneration: Artists exercise their right to work by

involving themselves in their creative work without interference. Further, Artists have been receiving royalties from both Copyright Societies collected from different users of their works. However the royalties paid is not adequate remuneration of their work due to a number of reasons; including collection hardship, low tariff rates etc. Freedom of movement: Artists are free to participate and are participating in regional and international art events such as festivals, awards ceremonies and exhibitions. Freedom of Association: There exist a number of federations and associations such Formulation of Policies, Laws and regulation which do not contravene with freedom of artists such as the Zanzibar Culture Policy of YEAR Copyright Act No. 14 of 2003, Zanzibar Arts, Censorship and Culture Council Act YEAR, Zanzibar Kiswahili Council Act YEAR Zanzibar Industrial Property Act No 4 of 2008 and their regulations. Number of International treaties, Conventions, Agreements, and Protocols on Human rights have been signed and or ratified including the recent Marrakesh Treaty for Blind, Visually Impaired and other Print Disabled, 2013. Right to participate and universal access in several events like tourism promotion, campaigns and linked with other international like-minded creative industries. To participate in decision making on policies, laws, regulations formulation processes. Availabilities of arts professions through existing of Arts and Cultural academic institutions and other infrastructure to build their capacity that enhances their talents. Existing number of government organs for the protection, promotion and preservation of Culture such as BAKIZA, BASSFU, COSOZA, COSOTA, Commission of Culture and Arts Zanzibar, Ministry of Youth, Culture, Arts and Sports, Zanzibar Ministry of Information, Tourism and Heritage.

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

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

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## **The Third Arts Development Strategic Plan,2014-2017**

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

NATIONAL ARTS COUNCIL

**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.basata.go.tz/english/downloads.php>

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

Equal balanced in creative job opportunity Equal level of creative education provided  
Awareness of equal rights for the provided creative job Leadership opportunity for the women  
increased Financial economic independence

**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?:**

Festivals like Jamafest, it conducted through balanced of gender Equal job opportunity in  
creative industries increased Awareness in their rights increased Increased of proper creative  
women in industry Increased in tax and private sectors to build the creative industry for the  
women.

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

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

TANZANIA FILM BOARD

**Type of entity:**

Public Sector

COSOTA

**Type of entity:**

Public Sector

SHECODES FOR CHANGE

**Type of entity:**

Civil Society Organization (CSO)

TAMWA

**Type of entity:**

Civil Society Organization (CSO)

TGNLP

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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.:**

1. Awareness rising on how to fill CSO forms created and enhanced. 2. Description of each goal and monitoring area enhanced; 3. Multi-stakeholder meeting conducted; 4. Analysis of engaged Civil society organisation; 5. Group discussion created and enhanced;

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

## **be talent Zanzibar**

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

Stone Town Records

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

Design

Music

Performing Arts

Visual Arts

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

<http://www.stonetownrecords.com>

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

Be talent Zanzibar is a platform formed by StoneTown Records in order to creating a platform and educating the best of them in variable skills that will contribute towards a professional career. Our vision is to empowering the creative in Zanzibar so talented youth can pursue careers in the creative sector and compete with international standard . Ten best talented direct going to the workshop for one month learning digital marketing,business communication ,computer and art and performance.

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

**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?:**

1. One of our artist got opportunity to be on the film and being nominated as male best actor on FILAMU ZETU AWARDS. The first winner of the first be talent she was radio presenter stone town records develop her to be DJ and now she is the first female DJ in Zanzibar (DJ HIJAB) 2. Increase in audience from the start of 100000 when the the project started to 540000. we have two years now since we start to make be talent . The project has worked in other areas digital involvement and youth empowerment.all event going and produce with our partner TV island TV two times per week.

### **Wikiendi live**

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

Nafasi Arts Space

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

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

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

<http://www.nafasiartsspace.org>

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

1. Wikiendi Live is a platform formed by Nafasi Art Space to support creatives especially performing artists to help them showcase their work. The platform does not charge artist or audience. It started with an average of 500 people to current audience of 1500. One of the aim of the project is to dicover new talents. 2. Nafasi offers Consultancy services like gigs booking, nagotiating and help them manage their groups or entities for the purpose of supporting creatives grow sustainably. 3. Although the instituions was formed to support contemporary art, Wikiendi live have a special Space for traditional art groups to perform and showcase their products. Many of these groups like mwiduka have grown to perform in bigger venues in and outside the country after their initial debut at Nafasi. 4. Financial support. All groups that perform are given remuneration for their contribution which helps in covering their costs of production, transport and individual incomes. Video productions. The program also offers artist knowledge in Video production and editing to support their work online, in television and social media marketing. 5. Some of the artist, groups that have grown with this project and perfomed local and international level are Mwiduka, The spirits, jaguar music, Moyo girls group, Hijab dj ( only female dj from Zanzibar), abeneko, Wahapahapa, Leo mkanyia.

