Baseline Study and Actor Mapping for Public Investment in Mainland Tanzania's Culture Sector

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Baseline Study and Actor Mapping for Public Investment in Mainland Tanzania's Culture Sector

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LIST OF ABREVIATIONS

BAKITA	Baraza la Kiswahili la Taifa/ National Kiswahili Council
BASATA	Baraza la Sanaa la Taifa/ National Arts Council
BG	Budget Guidelines
BRELA	Business Registration and Licensing Agency
CfCA	Connect for Culture Africa
CMOs	Copyright Management Organizations
COSTECH	Commission of Science and Technology.
CSO	Civil Society Organisation
DPs	Development Partners
FCS	Framework for Cultural Statistics
FGDs	Focus Group Discussions
FYDP III	The Third National Five-Year Development Plan 202122-202526
IFMIS	Integrated Financial Management Information System
IMTC	Inter-Ministerial Technical Committee
KII	Key Informant Interviews
LGAs	Local Government Authorities
NBS	National Bureau of Statistics
O&OD	Opportunities and Obstacles to Development
PO-RALG	President's Office – Regional Administration and Local Government
PBG	Planning and Budget Guidelines
PRSP	Poverty Reduction Strategy Paper
MICAS	Ministry of Information, Culture, Arts and Sport
MDAs	Ministries, Departments, and Agencies
MoF	Ministry of Finance
MNRT	Ministry of Natural Resources and Tourism
MTEF	Medium Term Expenditure Framework
NBS	National Bureau of Statistics
TASUBa	Taasasi ya Sanaa na Utamaduni Bagamoyo
TCRA	Tanzania Communication and Regulatory Authority
TRA	Tanzania Revenue Authority
UNESCO	United Nations Educational, Scientific and Cultural Organization
WIPO	World Intellectual Copyright Organization

Teshome Wondimu
Executive Director
Selam

FOREWORD

Over the years, traveling across Africa and attending numerous cultural events, one thing has remained clear: the cultural and creative industries are not only powerful expressions of identity and heritage, but also vital engines of economic growth and youth employment. At the center of this dynamism are young creators, innovators, and advocates who are redefining narratives and driving new opportunities for sustainable development across the continent.

At Selam, this insight has shaped our mission for over two decades. We believe in building a world where everyone has equal access to the transformative power of culture. Our initiative, Connect for Culture Africa (CfCA), works to advance this vision by supporting young creators, policy makers, private sector and civil society organisations in Africa to advocate for increased public investment in the art, culture and heritage sector. .

In May 2023, the African Union Ministers of Youth, Sports, and Culture formally recognized the importance of CfCA. Their endorsement was a key milestone, affirming the project's potential to contribute meaningfully to the continent's creative economy. Among other recommendations, they called for stronger collaboration between CfCA and the African Union Commission and encouraged advocacy for the implementation of Assembly Decision AU/Dec.772 - a commitment to allocate at least 1% of national budgets to the art, culture and heritage sector by 2030.

In response, CfCA launched a series of national baseline studies and actor mappings to assess the status of public funding for the cultural sector and identify opportunities for improved advocacy and coordination. The present report focuses on Tanzania, a country with immense cultural wealth and a vibrant creative community.

This baseline study and actor mapping in Tanzania is part of our broader regional effort to map current public investment trends, understand policy and implementation gaps, and identify opportunities for stronger coordination in the cultural ecosystems. The findings in this report highlight both the progress made and the challenges that remain. Importantly, they offer practical recommendations for government, civil society, and development partners to consider rooted in dialogue, evidence, and shared commitment. Through interviews, surveys, and document reviews, the study sheds light on existing challenges and potential pathways for strengthening public support to the culture and creative sector in Tanzania.

What we have seen, both in Tanzania and across other countries in the region, is that while the importance of the cultural sector is widely acknowledged, budget allocations remain far below what is needed. Structural and systemic gaps - including limited stakeholder engagement, underdeveloped infrastructure, and weak policy implementation - continue to hinder progress.

This report recommends several priority actions: from increasing grassroots advocacy and ensuring meaningful public participation in budget processes, to diversifying funding sources and improving coordination among key actors. A consistent message throughout is that real, lasting change will require collaborative partnerships, robust public frameworks, and a firm political will to invest in culture as a driver of sustainable development.

Our experience has shown that progress is possible when civil society, private sector and government engage in constructive, data-driven dialogue. With the right evidence and a shared commitment, public institutions can become key allies in the journey toward better policy and stronger investment in the cultural sector. We believe this report will contribute meaningfully to that conversation and support ongoing efforts to build more inclusive, resilient, and future-ready cultural ecosystems.

I extend my sincere gratitude to all stakeholders who contributed to this study. I would like to especially acknowledge Madam Angela Martins, Acting Director for Social Development, Culture, and Sport at the African Union, for her continued support in elevating the CfCA agenda regionally and for championing the cultural sector across the continent.

We hope that this report will serve as a useful resource for advocates, policymakers, and cultural stakeholders in Tanzania, and that the insights provided here will contribute to more inclusive, impactful, and sustainable cultural policy and investment moving forward.

Teshome Wondimu
Executive Director,
Selam

Ayeta Wangusa
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EXECUTIVE SUMMARY

In alignment with the African Union's directive for Member States to allocate at least 1% of their annual budgets to cultural development by 2030, Selam, a Pan-African organization, through its Connect for Culture Africa (CfCA) initiative and in collaboration with the African Union, commissioned this study. The study aims to provide valuable insights into the current state of public investment in the culture sector in Mainland Tanzania and to identify key stakeholders within the culture sector to enhance lobbying efforts for public investment in the culture sector and to promote and develop the culture and creative industry sector within the AU member states. One key objective of the initiative is to lobby for increased public funding in the culture sector from government sources.

This baseline study focuses on Mainland Tanzania and aims to assist stakeholders in the cultural sector to comprehend the current status of public investment in this area. The cultural sector here encompasses arts development, cultural initiatives, antiquities, and archival heritage. In addition, it is essential to acknowledge that the general administrative expenses, which also encompass sectors unrelated to culture within the Ministry of Culture, Arts and Sports, as well as the Ministry of Natural Resources and Tourism, have been incorporated since they are cross-cutting. For the fiscal years 2021/2022 through 2024/2025, it is important to highlight that the information services division was excluded from Vote 096, and the ministry was referred to as the Ministry of Culture, Arts, and Sports. The ministry, now known as the Ministry of Information, Culture, Arts and Sports, encompasses the information services division. Furthermore, the analysis of public investment pertains to funds allocated to Regions and Local Government Authorities (LGAs) for Sports, Culture, and Arts via subvote 8094. However, it is crucial to note that funds transferred through this subvote are not specifically categorized, often resulting in a greater allocation to sports than to cultural and arts activities.

The study also aimed to identify key stakeholders within the cultural sector to promote effective advocacy and resource mobilization at the national level. To meet these goals, a variety of data sources were utilized, employing multiple data collection methods and analytical techniques. A total of 62 participants contributed to the study's findings, including responses to a questionnaire sent via email to four government institutions, interviews with leaders from four arts federation organizations, a focus group discussion involving five participants, and responses from academics or experts through a Google Form. Additionally, 45 participants completed a Google Form distributed via WhatsApp.

Quantitative data was gathered from various documents, including Estimates of Public Expenditure for Consolidated Fund Services and Supply Votes (Ministerial) from 2021/2022 to 2024/2025 from the Ministry of Finance, as well as Public Expenditure Estimates from Regional Secretariats and Development Votes for the same fiscal years. Descriptive analysis was applied to the quantitative data, while thematic and stakeholder analysis was applied to the qualitative data. The study identifies significant challenges in cultural funding allocation, revealing a gap between actual fund allocation and collection from the Ministry of Finance, particularly for development expenditures. Qualitative insights from cultural experts suggest that, despite having a cultural policy since 1997, Tanzania lacks a strategic framework for implementing this policy. Additionally, budget allocations for the cultural sector through the Ministry of Information, Culture, Arts, and Sports remain limited. Cultural governance challenges arise from misalignment between central and local government authorities, and inadequate infrastructure impedes the sector's potential to contribute significantly to economic growth and youth employment. The informality of the sector complicates regulation and recognition, while restricted access to tailored financial services, such as credit and project financing, hinders sustainability.

The baseline study found that the percentage allocation of the culture sector against the national budget was approximately 0.15%, 0.15%, 0.16% and 0.20% for the fiscal years 2021/2022, 2022/2023, 2023/2024 and 2024/2025, respectively , which is significantly below the threshold of 1% of the national budget as outlined in the AU Decision 772(XXXIII) on Arts, Culture, and Heritage. Nevertheless, public investment in culture is on an upward trend, with budget allocation being adjusted positively since 2021/2022. In addition, the utilization rate of the culture sector accounts for 52-138% of the total budget. However, caution should be taken to ensure that budget expenditure does not fall below the approved budget or lead to over-expenditure.

Furthermore, it should be noted that the approved budget for culture for 2024/2025 for the Ministry of Information, Culture, Arts and Sports account for only 12.17% (development expenditure of -TZS 2,100,000,000 for the Arts Development Division and TZS 5,500,788,000 for the Cultural Development Division, plus recurrent and administration expenditure), while for Sports Development, it accounted for TZS 250,590,000,000, equivalent to 87.83% for development expenditure (Construction of Dodoma Sports Complex, Construction of Recreation and Sports Centres, National Sports

Complex, Construction and Development of Sports Centres, and Arusha Sports Complex). This is a critical finding that confirms that the public investment for 2024/2025 is projected to constitute 0.6% (TZS 285,318,387,000) of the national budget (TZS 49,345,687,645,000), representing the budget for the whole ministry and not just the culture sector. It is important to highlight that in the fiscal years 2021/2022 to 2024/2025, the Information Services Division was not part of Vote 096, as it was situated under Vote 068 of the Ministry of Information, Communication, and Information Technology. Nevertheless, it has now been moved to Vote 096, which currently corresponds to the Ministry of Information, Culture, Arts, and Sports.

Another critical observation regarding cultural institutions is the consistent minimal or absent development expenditure budgets approved by Parliament, as demonstrated by the National Arts Council-BASATA case study. This case study illustrates that the funds approved by Parliament may not align with the amounts that public cultural institutions actually receive from the Ministry of Finance. This misalignment in public investment suggests a lack of capacity for cultural institutions to significantly impact skills and knowledge development, exposure, and market access for human resources in the cultural sector.

The study undertook the essential task of mapping key stakeholders within the cultural landscape and related actors. By identifying these stakeholders, the study seeks to enhance advocacy for inter-ministerial coordination and align the reporting structure of cultural officers within local governments to the main ministry responsible for the cultural sector in Mainland Tanzania. One of the significant findings relates to the diverse range of stakeholders with differing levels of power and interest. Notably, the Interministerial Technical Committee has the overall influence, followed by the Ministry of Finance, the Parliament and the Parliamentary Committee on Education, Culture and Sports (in the absence on a parliamentary caucus for arts and culture). However, the media, advocacy civil society organizations, and arts federations are identified as having high power and high interest in promoting increased public investment in the cultural sector, as they effectively represent the needs and voices of the populace.

The recommendations suggest that the Government of Tanzania should establish a clear definition of the culture sector to help the Ministry of Finance understand the sector's scope and its contribution to GDP. Related to this recommendation, is need to update the cultural occupations codes, with what exists in the sector so that their contribution to GDP is not misaligned or attributed to other production sectors. Additionally, awareness campaigns should be initiated to encourage the Ministry of Finance to honour the 1% commitment, thus influencing a rise in budget allocation through the Plan and Budget Guidelines. These campaigns should advocate for enhanced public investment by emphasizing the significance of cultural development for economic and social progress while also addressing global challenges such as climate change. Moreover, the government should seek to attract public-private partnerships to invest in the cultural sector. Finally, I would like to highlight to the Government of Tanzania that culture serves as an essential foundation for sustainable development, influencing the economic, social, and environmental aspects of growth. Thus, enhancing public investment for the cultural sector could yield positive outcomes across all three pillars of sustainable development in Mainland Tanzania.

Ayeta Wangusa
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1. INTRODUCTION AND BRIEF DESCRIPTION OF THE PROJECT

1.1 Background

The 33rd Ordinary Session of the Assembly of the Union, 9–10 February 2020, Addis Ababa, Ethiopia made a Decision 772(XXXIII) on Arts, Culture and Heritage that took note of the inadequacy of the budget allocations of Member States to the Culture, Arts and Heritage sectors, and therefore called on Member States to allocate at least 1% of their national budget to the sectors by 2030. It is against this background that Selam, a Pan-African organisation, through its Connect for Culture Africa (CfCA) regional initiative aims to transform Africa's Arts, culture and heritage through advocacy and lobbying for increased public investment, with a goal of allocating at least 1% of national budgets by 2030.

Selam has commissioned this study that aims to provide valuable insights into the current state of public investment in the culture sector in Mainland Tanzania and to identify key stakeholders within the culture sector to enhance lobbying efforts for public investment in the culture sector and to promote and develop the culture and creative industry sector within the AU member states. One key objective of the initiative is to lobby for increased and sustainable public funding in the culture sector from government sources.

Therefore, this baseline on public investment in Mainland Tanzania serves as a strategic initiative within this broader context of the African Union decision. Through the analysis of the current levels, distribution, and utilisation of public funds allocated to the culture sector, the baseline study aims to identify areas of public investment gaps and propose recommendations. In addition, the study maps the key stakeholders alongside their roles, interests, and spheres of influence in advocating for increased public investment in the culture sector in Mainland Tanzania. These stakeholders include government institutions, the parliamentary committees, arts and cultural organisations, arts federations/ associations, academics, Non-Government Organizations (NGOs) and cultural experts. The CfCA initiative aims to create a strategic network of stakeholders committed to influencing policy decisions leading to increased financial investment and sustainable funding models in the cultural sector.

The two interventions – the baseline study on public investment in the culture sector and stakeholder mapping study - will be pivotal in coming up with evidence-based recommendations for increasing public investment in the arts, culture and heritage sector.

2. THE STUDY SETTING

The United Republic of Tanzania is composed of Mainland Tanzania and the Island of Zanzibar (Unjuga and Pemba). This study is located in Mainland Tanzania. Mainland Tanzania is divided into two main administrative levels: regional and council. There are currently 26 regions and 184 councils. The councils are organized according to population settings, with district councils mainly in rural settings and town, municipal, and city councils mainly in urban settings. Each council is divided into four or five divisions; and each division is divided into three or four wards.

Tanzania has been described as one of the most diverse countries in Africa and this is reflected in the fact that there are more than 120 local languages spoken in the country.[1] Swahili is the national language that is widely spoken and a key driver of creative expression such as literature/ language promoted and managed by National Kiswahili Council/ BAKITA , film promoted and managed by the Tanzania Film Board/ Bodi ya Filamu and music promoted and managed by the National Arts Council/ BASATA. Other creative genres include visual arts and crafts also promoted and managed by BASATA. In Mainland Tanzania, there are museums and historical and archaeological area sites such as famous Olduvai Gorge in Arusha, Isimila in Iringa, Kilwa Kisiwani and Songo Mnara World Heritage Site and Bagamoyo Historic Town that are developed for tourism purposes, under the Antiquities Division of the Ministry of Natural Resources and Tourism.[2] Investments in the creative industries and cultural tourism, artisanal crafts have the potential to unlock new avenues for employment and income generation, while preserving the cultural heritage for posterity.

1. Tanzania Country Profile, https://www.foreign.go.tz/tanzania/category/country-profile
2. Cultural Heritage Tourism and the Community in Tanzania, https://heritagestudies.eu/wp-content/uploads/2017/08/3.2-NLwoga_final_clean_13.10.pdf

3. EXAMINING THE STUDY FROM POLICY PERSPECTIVES

There are a number of international standard-setting instruments for the culture sector which included six UNESCO Conventions[3]. Below is the status of the ratification process:

Conventions	Status
Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954)	Accession
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)	Ratified
Convention concerning the Protection of the World Cultural and Natural Heritage (1972)	Ratified
Convention on the Protection of the Underwater Cultural Heritage (2001)	Not ratified
Convention on the Safeguarding of the Intangible Cultural Heritage (2003)	Ratified
Convention on the Protection and Promotion of the Diversity of Cultural Expression (2005)	Ratified

In addition, UNESCO Recommendations for the culture sector include:

- 2015 Recommendation concerning the protection and promotion of museums, their Diversity and their Role in Society
- 2011 Historic Urban Landscape Recommendation
- 1980 Recommendation concerning the Status of the Artist

Recommendations 2011 and 1980 are pivotal in involving and including the citizens and artists in the policy implementation and policy analysis and advocacy by cultural civil society organizations such as Dar Centre for Architectural Heritage (DARCH!) and Culture and Development East Africa (CDEA).

Furthermore, Tanzania is a party to various WIPO conventions[4], such as the Paris Convention for the Protection of Industrial Property; the Berne Convention for the Protection of Literary and Artistic Works; the Patent Cooperation Treaty; the Nice Agreement that establishes a classification of goods and services for the purposes of registering trademarks and service marks; the International Convention for the Protection of New Varieties of Plants (UPOV); and the Marrakesh Treaty to Facilitate Access to Published Works for Persons who are Blind, Visually Impaired, or Otherwise with Print Disabilities. This study makes an analysis of public investment in relation to the implementation of conventions that have been ratified.

At Continental level, The Charter for African Cultural Renaissance (2006) remains a key document covering cultural policy on the continent for the AU. The Charter is Africa's premier cultural policy instrument developed to empower Member States to promote and reinforce Pan-Africanism, cultural renewal and identity and access to markets. While Tanzania has not ratified the Charter, this study aims to show the public investment in the culture sector contributes to domesticating the spirit of the Charter. In addition, the Revised AU Plan of Action for Cultural and Creative Industries (2008) guides the development and strengthening of the African Culture and Creative Industries (CCIs) in order to facilitate delivery of wider social and economic impact. One of its objectives is: To ensure an increase in national budgets and resources allocated by Member States to cultural and creative industries by five percent within the first ten years of implementation. While this study aims to generate evidence to support advocacy for allocating at least 1% of the national budget to the cultural sector, the revised Plan of Action for the CCIS proposes a higher threshold, which could be even more beneficial for the CCIs in Tanzania.

3. United Republic of Tanzania Conventions https://www.unesco.org/en/countries/tz/conventions
4. Tanzania and World Intellectual Property Organization (WIPO), https://www.ch.tzembassy.go.tz/thematic-areas/tanzania-and-the-world-intellectual-property-organization-wipo#:~:text=As%20among%20193%20Member%20States,and%20the%20Marrakesh%20Treaty%20to

At national level, the study makes reference to the national development plan, policies and strategies, as well as budget votes, actual investments and expenditure by key institutions responsible for culture at national and local government level. It is important to note, public investment of culture is closely linked to the role culture plays the national development. It is also worth noting that while 1997 cultural policy has not been reviewed/updated, the recent revisions in the culture sector regulatory environment provided scope to generate data on public investment. For example, The Copyright and Neighbouring Act No 7 of 1999, as amended by the Financial Act No.1, of 2022 that established Copyright Management Organizations (CMOS) to collect and distribute royalties. The Tanzania Copyright Office provided capacity development to the first CMO, Tanzania Music Rights Society (TAMRISO) to be able to facilitate licensing for broadcasting and public performance copyrights in Mainland Tanzania. However, currently TAMRISO's licence has been suspended.

