

QUADRENNIAL PERIODIC REPORT ZIMBABWE 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Zimbabwe

Date of Ratification:

2008

Officially Designated Point of Contact of the Convention:

Website: <http://www.mydie.gov.zw>

Mr.

Biggie Samwanda

Ministry of Youth, Sport, Arts and Recreation

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As above

Harare

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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.:

Hosted under the aegis of the Ministry of Youth, Sport, Arts and Recreation with the National Arts Council of Zimbabwe being the lead agency, the multi-stakeholder consultative seminar was bank-rolled by SIDA (SIDA 2) under the project RE / Shaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions. UNESCO Regional Office for Southern Africa (ROSA) facilitated the hosting of this consultative workshop with Farai Mpfunya the local UNESCO expert unpacking the tenets of the Convention. This event also laid bare the onerous task that members of the revamped National Team were expected to carry out. The participants in the consultative indaba included members of the old National Team and other professionals selected from a diverse range of organisations spanning government ministries/departments including the National Statistics Agency (Zimstats), media professionals from both public and private media houses and civil society

organisations inclusive of those promoting gender equality. Young professionals were also identified and were added to the team during the consultation process. Prior to the stakeholder consultative workshop, the Lead Agency National Arts Council of Zimbabwe reviewed the National Team's composition identifying new critical members taking a cue from the main domains of the Convention as well as the eleven areas of monitoring. A careful headhunting of stakeholders was carried out informed by the domains of the Convention and those identified were invited to the consultative workshop resulting in the reconstitution of the National Team. The consultative workshop marked the first activity towards the production of the Quadrennial Periodic Report (QPR). Subsequent to the consultative meeting, a three-day training programme constituted the second stage in the continuum of activities/milestones designed to accomplish the production of the Quadrennial Periodic Report on the 2005 Convention. Programmed to take place over a period of three days, the training programme was facilitated by the local UNESCO Expert, Mr. Farai Mpfunya who unpacked components of the Convention inclusive of the scope and framework of the Quadrennial Periodic Report. This training programme was designed for members of the National Team and it laid bare the onerous task for the team viz production of the Quadrennial Periodic Report, replete with the fulfillment of all the critical stages - data collection and collation and public validation of the report.

Executive summary:

Zimbabwe in the last four years has been seized with ensuring a robust development of cultural and creative industries and within that process the diversity of aesthetic and cultural expressions was enhanced. The number of arts and culture festivals at all levels; community, district, provincial and national increased thus promoting the diversity of cultural expressions and ultimately feeding into the implementation of the 2005 Convention. Working hand-in-glove with the National Arts Council of Zimbabwe and the National Gallery of Zimbabwe, the Ministry of Youth, Sport, Arts and Recreation placed arts and culture on an enhanced development trajectory buttressed by a number of measures and policies designed to enhance the diversity of cultural expressions. Each year during the period under review, the National Arts Council of Zimbabwe (NACZ) hosted the annual Arts and Culture 'Indaba', a meeting platform that draws all stakeholders in the Cultural and Creative Industries (CCIs) sector including civil society organisations. These come to deliberate on the status of the CCIs, taking stock of the effectiveness of policies and measures enacted to prop up the same industries. They also proffer ways and suggestions of how to conduct CCIs issues and business. At governmental level, there was a significant shift in status of the CCs with the sector occupying an important position in National development. The adoption of the Integrated Results Based Management system followed by Programme Based Management System birthed a holistic results-based approach in conducting government business inclusive of the CCIs sector. As a result, a national strategy for the development of CCIs sector was adopted..

The strategy formulation took a multi-stakeholder approach that saw government line Ministries, quasi government organisations, local authorities, civil society, the academia and arts organisations/associations contributing to this strategy from formulation, drafting and validation processes. The revamped National Arts, Culture and Heritage Policy was adopted and launched by the country's President. This demonstrates the importance with which government places on the development of CCIs sector. This was a first ever interaction where the State President (including his key Ministers of Finance and economic Planning, Home Affairs, Industry and Commerce, Tourism and Environment, Women's Affairs, Information and Broadcasting Services as well as Youth, Sport, Arts and Recreation) interfaced with the CCIs Representatives drawn nationally in a deliberate process of ensuring that the highest authority in the land and his lieutenants appreciate the sector's significance to national dialogue for economic development. That interaction enabled the President to hear first-hand from the sector, its pertinent issues affecting it and the possible solutions that the sector proffered to remedy them. That interactive engagement indelibly gave recognition to the CCIs sector and its value chains, firmly placing the the sector onto government's radar of priority deserving of attention as a critical economic development player.

The last four years also witnessed the Parliament of Zimbabwe being seized with reviewing and formulating policies that promote as well as impinged positively on the diversity of cultural expressions. Of particular importance was the repealing of two pieces of legislation, the Public Order and Security Act as well as the Access to Information and Protection of Privacy Act. This, in one way or the another asphyxiated media diversity, and by extension, the diversity of cultural expressions. Journalists and the media fraternity can now gather information,

including that on arts and culture, without impediments or fear of reprisals. In essence, the repealing of these laws enable the free flow of information including accessing to artistic and cultural data that stakeholders in the CCIs may not,ordinarily be willing to avail.

May 2017 witnessed Zimbabwe's implementation of Culture for Development Indicators (CDIS) in recognition of the enabling and driving role of culture in sustainable development. This has enabled the country to measure the impact of CCIs to economic development. In addition, Zimbabwe Broadcasting Corporation (a state-owned entity) adopted a Language Policy resulting in the use of all sixteen languages designated as official in the Zimbabwean Constitution (including Sign Language) as official means of communication. This boosted the diversity of cultural expressions. Measures were also put in place to effectively promote culturally-driven programmes and activities hence the birth of flagship programmes in cultural tourism - the Harare International Carnival and the Community Based Tourism Enterprises, whose backbone remain rooted in the arts and culture. All these policies and measures were crafted and implemented to solidify the domestication and implementation of the Convention's tenets. Zimbabwe, through the effort of the National Arts Council is in the middle of implementing a project funded by the European Union with UNESCO facilitation called the "Strategy for the Sustainable Development of Cultural and Creative Industries (CCIs) in Zimbabwe" which focuses on the Music sector. The project's objectives also feed into the diversity of cultural expressions.

Other stakeholders like the National Gallery of Zimbabwe, arts and culture promoters, corporate organisations and civil society institutions enjoyed active support and facilitation of their programs by government over the last four years as they played their respective roles in the implementation of the 2005 Convention. Civil society organisations, in particular, played a pivotal role in the establishment of creative communities or hubs which have registered their presence both virtually and physically. Government and its agencies have linked them to local authorities and other stakeholders. Government's major priority in last four years was therefore facilitating and ensuring that all stakeholders were seized and involved in the implementation of the Convention by either partnering them in refurbishing existing and or developing new CCIs infrastructure or getting the sector to shape and inform enabling frameworks for the sector to flourish.

As a direct result of the implementation of the Convention and its attendant production of mandatory Quadrennial Periodic Reports, Zimbabwe built capacities within individuals who are now conversant with the Convention's key tenets. Some hail from key national institutions, notably National Arts Council of Zimbabwe, the National Gallery of Zimbabwe (NGZ) and Government sister Ministries that deal with cultural expressions and gender. These individuals by virtue of being pivotal in producing Zimbabwe's inaugural Quadrennial Periodic Report of 2016 and the current one, have developed the requisite skills relating to the Convention's monitoring and evaluation with specific reference to the eleven monitoring areas. Other such skills are cultural information/data gathering, processing (interpretation) as well as strategic planning. In addition, the NACZ and the NGZ committed tangible support by offering their personnel and office facilities within their respective premises for QPR National Team members to use, particularly the drafting team. This ensured smooth flow of the report's production processes.

Building on the experiences gained in both the implementation and production of the inaugural report of 2016, Zimbabwe is now poised to up-scale the implementation of the Convention in the ensuing four years. The timely recognition and acceptance of Cultural and Creative Industries as fundamental pillars of the Zimbabwean economy, at the highest level in government, and the official launching of the National Arts, Culture and Heritage Policy, the robust involvement of civil society and CCIs players in the crafting of a CCIs strategy coupled with repealing of inhibiting laws will remain pivotal in the implementation of the Convention. Civil society organisations will continue to play an active role in policing government in its continued people-centric and transparent promotion and protection of the diversity of cultural expressions.

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

Civil Society Organization (CSO)	Let Them Trust	letthemfest@gmail.com	http://www.letthemtrust.org.zw
Civil Society Organization (CSO)	Intwasa Arts Festival koBulawayo	info@intwasa.org	http://www.intwasa.org
Public Sector	Ministry of Environment, Climate Change, Tourism and Hospitality Industry	info@tourism.gov.zw	http://www.envirotourism.gov.zw
Civil Society Organization (CSO)	Music Crossroads Academy Zimbabwe	mczimbabwe@music-crossroads.net	http://www.music-crossroads.net
Civil Society Organization (CSO)	Savanna Trust	savannaprograms@gmail.com	http://www.savannatrust.com
Civil Society Organization (CSO)	Nhimbe Trust	info@nhimbe.org	http://www.nhimbe.org
Public Sector	National Gallery of Zimbabwe	info@nationalgallery.co.zw	http://www.nationalgallery.co.zw
Public Sector	Ministry of Home Affairs and Cultural Heritage	thesecretary@moha.gov.zw	http://www.moha.gov.zw
Civil Society Organization (CSO)	Arterial Network Zimbabwe	flossywafarai@gmail.com	http://www.arterialnetwork.org

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):

6.96%

2016

Please provide whenever possible disaggregated data by sector:

3% - Cultural goods and services (Global figure) 97% - Supporting activities and equipment (Global figure) NB: Disaggregated data by sector not readily available.

Share of employment in the cultural and creative sectors:

1.34%

2016

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

95% - Occupations in central cultural activities 5% - Supporting or equipment related activities 24% - Female practitioners 76% - Male practitioners NB: Disaggregated data by sector, age and type of employment not readily available.