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

**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?:**

1. Dialogue. Groups of creatives workshops, seminars and meetings have caused dialogue between themselves, other stakeholders, and Government. Recommendations from stakeholders have resulted in proposals on how best to run the industry including art administration recommendations from stakeholders presented to the Government in 2019. 2. Young creatives have grown to perform from Local level to other countries including Uganda Kenya, Denmark, Germany and many more. Like wise Wikiendi Live has bought artists from Kenya ,Uganda, Germany, UK, Congo and other countries. Increase in audience from the start of 500 when the the project started to 1500. More than 60 events have been held in the past 5 years. The project has worked in other areas like recycling, digital involvement and youth empowerment. 3. Increase in audience from the start of 500 when the the project started to 1500. More than 60 events have been held in the past 5 years. The project has worked in other areas like recycling, digital involvement and youth empowerment.

### **CDEA's Creative Economy Incubator & Accelerator Initiative**

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

Culture and Development East Africa (CDEA)

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

Cinema/ Audiovisual Arts

Design

Music

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

<https://www.cdea.or.tz/programmes/cdeas-creative-economy-incubator-accelerator-initiative/>

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

CDEA's Creative Economy Incubator & Accelerator Initiative is a platform that empowers artists, artisans and creative entrepreneurs to implement their artistic and business ideas based on an open call to join the incubator for incubates from East Africa CDEA's Creative Economy Incubator focuses on mobility of creatives and creative service providers in the fashion and accessories design, film and music industries from Uganda to participate in incubator activities in Tanzania. Creative entrepreneurs in fashion and design accessories, film and music industries acquired technical and business knowledge that will make them regionally competitive.

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

**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?:**

The Incubator provided technical and business skills to 98 Creative Entrepreneurs from Uganda and Tanzania East African countries in the region

**Creative Economy Research & Advocacy in East Africa**

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

Culture and Development East Africa (CDEA)

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

Cinema/ Audiovisual Arts

Design

Music

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

<https://www.cdea.or.tz>

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

Between 2014 -2017, CDEA implemented a project titled 'Research in Culture and Creative Industries focusing on the Film and Music sub-sectors contribution to creative economy in Tanzania and EAC Common Market' that supported by CKU/DANIDA. The overall objective of the project was to enhance advocacy and lobbying for a stronger national focus on cultural and creative industries in the film and music sector, through research, documentation, and knowledge sharing.

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

**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?:**

The project produced the following research products: Policy Brief 1: National Indicators for Cultural and Creative Industries in the Next Five Year Development Plan 2016/17 – 2020/21) Policy Brief 2: Digital Revolution: Challenges and Opportunities for the Film and Music Industry in Tanzania Policy Brief 3: Conditions Required To Support The Trade And Commercialisation Of Film And Music Industries In East Africa Policy Brief 4: Access To Capital And Business Expertise In For The Film And Music Industries In Tanzania Mashariki: Cultural Understanding and Peace Building Journals (6 issues) Tanzania Film Value Chain Report Tanzania Music Value Chain Report Tanzania Film and Music Industries: Analysis Of The Industry-Specific Framework Conditions Relevant For Growth And Investment CDEA has so far held two regional conferences in 2017 and 2018. In 2017, the Mashariki Creative Economy Impact Investment Conference focused on how to improve the investment ecosystem for the creative industries in East Africa, with focus on the textiles and fashion

design, jewellery and accessories design, content production for digital channels and music/concerts and festivals in the tourism circuit. In 2018, the conference theme was: Intellectual Property as Collateral for Financing the Creative Economy in East Africa.

## **Sauti Za Busara Festival**

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

Sauti Promotions

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

Music

Performing Arts

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

<http://www.busaramusic.org>

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

Sauti za Busara, is a flagship event of Busara Promotions that takes place every year in Stone Town during February. Sauti za Busara is more than 'just' a music festival: it contributes to the growth and professionalization of the creative sector in the region; provides learning, exchange and employment opportunities, and promotes Zanzibar globally as a leading destination for cultural tourism. The key features of the event include: Performance Opportunities, the festival give the chance for local and international artists to perform in the same stage. The young artists learn and get experience from the old artists. Collaboration & Exchange, Organising specific workshops on themes around professional career development, particularly addressing the needs of local and emerging artists. Establishing a convivial "Festival HQ" where artists, professionals, festival invitees can meet, eat, interact and exchange throughout the days. Organising an official "After Festival Party" gatherings for artists, professionals, crew and invitees, in partnership with local venues. Exchanging information, news, resources, advice and mutual support. Developing a regional touring circuit to increase performance opportunities and audience reach for local, regional and international artists. Developing technical skills exchanges, for crew to secure additional job opportunities and learning experiences beyond Busara. Artistic exchange and collaborations. Specific projects as identified, e.g. sharing equipment and resources, or combining events marketing and promotion.