4. OBJECTIVES

The primary objectives of this study was to conduct a comprehensive baseline study that aims to:

- Understand the extent of public investment in the culture sector, including the allocation, disbursement & utilization in Tanzania
- Identify key stakeholders within the culture sector, enabling the formation of national networks that will subsequently connect on a regional level to amplify lobbying efforts for cultural development

5. SCOPE OF THE CONSULTANCY

5.1. Baseline Study

The study was confined to Mainland Tanzania and aimed at gathering information on funding allocation, disbursement and utilisation. The lead researcher initiated a review of the current literature and data pertaining to public investment in the cultural sector. The data collection tools were deployed and collected data from secondary and primary sources. The data was analysed to determine investment levels, distribution, and utilisation of public funds within the culture sector. Finally, the study has proposed strategies and recommendations for effective lobbying for increasing public investment for the culture sector.

5.2. Actor Mapping

The actor mapping process involved identifying government bodies, parliamentary committees, cultural organisations, artists, academics, and experts within the culture sector, who are pivotal in developing a network to support advocacy for increased investment in public investment in the culture sector. This was followed by developing a database of stakeholders to facilitate communication and collaboration. The mapping of stakeholders includes those in central and local government. In addition, the mapping also indicated public institutions that provide capacity support to the culture sector. From the legislative perspective, the study has identified the standing committees in Parliament that will be pivotal in lobbying for increasing public investment for the culture sector.

5.3. Collaboration with Government Stakeholders

The research team sought collaboration with the National Arts Council/ BASATA to facilitate the research team to access a research permit from the Commission of Science and Technology (COSTECH). BASATA wrote a letter of introduction for CDEA to COSTECH, which enabled CDEA to be granted a research permit.

6. DELIVERABLES AND ACTIVITIES

The deliverables of the study are the following:

- Baseline Study work plan and instruments/ tools
- Field work/data collection debrief (Every week)
- A draft baseline study report, including findings, conclusions, and recommendations, to be assessed at a validation meeting in the country of the assessment
- A final comprehensive baseline study report, revised after the validation meeting
- Submit data and records
- Final exit presentation of baseline findings and relevant stakeholders to CfCA

7. DEFINITION OF KEY TERMS

In the scope of this study, that investigates public investment in the arts, culture and heritage sub-sectors, below are the key terms:

Key terms	Definitions
Arts	Modes of expression that use skill or imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others.
Budget estimates	Budget estimates are prepared and presented to the public each June, just before the financial year begins. Although most of the attention around the budget focuses on 'Budget Day' – the day when the budget is presented to Parliament and unveiled to the public – the budget process is a cyclical process that is ongoing throughout the year.
Budget execution	Budget execution (spending the money) begins each year on 1 July and ends on 30 June of the following year.
Budget process	The budget process is governed by a number of laws, including the Constitution, the Public Finance Act, 2001 (as amended), the Local Government Finance Act, 1982 (as amended), and various taxation statutes. These laws lay out the roles and responsibilities for various key actors in the budget process, including the President and Cabinet, the Ministry of Finance, the Tanzania Revenue Authority, the Controller and Auditor General, and Parliament. Donors, local officials, the private sector and civil society also play an important role in the budget process.
Culture	Culture is a whole complex of distinctive, spiritual, material, intellectual and emotional features that characterize society or social groups. It includes not only the arts and letters but also modes of life, fundamental rights of the human being, value systems, traditions, habits and behaviours.
Culture and Creative Industries	Those sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins.
Cultural Domain	It is a pragmatic classification used by the cultural framework for Culture Statistics (UNESCO, 2009) for which the purpose is to measure Culture activities, goods and services that are generated by industrial and non-industrial processes.
Cultural Development	

Culture Heritage	This includes artefacts, monuments, and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance.
Cultural Institutions	UNESCO defines such institutions as museums, art galleries and libraries, traditional cultural institutions such as kingdoms, chiefdoms and clans and elders that play a unique role within cultural sustainability and sustainable development by preserving their communities' heritage.
Expenditure	How the Government spends money
Fiscal year	In Tanzania the financial year goes from 1 July – 30 June. The financial year is typically cited in terms of the year it began as well as the year it ended. For instance, the financial year that began 1 July 2023 and ended 30 June 2024 is referred to as "FY 2023/24."
Medium Term Expenditure Framework (MTEF):	Planning and budgeting document prepared by each Government Ministry. The MTEF is a projection over 3 years that seeks to: i) cost programs; ii) seek commitments from donors; iii) harmonize foreign aid; and iv) influence sector strategies. Overall, the MTEF seeks to establish a link between country policies and the budget.
Planning and Budget Guidelines (PBG)	The PBG are a set of instructions approved annually by Cabinet which are meant to guide MDAs, Regions and Local Government Authorities (LGAs) on how to prepare their annual plans, programmes and budgets. They contain the following information: • A summary of macroeconomic performance in the previous year. • Policy commitments and strategies. • The influence the government intends to exert on the credit system and general liquidity, inflation and employment levels. • Forecasted resources envelope and expenditure framework on recurrent and development budget. • Expenditure ceilings to guide Ministries, Departments, and Agencies (MDAs), Regions and LGAs in preparing their budgets. • Instructions and formats to Ministries, Departments, and Agencies MDAs, Regions and LGAs that should be adhered to during preparation and implementation of their plans and budgets. The PBG are supposed to be issued in December to inform central government MDAs of key spending priorities, expenditure ceilings and revenue targets for key programmes during the upcoming year.
Public investment	This is a scheme with specific purposes (mainly to attain public utility) within a certain period of time, usually medium-term or long-term.
Revenue	The Government's income is commonly referred to as revenue.
Vote	Administrative classification of expenditure. In Tanzania the budget is divided across approximately 100 "votes," which correspond to 326 MDAs, and 26 regional secretariats

8. METHODOLOGY

8.1 Study Design

In order to achieve the study's objectives and ensure quality data from the field, mixed research methods were employed. A mixed-method design that involved the use of both qualitative and quantitative research methods to address research questions. The quantitative approach allowed for the researcher to collate the statistical information, while the qualitative method allowed for the opinions of participants to be included in the analysis, offering for a deeper understanding on the status of financing of the culture sector and its impact on its stakeholders. As Creswell (2018:21) denotes, "the idea behind qualitative research is to purposefully select participants or site (or documents or visual material) that will help the researcher understand the problem and the research question," so as to be reflexive of the findings of a particular case study rather than generalize the findings. Additionally, a qualitative approach was used in mapping the key stakeholders within the culture sector who were able to shed light on challenges hindering collaboration. The quantitative aspect of the study, on the other hand, included a systematic gathering and analysis of secondary data over the last four years.

8.2. Data Sources

The study on public investment in the culture sector generated data from both primary and secondary data sources. The primary data collection was from Focus Group Discussions (FGDs), Key Informant Interviews (KIIs) and WhatsApp survey with various strategic stakeholders such as cultural organisations, artists, academics/ experts and cultural officers at local government level.

The secondary data collection involved collating data from existing sources, including the National budget votes, financial and expenditure reports from the Ministry of Finance, Ministry of Information, Culture, Arts and Sports and its agencies, and The Ministry of National Resources and Tourism. The researcher also referred to the Third National Five Year Development Plan (FYDP III) for 2021/22-2025/26 to understand the government's priorities and objectives, as well as reviewed laws and regulations related to cultural funding and investment.

In addition, data for the stakeholder mapping was sourced for existing sources such as: reports, publications, and organizational documents, experts as well as online presence of organizations and individuals in the culture sector for clues about their influence and interests. The researcher also used their network to contribute to the stakeholder mapping process.

Table 1: Data sources for baseline

Category	Sources
1. Government statistical data	• Budget books (reports, recurrent and development expenditure) • Budget speeches • The Citizen's budget • National accounts
2. Policy, laws and regulations	• The National Culture policy, 1997 • The National cultural heritage policy of 2008 • National Arts Council Act, 1984 • National Arts Council Regulation, 1984 • Film and Stage Play Act, 1976 • Copyright and Neighbouring Act 7 of 1999 • Amendments to the Finance Act 2022 • The Written Laws (Miscellaneous Amendments) (No. 3) Act, 2019
3. Key Informant Interviews (KIIs)	• Government officials • NGO leaders
4. FGDs	• Arts Federation leaders
5. WhatsApp Poll	• Artists

Table 2: Data sources for stakeholder mapping

Category	Sources
1. Government	• Legal Institution responsible funding arts, culture and heritage • Legal Institution responsible for arts development • Legal Institution responsible cultural heritage development • Legal Institution responsible film development • Legal Institution for licensing CMOs and other copyright • Legal Institution responsible creative arts education
2. Legislation	• Parliamentary Committee on Education, Culture, and Sports • Parliamentary Committee on Legal, Constitution, and Governance
3. IKIIs	• Government officials • NGO leaders • Arts Federation leaders
4. FGDs	• Artists in Dar es Salaam
5. WhatsApp Poll	• Artists outside Dar es Salaam

8.3. A Systematic Approach to Sampling Participants

The study used the UNESCO Framework for Cultural Statistics (FCS) as a sampling frame to ensure that all cultural domains are represented in the study. The FCS covers six domains which include: Cultural and Natural Heritage, Performance and Celebration, Visual Arts and Crafts, Books and Press, Audio-visual and Interactive Media, and Design and Creative Services. This framework is useful in the context of Tanzania, because cultural heritage is managed under two ministries. This sampling framework provided the opportunity to establish the public investment for the arts and culture sector in the Ministry of Information, Culture, Arts and Sports, as well as cultural heritage and museum development funded through the Ministry of Natural Resources and Tourism, as well as mapping stakeholders in both ministries.

In addition, UNESCO's FCS enabled mapping of stakeholders in the design and creative services, who are not usually captured in cultural sector stakeholder mapping processes. Furthermore, the researcher also used purposive sampling by using the 4 Arts Federations (Arts and Craft, Film, Music and Performing Arts as well as the association for writers as a sampling frame to reach artists. In addition, the arts federations leaders were asked to provide contacts of their members who are outside Dar es Salaam e.g. Lake Zone -Mwanza, Northern -Arusha, West -Kigoma, South -Mtwara and Central Corridor -Dodoma to be able to participate in phone or WhatsApp calls. Finally, selected artists for the FGDs were also selected using the cultural domains proposed by UNESCO's FCS.

8.4. Data Collection Techniques

The study used the following data collection techniques to gather information on funding allocation and utilization:

Desk Review: The desk review involved studying existing literature and data related to public investment in the culture sector. This involved identifying secondary data on public expenditure, examining the trends, distribution, and utilization of the cultural budget and expenditures at national and district level over the last four years.

Consultations: After the desk review, the researcher engaged in an appreciative inquiry to establish the status of public financing for the cultural sector. The framing of questions was a key starting point of the research, as the questions directed to the key informants guided the consultation process and were pivotal aspects of the entire research process. The consultations were done in four ways:

a) Interviews: Interviews were held with key informants from arts and cultural organizations, arts federations and associations . The study targeted 15 key Informant Interviews using face-to-face, telephone/ WhatsApp, virtual, and email methods.

b) Focus Group Discussions: One focus group discussion with 5 participants drawn from the arts community. The participants were drawn from the following cultural domains: media arts, visual arts, creative writing, film and performing arts.

c) Google Form Questionnaire: 3 Experts/ academics were invited to share their views through a Google Form

d) WhatsApp Poll: 45 Artists were invited to fill in a WhatsApp based on a range of questions linked to public investment in the culture sector.

8.5. Procedure

In total, 62 participants were essential in producing the findings of this study. Four government institutions responded to a questionnaire sent via email, while interviews were conducted with leaders from four Arts Federation organizations. Additionally, five participants engaged in a focus group discussion (FGD), and one responded to the questionnaire. Three academics or experts filled out a Google Form distributed through email, and 45 participants completed a Google Form shared via WhatsApp. The selection criteria aimed to gather insights from government representatives to assess fund allocation to their institutions and determine how the funding benefits the intended recipients. The decision to interview arts federation leaders stemmed from their role as the principal organization representing artists in Mainland Tanzania. Input from the selected NGOs was deemed vital as they closely collaborate with artists and can provide significant insights for future funding allocation and distribution strategies. The experts interviewed were chosen for their distinctive contributions in academia, practice, and policy research. Lastly, the artists who participated in the WhatsApp poll were selected because they are located in regions that are frequently overlooked in consultative processes within the cultural sector.

The study commenced with an inception meeting involving the CfCA team on December 10, 2024, during which the researcher detailed the key steps of the research process. Subsequently, on December 21, the researcher participated in the inaugural meeting of the National Working Group (NWG), where the research proposal was presented, and feedback was received from the group. The researcher also developed the research tools, which received approval from the CfCA team. To facilitate understanding and communication between the researcher and key informants (KIs), the FGD and interview questions for the artists were translated into Kiswahili. Furthermore, the researcher sought a support letter from the National Arts Council/BASATA to assist with the application for research clearance from the Tanzania Commission of Science and Technology (COSTECH). Once the necessary approvals were obtained, the researcher officially commenced the data collection process. Following the consent of the key informants (Zhang and Liu, 2018), FGDs were conducted virtually, while interviews were carried out either in person or online. Additionally, a Google Form questionnaire was shared with artists via WhatsApp, and the Google Form for academics and experts was distributed through email. Concurrently, a document review was conducted alongside the qualitative data collection.

8.6. Document Review

The researcher reviewed existing literature and data related to public investment in the culture sector. This involved identifying secondary data on public expenditure, examining the trends, distribution, and utilization of the cultural budget and expenditures at national and district level over the period of 2021/2022 to 2024/2025 allocations and ascertain the percentage of the allocated budget at the local government level.

8.7. Focus Group Discussion

The study held one focus group discussion with 5 participants drawn from arts community representing the following culture domains: media arts, visual arts, creative writing, film and performing arts. The expected target was between 8-10 participants. However, the participants from the WhatsApp survey, compensated for the shortfall in this sample size.

8.8. Key Informant Interviews

The baseline study conducted an appreciative inquiry to assess the current state of public investment in the cultural sector. Questionnaires were distributed to essential informants from government cultural agencies. Furthermore, interviews were held with representatives from cultural organizations, arts federations, associations, and academic experts. The study gathered feedback from key informant interviews through various methods, including in-person, telephone, virtual, and email communications.

Table 3: List of key informants who responded to questionnaires and took part in the FGDs

No	Participants	Planned KIIs #	Achieved KIIs#
	Government entities		
1	National Arts Council/ BASATA	7	1
2	Tanzania Copyright Office (COSOTA)		1
3	Tasasi ya Sanaa na Utamaduni Bagamoyo (TASUBa)		1
4	African Liberation Heritage Programme		1
	Arts Federations		
5	• -Tanzania Arts and Craft Federation • -Tanzania Music Federation • -Tanzania Film Federation • -Tanzania Performing Arts Federations	4	4
	Arts and Culture organizations		
6	• -Nafasi Arts Space (Dar es Salaam) • -ASEDEVA – (Dar es Salaam) • -Mazi Arts and Culture (Morogoro) • -Chamwino Arts Centre (Chamwino) • -Ngoma Africa Performing Arts Company (Morogoro) • -KokoTEN Studio	6	6
7	Experts (2 from University of Dar es Salaam and 1 independent researcher)	3	3
	Total number of participants	20	17

8.9. WhatsApp Poll

45 artists who included those outside Dar es Salaam responded to poll questions related to access to public finance over the last four years.

8.10. Methods of Data Analysis

The results obtained from the desk research, in-depth interviews, and focus group discussions were organized into a centralized repository. The audio recordings were transcribed, and the resulting transcripts in Kiswahili were subsequently translated into English and prepared for analysis. Additionally, the researcher utilized NVivo 14 software for qualitative data analysis, which facilitated the extraction of thematic insights from the qualitative research outcomes. The thematic analysis of both document reviews and interviews revealed patterns in financial resource allocation and the roles of stakeholders within the cultural sector. The qualitative findings were cross-verified with quantitative data derived from secondary sources regarding investment levels, distribution, and the use of public funds in the cultural sector, to present a comprehensive view of public investment in Tanzania.

The presentation of secondary data was analysed using percentage allocations across a four-year period (2021/22 - 2024/25). The results were illustrated through tables, figures, charts, and a word map derived from key informants and focus group discussions.

8.11. Stakeholder Mapping and Analysis

Stakeholder mapping serves as a valuable tool for analysing the stakeholder community and aids managers in their decision-making processes. Various methods are employed to map this community, such as the power/interest grid, stakeholder relationship mapping, and stakeholder mapping spreadsheets. Conversely, stakeholder analysis focuses on recognizing and prioritizing stakeholders, either as individuals or groups. According to Freeman (1984) and Simply (2022), Stakeholders analysis seeks to comprehend stakeholders' interests in and influence on a project, assess how the project will impact them, and categorize them based on this understanding. Notably, stakeholder mapping fosters a more strategic approach to managing or engaging stakeholders.

There are multiple types of stakeholder mapping techniques. For instance, stakeholder influence mapping (Mayers and Vermeulen, 2005) serves as a tool to assess and visually represent the varying degrees of influence that different individuals and groups exert over decision-making processes. In this study, influence mapping was specifically applied to policy-making concerning public investment in the cultural sector.

The researcher utilized a combination of tools, including the stakeholder power and interest matrix (Freeman, Ibid), alongside stakeholder influence mapping for the cultural sector. This approach effectively identified government bodies, cultural organizations, artists, academics, experts, and media representatives within both central and local government, as well as the relationships among these stakeholders.

8.12. Ethical Issues

Ethical considerations were taken into consideration for this study. For starters, the research team began seeking research clearance from COSTECH. In addition, the research team prepared a project information and consent form that the key informants were to sign, before responding to the research questions. This project information and consent form has a section on data protection in alignment with the Personal Data Protection Act, 2023. The aim of providing information is to ensure a safe guarded environment for the research respondents as well as ensuring transparency and building trust between the research team and the respondents. No participant was coerced to take part in the study and no payment was offered to the respondents.

9. FINDINGS FROM THE BASELINE STUDY AND ACTOR MAPPING ON PUBLIC FUNDING FOR THE CULTURE SECTOR

9.1 Scope and Context

This research focuses on the public budget and expenditure of cultural sector public institutions at national and local government levels. The Ministry of Information, Culture, Arts and Sport (MICAS) is the primary authority responsible for allocating funds to cultural programmes and activities. However, some cultural related activities such as cultural heritage and museum development are under the Ministry of Natural Resources and Tourism (MNRT). However, MICAS plays a crucial role in planning for public investment in the cultural sector through various government institutions.

Taking in consideration the importance of understanding budget allocations and expenditures for arts, culture and heritage cultural initiatives, this study utilised data from FYDP III, the Ministry of Finance and the MICAS as primary sources. By analysing these budgetary allocations and expenditure figures, the study was able to gain insights into the distribution, trends, and allocation of funds within the cultural sector. The data utilised in this analysis consisted of budgetary allocations and expenditure figures from relevant institutions within the cultural sector from 2021/2022 to 2024/2025.

The Data Sources:

i. Estimates Of Public Expenditure Consolidated Fund Services and Supply Votes (Ministerial) 2021/2022 to 2024/2025 from the Ministry of Finance

ii. Estimates Of Public Expenditure (Regional Secretariat) 2021/2022 to 2024/2025

iii. Public Expenditure Estimates and Development Votes the years 2021/2022 to 2024/2025 from the Ministry of Finance

iv. Budget Allocations and Expenditure for the years 2021/2022 to 2024/2025 from the Ministry of Finance

v. Budget speeches

vi. Budget Execution reports for the years 2021/2022 to 2024/2025

vii. Report by those charged with governance and consolidated financial statements, for the year ended 30th June, 2022 and 2023, Ministry of Finance

viii. Selected cultural institutions annual budgets and approved allocations

ix. Triangulation involved gathering information from the qualitative data

This study did not include funding from development partners, as this financing is usually channelled through civil society organizations and there is a centralized database to analyse all funding coming into the country. Nevertheless, the budget books did not reveal that the government projects were being financed by donors or loans.