Total public budget for culture (in USD):

26,707,000USD

2016

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

31% - Constitutes cultural goods and services as type of employment 69% - Support activities and equipment NB: Data on allocation to sectors in percentage terms not readily available

Relevant Policies and Measures:

Cultural and Creative Industries Development Strategy

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

Ministry of Youth, Sport, Arts and Recreation

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.zim.gov.zw/index.php/en/my-government/government-ministries/youth,-sport,-arts-and-recreation>

Describe the main features of the policy/measure:

The Cultural and Creative Industries Development strategy recognises the role of the cultural and creative industries in National Development thus placing the arts and culture as one of the important tenets of the nation's development trajectory. The strategy set the stage for the development of the cultural and creative

industries in the next five years. It aims at the professionalisation of cultural and creative industries through creation of professional unions, associations, guilds and other bodies like any other sector. In addition, this measure broadens the scope of cultural and creative industries through recognition of previously excluded domains like architecture, industrial designs and others into the realm of creativity. Premised upon three philosophical areas that include respect for the diversity of cultural expressions, cultural identity, cultural rights, International Cooperation, and the role of the cultural and creative industries in sustainable economic development, the strategy has been developed as a framework to guide strategic investment and foster collaborative partnerships between the central and local governments, arts and cultural organisations and the wider community towards the holistic development of the sector

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Incorporation of cultural and creative industries into the national development plan. Recognition of cultural and creative sector as critical pillars for the national development trajectory.

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

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

Sister government ministries, local authorities and quasi government institutions

Type of entity:

Public Sector

Civil society organisations local, regional, continental and international

Type of entity:

Civil Society Organization (CSO)

Arts and culture promoters

Type of entity:

Private Sector

Non governmental organisations

Type of entity:

Civil Society Organization (CSO)

National Arts, Culture and Heritage Policy

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

Ministry of Youth, Sport, Arts and Recreation

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.moysar.gov.zw>

Describe the main features of the policy/measure:

The policy captures and addresses new creations most of which are a result of technology-driven creativity and expressions. In addition, it deals with Constitutional matters that relate to arts and culture matters. The Zimbabwean Constitution as amended now recognizes up to sixteen languages as official means of communication in addition to its rich heritage both in tangible and intangible formats. These in addition to revered indigenous knowledge are aptly captured for posterity in the revised policy. The policy recognises the Zimbabwean indigenous cultural diversity while affirming the aspirations ideals, and values of Zimbabweans through mainstreaming the cultural and creative industries within the education and developmental programs of the nation. It emphasises the need to transform the cultural and creative industries into tangible capital for the country's GDP. In addition the policy provides a framework and structure for the development of the CCIs while improving the accessibility of arts and creative activities to citizens and promoting the artistic, musical, ethnic, sociolinguistic, literary and other expressions of all people in the country.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Development of the national arts, culture and heritage strategy

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

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

Government ministries, quasi government institutions, Chiefs Council and local authorities

Type of entity:

Public Sector

Arts and culture promoters

Type of entity:

Private Sector

Civil society organisations

Type of entity:

Civil Society Organization (CSO)

Zimbabwe Curriculum Framework

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

Ministry of Primary and Secondary Education

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.mpose.co.zw>

Describe the main features of the policy/measure:

The revised curriculum incorporates Arts Culture and Heritage as examinable subjects at both primary and secondary level of education. With the new curriculum, arts and culture are seen as essential components of a comprehensive education system leading to the full development of the learner. The Curriculum intends to help learners gain an understanding and appreciation of visual and performing arts while developing the skills of creativity, performance and originality. They involve music, dance, theatre and visual arts which can lead to entrepreneurship.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Mainstreaming of Arts and Culture in National Education Increased appreciation of the arts and culture

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

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

Universities, Polytechnic Colleges, Vocational Training Centers, Local Authorities

Type of entity:

Public Sector

Local and international Civil Society Organisations

Type of entity:

Civil Society Organization (CSO)

Trust and Private Schools

Type of entity:

Private Sector

Culture for Development Indicators (CDIS)

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

Ministry of Youth, Sport, Arts and Recreation

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.zim.gov.zw/index.php/en/my-government/government-ministries/youth,-sport,-arts-and-recreation>

Describe the main features of the policy/measure:

As a policy and advocacy tool, the document demonstrates the pivotal role of culture in sustainable development. In addition, it closely examines through empirically verifiable facts and figures the multi-dimensional relationships between culture and development.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Availability of statistical information (cultural data) that inform the crafting of policies and measures that embrace culture as a fundamental tool for effective and sustainable development initiatives. Buttressing the implementation of the 2005 Convention through the elevation and acceptance of culture as an integral component of the economy.

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

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

National Arts Council of Zimbabwe

Type of entity:

Public Sector

Zimbabwe Statistical Agency

Type of entity:

Public Sector

National Gallery of Zimbabwe

Type of entity:

Public Sector

MEDIA DIVERSITY

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

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

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

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

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

Regulatory authority(ies) monitoring media exist: YES

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

Zimbabwe Media Commission - Established in 2010

Broadcasting Authority of Zimbabwe - Established in 2001

Postal and Telecommunications Regulatory Authority of Zimbabwe - Established in 2001

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:

Licensing of Provincial Metropolitan Radio Stations

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

Broadcasting Authority of Zimbabwe

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

<http://www.baz.co.zw>

Describe the main features of the policy/measure:

Licensing of private metropolitan provincial radio stations covering Zimbabwe's major city centres (currently 7 in at the moment), opening up the air waves and giving wider platforms for creative and cultural expressions.

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?:

Improved local production and consumption of music at local level with practitioners easily accessing radio services nearer to their places of origin.

Financial resources allocated to the policy/measure in USD:

Government improved the transmission infrastructure (\$300 000)

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

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

Trans Media Corporation

Type of entity:

Public Sector

Zimbabwe Digital Content Creation Strategy.

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

Ministry of Information, Media and Broadcasting Services

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Visual Arts

Describe the main features of the policy/measure:

Provision of production equipment for content creators around the country

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?:

Diversified content for production gathered from all corners of the country.

Financial resources allocated to the policy/measure in USD:

\$1.5m

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

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

Zimbabwe Broadcasting Corporation and Broadcasting Authority Zimbabwe

Type of entity:

Public Sector

News Bulletins in 9 Local Languages

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

Zimbabwe Broadcasting Corporation

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.zbcnews.co.zw>

Describe the main features of the policy/measure:

Provision of main news in 9 national languages that were formerly marginalized up-scaling and celebrating the diversity of Zimbabwean 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?:

Creation of employment for people speaking the then marginalized languages Improving access to national news by people living in marginalized areas.

Financial resources allocated to the policy/measure in USD:

\$200 000

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

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

Lupane State University

Outlawing of Criminal Defamation (2016)

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

Constitutional Court of Zimbabwe

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.justice.gov.zw>

Describe the main features of the policy/measure:

The measure abolishes Section 96 of the Criminal Law Codification and Reform Act that used to criminalize journalists who may defame people in the discharge of their duties. This gave freedom to journalists and the media fraternity to report on issues without any fear or favor, previously journalists were able to report but had a lot of fears as chances of them being brought to the courts on defamation charges were high thus they could not cover all the issues clearly. The move marks the dawn of a new era for Zimbabwean media practitioners and is a great leap forward toward the alignment of the domestic legal order with international benchmarks on media freedom and freedom of expression

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?:

Journalists including arts journalists now operate without the fear of being arrested or sued. The measure gives them the opportunity to cover more stories enhancing media content diversity.

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

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

Media Institute of Southern Africa

Type of entity:

Civil Society Organization (CSO)

Radio and Television Broadcasting Language Policy

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

Zimbabwe Broadcasting Corporation

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.zbc.co.zw>

Describe the main features of the policy/measure:

The Constitution of Zimbabwe recognizes 16 languages including Sign Language. The Broadcasting Services Act has put in place compliance parameters for the use of language in the broadcasting field. Programs on both radio and television are produced and broadcast-ed via all the 16 official languages

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?:

1.Adherence to the 75% local content of ZBC programming as dictated by the Broadcasting Services Act of 2008 2.Equitable treatment of all official languages. Currently news on both radio and television is disseminated in 13 languages including sign language 3.Freedom of expression by allowing the diverse communities to express themselves in their preferred languages 4.Promotion of Cultures through indigenous languages 5.Opening up space to independent producers to create programs in their preferred national languages 6.Fostering community development by increasing citizens' participation in national programs 7.Enriching the cultural heritage of Zimbabwe by providing support for traditional and contemporary cultural and artistic expressions 8.Fostering national identity 9.News bulletins are beamed in 13 national languages including Sign Language, 3 more languages yet to be fulfilled 10.Distinctive, creative and top quality programs in all 16 languages officially recognized in the Constitution of Zimbabwe, appearing across Zimbabwe Broadcasting Corporation radio and television platforms reflecting the needs of each community in programming using local languages 11.80 % of the content is fulfilling educational programming for children according to the Broadcasting Services Act 12.Drama programming consist of Zimbabwean dramas in any of the 16 languages 13.Music programming reflects 30 % of local music in any of the 16 official languages 14.Ethical considerations in line with the norms and values of the Zimbabwean society. Programming is of high quality, acceptable content without depiction of explicit scenes of nudity and eroticism or portrayal of violence 15.Programming reflects inclusion of all people in the Zimbabwean society focusing on marginalized and people with disabilities. 16.The focus is on equity not equality, because the population sizes are markedly different in terms of the languages they use. 17.Promotion of gender equality and full participation of women in all spheres by allowing them to provide/ direct programs in their preferred languages 18.40% of content from independent producers in compliance with the Broadcasting Services Act ensures diversity, variety and coverage of all issues relating to culture in Zimbabwe.

Financial resources allocated to the policy/measure in USD:

\$250 000

Freedom of Information Act

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

Ministry of Media, Information and Broadcasting Services
Broadcasting Authority of Zimbabwe
Zimbabwe Media 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.zim.gov.zw>
<http://www.mediacommission.co.zw>
<https://baz.co.zw>

Describe the main features of the policy/measure:

The Act enhances accessibility to information/data held by public bodies as well as aligning the laws with the new Constitution promulgated in 2013. The Freedom of Information Act, repeals the Access to Information and Protection of Privacy Act [Chapter10:27] giving effect to section 62 of the Constitution which enshrines in the Declaration of Rights the right of access to information. The act provides citizens and media practitioners with the right to access information and creating legal frameworks and mechanisms for accessing information from public and private bodies. In addition, the Act provides that private entities will fall under the same rules as public institutions when individual rights are involved.

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?:

Enhanced access to information and by extension freedom of cultural expressions as well as specifying provisions regarding voluntary and involuntary disclosure of information by public bodies, data access and the designation of Information Officers.