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

**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?:**

1.Promotion of artists and making them able to perform in international fore 2.Great platform for artists and creators 3.Training workshop 4.Act as Platform 5.Easy mobility of artist inward

and outwards 6.To run a campaign for the youth in different object eg. Say no sexual Harassment 7.Maintain good relationship with Government

### **Zanzibar International Film Festival (Ziff)**

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

Zanzibar International Film Festival

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

Cinema/ Audiovisual Arts

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

<http://www.ziff.or.tz>

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

The Zanzibar International Film Festival (ZIFF), also known as Festival of the Dhow Countries, is an annual film festival held in Zanzibar, Tanzania. It has been described as the largest cultural event in East Africa. The key features of the festival include: Capacity building for underground film maker Competition of films produce by film school students from East Africa and from all over the continents

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

**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?:**

Support film industries in Zanzibar and Tanzania at large

### **Promoting Freedom of the Media and Media Monitoring**

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

Media Council of Tanzania (MCT)

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

Media Arts

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

<https://mct.or.tz>

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

Press Freedom Violations Register (PFVR). The database has been built up and is now an online platform, which can be inputted by data by email, SMS and directly into database. The PFVR will be used as a tool by national media houses, journalists associations, individual journalists, civil society organisations and international organisations for evidence based advocacy. Media Monitoring activities. The monitoring of ethical performance and quality of the media provides not only the Media Council of Tanzania (MCT) with data for designing its



interventions based on actual needs, but also media houses and journalists with information on how to improve their quality and services to the public. Issues of quality, such as sourcing, gender and accuracy will therefore be monitored. Media monitoring will be expanded.

-Awards, besides playing the traditional roles of informing, educating and entertaining the public, journalists are increasingly taking the crucial role of agents of change and empowerment. They research and expose, they advocate for important causes, they are a bridge between the leaders and the masses, and they are the voice of the voiceless. They shape opinion and articulate the people's agenda.

**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?:**

The Council monitored PFV on a daily basis as reported in various media outlets. PFV in 2018 included threats, intimidation, assaults, kidnapping of journalists, and destruction, vandalism as well as arson on media property. Five TV stations were fined in the New Year, four suspended for running 'unbalanced' stories. For the first time in the journalism profession in Tanzania, MCT in collaboration with Spark Media Consulting Ltd produced a systematic and scientific report on the quality of media in Tanzania MCT worked with an independent international firm to research on the quality of the media in the country. The study was extended to radio, newspapers, TV, blogs and online media. In collaboration with local media houses and journalism tutors, Spark Media Consulting Ltd of Berne, Switzerland developed quality criteria which were agreed with MCT and met international standards. The results of the study and lessons learned would be followed up with specific interventions. Three Consultants were engaged in August 2018 to compile MCT's flagship book, State of the Media Report. This time the book covers 2017/ 2018. For practical purposes, research on this MCT flagship publication is done during last quarter of each year in order to enable researchers to fully capture all important media scenes and developments during the specific year of reference. The book is expected to be launched in early 2019. The Excellence in Journalism Awards Tanzania (EJAT) 2017 Gala Night was held on Saturday, May 12, 2018 at the Golden Tulip Hotel in Dar es Salaam. It was a prize giving ceremony for awarding and recognizing journalists who excelled in their work in 2017.

## **Stakeholders Opinion On Creative Industries Administration Review**

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

Tanzania Association of Visual Arts (TAVA), TAFCA, TAFF, TMF, TPAF and TWAVEZA

**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:**

Stakeholders Opinion on Creative Industries Administration Review including joining of National Arts Council, Tanzania Film Board and Copyright Society of Tanzania. Collected challenges facing artists as individuals and as a group. Finding their views on how the current system of administration serves them in service delivery. Sectorial challenges in visual arts, film, Music and Performing arts The means to create sustainable environment for the growth of creative industry. Policy recommendations to cope with the current changes. Investment in the sector from Government, financial institutions, art funds, crowd funding and donors and international partners. Infrastructure recommendations in creating new art spaces while preserving the older ones.

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

**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?:**

Artists Voices The committee collected artists opinion in 6 zones across the country (Dar es salaam, Arusha, Dodoma, Mbeya, Mtwara and Mwanza) to gauge the state of Creative industry in Tanzania including the administrative branch both Government and stakeholders side. The report on Creative Industry Administrative review has been presented to the Government and it is reviewing the current system of administration with our recommendations. Stakeholders have formed a network body which comprises of various different bodies for example Creative Industry Network Tanzania.