9.2 Overview of Public Funding

Public funding in Tanzania is regulated by the Public Finance Act (CAP 384. R.E, 2020) along with its associated regulations. This legislation governs the financial activities managed by the Treasury, under the oversight of the Accountant-General and the Controller and Auditor-General. Within this framework, public moneys are defined as:

(a) The public revenues of the United Republic of Tanzania

(b) Any trust or agency funds held, whether temporarily or otherwise

To maintain oversight of public finances, the National Assembly possesses the exclusive authority to sanction public expenditures by approving the annual estimates of expenditure and enacting Appropriation Acts. The Appropriation Act, along with the sanctioned estimates of expenditure, serves as the mechanism through which the National Assembly manages government spending for the fiscal year in question. Once the Estimates are approved and the Appropriation Act is enacted, the year's expenditures are organized according to the specified heads and sub-heads, constrained by the provisions outlined in each item of the Estimates. Any increases or adjustments to these allocations can only be made by the National Assembly or as permitted under the Public Finance Act or through authority delegated by the National Assembly. Each financial year's Appropriation Act distributes funds by vote, with any alterations to these allocations requiring further approval from the National Assembly via additional Appropriation Acts. The Minister is responsible for managing the division of funds by sub-head and item, as authorized by Section 5(1)(b) of the Public Finance Act, and any changes to the amounts allocated must receive prior approval from the Minister of Finance.

The budget is financed through both domestic and international sources. The Ministry of Finance (MoF) identifies key investment sectors as follows:

- Social infrastructure: education, health, and water
- Economic infrastructure: transport, communications, and energy
- Additional sectors include agriculture and the environment

9.3 Budget Approval Process

In Mainland Tanzania, the national budgeting process consists of four key stages: Budget Formulation, Debating and Approval, Budget Execution, and Ongoing Oversight and Control, as demonstrated in Figure 1.

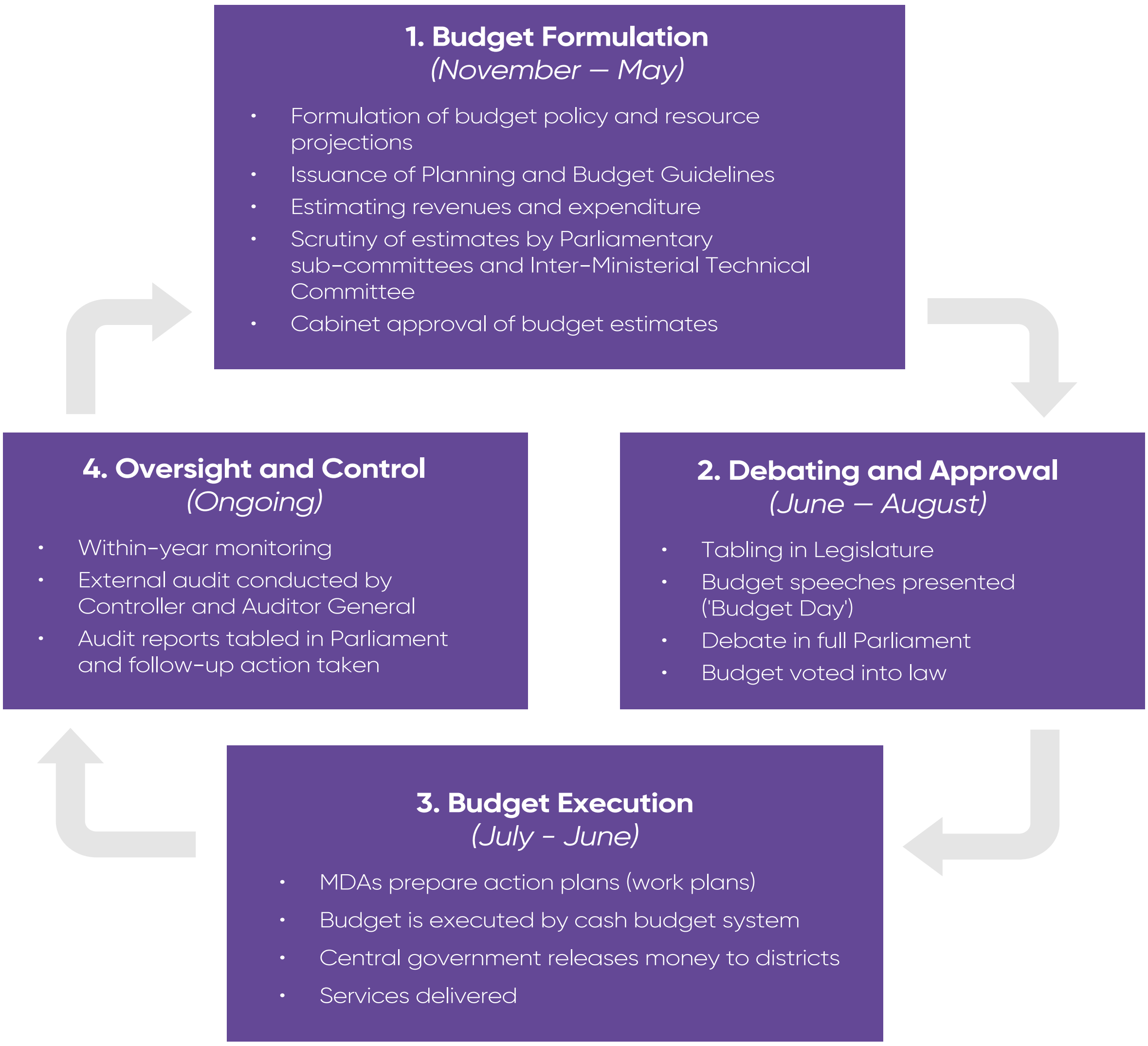


Figure 1: Key stages of the Tanzania National Budget Process
Source: Haki Elimu and Policy Forum, 2008

The Ministry of Finance (MoF) provides further details on this process as outlined below:

Budget Formulation

The budget formulation process initiates with the development of budget estimates aligned with comprehensive macroeconomic forecasts regarding future growth, inflation, and trends in the external sector, particularly imports. Consultations between donors and the government play a crucial role in affirming financial commitments from donors within the budget. These discussions occur between the Ministry of Finance (MoF)/sectors and development partners. Upon completing the macro-policy review, sector performance assessments, and resource projections, the government sets goals, objectives, and budget priorities to be achieved in the upcoming financial year. The Government of Tanzania has opted to prioritize poverty reduction, thus, the targets outlined in the Poverty Reduction Strategy Paper (PRSP) and related progress reports inform resource allocation. Additionally, a budget framework is established for a three-year period, documented in the Budget Guidelines (BG) or Medium-Term Expenditure Framework (MTEF). This framework is created by a committee that includes representatives from the Ministry of Finance, Planning Commission, Prime Minister's Office, Civil Service Department, and Regional Administration and Local Government.

The Budget Guidelines encompass:

- A summary of macroeconomic performance and projections,
- Priority sector MTEFs prepared by Sector Working Groups during the Public Expenditure Review process, and
- Procedures for drafting and submitting the budget to the Ministry of Finance.

Scrutiny of Budget Proposals and Dialogue

This phase involves the Inter-Ministerial Technical Committee (IMTC), composed of all Permanent Secretaries, responsible for examining budget proposals before they receive final approval from the cabinet. To aid in these discussions, the MoF drafts a cabinet budget paper that outlines the budget framework, financial demands following discussions with Ministries, Departments, and Agencies (MDAs), as well as government priorities and their financial implications. Following a comprehensive review, the IMTC may request the MoF to enhance the paper technically or present recommendations for the Cabinet's consideration. The cabinet subsequently reviews the budget paper after its initial evaluation by the IMTC. The Cabinet's role is to discuss the budget paper and approve government budget proposals for the relevant fiscal year before these are forwarded to the legislature.

Parliamentary Sector Committees

The process for obtaining parliamentary authorization commences with discussions led by Sector Committees. Initial briefings are provided by the Minister of Finance and the Minister for Planning and Investment. Detailed budgets from the MDAs are then presented individually to the Parliamentary committees for examination. For the culture sector, the Minister of Information, Culture, Arts and Sports presents the ministry's budget to the Parliamentary Committee on Education, Culture and Sports.

Public Debate and Authorization

Once the Estimates have been evaluated by the sector committees, they are presented to Parliament for debate and approval. Key events during this parliamentary debate and authorization process include:

- A public address on macroeconomic performance and projections delivered by the Minister for Planning and Privatization,
- Presentation of the government budget proposals to Parliament by the Minister for Finance through a formal budget speech,
- Parliamentary debates on sector estimates put forth by each responsible minister,
- Approval of estimates by Parliament through the passage of the Appropriation Bill, and
- Approval and passage of the Finance Bill, empowering the Minister for Finance to procure funds and finance the budget.

Budget Execution

The execution of the budget represents a critical phase in the budget process, during which actual revenue collection and service delivery occur. This stage involves the collection and accountability of revenue, provision of services via the recurrent budget, and the implementation of development projects. Key documents utilized during budget implementation include Revenue and Expenditure estimates books, action plans, cash flow plans, and budget memoranda. The main activities consist of:

- Fund disbursement by the MoF,
- Revenue collection and accountability managed by the Tanzania Revenue Authority (TRA) and other MDAs, where accounting officers are designated as revenue receivers and accountable for expenditures according to the Public Finance Act of 2001,
- Service delivery and project implementation by various institutions, including government bodies and development partners, where donors may be required to release funds and award contracts,
- Maintenance of accurate accounts for oversight and accountability,
- Reporting on both financial and physical budget performance, as well as evaluation,
- Project inspections and expenditure monitoring.

The Ministry of Finance issues quarterly Budget Execution Reports to ensure transparency concerning the actual use of public funds in accordance with the budget estimates approved by Parliament.

Budget Monitoring and Control

Monitoring, controlling, and evaluating the budget are essential for overseeing work programs and projects effectively. This process involves continuous tracking of plans and budgets to identify successes and obstacles. This phase of the budget cycle emphasizes:

- Accountability – to verify the appropriateness of expenditures and revenues and their alignment with authorized limits through financial reports,
- Management support – providing management with performance-related information.

Mechanisms for Control and Monitoring

- Periodic reporting and follow-up,
- Internal audits,
- External audits,
- Parliamentary oversight,
- Budget reviews and adjustments,
- Project inspections.

Nonetheless, the overall oversight and monitoring of public expenditures are now managed through an Integrated Financial Management System (IFMS). This computerized system connects most government payment stations in Dar es Salaam, centralizing and controlling most payments. Expenditures or commitments cannot be made without financial provisions from the IFMS.

Key outputs from the IFMS include:

- Monthly flash reports detailing revenue collections and expenditures,
- Quarterly and annual performance reports,
- Controls over excess spending beyond approved budgets,
- Specific reports tailored to user requirements.

In addition to the IFMS, the MoF has set up sub-treasuries in all regions to facilitate payments from decentralized government ministries and regions. Efforts are ongoing to establish sub-treasuries across all regions.

Table 4: Timeline of Tanzania National Budget Process

Month	Activity
August -November	Preparation and approval of Plan and Budget Guideline
December	Dissemination of Plan and Budget Guideline
December -February	Preparation of plans and budget for Ministries, Independent Government Agencies, Regional Secretariats, Local Government Authorities and Public Institutions
February -March	Sectorial scrutinization of plans and budget
March	Sectorial Committee of the Parliament review, scrutinize and approval of plans and budget
April -June	National Assembly meeting for discussion and approval of Government budget
June	The Parliament approves the Finance and Appropriation Act
1 July -30 June	Execution of Government plans and budget

Source: Ministry of Finance, Citizen's Budget Book

The various phases of the budget process overlap. At any given point in the year, there may be multiple phases of the budget process occurring. For instance, while the coming year's budget is being prepared, the current year's budget is being executed, and the previous year's budget is being scrutinized.[5]

9.4. Distribution and Trend of Public Funding for Culture

The primary ministry overseeing cultural affairs is the Ministry of Information, Culture, Arts and Sports, with budget allocations managed via Vote 96. Additionally, financial resources are distributed through regional bodies and Local Government Authorities (LGAs) under Sub Vote 8094. The research further identified that funding designated for national cultural heritage resources is administered by the Ministry of Natural Resources and Tourism through the Division of Antiquities allocated via Vote 069, while allocations for Archival Heritage come from Vote 004. This study effectively illuminates the patterns of public financing for culture as reflected in Vote 004, Vote 069, Vote 96, and Sub Vote 8094 for the period spanning from 2021/2022 to 2024/2025. A significant finding is that the current culture budget in the Ministry of Information, Culture, Arts and Sports is entirely sourced from the Budgetary Central Government, with no contributions from international sources, as shown in Table 6.

Table 5: Consolidated Summary Expenditure Vote 096 2024/25

Vote	Vote Name	Personnel Emolument	Other Charges	Development Local	Development Foreign	Total Expenditure
096	Ministry of Culture, Arts and Sports	11,280,116,000	15,847,483,000	258,190,788,000		285,318,387,000

Source: Ministry of Finance, 2025

9.4.1 Distribution and Trend of Public Funding for Culture

The information presented in Tables 7 to 10 reflects the Recurrent Expenditure and Development Expenditure for the culture sector in Mainland Tanzania. It is important to highlight that, at present, the Development Expenditure for the culture sector is primarily funded through domestic sources. However, there are plans for foreign funding in the near future, particularly with upcoming infrastructure projects such as the film complex and the sports and arts arena scheduled for the fiscal year 2025/2026.

This section provides budgetary details for Vote 004 (Archival Heritage), Vote 069 (Cultural Heritage), Vote 096 (Arts and Culture), and Sub Vote 8094 (Transfer to Local Government Authorities - Sports, Culture, and Arts). It begins with the Estimates submitted to Parliament, followed by those approved by Parliament, and concludes with the Actual Expenditure figures. It should be noted that Actual Expenditures for 2023/2024 are not currently available for the fiscal year, while for the fiscal year 2024/2025, only Budget Estimates are available.

5. Understanding the Budget Process in Tanzania: A Civil Society Guide https://www.policyforum-tz.org/sites/default/files/2021-03/Understanding%20the%20Budget%20Process%20in%20Tanzania%20-%20A%20CSO%20Guide.pdf

Table 6: 2021/2022 budget estimates, approved budget and actual expenditure

Categories	Estimates Submitted to Parliament	Approved by the Parliament	Actual expenditure	Utilization/ Actual over approved
Arts	5,867,667,000	5,867,667,000	6,113,240,479	104.19%
Culture	3,359,246,000	3,359,246,000	4,057,931,320	120.80%
Archival Heritage	4,571,018,000	4,571,018,000	2,639,646,440	57.75%
Cultural Heritage	9,050,597,000	11,500,597,000	10,282,243,633	89.41%
Administration - Ministry of Culture, Arts and Sports	6,618,210,000	6,618,210,000	7,085,005,048	107.05%
Administration - Ministry of Natural Resources and Tourism	26,046,713,900	26,046,713,900	25,104,365,917	96.38%
Transfer To LGAs - Sports, Culture and Arts				
Total	**55,513,451,900**	**57,963,451,900**	**55,282,432,837**	

Source: Ministry of Finance, 2025

In the fiscal year 2021/2022, the results indicate a significant recurrent budget expenditure when compared to the development budget, with actual expenditures reaching 104.19% and 120.80% over the approved budget for arts and cultural development, respectively, within the Ministry of Information, Culture, Arts and Sports. In addition, the generic administrative costs for the Ministry of Information, Culture and Arts (Information, not including during this fiscal year) accounted for 107.05%, which is 7.05% above the approved budget from Parliament.

Conversely, the Archives Management Department demonstrated a low level of development expenditure, with actual expenditures at 57.75% of the approved budget. Additionally, data for the Antiquities Unit within the Ministry of Natural Resources and Tourism shows that actual expenditures for both recurrent and development budgets amounted to 89.41% of the approved budget. In addition, the generic administrative costs for the Ministry of Natural Resources and Tourism accounted for 96.38% which is lower than the approved budget from Parliament. There was no transfer of grants to Local Government Authorities (LGAs) for Sports, Culture, and Arts In the fiscal year 2021/2022.

In the fiscal year 2022/2023, as illustrated in Table 8, the findings reveal that there was a high recurrent budget expenditure, compared to the development budget of 111.88% and 137.36% actual expenditure over the approved budget for arts development and cultural development respectively, in the Ministry of Information, Culture, Arts and Sports.

On the other hand, for Archives Management Department, 79.02% actual expenditure over the approved budget reveals that there was low development expenditure.

The data also indicates that for the Antiquities Unit, in the Ministry of Natural Resources and Tourism actual expenditure over the approved budget for both recurrent and development expenditure was 83.6%.

Table 7: 2022/2023 budget estimates, approved budget and actual expenditure

Categories	Estimates Submitted to Parliament	Approved by the Parliament	Actual expenditure	Utilization/ Actual over approved
Arts	7,485,943,000	7,485,943,000	8,375,545,686	111.88%
Culture	4,909,748,000	4,909,748,000	6,744,068,747	137.36%
Archival Heritage	4,914,791,000	4,914,791,000	3,883,577,504	79.02%
Cultural heritage	9,875,029,000	9,875,029,000	6,753,915,800	68.39%
Administration - Ministry of Culture, Arts and Sports	7,891,003,000	7,891,003,000	8,109,319,516	102.77%
Administration - Ministry of Natural Resources and Tourism	27,049,813,808	27,049,813,808	22,613,692,727	83.60%
Transfer To LGAs - Sports, Culture and Arts	548,000,000	548,000,000		
Total	**62,674,327,808**	**62,674,327,808**	**56,480,119,980**	

Source: Ministry of Finance, 2025

In the fiscal year 2022/2023, as shown in Table 8, the data reveal a significant recurrent expenditure budget for the arts development sector within the Ministry of Culture, Arts, and Sport, with actual expenditures surpassing the approved budget by 111.88%. Conversely, the culture development budget within the same ministry exhibited an actual expenditure rate of 137.36% over the sanctioned budget. This elevated percentage can be attributed to government investments amounting to TZS 2,028,781,903 for the African Liberation Heritage Programme, TZS 2,400,000,000 for the Tanzania Culture and Arts Trust Fund, and TZS 300,000,000 aimed at enhancing BAKITA and promoting the commercialization of Kiswahili. In addition, the generic administrative costs for the Ministry of Information, Culture and Arts (Information, not including during this fiscal year) accounted for 102.77%, which is 2.77% above the approved budget from Parliament.

Regarding the Archives Management Department, in President's Office, the information indicates that the actual expenditure was 79.02% of the approved budget. Meanwhile, in the Antiquities Unit of the Ministry of Natural Resources and Tourism, the actual expenditure for both recurrent and development budgets stood at 68.39%. However, the generic administrative costs for the Ministry of Natural Resources and Tourism accounted for 83.60%, which is below the approved budget from Parliament.

However, despite Parliament approving TZS 558,000,000 to be transferred of grants to LGAs - Sports, Culture and Arts, the actual expenditure is not reflected in the budget books.