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

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

Zimbabwe Media Commission

Type of entity:

Public Sector

Media Institute of Southern Africa, Zimbabwe Union of Journalists,

Type of entity:

Civil Society Organization (CSO)

Broadcasting Authority of Zimbabwe,

Type of entity:

Public Sector

Zimbabwe Republic Police

Type of entity:

Public Sector

Ministry of Justice Legal and Parliamentary Affairs

Type of entity:

Public Sector

DIGITAL ENVIRONMENT

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

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

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

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

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

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

54.80%

2016

Relevant Policies and Measures:

Innovation Drive Project

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

Postal and Telecommunications Regulatory Authority of Zimbabwe

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The initiative helps in capacitating innovative digital projects across all sectors of the economy. It aims at promoting a culture of creativity and innovation among Zimbabweans with the aim of creating employment through the development of local ICT applications hardware and related innovation which are rooted in the realities of Zimbabwe. The project recognises the important role of ICT as a key driver for economic growth and development and sets a fund where Zimbabweans can apply for funding under the project. Local digital content creators such as Red Pen, OyosMusic, Purple Signs have been beneficiaries of the project

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?:

Capacity enhancement of digital content creators. There are currently over 12 incubation hubs in the country. These include Tech Village, B2C, TechHub and iZone amongst others. POTRAZ also hosts regular Hackathons.

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

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

Red Pen, OyosMusic and Purple Signs

Type of entity:

Private Sector

Value Added Services (VAS) Framework

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

Postal and Telecommunications Regulatory Authority of Zimbabwe

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The framework aims to promote growth, effective cooperation and collaboration amongst players in the VAS value chain. Local content creators and aggregators usually need to collaborate with network providers in order to deliver digital content to end-users. The guidelines seek to eliminate anti-competitive behaviour such as denial of service, unfair revenue sharing structures amongst other issues. The VASs framework is aimed at benefiting consumers through the promotion of entrepreneurship, innovation and competition in the telecommunications market. The implementation of these guidelines was spread over a period of six (6) months to ensure seamless transition. The 'Industry Code of Practice' was developed by the Industry working group on VASs forming addendum to the framework. The measure is intended to ultimately reduce the cost of ICT since ICTs are important tools in the Cultural and Creative Industries value chain.

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?:

Infrastructure sharing by network providers, revenue sharing and prevention of unnecessary competition.

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

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

Econet Zimbabwe

Type of entity:

Private Sector

Net One

Type of entity:

Public Sector

Telecel Zimbabwe

Type of entity:

Private Sector

National ICT Policy_(Review/Update)

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

Postal and Telecommunications Regulatory Authority of Zimbabwe

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The policy promotes the adoption and full usage of domestically produced digital content platforms. The policy directs government institutions to ensure that locally developed applications and software will constitute a minimum of 30% of the total applications and software used. This creates a market for local digital content. The policy also encourages the translation of local content into indigenous languages.

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?:

Increased usage of local digital content platforms and an up surge of locally created and produced digital platforms.

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

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

Local digital platforms developers

Type of entity:

Private Sector

Local digital platforms developers

Type of entity:

Public Sector

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:

Cultural and Creative Industries' Development Strategy / Annual Arts and Culture Meetings (Indabas)

Zimbabwe National Intellectual Property Policy Strategy 2018 - 2022

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:

-

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

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

-

FLOW OF CULTURAL GOODS AND SERVICES

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

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Cultural management

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

YES, I have benefited from preferential treatment

If YES, please provide up to 2 examples:

European Union Mobility Fund for Artists

Belt and Road Cultural and Creative Industries Exchange Programme with the Chinese

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:

-

2016

Relevant Policies and Measures:

-

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:

YES

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:

China- Zimbabwe Executive Program for Culture

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

Ministry of Youth Sport Arts and Recreation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

Zimbabwe and China has an existing MOU on cultural development and in order to operationalise the MOU, the two countries' Ministers responsible for culture signed an Executive Program for the implementation of the MOU that sets modalities for the cultural exchanges between the two countries, funding modalities for the sector as well as frameworks for the establishment of a Chinese Zimbabwe Cultural Centre.

Does it specifically target young people?: NO

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

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

There are no results achieved so far as implementation of the program was hampered by the COVID-19

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

Memorandum of Understanding on Cultural Development between India and Zimbabwe

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

Ministry of Youth Sport Arts and Recreation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

Zimbabwe signed a memorandum of understanding with the Indian government whose major aim is promotion of the development of the cultural and creative industries of the two countries mainly through cultural exchanges between the two countries. The program has seen cultural groups traveling to India for performances as well as Indian exhibitions and performances being held in Zimbabwe.

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?:

Zimbabwean cultural groups have traveled to India for the Surajkund Festival Zimbabwe and India have collaborated in the India in the Sunshine Program that was held in Harare, Zimbabwe

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

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

National Gallery of Zimbabwe

Type of entity:

Public Sector

National Arts Council of Zimbabwe

Type of entity:

Public Sector

Zimbabwe National Traditional Dancers Association

Type of entity:

Civil Society Organization (CSO)

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

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

Culture (in general)
Creativity and innovation
Cultural and creative industries

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

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 1

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

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

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

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

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

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

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

Data not readily available

Relevant Policies and Measures:

Sector Consultation for the National Development Strategy 1

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

Ministry of Youth Sport Arts and Recreation

Cultural domains covered by the policy/measure:

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

Describe the main features of the policy/measure:

Zimbabwe's development trajectory is premised on five year blue prints that set the stage and background of the country's development agenda. Consultations for the National Development Strategy (NDS1) that is going to guide the country's development process in the next five years begun in 2019, upon realising that the Transitional Stabilisation Program that was promulgated in 2018 had omitted the important role of culture in development. Consultations for the NDS1 deliberately took into account the role of culture and as a result culture has been listed as one of the country's priorities in the next five years with nationwide consultations on the important role of the creative and cultural sector having been carried out. All key stakeholders including Civil Society Organisations were actively involved in the consultations..

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Inclusion of the Cultural and Creative industries in National Sustainable Development Plans

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

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

National Arts Council of Zimbabwe

Type of entity:

Public Sector

National Gallery of Zimbabwe

Type of entity:

Public Sector

Local Authorities

Type of entity:

Public Sector

Zimbabwe Chief's Council

Type of entity:

Public Sector

Civil society organisations

Type of entity:

Civil Society Organization (CSO)

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:

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

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:

-

2016

Relevant Policies and Measures:

-

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

Participation of women in cultural life

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

10.00%

2016

Percentage of women/men in decision-making /managerial positions in public and private cultural and media:

40%/60%

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):

30%/70%

Percentage of women receiving art national prizes/awards:

30.00%

2016

Percentage of women participation in cultural activities:

65.00%

2016

Relevant Policies and Measures:

Women in Arts Conference

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

National Gallery of Zimbabwe

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.nationalgallery.co.zw>

Describe the main features of the policy/measure:

The annual conference gives women a platform to tackle issues and challenges in the arts industry. it highlights the strengths and accomplishments that women have archived regardless of the various forms of impediments and diverse experiences they face and experience.. The inaugural conference was held under the aegis of the National Gallery of Zimbabwe in collaboration with the Minister of State for Provincial Affairs and Devolution.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

More opportunities for women artists with the National Gallery now making it a policy to have a women's exhibitions as integral components of its annual exhibition calendar.

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

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

Minister of State for Bulawayo Provincial Affairs and Devolution

Type of entity:

Public Sector

Skills enhancement workshop for female artists

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

Music Crossroads Zimbabwe

Cultural domains covered by the policy/measure:

Music

Performing Arts

Website of the policy/measure, if available:

<http://www.musicinafrica.net>

Describe the main features of the policy/measure:

This is a deliberate attempt in all spheres of the music sector to mainstream gender equity where placements occur. This measure serves to explore the equal capacities of men and women in the creative industries regardless of sex, particularly in music. Whilst females consist of the majority population in Zimbabwe at 50,3% against 49,7% (<https://countrymeters.info/en/zimbabwe>) Zimbabwe still find that females are relegated to deputy, assistant and for music most popularly dancing and backing vocalist roles in bands as a result of patriarchal attitudes in the society. There is need for continuous efforts to mainstream gender in all strata of the music industry

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?:

Increasingly, female led bands are increasing while in some instances all female bands are being formed as well. This activity also inspired the establishment of the Women's Desk at the Zimbabwe Union of Musicians which has served to look out for the interests and empowerment initiatives for female musicians across the country.

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

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

Zimbabwe Union of Musicians

Type of entity:

Civil Society Organization (CSO)

National Arts Council of Zimbabwe

Type of entity:

Public Sector

Creative Arts Union

Type of entity:

Civil Society Organization (CSO)

Capacity building program for female arts administrators

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

Arterial Network Zimbabwe

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

Building capacities of female arts administrators in various facets of the cultural and creative industries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Improved professional capabilities, efficiency and effectiveness amongst female arts administrators.

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

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

National Arts Council of Zimbabwe

Type of entity:

Public Sector

National Gallery of Zimbabwe

Type of entity:

Public Sector

Ministry of Youth, Sport, Arts and Recreation

Type of entity:

Public Sector

Empretec Zimbabwe

Type of entity:

Civil Society Organization (CSO)

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

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

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

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

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

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

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

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): NO

Relevant Policies and Measures:

-

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.:

The CSO Form was distributed to identified civil society organisations at national level who completed and returned the forms to the Lead Agency. In order to fully capture CSOs inputs, members of the National Team included individuals from very active CSOs. A careful analysis of the submitted information was carried while deciphering key points that were included in this report. Over 60% of the CSOs inputs were considered important in preparing this report.