**CSO Week and CSO Excellence Award 2019 on Progress through partnership: Collaboration as a driver for Development in Tanzania**

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

TANZANIA FEDERATION OF CRAFTS AND ARTS  
TANZANIA FILM FEDERATION  
TANZANIA MUSIC FEDERATION  
TANZANIA PERFORMING ARTS FEDERATION  
TANZANIA ASSOCIATION OF VISUAL ARTS  
FOUNDATION FOR CIVIL SOCIETIES  
TWaweza

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

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Visual Arts

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

<http://www.thefoundation.or.tz>

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

Civil Society Organisations (CSO's) in Tanzania engage in a weeklong CSO multi-stakeholder conference, named CSO Week every year. The event is aimed at bringing together key Civil Society members and their respective organisations to effectively engage in in-depth discussions on their work, share experiences, and see how CSOs can strategically collaborate within the sector, with citizens, Government, donors, and private sector. Over 15 CSOs led by Foundation for Civil Society have organised CSO Week, including Policy Forum, Wajibu Institute, Twaweza, Save the Children, United Nations Association of Tanzania (UNA), Legal Services Facility (LSF), Care International, Msichana Initiative, Shirikisho la Vyama vya Watu wenye Ulemavu Tanzania (Shivyawata), Tanzania Association of NGOs (TANGO), HakiElimu, HakiRasilimali, Tanganyika Law Society (TLS), CBM and the Accountability in Tanzania programme (AcTII). The occasion was a very important platform for comprehensive engagement between CSOs and the Government. The 2019 CSO Week theme was "Progress Through Partnerships: Collaboration as a Driver for Development". This theme places greater emphasis on partnership. For Tanzania to achieve its development vision and attain a level of growth envisioned in the Sustainable Development goals, multi-stakeholder collaboration holds the key. In ensuring that we build the CSOs sector in the country, during CSO Week members were able to celebrate, recognise and honour achievements and contributions made by various institutions or individuals that have influenced development policy and practice in Tanzania. In a broader perspective, the CSO Week created and deepen a sustainable model for growth fuelled by civil society's effective engagement in efforts to achieve Tanzania's development vision.

**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?:**

1. Artistic expressions were highly recommended in Projects that are financed by The

Foundation for civil societies and other organisation as a means to communicate their messages. 2.Creative sector made a major presentation on the best way to collaborate between CSO's and the creative sector 3.26 organisations made agreements with several CSO's collaborating in artistic productions. 4.Inter institutions meeting with major stakeholders.

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

**East Africa in Motion grant**

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

Culture and Development East Africa  
British Council Tanzania

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

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

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

[https://www.cdea.or.tz/news/east-africa-\\_in-motion-grant/](https://www.cdea.or.tz/news/east-africa-_in-motion-grant/)

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

Established in 2017, the grant is a collaborative of grant making organisations (currently is co-produced by the British Council's East Africa Arts programme, Culture and Development East Africa The grant supports travel within the East African region for artistic connections and shared learning through residences, showcases, festival and academic research projects The grant awards up to the value of £1,000 per person and up to £5000 per collective/group /organization (paid in local currency)

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

**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?:**

From July 2019 to November 2019, the grant has supported five collectives (with 40 members) and 7 individual creatives to make a total of 47 beneficiary from Tanzania, Uganda, Kenya, Rwanda, Ethiopia, Sudan and South Sudan. This supports creatives of the age

between 18 to 35 years.

## **Children's Book Organisation formerly Children's Book Project for Tanzania (CBP)**

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

CHILDREN'S BOOK ORGANISATION

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

Design

Publishing

Visual Arts

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

<https://www.cbp.or.tz>

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

The main goal of the organisation is to develop a strong reading culture and societal appreciation and support for literacy. The organisation promotes, development and promotion of quality relevant reading books for pleasure to be easily accessible in primary schools in various regions in Tanzania. Creating children friendly class rooms for lower grades in primary schools and pre-schools in areas of extreme poverty Preparing a manual on the production of simple wooden and other accessible materials of teaching aids for schools. Support the coordination with juvenile carpentry training centres. It also gives training in Child Rights to Children, Teachers, Parents and society especially in areas where children rights abuses are rampant. It also supports the setting up, running and management of school libraries The grant supports travel within the East African region for artistic connections and shared learning through residences, showcases, festival and academic research projects