Table 8: 2023/2024 budget estimate and approved budget

Categories	Estimates Submitted to Parliament	Approved by the Parliament	Actual Expenditure	Utilization/ Actual over approved
Arts	8,747,762,000	8,747,762,000	7,272,320,343	83.13%
Culture	4,596,783,000	4,596,783,000	2,360,175,459	51.34%
Archival Heritage	4,347,811,000	4,347,811,000	2,929,443,693	67.38%
Cultural heritage	10,232,856,962	10,232,856,962	10,278,767,362	100.45%
Administration - Ministry of Culture, Arts and Sports	9,082,983,000	9,082,983,000	10,523,593,840	115.86%
Administration - Ministry of Natural Resources and Tourism	30,365,012,262	30,365,012,262	24,177,996,318	79.62%
Transfer To LGAs - Sports, Culture And Arts	2,053,475,408	2,053,475,408	1,156,764,389	56.33%
Total	69,426,683,632	69,426,683,632	58,699,061,404	

Source: Ministry of Finance, 2025

In the fiscal year 2023/2024, as shown in Table 9, the budget proposals for the advancement of arts and culture from the Ministry of Information, Culture, Arts and Sports, alongside the Archives Management Department in the President's Office and the Antiquities Unit within the Ministry of Natural Resources and Tourism, were endorsed as presented.

Table 9: 2024/2025 budget estimates

Categories	Estimates Submitted to Parliament	Approved by Parliament
Arts	12,035,733,000	9,935,733,000
Culture	8,208,827,000	5,590,193,000
Archival Heritage	4,360,777,000	4,065,013,000
Cultural heritage	12,339,234,515	12,339,234,515
Administration - Ministry of Culture, Arts and Sports	10,520,061,000	10,520,061,000
Administration - Ministry of Natural Resources and Tourism	51,771,484,177	51,771,484,177
Transfer To LGAs - Sports, Culture and Arts	3,290,034,177	3,290,034,177
Total	**102,526,150,869**	**97,511,752,869**

Source: Ministry of Finance, 2025

Finally, Table 10 presents a total budget estimate of TZS 102,526,150,869 allocated for both recurrent and development expenditures aimed at advancing arts and cultural development within the Ministry of Information, Culture, Arts and Sports, the Archives Management Department in the President's Office, and the Antiquities Unit under the Ministry of Natural Resources and Tourism. However, the approved budget for the fiscal year 2024/2025 was 97,511,752,869.

It is important to emphasize that the actual expenditure in the fiscal year 2024/2025 will be presented in the Ministry of Finance Books for the fiscal year 2026/2027.

Table 10: Overview of Public Investment for Culture Against the National Budget

Fiscal Year	Estimates Submitted to Parliament	Approved by the Parliament	Actual Expenditure	Approved National Budget	% Approved by Parliament Budget (Culture)/ National Budget	% Actual Expenditure (Culture)/ National Budget
2021/2022	55,513,451,900	55,513,451,900	55,282,432,837	36,329,739,565,000	0.15%	0.15%
2022/2023	62,674,327,808	62,674,327,808	56,480,119,980	41,480,580,000,000	0.15%	0.14%
2023/2024	69,426,683,632	69,426,683,632	58,699,061,404	44,388,067,000,000	0.16%	0.13%
2024/2025	102,526,150,869	97,511,752,869		49,345,688,000,000	0.20%	

Source: Ministry of Finance, 2025

Based on the preceding analysis, Table 11 indicates that the actual expenditure as a percentage of the national budget was 0.15%, 0.14 and 0.13 for the fiscal years 2021/2022,2022/2023 and 2023/2024 respectively.

Conversely, the study found that the percentage of the approved budget by Parliament relative to the national budget was 0.15%, 0.15%, 0.16% and 0.20% for the fiscal years 2021/2022, 2022/2023, 2023/2024 and 2024/2025, respectively. At the time this study was conducted, it was not possible to ascertain the actual expenditure for fiscal year 2024/2025, before the audited financial statement is for the fiscal year 2024/2025 are made public.

9.4.2 Investment in Cultural Infrastructure

The findings of the study established that there has been a notable increase in investment directed towards infrastructure development within the cultural sector, as indicated in in Table 12, with a budget allocation 250,000,000 in 2021/2022 to 2,100,000,000 (estimates) in 2024/2025.

Table 11: Investment infrastructure for the culture sector

Vote 096 Ministry of Information, Culture, Arts and Sports	
Fiscal Year	**Infrastructure development**
2021/2022	250,000,000
2022/2023	550,000,000
2023/2024	870,000,000
2024/2025	2,100,000,000

Source: Ministry of Finance, 2025

On other hand, Figure 2 below, displays the increase in funding for cultural infrastructure from the fiscal year 2021/2022 to 2024/2025. The data reveals a consistent increase in investments for infrastructure projects within the culture sector. The 4.7% rise in budget allocation is linked to the rehabilitation of Bagamoyo College of Art, the construction of an Open Air Theatre, and the proposed establishment of a Multipurpose Film Complex in Dar es Salaam.

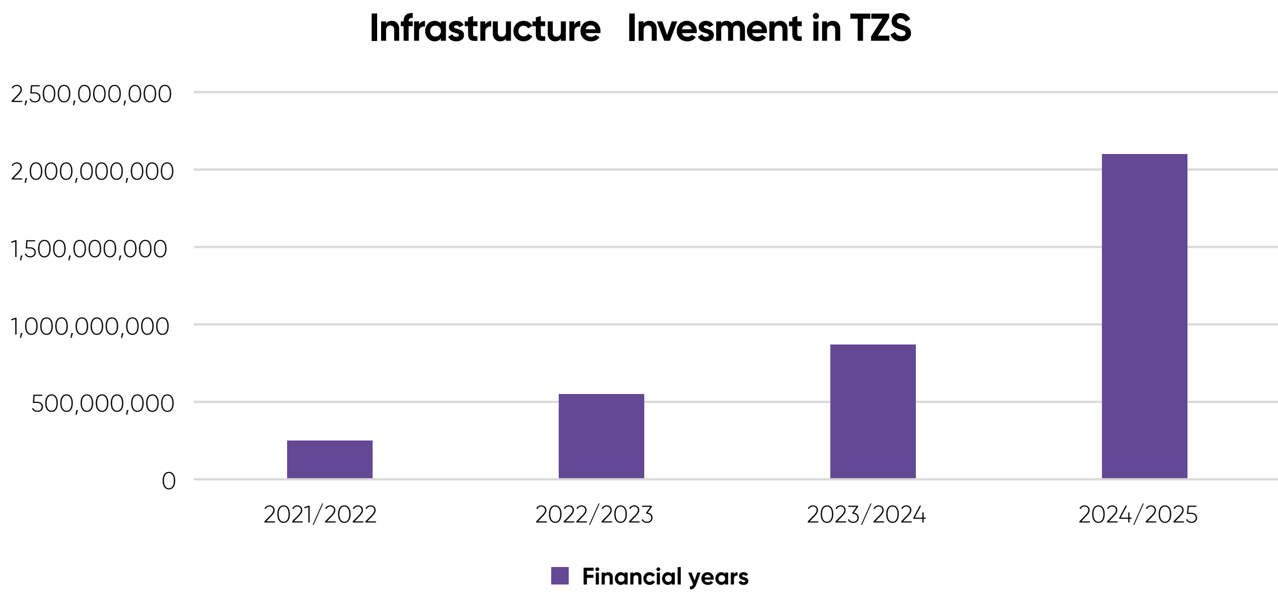


Figure 2: Investment infrastructure for the culture sector

Source: Ministry of Finance, 2025

Conversely, there remains a limited budget allocation for the professional development of cultural workers and artists, as depicted by National Arts Council-BASATA case study. For instance, in the fiscal year 2022/2023, only TZS 580,000 was expended on staff training. In addition, the audited financial statements for 2022/2023 do not indicate a budget line for providing capacity support to artists. Nevertheless, capacity development of artists has been facilitated by the Tanzania Cultural and Arts Fund/ Mfuko wa Utamaduni na Sanaa. The African Union's directive urging Member States to allocate a minimum of 1% of their national budgets to arts, culture, and heritage by 2030 underscores the necessity for heightened public financial commitment for both human capital development and infrastructure development.

9.4.3 Trend in Public Financing from 2021/2022 -2023/2023

Figure 3 indicates that the public investment for culture is on an upward trend with the approved budget allocation since 2021/2022. In fact the data indicates that for fiscal years 2021/2022 to 2023/2024, the sector had achieved 100% approval of budget estimates presented to the Parliament. However, for the fiscal year 2024/2025, the approved budget was less than the submitted budget estimates by 5%. Nevertheless the approved budget for 2024/2025 is still higher than what was approved in 2023/2024, which is a positive trend. However, the actual expenditure is still below the approved budgets by Parliament. In fact, one of the experts who was interviewed indicated that there is still a limited budget allocation to the culture sector through the Ministry of Information, Culture, Arts and Sports, for artists development. In addition, another expert pointed out that most of the projects receiving public funding, do not have profit making strategies that would justify the return on investment. This in turn affects the investment cycle of the public funds.

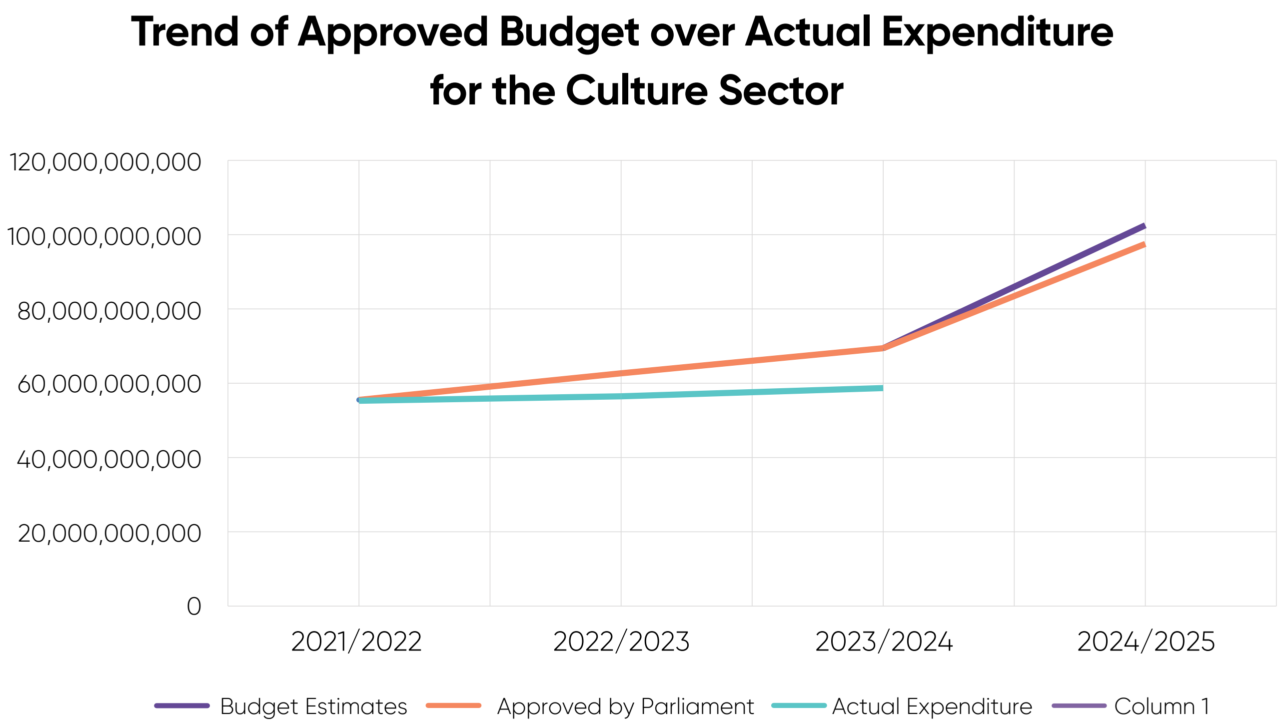


Figure 3: Trend of Public Financing from 2021/2022 -2023/2025

9.4.4 Performance of Public Investment in the Culture Sector at Ministerial Level

An analysis of the performance of investment in arts development and cultural development in the Ministry of Information, Arts and Culture and Sports reveals low investment in comparison to the sports division. For example, the approved budget for culture for 2024/2025 for the Ministry of Information, Culture, Arts and Sports accounts only 12.17% (this includes development expenditure of -TZS 2,100,000,000 for the Arts Development Division and TZS 5,500,788,000 for the Cultural Development Division, plus recurrent and administration expenditure), while for Sports Development accounted for TZS 250,590,000,000 equivalent to 87.83% for development expenditure (Construction of Dodoma Sports Complex, Construction of Recreation and Sports Centres, National Sports Complex, Construction and Development of Sports Centres and Arusha Sports Complex).

Table 13, shows that in the fiscal year 2022/2023, there was an increment for the budget allocation for arts development and cultural development. As previously described, the elevated percentage of 65.57% is a result of government investments amounting to TZS 2,028,781,903 for the African Liberation Heritage Programme, TZS 2,400,000,000 for the Tanzania Culture and Arts Trust Fund, and TZS 300,000,000 aimed at enhancing BAKITA and promoting the commercialization of Kiswahili.

Table 12: Overview of Approved Public Investment for Culture against Budget of the Ministry of Information, Culture, Arts and Sports

Fiscal Year	Estimates Submitted to Parliament	Approved by the Parliament	Actual Expenditure	Approved Ministry Budget	% Approved by Parliament Budget (arts and culture)/ Ministry Budget
2021/2022	15,845,123,000	15,845,123,000	17,256,176,847	54,741,802,000	32%
2022/2023	20,286,694,000	20,286,694,000	23,228,933,949	35,425,991,000	66%
2023/2024	22,427,528,000	22,427,528,000	31,662,023,534	35,445,041,000	89%
2024/2025	30,764,621,000	27,127,599,000		285,318,387,000	

Source: Ministry of Finance, 2025

9.4.5 Transfer of Funds to the Regions and LGAs 2021/2022 -2024/2025

Tables 14-16 below indicate visibility of culture through Subvote 8094 TRANSFER TO LGAS - Sports, Culture And Arts, however, it should be noted that the data is not disaggregated between the three sectors.

For the fiscal year 2022-2023, the TRANSFER TO LGAS - Sports, Culture And Arts, budget estimates and approval by Parliament of TZS 548,000,000. However, the actual expenditure has not been indicated in the budget books.

Table 13: Visibility of budget for culture at Regional Level -2022-2023

	Region	Budget Estimates for the year 2022-2023	Approved Budget Estimates for the year 2022-2023
1	Njombe	48,000,000	48,000,000
2	Dar es. Salaam	500,000,000	500,000,000
		548,000,000	548,000,000

Source: Ministry of Finance, 2025

Table 14: Visibility of budget for culture at Regional Level -2023-2024

	Region	Budget Estimates for the year 2023-2024	Approved Budget Estimates for the year 2023-2024
1	Katavi	21,465,000	21,465,000
2	Njombe	139,269,000	139,269,000
3	Geita	638,263,646	638,263,646
4	Morogoro	527,474,529	527,474,529
5	Mtwara	101,150,000	101,150,000
6	Ruvuma	265,899,925	265,899,925
7	Singida	83,730,000	83,730,000
8	Kagera	236,368,308	236,368,308
9	Dar es salaam	39,855,000	39,855,000
		2,053,475,408	**2,053,475,408**

Source: Ministry of Finance, 2025

For the fiscal year 2023-2024, the TRANSFER TO LGAS - Sports, Culture And Arts, budget estimates and approval by Parliament of TZS 2,053,475,408. However, actual expenditure will be available after the audited financial statements for the fiscal year 2023/2024 are made public.

Table 15: Visibility of budget for culture at Regional Level -2024-2025

	Regional	Budget Estimates for the year 2024-2025
1	Katavi	129,835,000
2	Simiyu	18,480,000
3	Njombe	149,965,000
4	Geita	43,140,000
5	Iringa	13,600,000
6	Kigoma	67,362,000
7	Lindi	101,719,159
8	Mara	476,292,000
9	Morogoro	767,723,905
10	Mtwara	247,405,400
11	Mwanza	204,426,002
12	Ruvuma	513,589,403
13	Singida	96,552,000
14	Kagera	396,863,308
15	Dar es salaam	7,935,000
16	Songwe	55,146,000
		3,290,034,177

Source: Ministry of Finance, 2025

For the fiscal year 2023-2024, the TRANSFER TO LGAS - Sports, Culture And Arts is only reflected as budget estimates of TZS 3,290,034,177. The approved estimates and budget expenditure will be available after the audited financial statements for the fiscal year 2024/2025 are made public.

9.4.6 Case Study on National Arts Council -BASATA on Budget Approval and Collection

This study presents a case study of the National Arts Council – BASATA, focusing on the budget approval process by Parliament and the actual collection from the Ministry of Finance. Overall, the data reveals a positive trend in budget allocations from Parliament especially regard to personnel emoluments due to increased staff recruitment, however, there exists a significant gap with regards to actual collection for development expenditure, as indicated in Table 15. These figures are validated by the audited financial statements[6] ending June 2023.

The study also established that in the fiscal year 2023/2024, National Arts Council – BASATA had budget estimates for development expenditure of TZS 200,000,000.00, but the Parliament did not approve it.

The ramifications of this budgetary situation regarding development expenditure, hinders the National Arts Council – BASATA's ability to respond effectively to the needs of the arts sector, which is transforming rapidly. Consequently, BASATA finds itself in a weakened position, limiting its potential impact on the sector, which could otherwise help address youth employment, capacity development and market access.

Table17: Overview of Actual Collection against the Approved Budget Estimates 2022/2023 for the National Arts Council -BASATA

Categories	Actual Collection 2022/2023	Approved Budget 2022/2023	Annual Budget Estimates 2022/2023
Government Subvention			
Personnel Emoluments	1,169,191,668.00	671,499,621.00	671,499,621.00
Other Charges	171,500,000.00	234,000,000.00	234,000,000.00
Developments	-	-	-
Total Govt subvention	1,340,691,668.00	905,499,621.00	905,499,621.00
Own source funds			
Permit and registration fees	762,063,862.00	800,620,000.00	800,620,000.00
Grand Total	2,102,755,530.00	1,706,119,621.00	1,706,119,621.00

Source: BASATA, 2025

This case study underscores two key concerns: firstly, the necessity for alignment between the funding approved by Parliament and the actual disbursements to cultural institutions like BASATA, especially for other charges. Secondly, there is a pressing need to increase budget estimates for developmental expenditures. By addressing this disparity, it could significantly contribute to alleviating challenges related to arts development and allow the Ministry of Information, Culture, Arts and Sports to make progress towards achieving the target of 1% of the national budget.

9.4.7 Impact of budget allocation and Impact on the Culture Sector

Table 18 elaborates the funds allocation for the Tanzania Copyright Office. Unlike the National Arts Council -BASATA, Tanzania Copyright Office has not been allocated a development budget for the period 2021/2022 -2024/2025.

6. The United Republic of Tanzania (2023) National Arts Council Report of the Controller and Auditor General on the Financial Compliance Audit for the Year ended 2023

Table 19: Budget Allocation for the Tanzania Copyright Office from 2021/2022 -2024/2025

Fiscal year	Own sources	Personnel Emolument	Other Charges	Development	Total Expenditure
2021/2022	1,029,950,000	423,732,000	1,500,000,000	-	1,455,182,000
2022/2023	225,280,000	539,346,000	1,500,000,000	-	2,264,626,000
2023/2024	235,200,000	805,364,000	1,575,000,000	-	2,616,564,000
2024/2025	1,360,000,000	801,378,000	1,575,000,000	-	3,736,378,000

Source: Tanzania Copyright Office, 2025

Nevertheless, the findings indicated that Tanzania Copyright Office has been instrumental in registering Copyright for Mainland Tanzania, as indicated in Table 19, with a reduced record of registered members and works in 2024/2025.