GOAL 1 - Support sustainable systems of governance for culture:

U40 Cultural Leadership Fellowship

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

Nhimbe Trust

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:

The “U40 Cultural Leadership Programme, launched in January 2018, is a skill based incubator that is aimed at promoting cultural professional excellence. It was created in response to the difficulties many cultural organisations in Zimbabwe face in recruiting and retraining visionary and innovative local university graduates, with the capacity to meet the current and future needs of Zimbabwe’s cultural and creative industries. As a strategic intervention to gender-disparities in the governance for culture value chain, the program has to date, been targeted at women. Selected graduates undertake an individually tailored and flexible programme of activities for one year, designed to meet their specific needs and circumstances. The fellowship methodology (problem-based, research-based, practice-based learning, action learning and peer learning) uses many lessons-learnt, in what has locally and globally emerged as creative sector challenges that require the building of expertise and competencies that will formulate innovative solutions that leverage on cultural assets and creative expressions. Funded through Nhimbe’s Creative Economy Zimbabwe Portal, the Cultural Leadership Programme is divided into three strands: • Work based opportunities supporting network placements, coaching and mentoring • Intensive Leadership Development offering formal learning opportunities through mentorship; • Policy design and advocacy developing competencies in policy formulation, implementation, monitoring and evaluation • Entrepreneurial skills focusing on building the capacity of fellows to establish careers in creative entrepreneurship, within the ecosystem of cultural and creative industries

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?:

To date, the fellowship has advanced the ascendance of fellowship beneficiaries to decision-making processes by developing leadership competencies through the following: • Scholarship grants: One beneficiary granted a post-graduate diploma scholarship, by Africalia, to develop competencies in international cultural cooperation, within the framework of developing cultural professional capacities and competencies that will foster cultural diversity and inter-regional exchanges • Facilitating Access to Decision-Making Platforms: Facilitating beneficiaries’ access to national, regional international platforms where they have influenced decision making processes through policy-oriented advocacy and presentations • Creative entrepreneurship grants: Grants have advanced the visibility of women as resilient creative entrepreneurs by funding creative business propositions that allow them to assert their position in emerging cultural and creative industry markets

Culture Lens to Constitutional Realignment

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

Nhimbe Trust

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Describe the main features of the measure/initiative:

Zimbabwe, since 2015 and through a cabinet resolution, has been undergoing a process of realigning legislation to the new constitution. In asserting creative civil society's place and active participation in the country's constitutional and legislative agenda, the initiative is intended at extending culture lens expertise through the CSO constitutional consortium which works collaboratively with the Inter-Ministerial Taskforce. In advancing the promotion of the dictates of the Convention, the initiative is premised on policy advocacy. The development of position papers and policy briefs, specifically focuses on mapping the implications of proposed legislative amendments to a bundle of leverage rights, such as artistic freedom, freedom of assembly and association, freedom of opinion and expression, to the active participation of artists and cultural professionals in the cultural and creative industry value chain of creation, production, distribution and consumption. Overall, the initiative seeks to:

- Inform constitutional and legislative agenda, through a culture lens, to build respect and acceptance of the value of the diversity of cultural expressions and its significance to the advancement of the rule of law and the consolidation of a resilient national identity
- Raise awareness of the role of arts, culture and media practitioners as shapers of constitutional and legislative agendas
- Raising awareness of the significance of legislation in the domestication and localisation of the 2005 UNESCO Convention, and its instrumental function in the implementation of the National Arts, Culture and Heritage Policy Legislation mapped for realignment, that specifically has been identified as having a bearing on efforts aimed at the protection and the promotion of the diversity of cultural expressions is as follows:

- The Draft Computer Crime and Cyber Bill
- National Peace and Reconciliation Bill
- National Arts Council Act
- Traditional Leaders Act
- Freedom of Information Bill
- Broadcasting Services Act
- Censorship and Entertainment Controls Acts
- Maintenance of Peace and Order Act
- Immigration Act
- Private Voluntary Organisations Act
- International Treaties Bill
- Zimbabwe Human Rights Commission Act

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 implementation of the initiative has amplified the voices of artists, cultural professionals and media practitioners in matters relating to constitutional and legislative provisions. Consultative meetings, in particular, have served as a platform of information gathering and dissemination, on the progress of constitutional alignment and the implications of bills proposed to date, on artistic freedom, freedom of opinion and expression as well as freedom of assembly and association. The development of a policy paper on leverage rights to Artistic Freedom in Zimbabwe, in collaboration with FreeMuse, is a step intended at strengthening operational provisions of the initiative through raising awareness on constitutional provisions protecting and promoting cultural expressions. The creation of a Legislative and Advocacy Tracker, as an accompaniment of the brief, has been aimed at:

- Popularising the goals of the Convention among artists and cultural professionals, for ease of identifying how specific legislation affirms or contradicts Convention provisions
- Raising awareness on processes of constitutional alignment, to enable artists and cultural professionals to be informed of what their intervention options are, at each stage of alignment
- Consolidating artist and cultural professional action in legislative policy advocacy
- Identifying strategic areas that require the training of legal and judicial officials who will employ their expertise to advocate for legal frameworks that achieve the best possible outcome in the protection and promotion of the diversity of cultural expressions

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

Let Them Festival

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

Let Them Trust

Cultural domains covered by the measure/initiative:

Media Arts

Music

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<http://www.letthemtrust.org.zw>

Describe the main features of the measure/initiative:

LET THEM Trust is a child-oriented creative, educational and cultural initiative that aims to create platforms for young people to groom and showcase their artistic talent. Founded in 2010, LET THEM Trust has evolved into a multifaceted cultural and arts promotion and preservation organization. LET THEM Trust hosts an annual schools festival where schools from all over the country come to participate in different categories such as music, poetry, theatre and dance. We also create a platform where painters, fashion design and sculptors exhibit their work. We always ask schools to create content around different themes that we give them each year, the recent ones being, Child marriages, gender based violence, art for climate change etc. This will enable the children to tackle vices that affect their development as young people in the society. To amplify our efforts the Trust has managed to secure land just outside Harare where a youth cultural village is going to be established. This will not only create employment but will offer a safe space where young artist will flourish at the same time promoting tourism.

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?:

Successful annual festivals that have impacted more than 500 000 young people through performing or volunteering with the trust to have a successful event. More assertive young people who are not afraid to fully express their artistic talents within their communities and beyond. Fruitful partnerships with local schools, companies and organizations

Capacity building and sharpening of skills in the professional dance industry**Name of CSO(s) responsible for the implementation of the measure/initiative:**

AfriKera Arts Trust

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://www.afrikera.org>

Describe the main features of the measure/initiative:

Afrikera Arts Trust (AAT) was founded in 2014 and started its activities as an independent performing Arts institution in January 2015. The institution operates the AfriKera Dance Theatre Hub (ADTH). Its vision is to become the Centre of Excellence in Dance Training in Zimbabwe, the SADC region and beyond. Mission is to promote dance and performing arts through various programmes, namely: (a) AfriKera Professional Dance Training (APDT) a 3-year Professional Dance Training Program. It targets talented youth from the low-income households. The programme is holistic in its syllabus focusing on dance. It relies on donors funding while

promoting sustainability. 90 % of the graduates are active professionals in the Arts Sector. The current intake APDT18 caters for 18 students. <https://www.youtube.com/watch?v=pET5RhXwVbg> (b) AfriKera Dance Theatre (ADT)- the professional arm composed of AfriKera alumni serves as a base and source of reference and referrals in order to place and promote dancers in various professional opportunities i.e. either work based or learning, residence and exchange. Eg. In Collaboration with DDT: Baobab Shadows: <https://vimeo.com/161825976/>. “Making Men” <https://vimeo.com/240186861> (c) Essence of Women Dance Ensemble is the professional arm for impact in gender equity of the professional female dancer/ performer, created in 1999 to address the lack of professional black female dancers in Zimbabwe. The Mission of Essence of Women is to promote and encourage dance among women of all cultures, to provide a platform for experienced choreographers male/ female <http://www.youtube.com/watch?v=feBtJ8rtFHA> (d) AfriKera Collective is the choreographic arm composed of AfriKera Alumni who are keen to develop their choreographic talent, interest and expertise. As such, AfriKera Arts Trust boasts a varied ingrown repertoire in addition to creations emerging from established collaborations and workshops by visiting choreographers. What is special about AfriKera Arts Trust? It is an all-in-one type of institution, in that it offers a wide range of complementary elements for the performing art of dance and encourages cross-fertilization of the performing arts genres. It runs the only 3-year full-time Professional Dance Training in Zimbabwe. It is unique in the region as it targets and facilitates access to this vocation on a professional level to talented youth from low-income households. The training is holistic in its syllabus, with a wide range of dance techniques on offer. Although the focus is dance, it also equips students with life skills, leadership skills, bookkeeping, English, anatomy, critical analysis, and opens their perspectives in Artistic professions. Students are also assured that their additional skills or interests (music, sound and lighting engineering, design, massage therapy...) will be nurtured. AAT succeeds in reabsorbing some graduates into its different branches for teaching, choreographing, and taking part in creations and exchanges. AfriKera YouTube Channel, please share and subscribe <https://m.youtube.com/channel/UCdhDAJ3WhSOELYJDEUKLLXw/videos> AfriKera Arts Trust Website: <http://www.afrikera.org> (AfriKera Arts Trust FB page; [Instagram.com/afrikeraartstrust](https://www.instagram.com/afrikeraartstrust))

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?:

90% of the graduates are now active professionals in the Arts Sector through various ventures and in various locations. It is proven that Arts contribute to the GDP of a country and the economic impact of the AAT is tangible, graduates are able to make a living. The AfriKera Dance Theatre Hub (ADTH) is a home for artists as it provides a safe space to create and collaborate. Students and artists feel empowered to express. AAT facilitates Collaboration, exchange, lectures, Master classes/ Workshops with guests (i.e. Choreographers/ teachers/ dancers, Directors/ professionals of cultural agencies, physiotherapists, modelling agencies, the Red Cross, etc.) to impart useful knowledge to the students to complement their crafts. AAT Graduates who work in the diaspora come back to their base – AfriKera Arts Trust and give back which makes AfriKera Arts Trust a vibrant outlet in the “dandscape” of Zimbabwe and the region. AAT creates employment by reabsorbing graduates for teaching in the 3year training, or guest teach, or work on productions by AAT or collaboration with other partners Given the holistic nature and component of its Syllabus, AAT produces graduates who are not only dancers but can teach, manage their career, and venture in furthering studies or other supportive employ related to the arts.

GOAL 3 - Integrate culture in sustainable development frameworks:

Arts based Intervention to provide psycho-social support to children and families affected by cyclone Idai. Co-creating recovery through the spirit of creativity, play humor, joy, peace, compassion and loving kindness.