**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?:**

Over 300 children's books have been caused to be published under the programme. Child friendly classrooms for around 1700 schools in Mbeya, Njombe and Songwe have been developed. Around 300 pre primary classes in Mbeya and Njombe have been developed. Over 250 project schools have been equipped with libraries, some have been extended to become community libraries. Dar es salaam, Coast and Dodoma Regions were involved in schools. A system of child rights security system has been established in schools in Chaleinze in Coast Region, starting from class upto district security officer and education officer. A manual for production of wooden visual aids has been published in collaboration with Korogwe Teacher Training College

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

**Creating The Right Environment For Children**

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

Dr Ntuyabaliwe Foundation

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

Publishing

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

<https://drntuyabaliwefoundation.org/index.htm>

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

It is a movement by charitable organization founded in 2016 to honor the life of Dr Ntuyabaliwe that dedicates all the efforts to: Empower children in shaping their own future and transforming their lives through book donation; Library development in schools; and Reading books, children discover the utmost joy, acclimate to new experiences, helping children to reach their full potential and acquire thinking skills while shaping their concentrations & disciplines for academic excellence. Slogan “Yeiiyy! Reading is fun”.

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

**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?:**

Up until 5th December 2019, the Foundation has assisted 6 schools, 6645 students and donated 2137 books. It has also conducted essay writing competitions

**Soma Book Café Reading Initiative**

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

Readership for Learning and Development (Soma)

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

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

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

<https://www.somabookcafe.com>

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

Soma use multimedia storytelling as an approach with a focus on literature. Soma's programme contributes to SDG Goals # 4, 5 and 9; and UNESCO 2005 Convention Goals # 3, 4 & to some extent # 2. Its approach is intergenerational but investing in young people; and because of skewed gender equality quotient, our politics are feminist. Multimedia storytelling (literature, orature, mix media—digital, visual, audio, TV, Video) is chosen as a 'language' for innovation, inclusive education and lifelong learning; dialogue, contestation and consensus on rights, equality and empowerment of women, girls and other marginalised people, promoting Kiswahili language and culture, excavating, producing, disseminating and preserving knowledge new narratives as well as espousing cultural diversity and inclusivity in thought, talk and action. Soma programme falls under three interlinked outcome areas: Skills, Space and Enterprise integral to our Soma Book Café a literary hub and space for leisure, culture and learning. It has a bookshop, café and event spaces, hosting events and forums for young women and men age 18 to 45 Soma's key program activities are: 1. Public forums, platforms and events on books and literature (Space & Enterprise); 2. Watoto na Vitabu, after/out of school multimedia storytelling program with children age 6 to 13 (Space & Skills); 3. Andika na Soma short story competition for secondary schools with teenagers age 13 to 18 (Space & Skills); 4. Multimedia feminist storytelling, documentation and archiving platform with a coalition of women rights organisations; and 5. Uliza Wahenga Dada (Ask the ancestors sistah)! An art as preservation project seeking to excavate women's stories along the Swahili coast (Space and Skills). In a nutshell: Public Forums, Platforms and Events: a) WAKA Poetry Consortium and Taswira book club meeting monthly; b) Book Bazaar—quarterly; c) Andika na Soma prize giving ceremony; Book Valentine, book launches, book exhibitions, book launches, book talks and public discourse and storytelling events—annual and on demand; d) online platforms; d) collaborative creative writing training workshops in poetry (USAID poetry for peace, Badilisha poetry, co-creation with SAWT, Irish Embassy and Badilisha), fiction, creative nonfiction, creative translation and digital storytelling (Commonwealth Writers,... Watoto na Vitabu: a) a regular reading and storytelling forums hosted at Soma Book Café on Saturdays from 10 am to 1 pm featuring: i) reading alone, read alouds, retelling, enacting and talking about stories; ii) creative writing using prompts, experience, scenes and gadgets; iii) games and storytelling experimentation with rhymes, drums, clapping, stamping, role modelling, performances and dance; iv) Introduction to book care, book selection and book story 'where stories and books come from'; v) Organizing—negotiating common space and—negotiating rules and rights, organizing and preparing inputs for wall display, showcasing and performances on open day events; b) Vijiwe vya Usomaji (aspiring to turn jobless corners into reading and literary spaces for children and through them communities) a) above plus: i) Managing a common use book box/tin trunk library; ii) Self-organizing and negotiation for community support and patronage; c) Multimedia storytelling hub—a multimedia library and recording studio producing digital, print, and audio books for and with children—initial products in 'kalamu ndogo' (little scribes)