Table 20: Copyright registration between 2021/2022 -2024/2025

Fiscal Year	Reg. of Members	Reg. of Works
2021/2022	662	5134
2022/2023	676	2740
2023/2024	518	1030
2024/2025	260	858

Source: Tanzania Copyright Office, 2025

However, the Tanzania Copyright Office continues to conduct educational campaigns or workshops on copyright to various stakeholders as indicated in Table 20.

Table 21: Copyright educational initiatives between 2021/2022 -2024/2025

Fiscal Year	# of copyright educational campaigns or workshops
2021/2022	41
2022/2023	57
2023/2024	38
2024/2025	13

Source: Tanzania Copyright Office, 2025

In addition the Tanzania Copyright Office has been instrumental in mediating over copyright infringement cases. In the past 4 years, it has resolved 12 cases. On the other hand, the Finance Act 2023 amends the Copyright and Neighbouring Rights Act as follows:

- Copyright levy – The FA 2023 expands the scope of 1.5% copyright levy to include vinyl, mini disc, compact disc, digital versatile disk and SD Memory.

As a result, The Tanzania Copyright Office generated revenue from copyright levies as indicated in Table 21.

Table 22: Revenue from copyright levies 2022/2023 -2024/2025

Fiscal Year	Revenue from copyright levies
2023/2024	847,985,594.76
2024/2025	537,824,765.18

Source: Tanzania Copyright Office, 2025

Table 22, describes how the revenue from the copyright levies is distributed. It indicates the 60% of the levies is channelled back to the rights holders through their Copyright Management Organizations (CMOs). However, a significant issue is that the sole CMO authorized to collect and distribute royalties, the Tanzania Music Rights Society (TAMRISO), is presently suspended. To ensure that artists receive timely distribution of copyright revenues, it is essential to improve the governance structures of emerging CMOs in other cultural sectors.

Table 23: Copyright levy revenue distribution

Fiscal Year	Total collections	COSOTA (20%)	Government (10%)	Culture and Arts Fund (10%)	CMOs (60%)
2023/2024	847,985,594.76	169,597,118.85	84,798,559.43	84,798,559.43	508,791,356.56
2024/2025	537,824,765.18	107,564,953.04	53,782,476.52	53,782,476.52	322,694,859.11
	1,385,810,359.44	277,162,071.89	138,581,035.94	138,581,035.94	831,486,215.66

Source: Tanzania Copyright Office, 2025

Just like the National Arts Council -BASATA and the Tanzania Copyright Office, the Tanzania Film Boad has no allocation for development that could address key challenges of the film sector such as lack of film infrastructure. For example, there is the absence of large film production studios, limited access to advanced film equipment, and limited access to the film market by filmmakers in Tanzania. In addition, the distribution of the available infrastructure for the film industry is uneven, with more of its access centred in Dar es Salaam.

Table 24 : Overview of Public Investment for the Tanzania Film Board

Fiscal year	Own sources	Personnel Emolument	Other Charges	Development	Total Expenditure
2021/2022	810,310,854	781,936,384	119,063,223	-	1,711,310,461
2022/2023	827,840,900	985,237,700	182,450,000	-	1,995,528,600
2023/2024	919,154,290	1,018,773,760	169,564,996	-	2,107,493,046
2024/2025	611,585,768	780,541,736	569,220,000	-	1,961,347,504

Source: Tanzania Film Board, 2025

However, the data reveals a decline in Personnel Emolument for the fiscal year 2024/2025. The findings from the study suggest that this reduction was primarily due to the reassignment of human resources to other government agencies. In contrast, the rise in funding allocation for other charges during the same fiscal year was to support the operational costs of the Tanzania Film Board.

Moreover, despite the absence of a development budget, the Tanzania Film Board, in collaboration with the Government of Tanzania and the Republic of Korea, facilitated a delegation of Tanzanian filmmakers and film officials to visit Korea in 2024 as part of a film skills exchange program. This initiative not only enhanced their technical abilities but also fostered mutual cultural understanding between the two countries. Additionally, the Film Board has allowed its film officials to participate in regional festivals, such as the Mashariki Film Festival held in Kigali, Rwanda.

On the other hand, Table 24, demonstrates the public investment for the African Liberation Heritage Program that has been on an upward trend in budget allocation but conversely an over expenditure in the fiscal years 2021/2022 and 2022/2023. However, the results from the qualitative interview revealed that the significant actual spending encompasses expenses related to the activities of the Ministry of Information, Culture, Arts, and Sports, which are allocated through a special budget.

Table 25: Overview of Public Investment for the African Liberation Heritage Program

Fiscal Year	Budget Estimates	Approved Estimates	Actual Expenditure
2021/2022	515,000,000	515,000,000	2,187,182,018
2022/2023	515,000,000	515,000,000	2,028,781,903
2023/2024	450,000,000	450,000,000	446,877,197
2024/2025	2,000,788,000	2,000,788,000	

Source: Ministry of Finance, 2025

The benefits of this public investment include the management of over 260 heritage sites and the curation of more than 8,379 collections, which encompass artifacts, library books, speeches, and the graves of 469 heroes of African liberation.

Furthermore, there has been a 2.8% increase in the number of visitors engaging in liberation heritage program activities from the 2021/2022 period to 2024/2025 as indicated in Table 25.

Table 26: Visitors to the African Liberation Heritage Programme Activities

Fiscal Year	# of visitors who have participated in the liberation heritage programs activities
2021/2022	5,000
2022/2023	11,640
2023/2024	20,528
2024/2025	176,143

Source: African Liberation Heritage Programme, 2025

Furthermore, there has been public investment in strengthening of the National Kiswahili Council -BAKITA and the commercialisation of the Kiswahili language. Table 25 demonstrated the budget estimates, budget approval and actual expenditure based on the budget books that are publicly available. The data indicates that no development budget was allocated to the National Kiswahili Council -BATIKA in 2021/2022. In addition, in comparison to the public cultural institutions, the funding allocation is low.

Table 27: Overview of Public Investment for Strengthening the National Kiswahili Council -BAKITA

Fiscal Year	Budget Estimates	Approved Estimates	Actual Expenditure
2021/2022			
2022/2023	300,000,000	300,000,000	300,000,000
2023/2024	300,000,000	300,000,000	300,000,000
2024/2025	500,000,000	500,000,000	

In addition, the government has invested in the enabling creatives access arts education through the Tasisi ya Sanaa na Utamaduni Bagamoyo (TASUBa), the government on an incremental level as illustrated in Table 27 below:

Table 28: Students Enrolled at TASUBa

Fiscal years	# of students enrolled
2021/2022	533
2022/2023	684
2023/2024	758
2024/2025	776

Source: TASUBa, 2025

9.5. Challenges and Strategies in Cultural Funding and Investment

This section provides a qualitative analysis of data collected from key informant interviews and FGDs regarding the challenges associated with public Investment in the culture sector. Table 28 below is a SWOT Analysis generated from experts.

Table 29: SWOT analysis on status of public investment in the culture sector in Tanzania

Strength	Weaknesses
• Cultural Policy and Cultural Heritage Policies having provision that elaborate roles, protections, management, development and activities of the public, individuals, corporate and institutions investment in the cultural sector • The culture sector contributes to the national income, which highlights its capacity to support economic growth and foster creative industries, even with limited formal structures. • The government through its specific institutions such as BASATA,TFB, TASUBa have initiated activities such as festivals, awards, tailored workshops etc., that utilizes public funding in the interest of motivating and supporting the culture sector. • The government has initiated Arts and Culture Fund (Mfuko wa Sanaa na Utamaduni) where artists can acquire loans from banks with guarantees from the government. • The government has spent public money in productions of major/premium documentaries and "strategic films" over the past five years. • Government has invested in arts and culture education institutions and departments signalling its interest (and strength) at directing public investment into culture sector. • Knowledge in and about cultural sector has increased and attracted scholarship and research which will guide the government towards efficacy in public investment.	• Despite having a cultural policy since 1997, Tanzania lacks a strategic framework for the policy implementation. • Limited budget allocation to the culture sector through Ministry of Information, Culture, Arts and Sports. • Governance challenges and insufficient infrastructure hinder the sector's ability to contribute meaningfully to economic growth and youth employment. • The sector's informality hampers regulation and recognition, while a lack of access to tailored financial services, such as credit and project financing, stifles sustainability. • Lack of structured or integrated quality control mechanisms into the workings and dynamics of the projects/programs the government invests in. • Lack of investment recoupment as well as profit making strategies attached to project receiving public financing. This in turn affects the investment cycle of the public funds. • Inefficiencies and corruption within public financial management, further undermine efforts to support and develop the sector effectively. • Lack of an understanding of the strengths, wealth, entry points and contributions of the cultural sector for the economy, youth employment. This affects strategic public investment for the cultural and creative industries sector. • Poor marketing strategies by artists and creative enterprises. • Limited distribution and streaming (VoD) platforms. • A poor work ethic among some public servants working across the cultural-public sectors that enjoys public investments.
Opportunities	**Threats**
• The culture sector is dominated by the youth demographic, offers a vibrant workforce to drive creativity and innovation, digitalization in the sector and positioning it as a key driver for addressing youth unemployment. • Amendment of the policy by engaging experts to research, exploit opportunities, weaknesses and solutions in the cultural and creative industries sector and cultural heritage(Tangible and intangible heritage)/Traditional Cultural Expressions to contribute to increasing public investment in the cultural sector/ creative economy so as to widen its contribution to the GDP • Partnerships by the government with international organizations, private investors, and tourism stakeholders can generate funding and infrastructure development. • Growing interests of the foreign investors in the culture e.g., Idris Elba's invest in investing in the film industry • The growing global interest in African art and culture experiences presents a chance to position Tanzania as a key player in the international market. • Formalizing the sector and leveraging technology for promotion and distribution can also boost revenue, attract investment, and enhance the cultural sector's contribution to the national economy. • Cultural tourism creates an avenue where the cost-profit balance of public investment can be analysed, realised and sustained.	• There is the risk of stagnation of the culture sector due to limited funding and formal recognition. • The culture sector's reliance on informal structures makes it vulnerable to exploitation and unregulated practices, while inadequate support for creative industries may lead to talent migration and a loss of cultural heritage. • The private investment index has surpassed the public investment in the culture sector, which presents the problem of lack of inclusivity for emerging arts or creative enterprises.

The primary challenges highlighted by experts are the absence of a strategic framework for policy implementation that addresses the current demands of the cultural and creative sectors, which are intrinsically linked to the digital economy. Furthermore, although the cultural sector offers potential for youth employment, there is a deficiency in strategic avenues to attract direct public and private investment into the cultural and creative industries.

On the other hand, Figure 4, indicates the key challenges artists face when trying to get public funds for cultural projects, with 56.8% of the 45 respondents indicating they do not know about the available funding opportunities. However, 47.7% intimated that the complicated application processes hinder them from accessing public funds for their projects.

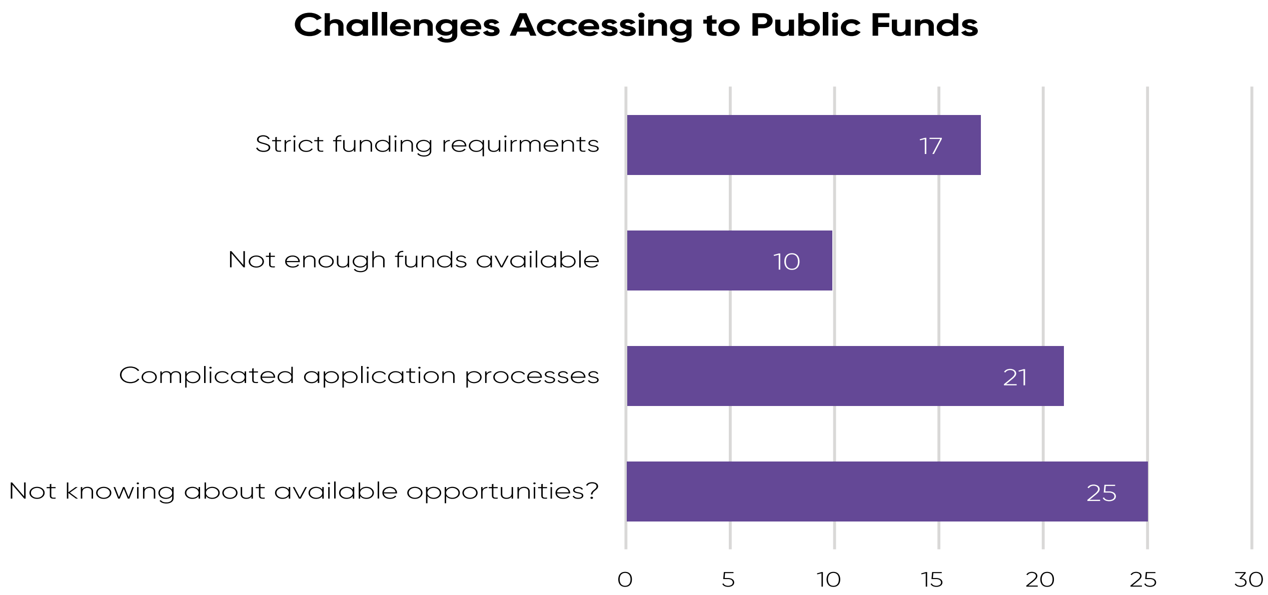


Figure 4: What challenges do you face when trying to get public funds for cultural projects?

The interviews conducted with artists and cultural professionals indicated that these individuals are dissatisfied with the government's existing funding approach via the Tanzania Culture and Arts Fund /Mfuko wa Utamaduni na Sanaa, which primarily offers loans. They recommended that the government should instead consider providing financial support to artists through grants. Currently most artists are self-funded, while others get grants from international organizations. However, the general sentiment is that the government should provide grants/ seed funds to artists, as well as establish infrastructure support like innovative hubs, creative hubs and capacity building through public private partnerships. Figure 5 below, highlights the key sentiments of the artists and NGOs in relation to the government's role in funding the cultural sector.

Additionally, many of the interviewees pointed out that they expect funding support from the government in form of seed funding for startups, equipment support as well as grants for artists and creatives as illustrated in Figure 5. One of the interviewees working in the creative technology sector pointed out that purchase of equipment and the creative technology is continuously evolving. He stated: "For instance, in 2022 we had these virtual reality headsets where you could use physical controllers, in 2023 they launched, virtual reality headsets where you didn't need the controllers. So the technology is updating every now and then, without funding, it becomes very hard. So it's very important for artists like me who are working in emerging technologies to have financial support, especially in the tech side of it.

Figure 5: World cloud highlighting the key words from interviews with artists and NGOs

Furthermore, artists NGOs representatives from cultural sector, were asked what support they required from the government, 68.9% indicated that they require more funding and grants from the government, while 62.2% require platforms to showcase their work locally and internationally.

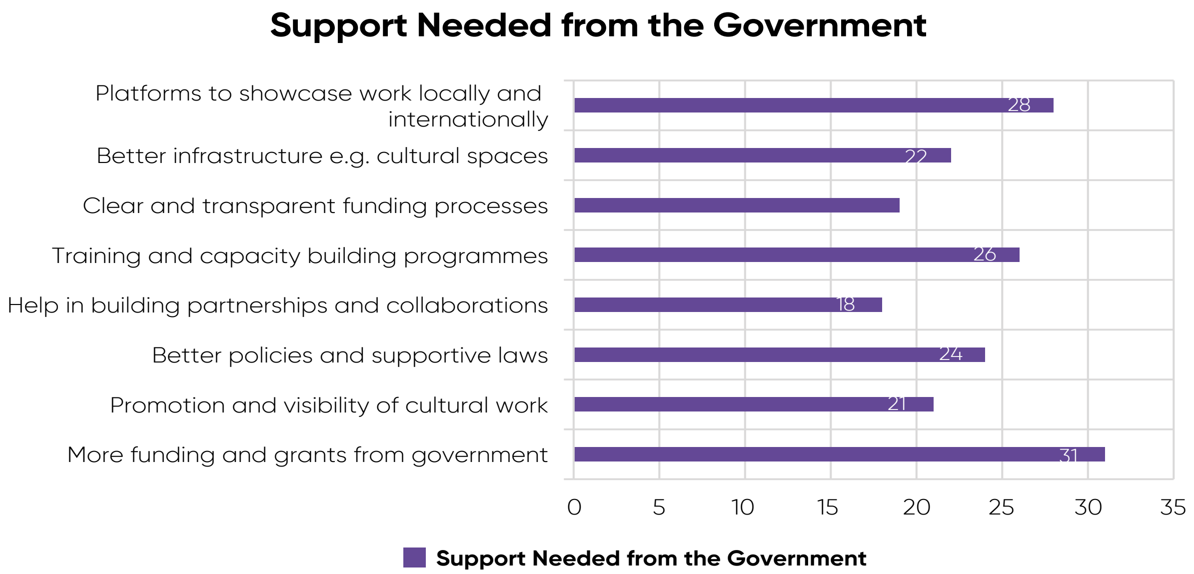


Figure 6: What support does your organization need from the government to grow its cultural work?

9.6. Financing to the Sector – Art and Creatives

This study established that the financing of art and creatives are either self-funded or funded by development partners. Some of the development partners who support the culture sector include: The Royal Norwegian Embassy, Embassy of Switzerland in Tanzania, UNESCO, British Council, Alliance Francaise, Goethe Institute and the European Union.

Taking note of the funding gap, the Government of Tanzania Culture and Arts Fund (Mfuko wa Utamaduni na Sanaa) was established with the aim of providing a dedicated financial resource to support artistic activities and cultural projects.

The predecessor of this fund was the Cultural Fund was established by the Government in 1998 through the former Ministry of Education and Culture in collaboration with the Swedish Government. However, this Fund ceased its activities in 2013 after the Swedish Government withdrew from funding cultural activities. The Government, through the Ministry of Information, Culture, Arts and Sports, revived the Cultural Fund in 2020 and expanded its responsibilities to the Arts Sector with the aim of implementing the 1997 Cultural Policy which directs the Government to establish a Cultural and Arts Fund to strengthen the Cultural and Arts Sectors. Currently, this Fund is established under the Trustees' Incorporation Act, as amended in 2002 (CAP. 318 RE 2002) and was granted registration number 1776 on 30th September, 2020. However, unlike the previous fund, the current fund is a loan facility.

Funding for this initiative has generally been increasing, despite a minor dip in the fiscal year 2023/2024, as indicated in Table 29. However, the budget estimates for the fiscal year 2024/2025 indicate a positive trend in funding, with a budget allocation of TZS 3bn for cultural and artistic initiatives, which encompasses capacity building as well.

Table 30: Tanzania Culture and Arts Fund/ Mfuko wa Utamaduni na Sanaa

Fiscal Year	Budget Estimates	Approved Estimates	Actual Expenditure
2021/2022	1,500,000,000	1,500,000,000	500,000,000
2022/2023	2,400,000,000	2,400,000,000	2,400,000,000
2023/2024	1,600,000,000	1,600,000,000	800,000,000
2024/2025	3,000,000,000	3,000,000,000	

Source: Ministry of Finance, 2025

On the other hand, development partners such as The Royal Norwegian Embassy, Embassy of Switzerland in Tanzania and the European Union, as well as EUNIC members in Tanzania (the embassies of Poland, Spain, France, Italy, and Germany, as well as the Goethe-Institut and Alliance Française), the British Council and UNESCO offer grants support to artists, arts and cultural organizations. However, this funding is generally for a short term, or a select few of arts organizations are given core funding over a long period.

On the other hand, when a sample of artists were asked about the current level of public investment in the culture sector, 51.1% of the 45 respondents indicated that it was very low, while 48.9% considered it to be moderated as depicted in Figure 7.