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

Vuka Afrika Performing Arts Trust

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Describe the main features of the measure/initiative:

The project implemented by Vuka Afrika with support of its key partners UNICEF Zimbabwe was direct response from the theatre sector to the devastating effects of the natural disaster Cyclone IDAI. Cyclone IDAI affected around 250 000 people causing loss of homes, public infrastructure, livestock and livelihoods. Most significantly survivors of Cyclone IDAI suffered psychological trauma a grant scale. Vuka Afrika with the support of UNICEF mobilised artists in the affected areas comprising 9 districts namely Makoni, Nyanga, Mutasa, Mutare Urban, Mutare Rural, Chimanimani, Chipinge, Chiredzi and Buhera to support community trauma healing and counselling through theatre. (i) Orientation of Theatre Artists In total 45 theatre artists (5 in each of the 9 districts above) were oriented in the advanced theatre for development and social mobilisation techniques as well as trauma healing. The orientation and training took place over a five day co-creation residential bootcamp. The outcome of the bootcamp included 10 theatre scripts, 5 for stage theatre and five for puppetry shows. The 45 theatre artists were also oriented on how on the craft of making puppet dolls and manipulating their movements on stage, including use of voice and hand movements. (ii) Orientation and promotion of theatre among community leaders Each of the 9 (five member cast teams) returned to their respective districts after the training and orientation bootcamp to sensitise and orient community leadership and other relevant stakeholders about the role of theatre in promoting healing in the aftermath of the destructive cyclone IDAI. The one day events feature theatre performances to the community leaders as audiences. The community leaders feedback was further co-opted into the theatre scripts as part of co-creation. (iii) Theatre performances in the communities Following the orientation of community leaders in theatre and its role in community recovery process the 9 teams of 5 artists each organised and performed 240 theatre performances reaching 174 941 audiences in the 9 districts covered under the project. The process of theatre performances facilitated among other results healing from the trauma of the cyclone through laughter and engagement on pertinent issues regarding good hygiene and other health promotion messaging. The project has successfully completed multiple results

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?:

- 240 platforms created to build theatre audiences and promote theatre as an arts discipline
- Project facilitated mobility of 45 theatre artist within the Manicaland Province, Zimbabwe to showcase their work as well contribute to post disaster psychological healing.
- 45 Artists trained in social mobilisation for health information dissemination and trauma healing.
- 45 Artists co-created theatre scripts with community support and participation for post-cyclone trauma healing.
- 240 theatre performances were completed in 9 districts reaching 174 941 audiences.
- Over 80% of audiences reported the activities to have lifted their moral and determination to rebuild their lives after the cyclone.

Cultural Cooperation Partnership with Bulawayo City Council**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Nhimbe Trust

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:

In the contexts of urban growth, increased social inequality, gender disparities and cultural fragmentation and the agency to formulate culture-led urban regeneration strategies, the cultural cooperation partnership between Nhimbe Trust and Bulawayo City Council promotes and strengthens the role of arts and culture as drivers of inclusive and sustainable development, through the mainstreaming cultural initiatives and expressions in the City of Bulawayo's urban development strategies. The partnership pays homage to the city's cultural assets which are anchored on the city's rich diversity of minority cultural expressions which are a product of the city's history as an industrial base which brought migrants from Malawi, Congo, Swaziland, Zambia, Botswana and South Africa. The magic in this centuries-old mix of cultural expressions has produced ground-breaking artistic originality and innovation as well as a world-renowned cultural legacy across all artistic genres. Framed within the logic of a local government – civil society cultural cooperation partnership, the measure leverages on this richness in cultural diversity to create inclusive and enabling artistic / creative platforms that enable citizens to participate meaningfully in the cultural life of the city. This is aimed at creating participatory, resilient and inclusive communities who are committed to amplifying their competencies and innovative capacities as co-creators of the city. The establishment, maintenance and resourcing of creative spaces and platforms, is informed by the aspiration of partners to domesticate and localise sustainable development goals, through their role as not only as consumers of cultural goods and services, but as active participants who, in their diversity in cultural expressions, can take a lead in the planning, ownership and execution of sustainable development strategies. Overall, the measure: • Fosters social cohesion, city innovation and resilience through cultural expressions as a conduit • Enhances social and cultural justice through the domestication and localisation of sustainable development, through a culture lens • Enhances creative liberty and cultural participation through facilitating access to public spaces and facilities

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?:

- Declaration of 1st of June annually to be celebrated as Bulawayo Day, with a corresponding Bulawayo Arts Festival to run from the 2nd to the 5th of June: In the spirit of social and cultural cohesion, Bulawayo Day and Bulawayo Arts Festival establish mechanisms for the integration of SDGs and the National Arts, Culture and Heritage Policy into the strategic parameters of Bulawayo's urban development strategy, meeting the goals of the 2005 UNESCO Convention and targets of Sustainable Development Goals, in particular SDG 1 (poverty alleviation), SDG 5 (gender equality), SDG 10 (reduced inequalities), SDG 11 (sustainable communities), SDG 16 (peace justice and strong institutions)
- Establishment and launch of Bulawayo Cultural Affairs office (BCAO): BCAO is a point of intersection between local government, creative civil society, artists and cultural professionals. The office facilitates access to cultural spaces and facilities, promotes community participatory arts and further extends technical expertise to local government on culture-led SDG domestication and localisation
- Establishment of a Partnership with United Cities and Local Governments (UCLG): This partnership seeks to create an enabling platform for Zimbabwean local authorities to be trained in strategies of

domesticating and localising sustainable development agendas, through a culture perspective. This training is in alignment to national principles and aspirations of devolution • Formulation of a Draft Cultural Policy and corresponding Strategic Plan for the City: Cognizant of the value of arts and culture as a driver for sustainable development, the draft policy and strategy seek to protect and promote the diversity of local cultural expressions through recognizing them as indivisible to the aspirations of the city's development agenda • Launch and Endorsement of Bulawayo, Arts, Culture and Heritage Endowment Fund (BACHEF): To operationalise the dictates of Agenda 21 for culture, the Fund establishes a funding base by the city of Bulawayo to culture-led development. It endeavours to provide a sustainable funding resource base for artistic and cultural expressions

GOAL 4 - Promote human rights and fundamental freedoms:

Arts, Community and Technology Integrated Into Online Narratives (ACTION Hub)

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

EDZAI ISU Trust

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Music

Performing Arts

Website of the measure/initiative, if available:

<http://www.actionhub.org.zw>

Describe the main features of the measure/initiative:

ACTION Hub provides an incubation space for young creatives and makers from disadvantaged communities to connect, ideate and produce critical audio-visual content that challenges unjustified and repressive societal norms. Its main aim is to provide mentorship to talented yet disadvantaged youths and women into independent and self-sufficient community creatives capable of producing more socially-conscious audio-visual content which can be distributed online for wider reach. ACTION Hub identifies, mentor, connect and support community creatives to effectively produce independent and critical work that is not just creative but challenges unjustified societal norms while stimulating debate and dialogue for community action. The Hub provides a fit-for-purpose platform for young artists, designers and makers to be producers or creators of critical artistic work connected by an active and sustainable give-and-take relationship between themselves and the hub to ensure perpetual sustainability of the project. The mentored creatives produce creative and critical audio-visual content in the form of music, poetry, comedy, dance and performance arts that is packaged for online distribution to reach a wider audience and spark discussions for action. Mentored creatives also have access to Theatre paBridge (a formerly dis-used foot-bridge in Highfield which was regenerated by EDZAIISU Trust into a community arts centre) to perform or showcase their socially-conscious work to the community which is captured for online distribution. The live performances captures and project alternative viewpoints on big issues affecting society in an innovative way that challenges or questions certain norms in society thereby enhancing public debate and dialogue for community action. In so doing, the project is also contributing to the successful regeneration of the formerly degenerating Machipisa foot-bridge into a vibrant community arts hub of creativity for community engagement and action.

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 initiative has successfully lived to its purpose of being a creative and innovative space for artists and makers to co-ideate, co-create and co-promote socially conscious artworks that promote human rights and fundamental freedoms in the community. Some of the notable results achieved include : Successfully setting-up the ACTION Hub as a first-of-its kind in the high-density suburb of Harare which to date has provided mentorship to fifty talented yet disadvantaged youth and women from the community with not only skills to develop their craft but necessary space and tools to be champions of human rights and fundamental freedoms. Establishment of the Zimbabwe Human Rights Festival which was a rallying point for artists, civic society organisations, government agencies and citizens in promoting human rights. Promotion of collaborations among creatives, with some establishing their own professional organizations e.g New Generations Youth Club. Regeneration of a formerly degenerating foot-bridge into a community art hub of engagement, education and empowerment. Empowerment of women in arts as creatives and agents of social good or human rights.

Violence Must End Campaign

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

Youth Edutainment Services Trust

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Music

Performing Arts

Describe the main features of the measure/initiative:

The organisation is implementing a Sexual and Gender Based Violence project that is focusing on raising awareness on SGBV awareness against young girls and women through edutainment. The project also there to promote human rights and fundamental freedoms for young girls and women. The YES Trust Zimbabwe is conducting awareness campaigns in Bulilima District through use of different approaches such as: Road Shows: these are conducted in high traffic places like markets and trading centres with the major aim of mobilizing people and creating awareness about a brand or services or campaign. It's done on a big rig that is well branded and mounted with a public address system. Entertainment: This involves unique and innovative Radio and TV drama mini-series developed and aired on selected stations. They play a key role in educating masses through entertainment. This is expected to increase community members' knowledge on SGBV in order to influence their attitudes, behaviors and practices. Distributing the drama series to selected radio and TV stations Film shows/Documentaries. Film shows are conducted in different locations in the heart of the community. Films or documentaries about SGBV usually provoke emotions. The community members are expected to have a discussion about the film during and after the show which helps them share their views about the vice. Print Media: These are paper publications which are circulated in the form of physical editions of newspapers, magazines, and newsletters. Print media brings out messages in detail and creates an engagement. Print especially in the dailies controls over 80% of print advertising that are utilized to run features and stories on SGBV. IEC materials: These are materials that are designed with the aim of communicating messages to the SGBV target audiences. The IEC materials include posters, fliers, and stickers among others. Therefore in order to supplement other forms of multimedia, IEC materials about SGBV are developed and positioned in strategic locations. These are distributed by information disseminators, and reinforce the Public Service Announcement (PSA) on radio by giving more information about SGBV. Posters are placed in busy places that attract huge and various audiences. These among others include; markets, saloons, trading centers, health facilities, bars, sub county and district offices among others. Social Media: Social media has a wide coverage, is cost effective and gives timely messages. In addition, it appeals to some sections of society particularly the young generation. Accounts of various social

media platforms are opened and managed for posting periodic themes and topics for discussions. Duty bearers use these platforms to generate, analyse and disseminate SGBV information to guide policy and planning for various levels. On the other hand, survivors use the platforms to share their experiences and voice out their grievances for action. Hotline: SGBV is characterized by under-reporting due to self-blame, fear of reprisals, mistrust of authorities, fear of re-victimization, and a lack of awareness on the available SGBV response services. Which include, medical, psychosocial and legal. Acts of SGBV evoke shaming and blaming, social stigma, and often rejection by the survivor's family and community. Stigma and rejection are especially severe when the survivor speaks about or reports the incident. Any available data in any setting about SGBV, including reports from police, legal, health, or other sources, represent only a very small proportion of the actual number of incidents of SGBV. In order to increase the rate of SGBV reporting, awareness on existing hotlines are raised to increase their usage. In addition, assessment is conducted to identify existing gaps to inform planning and programming for these hotlines. Important to note however, is the fact that the Edutainment campaign cannot stand alone on the communication component. There is need for the inter play of various components in Behavior Change Communication in order to make the campaign effective and successful. While mass media disseminates the messages on SGBV to the community, this alone will not result into the desired change and sustainability of that change. Interpersonal channels through mass and social mobilization are required to reinforce mass media hence the following activities are also recommended. Interpersonal Communication (IPC): This is an approach which involves a one to one communication. It enhances interactive engagement of end users and the change agent. It is effective in educating and communicating issues of interest and urgency.