series are books researched and authored by children in pre-press stage— to be published as print, digital and audio books under creative commons framework. Andika na Soma: a) theme selection, announcing, entry indexing and judging; b) Creative writing training for top ten authors; c) Cash and book prizes for winners and runners up (female and male pairs); d) book prize for overall winner's school; e) Graduation and awarding ceremony—end annual cycle; f) online alumni mentoring; g) anthology of revised top ten authors' works in print and digital. Multimedia Herstories: a) mapping creative storytelling capacity and use of avant-garde media within the feminist movement coalition in Tanzania; b) test case research on legislating for women to propose protocol for documenting and recognising women's contribution to gender equality and women's empowerment; c) feminist online TV to debunk patriarchal myths in everyday parlance; d) multimedia research based storytelling on feminist movement building experiences at grassroots; e) online feminist archive; f) steering dialogue on the role of literature and art in feminist communication and movement building. Uliza Wahenga Dada (Ask the Ancestors Sistah)!: a) artists call, assessment, selection; b) identification of sites and local female interlocutors; c) orient and facilitate artists excursions to coastal historical sites to excavate women's histories; d) art resident training and mentorship; e) curation of an exhibition; f) public dialogue during the exhibition; g) online archiving.

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

**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?:**

Been running Soma Book Café as a literary space curating and co-creating an average of 35 regular convenings per year for young people age 18 to 45 within its space and satellite spaces attracting at least 20 people per session; one to two convenings per year for young people age 1 to 18 attracting 50 young people; and 6 convenings per year attracting at least 15 children per session. In the last three years it has successfully organised: 5 poetry workshops for a combined population of 75 people. Been distributing books through the bookshop, exhibitions, events & book talks with between 50 and 200 visitors. Organised a children's book festival attracting 300 people of which 100 were children; adults and children's writing workshops; a children's book parade; a book exhibition featuring children books published in Tanzania and best produced books across Africa; a children book of the year award; and a children author's contest whereby a female class two child (8 years) emerged the winner. Been organising weekly Watoto na Vitabu storytelling sessions with children at Soma Book Café attracting an average of 50 children from 2009 to 2013 and an average of 20 children from 2018 to date where each child has been reading an average of 2 books per day—in 2019 55 children were enrolled, read 138 books and wrote and produced own 41 stories—also in this project 15 storytellers were trained and interacted with the children as



program facilitators. Facilitated establishment of one Kijiwe cha Usomaji in one slum area with 50 child members; and used that experience to support three community resource centres design their reading and storytelling facilities. Organised Andika na Soma short story context that has thus reached out to 500 schools throughout the country, offered creative writing training 39 students authors, published 25 of their stories in 2 anthologies students published in anthologies, and 3 students who ended up competing in international competitions and 1 has had their book published. Participated in an AU/ADEA High Level Policy Meetings (\*2) to deliberate on and develop a policy framework for national readership and book development. Leading a capacity development initiative with 25 women rights organisations on effective approaches for excavating, preserving and disseminating women's herstories using creative media accessible to mainstream audiences after four pilot feminist research and creative writing training workshops.

### **Capacity Building For Film Actors In Zanzibar**

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

ZANZIBAR FILM ACTORS ASSOCIATION

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

Cinema/ Audiovisual Arts

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

The program structured to combat the existing stereotype gap that urban artists have all opportunities to create and compete in a market than those of countryside. They have in mind that without certain film stars and names from Zanzibar town and mainland there is no good film. That it aims at changing the mind set of emerging rural film practitioners by evolving program patterns by constructing film using the natural Zanzibar rural cultural archival sources that will be capable of changing audience preference trends as much as they can. The program also intends to make emerging rural film practitioners be able to assess the film as a significant historical phenomenon of Zanzibari popular culture by exploring its commercial nature. The existing stereotype is mainly built itself because of lack of general and specific knowledge on film thus, the created films are mirror image of other film and film stars. Because they limit their thinking capacity by confining their scope on what they are mirrored they end up producing low standard films and of foreign origin textures that do not make any difference to audiences. The program therefore focuses, among other things, in giving them script writing skills as to produce a good film, skill fully made, well-acted, cohesive and internally consistent story that has the ability to elicit emotion, set mood and guide a reaction

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

**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?:**

Availability of skillful made and well created film that exploring Zanzibar Culture by using Kiswahili language and Zanzibaris original names. The resulted films qualified and won many awards international. The said films are like “MIZANI” and “KIJJI CHANGU”. Those two films depict really Zanzibar culture and they both are in Kiswahili language. “MIZANI” film has won in Italy as the best short film of 2019. “KIJJI CHANGU” has won in United States of America in the category of best male actor, best director of January, best scene of January. The “KIJJI CHANGU” film has also won in Italy in the category of best cinematographer. “KIJJI CHANGU” also won as the best East African Film in Uganda at the end of 2019.