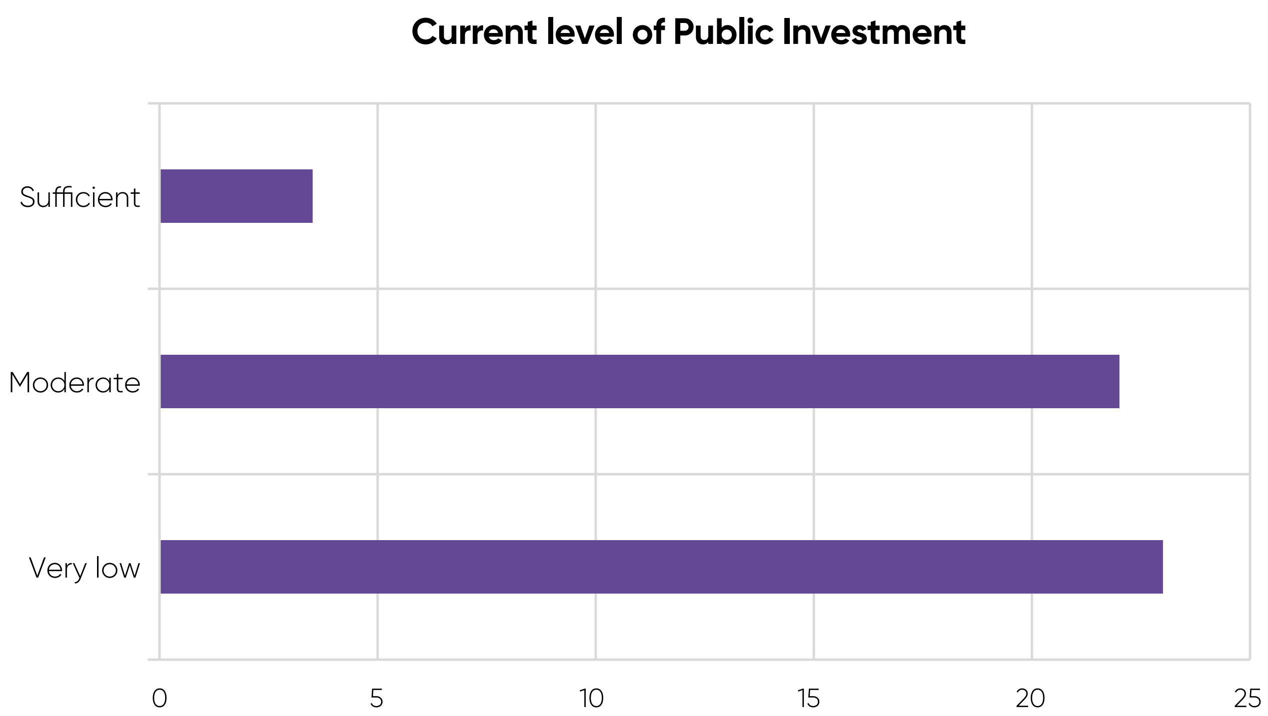


Figure 7: How would you rate the current level of public investment in the culture sector in Tanzania?

When the artists were asked if they had accessed public funding from their projects, 84.4% of 45 respondents indicated they had not received funding from the government, while only 15.6% indicated they had accessed public funding from their projects as Figure 4. This demonstrates the current level of public investment for artists is low.

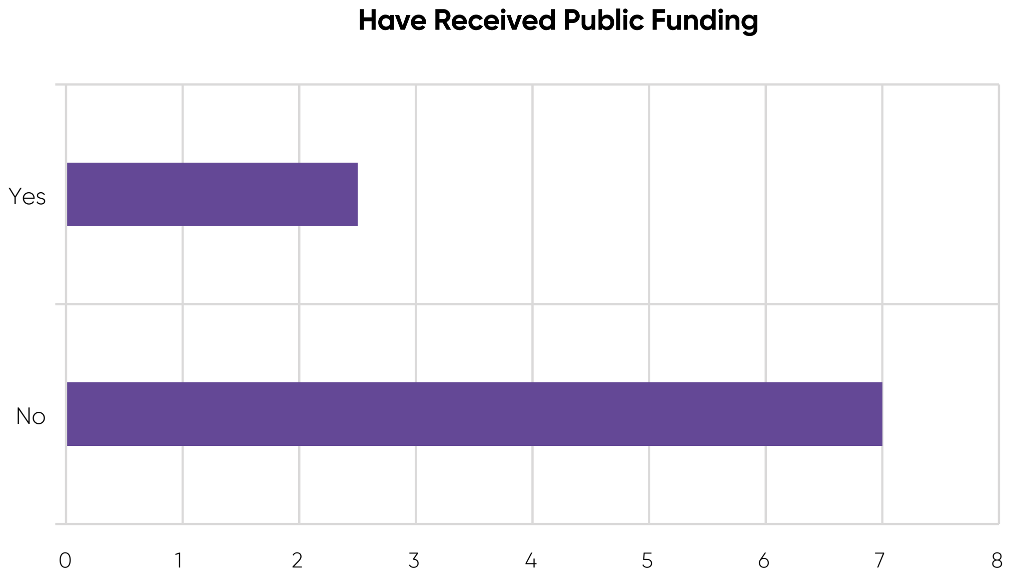


Figure 8: Have you or your organization directly benefited from public funds for cultural development in the past 5 years?

9.6.1 Prioritization of the Sector through the National Development Plans

The study has established third and final Five-Year National Development Plan 2021/22-2025/26 (FYDP III) of Tanzania Vision 2025 national development, locates the culture sector with clear targets compared to the last two previous national development plans. For instance, while the last development plan included the creative industries in the plan, it did not have clear targets and indicators. While the current national development plan–FYDP III has clear indicators, targets and Indicators for Creative Industries, this includes targets for media and sports sectors. However, the indicators for cultural heritage are not well articulated in FYDP III.

As Tanzania prepares for drafting of its next development plan, there is need for clear conceptualization of the culture sector, beyond the creative industries so that the other dimensions of culture, which includes heritage (tangible and intangible heritage) as well as traditional cultural expressions. Once the conceptual framework for culture is established, it guides the culture sector to craft clear targets and indicators for the national development plan.

9.6.2 Sector Performance in Relation to GDP

This study established that within the national accounts, the cultural sector is identified as the arts, recreation and entertainment sector. Figure 9 indicated 0.3% as the contribution of Arts & Entertainment to the GDP of Tanzania.

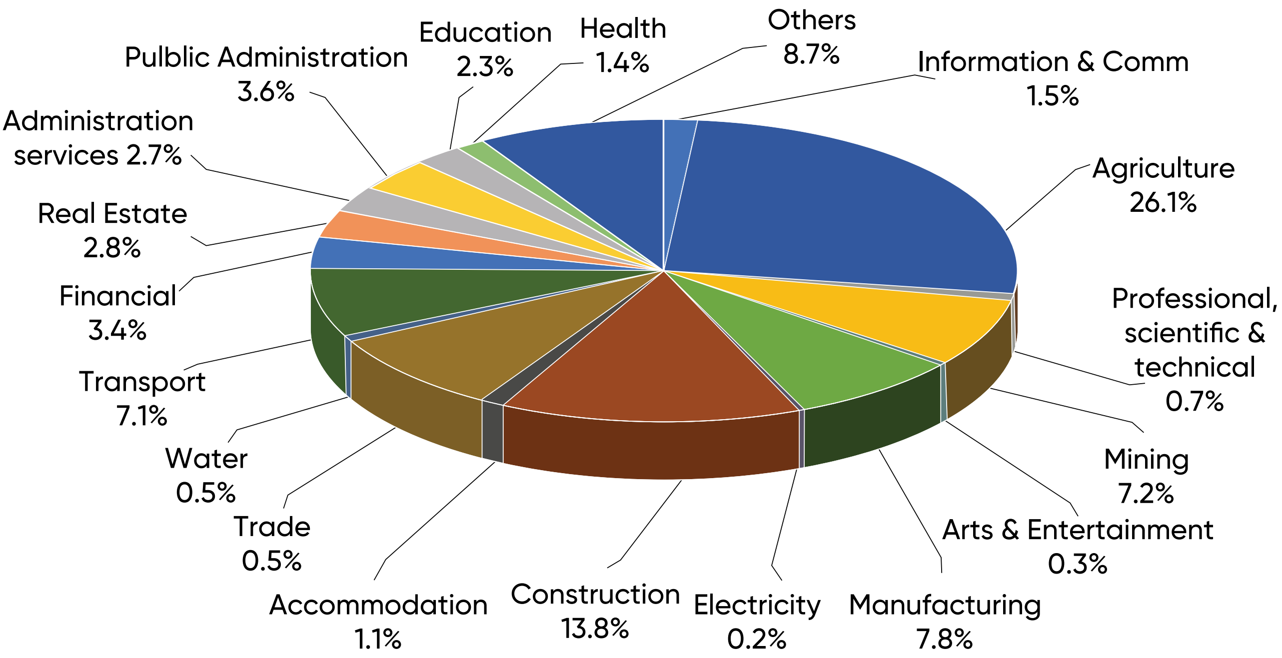


Figure 9: Contribution of Economic Activities to GDP (percent) for 2021/2022

On the other hand, Figure 10, below shows an increase of 1%   from 2022/2023 to 2023/2024 of the contribution to GDP from 0.3% to 0.4%, which has remained constant in 2024/2025.

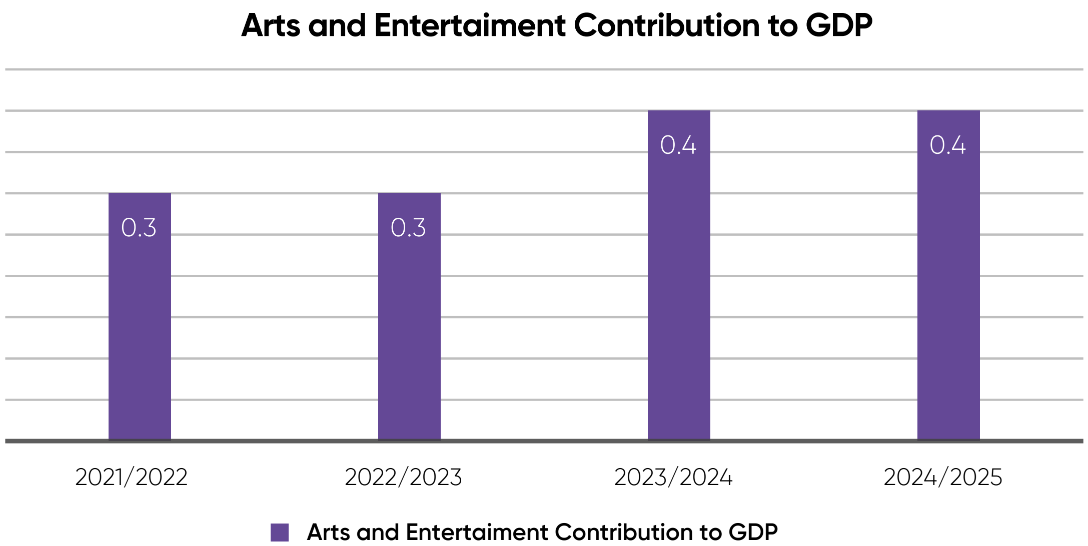


Figure 10: Contribution of Arts and Entertainment to GDP

Source: National Accounts, Ministry of Finance

According to the Ministry of Finance and Planning, June (2021) the arts and entertainment sector remains the fastest growing sector in comparison to the other economic sectors in Mainland Tanzania. In 2021, the growth rate was 19.4 % as indicated in Figure 11, while the previous slump of -4.4% in 2020 was attributed to the COVID-19 pandemic which affected the industry due to sanitary restrictions due to the public nature of the sector's activities. On the other hand, cultural tourism enterprises that had increased from 66 in 2016 to 76 in 2020, were also affected by the COVID-19 pandemic shock, with the earnings projected to significantly decline, and falling short of the FYDP II's target of USD 3.6 billion.

However, the pandemic also initiated a paradigm shift with digitalization of the sector providing an opportunity for the fast growth of the sector.

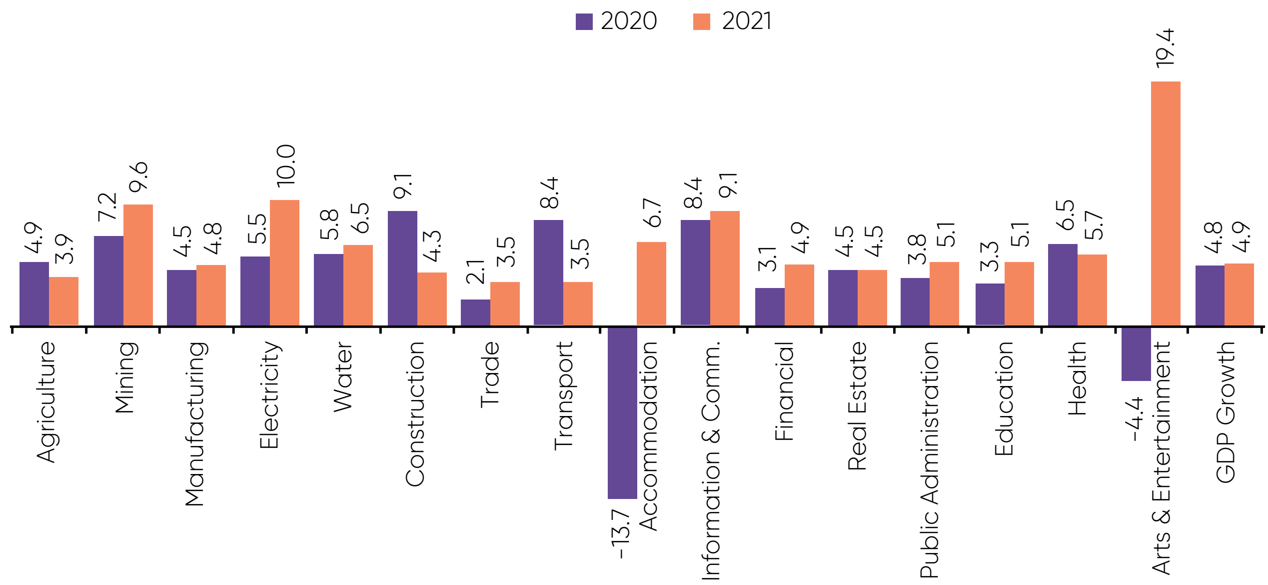


Figure 11: Real GDP Growth by Economic Activities (Percent) -2021

Source: Ministry of Finance, 2021

On the other hand, Figure 12, indicates that the real growth for Arts & Entertainment in 2022 was 19%.

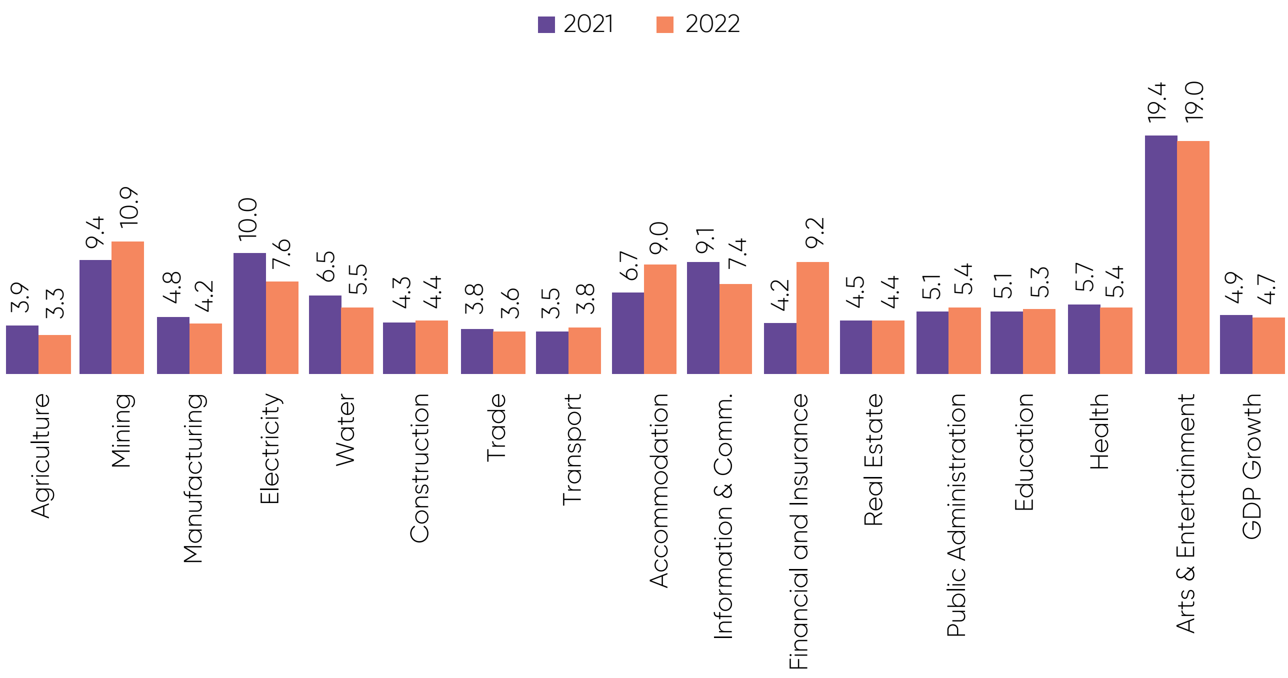


Figure 12: Real GDP Growth by Economic Activities (Percent) -2021

Source: Ministry of Finance, 2021

Furthermore, Figure 13. indicates that in 2023, the real growth rate of the Arts & Entertainment sector reduced by 1.3% to register 17.7%. However, while there was a slight dip in real growth, the Arts & Entertainment sector remains the fastest growing sector, offering opportunities for youth employment especially in the digital environment.