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?:

Increased proportion of women and girls, who are aware of SGBV and are willing to end the vice by speaking out and reporting any intentions or/and acts of violence. Increased number of women and girls, who identify family negligence as a form of domestic violence. Increased proportion of women & girls who support campaigns to end gender based violence Increased number of girls and women who report cases of sexual violence Increase the number of girls and women who report cases of sexual violence -Increased number of men and boys who do not abuse their power but use it to protect especially the vulnerable -Increase proportion of men & boys who support campaigns to end gender based violence. -Increased number of school children who are aware of sexual violence -Increased number of schools that conduct awareness programs and activities on SGBV -Increased number of community leaders who support SGBV prevention activities -Increased number of local community leaders who report any forms of SGBV to high authorities - Increased number of cultural leaders who support and participate in SGBV prevention community activities creased number of religious leaders who can preach against SGBV

Status of Women Artists Plan

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

Nhimbe Trust

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Describe the main features of the measure/initiative:

The initiative is a gender-focused program working towards equal rights for women, through cross-cutting activities that amplify and affirm women's creative competencies in shaping policy formulation, implementation and evaluation. Through emphasis on creative expressions, as a medium of communication, programming specifically focuses on women's access to platforms where they can draw attention to barriers that impede artistic expression and creation, sustainable livelihoods, mobility, socio-economic status, participation in cultural life and the flow of their cultural goods and services. Overall, the measure underscores commitment to the protection and promotion of women's rights in the arts and culture sector. It achieves this by implementing intervention strategies that respond to gender equality operational actions recommended in the Convention's 2018 Global Report. These highlight the need to:

- Integrate a gender perspective into all cultural policies and measures
- Increase availability and quality of sex-aggregated data
- Ensure equal access to funding and opportunities
- Support women as creators and producers of contemporary cultural content

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 Women in Theatre and Television Program, curated under this initiative, has extended vocational training to women creatives, with a specific focus on advancing their recognition as not just performers but creative entrepreneurs who produce and disseminate creative content. Funding availed through this platform, has a dedicated percentage share for creation, production and distribution.
- The Digital Resilience Program, launched in 2020, in partnership with PEN International, has designed a targeted digital training program for women, to further their digital literacy and technical skill competencies that can be leveraged in accessing emerging digital market opportunities. The training component of the program is a response to the under-representation of women in technical professions. Within a backdrop of the experience of the Bulawayo Arts Festival where there was 40% representation of women in videography and 0% representation in lighting and sound, the program is a timely and strategic intervention seeking to increase the participation and visibility of women in the digital environment ecosystem. It leverages on the dictates of the African Free Continent Trade Area, to provide a gendered lens to domestication and in the identification of technical skills required for women creatives to maximise on the opportunities of this trade agreement
- The SOWAP Media Watch program, profiled and analysed the coverage of women creatives through a gender culture lens. Analysis generally showed that the visibility of women's cultural and artistic expressions is much higher in state-owned media, in comparison to privately owned media. Upon qualitative analysis, this was attributed to the page / column percentage share allocated to arts/ entertainment within national owned media
- The Unified Women Project, an all women cultural exchange program between UK and Zimbabwean artists, provided a collaborative peer-to-peer exchange platform for women aged between 18-25 who were identified as emerging from the most marginalised communities, where access to opportunities is limited, particularly for women who are artists. Some women who were identified for the exchange, were recruited from vulnerable communities such as refugee organisations and women at risk of domestic violence. The collaboration between these artists, while celebrating the diversity of cultural expressions, raised awareness of the need to be critical of opportunity and funding disparities that exist within the hierarchical nature of how women creatives are classified.

Universal Periodic Review - Artistic Freedom in Zimbabwe

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

Freemuse and Nhimbe Trust

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:

In March 2015, Freemuse and Nhimbe Trust submitted a joint stakeholder report on artistic freedom in Zimbabwe as part of the Universal Periodic Review under the United Nations Human Rights Council. Upon this framework, Freemuse's and Nhimbe's joint submission focused on Zimbabwe's compliance to its commitments under international human rights instruments relating to freedom of expression, creativity and the arts, as well as guarantees under its own constitution. During its first UPR cycle in 2011, Zimbabwe expressed support for a sole recommendation on freedom of expression, committing to "make improvements to ensure the freedom of expression, including for the mass media." In October 2015, Freemuse and Nhimbe Trust organised and coordinated workshops and interviews with local artists, journalists, and human rights advocates as part of its multi-sectoral approach to documenting the state of artistic freedom in Zimbabwe. Following the report submission, Freemuse and Nhimbe Trust participated in the UPR pre-session in Geneva to advocate for these country specific recommendations. This advocacy involved meetings with UN missions, including Canada, Norway and the United States. In a development highlighted as part of our UPR submission underlining the worrying trends in Zimbabwe, the Censorship Board on 10 March 2016 banned the distribution of the award-winning documentary 'Democrats', a film chronicling the constitutional-making process in Zimbabwe. According to media reports, it was alleged that the film was not "suitable for public showing." Another case illustration concerning a decision made by the Board, relates to the play, 'No Voice, No Choice,' which was banned on grounds that it was "too direct..., inciteful and against the spirit of national healing." The lack of clarification in the Censorship and Entertainment Control Act, as to what is considered in classifying a piece of work as 'inciteful, too direct or in contradiction to public order,' undermines appeal processes and procedures that seek to challenge Board decisions on grounds that they are unwarranted and amount to arbitrary censorship. The director and producer Tafadzwa Muzondo, challenged the ban as a violation of his right to a fair hearing by taking the matter to the High Court. The High Court dismissed his claim. Artistic freedom entails the freedom to experience and contribute to artistic expressions, to disseminate artistic expressions or creations and to enjoy the arts. The protection and promotion of freedom of artistic expression is crucial to both ensure that artists can express themselves freely through various artforms and for audiences to be able to enjoy diverse cultural expressions, including having their beliefs and opinions challenged by others. Several laws significantly limit artistic freedom, and practices of government agencies and non-state actors create an environment of fear and self-censorship. Recommendations from the stakeholder submission by Freemuse and Nhimbe Trust: • In accordance with international standards and respecting the 2013 constitution, Zimbabwe should abolish the Censorship Act and any prior-censorship bodies or systems where they exist and use subsequent imposition of restrictions only when permitted under Article 19 (3) and 20 of ICCPR. Such restrictions should be imposed exclusively by a court of law. • Replace the Censorship Board and other bodies censoring or regulating artistic expressions with a classification board mandated to issue age recommendations to protect children. • Repeal Section 31 (criminalises the publishing of or communicating false statements prejudicial to the state), Section 33 (criminalises insulting the office of the president) and Section 96 (criminal defamation) of the Criminal Law (Codification and Reform) Act. • Reconstitute the Broadcasting Authority of Zimbabwe (BAZ) with new appointees taking oath of office in line with public leadership and governance principles in Chapter 9 of the Constitution. The new BAZ board independence must be guaranteed and respected to eliminate, as far as possible, executive interference on

political grounds. • Improve efforts to issue licences to community radio stations as these small broadcasters have substantial influence on the exercise of freedom of artistic expression by granting local artists access to showcase talent. BAZ must decrease the fees for licenses to ease the financial burden for applicants for community broadcasting services. The exorbitant fees required are perceived as a deliberate move to prevent new entrants into the sector. • Repeal or significantly reform the Criminal Law (Codification and Reform) Act and the Public Order and Security Act (POSA) provisions that restrict freedoms of expression and assembly as proposed by the United States, Australia, Canada, Austria and Mexico during Zimbabwe's 2011 UPR. • Take measures, including training of national and local police, to ensure the Criminal Law (Codification and Reform) Act and the Public Order and Security Act (POSA) are not abused by the police to limit artistic freedom of expression in violation of the 2013 constitution and Zimbabwe's international obligations

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 workshop and interviews on artistic freedom enabled the establishment of a network of key stakeholders, with artists offered a safe space to spotlight their concerns and share their experiences. In order, to consolidate these gains, Freemuse is connecting artists with civil society organisations and art/cultural institutions for a Zimbabwe chapter of the Global Action Network for Defending Artistic Freedom. The network will further enable key domestic stakeholders to connect and constituency build around artistic freedom, document violations of artistic freedom in the country, and will provide an opportunity to build campaigns from the grassroots to amplify local voices in the international vernacular. The UPR workshops and report contributed to a number of recommendations being presented by states, as part of the UPR process, calling on Zimbabwe to uphold and defend freedom of expression. These include: 1. Actively pursue the work on compliance of laws and regulations on human rights with constitutional provisions and take necessary measures to fully guarantee the rights to freedom of expression, peaceful demonstration and assembly (France) 2. Review the Criminal Law (Codification and Reform) Act, Censorship Act, Broadcasting Services Act, and Public Order and Security Act, to ensure their full compliance with the international obligations of Zimbabwe and with the country's Constitution with regard to the rights to freedom of expression, association and assembly and the elimination of discrimination against women (Czechia) 3. Review and align the laws of Zimbabwe to its' 2013 Constitution, including in relation to section 61 on freedom of expression and freedom of the media, and ensure their implementation (Netherlands) 4. Guarantee full enjoyment of the right of freedom of expression and association (Ukraine) 5. Adopt measures that guarantee the rights of citizens to peaceful demonstration and freedom of expression (Chile) 6. Continue to strengthen the implementation of laws and policies on freedom of expression and assembly (Botswana) 5.7. Ensure that legislation is in line with the new Constitution and the rights concerning freedom of expression and freedom of media therein, repeal the Access to Information and Protection of Privacy Act and the Public Order and Security Act governing public assembly and freedom of association, and license independent broadcasters (Sweden) 6.8. Repeal and amend legislation that infringes on the right to freedom of expression in line with the international obligations and Constitution of Zimbabwe, such as the Criminal Law (Codification and Reform) Act and the Public Order and Security Act (New Zealand) 7.9. End human rights violations and abuses against civil society, the media and political opposition; repeal the ban on public demonstrations; and ensure individuals are able to exercise their rights to freedom of expression, association and peaceful assembly, free from intimidation and harassment (Canada).