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

**The media monitoring project on public media**

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

International Association of Women in Radio and Television, Tanzania Chapter (IAWRT)

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

Cinema/ Audiovisual Arts

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

<http://www.iawrt.org>

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

The International Association of Women in Radio & Television (IAWRT), Tanzania got involved in gender mainstreaming in 2011 as a way of contributing to the global consultation organized by UNESCO within the framework of developing Gender Sensitive Indicators for Media (GSIM). The draft GSIM formed the basis from which media organizations derived guidelines to work towards gender equality. We focused on the organizational structures of the public broadcasters in six countries where IAWRT has chapters during a first project in 2013. Working under the guidance of seasoned researchers. We developed a survey that helped assess staffing and policies to determine gender representation in the respective media organizations. Data showed that public broadcasters had major underrepresentation of women in senior editorial and management positions. There were glaring disparities, men being favored in assignments, training opportunities, and promotions, and there were also reported incidences of sexual harassment of the female workers. Women also constituted a large percentage of temporary workers which don't enjoy company benefits. Out of the six media organizations sampled, only Tanzania Broadcasting Corporation had an operational gender mainstreaming policy. Sexual Harassment Research on Gender mainstreaming

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

**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?:**

Circulation of the report to different stakeholders, to include the report in different workshops and seminars and to translate the report into Kiswahili for the community to understand the relevance of the contents to them. Holding discussions through electronic media and to use social media platform as well as the existing websites of partner organizations like TAMWA and others to publicize the report. It is through Such engagements where journalists are influenced to be more engaged with gender issues so they can mainstream gender into their daily undertakings and influence media owners and media decision makers to create interest in gender issue. -The third achievement was through the workshops there was a task force of Gender mainstreaming Champions formed to monitor closely the movement of the project and report to the chapter head for further evaluation. These champions were both members of IAWRT and non-members and it included both men and women. The champions were 11 in total

**The United Republic Of Tanzania Constitution Of 1977 As Amended From Time To Time**

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

COMMISSION FOR HUMAN RIGHTS AND GOOD GOVERNANCE

COURTS

GOVERNMENT AND NON GOVERNMENT INSTITUTIONS

RESIDENTS AND NON RESIDENTS OF TANZANIA(MAINLAND AND ZANZIBAR

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

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

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

<http://www.chragg.go.tz>

<http://www.parliament.go.tz>

<http://www.judiciary.go.tz>

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

Right to Work and receiving just remuneration: Every person who is able to work, has the opportunity to engage himself/herself in any legitimate activity so as to earn a living. Thus, both Constitutions provide Artists with the right to work by giving them equal opportunity to

perform their artistic works in the country.(ARTICLE 22) Freedom of movement: All artists have the right to move from one place (or country) to another (mobility)to conduct their arts and culture activities. (ARTICLE 17) Freedom of Association: Artists have the right to freely form associations and federations and take part in them. (ARTICLE 20) Freedom to own properties: Artistic creations are recognised as properties (intangible). Ownership of their creative properties is their fundamental right. (ARTICLE 24) Formulation of Policies, Laws and regulations that do not contravene with freedom of artists. Both the constitutions direct the state to adhere the international treaties on human rights and good governance. Right to participate in public affairs such as electing or being elected, appointing or being appointed to take part in governance (ARTICLE 21) Right to access information(ARTICLE 18) Right to education(ARTICLE 11)

**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?:**

Right to Work, Own and receiving just remuneration: Artists exercise their right to work by involving themselves in their creative work without interference. Further, Artists have been receiving royalties from both Copyright Societies collected from different users of their works. However the royalties paid is not adequate remuneration of their work due to a number of reasons; including collection hardship, low tariff rates etc. Freedom of movement: Artists are free to participate and are participating in regional and international art events such as festivals, awards ceremonies and exhibitions. Freedom of Association:There exist a number of federations and associations such as Art Federation, Music Federation, Tanzania Arts and Craft Federation, Tanzania Film Federation, Tanzania Performing Art Federation, Publishers Association of Tanzania and Media Council of Tanzania. Formulation of Policies, Laws and regulation which do not contravene with freedom of artists such as Culture Policy of Tanzania 1997, Copyright and Neighbouring Rights Act 1999 (as amended in 2019), Zanzibar Arts, Censorship and Culture Council Act 1976, National Art Council Act 1985, National Kiswahili ActYEAR, Zanzibar Kiswahili Council ActYEARZanzibar Industrial Property Act No 4 of 2008 and their regulations. Number of International treaties, Conventions, Agreements, and Protocols on Human rights have been signed and or ratified including the recent Marrakesh Treaty for Blind, Visually Impaired and other Print Disabled, 2013. Right to participate and universal access in several events like tourism promotion, campaigns and linked with other international like-minded creative industries. To participate in decision making on policies, laws, regulations formulation processes. Availabilities of arts professions through existing of Arts and Cultural academic institutions and other infrastructure to build their capacity that enhances their talents. Existing number of government organs for the protection, promotion

and preservation of Culture such as BAKITA, COSOTA, BASATA, Tanzania Film Board, Ministry of Information, Culture, Arts