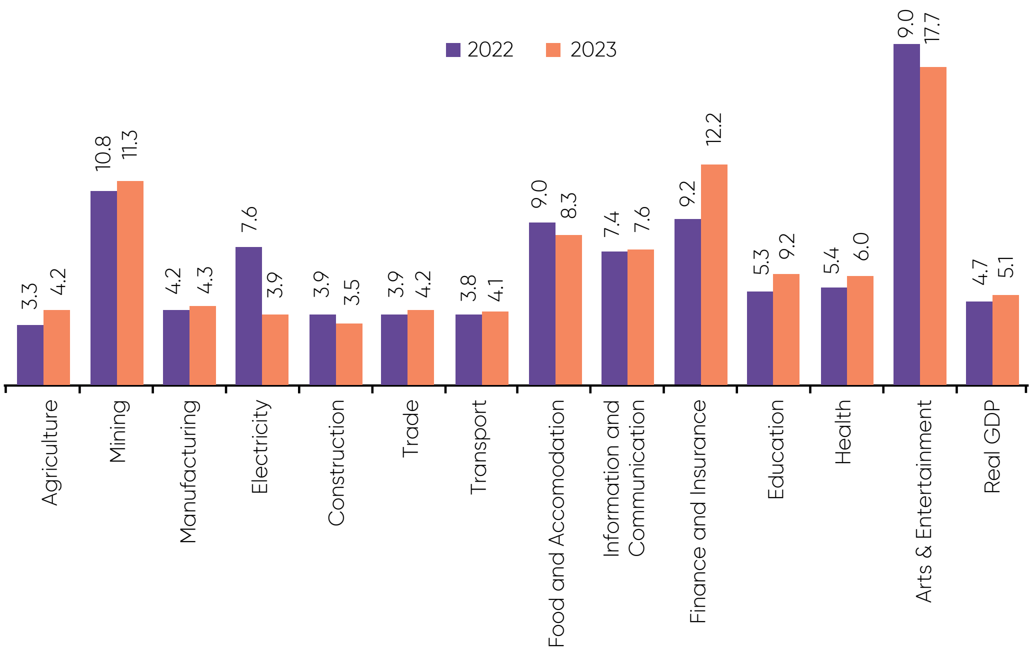


Figure 13: Real GDP Growth by Economic Activities (Percent) -2023

Source: Ministry of Finance, 2023

9.6.3 Sector Performance in Relation to Employment Contribution

A World International Copyright Organization (WIPO) study in collaboration with COSOTA, Business Registration and Licensing Agency (BRELA) of Tanzania, Tanzania Revenue Authority (TRA) and National Bureau of Statistics (NBS) conducted in 2012, based mainly on secondary data covering the years 2006-07 to 2009-10, established that with respect to employee numbers, the copyright-based industries combined employed a total of 40,928 people, which was about 5.6% of the total national workforce of 727,202 people. Employee numbers in core copyright industries were 18,616 (2.6%), followed by interdependent copyright industries with 15,589 people (2.1%) as illustrated in Table 30:

Table 31: Economic Contribution of Copyright Industries in Tanzania, 2007-2010

Industries	Gross Domestic Product		Employee Incomes		Employee Numbers	
	Million TZS	%	Million TZS	%	People	%
Core copyright industries	477,083,298,840	3.217	28,272,365,169	1,757	18,616	2,560
Interdependent Copyright industries	183,900,961,799	1.240	48,294,231,725	3.000	15,589	2,144
Partial copyright industries	602,576,873	0.004	65,035,416	0.004	2,077	0.290
Non-dedicated support industries	14,871,486,986	0.100	3,842,755,263	0.239	4,646	0,639
TOTAL COPYRIGHT INDUSTRIES	**676,458,324,498**	**4.561**	**80,474,387,573**	**5.000**	**40,928**	**5,633**
Total national economy	**14,828,345,000,000**	**100**	**1,609,000,000,000**	**100**	**727,202**	**100**

Source: WIPO, 2012

While there is no current employee data for the culture sector, it is important to note that most artists operate in the informal sector. Results of the Population and Housing Census 2022 for Artists where the total number of artists is 96,727. Mainland Tanzania 88,365. Zanzibar 8,362. However, the data from the National Arts Council/ BASATA indicates that in the last four fiscal years (2021/2022 -2024/2025) it has registered a cross-section of actors who operate in the arts sector as illustrated in Table 31. However, data is not disaggregated to indicate for instance, how many people are employed by the arts groups, arts organizations and companies.

Table 32: Current categories of art sector practitioners registered with National Arts Council -BASATA

Category	#
Individual artists	1,199
Arts groups	205
Arts organization	53
Companies	201

Source: BASATA, 2025

Nevertheless, an ILO study on African culture and creative economy[7], that included Tanzania, indicated the creative economy does not exhibit standard employment relationships. Rather, informality, the absence of standards and norms, the over-representation of microenterprises, insecure forms of employment, precarity and uncertainty characterize the work relationships. Indeed, employment in the cultural and creative economy is often temporary or part-time and is most often undertaken by freelancers through project-based work. This therefore makes it difficult has an accurate assessment of the culture sector's performance in relation to employment contribution.

There is therefore a need for a new study by the NBS to establish the number of employees in the cultural sector, taking into consideration that most employees operate in the informal sector.

9.6.4 Stakeholder Identification, Analysis and Mapping

This section provides a qualitative analysis of the current practices of relationship dynamics among stakeholders, the obstacles to collaboration among stakeholders and the strength for stakeholder engagement.

Current Practices of relationship dynamics

The current relationship dynamics reveals that in mainland Tanzania the key institutions (BASATA, Tanzania Film Board, Tanzania Copyright Office, BAKITA and National Museum) mandated to support the arts and culture and heritage sectors work closely together. There is cohesion among the arts and culture stakeholders who are coordinated under the Ministry of Information, Culture, Arts and Sports. However, there appears to be a distance between heritage related activities, which are located in the Ministry of Wildlife and Tourism (Antiquities division).

In addition, the arts sector is coordinated through four major arts federations namely: arts and craft, film, music and performing arts. The arts and craft, music and performing arts are coordinated by BASATA, the film federation is coordinated by the Tanzania Film Board, while BAKITA coordinates all activities related with the promotion of Kiswahili in the United Republic of Tanzania and beyond. These arts federations are composed of arts associations. However, both have resource challenges for organizing stakeholder meetings.

At practitioner level, the interview with a creative technologist revealed that there is weak link in terms of stakeholder engagement, between the Department of Science, Technology and Innovation, in Ministry of Education, Science and Technology and that of arts and culture, especially in terms of policy alignment and needs of the CreaTech (creator economy) stakeholders. Creative technologies for instance require policy support that is strongly innovation and that is tech driven, while the creative artists mainly focus on human creativity.

There are efforts from civil society organizations such as Tanzania Artists Rights Organization (TARO) in engaging with legislators on issues related to amendment of National Arts Council Act. Tanzania Bora Initiative (TBI) is also working on establishing an MOU with parliament to facilitate coalition advocacy initiatives.

Secondly, when it comes to the budget process, the arts and culture stakeholders, are not involved from the beginning of the process (December -February) at the preparation of plans and budget , but are invited as observers (February -March), when the sectorial committee the Education, Culture and Sports Parliamentary Committee, scrutinizes the plans and budget for culture.

7. Promoting decent work in the African cultural and creative economy (2023), https://www.ilo.org/publications/promoting-decent-work-african-cultural-and-creative-economy

Obstacles to collaboration among stakeholder engagement

The key obstacles for stakeholder engagement include the following:

1. Lack of interministerial coordination for the cultural sector that could include stakeholders such as the Ministry of Information, Culture, Arts and Sports and its institution (MICAS), Ministry of Natural Resources and Tourism, Local Government Authorities/ Municipalities, Tanzania Communication and Regulatory Authority (TCRA)
2. Lack of a caucus for arts, culture and heritage within Parliament that would be the first point contact point for an advocacy agenda
3. There is no national platform that brings together stakeholders in arts, culture and heritage.
4. The arts federations do not have strong roots at the lower levels of local government authorities.
5. There is a delink between central government and local government coordination of cultural activities. This is because the cultural officers at the regions and districts, do not report to the central government -Ministry of Information, Culture, Arts and Sports and its institution where arts and culture is managed
6. Civil Society advocacy organizations are not involved in the budget process from its genesis.

Strategies for stakeholder engagement

1. There is need for interministerial coordination mechanism for the cultural sector involving Ministries, Departments, and Agencies (MDAs), Regions and Local Government Authorities (LGAs)/ Municipal Councils
2. Having a national arts, culture and heritage convening for sharing government and stakeholder contributions to the sector
3. Need for the arts federations to strengthen their engagement with the arts associations, including those based at lower levels of local government authorities so that arts and cultural initiatives can be integrated in community plans and budgets.
4. Need for structuring of governance of culture, so that the like clear linkage between the cultural officers at the LGAs/ municipalities
5. Civil Society Advocacy groups should strengthen their build alliances MDAs, the Parliamentary Committee on Education, Culture and Sports, LGAs and the media during the budget process to influence increased public investment through the planning and budget

Table 32 below indicates a list of stakeholders, and makes an analysis of their interests, role and engagement in planning, budgeting and implementation of interventions related to the cultural sector.

Table 33: List of potential stakeholders and their roles

Category	Stakeholder name	Interests	Role and type of engagement
Government ministries	Ministry of Information, Culture, Arts and Sports	Formulating and overseeing the implementation of the policies on culture and arts Formulating policies related to culture in the digital environment	• Decision-making • Shaping cultural policies • Preparation of plans and budget • Preservation of national identity
	Ministry of Natural Resources and Tourism (Antiquities division)	Formulating and overseeing the implementation of the policies on culture heritage & cultural tourism	• Decision-making • Shaping cultural policies • Preparation of plans and budget • Preservation of national identity
	Ministry of Education, Science and Technology	Overseeing and coordinating the provision of education in the country	• Decision-making through preparing various policies, laws and guidelines from the primary to higher education levels, vocational education and development of Science, Technology and Innovation

	Ministry of Industry and Trade	Overseeing and coordinating the development of the Small and Medium Enterprises Sector Establishing effective and efficient trade and marketing systems	• Decision-making through various policies, strategies, plans and programs related to SMEs, domestic and export trade
	Prime Minister's Office – Labour Youth and Persons with Disability	Regulate and create an enabling environment and building blocks for the development of the Social Protection and the provision of Social insurance and Social assistance services to employees and general public at large.	• Decision-making through various policies, strategies, plans and programmes to promote decent work principles
	Ministry of Community Development, Gender, Women and Special Groups	Promote social development and social welfare to citizens	• Decision-making through various policies, strategies, plans and programmes for social development, social welfare, children, gender and NGOs
	President's Office – Regional Administration and Local Government (PO-RALG)	Promoting local arts, culture and heritage Raising local revenue through jobs in culture sector and cultural tourism	• Decision-making • Preparation of plans and budget for arts, culture and heritage at district level • Preservation of national identity
	Vice President's Office (Environment Department)	Develop, coordinate and evaluate the implementation of strategies and plans to address cross-cutting challenges related to environmental management	• Decision-making promote the integration of environment in the arts, culture and heritage sectors
	Ministry of Foreign Affairs and East African Cooperation	Using arts, culture and heritage for international cultural diplomacy	• Internationalization of Tanzanian culture • Promoting Cultural diplomacy
	President's Office - Planning Commission	Establishing the role arts, culture and heritage in national development	• Determine the government priorities in the National Development Plan
	President's Office, Planning and Investment	Formulate and monitor implementation of Policies on Investment	• Coordination of Promotion and Facilitation of both Domestic and Foreign Investment • Monitoring performance of MDA projects under this ministry
	Ministry of Finance	Disbursement of funds to national development	• Provides Plan and budgeting guidelines • Financing budgets of MDASs, Reginal Administration and LGAs
	Tanzania Investment Centre (TIC)	To promote and facilitate investment	• To provide modern and world-class investment services to prospective investors
	Public Private Partnership Centre	To mobilize resources for project development and Government support to public-private partnership projects;	• Develop a mechanism to ensure that all ministries, Government departments and agencies and local government authorities integrate public-private partnership into their sector strategies and plans;
Regulatory bodies	BASASTA Film Board Tanzania Copyright Office BAKITA	Coordination of artistic practice Formalization of the arts sector through regulations	• Licenses • Permits • Capacity building
Legislation	Parliamentary Committee on Education, Culture, and Sports	Review and scrutinize the plans and budgets of the culture sector institutions	• Approval of plans and budgets

	Parliamentary Budgetary Committee	Monitoring of budgetary matters in the parliament	• Overseeing the use of public funds.
Arts Federations	Artists voice	Promoting and protecting the social and economic change for artists	• Advocacy for increased public investment
Civil society organizations (CSOs)	Advocacy CSOs working in the arts, culture and heritage space	Promoting and protecting the social change for artists Participate in budget planning and monitoring	• Expertise in budget planning and monitoring
Civil Society apex bodies	Tanzania Policy Forum Foundation for Civil Society	Including the culture sector in their programming e.g. budget monitoring and expenditure tracking	• Provision of policy forums dedicated to the culture sector • Support in budget monitoring and expenditure tracking
Experts/ Academics	Research and analysis	Promoting and protecting the social change for artists	• Research and analysis
Media	Creating publicity about the need for public investment	Promoting and protecting the social change for artists	• Analysis of research • Public awareness
Development partners	Providing financing to the culture sector through international cooperation agreements	Promoting freedom of artistic expressions and international cultural relations	• Providing funds to support advocacy work
International cultural organizations	Providing showcasing platforms, capacity building and grants to artists	Promoting freedom of artistic expressions and international cultural relations	• Sharing of best practices
Intergovernmental bodies	Facilitating cooperation, addressing global challenges, and promoting international law.	Promoting international conventions related to culture	• Provision of expertise and advice arts, culture and heritage policy and legislation
Private sector	Tanzania Private Sector Initiative (TPSF) Confederation of Tanzania Industries (CTI)	Promoting trade in cultural goods and services Promoting the use of IP in value addition in the manufacturing sector	• Establishing culture and creative industries working group • Proving training on trade related issues

Figure 13, below, provides the visibility of the Power-Interest relations, which can be a campus for advocacy stakeholders in the quest for lobbying for increased public investment in the culture sector.

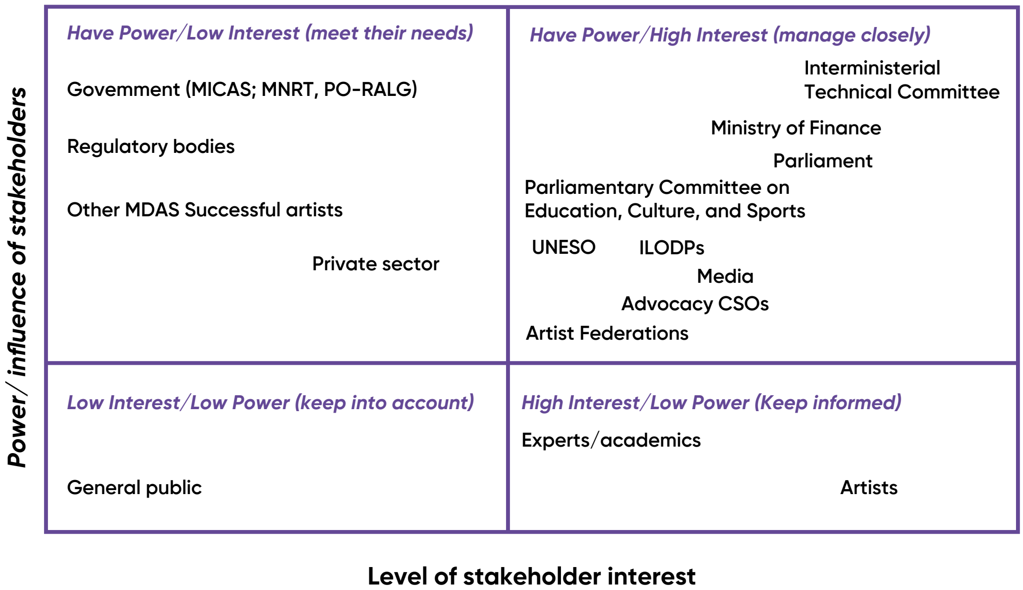


Figure 13: Power-Interest map for advocacy aimed at increased public investment in culture sector

Figure 14, below, on the other hand, demonstrates the stakeholder influence relationships, which will be vital in advocating for increased public investment in the culture sector. It reveals that the Interministerial Technical Committee has the overall influence, followed by the Ministry of Finance, the Parliament and the Parliamentary Committee on Education, Culture and Sports (in the absence on a parliamentary caucus for arts and culture).

KEY

CIRCLE SIZE = OVERAII INFLUENCE
LINE DIRECTION = EFFECT OF INFLUENCE
LINE WIDTH = STRENGTH OF INFLUENCE

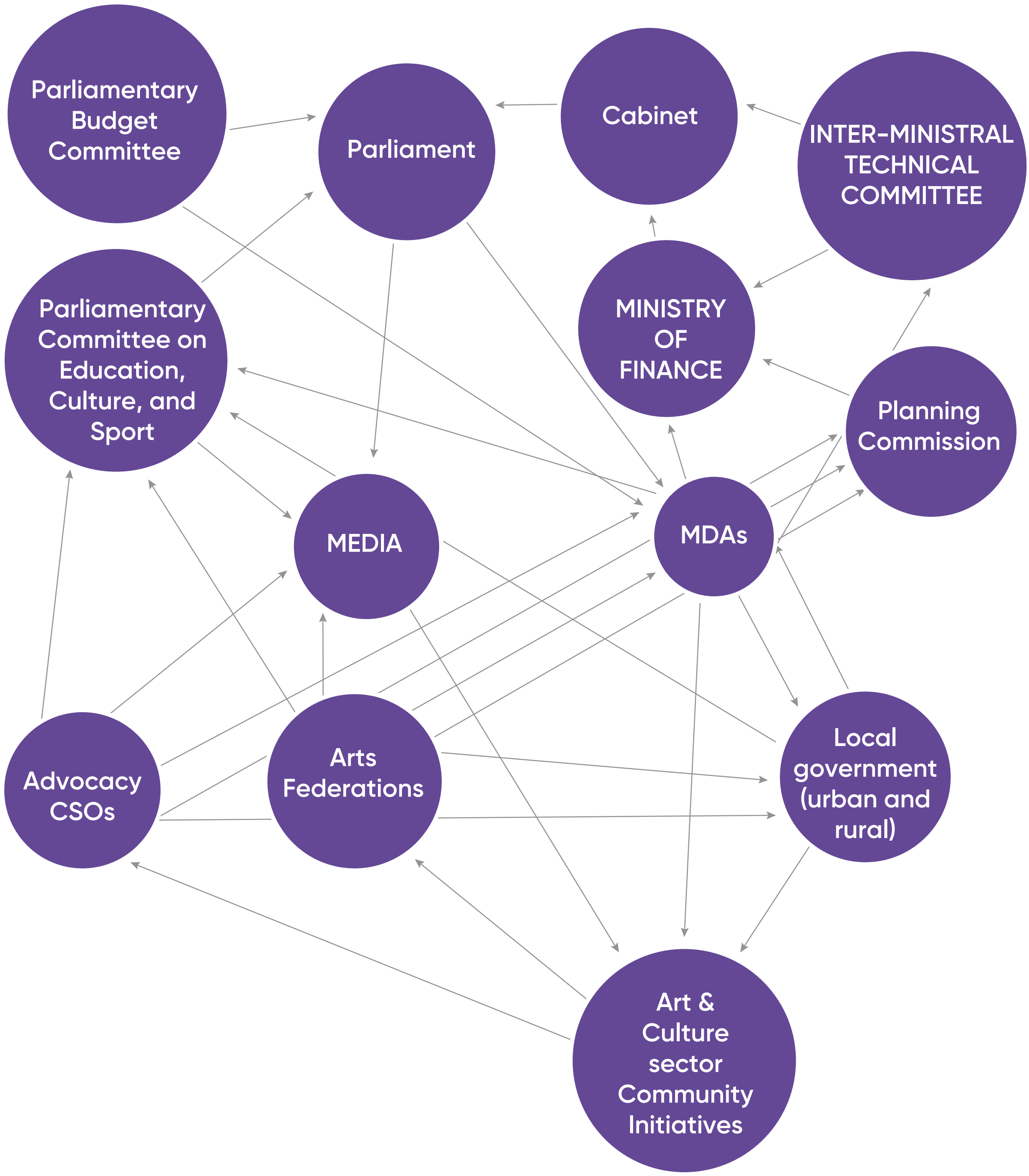


Figure 14: Stakeholder Relationships in the budget process

9.7. Limitation to the Study

This study analysed the budgetary estimates, allocations, and expenditure figures for the fiscal years 2021/2022 to 2024/2025. However, during the study, we established that data on actual expenditure for the fiscal year 2024/2025 was not publicly available in the Ministry of Finance budget books. Therefore, for the fiscal year 2024/2025, we provide an analysis of data only for budget estimates and the approved budget for Vote 004, Vote 069, Vote 096, and Sub Vote 8094 and general administrative expenses.

In addition, we were unable to access sector-disaggregated data from Sub Vote 8094 (Transfer to Local Government Authorities - Sports, Culture, and Arts), as well as the actual expenditure of this vote, as it is not publicly available in the budget books.

We were also not able to access data from the education sector in relation to loans accessed by students for higher education learning in the areas of arts, culture, and heritage, as well as the budget allocations and expenditure related to the Tuzo ya Taifa ya Mwalimu Nyerere ya Uandishi Bunifu/ Mwalimu, Nyerere Creative Writing Award that is hosted by the Tanzania Institute of Education, in the Ministry of Education, Science and Technology.