Leverage Rights to Artistic Freedom in Zimbabwe

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

Nhimbe Trust & Freemuse

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:

In Zimbabwe, artistic freedom is protected as a human right under Section 61 of the national Constitution which guarantees freedom of expression through; (a) the freedom to seek, receive and communicate ideas and other information, and; (b) the freedom of artistic expression and scientific research and creativity. Further, there are a number of international law instruments ratified by Zimbabwe which recognise this duty but the main conventions are the International Covenant on Economic, Social and Cultural Rights (ICESCR), the International Covenant on Civil and Political Rights (ICCPR) and, the African Charter on Human and Peoples' Rights (African Charter). The government of Zimbabwe is currently implementing a legislative reform programme aimed at aligning legislation with the national constitution. Although progress has been slow under this programme, Freemuse and Nhimbe Trust have identified this process as an opportunity to engage government and make recommendations on artistic freedom legislative issues that require prioritisation through amendments to the laws. The joint intervention by Freemuse and Nhimbe Trust introduces a concept of leverage rights to artistic freedom, to the constitutional alignment process. By manner of example and for illustrative purposes, these rights include but are not limited to freedom of expression, freedom of association, freedom of movement and freedom of assembly. Their protection and promotion, individually and collectively, lead to the realisation and enjoyment of artistic freedom. Notably, this intervention by Freemuse and Nhimbe Trust is aimed at ensuring that Zimbabwe addresses artistic freedom policy gaps, within the framework of the 2005 Convention, which have been identified by UNESCO, CSOs and other actors. Developed in 2020, the Policy Paper on 'Leverage Rights for Artistic Freedom in Zimbabwe' i. explains the meaning and scope of artistic freedom in the context of the 2013 Constitution of Zimbabwe. ii. applies the concept of leverage rights to identify and analyse fundamental rights in the Bill of Rights which are critical to the enjoyment of artistic freedom in Zimbabwe. iii. identifies and summarizes primary legislation which Freemuse and Nhimbe Trust must track and target, for advocacy and campaign, during the legislative realignment process. iv. provides an "Artistic Freedom Leverage Rights Bill Tracker" which is a table reflecting the status in the legislative realignment process, of the relevant laws which affect artistic freedom. The paper is intended at informing operational action that will be implemented to a) promote civic education amongst artists and cultural professionals in Zimbabwe. b) shape Nhimbe Trust and Freemuse's campaign and advocacy position on issues which concern artistic freedom in Zimbabwe. c) provide civic education so that artists and cultural professionals are more effectively positioned to raise relevant artistic freedom issues as recommendations to Parliament. Within the scope of this policy oriented measure, there has been the identification of the need to not only promote awareness on what artistic freedom is, what it entails and how it constitutionally is protected, but further inquire into specific policy and administrative measures that have a bearing on the exercise and realisation of artistic freedom in Zimbabwe. This inquiry seeks to: • Map how the legislative and administrative framework on censorship, freedom of assembly, immigration/citizenship and copyrights affect artistic freedom; • Ascertain whether existing policy and administrative frameworks conform to international and domestic constitutional standards designed to protect freedom of expression; • Identify recommendations that can be made to the relevant regulatory authorities on the strengthening or amendment of policy and administrative frameworks to ensure that they protect and promote artistic freedom; •

Formulate advocacy initiatives that can be undertaken to facilitate and promote the adoption of recommendations.

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 policy paper has identified the following priority areas: 1. Scope of limitations to freedom of expression: In the absence of prescriptions that define 'prohibited forms of expressions,' specifically in defining the scope of what counts as incitement of violence, advocating hatred or hate speech and invasion of privacy, legislation becomes susceptible to arbitrary application. 2. Procedures of enforcing freedom of expression: In the spirit of promoting and protecting artistic freedom, legislation should prescribe procedures to the handling of complaints of violations and the nature of measures which can be taken, specifically by the Media Commission, as redress in the event of violations. 3. Procedures relating to the issuance of broadcasting licences: Freedom of expression is often muzzled by way of arbitrarily denying broadcasting licenses. In instances where the government has monopoly over the issuance of broadcasting rights, the Censorship and Entertainments Control Act may arbitrarily be instrumentalized to prohibit the dissemination of certain artwork which is considered offensive. 4. Procedural issues relating to mobility and the organisation of public gatherings: Freedom of movement, assembly and association is key to the realisation of artistic freedom. Policy provisions accompanying this legislation, therefore ought to indicate, unequivocally, what procedures have to be followed for authorising public assembly to give full effect to constitutionally guaranteed rights. Concomitantly, legislation should articulate regulations and requirements which govern the issuance of visas. 5. Provisions guiding the classification of organisations as unlawful: Through legislative provisions, designated government authorities are empowered and mandated to declare organisations to be unlawful and such power is to be exercised in the interests of protecting national defence, public safety and public order. If the provisions contained in the law have vague provisions, post constitutional alignment, the legislation may be abused to prohibit legitimate organisations from operating. This has a direct bearing on the operations of artists and cultural workers who form private voluntary organisations. 6. Cultural rights promotion: This cluster of rights is a new phenomenon in the Zimbabwean constitutional framework, provided for under Section 63. Further legislative amendments or new laws must compel the government to undertake measures to promote the enjoyment of these rights. This can be achieved through amendments to already existing legislation, to cater for cultural rights broadly, or the creation of a Bill/Act that is specific to cultural rights. 7. Domestication of international instruments: Presently, Zimbabwe does not have a legislative framework that guides the domestication of international treaties/conventions. Policy advocacy must therefore ensure that the Bill to be enacted includes domestication timelines.

Artistic Freedom - Artist and Cultural Professionals Solidarity

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

Freemuse and Nhimbe Trust

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:

In developing a baseline report on the legal framework for artistic freedom and censorship in Zimbabwe, Freemuse and Nhimbe Trust engaged in dialogue with artists and cultural professionals to capture how their work had been enabled or impeded by censorship regulations. The aim of this action was to identify patterns of censorship practices for the purposes of: 1. influencing the legislative agenda on censorship based on evidence-based knowledge. 2. enhancing civil society solidarity in matters relating to the identification and the challenging of legislative, policy and administrative provisions that impede artistic expressions, in their diversity. 3. building an indicator of good practice that can be emulated by artists and cultural professionals in other countries and regions. This intervention was a response to preliminary observations on the application and implementation of Censorship Provisions in Zimbabwe. One of the key pieces of legislation regulating artistic freedom and expression in Zimbabwe is the Censorship and Entertainment Control Act. Notably, this Act has been earmarked for amendment under the framework of the Constitutional alignment process. At the time of the implementation of the intervention under discussion, the Act provided the circumstances and standards under which the Censorship Board was authorized to censor artistic works. Broadly, the Act sought 'to regulate and control the public exhibition of films; the importation, production, dissemination and possession of undesirable or prohibited video and film material, publications, pictures, statues and records, and the giving of public entertainments; to regulate theatres and like places of public entertainment.' In drawing from universal norms relating to possible limitations of the right to artistic freedom, within or beyond censorship regulatory measures, the Freemuse and Nhimbe Trust sought to affirm, advance, and popularise universal principles guiding the protection and promotion of artistic freedom. In reference to the 2013 'Freedom of Artistic Expression and Creativity Report' issued by the UN Special Rapporteur in the field of Cultural Rights, the initiative was premised on these report specifications: 1. Art constitutes an important vehicle for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, worldview and meanings assigned to their existence and development. 2. Artists may entertain people, but they also contribute to social debates, sometimes bringing counter-discourses and potential counterweights to existing power centres. 3. The vitality of artistic creativity is necessary for the development of vibrant cultures and the functioning of democratic societies. 4. Artistic expressions and creations are an integral part of cultural life, which entails contesting meanings and revisiting culturally inherited ideas and concepts. 5. The crucial task of implementation of universal human rights norms is to prevent the arbitrary privileging of certain perspectives on account of their traditional authority, institutional or economic power, or demographic supremacy in society.

Does it specifically target young people?: NO

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

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

A combination of legal analysis, public advocacy and analysing interviews with artists, revealed that within the context of Zimbabwe: a) Artistic expressions can be censored if they are deemed undesirable; indecent or obscene; offensive or harmful to public morals; or contrary to the interest of defence, public safety, public order, and the economic interests of the state or public health. The lack of clarification on what this entails, how they are measured or considered, empowered the Censorship Board to make such considerations at its own discretion. b) Violations of the Censorship Act resulted in individuals being liable to a fine or imprisonment. c) The Censorship Board under section 25 of the Act was empowered to seize any articles for examination by the Board. d) The Censorship Board's composition and process for making censorship decisions was not transparent. Artists and cultural professionals made reference to the absence of publicly accessible information on procedures guiding appointments to the board as well as information on what happens to work of art that are either seized or submitted for review. e) The Censorship Board's decisions were, in principle, appealable to the Censorship Appeal Board. However, a Minister, under whose ministry

jurisdiction the Board was placed, was empowered to override the decision of “the Appeal Board or of any court to which any decision, order or proceedings of the Board or the Appeal Board has or have been brought on review or appeal,” if the minister believed the decision to not be consistent with public interest. f) The Censorship Board and other bodies censoring or regulating artistic expressions, should be replaced by a classification board mandated to issue age recommendations to protect children.