**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. Talent search industry needs to be organised and well implemented if we are to discover new, creative artists. 2. Search for reliable funding streams will be a priority 3. Reform the creative industry administration system to become transparent and accountable. 4. Establishing policy gaps and provide recommendations to enhance e-commerce for regional and international trade, so as to achieve a balanced flow of cultural goods & services. 5. Lobbying for the East African Creative and Cultural Industries Bill that will enhance mobility for artists and cultural professionals to enforced a law. 6. At least 100 new quality and culturally relevant children's books published and supplied to 250 project schools 7. Establishment of National Competent Authority to facilitate the availability of accessible formats materials 8. Support formal and informal training, production and dissemination including art and literary criticism especially for the young potentials so as to create a sustainable art and literary presence to ensure a diverse and balanced contribution of art and literature to the world cultural heritage by people of all cultural and linguistic heritages and identities. 9. Advocacy of the Constitution of the United republic of Tanzania to improve the bill of rights to cover wider areas and be more explicit in its expression and to remove laws that contravene constitution of the republic 10. Develop innovative contents that contribute to new narratives by excavating silenced histories and cultural wealth and voices such as those of women and marginalised communities, indigenous, spiritualities, practices, technologies, etc. due to skewed inherited values and norms that denigrate indigenous cultural identities

## EMERGING TRANSVERSAL ISSUES

**Relevant Policies and Measures:**

**Urithi Festival**

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

Ministry of Information Culture Arts and Sports and Ministry of Natural Resources and Tourism  
Ministry of Natural Resources and Tourism

**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.habari.go.tz>  
<http://www.maliasili.go.tz/>

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

i. Promoting national identity, pride, unity, patriotism, and popularize the National symbols; ii. Promote and celebrate diversified culture iv. To promote upcoming artists talents National and internationally. v. To showcase exhibit and advertise cultural and creative industry innovators

**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?:**

i. Provide opportunities for people of varying backgrounds to come together and explore the many aspects of cultural domains achieve the goals of cultural understanding and cultural transmission, as encouraged by UNESCO' Convention. ii. Attract domestic and foreign cultural investors. iii. Employment creation for youth community

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

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

i. To expand International market for Innovators and local Artists ii. Increase economic income for culture and creative industry to stakeholders iii Encourage women empowerment in the production of cultural and artistic goods iv. Promote and protect cultural diversity

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

Tanzania National Parks,

**Type of entity:**

Public Sector

Tanzania National Arts Council

**Type of entity:**

Public Sector

Tanzania Film Board

**Type of entity:**

Public Sector

Tanzania Tourist Board

**Type of entity:**

Public Sector

Local Government Authorities

**Type of entity:**

Public Sector

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## CHALLENGES AND ACHIEVEMENTS

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

i. Encourage exchange of Cultural experts, professional and practitioners ii. Encourage gender equity and equality in culture and creative industry

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

Inadequate awareness about 2005 and 2003 UNESCO Conventions. Way forward; Raising awareness to National Team, Multi- stakeholders meetings and capacity building to the community at large.

**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:**

i. Translation of 2005 and 2003 UNESCO Conventions to National Language for simplest understanding for Local Community. ii. Capacity building for knowledge raising and experience new skill iii. Creation of UNESCO data base iv. Dissemination of 2005 UNESCO Convention to Tanzania Cultural Stakeholders v. Encourage distribution of cultural resources and inclusion of such resources vi. Employment creation vii. Encourage equal opportunities for men and women viii. Digitization of Cultural and Creative Industries

## 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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 National Cultural Policy 1997



## Attachment

 National Foreign Policy 2001

 National Constitution 1977


 National Arts Act

 Marrakesh Treaty

 Support to Culture in Tanzania

 Economic Contribution in Tanzania

 Tanzania Vision 2025

 Tanzania Film Act

 An analysis of the Trends of Tanzania implantation of the Convention

 Tanzania QPR Report, 2019

 CULTURE STRATEGIC PLAN

 CULTURE STRATEGIC PLAN

 Film and Stage Play Act

**SUBMISSION**

### Designated official signing the report:

**Title:** Mr.

**First name:** DR. EMANUEL

**Family name:** TEMU

**Organization:** Ministry of Information, Culture, Arts and Sports

**Position:** DIRECTOR OF CULTURE DEVELOPMENT DEPARTMENT

**Date of submission:**

2020

**Electronic Signature:**



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