Therefore, the conclusions we arrive at in Section 10 below should take note of these limitations of the study.

10. CONCLUSIONS AND RECOMMENDATIONS

10.1. Conclusions

This study aimed to understand the extent of public investment in the culture sector in Mainland Tanzania, including the allocation, disbursement, and utilization in Mainland Tanzania. In addition, the study aimed to identify key stakeholders within the culture sector, enabling the formation of national networks that will subsequently connect at the national level to amplify lobbying efforts for cultural development, as well as share best practices at the regional level. This study effectively illuminates the patterns of public financing for culture as reflected in Vote 004, Vote 069, Vote 096, and Sub Vote 8094 for the period spanning from 2021/2022 to 2024/2025. In addition, it is essential to acknowledge that the general administrative expenses, which also encompass sectors unrelated to culture within the Ministry of Information, Culture, Arts, and Sports, as well as the Ministry of Natural Resources and Tourism, have been incorporated since they are cross-cutting.

This baseline study was able to locate the secondary data on public investment, examine the trends, distribution, and utilization of the cultural budget and expenditures at the national and district levels over the last four years.This study has established that there is visibility of funds transferred to the regions and LGAs. However, the funds are not sector-disaggregated, and so the budget transfers are inclusive of sports funds. According to the findings, the cultural sector is considered one of the priority sectors in the third and final Five-Year National Development Plan 2021/22 - 2025/26 (FYDP III) of Tanzania Vision 2025, with clear targets and indicators. There has been an increase in budget allocation for infrastructure from TZS 250,000,000 in 2021/2022 to TZS 2,100,000,000 in 2024/2025.

However, the baseline study found that the percentage allocation of the culture sector against the national budget was approximately **0.15%, 0.15%, 0.16% and 0.20%** for the fiscal years 2021/2022, 2022/2023, 2023/2024 and 2024/2025, respectively, which is significantly below the threshold of 1% of the national budget as outlined in the AU Decision 772(XXXIII) on Arts, Culture, and Heritage. Nevertheless, public investment in culture is on an upward trend, with budget allocation being adjusted positively since 2021/2022. In addition, the utilization rate of the culture sector accounts for **52-138%** of the total budget. However, caution should be taken to ensure that budget expenditure does not fall below the approved budget or lead to over-expenditure.

Furthermore, it should be noted that the approved budget for culture for 2024/2025 for the Ministry of Information, Culture, Arts, and Sports account for only **12.17%** (development expenditure of TZS 2,100,000,000 for the Arts Development Division and TZS 5,500,788,000 for the Cultural Development Division, plus recurrent and administrative expenditure), while for Sports Development accounted for TZS 250,590,000,000 for development expenditure (Construction of Dodoma Sports Complex, Construction of Recreation and Sports Centres, National Sports Complex, Construction and Development of Sports Centres, and Arusha Sports Complex). A critical observation about the cultural institutions is the limited or lack of development expenditure budgets approved by Parliament. This misalignment in public investment points to the limited capacity for cultural institutions to have an impact on the skills and knowledge development, exposure, and market access for the human resource in the culture sector.

In addition, it is important to highlight that the arts and entertainment industry contributed 0.3% to the GDP during the fiscal years 2021/2022 and 2022/2023, with an increase to 0.4% in 2023/2024 and 2024/2025. The study also found that the arts and entertainment sector is the fastest growing when compared to other economic segments in Mainland Tanzania. According to the Ministry of Finance, the growth rate in 2021 was recorded at 19.4%, a significant recovery from a decline of -4.4% in 2020, which was largely due to the impacts of the COVID-19 pandemic that imposed sanitary restrictions affecting the public nature of the sector's activities. The current growth rate for the arts and entertainment sector is 17.7%. Additionally, cultural tourism businesses rose from 66 in 2016 to 76 in 2020 but were similarly impacted by the pandemic, leading to a substantial drop in earnings that fell short of the FYDP II target of USD 3.6 billion. Moreover, the pandemic prompted a shift towards digitalization within the sector, creating opportunities for rapid growth. Nevertheless, the absence of private sector investment and public-private partnerships in the arts and entertainment industry, which has been recognized by the Ministry of Finance as the fastest-growing economic sector, remains an unusual situation. However, a key observation made during the study is the need for the country to determine the scope culture sector, so that there is a clear co-relation between the various value chains and their contribution to GDP. Furthermore, there is need to update the cultural occupations codes, with what exists in the sector so that their contribution to GDP is not misaligned or attributed to other production sectors.

The study also undertook stakeholder mapping in an effort to advance cultural development and ensure the effective planning, budgeting, and utilization of financial resources within the cultural sector. This study undertook the important task of mapping key stakeholders operating within the cultural landscape, as well as other actors who are close. By identifying these stakeholders, the study aims to facilitate advocacy for interministerial coordination, as well as align the reporting lines of the cultural officers within the local government to the main ministry that coordinates the cultural sector in Mainland Tanzania.

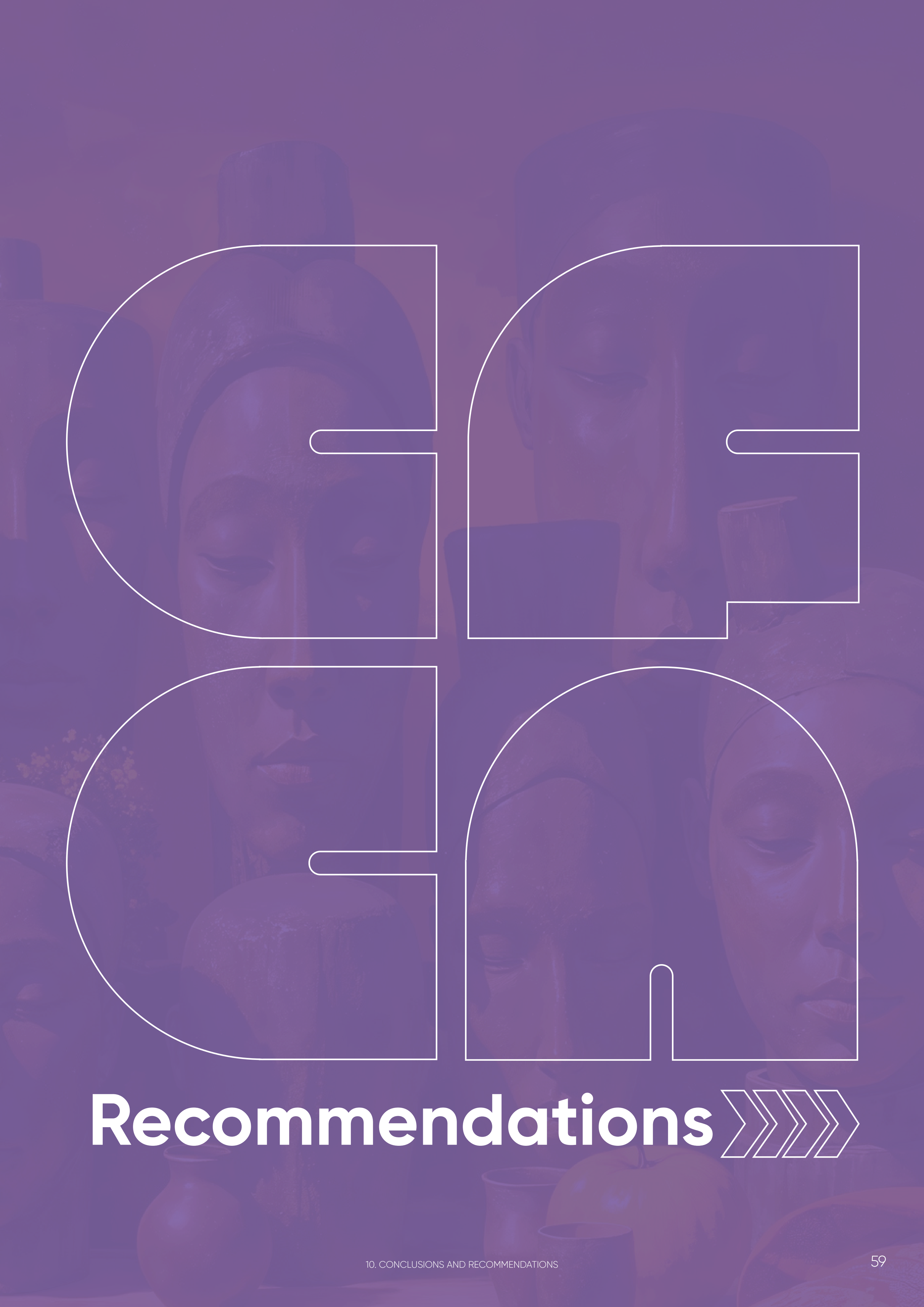
One of the key findings of the study pertains to the diverse array of stakeholders with varying levels of power and interest. However, the Parliament, Parliamentary Committee on Education, Culture, and Sports, Parliamentary Budget Monitoring Committee, Media, Advocacy CSOs, and Artist Federations are considered to have **High Power/High** Interest in advocating for increased public investment in the culture sector, as they represent the needs and voices of citizens. These stakeholders need to be managed closely. For instance, the Media, Advocacy CSOs, and Artist Federations, a key obstacle could be the lack of skills and knowledge on how to engage in advocacy; however, this could be addressed through capacity building.

On the other hand, the Government and Regulatory bodies such as MICAS, MNRT, and PO-RALG have High Power in the planning and budget process for the culture sector but **Low Interest** in being at the forefront of an advocacy campaign to increase public investment in the sector. This is because, as government officials, their role in the budget process is guided by the annual Plan and Budget Guidelines provided by the Ministry of Finance, and they are expected to work within this framework. However, there are ministries whose interest is lower because their connection to the culture sector is at the peripheral level. These ministries include the Ministry of Education, Science and Technology, Ministry of Industry and Trade, Prime Minister's Office – Labour, Youth and Persons with Disabilities (PMO-LYED), Ministry of Community Development, Gender, Women, and Special Groups, Ministry of Foreign Affairs and East African Cooperation, President's Office Planning Commission, President's Office, Planning and Investment, as well as the Tanzania Investment Centre (TIC). However, advocacy for increased investment in culture in these MDAs would have holistic benefits for the culture sector.

On the other hand, there is a group with **High Interest** in seeing positive results from an advocacy campaign for increased investment in culture but with **Low Influence**. These are experts, academics, and artists in general. They should be kept informed about the advocacy campaign because the campaign can benefit from their creative design thinking process. The general public, on the other hand, has **Low Interest/Low Influence**; however, they have to be taken into account, for they do understand their connection to the culture sector and why it matters for it to receive additional public investment.

A critical challenge identified by the study is the weak collaboration among stakeholders at the national level and local government level. This is entrenched by the delink between central government and local government coordination of cultural activities. This is because the cultural officers at the regions and districts do not report to MICAS, where arts and culture are coordinated. In addition, on the civil society side, the arts federations do not have a strong foundation at the grassroots with the local government setting.

In summation, these challenges can be overcome by establishing an interministerial coordination mechanism that can facilitate planning and budgeting, implementation, and joint sharing of the results from cultural initiatives on an annual basis.



Recommendations

10.2. Recommendations

This study also makes recommendations to enhance stakeholder engagement and collaboration within the cultural sector in Mainland Tanzania, building on the interests and roles of various stakeholders highlighted in Table 33, the power/interest matrix in Figure 13, and Figure 14. In addition, the study proposes that the stakeholder engagement process should be accompanied by a robust communication strategy that informs all stakeholders about progress updates and successes to demonstrate the impact of their collective advocacy efforts. Working with media partners will be key in ensuring the widespread reach of the advocacy message. Below are the proposed interventions, actions, and responsible actors.

Intervention phases	Actions	Responsible
Short Term	Awareness campaigns should be conducted to encourage the Ministry of Finance to uphold the 1% commitment, thereby influencing an increase in the budget allocation through the Plan and Budget Guideline. The awareness campaign should advocate for increased public investment by highlighting the importance of cultural development to economic and social development, as well as addressing global challenges such as climate change.	▶ **Key actor:** Project coordinator • Ministry of Finance • Civil Society Organizations • Arts Federations • Artists • Media
Short Term	Launching of advocacy campaigns by (CSOs, Arts Federations and Artists) targeting the Parliamentary Committee on Education, Culture, and Sports, identifying them as champions who can advocate for increasing budget allocations for culture. These stakeholders should be trained or coached to effectively engage in advocacy efforts to leverage increased funding for impactful cultural initiatives.	▶ **Key actor:** Project coordinator • Ministry of Finance • Civil Society Organizations • Arts Federations • Artists • Media
Short Term	Awareness raising/ Advocacy meetings to ensure allocated funds by Parliament is what is collected/ received by ministries, departments and agencies from the Ministry of Finance in fiscal year 2025/2026.	▶ **Key actor:** Project coordinator • Ministry of Finance • Parliamentary Committee on Education, Culture, and Sports • Parliamentary Budgetary Committee • Ministry of Information, Culture, Arts and Sports, • Ministry of Natural Resources and Tourism • President's Office – Regional Administration and Local Government (PO-RALG) • Department of Archival Heritage Management • National Arts Council -BASASTA • Tanzania Film Board • Tanzania Copyright Office • National Kiswahili Council- BAKITA • TASUBa • Media
Medium Term	Develop a clear definition of the culture sector in Tanzania, which will guide the Ministry of Finance in appreciating the scope of the sector and its contribution to GDP.	▶ **Key actor:** Ministry of Information, Culture, Arts and Sports ▶ **Key actor:** UNESCO/ UNESCO Expert Facility • Experts/Researchers • Arts Federations • Civil Society Organizations

Medium Term	Revision of the current Tanzania National cultural Policy, 1997, to be able to adopt current trends, while also adhering to cultural and ethical values of Tanzania, with strengthens links to the decentralized local government framework.	▶ **Key actor:** Ministry of Information, Culture, Arts and Sports ▶ **Key actor:** UNESCO/ UNESCO Expert Facility **Interministerial** • Ministry of Natural Resources and Tourism • Department of Archival Heritage Management • President's Office – Regional Administration and Local Government (PO-RALG) • Ministry of Education, Science and Technology • Ministry of Industry and Trade • Prime Minister's Office – Labour Youth and Persons with Disability • Ministry of Community Development, Gender, Women and Special Groups • President's Office – Regional Administration and Local Government (PO-RALG) • Vice President's Office (Environment Department) • Ministry of Foreign Affairs and East African Cooperation • National Arts Council -BASASTA • Tanzania Film Board • Tanzania Copyright Office • National Kiswahili Council- BAKITA • TASUBa **Non-state actors** • Arts Federations • Civil Society Organizations • Artists/ Createch • Private sector
Medium Term	Develop a strategic framework for policy implementation that addresses the current demands of the cultural and creative sectors, which are intrinsically linked to the digital economy and heritage promotion.	▶ **Key actor:** Ministry of Information, Culture, Arts and Sports ▶ **Key actor:** UNESCO/ UNESCO Expert Facilitation **Interministerial** • Ministry of Natural Resources and Tourism • Department of Archival Heritage Management • President's Office – Regional Administration and Local Government (PO-RALG) • Vice President's Office (Environment Department) • Ministry of Education, Science and Technology • Ministry of Industry and Trade • Prime Minister's Office – Labour Youth and Persons with Disability • Ministry of Community Development, Gender, Women and Special Groups • President's Office – Regional Administration and Local Government (PO-RALG)

		• Ministry of Foreign Affairs and East African Cooperation • National Arts Council -BASASTA • Tanzania Film Board • Tanzania Copyright Office • National Kiswahili Council- BAKITA • TASUBa **Non-state actors** • Arts Federations • Civil Society Organizations • Artists/ CreaTech • Private sector
Medium Term	Update the data on the economic contribution of copyright industries in Tanzania (WIPO, 2012) to reflect the reality and serve as the basis for advocacy for increased public funding to support various value chains of the copyright and related industries within the creative economy. This is important since the Plan and Budget Guideline from the Ministry of Finance for the preparation of budgets and plans of MDAs is guided by the production capacity of a sector.	▶ **Key actor:** Tanzania Copyright Office • National Bureau of Statistics • WIPO • Business Regulatory and Licensing Agency (BRELA)
Medium Term	Engage with decision-makers at various levels of government and private sector to advocate for increased cultural funding in areas of decent work (skills development, entrepreneurial, gender equality, social dialogue and social security), artis education and technology.	▶ **Key actor:** Project coordinator **Legislative** • Parliamentary Committee on Education, Culture, and Sports **Interministerial** ▶ **Key actor:** Ministry of Information, Culture, Arts and Sports • Ministry of Education, Science and Technology • Prime Minister's Office – Labour Youth and Persons with Disability • Ministry of Community Development, Gender, Women and Special Groups • President's Office – Regional Administration and Local Government (PO-RALG) • Vice President's Office (Environment Department) **Intergovernmental** • AU • ILO • UNESCO **Non-state Actors** • Private sector
Medium Term	Advocacy for the culture sector sector's priorities to be integrated in the 1st five year development plan of Tanzania's Vision 2050	▶ **Key actor:** Project coordinator ▶ **Key actor:** President's Office - Planning Commission **Interministerial** • Ministry of Information, Culture, Arts and Sports • President's Office – Regional Administration and Local Government (PO-RALG) • Ministry of Education, Science and Technology • Ministry of Industry and Trade • Prime Minister's Office – Labour Youth and Persons with Disability

		• Ministry of Community Development, Gender, Women and Special Groups • President's Office – Regional Administration and Local Government (PO-RALG) • Ministry of Foreign Affairs and East African Cooperation • Arts Federations • CSO Advocacy organizations • Media
Long Term	Engage in policy advocacy that targets the need for the structuring of governance of the culture sector so that cultural officers who are coordinated under the President's Office – Regional Administration and Local Government are coordinated by the Ministry of Information, Culture, Arts and Sports.	▶ **Key actor:** Project coordinator ▶ **Key actor:** Ministry of Information, Culture, Arts and Sports ▶ **Key actor:** President's Office – Regional Administration and Local Government ▶ **Key actor**: UNESCO/ UNESCO Expert Facilitation • Arts Federations • CSO Advocacy organizations • Media
Long Term	Inclusion of civil society arts and culture grants from development partners in the LGA budgets as contributions to community initiatives that are identified through the improved Opportunities and Obstacles to Development (O&OD). O&OD is a methodology to build and sustain collaborative relationships between LGA and community for better service delivery and local development by empowering communities and promoting Community Initiatives (CIs).	▶ **Key actor:** Project coordinator ▶ **Key actor:** President's Office – Regional Administration and Local Government (PO-RALG) • Arts groups • Arts organizations • Cultural organizations
Long Term	Advocacy for incentives for domestic and international public-private partnerships to supplement public investment in culture sector programming, in areas that offers potential for youth employment in the cultural and creative industries.	▶ **Key actor:** Project coordinator ▶ **Key Actor:** Ministry of Information, Culture, Arts and Sports • Tanzania Investment Centre (TIC) • Public Private Partnership Centre • Private sector • Media
Long Term	Mobilize communities to advocate for increased cultural funding at the local, district, municipal, and national levels. The key message should focus on the value of art, culture, and heritage groups and organizations, as well as the importance of including their community initiatives in the LGA plans and budgets. Organize grassroots campaigns and public events to raise awareness and generate public support for cultural initiatives.	▶ **Key actor:** Project coordinator ▶ **Key Actor:** President's Office – Regional Administration and Local Government (PO-RALG) ▶ **Key Actor:** Ministry of Information, Culture, Arts and Sports

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