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. Translation of the Convention into local languages. 2. Pervasive use of technology (digital platforms) in artistic and cultural expressions, social media and others of their ilk to reach more audiences through enhancing digital literacy. 3. Developing / Curating a CSO – Government Partnership Index or Tracker - Government partnerships with CSOs in the implementation of the Convention are highly ineffective in the absence of: (a) jointly agreed parameters and consultative platforms that recognize the operational function and limitation of each stakeholder; (b) prescriptions / minimum participation indicators (both qualitatively and quantitatively) that give an indication of whether or not CSOs have been engaged meaningfully by government in action relating to the Convention. Mechanisms to address such issues need to be put in place. 4. Recognition of the importance of experts (skilled practitioners) as master trainers in the learning process at all levels and promoting local government activities while working with CSOs. In addition, local government structures and functionaries, by virtue of their proximity to rural and urban communities (especially those that are marginalized and at the periphery of development), require capacitation, partnership and support in protecting and promoting the diversity of local cultural expressions. CSOs' strategic involvement in such activities facilitates the enhanced domestication, localisation and popularization of the Convention at grassroots levels. 5. Active support materially and financially for community creatives and cultural practitioners in a sustainable manner including those working with CSOs. This can be achieved through advocacy and campaigning for the availability of public funding that will enhance CSOs' implementation of the Convention. Financial commitment and injection that has been received by CSOs to date, mostly in the Global South, has predominantly not been channeled through state / public funds. The limited funding, or lack of it, extended to CSO initiatives, undermines government's proclaimed commitment to civil society action. Easy accessing of IFCD funding by CSOs possibly by allocating a quota system for CSOs per call/disbursement can be an option. 6. Up-scaling collaborative efforts amongst CSOs towards mobilizing resources for micro- projects that enhance the diversity of cultural expressions. 7. Improvement in knowledge management systems through documentation and packaging of aesthetic and diverse cultural expressions at community level. 8. Research towards policy analysis targeted at identifying policy gaps at national level in the promotion and protection of cultural diversity. 9. In face of rising youth unemployment, with women and youths in disadvantaged communities bearing more brunt; priority should be directed towards supporting these community creatives to be self-sufficient. This will provide them with decent jobs while also championing for sustainable community development and human rights while enhancing the diversity of cultural expressions. 10. Over the next four years, it is important for CSOs to advocate for legislation that defines the scope of limitations on artistic freedom, such as producing art which is alleged to incite violence, advocates hatred or which amounts to hate speech or which defames other people's reputation or unlawfully infringe upon other people's privacy. In the absence of these regulations, this legislation is susceptible to abuse through arbitrary application and the nature of measures which can be taken by the authorities to restrict artistic freedom undermine the protections guaranteed under international human rights standards and national constitutions. There must also be the creation and implementation of legislation which compels the government to undertake measures to promote the enjoyment of these rights. Such measures may include adopting policies which provide material assistance to enable indigenous groups to conserve and promote their cultural practices and goods.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Establishment of the Empower Bank

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

Ministry of Youth, Sport, Arts and Recreation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

Operating under the aegis of the Ministry of Youth, Sport, Arts and Recreation, the Empower Bank has a facility that caters for youth enterprise (entrepreneurship) development in all facets of the economy, cultural and creative industries included. The bank deliberately focuses on nurturing young entrepreneurs who constitute a large percentage in the cultural and creative industries.

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?:

Young entrepreneurs are accessing loans to establish and develop their businesses in various sectors of the economy. The youths in cultural and creative industries are accessing start-up capital for their respective business ventures.

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

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

National Arts Council of Zimbabwe

Type of entity:

Public Sector

National Gallery of Zimbabwe

Type of entity:

Public Sector

Zimbabwe Youth Council

Type of entity:

Public Sector

Youth Development Fund

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

Ministry of Youth, Sport, Arts and Recreation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Youth Development Fund is a facility designed to assist youth in business and those intending to create employment through entrepreneurial ventures in various economic fields. Young women and men plying their trades in cultural and creative industries enjoy a quota specifically set aside for them.

Does it specifically target young people?: YES

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

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

Zimbabwe Youth Council

Type of entity:

Public Sector

National Arts Council of Zimbabwe

Type of entity:

Public Sector

National Gallery of Zimbabwe

Type of entity:

Public Sector

National Handicraft Centre

Type of entity:

Public Sector

Establishment of the Zimbabwe Women's Micro Finance Bank

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

Ministry of Women's Affairs, Community, Small and Medium Enterprises

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

Women constitute 52% of Zimbabwe's population and coincidentally, the majority of cultural and creative industries' practitioners are women. The bank specifically provides funding for women's business ventures and projects. Accessing such funding through modest loans are women cultural practitioners and artists.

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?:

Funding opportunities for women in business including those operating in cultural and creative industries up-scaling the diversity of aesthetic and cultural expressions as well.

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

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

National Handicraft Centre

Type of entity:

Public Sector

Zimbabwe Women's Bureau

Type of entity:

Civil Society Organization (CSO)

Zimbabwe Women's Resource Centre and Network

Type of entity:

Civil Society Organization (CSO)

Women's Coalition of Zimbabwe

Type of entity:

Civil Society Organization (CSO)

Musasa Project

Type of entity:

Civil Society Organization (CSO)

Arts Development Fund

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

National Arts Council of Zimbabwe

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.natartszim.org.zw>

Describe the main features of the policy/measure:

Anchored by three specific facets, the Arts Development Fund was established to assist creatives and cultural practitioners through funding their programmes and projects. Loan Facility - this is a revolving fund accessible by individual/group artists, cultural practitioners and professionals, producers, arts and culture promoters and arts organisations who satisfy the attendant qualifying criterion on an annual basis. Allocations are made according to the genres. Scholarship - availed in grant format, beneficiaries are talented young Zimbabweans who have been or can be admitted to post secondary education and training in the arts and culture sphere. Besides sharpening the skills of the beneficiaries, the grant also aimed at professionalizing the arts and culture industry. Administrative Grants - the grants are disbursed to registered arts organisations for administrative purposes. In addition, projects and programmes whose net effect is the generic development of the cultural and creative industries are also considered.

Does it specifically target young people?: NO

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

Ministry of Youth, Sport, Arts and Recreation

Type of entity:

Public Sector

National Gallery of Zimbabwe

Type of entity:

Public Sector

CHALLENGES AND ACHIEVEMENTS

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

In the last four years, Zimbabwe adopted measures that ensured the mainstreaming of culture into her developmental trajectory. The revision of the National Arts, Culture and Heritage Policy was apt in that it captured issues to do with the current popular culture and its attendant expressions. In addition, culture is now at the centre of Zimbabwe's development process as evidenced by the National Development Strategy Document for cultural and creative industries that lays the foundation of how these industries are to be developed and promoted as an integral component of the mainstream economy. This strategy document whose crafting and implementation is being championed by the Ministry of Youth, Sport, Arts and Recreation witnessed full participation by stakeholders/stockholders in its crafting and subsequent implementation. Zimbabwe adopted a multi-stakeholder approach buttressed by her National Arts, Culture and Heritage Policy and the cultural and creative industries' development thrust in raising the profile of these industries in a sustainable manner. For the first time ever, the highest Office in the land, through His Excellency the President acknowledged and urged Treasury to fully support cultural and creative industries. The net effect of that declaration is the placing of cultural and creative industries at the centre of development frameworks in Zimbabwe. Going forward, cultural and creative industries shall be receiving significant public funding from Treasury. Equally important is the conducting of government business via the Integrated Results Based Management (IRBM) thrust, a tool designed to achieve a rapid turn-around of the Zimbabwean economy with cultural and creative industries receiving due attention. This approach has strongly enhanced the integration of culture in Zimbabwe's economic development initiatives. Culture is now firmly imbedded in development frameworks that the nation is putting in place for implementation by all stakeholders – government ministries, parastatals, learning institutions, civil society organisations, non-governmental organisations, local authorities, private sector and the arts/culture institutions.

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

Zimbabwe encountered the following challenges in the implementation of the Convention and solutions are proffered as well: 1. In past four years, the Convention remained available in the English language only, severely limiting its understanding and grasping of key tenets by some key stakeholders. This matter can be addressed through the translation of the Convention into local languages. 2. Funding for the cultural and creative industries was largely insufficient in the past four years, particularly from Treasury. The panacea for this matter hinges on the full recognition of these industries as key facets of the economy, an issue poised to be addressed through the full implementation of the revised National Arts, Culture and Heritage Policy buttressed by the robust development strategy for cultural and creative industries Zimbabwe is currently seized with. 3. While the ICTs are developing at a galloping pace, particularly the digital environment bringing with it massive opportunities for artistic and cultural expressions, developing countries are not abreast with such technological advancement. They are lagging behind hence the skewed flow of cultural goods and services in favour of the developed countries. The solution therefore becomes the up-scaling of preferential treatment of developing countries through concessional and equitable trade in cultural goods and services. 4. The sudden explosion of the COVID 19 pandemic is wrecking havoc in all facets of the economy. Its effects are more pronounced in the cultural and creative industries and the prevention methods like limits in crowding and social distancing are severely affecting cultural and creative industries that thrive on close interaction and gathering of people. Some deep-rooted and cherished cultural expressions like shaking of hands, hugging and others are being abandoned as the world adjusts to the new normal of both conducting

businesses and cultural practices. Going forward, the new normal has to be fully embraced. Cultural and creative industries practitioners therefore require adjusting to the principles of this new normal as the world will never be the same post the COVID 19 era.

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:

The planned activities for the next four years are as follows: 1. Translation of the Convention into local languages. 2. Coaching and mentoring of many CSOs with a specific focus on accessing IFCD funding. 3. Pervasive use of the digital environment (media) in further popularizing the Convention and encouraging practitioners to use the digital platforms for effective aesthetic and cultural expressions in their diversity. 4. Up-scaling of awareness campaigns using the media and other means amongst cultural and creative industries practitioners, arts administrators and other stakeholders about the Convention. 5. Robust implementation of appropriate programmes and activities on artistic creations and cultural expressions in the post COVID 19 era while embracing the new normal ways of conducting business occasioned by this pandemic.


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


 National Arts, Culture and Heritage Policy

 Zimbabwe Culture For Development Indicators Analytical Report

 Zimbabwe National Policy for ICT 2016

 Zimbabwe Curriculum Framework

 Postal and Telecommunications Regulatory Authority of Zimbabwe Value Added Services Framework

 Freedom of Information Act

 U40 Cultural Leadership Programme

SUBMISSION

Designated official signing the report:

Title: Ms.

First name: Thokozile

Family name: Chitepo

Organization: Ministry of Youth, Sport, Arts and Recreation

Position: Permanent Secretary

Date of submission:

2020

Electronic Signature:

Thokozile

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